



GEOFF WILSON AWARDED OAM IN 2022 QUEEN'S B'DAY HONOURS 2022



Artist **GEOFF WILSON** was awarded an **OAM** in the 2022 Queen's Birthday Honours list for service to the visual arts. Congratulations Geoff.

As organiser of this award, Jack Condous OAM noted ...

Geoff has proven over many years to be an outstanding

artist and teacher who was, before his retirement, Lecturer and Head of Painting for 20 years at the South Australian School of Art, UniSA. Geoff is also a Foundation member of Friends SASA and has been a strong supporter of this organisation since the beginnings in 2008. At the age of 95 - a well deserved award - long overdue. Thankyou to all for supporting the successful nomination for Geoffrey Ronald Wilson. The celebrations can now begin for a recipient truly worthy of such recognition.

GEOFF WILSON : BORN TEACHER (Part 1)

I would hazard a guess that many of you who responded to the news that Geoff Wilson had been awarded an OAM in the 2022 Queen's Birthday Honours with congratulations, would have done so out of memory of Geoff more as a teacher rather than as an artist. This I suspect would certainly be true of the more than 700 interactions to my post on the Friends SASA Facebook page about Geoff's OAM award, although Geoff's abilities and talents as an artist would certainly have been

in the mix. As curator Barry Pearce has acknowledged, Geoff is 'a born teacher, who is regarded fondly by many ex-students whose reminiscences give us a strong sense of his communication skills and clarity'. Such a sentiment was also confirmed when in 2009, Geoff found himself 'On the Couch' being interrogated by Winnie Pelz, who suggested that 'many people in Adelaide, would remember you as probably one of the greatest teachers who over your long teaching career' has developed 'an approach to teaching that is hugely successful'.

Apart from his abilities as a teacher and artist, we need to add into the mix some of the other elements that make Geoff ... Geoff, this being his droll sense of humour and dry wit, but even more particularly his enduring capacity to reminisce both orally and in writing about his past experiences in life, both in art and in teaching. For example writing in his essay *There was Another Line of Boys with their Ragged Kitbags* (1949-1956) he recalls his first experiences as an art teacher (aged 20) at Adelaide's Croydon Boys Technical College as follows:
The art teacher in those days had to teach the more formal subjects like geometrical drawing and dimensioned sketching



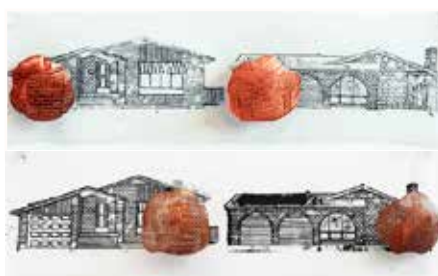
Design & Art Teachers in training. Lecturer, Geoff Wilson, Exhibition Building, Adelaide. June 1963. Photographer Allan Sierp.

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UniSA Creative explores the creative, cultural and artistic complexities of our world, producing industry-ready professionals and conducting inspired cross-disciplinary research.

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.



Works by 2022 Helpmann Academy Graduate Award prizewinners from UniSA: **Chloe Bentley** and **Samuel Matthewman**. Left: Chloe Bentley: *A sense of place* (Two detailed sections); At right: Samuel Matthewman, XO. For more on the recipients from UniSA who received Helpmann Awards, see page 3 >>>



PRESIDENT'S REPORT: Brian Hayes QC



Ever since last year's AGM in March 2021, the Friends of the South Australian School of Art has been caught up, along with everyone else, in the throes of the Covid pandemic, with its corresponding restrictions. Despite this, the Board of Friends SASA was able to meet every second month to conduct the business of

the Association. For some of the Board meetings we had the benefit of attendance of student members, and we are grateful to the University and Dr Stephen Atkinson for providing the University facilities for our meetings.

For the past year the attention of the Board has been to ensure the Association is on a firm financial and governance foundation. This has been achieved by updating the website, formally registering as Not for Profit Charity status, re-invigorating the regular newsletter, and by changing the Association's bankers, to better enable financial transactions, having obtained an ABN for the Association.

The major endeavour of the Association identified at last year's AGM was to bring to fruition the publication of the History of the South Australian School of Art by Jenny Aland. This is a significant piece of work which is of immense importance to the academic learning and the Arts community as a whole. The Association has entered into a publishing agreement with Wakefield Press and has secured the funding for its forthcoming publication. In the coming year, the Association will formally launch the History at a significant event.

The Association was also pleased to provide support, both financial and material, for the 2021 Graduates show at the University. The online catalogue for this show, titled **MMXX1** is still viewable online.



You can also view the MMXX1 Graduate Exhibition via a UniSA YouTube video. **To do so, click on the graphic at Left.**

During the year there have been a number of events with which the Association has been actively associated and in order to do so, individual Board members have given of their time and on occasions, their individual private works to showcase the existence of the Friends.

As President, I would like to publicly acknowledge and thank each of the Members of the Board for their work. Whilst they have all made their contributions, I am sure they will agree with me making special mention of the work done by Jenny Aland and Jack Condous. Jenny has taken it on herself to ensure, not only that the History is ready for publication, but also that of the organisation's membership, the publication of the newsletter, and the re-organisation of our finances and

banking arrangements. Jack has, throughout the year, been arranging, organising, or contributing to events and fundraising and promoting the Association at every opportunity.

I would also like to thank the following former Board Members; Barb Tanner who was our membership secretary, Brian Budgen who handled the website and Gary Schultz who stepped in as Treasurer in place of Angelika Tyrone, a role now undertaken by Jenny and Nicola Semmens our Secretary.

The Friends of the South Australian school of Art is a unique voluntary organisation and depends for its effectiveness on the time and effort of its members. I encourage the Members to use their networks to encourage more people in the Arts world and Alumni of the South Australian School of Art to join the Friends to ensure its continued existence.

