



South Australian
School of Art

Friends of the South Australian School of Art, Inc. Newsletter

PATRON: DR H R (KYM) BONYTHON AC DFC AFC KCSJ

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ABOUT THE FRIENDS OF SASA, INC

• 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.

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Notice of Annual General Meeting of Friends of SASA

The Annual General Meeting of Friends SASA will be held on **Thursday 19th August, 2010**, at the Bradley Forum, The Bob Hawke Prime Ministerial Centre (5th Floor), University of South Australia, City West Campus, North Terrace, Adelaide, beginning at 5.30pm.

In accordance with the Constitution of the Friends of SASA (available on the [Friends of SASA website](#)) nominations for positions for the 2010/2011 Committee must be received by the Secretary no later than one week prior to our AGM ie 12th August.

Positions available for election are as follows: *President, Vice-President, Secretary, Treasurer, Membership Officer and Public Relations Officer.* Other positions available are no less than 2 and not more than 5 members of the Committee.

Dr Pam Zeplin, our Representative from the School of Art, Architecture and Design will conduct the election of members to these positions and Mr Gareth Thomas will serve as Returning Officer should a count be required.

Should you wish to stand for any of the above positions or nominate another financial member, please forward your seconded nomination(s) to the Secretary. All nominations received will be posted on our web pages prior to the election, together with support material: a photograph and short personal profile. Those of you wanting to nominate

will find the profiles of current **Council/Committee members** on the Friends of SASA website a useful guide to the preparation of this support material.



DR SUZANNE MILLER: GUEST SPEAKER AT AGM

Events Manager, Pamela Karran, has secured Dr Suzanne Miller, Director of the South Australian Museum as our Guest Speaker at this important annual event. As the Museum's General Manager, Mr Steve Riley said at the time of her appointment (April, 2007):

Dr Miller combines extensive experience in academic, commercial research and museum management. ... In particular, Dr Miller's interests in presenting, interpreting and communicating the world of natural history through the medium of museum collections and exhibition displays will further reinforce the significant community education role of the museum. Her geological discipline will unquestionably assist in the interpretation of the museum collection and reflects the current significant activity being generated within the State associated with new mineral exploration and studies.

All Friends of SASA look forward to hearing from Dr Miller at this year's AGM.

Congratulations!!! Angela and Hossein Valamanesh awarded AM's

Congratulations go to artists Angela and Hossein Valamanesh on each being awarded a **Member of the Order of Australia Medal (AM)** as part of the 2010 Queen's Birthday Honours List. Angela won her award 'For service to the visual arts as a ceramicist and sculptor'. Hossein won his 'For service to the visual arts, particularly as a sculptor and through installation works and public art'.

Both Angela and Hossein are former students and graduates of SASA. Angela graduated in 1977 (awarded 1978) from the SA School of Art with a Diploma in Design (Ceramics). In 1993, she was awarded an MA (Visual Arts) and in 1996 gained an Anne & Gordon Samstag Scholarship which allowed her to pursue postgraduate studies at the Glasgow School of Art.



Angela and Hossein Valamanesh.
Photo: Michael Klivanek.

In 1997, Angela graduated from SASA with a further Diploma in Design (Ceramics). Currently, she is a Higher Degree Research student in the School of Art, Architecture and Design undertaking her PhD by major studio project. Hossein graduated from the School of Fine Art Painting in Tehran in 1970. He immigrated to Australia in 1973, arriving in Perth and travelling to Central Australia for four months, where he worked with Aboriginal children. In 1975, he began further studies in visual arts at the South Australian School of Art and, since graduating, has exhibited frequently in Australia and overseas, including Germany, Poland and Japan.



Jack Condous,
President of the
Friends of SASA
speaking at the
launch of the Friends
SASA display of art
works at the
Regency Medical
Clinic, Adelaide.



FRIENDS SASA
Postal address:
Friends SASA
SA School of Art
University of South
Australia
GPO Box 2471
Adelaide SA 5001
Email:
friends@friendsasa.com

Message from the President of Friends SASA

Display of artworks at the Regency Medical Clinic

You may well ask why choose the Regency Medical Clinic for an exhibition by Friends SASA. Judy and I have been patients at the Regency Medical Clinic since 1965 and once the redevelopment of the building was completed I said to Doctor Paul Denton, 'Where are the art works for this beautiful building?' Next thing I know, here we are with this great show of works by Friends of SASA members all generously supported by Partners of this Regency Medical Clinic.

