



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

VOLUME 3, ISSUE 3

NOVEMBER 2011

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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End of Year Event: Guided Tour of South Australian School of Art Studios



All Friends SASA are invited to our end-of-year Friends SASA event which is a conducted tour of SASA Studios by Professor Kay Lawrence AM, Director of SASA (pictured left), on **Tuesday 6 December 2011 at 4pm.**



The Tour will commence in the Foyer, Level 3, of the Karna Building which is located on the corner of Fenn Place and Hindley Street, Adelaide.



It will conclude with a visit to the SASA Gallery to view the Visual Art: Honours Program Exhibition and to hear Program Director, Olga Sankey, (pictured mid left) and Steven Carson, Studio Head: Sculpture & Installation (pictured left) talk about the works and the Visual Arts Honours Program.



Karna Building, School of Art, Architecture & Design

The tour will end with drinks at 4.45 pm, which will be provided by Friends SASA. The event will finish around 5.30 pm. Please note this tour is

limited to the first 25 members who respond. To book your place in the tour, please by **RSVP by 18 November 2011**, by email to Jack Condous at twojs@pickknowl.com.au or phone **0409414455**.

Your 'Compliments of the Season' Card sent courtesy of the Board of Friends SASA is on page 8 of this Newsletter.



ASIAN FEVER & ARTS WRITING : IAN WERE

This **Feature Article** by Ian Were was prepared in response to an invitation by Jack Condous, President, Friends SASA.

As Jack writes: 'Ian was an excellent Art Teacher when I knew him in the mid 60's and 70's. I knew he had changed jobs and progressed to become a keen editor and publisher in the field of the Arts. I contacted him to ask him to write an article for us to share. Like a lot of SASA Graduates he has done some outstanding things during his life-time. I hope this article stimulates others to write their stories for all of us to share.'



Ian Were, 2007

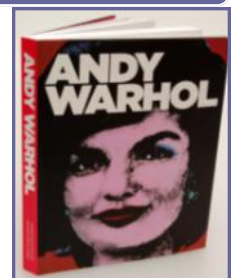
Taking up an editing and publishing job at the Queensland Art Gallery (QAG) in late 2002 was attractive for a number of reasons. I'd long held an interest in arts writing, having written regularly for Adelaide's *Preview* in the late '70s and, in the mid-80s, monthly articles for the *Adelaide Review*.

Later, from 1996 to 2002, I edited 25 issues of *Object* magazine in Sydney, which had a focus on Asian and Pacific art, craft and design, as well as compiling and editing a series of exhibition publications.

Like many Aussies the same age, I'd experienced cultural tourism in Asia from the early 1970s, an interest which developed with projects I did at the Australia Council for the Arts (1987-96): artists' residencies in Bangkok and later Hanoi, for example, which became part of (the then newly established) Asialink's 'Contemporary Art to Asia' program.

There was another attraction too. In the early 2000s, while still at *Object*, I heard intriguing news of a large contemporary art gallery to be built in Brisbane in part to house big shows like QAG's Asia Pacific Triennial of Contemporary Art (APT).

By the time of the first lively and raw APT at QAG in 1993 — which featured around 200 works by 76 artists — there was a growing interest in Asian art and artists by Australian artists and arts managers.



Continued Page 6

President of Friends SASA Report : November 2011



President of Friends SASA, Jack Condous, pictured here presenting a cheque for \$250 to the Co-Chairpersons of the Graduate Exhibition Committee, Emma Arnold (left) and Nadja Maher (right). See President's Report.

The 2011 Annual General meeting of Friends SASA was held on Thursday 25th August in the Bradley Forum. The Minutes of this AGM, as prepared by our secretary have been posted on our web site as have numerous photographs taken at this successful event. Our

guest speaker, Mr Nick Mitzevich, Director, Art Gallery of South Australia, presented his vision for the future of the Gallery. Feedback on the evening was very positive particularly in regard to Nick's presentation. A publication created by Bente Andermahr was given as a gift to Nick in appreciation of his willingness to participate in our AGM.

A special welcome to new members of the Board of Friends SASA: Trish Wozniac (Membership officer), Barbara Tanner and Mark Fischer. We wish them every success and look forward to their valuable contribution over the 2-year period of their appointments. A special thankyou to out-going members: Jack Cross, Garrie Hisco, David Northcote, Gerry Colella and Yvonne East. The Bradley Forum has again been booked for our next AGM which is scheduled for 16th August, 2012.