Brian Hayes QC
10 May 2022

TREASURER'S REPORT

In October/November of 2021, FSASA Treasurer Angelika Tyrone, stepped down from the position due to pressures from her work as a gallerist. Longtime art consultant and educator Gary Schulz OAM, was subsequently invited to undertake the role in the interim. He was also charged with the task of exploring alternative banking arrangements to those currently being used, since these services did not include access to electronic banking. Following discussions with finance officers at several banking services, Gary determined that the Commonwealth Bank of Australia (CBA) offered the best option for our non profit organisation. He also noted that he too was unable to continue with this interim position due to personal business pressures.

Subsequent meetings by Board members Dr Jenny Aland and Nicola Semmens with CBA finance officers, resulted in existing FSASA funds being transferred to the Unley Branch of the Commonwealth Bank. This has meant that the Friends SASA can now undertake all financial transactions electronically via the CBA Netbanking services. Such action also highlighted the need for the Friends SASA to access the services of an Accredited Accountant not only to meet the organisation's legal responsibility to provide audited reports for 2020 and 2021, but also to manage all financial transactions, particularly those relating to the development and production of the forthcoming SASA History book. The subsequent confirmation of the services of *Rittwatchman & Associates*, has seen our accounts officially audited and updated. This service will also provide ongoing assistance/advice to the Board for all accounting and banking requirements.

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The **Helpmann Academy Graduate Exhibition** is an annual celebration of the strongest creative voices emerging from South Australia's contemporary art scene. This exhibition has a long-standing history of providing a springboard for the next generation of South Australian creatives, while also providing a snapshot of the future of contemporary art in our state.

For 2022, twenty-seven visual artists were selected to showcase their graduate works at ACE Open. A range of disciplines were on display, including ceramics, painting, jewellery, photography, printmaking, video, installation, sonic art, sculpture, and performance art.

A total of 18 awards valued at \$71,000 were presented on the opening night of the exhibition, providing emerging creatives with funds to advance their practice; with opportunities to exhibit interstate and locally and to access mentorship and advisory services from established arts leaders within their communities.

As Tim Lloyd of *The Advertiser* noted of the work shown ... *The professionalism evident in the works shows how seriously this show is taken as a launch pad to public recognition by artists.*

Several graduates from the University of South Australia won awards, including Sydelle Mullen, Samuel Matthewman, Caroline Oakley, Miriam Sims and Chloe Bentley.

The Helpmann Academy acknowledges the incredible generosity of the 2022 Graduate Exhibition Award Partners and donors, who make these fantastic awards possible.

Helpmann Academy

May 2022

UNISA CREATIVE AWARD WINNERS @ 2022 HELPMANN GRADUATE EXHIBITION

The 2022 Helpmann Academy Graduate Exhibition was held at ACE Open, Lion Arts Centre, North Terrace, Adelaide from Thursday 17 February to Saturday 19 March 2022. The Awards judging panel included Michael Do, Curator, Contemporary Art, Sydney Opera House and Curator, Projects, Auckland Art Fair, Melinda Martin, Director, Linden New Art and Brian Parkes, CEO, JamFactory.

Here are the Awards made to UniSA students/Graduates/

The University of South Australia / Helpmann Academy

Postgraduate Award was jointly awarded to University of South Australia PhD Candidates **Leslie Matthews** and **Christopher Houghton** – who will share in the \$10,000 cash prize. This award recognises the achievements of a Masters or PhD candidate.

Sydelle Mullen, University of South Australia graduate received the **Helpmann Academy/Linden New Art Award** (valued at \$6,250, including \$850 cash award). The recipient of this award will be provided with a 3-week exhibition at Linden New Art in Melbourne, through its Linden Projects Space program. **Sydelle** was also awarded the Bendigo & Adelaide Bank Award (\$5,000 cash), which recognises an emerging female or nonbinary artist.

Samuel Matthewman, University of South Australia graduate received the **City Rural Insurance/Helpmann Development Award** (\$5,000 cash). This award provides the recipient the opportunity to expand their creative process. Samuel is also the recipient of the **David Baker Innovation Award** (valued at \$2,000 cash). This award celebrates innovation in art and is new in 2022.

Caroline Oakley, University of South Australia graduate received the **Hill Smith Art Advisory Award** (valued at \$5,000 cash). For an artist working in the traditions of painting, drawing or print. **Caroline** was also the recipient of the **City of Adelaide Award** (\$5,000 cash). This award is an acquisitive award that will enable the work of an emerging artist to be showcased through the *City of Adelaide's Contemporary Acquisitions Collection*.

Miriam Sims, 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.

Chloe Bentley, University of South Australia graduate received the **JamFactory Award** (valued at \$2,500 cash and in-kind). Presented to an artist working in ceramics, glass or jewellery, the award includes a mentorship with a relevant senior creative staff from JamFactory and an opportunity to have work on consignment in JamFactory's retail store for 12-months.



Graduate **Samuel Matthewman** being presented with his Innovation Award by donor David Baker.



Dr Stephen Atkinson with one of the joint winners of the University of South Australia / Helpmann Academy Postgraduate Award - **Leslie Matthews**.



Dr Stephen Atkinson with one of the joint winners of the University of South Australia / Helpmann Academy Postgraduate Award - **Christopher Houghton**.

GROUND-BREAKING COLLABORATION RESULTS IN NEW UNISA STUDENT EDUCATION RESOURCE

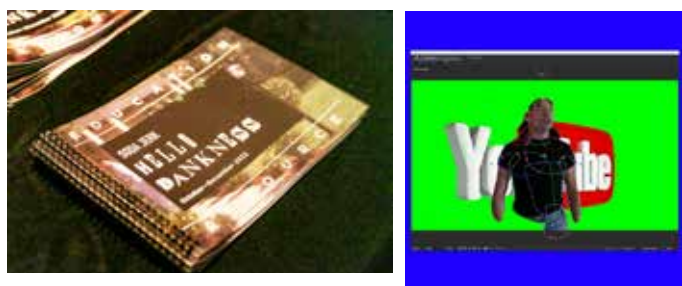
A ground-breaking collaboration between *Samstag*, *Match Studio* and *UniSA Education Futures* with a cohort of students of students from design and education disciplines, has resulted in a truly adaptable approach to education engagement in the contemporary art museum.

