



INTRODUCING THE NEW PATRON FOR FRIENDS SASA : SANDY VERSCHOOR

DEBORAH RUSSELL CHATS WITH PATRON, SANDY VERSCHOOR

Since its inception in 2008, the Friends of the South Australian School of Art, under the passionate guidance of Jack Condous OAM, has been blessed with the support of several distinguished Patrons. The first of these was Dr Kym Bonython, well known in Adelaide for his North Adelaide gallery and support of contemporary art. Upon his passing in 2011, we were fortunate to have internationally renowned artist Jeffrey Smart agree to take on this role, although unlike Bonython, he had not lived in Adelaide for most of his long and productive life as a visual artist. At Smart's death (2013), however, our work was further invigorated by the patronage of well-known colour-field artist Syd Ball, and the establishment of a scholarship for students of UniSA Creative: SASA. This award, now known as the *Sydney Ball Friends of the South Australian School of Art Inc International Travel Grant*, which is valued at \$4000, is awarded to eligible students to extend their practice in an overseas scholarship.

Just as for Smart, Syd Ball was not resident in Adelaide during his patronage of our group, although he did attend events when visiting as both an artist and UniSA Alumni. With Syd Ball's passing (2017) and the hiatus that occurred with the ongoing COVID-19 pandemic, the Friends SASA have been functioning without a Patron. It is therefore wonderfully refreshing to find ourselves in the privileged position of having Sandy Verschoor, a local Arts figure agree in late 2022, to take on the role of Patron.

Recently, I was able to meet with Sandy to find out more about her and to hear of her current pursuits in the Adelaide Arts



arena. Sandy is perhaps best known to the general public in her role of Lord Mayor of Adelaide, a position she proudly held until late 2022. Sandy is a well-respected 'marketing and cultural strategist' and inspirational leader and businesswoman. This year sees her take up the position of Chair of the SA Heritage Council, and even more recently, that of the Art Gallery of South Australia. This is in addition to her ongoing roles and interests with the

Premier's Climate Change Council, creative writing and her self-confessed addiction to study. So it is no small thing to find the time to be involved with FSASA in the capacity of Patron, especially as this year will see the completion of the work of Dr Jenny Aland and the publication of the 170-year History of the South Australian School of Art. It will be wonderful to have input from Sandy to successfully launch and celebrate this momentous work, which has been in the pipeline since the inception of FSASA. Indeed, producing the story of the school: Australia's most continuously operating School of Art, was a primary motivation for this group's formation.

Continued Page 7 >>>

ABOUT

The Friends of the South Australian School of Art (SASA) aim to promote the work, history and development of the South Australian School of Art, using the outstanding expertise, experience and collegial nature of its past and present scholars and staff.

2023 HELPMANN ACADEMY GRADUATE EXHIBITION

The Helpmann Academy Graduate Exhibition is an annual celebration of the strongest creative voices emerging from South Australia's contemporary art scene. For 2023, some twenty-one visual artists from Flinders University and the University of South Australia showcased their graduate works at Adelaide Contemporary Experimental (ACE) Gallery, which is South Australia's leading

independent contemporary visual arts organisation.

Exhibiting artists were eligible for 16 awards valued at over \$80,000, all of which were presented on the opening night of the exhibition.

For **Helpmann Award Winners**, go to **page 8** of this Newsletter.



Jessica Murtaugh, *Strangle vine*, 2022, Blown glass, sandblasted and engraved, 42 x 27 x 21 cm.

OUTGOING PRESIDENT OF THE FRIENDS SASA, BRIAN HAYES' REPORT TO AGM



Since last year's report, the Association has had a very fruitful year in terms of its activities. The Events Committee, ably led by Jack Condous has had a series of both fund-raising events and events of interest to members. These included a tour of the Museum of Discovery (MOD) in July 2022, participation

in SALA exhibitions, support for the Geoff Wilson conferral ceremony, and involvement with the Alumni exhibition which aimed to raise \$10,000 of artworks being donated. This is by no means an exhaustive list and Jack has provided the Board with a proposed list of exciting events for the next year.

In addition to events, Jack has been active in arranging the scholarships which have been provided by the Association for students and support for the annual graduation event. I would like to extend my thanks and that of the Board to Jack for his untiring enthusiasm and work for the Association.

Over the course of the year, we have made progress in updating the website of the Association, have published a very informative regular newsletter, and investigated research into three heritage prize booklets. Most importantly, our financial structure and bank accounts are now on a very stable basis and operating well.

All of this has been achieved by the enduring work of board member Jenny Aland, who has worked tirelessly for the Association. In addition to this, she has finalised the publication of her History of the South Australian School of Art for the Association and this will be launched at a significant event later this year.

In recognition of Jenny's work, the Board unanimously resolved to make her a Life Member of the Friends SASA and I would like to congratulate her on a well-deserved appointment.

The Board was delighted that Sandy Verschoor agreed to become the Patron for the Association. Members and others in the Arts will know of her and her achievements, and we extend our congratulations to her and look forward to her involvement in the future.

All other members of the board have, in different ways, made significant contributions to the running of the Association and I thank them. I would also like to mention Stephen Atkinson from the University and acknowledge his and the University's help and assistance, and that of the student members of the board.

I take this opportunity to say farewell to the role of President as my term ends with the AGM. I have found the last two years interesting and fulfilling given my ignorance of the Arts generally but can now claim an interest where none previously existed. I wish the Association well for the future.

Brian Hayes

21 March 2023

INTRODUCING THE NEW PRESIDENT OF FRIENDS SASA, ANGELIKA TYRONE



Angelika Tyrone is Director of Adelaide's AIARTS Gallery which represents several South Australian contemporary and Indigenous artists from across Australia. Here, she is pictured with *Metamorphosis* by Trevor Nickolls, one of the Indigenous artists she represents, who was posthumously awarded the Blake Prize for 2013.

At our recent Annual General Meeting, Angelika Tyrone stood for and was unanimously elected as the new President of the Friends SASA. As she later explained, her motivation for taking on this role was based on the view that the Board would benefit by having someone with experience in leadership, planning, promotion and marketing, particularly in relation to the forthcoming publication of the SASA history. Titled *South Australian School of Art: 170 Years Shaping South Australian Visual Arts & Culture* this history has been written by Dr Jenny Aland and is currently being published by Wakefield Press.

As Angelika further argued, "Wakefield Press will indeed promote, market, launch and sell the book, however the close support and involvement of the Friends SASA in these processes will help to optimise the results to the benefit of all involved. As President, I will have a strong team on the Board, these being: Deborah Russell as Vice President; Jack Condous OAM, working on scholarships/events and public relations; Dr Jenny Aland as Treasurer/Membership officer and Newsletter Editor; Dr Stephen Atkinson, providing invaluable University liaison; Belinda Walker supporting the development/maintenance of the FSASA website; and Committee members Peter Fitton, Megan Roodenrys, and Student Representatives Shae Mellors and Katherine Shierlaw assisting with the general business of the Board. Unfortunately our Secretary, Nicola Semmens has stepped down after some ten years of excellent work for the Board, which means we are now in need of someone to fill this position."