Twenty one members of Friends SASA exhibited 43 paintings at the clinic which was attended by a great crowd at the opening at 3pm on Sunday 23rd May, 2010. This exhibition was planned to coincide with the complete refurbishment of the building which took approximately 3 years to complete. New railing and screens were constructed for the exhibition which can be used in an ongoing manner for other displays of artworks.

Over 150 people attended the opening to view the works and taste the delicious food and wine provided by the Partners of the Clinic. Hundreds of visitors have seen this show so far as it is a very busy place with patients and visitors 7 days a week. Food was catered for by the Catering Year 11 Class of Our Lady of Sacred Heart (OLSH) College on Regency Road. What a great spread - such a variety of food prepared by these year 11 students and presented to us in such style.

Twelve art works have now been selected by Doctors of the Clinic to go into a number of the Consulting rooms and 19 remain on display in the waiting areas on the building.

Twelve works were sold during the first 3 weeks of the show with the Partners of the Regency Medical Clinic purchasing Hugh Adamson's work for permanent display in the main reception area. It is hoped more works will be sold as time goes - as a number of people have expressed delight about the high standard of the work shown and excitement about the continuity of this project.

Commission from works sold will see our treasurer smile and the Friends benefit from the \$1200 raised to date as a result of this venture. This will provide future support for the SASA History Project and for Prizes and Scholarships for students studying at the SASA.

Thanks go to all of the artists who contributed works in the show and to the students of OLSH for the great presentation of food. Thanks also go to the Partners of Regency Medical Clinic for their patronage and support. Particular thanks go to Mr Zyg Kulesza, Business Manager of the Clinic and his staff for their assistance and cooperation in making this event both very enjoyable and highly successful.

Jack Condous
President Friends SASA

Friends SASA Member Matters

SECOND OF THE FRIENDS EXHIBITION 2011

As a start to planning the *Second of the Friends Exhibition 2011*, Gloria Goddard and Jack Condous have been visiting a number of venues as potential sites for this exhibition. Gloria Goddard kindly gave the Friends SASA her curatorial experience in the planning and presentation of both the *First of the Friends Exhibition* and the recent display of artworks at the *Regency Medical Clinic*. She has again offered her curatorial services to the 2011 event.

Consideration is being given to venues such as the Festival Theatre Foyer; the Drill Hall at the Parade Grounds; Flinders University Art Museum, North Terrace; 5th Floor of the SASA Building (where the Graduates show was held) and the Box Factory.

But Gloria can't do it alone and would like some assistance with not only the curating, but also with facilitating and promoting the exhibition. If you would like to help with the afore-mentioned aspects or be

on the planning group for this exhibition, please contact Gloria Goddard (h) 82781319 (mob) 0408856414, or Jack Condous (h) 83444256 (mob) 040941445.

MEMBERSHIPS DUE

All Friends SASA are reminded that membership fees become due at the end of the new financial year. You can pay your membership fees via cheque (see postal address at left), or via direct Electronic Funds Transfer to *Savings and Loans BSB: 805023, Account No 04327307*. Membership forms can be downloaded from the [Friends SASA website](#).

WORKSHOPS/EVENTS FLYER

Dates have been set for a number of workshops/events for the Friends of SASA to be held in the latter part of this year. A flyer advertising these events will be sent to members shortly as well as being made available at the AGM.

Art Purchase Exhibition: Royal Adelaide Show - 3rd to 11th September

All Friends of SASA and others are invited to enter art works for the 2010 Royal Adelaide Show Art Purchase Exhibition. The schedule for this year's exhibition (including special regulations) has been produced and circulated widely. But if you missed out on getting a paper version of the entry form, this is still available on the web at: www.theshow.com.au or our website: www.friendsasa.com

Jack Condous, President of the Friends SASA is Convenor for this year's Art Purchase Exhibition and is supported by a great team from the Adelaide Showground who are involved in administering the competition and seeking prizes and sponsorship. It is particularly pleasing to see the sponsorship support extending to 2nd and 3rd prizes in all classes this year. Friends SASA, members as Stewards and volunteer students studying at the SASA will be responsible for the presentation of art works entered in the Royal Adelaide Show Art Purchase Exhibition.