Inspired by research at *UniSA Education Futures*, guided curatorially by *Samstag* and produced by *Match Studio*, the new resource draws from theory in Design-Thinking to devise a series of activities that can be adapted across age groups, access needs and delivery methods.

Design-Thinking is a purpose-specific pedagogical approach within the broader understanding of Inquiry-based learning Utilising Creative body-based learning (CBL) techniques, pre-visit activities and onsite engagement, the resource takes the complex ideas of contemporary art and makes them available to secondary school students via new thinking in education and a thoughtful design solution.

This approach means that the freely available PDF can be used either as an online or hard copy guide, with or without technological teaching aids, lowering barriers to participation in contemporary art. An example of cutting-edge research in practice that showcases the skills of recent graduates and excellence in research, the resulting resource will be utilised throughout *Samstag*'s upcoming exhibition of newly commissioned work by the Australian art collective *Soda Jerk*, part of the Adelaide Film Festival this October.

***Samstag*, 27 April 2022**



Above: Cover of the Education Resource for Soda Jerk's film *Hello Dankness*.

Above right: Still from Youtube video of Soda Jerk's film *Hello Dankness* upcoming at *Samstag* in the months from October to December 2022.

In 2022, *Samstag* will present Soda Jerk's follow-up film ***Hello Dankness***, commissioned in partnership with the Adelaide Film Festival, alongside a survey of their 20 year art practice. Soda Jerk is a two-person art collective that makes sample-based experimental films with a rogue documentary impulse. Formed in Sydney in 2002, they have been based across Brooklyn and Berlin since 2010.

With a practice recognised for its innovate remixing of film and television history, their 2018 feature *TERROR NULLIUS* garnered acclaim for its incendiary unwriting of Australia's national mythologies.

PROFESSOR CRAIG BATTY APPOINTED EXECUTIVE DEAN OF UNISA CREATIVE



Professor Craig Batty has been appointed to the position of Executive Dean of UniSA: Creative. Prior to this time, Craig has been Dean of Research in which role, he has overseen the academic unit's research strategy and performance, including Higher Degrees by Research, as well as research

engagement and impact. As an academic, Professor Batty is an award-winning educator, researcher and supervisor, particularly in the areas of screenwriting, creative writing and screen production. He is also an expert in creative practice research methodologies. To find out more about Professor Batty, go to his [UniSA website](#).

***Here, Professor Batty writes on:
SENSATIONS. EMOTIONS. INSIGHTS. PERSPECTIVES
THE AFFECTIVE DOMAIN OF LIFE - OF THE WORLD -
IS NOT ONLY IMPORTANT, IT IS ESSENTIAL.***

As the COVID-19 pandemic has shown us (shown, not told – this is deliberate), our way of making sense of the world – in the case of the past couple of years, the chaos and fear of the unknown – is in how we understand, cope and find ways of moving forward through experiences and stories, not merely through facts.

Science gives us the critical information we need to comprehend, but creativity gifts us with ways to feel and experience. Artistic research and creative practices have long been the bedrock of society, but in recent times (particularly in Australia) they have been sidelined in favour of commodified goods and knowledge.

Where is culture? Where is experience? Where, indeed, is happiness?

When we visit someone in hospital, or console a group of refugees displaced from their homes and families, we do not tell them what the statistics are, or which recent experiments have yielded amazing scatter graphs and formulae.

We talk in story. We use visual means to calm them, help them understand, ease the pain they are feeling.

While the results of this might not be easily quantifiable, we all know the power of the medium and the deep-seated impacts of these approaches. We know it matters and we know it is affective.

This is why, perhaps now more than ever, we need to turn to art in all its guises and celebrate what it does for and to humanity.

Without art, without creativity, we are robots. We are devoid of intuition, nuance, respect, care. We are no longer we – we are 'me' in a world of 'them'.

Craig Batty

Executive Dean: UniSA Creative

June 2022.

FRIENDS SASA SCHOLARSHIPS AWARDED BY FSASA in 2021 ... Jack Condous OAM reports



Jack Condous OAM, Life member of Friends SASA. From a portrait by Hugh Adamson.

It has been a privilege to organize and assist in the Scholarship Program for students studying at the SASA/ UniSA. I am grateful for the kind assistance of Deborah Heithersay, Director Advancement Services UniSA, Sara Jackson, Darren Garbin and the team of workers in the Advancement Services of UniSA. In particular I thank members of the Friends Board as well as Stephen Atkinson and student representatives for their support.

Two major fund raising events were held in 2021.

The first of these events - the 30th Anniversary of the University of South Australia, which involved the mounting of an online exhibition of art works that had been donated by five members of the Friends SASA - raised the sum of \$3360.

The second - an Exhibition of art works donated by members and friends, held in collaboration with Lucy Hood MP Adelaide, in the North Adelaide Community Centre - raised the sum of \$1200. A big thankyou to all members who donated works and assisted in making the evening a success. A special thankyou to Clive Mungovan, Director of Premier Art for the generous loan of easels to display works on sale for this event.

It is important here to note that since its inauguration in 2008, the Friends SASA has been able to award the sum of \$36,000 for scholarships to students studying art at the SASA. One of its most prestigious awards, the Syd Ball International Travel Grant of \$4000 was however, not awarded in 2021, largely because of the restrictions of the COVID pandemic. As an alternative, the Board of the Friends SASA moved to support the student committee that organised the end of Year Graduate Exhibition for 2021: *MMXX1*, with a \$5000 grant towards the display, publicity and marketing of the exhibition. The generosity of President Brian Hayes QC also enabled the President's Prize of \$500 to be awarded, along with a further \$500 Prize, donated by Judy and Jack Condous.

The balance of funds raised towards these scholarships is currently \$8364 and continues to be held in the account at UniSA with Darren Garbin of the Advancement Services. Our program of scholarships relies very much on the generosity of artists and is much appreciated by the student body: letters of appreciation have been received from the Director Advancement Services and recipients of our Awards.