Art Purchase Exhibition 2011

The Art Purchase Exhibition was again held as part of the 2011 Royal Adelaide Show. This exhibition, which was on display in the Duncan Gallery of the Goyder pavilion, attracted a huge crowd. 254 works, from all parts of South Australia were shown and of these, 46 were sold. Friends SASA members: Barbara McGuire, Helen Taylor, Pamela Smith, Gareth Thomas and Gerry Colella assisted with the organisation and hanging of the works along with the support of students from SASA and TAFE.

Scholarship Presentations 2011

The Friends SASA \$1000 prize will again be awarded at the Graduation exhibition in December 2011, as will the \$1500 Graduate Travel Award. As soon as winners are finalized, details will again be posted on the [Friends SASA web site](#).

Ongoing Friends SASA Scholarships

The Board of the Friends SASA has approved the continuation of both the \$1000 Prize and \$1500 Travel Award for 2012. This will bring our total financial assistance for students studying at SASA to \$6000 over the 3-year period. Not a bad effort for our 4th financial year of operation. Friends SASA members are encouraged to support these scholarships by purchasing our wine and Vintage Port—the profits from these sales go directly towards these scholarships.

Support for End of Year Graduate Exhibition

The Board of Friends approved the payment of \$250 and the provision of 3 dozen bottles of wine to Co-Chairpersons Nadja Maher and Emma Arnold in support of the 2011 SASA Graduate Exhibition. This exhibition will be opened for viewing on the 5th floor of the Kaurna Building as from Wednesday 7th December. As President, I was pleased to present the Co-Chairpersons with the cheque and wines for this special event. (See photograph left)

Odyssey Festival Exhibition

Congratulations to Helena Carapetis for her prize-winning entry in the \$2000 Odyssey Festival prize donated by the Maris group. Helena is in her final year at SASA. I enjoyed assisting 2 other judges in awarding this prize and made the presentation at the official opening of the Festival.

Upcoming Tour of SASA Studios

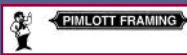
We are very grateful to Professor Kay Lawrence for offering to conduct a **Tour of the SASA Studios on Tuesday 6th December at 4pm**. All Friends SASA members look forward to visiting the studios and to hearing Olga Sankey and Steven Carson talk about the works in the Honours Graduate exhibition at the SASA Gallery.

21st Anniversary Celebrations of UniSA

The University of South Australia will celebrate its 21st Anniversary during 2012. Dr Jeffrey Smart, who was awarded an Honorary Doctorate from UniSA in August 2011, will hold special exhibitions at the Samstag Museum, Carrick Hill and RSASA during the latter part of 2012 as part of these celebrations.

Special Fundraising Evening—12th April 2012

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FRIENDS SASA

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New Membership Officer: Patricia Wozniak Reports

I would like to introduce myself as the new Membership Officer for the Friends of SASA. I currently work at Tutti and recently graduated with a Masters in Visual Art at SASA, incorporated within the School of Art, Architecture and Design at UniSA. As the new membership officer I am endeavouring to gather and update all the information on our database, consequently I will be sending a letter or email to current and past members outlining details of membership and determining their preferred

method of communication. I encourage everyone to renew their membership as it provides many benefits. For members it provides opportunities to exhibit and receive up to date information on arts opportunities and exhibitions. Membership also provides opportunity for SASA young and upcoming Artists through the form of Artists' grants. Without members of Friends SASA this opportunity would be missed.

We welcome New Members: Irma Denk & Marie Spurgin. Renewal of Membership: Lesley Attema, Barbara Isaacson, Mark Fischer, Wendy Michell, Franz Kempf, Trent Duffy, Ian Hamilton & Vitas Jurevicius. Institutional Membership Renewal: Prolab Imaging.

