

AUGUST

3/4 2008



Kalori

Royal South Australian Society of Arts Inc

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CNR. NORTH TCE. / KINTORE AVE. ADELAIDE.**

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Where you can find it.

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From the President

1. DOUG MORAN NATIONAL PORTRAIT PRIZE

This was a satisfactory exhibition yielding what we regard as almost normal situations, such as the non-arrival of the removalists to wrap and transport the paintings from the Gallery.

2. MORAN CONTEMPORARY PHOTOGRAPHIC PRIZE

Held at the Burnside Civic Centre which was a very good venue and with the full support of the Burnside Council. This was a very good introduction to holding exhibitions outside our own Gallery. Good viewing by passing foot traffic and many visitors especially to view the photographs was excellent. Quantifying the numbers was not possible being a Council thoroughfare and it was not possible to charge admission.

Council staff indicated that there was much interest expressed and this was certainly shown on the numerous occasions when I was present.

It is desirable that our members with a primary interest in photography should provide assistance, hopefully enabling the exhibition to be staffed properly.

3. GOVERNMENT SUPPORT

It was gratifying that Arts SA covered the cost of logistics amounting to \$3,500- for the Moran's charges. This was a one-off grant and we must seek alternative funding for next year.

In discussion with Arts SA earlier in the year I set out my plan for membership development, but did not seek any funding at that time, nor when grants were being sponsored. A most pleasant surprise came when the Premier informed me that the Government was providing the Society with a grant of \$5,000 for the completion of our 2008 program. This is an incentive to energise our program to be completed by the end of this year.

4. DEMONSTRATIONS AND OTHER PROGRAMS RELEVANT TO THIS GRANT

Reference has been made elsewhere to the great success of the Demonstrations associated with the Doug Moran National Portrait Prize. This proves the viability and advisability of extending such activities and expanding our vision about spreading the Society's scope.

5. COLLECTION

In consultation with the Director it was agreed that I would attend the auction of the watercolours and drawings of Ruth Tuck with the purpose of buying some representative and appropriate work for the collection. The suggested limit was \$500- but in the eventuality this expanded to \$700. We purchased a line drawing of Yehudi Menuhin and two sketches of musicians these being relevant to the illustrations of Ruth Tuck's book in the library. I also bought a nice watercolour of Coffin Bay. The auction was attended by several hundred people, and all items were sold. This showed that there is a strong market for art in Adelaide from private buyers – no commercial gallery proprietors were evident – and this raises the question whether an exhibition of works for auction might be a viable possibility for the Society.



It was pleasing to be able to add to our collection especially with works by a distinguished member who has done so much for art in South Australia. Michele Smith advised that it may be possible for additional sketches of musicians to be acquired by the Society.

6. ADELAIDE CITY COUNCIL, BURNSIDE CITY COUNCIL

Discussions are continuing to enable an exhibition of works from our collection to be displayed in the upstairs foyer of the Adelaide Town Hall. We have also had preliminary talks with Burnside Council to arrange an exhibition featuring the works of Ruth Tuck, John Dowie and Andrew Steiner.

7. RSASA AGM— 5th Oct at 12 noon immediately prior to the Spring Exhibition opening. Please bring a plate.

James Raggatt FRSASA
PRESIDENT



LINK TO THE PAST

The day the Art Gallery of South Australia first opened on 18 June, 1881 the heavens did not give any warmth from sun shine, it was a bleak cold winter's day.

It was showery; and a chilling wind blew from the south-west. His Excellency Sir William Jervois, the Governor, who was to officiate, was in bed suffering with a severe cold.

This however didn't dampen the enthusiastic crowds who were to attend.

To see two princes of the blood royal, their Royal Highnesses the Princes Albert Victor Christian Edward and George Frederick Edward Albert of Wales was to confirm their attachment to the Home-land; that they still were part of England, Ireland and Europe. To hear Prince Albert declare the 'National Gallery of South Australia open, was a special and moving occasion for Adelaide and it's residents.

His Honour the Chief Justice of South Australia, Samuel James Way, was so moved to declare that 'the Colonists of South Australia will always gratefully

remember that the National Art Gallery was opened by the son of the Prince of Wales, and the grandson of the Queen, and that this is the first occasion on which the Royal Highness had taken an official part in a Public Ceremonial in Australia'.

The Military Band played "The Song of Australia" and though the rules of a Gallery were that all audible conversation be prohibited the exhibition was attended by enthusiastic noisy crowds of art lovers and socialites.