The Friends SASA Board continue to explore the continuation of Awards and the potential for Scholarships in the names of artists who are longer with us including Ann Newmarch OAM, Hossein Valamanesh AM, and Jack Cross AM, all of whom made a valuable contribution to the arts scene at the SASA and in our community. We welcome any further ideas and contributions to our Scholarships program from our members.

Jack Condous OAM.

Life member of Friends SASA

June 2022

DESIGNER KHAI LIEW AWARDED NATIONAL PRIZE



Professor Khai Liew, 2022



Khai Liew, Malaysia/Australia, born 1952, *Alice and Friend in Wonderland*, 2020, Norwood, Adelaide, Queensland blackbean (sp. *Castanospermum*), 150.0 x 104.0 x 56.0 cm; Gift of Diana McLaurin, Frances Gerard AM, William J S Boyle C.M., John Crosby, Charles Mansfield, Mary Choate, James Darling AM and Lesley Forwood, Shane Le Plastrier, The Hon Justice Mark Livesey through the Art Gallery of South Australia Foundation 20th Anniversary Collectors Club 2020, Art Gallery of South Australia, Art Gallery of South Australia, Adelaide, © Khai Liew.

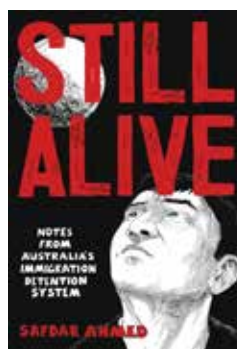
Designer Khai Liew, who is also a UniSA Adjunct Professor is the 2022 recipient of the Australian Institute of Architects' National President's Prize. This national prize recognises an individual's contribution to the advancement of architecture in a significant way, other than through architectural design, practice or education.

The national president of the Australian Institute of Architects, Tony Giannone, says Professor Liew's influence within the profession is often understated. As he noted: *It is Khai's very understated, humble manner that draws the many threads of deliberate collaboration together to bring out the recognition of what is possible when we leave our egos home around the design table. Khai has been at the forefront of understanding Australian historical and cultural artefacts beginning with the repurposing of traditional settlement Barossa Valley furniture.*

Prof Liew's designs have been exhibited at the Victoria & Albert and the Design Museum in London, and the Milan Triennale. His work is represented in the permanent collections of the National Gallery of Australia, Sydney's Powerhouse Museum, the Art Gallery of South Australia and the Art Gallery of Western Australia.

One of his more recent designs, *Alice and Friends in Wonderland* (see left) which he created in 2020 is on display in Gallery 6 of the Art Gallery of South Australia.

REFUGEE ADVOCATE SAFDAR AHMED WINS BOOK OF THE YEAR WITH GRAPHIC NOVEL - *STILL ALIVE*



Artist, writer and educator **Safdar Ahmed** has won Book of the Year at the NSW Premier's Literary Awards on Monday night for his powerful graphic novel ***Still Alive: Notes from Australia's Immigration Detention System.***

Described by the judges as a 'work of vision, ambition and achievement', *Still Alive* was awarded Book of the Year (\$10,000) and the Multicultural NSW Award (\$20,000).

'Ahmed's work stands out as an example of brilliant storytelling created with and through community, a labour of generosity, and love. It is an unflinching critique of policy and discourse that demonstrates the power of art,' the judges said.

Still Alive was expanded from Ahmed's 2015 Walkley-winning documentary web-comic, which was made with the assistance of activist organisation *GetUp!*

You can read more about *Safdar Ahmed* and his award-winning Graphic Novel, [at this website](#).

LINKS WITH THE PAST – THE FABRIC OF OUR HISTORY & THE DECORATIVE ARTS:

Essay by FSASA Board Member: Deborah Russell

As we eagerly anticipate the publication of the history of the 'South Australian School of Art: 150 years shaping South Australian Visual Arts Culture, authored by Dr. Jenny Aland, it is interesting and timely to be able to reflect on some of the key people who were part of that story and their connections to one of our current FSASA members.

Mary Rawlings (a close friend of mine) is herself a retired art teacher, SA School of Art alumni and practising artist, who still has a passion for teaching others, as evidenced by her commitment to classes run at the Murray Bridge Community Art group. Mary has a unique link to the first Director/Head of the Art School, Harry Pelling Gill, (1855-1916) and owns a few of his delightful watercolours, including the one pictured here below, which most likely is of *Thistle Island*, a location that Gill visited frequently, and often with others from the School of Design Art Club.



Harry Pelling Gill, *Thistle Island*, 1902. A watercolour gifted to Maude Prosser by Gill in 1902. Collection of Mary Rawlings.

The link to Gill is via Mary's great aunt Maude Fanny Prosser (1876-1950), originally a student of Gill and who was later appointed to the teaching staff at the School of Design. I am very keen to see the publication of the history of the South Australian School of Art and read about all who went before me – I was a student there from 1975 to 1978. Those at the School before this era represent a very different culture, but also one of great passion and drive which is both honoured and acknowledged in the pages of the forthcoming publication. As a female, I am also very keen to try to understand how someone such as Prosser was able to study and then be employed by the SASA in an era which did not overtly value women in any workplace outside of the home.

It seems that Gill's support was critically important in the inclusion of Art Needlework in the curriculum offerings of the School during his time as Head of School, (1881-1915) along with other areas of craft such as China Painting, Woodcarving, Repoussé, Historic Ornament and Leatherwork.

In reflecting on some of these craft pursuits that we might today consider to be quite quaint, I am reminded of other significant artists who have chosen textiles as their medium in more contemporary times, such as Kay Lawrence and Sera



ABOVE: Sera Waters, *Storied Sail Cloths*, on display for the 2022 Adelaide Biennale, AGSA. LEFT: Sera Waters, *Storied Sail Cloth #2: Drainage*, 2021, Adelaide, Various repurposed and hand-dyed threads, string, cotton, found fabrics, felt and beads upon vintage linen/hemp. Installed with hemp rope, brass fittings and South Australian minerals., 136.0 x 130.0 cm (cloth) © Sera Waters/Hugo Michell Gallery, Adelaide, photo: Grant Hancock.