Get to know your Friends of SASA Board Members : 2011-2012

The Friends of SASA was first launched at the University of South Australia on 21st August, 2008. The 4th Annual General Meeting of the Friends of SASA was held on **August 25th, 2011**. At this meeting, the following were elected to the **Friends SASA Board** for 2011 to 2012: **President**, Jack Condous; **Vice President**, Bill Morrow; **Secretary**, Bente Andermahr; **Treasurer**, Vacant,

Membership Officer, Patricia Wozniak; **Publicity/Events Coordinator**, Pamela Karran and **SASA Institutional Member**, Professor Kay Lawrence AM. **Committee Members** include: Gloria Goddard, Mark Fischer, Barbara Tanner and Brian Budgen.

2011-2012 FRIENDS OF SASA BOARD MEMBERS



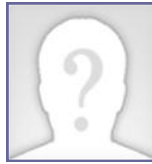
Jack Condous
President



Bill Morrow
Vice President



Bente Andermahr
Secretary



Treasurer
Vacant



Pamela Karran
Publicity/Events
Coordinator



Patricia Wozniak
Membership
Officer



Professor Kay Lawrence AO
SASA
Institutional
Member

2011-2012 FRIENDS OF SASA COMMITTEE MEMBERS



Gloria Goddard



Mark Fischer



Barbara Tanner



Brian Budgen

Want to know more about your Friends of SASA Board & Committee Members??

You can find out more about them in the 'About the Friends SASA' section of the Friends of SASA website

www.friendsasa.com

STOP PRESS

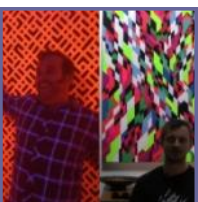
MONTE MASI & JAMES NEWITT SAMSTAG SCHOLARS 2012.

It has just been announced that the two recipients of the Anne & Gordon Samstag International Visual Arts Scholarships for 2012 are:

MONTE MASI & JAMES NEWITT.

These scholarships are awarded for study overseas in the visual arts. Each scholarship includes a tax-exempt stipend of US\$37,000, institutional fees and return airfares.

Monte Masi is a graduate of the South Australian School of Art, University of South Australia, while James Newitt is a graduate of the University of Tasmania.



Monte MASI
Spend Some Time with... Sam Songailo
2010, HD video file
(11.30min), © the artist.

Monte Masi is principally a performance-based video artist, who inhabits a genre that draws its influence from popular, mass-produced media: 80s grunge-garage bands with their wonky hand-held video cams, karaoke, side-show spruiker cum mellifluous, midday talk-show host, or hypeman in a hiphop performance. Masi's approach to the promotion of contemporary practices of other artists is a collaborative gesture; in his performances he alternates between self-parodic and informed personas.



James NEWITT *write/here* (detail)
2005-07, 27 advertising billboards
throughout Hobart.
collaboration with Justy Phillips
© the artist

James Newitt is part of a generation of emerging artists whose practice is informed by an ethos of social engagement or as he prefers, a kind of situational aesthetics. Based in Hobart and having completed doctoral research, drawing on relational aesthetics theory, Newitt's practice uses documentary strategies and

incorporates a variety of media – photography, video, sound and installation – to critically investigate social and cultural relationship to place.

For more on the 2012 Samstag Scholars, go to the **University of South Australia's Samstag website.**

Through a partnership with the Australia Council's Visual Arts Board, the **Australia Council for the Arts and Anne & Gordon Samstag ISCP Residencies** are awarded for six-month residencies at the International Studio and Curatorial Program in New York, including accommodation and a stipend of AUD\$25,000. The recipients of these ISCP Residencies for 2012, will be announced later this year (2011).



Nicola Semmens at the opening of her exhibition at Art Images Gallery, Norwood.

What Art offers is space – a certain breathing room for the spirit : John Updike

What I want to achieve in a painting is a notion of space for the viewer: a moment for yourself, where you might put away the gadgetry, the Iphone, turn off the television and take for yourself a visual and imagined adventure. In this adventure you may

find your own space, your own rabbit hole, a source of creativity. In July this year I held my first major exhibition at **Art Images Gallery** on Norwood Parade with fellow painter, Mark Warren. The exhibition was kindly opened by Jack Condous. The opening night was successful and well attended and by the end of the exhibition I had sold well over half of my works.

As an emerging artist on the scene this was for me, a fantastic surprise. I was unsure how my work would be received, but as it turned out the response was very positive. When Colin Bergin of *Art Images Gallery* approached me in my studio 12 months ago, inviting me to show my paintings, he offered me an opportunity to become more professional and skilled in my approach to art making and exhibiting.