The works will be on display in the Duncan Gallery, Goyder Pavilion at the Adelaide Showground during the nine days of the Show (3rd to 11th September) to over 500,000 visitors who visit the Royal Adelaide Show annually.

Mr Andrew Hill, Acting Director of SASA and Mr Paul Hoban, Head of Painting at SASA will judge the nine classes and special awards. Last year 82 artists presented over 200 works for exhibition, with 42 works sold.

In their 4th year as sponsors of the **\$2000 Acquisitive Prize, Murray F Young and Associates Prize** are proud to continue their support this year.

Pro-Lab Imaging are also sponsoring for the second year **The Kym Bonython Encouragement Award** for artists aged 18 year to 25 years at the time of entry to the show.

Entries close at 5pm on Friday 9th July 2010.

Friends of SASA Website Report : www.friendsasa.com

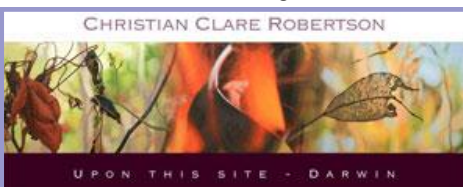
The past couple of months have been a busy time for me as website manager in keeping members up to date with news of current and upcoming events of interest and relevance. Over the months of April, May, June, notice of the following events were posted to the **Friends SASA website**:

YOUTHSCAPE 2010

An exhibition of works by young artists aged between 15 and 26. This exhibition will be on display at the RSASA Gallery from 27th June to 18th July. The exhibition will be opened by Christie Anthony, Creative Director of Adelaide College of the Arts on Sunday 27th June at 2pm. Notice of this exhibition was posted to the **Current/Upcoming Events** section of the site.

CHRISTIAN CLARE ROBERTSON: UPON THIS SITE—DARWIN

Notice of an exhibition of artworks by Christian Clare Robertson. Christian Clare is a former graduate and Friend of SASA who has been working in Darwin for the past thirty or more



years. Her website has also been added to the **Member Links** section of the site.

2010 ROYAL SHOW PURCHASE EXHIBITION.

Information about this purchase exhibition has also been included on page 3 of this Newsletter.

DISPLAY OF FRIENDS SASA ARTWORKS AT THE REGENCY MEDICAL CLINIC.

Our President, Jack Condous reports on this event on page 2 of this Newsletter. Pics of people attending the launch of this event are included on page 7 of this Newsletter.



Invitation to Ann Newmarch's SALA Festival exhibition: *Cultural pattern and human fragility (Pandora's box)*, to be held at the Flinders University Art Museum Gallery, Adelaide from 3rd July to 29th August.

SALA FESTIVAL:

Dates for this event were posted to the **Member Matters** section of the site. Notice of Ann Newmarch's forthcoming SALA exhibition: *Cultural pattern and human fragility (Pandora's Box)* was also posted to this same section.

RESALE ROYALTY SCHEME:

Links to relevant sites with official information about this scheme were posted on the **Member Matters** section of the site. See also page 8 of this Newsletter.

ARTISTS FOR ODYSSEY FESTIVAL

This year's Odyssey Art Prize exhibition and Cathedral Project will be held from October 5 to November 6 at the Olympic Hall, corner of Franklin Street & West Terrace, Adelaide. Information about this exhibition was posted

to the **Member Matters** section of the site.

RSASA EVENTS

The Royal Society of Arts (RSASA) is an Institutional member of the Friends of SASA. Notice of events being convened by the RSASA were also posted to the site to help promote the work of this organization. These events included the **BALD ARCHY Exhibition 2010** which was held at the RSASA Gallery in May-June of this year and the forthcoming **YOUTHSCAPE 2010** exhibition.

All this effort has been well rewarded with hits to the website since its launch in April 2009 currently registering at 63,016. It is also interesting to note that a large proportion of these hits are not only coming from Australia, but also from the Russian Federation, USA, China, Japan, Great Britain and Canada.

Website Manager: Dr Jenny Aland PSM

John Neylon: On searching for 'Satori'



John Neylon is an Adelaide-based independent art writer and curator. He is also the Inaugural art critic at *The Adelaide Review*: www.adelaiderewiew.com.au This paper was prepared as the **Keynote Address** for the Graduation Ceremony of students at the Adelaide Central School of Art, June 2009. The address is re-printed here with the kind permission of the author.