Waters. While the genteel ladies of the late 1800's and early 1900's were kept busy and amused with embroidery and needlework, and even allowed to formally study it at SASA, here we have [Sera Waters](#), who exhibited her work *Storied Sail Cloths* at the 2022 Biennale at AGSA, giving us a unique insight into her approach to visual interpretations, which she stitches with meticulous care and attention to detail.

I think Maude would be delighted to see the continuation of a long tradition of the use of fibre and textiles in the fine art scene, underpinned perhaps by its inclusion in the teaching curriculum when Prosser was on the staff at SASA. (Prosser was appointed to the School of Design to teach Art Needlework, in 1898, and became Superintendent of Art Needlework from 1901 until she resigned from the School in 1907.) Indeed, Prosser was not just a highly skilled textile artist and craftswoman, but she also learnt a great deal of fine art painting skills from her mentor Gill.

Amongst the other treasures that Mary inherited from her great aunt and which she holds dear, is a fine collection of the embroidery silks she sewed with, a beautifully detailed shawl and a set of leatherworking and repoussé tools.



Detail of silk shawl embroidered by Maude Prosser in the 1900s.

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Above left: Box of Maude Prosser's silk embroidery threads. Above right: Maude Prosser's set of leatherworking and repoussé tools.



At left: Embroidered panel by School of Design students, 1901. A Portière presented to the Duchess of Cornwall and York on the occasion of their visit in 1901. Silk embroidery on silk. Royal Collection Trust/© Her Majesty Queen Elizabeth II, 2014. Acc. no. RCIN 21415.

This large scale portiere or door panel, which is approximately 233 cms high by 178 cm wide, was designed by Harry P Gill and embroidered under his supervision by Maude Prosser, along with the Misses Meek, Goode and Unbehaun.

Some of these silks may well have been included in the portiere (door curtain) that Gill designed and which was stitched by Prosser and others as a gift for the Duchess of Cornwall and York on the occasion of her visit to South Australia in 1901, as part of Commonwealth celebrations. This work was described at the time in glowing terms when discussed in the *Register* newspaper.

Mary very kindly shared all these treasures with me on a visit to her home and although she is unsure of what to do with some of them when she downsizes and moves house, there is no doubt that great aunt Maude and her watercolours, along with those by Harry Gill, will always be special to Mary and will hopefully remain in safe protection from the ravages of time.

Deborah Russell (Dip. T; B. Ed; M. Ed; MACE)
Board member of FSASA



Detail of shawl stitched by Maude Prosser – exhibited at the *Embroidery: Oppression to Expression* exhibition held at the David Roche Museum, Adelaide in 2021.

TREASURER'S REPORT ... cont. from page 2

As for the current financial status of the Friends SASA Inc., in the months since the 2021 AGM we have been beneficiaries of an Arts SA Community Grant of \$5000. A further \$1200 has also been gained from the sale of artworks at an exhibition organised by Jack Condous OAM.

Importantly, we have benefited significantly through the work of our President Brian Hayes QC who has not only personally contributed but also sought donations from various organisations/individuals specifically towards the cost of the Friends SASA History publication. These additional funds, which total \$16,000, have enabled us to pay the deposit of \$9000 to Wakefield Press for costs associated with the SASA History publication. They have also enabled us to pay copyright and permissions fees for the use of the some 180 images that are to appear in the book, 45 of which come from the collection of the Art Gallery of South Australia. Thanks are due here to the AGSA'S Copyright & Image Services Office, Sarah Payne who has been particularly helpful with this aspect of the book's production.

Funds gained from the contribution of members and others that have been paid directly to the former FSASA Treasurer Angelika Tyrone and/or through the auspices of the History SA/Wakefield Press Initiative have raised in excess of \$4000: these funds have also been assigned against all future costs associated with the book's production.

At this point in time (mid June), I am informed that Wakefield Press is currently working on the typesetting of the manuscript and that once this is complete (end of June), work on the book's design will begin. COVID-19/Industry/Shipping/Funding/Energy difficulties aside, a launch of the long awaited SASA History is anticipated late Spring or early Summer of this year.

Jenny Aland
June 2022.

MEMBERSHIP OF FRIENDS SASA



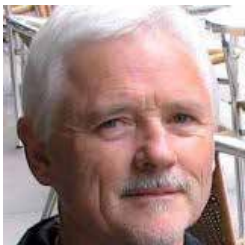
Many of you reading this Newsletter are current or past Members of the Friends of the South Australian School of Art.

As our President Brian Hayes QC has reminded us, the Friends of SASA is a unique voluntary organisation and depends for its effectiveness on the time and effort of its members.' He also encourages us to 'use

our networks and encourage more people in the Arts world and SASA Alumni to join the Friends to ensure its continued existence'.

So when you are out and about and talking about the Friends SASA and the work that we do, you will need to know how easy it is to join us. Just tell them to go to our website - <https://thefriendsofsasa.org.au/> - then look for the **JOIN US** on the Home Page and follow the prompts. And, if you want to know if you are currently a financial member, send us an email @ info@thefriendsofsasa.org.au

EXPECT THE UNEXPECTED AT THE 10TH PALMER SCULPTURE BIENNIAL
by JOHN NEYLON



John Neylon is an art writer/artist and active commentator on the Adelaide art scene, principally through reviews published monthly in *The Adelaide Review* (1985- 2020). He is currently a visual arts contributor for InDaily's magazine *InReview*.

Expect the Unexpected at the 10th Palmer Sculpture Biennial was first published in *InReview* in March 2022.

Permission to reproduce this essay in this Issue of the Friends SASA News was provided by the Author.