"The Friends of SASA is however, most fortunate to have Sandy Verschoor as our Patron. Given her extensive experience, expertise and profile in the arts arena, her role in this position is of particular importance, going forward."

"In summary, it is important that the FSASA Board supports the launch and expands the promotion of the book; continues the focus on the scholarships and on fundraising, and works on strategies to increase engagement of membership of the Friends of the South Australian School of Art."

Angelika Tyrone

President FSASA 2023

AIARTS GALLERY & DIRECTOR : ANGELIKA TYRONE

In 2020, *InReview's* art critic and writer, John Neylon, took a look at some of the art galleries that operate in Adelaide's foothills, including the AIARTS Gallery. The following is an excerpt from John's enlightening comments about the gallery and the work of its Director, Angelika Tyrone.

The director and owner of Australian & International Arts is Angelika Tyrone. Her extensive experience in the arts industry, within Australia and internationally, includes working as lead developer of new programs in visual arts, photography and digital graphics, promoting artists and cultural events and managing projects across a diversity of media.

Curating has extended her experience in working with and representing Indigenous artists. The primary gallery space is large, has a high ceiling and is filled with light. Every feature of the building has been conceived with the display, storage and installation of modern to contemporary works in mind.

There is a subtext to the programming. Tyrone considers that the relationship with land (Indigenous and otherwise) defines an Australian sense of identity. By aligning different artists and particularly artists from diverse cultural backgrounds and perspectives, Tyrone believes that the art will reveal fresh narratives about this relationship.

Working outside of the constraints of art museum templates Tyrone considers that her 'alignments' will challenge and engage public audiences. She also sees considerable scope for public programming to enhance engagement, something this genre-flexible space will be able to accommodate. So anticipate exhibitions but also events, performances and celebrations of good food and wine. I wish it well.

John Neylon, 2020



THE AIARTS GALLERY : POST 2020

In the years since the publication of the above by John Neylon, AIARTS has shown paintings, photographs, sculpture and glasswork by South Australian artists with a particular focus on painters Geoff Wilson and Jason Cordero; glass artist Stephen Skillitzi and sculptor and ceramicist Regina Jaugietis.

Many of the exhibitions showcase the work of Indigenous artists including one that featured paintings by forty artists who work from art centres such as those in the Central Western Desert, Utopia, Kimberleys and Top End. In 2021, and as part of TARNANTHI Festival, AIARTS Gallery partnered with the Art Gallery of South Australia and **Tineriba Gallery** (Hahndorf) to



present **EARTH MAGIC** : art by Tiwi artists from Munupi and Kunwinjku artists from Injalak.

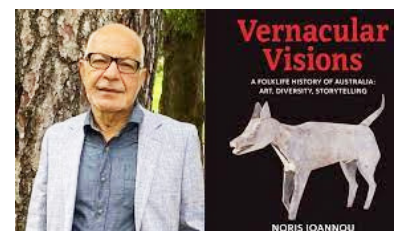
For TARNANTHI 2023, the Gallery will showcase paintings by Tiwi artists.

Other AIARTS events have included artists' talks such as Geoff Wilson talking about his work at the exhibition in the Gallery; talks on the work of particular Aboriginal artists and groups, and presentations such as the launch (2021) of Noris Ioannou's book **Vernacular Visions** which was published by Wakefield Press.

Angelika Tyrone.



At left: AIARTS website graphic featuring three main art areas.
Above top: AIARTS Gallery with paintings by Jason Cordero.
Middle: Artist Geoff Wilson talking about his paintings at exhibition.
Above: Geoff Wilson, *Pine Trees at Belair*, oil on canvas, 2023.
Right: Noris Ioannou with *Vernacular Visions*.



FRIENDS SASA SCHOLARSHIPS JACK CONDOUS OAM REPORTS

The following are excerpts from the report on FSASA Scholarships which Jack Condous presented to the Annual General Meeting of the Friends SASA: held 21 March 2023.



Jack Condous OAM, with his portrait by FSASA member and artist Hugh Adamson.

It has been a privilege to organize and assist in the Scholarships Program for students studying at the South Australian School of Art (UniSA). This with the assistance of the former Director of Advancement Services, Deborah Heithersay, and staff members Sara Jackson and Darren Garbin. We have been very fortunate to have had a great working

relationship with these officers and others in their team, to advance our work for the Friends SASA Scholarship program. A special thankyou to Darren for researching the names and details of the Friends Scholarship program since its beginning in 2010.

The Friends Board has had several profitable discussions about the future program of scholarships. Current funds held by the Advancement Services Unit stand at \$10,559.13. At my request, Darren Garbin (Advancement Officer) undertook a comprehensive review of the program and provided recipients names of all scholarship holders since we started the program in 2010. It is very encouraging to look back and see how many students have directly benefited from our combined support.

In 2010, a Friends of SASA Inc Prize of \$1000 was introduced, this to be awarded to a student with the highest grade point average in their second year of the Bachelor of Visual Arts (Specialisation), or Bachelor of Design (Visual Communication) programs at the School. As reported by Darren Garbin, recipients for this prize in the years from its inception include **Belinda Wood, John Patsakios, Rebecca Graeber, Dion Wright, Pei Lee, Tara Rowhani- Farid, Rita Kelloway, Barbara Hasselschwerdt, Thuy Truc Tracy Truong, Lucinda Zola, and Katey Smoker.**

Further successful fundraising efforts in the years following have enabled the Friends to award what is now called the Syd Ball International Travel Grant of \$4000. This award is designed to assist recipient/s in visual arts or design to undertake fieldwork outside of Australia as part of their higher degree research project. In the period between 2011 and 2021, the following individuals were awarded this funding. **2011 - Lisa Harms; 2012/13 - Nigel Black; 2013/14 - Cheri Donaldson; 2014/15 - Christobel Kelly; 2015/16 - Tara Schatzadeh; 2016/17 - Thomas Moore; 2017/18 - Thomas Moore; 2018/19 - Amanda Sefton-Hogg & Nicole Wallace; 2019/20 - Alexander Degaris-Boot; 2020/21 - April Jia Qi.**

The travel constraints associated with the onset of COVID

meant that for 2021 and 2022, the Board determined that the funds (\$5000) be given to the student body for the purpose of mounting and promoting their end-of-year Graduate Exhibition. However, a request to renew the Travel Award for 2023/24 has been submitted to both the Board and Advancement Services. This request also includes the three Historical Prizes that are awarded by UniSA, these being the Ethel Barringer Memorial Prize, Harry P Gill Medal, and John Christie Wright Memorial Prize. These prizes were previously funded by the Cemetery Authority.

The Gala Awards Alumni Dinner Event that was held in the latter part of 2022, saw us sell 15 art works which in turn raised approximately \$10,000. Works not sold and other art donated will be offered for sale at a later date.