Over the last 30 odd years I've been commenting on the contemporary art of Adelaide and this state. The experience has given me privileged access not only to many remarkable individual artists and their stories but also to the bigger stories within the wider art community. Above all I have come to value the perspectives that have come from tracking the trends such as the dalliance with science which can be associated with art of the 1990s or most recently concerns about bio-sustainability.

But I have never forgotten that all this stuff we call art comes from the minds and hands of individual artists. Their capacity to imagine, aspire, endure and produce is the foundation of this thing we call the art world. Today's ceremony is a reminder that this foundation has a solid professional basis. But to cut to the theme of this morning's remarks, nothing can be taken for granted, nothing is certain.

Don't bother looking for the money-back-fine-print at the bottom of your award or turn it over looking for the 3 year guarantee. And don't pin hopes on an eBay resale. Just take whatever comfort you will from the American artist Grace Hartigan's advice that, 'Art is still the only place in the world where you can do exactly what you want, if you pay the price, which is having no one else want it.' (1)

Therein lies the challenge! Scanning the bookshops and seeing the publication titles for catalogues and monographs on many Australian artists it is easy to forget that for every artist represented there are dozens of other highly qualified and experienced artists who will never be fully recognised let alone have a major publication dedicated to their work.

For many, an art career after the initial flush of funding grants, group shows and the possibility of major gallery showing 'an interest' is hard grind, often lonely, financially precarious and sometimes creatively frustrating. This intensifies my respect, particularly for what the art industry loosely describes as the mid-career artist, someone in their later 30s to 50s who has made all the right moves, done residencies, won prizes, sold lots of work, exhibited at prestigious galleries and been the subject of catalogue essays – but may not have a major piece in a state gallery collection or be an automatic consideration for major curated surveys.

To keep working when one's brilliant career appears to have flat-lined demands courage from the artist and critical respect from writers like myself. To be able as a writer to have access to the creative journeys that mark the transition from youthful promise to the success or struggle of maturity I've always regarded as a privilege because I get to collaborate with artists and art work in telling stories.

But in writing the stories there has to be some scaffolding to make sense of it all, a narrative that allows artists and the wider art community to connect and use as a mirror for self reflection. The narrative is essentially built around the idea of many arts including: the art of pleasure and comfort, of shock, social reform, satire, nihilism, certitude, 'look at me', dada lives, grief, anger, technical cleverness, naked commercial pursuit, lifestyle posturing, celebrity and philosophical discourse.

When I look at an exhibition or begin to survey the art of a period I want to know what kind of art I am dealing with. Once I have a sense of this I can set my coordinates and strike out in a certain direction. In the politically active mid-1970s period in Adelaide it was relatively easy to view and analyse works through a social filter. At the high water mark of the post-object era one had to be informed on the philosophical positions and political strategies artists were occupying or using to communicate something about the kind of art being produced. So as the chariot wheel of art history grinds into the present I find myself today, in the 9th year of the 21st century, asking what kinds of art are being made here in Adelaide and what kinds of stories might yet be told.

As a barometer of regional mood as expressed through the visual arts, the *Uneasy* exhibition at Anne & Gordon Samstag Museum of Art 2008 revealed aspects of the psychic underbelly of Adelaide, a healthy or otherwise nervousness about a range of issues that might or might not be exclusive to Adelaide. But as I routinely check out the kinds of art being made around Adelaide I don't get a strong *Uneasy* sense despite social concerns expressed in a recent trend of embedding conservation and sustainability within practice.

But there is one kind of art I haven't mentioned to date – the art of illumination or self-realisation which broadly characterizes much contemporary art being made. This may or may not be particularly true of artists who to varying degrees have been operating within frameworks that can be linked to Adelaide Central School of Art pedagogies. Time may tell. But I'm convinced that much art made in Adelaide at its most interesting, has been operating from a basis of believing that the materiality and symbolic forms of the art object has the capacity to explore or express self-hood, illumination or self-realisation. As an observer I find this most interesting because it suggests that art is the barometer or even arbiter of life journeys. Towards what ends? Towards I suggest very uncertain ends.

A young Buddhist monk came to the master to learn. What must I do to attain *satori*? Attend to the garden he was told. So he swept and raked and tidied an autumn garden littered with leaves. Back to the master who says nothing but it is clear that he is not satisfied. Eventually the master without a word goes to the maple tree shakes it. The autumn leaves fall onto the moss bed and pathway. "Now the garden is complete".