This little love child, the offspring of Greg Johns' affair with a bit of bad lands on the bare-arsed outcrops of Palmer where the rocks lean away from the wind, is coming of age. Celebrating its 10th anniversary this year, it is now one of the longest-running professionally curated sculpture exhibitions in Australia.

People who go know what to expect. Those who don't, who are fearful of a bit of dust on the SUV or think that the Palmer Biennial is a bunch of hillbillies building twig sculptures and hanging ribbons on trees – they miss out. Tough. But there's always the path for redemption. Like, go this year.

Set the satnav to Big Adventure (Art) and let destiny light your way. But be warned: The path to redemption can quickly become a via dolorosa as the uplands beckon but the knees buckle. When was the last time you raised a sweat to see some art? Got dust on your shoes? Rarely, one suspects. A

lot of gallery-based experiences are not all that memorable, more a sauntering from room to room, rewarded by a little pinot gris after an exhausting 30-minute encounter with contemporary art. Not Palmer.

From the outset, when sculptor Johns acquired this property in 2001, he envisaged that it would be the reset button, a place where sculpture could be sited and experienced outside the usual gallery contexts and the land could become the healthy, biodiverse system it used to be before over-clearance and grazing ripped out its heart.

Confronting any artist is a lot of

space and light. At midday the sunlight can fall like a hammer. Metal reflects and dissolves form. Painstakingly conceived and constructed sculptures can be reduced to dashes and dots on an epic canvas defined by a land mass meeting the sky. Little wonder that the response of some artists has been to run for cover, to tuck their works into crevices – or, conversely, adopt bold profiles on hilltops.

Given that a number of artists are repeat exhibitors, are we looking here at something like a "Palmer style"? Hardly.

Flicking through the back catalogue of hundreds of images of previous biennial works, it's more a case of expect the unexpected.

Palmer Sculpture Biennial 2022 features the work of 23 artists. Six are from interstate and one from overseas.

The project has always included an outstanding sculptor, in recognition of their contribution to Australian art. This year that artist is **Orest Keywan**, who has been described by international art critic Sebastian Smee as 'one of the best sculptors we have'.

Another feature of the PSB is recognition and opportunities offered to emerging artists. In 2022 they include **Madi Whyte**, an artist from rural Victoria who is interested in exploring the language of line and form, and the architecture of dystopian landscapes. The other emerging artist is a South Australian, **Jake Mercury-Shaw**.



Monument to Jandamarra is Greg Johns' towering work in the 2022 Palmer Sculpture Biennial.



Under Wraps, a collaborative project by Union Street Sculptors, before its installation on site.

Expect The Unexpected At The 10th Palmer Sculpture Biennial Continued



Clancy Warner's 'Fragile Existence' at the 2022 Palmer Sculpture Biennial. At Left: Sculpture at the time of installation. Right: Made of wax-based resin, supported by metal supports, the sculpture begins to deteriorate and melt over time: Image recorded several days after installation.

This year, in conjunction with the PSB, **David Kerr** is curating a parallel project which is essentially an archive marking the 10 biennials (since 2004). Look for it in the *Murcutt-meets-Turrell* corrugated yurt (aka The Round Space) near the property's 'Verandah'.

Steven Cybulka's *First Fix*, in the 2020 Palmer Sculpture Biennial, offered an assembly of braced timber frames, stacked together like building frames set on a dry grass hillside. *PSB 22* features a collaboration between **Cybulka** and **Craige Andrae**, *Second Fix*, which maintains the focus of a notional house build. So there's something to hang some thoughts on – objects and ideas displaced from their usual contexts to generate fresh perspectives.

Greg Healey's *Towers, travels and tenosity* adopts a similar principle in reflecting the presence, in otherwise featureless landscapes, of communication towers. **Astra Parker** joins the construction gang with *Transient Dwelling*, bricks arranged into temporary habitations which reference transitional and unstable states between shelter and displacement.

Mercury-Shaw is also in the construction drop zone – with a difference. His active ingredient is mushroom mycelium, which if you bother to read up on it, is some kind of manna from heaven, such are its properties and applications. When the artist starts talking about mycelium-based furniture, you know he's on a remarkable journey. He's a 'builder' in the company of others in this biennial, but he's more a facilitator. The form and scale of his work, *FOMP*, will be determined by the process of growing it on site.

Given that Palmer is a deep time site with a geological spreadsheet the envy of other landmasses and a corresponding cultural history stretching across millennia (this is Peramangk country), a number of artists reflect on ancestral links.

Greg Johns sees the struggle to restore Palmer's biodiversity as analogous to the resistance of the Bunuba warrior Jandamarra, who successfully opposed the invasion of his Kimberley region by Europeans in the late 19th century. The take-away lesson for Johns is that a contemporary generation has a custodial role in protecting country. His *Monument to Jandamarra* seeks to evoke in lightning bolt gestures the power and imperative of

remembering.

Gina Allain has, since 2008, facilitated painting, weaving and ghost-net art projects with Aboriginal and Torres Strait Islander communities. Her *Strange Fruit* – composed of marine debris and discarded driftnets, dangling from trees – is complex in its messaging, suggesting that art can heal but also reveal ecological destruction.

It may be best to experience *Under Wraps*, a collaborative project by the **Union Street Sculptors**, later in the day when raking light will define the drapery of mysterious, enveloped figures and that sense of together we are alone.

Clancy Warner's previous Palmer Sculpture Biennial figures were made of timber and able to withstand selfie hugs; not so the thin, wax figures in this biennial – they are designed to melt, as a metaphor for fragile existence. So be quick if you want the upright version.

Rocks define the Palmer landscape. But so many have been shipped off to the city to complement sprinkler-fed lawns. With the instincts of a true Surrealist, **Deb Sleeman**, in her *Catching Rocks*, speculates that these rocks might dream of one day going home. As with many works in this year's Palmer Sculpture Biennial, it's a case of "hold that thought".