In conclusion, I would like to report that we have to date raised the sum of \$41,000, which has in turn been awarded for individual scholarships and/or for the student body to assist with their Graduation Exhibitions.

Jack Condous OAM
May 2023

EMERGING MULTIDISCIPLINARY ARTIST, SAMUEL MATTHEWMAN, AWARDED RESIDENCY AT BRITISH SCHOOL, ROME.

Samuel Matthewman, a recent graduate from the University of South Australia, has been awarded a residency at the British School in Rome. Samuel, who is a queer artist and performer is also a past recipient of a Carclew Fellowship and the FELTspace Graduate Award. His most recent awards for his artistic enterprise include three from UniSA's 2022 Graduate Exhibition, including the David Baker Innovation Award.

This life-changing opportunity/residency will see Sam spend three-months at the British School in Rome – Britain's leading humanities research institute abroad and one of the most prestigious foreign academies in the Italian capital. He will be allocated one of the British School at Rome's light filled studio spaces as well as development opportunities to network and build his practice in an immersive artistic community. **Cont. over.**

Click on image below to activate GIF >>>



SAMUEL MATTHEWMAN (Cont.)

As an emerging artist one of Sam's main goals is to bring 'circus arts' into gallery spaces. As he argues: "Circus arts are an exceptional medium to express human potential and wonder. It is one of the earliest and most noble themes explored in visual art. Through interaction and creating a sense of wonder, I believe circus arts can make visual art and gallery spaces more accessible to the general public."

Sam is passionate about producing art across a range of mediums – ceramics, crochet, circus – and encouraging new ways for viewers to engage with the work. This incredible residency appealed to Sam after he contacted several academics in Italy and discovered that some of the only researchers looking into the acrobatic use of potter's wheels in ancient Greece and Roman societies, were located there. The residency will afford him the time and space to make new connections and kickstart his career of bringing circus into gallery spaces.

As he further explains, "my artist mentors have also fiercely encouraged my need to establish European networks due to the artistic climate there and circus's greater artistic acceptance there . . . I was actually quite overwhelmed to hear that I was selected. This opportunity is something that I have been working towards in my career and I cannot wait to get to Rome. I even cried tears of joy!"

Updates will be shared on the Helpmann Academy's and Friends SASA Facebook and Instagram pages as Sam's once in a lifetime experience unfolds.

NICOLA SEMMENS AWARDED RESIDENCY IN SOMERSET, ENGLAND via 'RES ARTIS'



Nicola Semmens graduated from the South Australian School of Art in 1991 where she studied sculpture, painting and drawing. In 1996, she completed an Honours degree in Screen Studies at Flinders University, and after winning a 'Young Film Makers Award' in 1997 went on to work in the Film industry as a Production Designer in short and feature films. After starting a family, Nicola went back to painting and currently works at **Collective Haunt** - an artist run studio and gallery in Norwood.

In 2017, she was a finalist in the Emma Hack Art Prize and became part of the Emma Hack's SA artist collective. She was also a prize winner at the Friends of SASA 'Journeys' Exhibition at Gallery M in this same year. She has exhibited her paintings

and drawings at Tin Cat Cafe, Art Images Gallery, The Governor Hindmarsh Hotel, One Rundle Trading, The Intercontinental Hotel in Adelaide and at the Hahndorf Academy.

In the years from 2013 to the present, Nicola has served as the Secretary and Treasurer to the Friends of the South Australian School of Art. In explaining her willingness to undertake this role, Nicola says she "enjoys the idea that although we are a small organisation we have great potential in our capacity to support the arts community in SA. We have recently organised a successful art auction at the SASA Gallery, we provide student scholarships, and also create exhibitions for our members and students."



On May 4, Nicola left Adelaide to undertake a month-long artist residency in Somerset, England. The residency was made possible through **Res Artis**, which is a 30 year old worldwide network of Arts Residencies with operators from around the globe. Operating from their international office in Australia, the network comprises more than 600+ vetted Members in over 80 countries.

Nicola's residency will take place at **Awakenings At Wick**.

This is a self-directed program set in acres of fields, gardens and woodlands in the Somerset levels, UK. Up to 5 artists per residency will live in the old farmhouse during their 4 week stay. Each artist will have their own private room with shared living space (living room, kitchen and shared bathrooms). Artists are welcome to use their room as their studio space, however, there are several other spaces outside of the main house to create: an arts studio, garage, yoga Sharla and hermitage.

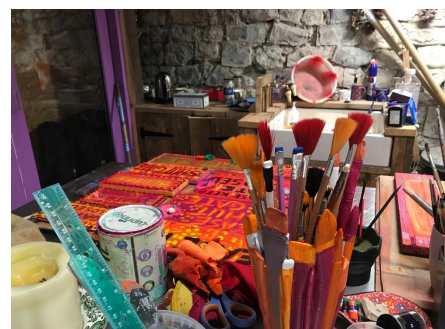
At the end of her month-long stay, Nicola will go on to visit arts sites and galleries in Berlin and Paris, all of which will provide her with lifelong memorable experiences and further enrich her artistic practice.

IMAGES:

Far Left: Nicola Semmens, *Queen Elizabeth*, oil on canvas.

Left: Nicola Semmens with her solo exhibition titled *Between the Earth and Sky* at *Collective Haunt*.

Above: Farmhouse at *Awakenings* on Wick, Somerset, England
Right: Studio at *Awakenings* on Wick.



TEACHING FOR A STRONGER/STRANGER FUTURE?

These comments from Dr Atkinson served as the Foreword to the 2022 EPOCH GRADUATE EXHIBITION CATALOGUE.



People keep telling me that their year's (2022) gone quickly, but it's stretched out for me, month after month of unusually long days. Some were spent in quarantine and consequently on Zoom, which has its own infernal clock, but most were at the University, at a desk, staring into a screen's abyss, or sometimes with a class in the printmaking

studio with ink smeared across my brow, or like a moustache on my upper lip that no one bothers to tell me about, until I finally get home and it's suggested I take a long hard look in the mirror.

One evening earlier in the year, as I was heading home, tired and hungry after another long day, walking fast to not miss my train, I looked up and saw in the middle distance a sandwich board promoting a public lecture. These are a relatively regular occurrence on campus, and they seem to attract a loyal crowd, a little older, retired, smart casual, muted tones, well heeled, respectable. But although the topics and speakers sometimes pique my interest, I'm seldom tempted.

After a hard day's thinking, all I really want to do is dumb it down. But this night, the title of the lecture spoke to me, sang siren-like to me, and all my thoughts of dinner and the couch, TV and a glass of wine evaporated. The sign ahead read, 'Teaching for a Stranger Future' and I was hooked. In an instant, as if my feet had seen it first, I had veered towards the automatic doors of the lecture theatre, already anticipating their low mechanical moan and the hushed expectant tones within. I couldn't yet imagine what would be said, but I was certain I would listen spellbound, and perhaps even ask a question at the end and be thanked by the speaker for its excellence.