The Gallery didn't settle down until 1900 at the present site. It was the fourth public gallery to be established by an Australian Colony. Only forty-five years after settlement of South Australia. The Melrose Wing opened in 1937, the North Wing in 1962.

The building complex today can be described as three buildings married into one. They retain their period style and identity which creates a feeling of time change as people walk from one section to another.

The gallery's 'permanent' collection is not permanently available for viewing. The displays are ever changing.

New displays are sensitive to the needs and changes of the period and community moods. A flexibility to keep a permanent collection; changing and showing different aspects as required is an important part of the Galleries operation.

The Art Gallery of South Australia is unique in Australia being located on the lawn and tree-lined North Terrace. Other major institutions surround it; the South Australian Museum, State Library, Elder Conservatorium and University of Adelaide, as well as a number of early buildings from Adelaide's colonial past. A complete complex to retain the history and art of Adelaide and South Australia within a very short distance of each other.

The RSASA has a proud history of it's members encouraging the early development of South Australian institutions.



Information taken from information in the "Art Gallery of South Australia 1881 - 1981" Published 1981 by the Art Gallery Board of South Australia.

OFFICIAL OPENNING OF THE ART GALLERY 18 th. JUNE 1881
Photograph by Mr Freeman of the Melbourne Photographic Company.
Rh. Sir Henry Ayers, HRH Prince George Frederick, Rev Mr Dalton,
HRH Prince Albert Victor, Abraham Abrahams.

RSASA YOUTHSCAPE 2008

The RSASA Youthscape Founded by Gina De Pieri Salvi in 2002, is a bi-annual youth art exhibition.

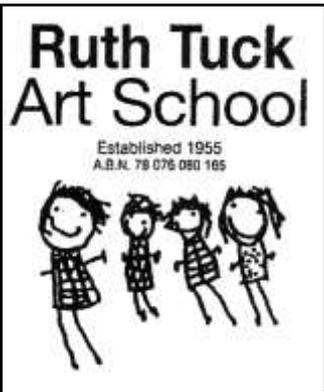
Youthscape 2008 was held from the 4th to 18th May in RSASA Gallery and was an electrifying display by artists 15-26 years.

Art work was within four categories; 2D Artwork paintings / works on paper, 3D Art, Photography and Computer Generated Art. This year there was an exceptionally high standard of work with over 120 art pieces. The biggest Youthscape to date! The response was over whelming and the challenge of hanging 120 pieces of art resulted in double hanging in the Gallery. This was made possible by

good placement and hanging expertise. The result was a very professional looking exhibition of young up and coming artists of the future. This proves that there is a hungry breed of new young artists out there and that they are passionate and talented. The opening by Andrew Hill, Portfolio Leader at the South Australian School of Art, University of South Australia was another success. So many attending resembled a tightly packed tin of sardines, with over 200 at the event.

Youthscape comprised of two major prizes; the BHP Billiton Youthscape Award of \$2,000 presented to a young Harry Freeman for his Holga Photography, a striking series of Black and White Digital Prints, titled 'Nobody knows I'm not here' and 'The only difference between us'.

PTO 4



The Ruth Tuck Art School operates from the Hubbe Court Art and Craft Centre at Burnside. The Centre is located in the park at the back of Nilpina Street or Undelcarra Road. Hubbe Court runs off Lockwood Road. Parking is available in Hubbe Court. Morning or afternoon sessions are held during school holidays. Morning

class:9:30am – 12:00pm or Afternoon class:1:00pm – 3:30pm For age groups: Junior: 4 – 7 years:

Intermediate:8 – 11 years

All materials for the class are provided. You may want to bring a smock or wear old clothes. Children should also bring a snack for morning or afternoon tea.

Enrolment can be gained by contacting the **Ruth Tuck Art School 41 Alexandra Street PROSPECT SA 5082**

If you have any further enquiries, please **phone: 8418 3837**

Holiday classes fill quickly, enrolment will be on a first in first accepted basis.

During the school term children's art classes are held on Tuesdays and Thursdays after school and on Saturday mornings at Hubbe Court. Classes are also held on Mondays after school at Carclew Youth Arts Centre, North Adelaide.

Adult classes in watercolour and printmaking are also available at Ruth Tuck Art School Burnside, Art and Craft Workshop, Hubbe Court, Burnside.

Postal Address: 41 Alexandra Street PROSPECT SA 5082

Telephone: (08) 8418 3837

During class times only: (08) 8364 3225

*Logo by Tait Brimbacombe aged 4 1/2.