John Neylon
2022



Palmer Sculpture Biennial 2022 - Outdoortype Edit
Still from video on 2022 Palmer Sculpture Biennial. To view, click on the image above.
For credits and information about the video clip, go <https://www.youtube.com/>

Geoff Wilson's OAM ... Continued from Page 1



Geoff Wilson eating lunch at Croydon Boys Technical High School, 1950s.

and could allow time for something we called 'free art'... The training one had in Teachers College and Art School really didn't have much bearing on the day to day practicalities in an art room. One tried things and hoped for the best. At the end of his five years at Croydon Technical School, Geoff took leave largely precipitated by a chance meeting with 'a couple of characters in a coffee shop in town' who said they were going overseas. Hearing this, Geoff thought, 'well, that doesn't

sound too bad. So, at the end of 1953, we got on a ship in Melbourne, a fare of 80 pounds in an eight-berth dormitory on a deck below the water-line and off I went. I had no plans. We got off in Genoa and bummed around Europe for a while and ended up in London'. (October 1956).

As Geoff recalls he returned to Australia on a Monday, 'stone broke'. A few days later, back at Croydon, he finds himself re-employed there exactly one week after having left the ship. I walked in to my old art room – it was three years since I had left for overseas, and the teacher's cupboards that I had painted some designs on, were still there ... the curtains that my lads had lino-blocked were still there swinging in the breeze. I think a couple of drawings that my students did three years previously were still on the wall. I looked over the oval, and I thought what's happened to the three years, I haven't been anywhere. Anyway, that was the time when I should have walked out and done something else. I went to the door, and what happened, there was a line of first year boys all standing in a row with their kitbags, looking up at me, and I said 'Come in', and that was it, I was back doing the same thing.

Geoff further recalls that during the early 1960s, the demand for more secondary art teachers was accelerating. At the end of 1962 he applied for a Lecturer's position at the South Australian School of Art successfully joining it in 1963. The Head of School was Doug Roberts, who when Geoff arrived said, Okay Geoff you're going to do Lettering 3. He didn't tell me why. You're going to do drawing, and you're going to be helping Helen, Helen MacIntosh in Design, and then you're going to do Painting 1. 'I said, Well okay Doug. Listen have you got a course for Painting 1? and he sort of blinked, and he said, Oh no, don't worry about that, he said, You just get a few objects and stick them up and let 'em have a go. So in a way, over the time I was there I had another education. I had to do something about it for myself, 'cos I was always embarrassed to go into a class and not be able to say something or tell them something. And in a way, I think I re-educated myself'.

PART 2 of Geoff Wilson: Born Teacher will appear in the next FSASA Newsletter.

**Jenny Aland
June 2022**

Quotes are from: 1. Geoff Wilson: *There was Another Line of Boys with their Ragged Kitbags*; 2. Geoff Wilson: *Varicose Veins and Chalk Dust in the Hair*; 3. Geoff on the Couch Transcript; 4. Barry Pearce: *Interrogated landscape*. Full citations next instalment.

CELEBRATION EVENT FOR GEOFF WILSON'S OAM

CONGRATULATIONS GEOFFREY RONALD WILSON OAM

On the Queen's Birthday 13 June 2022, *Geoffrey Ronald Wilson* was awarded an OAM for service to the visual arts. On June 25th 2022, AIARTS joined with the Friends of the South Australian School of Art to co-host an event at **AIARTS Gallery**, 28 Neate Avenue, Belair to celebrate Geoff's OAM Award. As part of the celebration, Geoff's *Celebrating the Land* exhibition of recent paintings was also on display. This exhibition will continue on until the end of July.

GEOFF WILSON: CELEBRATING THE LAND EXHIBITION



Geoff Wilson, *Buildings salt works near Langhorne Creek, 2020*

As AIARTS Gallery Director, Angelika Tyrone writes in the Catalogue to the Geoff's Wilson's exhibition of paintings *Celebrating the Land*, Geoff has made an extraordinary contribution to the arts over many years. This exhibition is a celebration of 80 years of art creation by Geoff Wilson! Beginning with drawings in his teens, now at age 95, he continues to create art, now painting such accomplished works. The exhibition is focused on paintings created from 2020 to 2022, with earlier work also featured.



Geoff Wilson, *The big wedge of scrub - McLaren Vale south, 2022*

Geoff Wilson's achievements in the arts are founded on a commitment over the many years to his creative work, from sketching and painting *en plein air* to working in his studio, travelling extensively to learn more about the art of the world and how to view things afresh. The results are an extensive creative output with a legacy depicting a modernist viewing of the Australian landscape.

Angelika Tyrone

Dip SA School of Art, BA Art History, MFA, PhD Studies Flinders University Alumni, former Lecturer Multimedia, SA School of Art, University of SA

SASA GALLERY .. POST GRAD EXHIBITION : OPEN ENDED



Image: Yiran Li, *Indian tea worker*, 2022, digital illustration.

UNISA CREATIVE POSTGRAD EXHIBITION ... OPEN ENDED

will be on show at the SASA Gallery from Thursday 16 June – Friday 24 June 2022.

This exhibition features work by the following Foundation Studio participants:

Marielle Lucienne Astini, Tanveen Bhaizada, Jasneet Singh Bumra, Phoebe

Calista, Emerald Corpuz, Lui Chan, Sameera Mathew, Ingrid Transet Nygaard, Claire Puddy and Yiran Li.

Foundation Studio builds conceptual thinking and creating skills, developing a personal, ethical and philosophical foundation to underpin student work. Working either individually or in groups, students conduct an open-ended exploration of a critical contemporary topic: Post truth, waste, pollution and production, human behaviour, health and well-being, and the senses. Experimenting cross a variety of media and interests, students are asked to question their perceptions of materials, the creative processes and the contextual landscape their work inhabits, resulting in concepts for an artefact, artwork or design with potential to act as a catalyst for change.

FUSE GLASS PRIZE ... UNISA CREATIVE WINNERS/FINALISTS

Presented by Adelaide's Jam Factory, the FUSE Glass Prize is a non-acquisitive biennial prize for Australian and New Zealand glass artists. The winner of the FUSE Glass Prize receives a cash prize of AU\$20,000. In addition, the winner of the David Henshall Emerging Artist Prize receives AU\$2,500 cash and a professional development opportunity at JamFactory valued at a further AU\$2,500.