This is my personal account of my preparation for this exhibition. Indeed, the exhibition had been a long time coming. I completed my degree at the South Australian School of Art in the early 90's and then went on to work in the film industry as a production designer. Although I have always been involved in creative projects, I decided to develop my painting practice to a professional level while I had two young children at home. Until then, I had been exhibiting my work at the 'Tin Cat Cafe', SALA exhibitions and, of course, with the Friends of the School of Art.

The body of work for the *Art Images* exhibition grew out on an interest in Lewis Carroll's 'Alice in Wonderland'; a story about Alice's imagination. A story where the relationship between what is real and what is imagined is blurred. Alice's themes deal with growing up, identity and curiosity. Previously, I had been working in the genre of still life and I felt that using the theme of 'Alice in Wonderland' could breathe an element of surrealism and the absurd into a traditional and usually, formal style.

As a painter 'Alice' gave me license to find my own 'rabbit hole' and provide me with a source of lateral creativity. I then set about creating a space in my studio where I

could play with suspended objects such as teapots, teacups, birds, and books. I also added fantasy garden backgrounds, in order to create my own 'Mad Hatter' styled tea party.

I usually begin my still life set-ups with a table cloth and chosen objects arranged in a way which creates an abstracted narrative. I light them with a spotlight because I like the way it casts a dark shadow of those objects on the cloth. I find it gives my work a contrasting theme of darkness and light. For example, an innocent child's toy can take on another persona when accompanied by its shadow – its 'darker side'.

Each of the objects depicted have their own story to tell, and I leave the viewer to draw their own conclusions about the nature of the story 'told' by these objects. I am interested in objects with kitsch and quirky values which have a past and

present relevance. For example, discarded objects or children's toys will often be transformed from the stereotype, in which they are usually viewed, into the creative by simply placing them out of context.

Compositionally, I am interested in setting up dialogues between the objects in each painting and creating subtle clashes between objects which don't quite match the context of the scene in which they are depicted. My intention is to create a surreal space for an abstraction of ideas. I often use a red curtain to create a staged or theatrical look to the paintings; a stage for the objects to 'perform' if you will. I find that within the early stages of inventing an image, what you imagine a work might look like is sometimes different from the one which you produce.

Part of the process of painting is to accept the various unresolved stages of a work and even although you may wish to discard the work or throw it over the fence, you should try and persevere with it to see where it leads you. I have also learned to accept that some of my drawing errors are a part of the painting process, part of the diary of the image, and I simply incorporate such 'errors' as part of the absurd theme of the work.

Last July I set out to produce about 12 to 15 works over the period of 12 months. Given that I was only able to paint whilst my children were at school, and knowing that oil painting can be a slow process (particularly waiting for paint layers to dry),



Above: Nicola Semmens, *Down the Rabbit Hole at a Quarter Past Twelve*, oil on canvas, 2011.

Below: Nicola Semmens, *Imagining Alice*, oil on canvas, 2011.



Continued Page 8

PROFESSOR MADS GAARDBOE: SOME REFLECTIONS



Professor Mads Gaardboe is Head of School: Art, Architecture & Design.

At two occasions recently, I have noticed an increasing number of attendees at Friends SASA functions. The first was the AGM and the second, the celebration of the 150's anniversary of the South Australian School of Art (see *Report below*) including early years under other names. A quality publication, designed by Bente Andermahr, with contributions from President Jack Condous, Jeffrey Smart and others with close connections to the School, was indeed a fitting gesture to the old School. Max Lyle in his speech managed to conjure glimpses of the past as well as speculating on what might be future opportunities. Naturally the latter interested me, and Max was kind enough to give me a copy of his speech, which I have been happy to share with colleagues.

The School always welcomes opinions, suggestions and advice that help us to plot strategies for future developments. Into such considerations also go much data sourced by the University's various departments such as financial forecasts,

trends in student applications and completions, research quantity and quality, staff satisfaction, student demographics and numbers, facilities and equipment needs, league tables, international collaborations etc. etc.

In other words, planning - whether on the level of the single course which may affect 20 students, or at school level which may affect 2000 students - changes are made on a combination of progressive ideas, tested and tempered by hard data and scientific predictions. It is a thorough process and a great many people are involved along the way.