Still 20 metres from the entrance I had decided that the lecture's title should become the Bachelor of Contemporary Art's motto, its by-line, because what else were we doing but teaching for a stranger future and encouraging our students to look unflinchingly into that strangeness, addressing its wrongs and injustices but embracing its wonders and marvels too. And what else were we doing but asking students to defamiliarise the familiar and the taken-for-granted, to frame new questions, to look at the world and ourselves askew, to experiment and innovate, to bring things together in unexpected ways, to shift perspectives and meanings, to unmake and remake anew, and to imagine a future not bound by the conditions of the past.

What a difference a vowel can make. Approaching the door and about to enter, I looked down at the sandwich board that was alongside me now and saw that the title of the lecture was

'Teaching for a Stronger Future'. Unaccountably disappointed, I resumed my route to the station and missed my train, but the title I'd imagined, and the lecture it could have been, stayed with me. And if I were to write it, as I think I might, that lecture would begin with gratitude to the graduates of 2022 whose work has so much to teach us about the stranger future that begins now.

Dr Stephen Atkinson
Program Director, Bachelor of Contemporary Art, UniSA Creative.

EPOCH 2022 UNISA GRADUATE EXHIBITION

In December 2022, Graduating students from the Bachelor of Contemporary Art and Master of Design (Contemporary Art) held an exhibition of their work. Funding support from the Friends SASA, enabled them to create an **ONLINE RESOURCE** which provides a record of all the works produced.

As the Graduate Exhibition Committee has written of this exhibition and the online resource:

Epoch is derived from the Medieval Latin epochē, meaning "cessation" or "fixed point." It is an event, or a time marked by an event that begins a new period or development. This exhibition marks a new beginning. It is a point that can mark the end of their degree, but also the start of this next journey, the catalyst in the escapade that is contemporary art.

Epoch showcases the outcomes of years of research, creation, and refinement. Each student has worked extensively to produce a piece or body of works that built from rigorous exploration into their chosen discipline. The range of work in its varying forms is indicative of the vast creative dynamism that is integral to contemporary art.

EPOCH PRIZEWINNERS

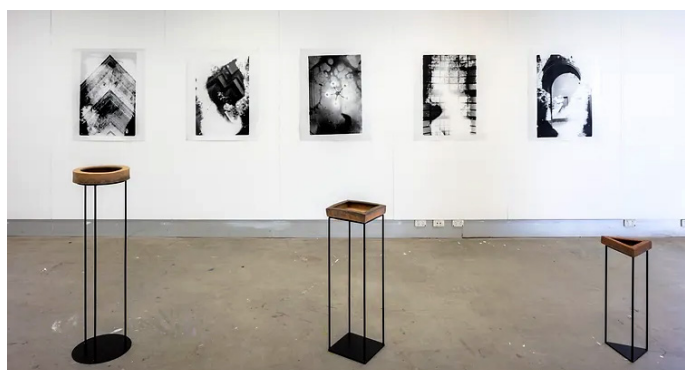
All students who graduated from UniSA Creative's Bachelor of Contemporary Art and Master of Design (Contemporary Art) in 2022 were eligible for a range of awards that are presented annually. The following lists all prizes, along with the name/s of successful recipients.

Photography Awards for Excellence: Atkins Prize. Awarded to an outstanding graduating student in Photography. >>> **Belinda Walker.**

Royal South Australian Society of Arts UniSA Grant (supported by the Malcolm and Margaret Carbins Trust). Awarded to an outstanding Contemporary Art student to enable them to undertake a project with the Royal South Australian Society of Arts. >>> **Belinda Walker and Emiko Artemis.**

President of the Friends of the South Australian School of Art Prize. Awarded to a graduating student in Contemporary Arts who has produced a first-class body of work and shows leadership among their fellow artists. >>> **Crista Bradshaw.** (This work won *Crista The Trevor Nickolls Art Grant* along with a *Helpmann Award*. See Page 8)

EPOCH Prizewinners *continued*:



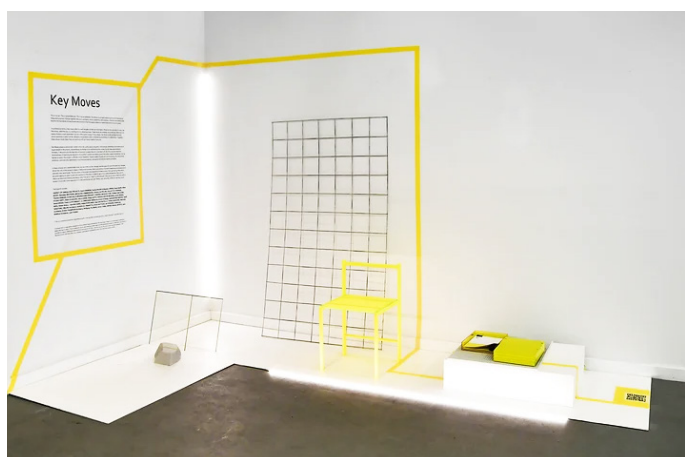
Ethel Barringer Memorial Prize. Awarded to an outstanding student in Printmaking. >>> **Jayda Wilson.** (*This work also won Jayda a Helpmann Award. See page 8*)

Harry P Gill Memorial Medal. Awarded to an outstanding student in Ceramics, Glass or Jewellery. >>> **Sarah Luckhurst.**

John Christie Wright Memorial Prize. Awarded to an outstanding student in Painting. >>> **Natalie Bellardino.**

UniSA Creative Graduate Exhibition Prize. Awarded to a UniSA Creative student who has produced an outstanding piece of work for their Graduate Exhibition. >>> **Lara Merrington.**

Judy & Jack Condous Award. Awarded to the student with the Highest Academic Achievement for the 2nd Year group. >>> **Kathleen Shierlaw.**



NEW PATRON OF FRIENDS SASA : SANDY VERSCHOOR (Cont. from Page 1)

Sandy brings to the role of Patron not only her creativity and expertise in business and marketing, festivals and advancement of the City of Adelaide, but also a life-long passion for the Arts which was nurtured by her parents. Sandy is also married to a former designer and now full-time artist, Gregg Mitchell. As a Churchill Fellow and Bloomberg Harvard Alumnus, Sandy has participated in many discussions about the role of the Arts not only for cultural and social, but also economic purposes, which have shaped Sandy's determination that the Arts should be treasured by society and add something beyond that 'which is nice to have'.

Sandy's formal qualifications include double major studies in Politics and Psychology at Adelaide University; a Master in Arts (Creative Writing) and an MBA (Master of Business Administration). She also lectured for many years at UniSA, where she is still an Adjunct Professor. Having worked across many sectors, from hospitality to marketing, arts festivals and both state and local government, Sandy is an excellent fit in the role of Patron of FSASA and is looking forward to actively assisting in the promotion of young artists and the Art School itself. Importantly, Sandy has an insightful grasp on the notion of the ways in which artists are expected to be entrepreneurs as well as business people in order to promote their creative products: juggling these different skills is not easy for most people. Her understanding of the art of bringing seemingly disparate threads together, whether it be for a festival or to develop a strategic plan, will be a huge asset for FSASA as we move beyond the publication of the history and into the next phase of our growth into the future.