Continued page 8>>>

What's on in the Galleries? . . . Dates for your Diaries!

>>>S A S A Gallery

Flight of a bird, life in performance

Artists: Linda Lou Murphy Ali Baker & Yoko Kaijo. An exploration of risk through ephemeral performance, video and sculptural installation.

Exhibition launch: 6pm Wednesday 30 June.
Exhibition open: Wednesday 30 June - Friday 30 July.

Three ways to hold

Artists: Alison Currie and Bridget Currie. *Standing figure with three forms* is a collaboration between Alison Currie and installation artist and Brigid Currie a dancer. Working across genres they will explore fundamental concepts of weight, pressure and gravity.

Exhibition launch: 6pm Wednesday 11 August.
Exhibition open: Tuesday 10 August - Friday 10 September

Az Zaban-e Modari

Raqs-e Aab Raqs-e Setareh (Az Zaban-e Modari)

Artist: Siamak Fallah

Poet: Manoochehr Fallah

Exhibition launch: 6pm Wednesday 22 September
Exhibition open: Tuesday 21 September - Friday 15 October

Raqs-e Aab Raqs-e Setareh is one exhibition in a series titled *Az Zaban-e Modari* (from the mother tongue). In this exhibition Fallah draws from sacred texts to convey a sense of poverty and nothingness. Known in Persian literature as *Fana*, meaning annihilation, it is a state of bliss devoid of meaning, reason or love.

The New New

Artists: Roy Ananda, Johnny Dady & Monte Lawson Masi

Curators: Alan Cruickshank & Peter McKay
Exhibition launch: 6pm Wednesday 27 October
Exhibition open: Tuesday 26 October - Friday 26 November

The Contemporary Art Centre of South Australia (CACSA) presents a survey exhibition of South Australian art in 2010. This exhibition will span multiple venues across the Adelaide CBD - the SASA Gallery, University of South Australia is an exhibiting partner in this landmark project.

At Right: Trevor Nickolls, *I fought the law* (detail) 2009 synthetic polymer paint on canvas, 50 x 76 cm © Trevor Nickolls/Licensed by Viscopy 2009, courtesy the University of South Australia Art Collection



Linda Lou Murphy and Yoko Kaijo. *Shimmeeshok, cutting piece*, 2005.

>>>Anne and Gordon Samstag Museum of Art

Abstract Nature

30 July – 8 October 2010; Gallery 1 – 3

Abstract Nature features works of art in a wide range of media, all of which are inspired by the immanent beauty of organic pattern and form in the Australian landscape – from the microsphere of natural life to the macro patterns of the continent seen from above. Fluid linear abstraction, organic mark making, natural tones and textures embody the spirit of place and evoke the artists' sense of connectivity between mind and nature.



Pippin Drysdale. *Sap rising*, 2006-2009. An installation of 19 porcelain vessels and closed forms. Photo: Acorn Photographic Studio.

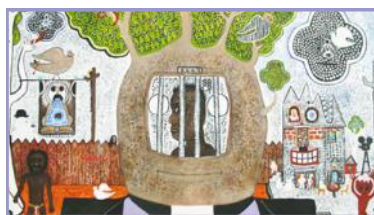
Guest curator Margot Osborne has selected works by twenty Australian artists, including Nyukana (Daisy) Baker/Robin Best, Giles Bettison, Julie Blyfield, GW Bot, Tim Burns, Pippin Drysdale, Philip Hunter, Jessica Loughlin, Djambawa Marawilli, Wanyubi Marika, Leslie Matthews, Julie Ryder, Jenny Sages, Catherine Truman, Angela Valamanesh, Regina Wilson, Shona Wilson, Richard Woldendorp and Catherine Woo.

Other side art: Trevor Nickolls, a survey of paintings and drawings 1972 - 2007

22 October – 17 December 2010; Gallery 1

Trevor Nickolls is a senior Indigenous artist and seminal figure in Australian contemporary art. Born in 1949 and currently living in Adelaide, Nickolls has exhibited nationally and internationally for over thirty years, and represented Australia with Rover Thomas at the Venice Biennale in 1990.

Curated by Michael O'Ferrall, *Other side art: Trevor Nickolls* is the first major museum survey of this influential artist's politically charged practice.