From Page 3 Youthscape 2008



The Premier Arts Supplies Award of \$300 was awarded to Zoe Brooks with her demanding eye capturing, inks on paper series titled, 'Erroneously 1' and 'Erroneously 2'. The 2D Artwork Malcolm Campbell Drawing Award went to Katie Maree Barber for her egg tempera drawing on canvas entitled 'Keilor: in line' while the 3D Art Endowment Award was presented to Rose Maree Wilkinson for her mixed medium textile sculpture 'Untitled'. The Atkins Technicolour Photography Award was given to Beth Schmidt for her Photography Pigment Print titled, 'In Flight #1' and 'In Flight #2'. The Computer **Generated Art, RSASA Part Presidents' Creativity Award** was awarded to Alexandra Gonzalez for the Photograph titled, 'Rundle Balls composition'.

The 2D Artwork Central School of Art Tuition Award was won by Camille Trepas for her charcoal on paper artwork titled 'Maia Revised'. Highly commended Mary Martins Bookshop Award was presented to the mixed media art work titled 'Birthing idea' by Thomas Tait.

It was thrilling to see so many fresh new faces enthusiastic about art and looking forward to the next Youthscape in 2010. It will be bigger and better! Thank you to the sponsors, the Youthscape committee and **Youthscape 2008 art participants, without, who's** support the Youthscape would not have been possible.

Contributed by Alicia Bills –
Youthscape 2008 Committee

DID YOU KNOW: *If you yelled for 8 years 7 months you would have produced enough energy to heat one cup of coffee.*

From this I would assume that avid talkers would take twice as long to get their cup of coffee. Why even bother. Ed.

The Brighton Jetty Classic Sculptures

will be held in conjunction with the Brighton Jetty Classic Swims and Row Down. This will be situated at the Brighton Surf Life Saving Club rooms, Esplanade, Brighton and adjacent areas from **Friday 23rd of February to Sunday 1st February, 2009.**

The event will have a state wide and community focus with significant media coverage by Channel 7 and FIVEaa. Sculptures large and small for outdoor or indoor display will be made from multi media compositions i.e.; wood, wire, glass, metals, stone, clay, plastics, cement etc. While continuing with the successful exhibition of indoor sculptures, we have substantially increased the prize money for large outdoor sculptures.

Artists are invited to enter their sculptures in what will be both an Exhibition and Competition. A judging panel will award four cash prizes:

Young Artists: 15-19 years \$500.00 Indoor & outdoor sculptures (Entry fee \$25.00 per sculpture).

Adult Artists: 20 years + \$1000.00 Indoor sculptures

(Entry fee \$35.00 per sculpture).

People's Choice Open \$1000.00 Indoor & outdoor sculptures (Entry fee \$35.00 per sculpture for 20 years +; \$25.00 per sculpture 15-19 years).

Outdoor Sculpture Open \$2500.00 (Entry fee \$35.00 per sculpture for 20 yo. +; \$25.00 per sculpture \$15 to 19yo).

EXHIBITION HOURS

Official opening at 7:30pm Friday 23rd January, 2009.

Winners of Young Artist, Adult Artist and Outdoor sculptures will be announced. People's Choice to be announced on Sunday 1st February, 2009 during the Brighton Jetty Classic Swims.

PUBLIC VIEWING

Sat 24th to Mond. 29th Jan 2009 11am – 8pm

Tues 27th to Thurs 29th Jan, 2009 11am – 4pm

Frid. 30th to Sat 31st, Jan, 2009 11 am – 8pm

Sund. 1st Feb, 2009 8am – 12noon

Website: www.brightonjettyclassic.com

Email: sculptures@brightonswim.com

MORE - Printmaking Techniques – Collograph, Serigraph, Lithograph

In a **Collograph**, the plate is built up and manipulated by the artist, using a collage-like process which combines materials as diverse as cardboard, fabric, gesso, glue, string, sand, carborundum grit, and found objects. The artist can also draw lines into the gesso before it hardens. As a result, the plate may print as both relief and intaglio. Collograph prints are usually pulled on a press.

Serigraphy is one of the few printmaking processes in which the pulling of the print does not result in a reversed image. Serigraphy is a stencil technique in which the stencil is painted, adhered, or exposed to a screen of mesh fabric stretched tightly over a frame. The frame is set down on the paper and ink is forced through the mesh with a flexible squeegee blade. Where the stencils cover the fabric mesh, the ink does not reach the paper. As with other printmaking techniques, the artist may use multiple screens to create a colour serigraph.