Welcome to you Sandy – we look forward to a long and fruitful association with you as our Patron.

Deborah Russell, Vice President FSASA

May 2023

Images: Top left: Belinda Walker, *Cite*, 2022. Black and white film photography and ceramics. Left: Lara Merrington, *Key moves*, 2022. Installation for a hypothetical; Bottom Left: Emiko Artemis, *The laughing woman*, 2022, Digital slide projection, 1080 DH; Below middle: Sarah Luckhurst, *Obsessive mental nesting*, 2022. Acrylic /nylon blend yarn, beads and found objects. Below right: Natalie Bellardino, *All the things [you] left behind: Where you were happiest*, 2022. Oil and enamel spray-paint on canvas, 75 x 50 cm.



2023 HELPMANN ACADEMY GRADUATE EXHIBITION: AWARD WINNERS

The Helpmann Academy / University of South Australia Postgraduate Award was jointly awarded to University of South Australia Masters candidates, **Jessica Murtagh** and **Carrie Radzevicius** – who will share in the \$10,000 cash prize. This award recognises the achievements of a Masters or PhD candidate.

Teresa Busuttil,

University of South Australia graduate received the Helpmann Academy / ACE Studio Program Award valued at \$15,000. The award includes 12-month rent-free studio space plus extensive professional development opportunities including, but not limited to: studio visits with Australian and international curators, introductions to visiting artists, participation in public programs, and support from ACE staff. Teresa will also produce new work and receive a commission fee for ACE's annual studio artist exhibition. Teresa was also the recipient of the City of Adelaide Award (\$5,000 cash prize) and her work will be acquired as part of the City of Adelaide's art collection.



New in 2023, the Helpmann Major Exhibition Award supported by IAS Fine Art Logistics and Linden New Art is valued at \$10,000 and was awarded to **Jayda Wilson**, University of South Australia graduate. Jayda will receive a three-week exhibition at Linden New Art valued at \$4,500 plus up to \$3,000 in IAS Fine Art Logistics services. Jayda was also the recipient of the the Commonwealth Private

Undergraduate Award for Excellence, valued at \$7,500.

Stephanie Doddridge, University of South Australia graduate received the City Rural Insurance / Helpmann Development Award, valued at \$5,000. This award provides the recipient the opportunity to expand their creative practice.

Erin Renfrey, Flinders University graduate was the recipient of the Hill Smith Art Advisory Award (valued at \$5,000 cash). For an artist working in the traditions of painting, drawing or print. Erin was also the recipient of the Square Holes Award (\$5,000 cash). Erin's work will become a part of the Square Holes art collection.

Beck Johns, Flinders University graduate received the Lang Family Foundation / McKee Award (\$5,000 cash) and also the



JamFactory Award (valued at \$2,500). This award is presented to an artist working in ceramics, glass or jewellery. It includes a mentorship and opportunity to have work on consignment in JamFactory's retail store for 12 months, plus \$500 cash.

Lili Harrison, University of South Australia graduate received the Jaquillard Exhibition Award (\$3,000 cash). This award is to be used for the costs associated with presenting an exhibition.

Sally Christian, Flinders University graduate received the McHugh Award (\$3,000 cash).

Rebecca Alderson, University of South Australia graduate received the David Baker Innovation Award (\$2,000 cash).

Marlize de Klerk, University of South Australia graduate received the David Hayden Professional Development Award (\$1,000 cash). This award supports the purchase of materials.

Crista Bradshaw, University of South Australia graduate received the SALA Award which is presented to an artist who will benefit from exhibiting their work at SALA. The award includes premium registration for the 2023 SALA festival, plus \$530 cash.

The Awards judging panel included Vincent Alessi, CEO + Director, Linden New Art; Gillian Brown, Curator, Samstag Museum of Art and Brian Parkes, CEO, JamFactory.

Images: Top Left: Teresa Bussutil, *nixtieq li kont hawn (wish you were here)*, 2022. Lenticular prints, aluminium frame, LED lights; Left: Jayda Wilson, *ngadhu minya wanggaga/ngayalu dyugudyugu wangga*, 2022. Black and white text on clear polycarbonate; Above top: Crista Bradshaw, *Yawara muku nura (language graveyard)*, 2022. Plaster casts, sand, gold flakes; Below: Lili Harrison, *Soft, hard*, 2022. Ceramic. Variable dimensions.



GREENAWAY GALLERY 'RELAUNCH'

GUAN WEI : ASSUMED REALITY



Paul Greenaway outside the GAGPROJECTS gallery in Kent Town. Photo: Jack Fenby / InReview.

Faced with significant disruption associated with the pandemic, economic uncertainties and the war in Ukraine, Paul Greenaway has decided to relocate back to Adelaide and in effect relaunch his Kent Town Gallery as an exhibition space. As art critic and writer, John Neylon suggests in his essay

'One grand symphony' at relaunched Adelaide gallery, such a return will allow Greenaway "to build new audiences among contemporary art enthusiasts and collectors", complemented by "looking/thinking prompts both in the gallery via wall texts and through social media, artist interviews and the like".

Neylon also suggests that GAG's relaunch project, **Assumed Reality**, which is an exhibition of new work by Guan Wei, "is well equipped to take its audiences on such a journey. The Beijing and Sydney-based artist is a prominent figure within the east coast scene and beyond. but until now, has rarely shown Adelaide. He was one of the generation of artists that left China following the Tiananmen Square events of 1989, and immigrated to Australia in 1990".

"His iconography has been described as light in tone and profound in message. Themes of migration, personal and cultural identity are explored through a seductive blend of humour, irony and mordant social commentary. His best-known imagery – which evokes maps and templates of imaginary worlds, composed within the format of a traditional landscape screen – incorporates symbols, cyphers, fabulous creatures and cartoon-like figures to suggest the cross currents and dark secrets of historical narratives".

As Neylon concludes: "This exhibition swings like an errant comet, from the outer reaches of speculation about a post-human future for a tremulous humanity, to the bitter harvest of slice and dice of AI surveillance and profiling.

Plastic Surgery tracks this territory, harnessing the bland reassurances of screen-driven imagery to confirm – and at the same time subvert – systems that lay claim to our individual identities. Makes you think!



Images: Below Middle Left: Guan Wei, *Plastic Surgery*, 2015, acrylic on linen, 180 x 100 x 5cm, (4 panels). GAG Projects, Greenaway Gallery.
Below left: Guan Wei, *As Myth has it No. 8*, 2022, acrylic on canvas, 30 x 130cm (4 panels), courtesy of GAGPROJECTS, Adelaide.
Above right: Installation view of *Assumed Reality* at Greenaway Gallery.