Nickolls's drawings and paintings reflect his personal experience as a Nunga man from remote South Australia, and his relationship to land, place and history.

Student achievements at SASA: 2009-2010



Andrew Hill, Acting Director of the South Australian School of Art has provided the Friends of SASA with the following report on student achievements for 2009 –2010.

In 2009 Visual Arts undergraduate students exhibited their work in numerous galleries in Adelaide and interstate and attended conferences and master classes, listed are examples of some of these activities. In this same year, ten AAD Glass students were awarded a Helpmann Academy Grant to attend the Australian Glass Artists Conference in Tasmania.

In 2010, four undergraduate students from the AAD glass workshop, **DENISE HEMMES, ZOE WOODS, CRAIG TAYLOR** and **LLEWELYN ASH** were selected for the Inaugural National Glass Art Student Prize. The prize was unique in that it is solely for students enrolled in glass programs across Australia. The excellence of the AAD students was recognised with **CRAIG TAYLOR** being awarded the Highly Commended runner up prize and second year student **ZOE WOODS** work being purchased by the National Glass Art Gallery for its permanent collection.

INDIVIDUAL AWARDS

KIM BUCK: Awards/Prizes: 2010 -\$5,000 Bendigo and Adelaide Bank Award; 2009-\$5000 Limestone Coast Art Prize; 2009-\$500 People's Choice Award Helpmann Academy Graduate Exhibition. **Solo Exhibitions:** 2010-Michael Reid Gallery, Sydney ; 2009-Peter Walker Fine Art, Adelaide. **Acquisitions:** 2009: Artbank acquired 13 drawings.



Kim Buck. *You have to care to crack*, charcoal drawing

CRAIG TAYLOR: 2010-Josephine Ulrick & Win Schubert Photography Award (finalist); 2009/2010-Awarded the Australia National University-UniSA Vice Chancellors' Summer Research Scholarship to undertake research at the ANU. (Research Stipend \$300 for 8 weeks); 2009-Exhibition Helen Gory Gallerie, Melbourne.

BROOKE RANDALL: 2009-Winner: \$1500 Constance Gordon-Johnson Prize for Sculpture and Installation; 2009-Winner: \$4,000 The Hill Smith Gallery/Helpmann Academy Friends Award

TAYGAN BASSI: 2009: Winner: Silver Award at the South Australian Professional Photography Awards.

SAM LEGALLOU: 2009: Category Winner: Photography Rural City of Murray Bridge/Murraylands National Youth Week Art Exhibition

ULA BLOCKSAGE: 2009-Award: Chancellors Commendation Award; 2009-Invitation: To join the Golden Key International Society.

AUSTRALASIAN STUDENT DESIGN AWARDS 2010

The Design Institute of Australia's Australasian Student Design Awards 2010 Earlier this year, twenty-five Australian and New Zealand tertiary institutes nominated their top three students who reflect design excellence and adopt innovative Sustainable Design principles in each of the nine

discipline categories.

AAD Visual Communication Design Honours student **AARON HARVEY**, has taken out first prize in the Visual Design category. Aaron's winning design is the 'DIY Poster Pack' (see left) that uses notions of interactivity and re-use to promote the importance of recycling to creative industries.

PARALLEL LANDSCAPES: OPEN LETTER FROM LOIS TURNER



As I work towards my next exhibition, a few things have occurred to me of late. As an artist, I paint, run a business and come up with many philosophical questions about meaning of the world around me. I have come so far, survived and seen many sights that have had a

huge impact on the way I work. But at the end of each day, after all the painting and paper work, I have come to realise that the slogan, eat, drink and be merry is now officially on my agenda.

This may explain why I am organising an exhibition at a winery in the beautiful Clare Valley! But hey, this is in fact an art defining moment, for in the process I have realised that art is less about what it can do for me as an artist and more about what I can do for art and the people. This may sound like a take from John F

Kennedy's slogan when he said "Ask not what your country can do for you; ask what you can do for your country."

I think you can guess where all this is heading. But in this instance I am referring more to the Friends of the South Australian School of Art and less about country, though country has some part in it.