Does it compromise progress? I don't believe it does, it virtually eliminates fatal mistakes, and although continuing change is a fact of life, good planning leads to confident practice.

So ... considering our advisors and our data, I am confident that there will be a 200 years anniversary celebration in 2061.

Professor Mads Gaardboe
Head of School: Art, Architecture & Design
November 2011

SASA/RSASA 150 Year Joint Celebration : A Great Success



On Sunday 9th October 2011, the Friends of the South Australian School of Art, joined with the RSASA, to celebrate the 150th Anniversary of the South Australian School of Art (SASA) where classes began in the Institute Building. This celebration was held to coincide with the launch of the RSASA Spring Exhibition.

It was opened by Mr Hieu Van Le, Lieutenant Governor of South Australia and Chair of the South Australia Multicultural Affairs. Over 100 people attended beginning with lunch provided by Friends SASA with catering by Toni Corso and her supporters. I would like to thank the President of the RSASA Vikki Waller and Director Bev Bills, for their kind assistance and support in this joint venture. We should join forces on such special occasions and preserve what is very important in our society.

A special publication has been distributed in South Australia and around Australia, entitled **South Australian School of Art-150 Years** (see above). It was published by Friends SASA to accompany celebrations of the 150 years of SASA in conjunction with the RSASA. It was produced and edited by the Friends SASA Secretary, Bente Andermahr, with the financial support of many kind sponsors and particular assistance by Stephen Rogers, the archivist for Dr Jeffrey Smart AO.

Copies of this special publication have been forwarded to all financial members of Friends SASA and are available on sale at \$4 at the RSASA Gallery front desk. We are grateful for the contributions to this publication by the RSASA, Dr Jeffrey Smart, Dr Jenny Aland, Max Lyle, and Professor Mads Gaardboe. It is a wonderful publication to celebrate an important and special occasion.



Pics from top: Audience with Professor Mads Gaardboe @ left front; Bente Andermahr, Jack Condous, Mark Fischer, Vicki Waller (President, RSASA); Bev Bills (Director, RSASA) & Adam Dutkiewicz; Jack Condous & Toni Corso. Pics courtesy Kon Heyer.

I thank all who attended to celebrate. This event certainly assisted in keeping those memories alive and highlighted the importance of our cultural and artistic heritage.

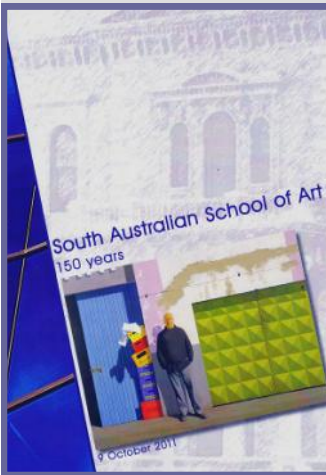
Jack Condous
November 2011

President's Report *(Continued from Page 2)*

A special fund-raising evening is being planned for **Thursday 12th April 2012**, to be held in the Bradley Forum of the University of SA. This event will differ from previous years wherein special guests have responded to questions from a guest interviewer. For 2012, it is planned to have a panel of experts/specialists from a wide variety of visual art fields to whom questions can be directed. In using this format, we hope to engage the audience in an evening of dialogue that is both educative and entertaining.

Exhibition at Regency Medical Clinic—Early 2012

Discussions with the Administrator of the Regency Medical Clinic have been on-going in regard to members exhibiting works at the Centre for the official opening of their Allied Services Unit which is currently under construction. Once this Unit is complete I will invite Friends SASA members to indicate their willingness to participate in such an exhibition. Our last exhibition there was held as part of the official opening of the Centre at the completion of its refurbishment.



MEMBERSHIP: Urgent Request for Renewals

In the past three years our membership grew from 100+ members to 187. Currently we have 107 financial members with 80 who have been reminded and encouraged to continue their membership, but have not done so. We are currently trying to regain their membership, since many of these dedicated members may have forgotten to renew because of their busy lives.

All financial members have received the special 150 Anniversary Celebrations publication (see above) commenting favourably on the contents of this especially prepared document designed and edited by Bente Andermahr. It contains text by Dr Jeffrey Smart, Dr Jenny Aland, Max Lyle, Professor Mads Gaardboe and myself. Dr Jeffrey Smart also approved the use of two of his paintings in this publication. Paintings by Elizabeth Armstrong and Jacqueline Hick from the collection of the Royal South Australian Society of Arts are also included as are works by current members of Friends SASA, Nina Rupena and Yvonne East.