MILTON MOON : CRAFTING MODERNISM

EXHIBITION @ AGSA (Gallery 6: May 6 - August 6)

The exhibition, **Milton Moon: Crafting modernism**, currently on at the Art Gallery of South Australia, explores the life and career of Milton Moon AM (1926–2019), one of the most important Australian potters of the twentieth and early twenty-first centuries.

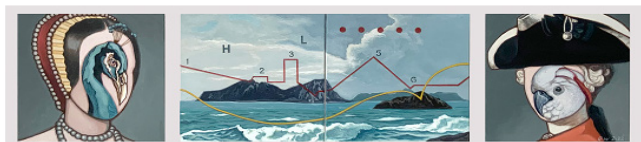
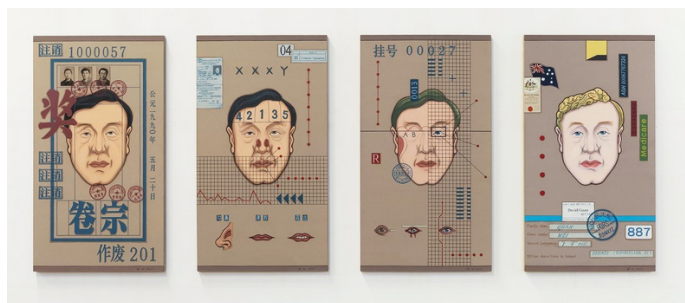
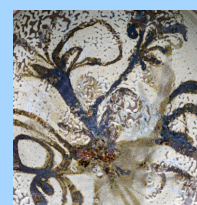


A pioneer of the modernist approach to ceramics in the postwar period, Moon had an enormous impact on Australian art and craft throughout his career as both an artist and educator.

As a teacher/educator, many Friends of SASA will remember being taught by, or know that Moon was on staff at the SA School of Art as Senior Lecturer in Ceramics from 1969 to 1975. Some may even have had the privilege of being one of 'Milton's Moonbeams'!!

As a ceramicist, Moon was primarily concerned with making pots that drew from his own environment rather than being influenced by international trends. Importantly, **Milton Moon: Crafting modernism**, contextualises Moon's sixty-year practice in ceramics within the wider story of Australian art. This exhibition celebrates his highly original and painterly approach to ceramics and examines the influence of Australian modernism and Japanese art on his work, as well as introducing his lesser-known work in painting and drawing.

Milton Moon: Crafting Modernism is accompanied by a comprehensive catalogue which can be purchased at the AGSA Gallery shop or online. You can also read more about Moon's work in John Neylon's article: **The lifelong creative quest of Milton Moon** in the latest issue of *InReview*.



OPPORTUNITY FOR RESIDENCY @ SAUERBIER HOUSE (Part of SALA 2024)



In partnership with SALA, the City of Onkaparinga is excited to offer one practising South Australian contemporary artist (or collaboration) the opportunity to undertake a twelve week site-responsive studio-based residency at Sauerbier House in Port Noarlunga in 2024.

The City of Onkaparinga SALA Artist Residency invites an Artist (or collaboration) to occupy the Riverside studio at Sauerbier House, responding to Sauerbier House or the City of Onkaparinga in their work. Their artistic process will be celebrated during the SALA Festival (August) with an exhibition outcome in late September 2024.

For more information about this residency and application terms, see **2024 City of Onkaparinga SALA artist residency website..**

VALE JOHN OLSEN AO OBE 1928–2023

In May 2023, artist John Olsen died at the age of 95 at his home in the Southern Highlands of New South Wales. In a career spanning more than 70 years, Olsen developed an exceptional and distinctive pictorial language. Defined by an energised line and bold use of colour in works that meld both representation and abstraction, his practice captured a unique sense of Australia's landscape. He painted a personal view of the world as experienced by the senses, often full of *joie de vivre* but also contemplative and deeply felt.



His first exhibition was held in Sydney in 1955, and he quickly became recognised as an emerging force in the Australian art world. From the 1960s, Sydney Harbour inspired numerous paintings, the best known of which is *Five bells* (1963), now in the collection of the Art Gallery of New South Wales.

In 2005, Olsen won the Archibald Prize with his self portrait titled *Self-portrait Janus-faced*. As he noted 'Janus is the Roman god of doorways, passages and bridges. In art he is depicted with two heads facing in opposite directions ... Janus had the ability to look backwards and forwards and when you get to my age you have a hell of a lot to think about.'

For a profoundly insightful piece on John Olsen, artist, go to Janet Hawley's '*I'm still too busy singing my song: John Olsen's thoughts on art, death, and the aah-ness of life*'.

AGSA CURATOR'S INSIGHT INTO TREVOR NICKOLLS 'BRUSH WITH THE LORE'

A new AGSA acquisition titled *Brush with the Lore* is a major work by pioneering Ngarrindjeri artist Trevor Nickolls. As AGSA curator Nici Cumpston writes in her online *Insight* into this work, "this recent acquisition exemplifies Nickoll's frequent focus on the complex relationships between Aboriginal and non-Aboriginal people and the enduring impacts of past tragedies on present-day people and events".



"Beginning in the late 1970s, his paintings were among the first to portray the harsh realities of contemporary life from an Aboriginal perspective, prompting artist and curator Brenda L Croft to hail him as '*The father of urban Aboriginal art*'."

Nici writes of the work : "*Brush with the Lore*, painted in 2010, two years before the artist's death – is composed as if the viewer is seated in a theatre, looking at a stage on which a busy and loaded scene unfolds. At its centre is a clerical figure whose head is a boab tree, inside which Nickolls has depicted himself imprisoned behind bars. Surrounding this are finely executed images that refer to the many different laws that Aboriginal people are required to navigate, the effects of enforced Western religion on the cultural beliefs of Aboriginal people, the Stolen Generations, atomic testing in South Australia and Aboriginal deaths in custody".

In 1990, Nickolls exhibited at the Venice Biennale alongside Kimberley painter Rover Thomas, the first Aboriginal artists to represent Australia. A major survey exhibition of his work toured Australia in 2009–10, and in 2013 he posthumously won the Blake Prize for religious art.

[Click here to read Nici's 'Insight' in its entirety.](#)

'LINES OF FORCE' ... CHRISTIAN HALL @ SASA GALLERY



Lines of Force presents a creative enquiry into the relationship between scale, the materiality of steel, and notions of place.

Created by **Christian Hall**, who is a **UniSA Creative | HDR Candidate**, these sculptural objects, with their open and wavering forms, refer to the construction of steel, its material resistance and the transformational forces of making. Each component embodies the potential energy that allows the objects to span and project into space.

In essence, Hall has mounted an exhibition that examines forces, energies and effects that emanate from things and to which things are subject—invisible forces of interaction that undermine the notion of separate entities in the world. This exhibition, which is on until **26 May, 2023**, was launched in the SASA Gallery by Peta Kruger.

SAMSTAG GALLERY: PODCASTS, PUBLICATIONS & OTHER EVENTS



Although we have had to close our galleries this year, we continue to bring you bold, creative and responsive developments in contemporary visual art and design through podcasts, publications, and associated events.