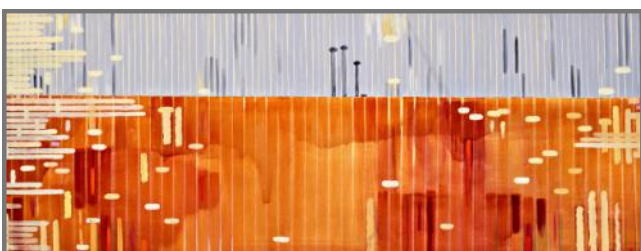
Since I have joined the Friends, I have come to realise just what an important role the Friends play in both funding scholarships to emerging artists as well as developing their History Project. Since the Friends of SASA are doing what they can for their members, I have offered to do what I can for the Friends and it is this: for every painting sold over \$1,000, I am happy to donate \$100 towards their History Project.

With that in mind, I hope to draw a huge crowd to my exhibition *Parallel Landscapes*, opening at 2.30pm on Sunday, 12th September at Pikes Winery, Sevenhill, Clare. So why not join all the other art lovers and friends in a visual feast of abstract parallel landscapes that are more to do with the ways we can interpret the landscape than any physical representations.

Lois Turner: Artist and Friend of SASA



Lois Turner. *Wild fields of organelles* [Detail], 2010



Lois Turner. *Back to the Future*, 2010

‘Out and About’ with Friends of SASA

Launch of Display of artworks at the Regency Medical Clinic



Pics from L to R: (Left) Pamela Zeplin, Jack Condous, Denice Daou, Bill Morrow, Gwenda Graves. (Centre) David Northcote, Toni Corso, Ian Corbett. (Right) Ken Woof, Nina Colella. Pics Courtesy Gerry Colella.



Pics from L to R: (Left) Brian Budgen, Christina Boras and guest. (Centre) Hugh Adamson with his painting that was purchased by the Regency Medical Clinic to hang permanently in the main reception area. (Right) Jack Condous with Areti Devetzidis (right) and guest. Pics Courtesy Gerry Colella.



Pics from L to R: (Left) Friends SASA Secretary Lyne Robins (right) with guests. (Centre) Crowd at the launch of the Display of Friends SASA artworks at the Regency Medical Clinic. (Right) Pamela Karran, Peter Kulesza and Amanda Stewart. Pics Courtesy Gerry Colella.



Fullbright Scholarships for 2011

Applications for the 2011 Fulbright Scholarship applications are now open. Valued at up to \$Au45,000,

Fulbright scholarships are open to Australian citizens to undertake research or study in the United States for between 3 and 12 months, depending on the particular Scholarship.

Scholarships can be started between 1 July 2011 and 30 June 2012.

Applications are open to Postgraduates (to do research related to their Australian PhD or enrol in a US degree), Postdoctoral, Professional and Senior Scholars from any field of study. There are also many new sponsored Fulbright Scholarships that are available in every state; the Northern Territory also now has its own dedicated Scholarship. Details of these are available on our website.

For further information and application forms navigate to the section 'Fulbright Scholarships/For Australian citizens' on our website at www.fulbright.com.au

Applications close 31 August 2010.

The Buddhist tale about *not* deliberately searching for *satori* (or 'art') has its counterparts in Western visual art culture. To attain some equivalent to the Buddhist *satori* – to consider that something created has the capacity to momentarily create a glimpse of a bigger reality, to realise things as they really are – this I believe is a powerful underlying emotion of art made in Adelaide.

But this quest has many challenges. It involves a letting go of the very things that got us there in the first place – those precocious talents for drawing and design that earned high grades in secondary and tertiary art studies – that confident grasp of art history and its master narratives, marketing plans – and so on. As David Malouf reminds us: *'...the very habit and faculty that makes known to us what is known and expected - dulls our sensitivity to other forms, even with the most obvious. We must rub our eyes and look again, clear our minds of what we are looking for. To see what is there.'* (2)

It involves a strategic letting go – not the drifting out to sea in a coracle favoured by some Irish monks secure in the knowledge that divine providence will provide a pathway and destination. Strategies involve taking one-self seriously as an artist and being seen as a serious artist. Being patient. Successfully juggling art with everything else. Being prepared to take risks. Creating a presence. Being able to believe in ideas. The way forward is uncertain and anyone looking for destination signs in terms of creative direction might keep in mind the American writer Gertrude Stein's corrective: *'There ain't no answer. There ain't gonna be any answer. There never has been an answer. That's the answer.'* (3)