The Board of Friends SASA asks that you seriously consider your renewal of membership—this can be done online or mailing back completed forms copied from our web site. Without your membership we are unable to keep you informed of our activities. Once renewal of your membership has been received, the 150th Anniversary Publication will be forwarded for your reading and appreciation.

Jack Condous
President, Friends SASA
November 2012

ASIAN FEVER & ARTS WRITING : IAN WERE *(CONTINUED FROM PAGE 1)*

By APT2 (1996) many new connections had been established — 15 curatorial teams focused on the art of specific geographical areas — and Asialink's ambitious artist-in-residence program was well underway. An even bigger APT3 (1999) followed and, by APT4 in late 2002, I'd joined the publications team at QAG and was helping to edit and produce a range of publications.

QAG publishes accessible books and catalogues based on the Gallery's exhibitions, collection and research. Topics include Australian, Indigenous and international art, with a focus on Asian and Pacific art.

The Gallery also publishes a range of online material, annual reports and reviews and, notably, has recently published three art books for children. It also publishes



Artlines, the Gallery's quarterly magazine, and *Preview* and *Cinema* quarterly guides. Examples of books from the early 2000s include: *Ah Xian* (2003) (featured above), *Story Place: Indigenous Art of Cape York and the Rainforest* (2004), and *Barbara Heath: Jeweller to the Lost* (2005).

In addition to these books, I counted myself lucky to work on the publication for APT5 (2006 which coincided with the opening of the Gallery of Modern Art (GoMA). Once the big new building had opened, QAG's exhibition and associated programs expanded quite rapidly — including several major international shows — and consequently so too did its publishing program. For example, the following books and catalogues (both large and smaller) were published as part of the exhibition schedule: *Andy Warhol* (2007) (see page 1), *Katharina Grosse: Picture Park* (2007), *Picasso & his collection* (2008), *The China Project* (2009), *APT6* (2009), and, more recently, *21st Century: Art in the First Decade* (2010) and



Surrealism: The Poetry of Dreams (2011). By mid-2009 I had shifted to working two days-a-week, editing *Artlines* magazine. Given that very few books and catalogues on contemporary art (here and internationally) make much of a profit, why publish them? The answers may be self evident: publications give a deeper understanding of artists and put the art in a context that enhances its meaning; they have a life of their own outlasting the event by some time; they reach people who are unable to visit the gallery, including interstate and international audiences; and published material often includes original research and thinking and serves as a scholarly record for future readers.

Over the last decade book and catalogue formats may have changed, but the Gallery's desire to produce well written, readable and properly illustrated publications has not.

Ian Were edits *Artlines* magazine at the Queensland Art Gallery and freelances in editing and writing. He is currently editing a 'GoMA turns 5' special December edition of *Artlines*. He studied at the SA School of Art from 1962 to 1965.

SASA History Project Report: Dr Pamela Zeplin



Dr Pamela Zeplin reporting on the progress of the SASA History Project at the Friends SASA 2011 AGM.

Congratulations to all involved with organising the sesquicentenary anniversary celebrations of the SA School of Art and the Royal South Australian Society of Arts on 9 October 2011. What an excellent idea to collaborate on this august occasion.

It was great to see so many former students and staff (if not current staff and students), as well as our Head of Art, Architecture & Design, Professor Mads Gaardboe, who has provided much support to the Friends SASA over the past three years. It was also appropriate to host the event in the Institute Building, where both institutions began their long aesthetic relationship.

The accompanying brochure, South Australian School of Art 150 Years was attractively designed by Bente Andermahr, with 'snapshots' of historical milestones, 'musings' 'memoirs' and present day comments on the school and illustrated with works from c1906 to 2011. Contributions were by Dr Jenny Aland PSM, Max Lyle, former SASA Head, internationally acclaimed artist, Jeffrey Smart, Professor Mads Gaardboe and Friends SASA President, Jack Condous.