SO, WHAT'S ON:

2024 Samstag Scholarships — Applications now Open

Applications are now open for a once-in-a-lifetime opportunity for = Australian visual artists to complete a year-long placement in an international learning institution. The scholarship provides each artist with institutional fees for one academic year of study and a \$70,000 tax free allowance which covers travel expenses to a leading international art school of their choice.

Read more and apply.

SYMPOSIUM: Access All Areas: *Championing d/Deaf and disabled equality in arts and culture*

A symposium championing d/Deaf and disabled equality in arts and culture will share new and under-represented perspectives and voices in Adelaide and online, on Thursday 8 and Friday 9 June, 9:15am – 4pm. Venue: Radford Auditorium (Art Gallery of South Australia) and online.

Click here for more information about this event.

PROGRESS REPORT ON PUBLICATION OF 170-YEAR SASA HISTORY

It's been a long time coming, but we are getting very close to having the 170-year history of the South Australian School of Art, complete. As you will know, the history is being published by the Wakefield Press and it is currently with designer Rachel Harris of **Bit Scribbly Design**. I met with Rachel recently who gave me an update on her progress with this commission. She has all content ie typeset manuscript and Footnotes, all images along with copyright and permissions, and cover image. The format for the book has been established which makes it very close in size to that of Norris Ioannou's *Vernacular Visions*, which was also published by Wakefield Press, and will probably have as many pages.



212 South Australian School of Art, 170 years shaping South Australian Visual Arts & Culture

Recent SASA graduates with an Adelaide focus: Andrew Hill, Christine Kesting, Helen Fisher, Mary Harris, Wayne McPherson, Peter Ricketts, Vicki Smith, and Louise Thompson.

The cover page of the book will feature a collage of images, including a portrait of a woman, a landscape, and a building. The text on the cover will be: '170 years shaping South Australian Visual Arts & Culture'.

The book will be published by Wakefield Press and is currently with designer Rachel Harris of Bit Scribbly Design. I met with Rachel recently who gave me an update on her progress with this commission. She has all content ie typeset manuscript and Footnotes, all images along with copyright and permissions, and cover image. The format for the book has been established which makes it very close in size to that of Norris Ioannou's Vernacular Visions, which was also published by Wakefield Press, and will probably have as many pages.



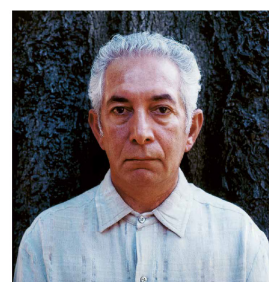
213 South Australian School of Art, 170 years shaping South Australian Visual Arts & Culture

Rachel also tells me that Wakefield will be working towards having Page Proofs to us in early to mid June. Final checking will take place over the following couple of weeks. Once this is complete, the book will be sent offshore for printing. This process could take some three months or more, which means the publication will probably not be back on-shore until September or perhaps October.

Planning for the launch will now begin. Our new President, Angelika Tyrone, is keen to put in place a group that can oversee this important process. Our processes for Membership will be streamlined and our website updated: this so that we can more easily promote the book as an important record of the SA School of Art and the ways in which it has, over the past 170 years, helped to shape South Australian visual arts & culture.

It's all go, now!!! We'll keep you posted.

Jenny Aland, SASA History Project.



214 South Australian School of Art, 170 years shaping South Australian Visual Arts & Culture



215 South Australian School of Art, 170 years shaping South Australian Visual Arts & Culture

Above: Sample double-page spreads from a low-res draft of **SOUTH AUSTRALIAN SCHOOL OF ART: 170 years shaping South Australian Visual Arts & Culture**.

LANDSCAPE & MEMORY @ RSASA GALLERY 28 APRIL - 28 MAY

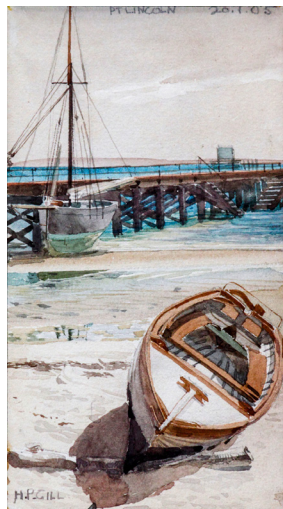
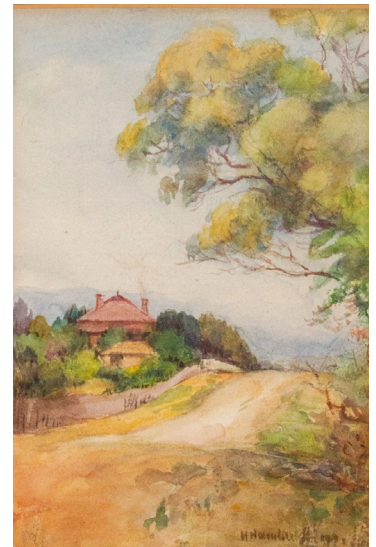
The **RSASA Gallery** is once again staging an especially curated exhibition for the SA History Festival. Titled ***Landscape & Memory***, this exhibition, which was opened by Elizabeth Ho OAM, Chair of History Trust SA on Sunday 30 April, will be on show at the Gallery until 28 May, 2023.

The works are all historical paintings created by significant artists over the last 100 + years. The works themselves come from the Royal South Australian Society of Arts, the State Library of South Australia and several Private Collections.

Among the many works on show are those by Past Presidents of RSASA including James Ashton, Rex Battarbee, Arthur D'Auvergne Boxall, Robert Campbell, Edward Davies, Lawrence Daws, Harry P Gill, Gladys Good, John Goodchild, Hans Heysen, Max Ragless, Stephanie Schrapel, Horace Trenerry, Ruth Tuck, and many more.

This important exhibition was curated by Dr Adam Dutkiewicz with the assistance of Ken Orchard.

It's not one to miss!!!



Images Clockwise from Top: Arthur D'Auvergne BOXALL, *An Australian Rickyard*, 1925, woodblock; Heather CLEGG, 1938, *Not titled*, from *Moods of Lake Mungo* series, 1989, glazed ceramic; Helen HAMBIDGE (1857–1938), *Sketch at Payneham*, 1897, watercolour on paper; James ASHTON, *Not titled (Landscape, Fulham)*, n.d. c.1900, oil on canvas; Edmund GOULDSMITH, *The Onkaparinga*, 1884, oil on canvas; Harry P GILL, *Port Lincoln*, 1905, watercolour; Gustave BARNES, *A Hahndorf Garden (Autumn)*, 1911, watercolour.

SALA

South Australian
Living Artists Festival

SALA MONOGRAPH 2023

FEATURED ARTIST: HELEN FULLER

Every year, an established South Australian artist is celebrated as the SALA Feature Artist. This artist's work features on the SALA poster and printed program, and will be exhibited during the SALA Festival. The selection of this artist is tied to the outcome of the South Australian Living Artist Publication – the successful recipient becomes the SALA Feature Artist. The publication is produced by Wakefield Press and is intended to profile the work of an established South Australian visual artist with a track record of achievement in their area of practice.