Eighteen Finalists were selected for this year's prize, with the winner of the 2022 Fuse Glass Prize being Queanbeyan artist **Matthew Curtis** with his work *Margin*, 2022. (At left)

Of the Finalists, six were in the Emerging Artists category, and twelve were in the Established Artists Category. One of the finalists in the Emerging Artists category

was Jinzhen Wu, Born in Dongguan, China, **Jianzhen Wu (Shirley)** is an emerging artist based in Adelaide. Wu completed a Master of Design (Contemporary Art) at the University of South Australia (2019). Her practice encompasses jewellery and object design, glass sculpture and installation work. Wu

utilises lampworking, moulding, casting, metalsmithing and stone carving techniques. Informed by her holistic training in Hong Kong (2015–2016), Wu's creative process is a journey of healing and meditation.



Jinzhen Wu, *Infusion*, 2022, flameworked borosilicate glass, Eucalyptus cneorifolia essential oil, sola wood (*Aeschynomene aspera*), cotton thread, reed and silicone, 150 x 1600 x 400.

Among the twelve Finalists in the Established Artists Category, six had undertaken glass studies and training at UniSA Creative and/or Adelaide's Jam Factory including **Alex Valero, Drew Spangenberg, Janice Vitkovksy, Jason Sims, Liam Fleming and Tom Moore.**



Image: Liam Fleming, *Composition #4 In B*, 2022, glass, 400 x 330 x 270.

Liam Fleming is a Tarntanya (Adelaide) based glassblower, artist and designer with an active practice of over ten years. He is an Alumni of the University of South Australia's visual arts program (2011) and JamFactory's prestigious Associate Program in the Glass Studio (2013), where he has served as the Production Manager since 2015.

Tom Moore is an Adelaide based glass artist. Born in Canberra, Moore graduated from the Canberra School of Art at the Australian National University in 1994 and trained in production techniques at JamFactory until 1997, after which he served as the Glass Studio's Production Manager for 15 years. In 2019, Moore completed a practice-led



Image: tom Moore, *Katnest Evergreen & The Party Wizard*, 2021, glass, silver leaf. 250 x 210 x 430 / 240 x 210 x 480.

PhD at the University of South Australia. Moore divides his time between working within the hot glass community at JamFactory's Glass Studio, from his own home studio and in his role as an Adjunct Research Fellow at the University of South Australia, where he undertakes practical investigations in glass focusing on hybrid life forms, humour and the Anthropocene. While Moore's work maintains strong links with a lineage of ancient craft, it has also been featured in high-profile surveys of Australian contemporary art and is the focus of the nationally touring solo exhibition **JamFactory ICON Tom Moore: Abundant Wonder.**

2022 SALA FESTIVAL EDUCATION RESOURCES



The **SALA EDUCATION RESOURCES** are designed to support teachers and educators in exploring the Australian school curriculum through the SALA Festival.

The first section is a glossary that explains some of the terms used in this resource as well as some other terms that may be of use when observing and critiquing art with your students.

The second section is about the 2019 SALA feature artist. A brief background of their work is accompanied by tasks for students in early years, primary and secondary school.

The Education Resources for SALA 2022 include those that feature the work of artists **LOUISE HASELTON** and **KIRSTEN COELHO**; another focuses on **HOW TO LOOK AT ART WITH YOUR CLASS**

with artist **ROY ANANDA**; while another is a **SCHOOL PARTICIPATION GUIDE**.

These resources also include a list of student friendly exhibitions found in the Adelaide CBD. You can download each of these Education Resources from the **SALA Festival website**, or by clicking on the names of each of the above-named resources.

ARTIST JULIE BLYFIELD @ SAMSTAG MUSEUM OF ART

Samstag's Kudlila Season opening event features two contemporary exhibitions by Australian artists **Mel O'Callaghan** and **Julie Blyfield**, which offer insights into marine ecosystems and the capacity of life forms to endure and evolve.

Julie Blyfield: FLOWERS OF THE SEA.

In a new body of large-scale copper objects, Julie Blyfield – a South Australian metal artist with a practice spanning 35 years, investigates the unique red seaweeds found along the coast of southern Australia. Shown as a sculptural installation in a darkened gallery space, Blyfield's work references 19th-century specimen albums and

highlights the fragility of our precious marine environment and the elements that threaten and sustain them. Commissioned and presented by Samstag for SALA Festival.

Opening event & Performance: Thurs 30 June 2022 @ Samstag Museum of Art, North Tce. Registration required



EXHIBITIONS : JUNE, JULY, AUG 2022

ADELAIDE CONTEMPORARY EXPERIMENTAL (ACE)

2022 PORTER STREET COMMISSION EXHIBITION

4 June 2022 to 13 August 2022

AIARTS GALLERY

GEOFF WILSON: CELEBRATING THE LAND

19 June to July 2022

ART GALLERY OF SOUTH AUSTRALIA

YAYOI KUSAMA: THE SPIRITS OF THE PUMPKINS DESCENDED INTO THE HEAVENS

Until April 2023

PURE FORM: JAPANESE SCULPTURAL CERAMICS

21 May - 6 November 2022

BMG ART

GEOFF MITCHELL | DATSUN TRAN

17 June-9 July 2022

FUMA | FLINDERS UNIVERSITY MUSEUM OF ART

THE DATA IMAGINARY: FEARS AND FANTASIES

26 April – 8 July 2022

HUGO MICHELL GALLERY

JULIA ROBINSON – THE BECKONING BLADE

21 July to 20 August 2022

RSASA GALLERY

EXCELLENCE 3

3 Jun- 19 Jun 2022

SAMSTAG MUSEUM OF ART

SAMSTAG'S KUDLILA SEASON

Throughout June 2022

SASA GALLERY

2022 UNISA CREATIVE: SASA POSTGRADUATE EXHIBITION

16 June – 24 June 2022

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