Guest Speaker, Max Lyle gave a heartfelt and candid address which acknowledged SASA's struggles to retain autonomy within large institutions - a situation that continues today, here and in

art schools/departments across Australia. Importantly, Max reminded us that vigilance is required to maintain standards and nourish art. The opening of the Spring RSASA exhibition by Mr Hieu Van Le AO, Lieutenant Governor of SA and Chair of SA Multicultural and Ethnic Affairs was also engaging, informed and refreshingly modest. Unfortunately, Jenny Aland's guest address could not be given because of last minute technical failure. As announced, this will be presented at the University of South Australia in early 2012. Having seen the transcript, I know this will be well worth attending. Details tba in early 2012. In the meantime SASA history research continues, as Jenny uncovers more valuable and fascinating material, most recently on the 1910s -1930s from digitised UniSA library archives (see *SASA History Project Report*, August 2011). We have completed another grant application for funding towards book production of SASA history and remain ever optimistic about publication.

As AAD Research Education Portfolio Leader, I would like to acknowledge the Friends SASA \$1500 International Travel Grant for a Higher Degree Research student in the visual arts and I look forward to its presentation in December. Such assistance makes an enormous difference to students' research practice and their lives, as they go on to make future SASA history.

Dr Pamela Zeplin, November 2011

'Remembering Art School': Responses invited

All members of Friends SASA and readers of this Newsletter are invited to reflect on their time at Art School; ie SASA, and to consider the value of art schools today in the context of these experiences.. Responses are no longer restricted to the Stanley Street Years (1963 to 1978) - the scope of the SASA History Project has been expanded to take into account all years to the present. The following questions are included to both stimulate and focus your responses.

1. **Do you think you were 'born an artist' or learnt how to be one at SASA, or following art school?**
2. **Did you learn many technical or craft-based skills at SASA? Have these remained relevant to your practice?**
3. **Apart from artistic/technical matters, what were the most important things you learned/experienced at SASA?**
4. **What was the worst thing about your time at SASA?**
5. **Reflecting on the value of art schools to a society/community, do you think they are still relevant today? If so, in what ways?**
6. **Who (staff and/or students) most influenced your practice - or life - at SASA? How would you describe that influence (or influences)**
7. **What is your strongest memory of SASA?**
8. **Describe the physical spaces of the school and how you responded to these.**
9. **Any other general comments??**

(Responses to one, more or all questions are welcomed)

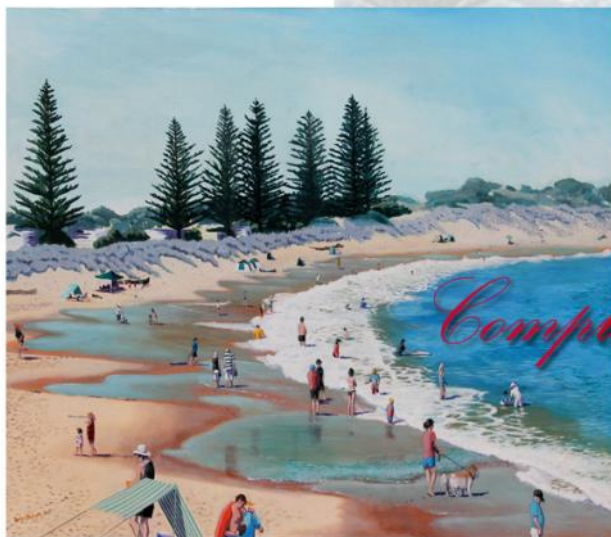


The following are excerpts from some reflections by Margaret Worth, a well-known Adelaide artist (pictured left) of her time at SASA from 1962 to 1966:

Students had a choice of fresh and seemingly unfettered influences that represented the primary concerns of the time in Western art. And they came with encouragement "to get it out there". The challenge was irresistible to youthful egos. I chose the Colour school with its connection to architectural space and form and to a spiritual purism. Previous studies in mathematics and science, together with an admiration for constructions such as the Brooklyn Bridge and Boulder Dam, were the background to my choice, although at the time, the connection was less conscious. I could not conceive the resources to make sculpture on the scale I was interested in, so I chose painting. The material object of the paintings combined with my search for an "intelligent spirituality" in the readings of Buddhism. Looking at the works now, I am impressed by their expression of optimism and joy - a tribute, I think, to the place, the time and the influences that I had back then.