HELEN FULLER IS THE SALA FESTIVAL FEATURE ARTIST FOR 2023

Fuller is an artist whose practice has traversed painting, photography, sculpture and installation. In 2009, she attended a pottery class in the suburbs of Adelaide, where she created her very first pinch pots. Since then, she has incorporated clay into her practice.

Fuller began her artistic career in Adelaide, where she studied a Diploma of Fine Art, majoring in painting at Torrens College of Advanced Education. She has a long exhibition history dating back to 1977, with 39 solo shows and countless group exhibitions nation-wide and internationally. Fuller's work has been acquired by several public and private collections, including Artbank, Sydney; the Art Gallery of South Australia, Adelaide; Australian National Gallery, Canberra and the National Gallery of Victoria.

Fuller's *Coil Pots* explore her long held fascination with fossils. Through the making of coiled vessels, Fuller references archaeology in her selection and working of materials; such as terracotta filtered clay and oxides, which are embellished with pressed Australian leaves and found materials. Interested in Neolithic antiquities and indigenous ceramics, Fuller approaches the notion of the object as a cultural/ anthropological artefact.

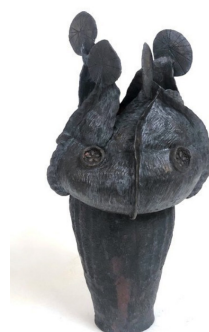


As Fuller wrote in 2020:

Form and function are integrated whereas, in reverse, my vessels override the function resulting in forms that become cavernous vessels, dust collectors or muses.

Preferring an absorbent, matte surface, Fuller refrains from glazing the pots – using the clay in a way which acts more like the surface of a painting. Using intuition, she hand-builds the coiled vessels, subjecting the forms to experimentation to allow for process-driven outcomes.

For me, working with clay is like a 3D process of drawing... Crude/primitive perhaps (?) but my pleasure is with the tactile making and each new vessel is a step forward in the direction of learning more about 'clay' and finding the intrinsic forms.



The text above was drawn from that accompanying the YouTube video in which Helen Fuller speaks about her exhibition 'Coil Pots' at Stanley Street Gallery, Darlinghurst, Sydney.

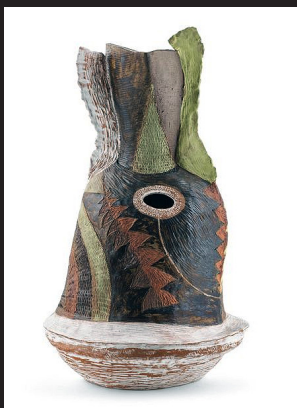
Images: Above top: Helen Fuller, *pots*, 2021. Photograph: Grant Hancock. Courtesy the artist and Samstag Museum of Art, South Australia.

Above right: Helen Fuller, *Hand-built vessel*, 2021, Adelaide, terracotta with underglaze, oxides, porcelain slip. AGSA collection.

Below left: Helen Fuller, *Bark Cloth Series* 2011; white raku coil; underglaze; oxide; H 19cm.

Below centre: Helen Fuller, *Coil Pot no. 4*, 2020, terracotta, oxide, 31x15x13cm. AGSA collection.

Below right: Helen Fuller, *Coil Pot no. 7*, 2020, terracotta underglaze oxide, 24x16x12cm. AGSA collection.



GONE SHOPPING: DEPARTMENT STORES IN SOUTH AUSTRALIA

Curated by Dr Julie Collins from the Architecture Museum, University of South Australia, this exhibition will be shown at the Kerry Packer Gallery, Level 3 Hawke Building, City West Campus from 1 - 31 May, 2023.



Image: John Martins Advertisement, CML Your Home Booklet, 1946 Cheesman collection, Architecture Museum, University of South Australia.

Department Stores emerged in the late nineteenth century and flourished during the twentieth century. This exhibition of architectural drawings, photographs and advertising material will use the rich collection of the Architecture Museum and will include not only department stores from Adelaide city but also those in suburban shopping malls, and main streets of country towns.

The storefronts of well-known retailers like Myers, Harris Scarfe, and David Jones, as well as those no longer with us including John Martins, Charles Moore's, Peoplestores, and Eudunda's will be on display. With the move of so much retail to the online environment, the future of these prominent

retail buildings needs to be considered as a matter of urgency.

This exhibition endeavours to understand the history of department store architecture to enable us to look forward to opportunities for their future use and heritage preservation.

FSASA VISITS 'FLEX' @ MOD GALLERY

On Friday 28 May, some 20 members of the Friends SASA, toured the newly opened *Flex* exhibition at UniSA's MOD Gallery. Organised by Jack Condous OAM, and ably guided by UniSA's Brooke Ferguson, participants were able to: explore interactive galleries where they met digital versions of themselves; delve into body augmentation; learn more about resilience; explore ideas about living on Mars, and challenge their perception of pain.

Three Year 7 girls (Anja, Lara, Indy-Rose) joined the group and were asked to

write of their experiences. Anja's favourite part was 'controlling the big globe in the middle of the room which made all kinds of different planets and moons', while Lara was most taken by 'the interactive movement display where there was a huge wall that you stand in front of and it follows your moves and actions'. Indy-Rose's favourite was the pain chair, where 'you sit down and place your hand on the computer mouse which gives you different shocks and then asks you to rate your levels of pain'.

***Flex* is ongoing at UniSA's MOD Gallery to November 2023.**



EXHIBITIONS : JUNE, JULY, AUG 2022

ADELAIDE CONTEMPORARY
EXPERIMENTAL (ACE)

KASPAR SCHMIDT MUMM
ROCOMORA

10 June - 12 August 2023

AIARTS GALLERY

JASON CORDEIRO
TRANSFORMATIONS

May - June 2023

ART GALLERY OF SOUTH AUSTRALIA

ANDY WARHOL
PHOTOGRAPHY : A SOCIAL MEDIA
30 April - 14 May 2023

BMG ART

BARBARA CHALK ; CARLOS BARRIOS
DRAWINGS, PAINTINGS, CERAMICS
21 April - 13 May 2023

FUMA | FLINDERS UNIVERSITY
MUSEUM OF ART

SOME LIKE IT HOT
AN ARTBACK TOURING EXHIBITION
20 February - 16 June 2023

HUGO MICHELL GALLERY

CLARA ADOLPHUS: SILENT REPLY
ELLIS MOSELY: HEIST
20 April - 20 May 2023

RSASA GALLERY
LANDSCAPE & MEMORY
28 April - 28 May 2023

SAMSTAG MUSEUM OF ART
SAMSTAG GALLERIES CLOSED FOR
UNEXPECTED REPAIRS
See website for updates on revised 2023
program and venues

SASA GALLERY
CHRISTIAN HALL : LINES OF FORCE
5 May - 26 May 2023.

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