Everyone wants a way forward and creative souls are no different. And if there's no road map or creative TomTom GPS to light the way, there is always inner conviction or what has been described as the logic of the senses. My generation grew up with Wassily Kandinsky's 'art of inner necessity'. Later in life I encountered the ideas and work of the American artist Robert Motherwell who once wrote: *'The passions are a kind of thirst, inexorable and intense, for certain feelings or felt tastes. They find and invent 'objects' whose felt quality satisfies the passions – that for me is the activity of the artist, an activity that does not cease even in sleep. No wonder the artist is constantly placing and displacing, relating and rupturing relations; his task is to find a complex of qualities whose feeling*

is just right – veering towards the unknown and chaos, yet ordered and related in order to be comprehended.' (4)

This line of thinking is exciting. It has great potential. Perhaps the very thing that might sustain any aspirant artist setting out on the big creative journey. This interposes a powerful idea of the artist subjected to the passions – in bondage to something else other than self. Seen from this angle the art object begins to assume a life and presence beyond the persona of the artist. At the same time it alludes to the possibility of relationships that artists might build with the objects they create – almost as equals.

Consider the observation of British writer and thinker Gregory Bateson: that the artist is the picture's way of getting itself painted. In this scheme of things the art object takes on a life of its own. The British artist Frank Auerbach has expressed this idea in a slightly different way: *'All good painting looks as though the painting has escaped from the thicket of prepared positions and has entered some sort of freedom where it exists on its own and by its own laws, and inexplicably has got free of all possible explanations.'* (5)

Such flights of imagination. Dangerous stuff perhaps for graduate artists to dwell on. Best be grounded and remember Oscar Wilde's advice: *'There are moments when art attains almost to the dignity of manual labour.'*

Or, to take the long term view and perhaps learn something from the American playwright Edward Albee's insight: *'I wonder what I meant back then in 1945. I was, what, 16 or so. I think probably I was just being wise, that if you spend your time looking for stuff that's easy to find, you're not gonna get anywhere, you're not gonna grow in any fashion. I just keep looking for things and I hope that they all come together - as a mosaic - and then they create something that will have been worth being around for.'* (6)

NOTES

- 1 Suzi Gablik, *Conversations Before the End of Time*, Thames & Hudson, 1995
- 2 David Malouf, *Remembering Babylon*, The Softback Preview, 1993, p. 130
- 3 Gertrude Stein, *Brewsie and Willie*, Brilliant, London, 1988
- 4 Robert Motherwell, 'Beyond the Aesthetic', *Design* 47, no 8, April, 1946
- 5 Robert Hughes, *Frank Auerbach*, Thames and Hudson, 1990
- 6 Edward Albee (aged 81) interviewed by Kerry O'Brien, 'ABC 7.30 Report', 23 June 2009

Bill Morrow (Vice President, Friends SASA) on Resale Royalty Rights for Visual Artists

On 9 June this year visual artists acquired a valuable new right when the Resale Royalty Right for Visual Artists Act 2009 came into operation. The right is a resale royalty right defined in the Act as "the right to receive resale royalty on the commercial resale of an artwork". The term "artwork" is defined to mean an original work of visual art and the term "works of visual art" is defined as including 22 classes of works. Some features of the legislation are:

- the rate of royalty is 5% of the sale price of the artwork but only if the sale price is over \$1,000
- it only applies on "commercial resale" (a term defined in the Act) and does not apply to the transfer of ownership of an artwork from one individual to another
- with respect to artists' existing works, no royalty is payable on the first sale of the artwork after 9 June 2010 even if it is sold under a commercial resale
- the right to receive a resale royalty continues until the end of 70 years after the end of the year in which the artist dies

- the right is inalienable and cannot be waived although artists can "opt out" with respect to individual sales
- Copyright Agency Limited (CAL) has been appointed as the collecting society under the Act to collect the resale royalties payable
- artists need to register with CAL to collect royalty payments..

For any visual artists who think their art works could sell for \$1,000 (including GT) or more in the future under commercial resales, registration with CAL is advisable. Who knows, you may occasionally receive a cheque in the mail.

Further information about the scheme can be found at the CAL website: <http://www.resaleroyalty.org.au/> ... and at the website of the Department of the Environment, Water, Heritage and the Arts: http://www.arts.gov.au/_data/assets/pdf_file/0020/83306/resale-royalty-factsheet.pdf