We welcome all responses to this invitation, **particularly** from staff and students who were at SASA **during the 1980s to the present**. Digitised images of works and people (with permission to publish) are particularly welcomed. You can send your responses via the Friends SASA email address: friends@friendsasa.com, or, directly to me as SASA History Project Researcher at jennyaland@adam.com.au

Drs Jenny Aland & Pamela Zeplin



the President and Board
of the
Friends of the South Australian School of Art
wish you

Compliments of the Season

'A hot Day at Horseshoe Bay'
Acrylic on canvas. Brian Budgen

Card design and artwork by BRIAN BUDGEN, Board Member of Friends SASA.

THE BOARD OF FRIENDS SASA EXTENDS THE COMPLIMENTS OF THE SEASON FOR 2011 TO ALL MEMBERS AND FRIENDS OF FRIENDS SASA.

MY YEAR OF PAINTING BY NICOLA SEMMENS
(CONT FROM PAGE 4)

I learned to have two canvases on the go at the same time; while one was drying, I would continue work on the other.

In working towards the exhibition I developed a gallery plan; firstly, I wanted to produce some larger works to gain an immediate visual impact within the gallery space, given that the front gallery of *Art Images* is a large area, and, secondly, to produce some smaller works which I felt were more accessible for people in terms of their size and price difference. As it turned out, this approach worked and I sold an equal number of the larger and smaller works. I also gained a greater understanding of painting and drawing both as a learned craft and as a conceptualised process, helped, I should add, by attending two Master classes on narrative drawing and narrative painting with Anna Platten.

The figurative pieces which I produced during these workshops were the most enjoyable pieces to make and I discovered that I enjoyed working with models and creating my own fantasy characters which in turn led me to the 'Alice in Wonderland' theme. In developing the theme I also received help from my friend Beverly Freeman who is a production designer in the film industry. Bev helped me to style the models to create the look for both the 'Blue Caterpillar' and 'Queen of Hearts' paintings in the exhibition.

Anna Platten was helpful in showing me how she conceptualises her own work through a process of using small thumbnail sketches which are produced through an intuitive, almost dreamlike process in order to produce her larger scaled works. Adopting Anna's process to conceptualise my own images gave me a lot of confidence in using my own symbolisms and narratives to create the stories within my paintings. Anna is also an experienced technician and gave me further insight into the processes of painting with her approach to using glazes, painting mediums and mixing colours.

My year of painting has been about finding my niche as a painter in both a professional and personal sense. I wanted to

know more about the 'craft' of painting and to learn more about the materials employed to create that craft. I discovered, to my delight, that my work fared well in a commercial market place, and I also gained an insight into how the public reads my work.

Creatively, I wanted to find a rhythm in my painting process: I wanted to find my own 'rabbit hole' and to explore where it might lead me!

NICOLA SEMMENS
November 2011

Wine & Port Sales :
Supporting Friends SASA Scholarships

Why not support Friends SASA by purchasing bottles (or dozens) of their Wine & Port to give as gifts for the forthcoming season of cheer!!!

We have bottles of red wine (Shiraz) @ \$100 per dozen or \$10 a single bottle.

ONLY 10 DOZ. LEFT.

Vintage Port is also available @ \$100 per dozen or \$10 per bottle. This port is a 12 years old Tiers Wine from McLaren Vale.

ONLY 8 DOZ LEFT.

To purchase your Wine or Port please contact Gerry Colella on 83448694/0413668044.

The board of the Friends of the South Australian School of Art are proud to announce the release of a second batch of top quality wine!

The fruit for this wine was sourced from a premium vineyard, California Pk, Willunga.

The wine was matured in American Hogsheads for two years prior to bottling, producing a well rounded, slightly peppery Shiraz ready for drinking now.

\$100 doz.

We think it is even BETTER than the first release, be quick and place your order NOW!

RING GERRY COLELLA ON 8344 8694

Introducing the FRIENDS PORT

VINTAGE PORT SALES

Friends SASA fundraising. The Friends now have bottles of an eleven year old Vintage Port available. This Port was produced by First Wines of McLaren Vale and was purchased in a Hogs Head, ready for bottling.

Around 200 bottles are now available to Friends SASA and Friends of Friends at \$10 per bottle or \$100 per dozen

\$10.00 Per 750 ml. bottle