Lithography (from the Greek word for stone) is a process invented in the late 18th century by Alois Senefelder. The matrix is either limestone or a metal plate treated to simulate stone. The artist can draw on the smoothed surface with a wide range of litho crayons, paint with liquids, scratch into the drawn areas, and manipulate the image in innumerable ways. Lithography affords the artist a wide range of graphic and painterly freedom. The image is printed by chemically treating the stone to ensure that the drawn areas attract ink while the unmarked areas repel it. Ink is then rolled over the stone, printmaking paper set in place, and a scraper bar pulled across the paper to transfer the ink to the paper. Lithography is called a plano-graphic process because, unlike relief or intaglio, all the ink remains on the surface plane of the matrix.

Ron Mueck

is a London-based photo-realist artist. Born in Melbourne Australia, to parents who were toy makers, he laboured on children's television shows for 15 years before working in special effects for such films as *Labyrinth*, a 1986 fantasy epic starring David Bowie.

Eventually Mueck concluded that photography pretty much destroys the physical presence of the original object, and so he turned to fine art and sculpture. In the early 1990's, still in his advertising days, Mueck was commissioned to make something highly realistic and was wondering what material would do the trick. Latex was the usual but he wanted something harder, more precise. Luckily, he saw a little architectural decor on the wall of a boutique and inquired as to the nice, pink stuff's nature. Fibre-glass resin was the answer and Mueck has made it his bronze and marble ever since. His work



is life like but not life size. Being face to face with the tiny gossiping **“Two Women”** or the Monumental **“Women in Bed”** (2005) is an unforgettable experience.

From Ron Mueck's amazing Sculptures on the World Wide Net.



Sir Hans Heysen (1877-1968) was one of the first non-indigenous artists to engage deeply with the Australian landscape, resulting in rich depictions of the outback, atmospheric paintings of his beloved Adelaide Hills and sensitive sketches of village life.

Today, interpretations of place vary widely in approach and medium, yet still echo that same deep connection.

The Heysen Prize For Interpretation of Place seeks to honour and continue this valuable legacy by providing a forum for artists to express their connections to the Australian environment, urban or natural, in the style of their choosing.

Prizes

Category 1: Open \$7,000 Non-acquisitive. Prize awarded to the work adjudged best of the exhibition. Entries are invited that reflect, as Heysen did, an immersion in place.

Category 2: Small Drawing \$2,000 Non-acquisitive. Artists are invited to investigate the intersection of traditional drawing methods with contemporary explorations.

Important dates

Deadline for Entries Mon 18 Aug, 2008

How to enter



1. Artists must submit a completed entry form together with payment of a non-refundable entry fee of \$25 (GST inc.) for each work entered per category.

2. Entry forms must be accompanied by labelled colour prints (up to A4) of the artworks entered.

E-mailed entries WILL NOT be accepted.

Further Information

All queries regarding the 2008 Heysen Prize For Interpretation of Place should be directed to:

The HAHNDORF ACADEMY

Regional Arts & Heritage

Selection 68 Main Street

By Fri 29 Aug, 2008

Hahndorf SA 5245

Delivery

By Fri 19 Sept, 2008 The Hahndorf Academy

Exhibition

Sat 27 Sept - Sun 2 Nov, 2008 The Hahndorf Academy

Collection of works

Mon 3 Nov - Sun 9 Nov, 2008 10am - 5pm

ph: **08 8388 7250** fax: **08 8388 7611**

email: **contact@hahndorfacademy.org.au**

www.hahndorfacademy.org.au



WHAT DO WE DO WITH OUR COLLECTIONS ?

This is just a thought

Art & Heritage Collections are entrusted with the preservation and promotion of the art and cultural heritage of the University and through collections, projects and activities to interpret its academic disciplines to the broader community. These aims are achieved through:

- curating and collaborating
- researching and documenting
- engaging the community
- exciting and enlightening events
- enhancing University experience
- supporting University values

The collections of the **University of Adelaide** thus enhance the University environment, support its teaching and research programs, and provide a resource for students, staff and the community. The University aspires to promote public and digital access to the collections and encourages community outreach and interaction.

As the third oldest university in Australia the University of Adelaide, established in 1874, has a rich history and a sparkling future to share.

Events Program

Cultural Illuminations are devised as small, focused exhibitions aiming to capture the essence of the University—learning, research, innovation and creativity through the arts. Artists are asked to respond to these factors through their artwork. This program creates pathways for local, national and international artists to connect with the University.

Cultural Conversations are envisaged as forums for art and culture to meet with science, technology and other academic areas of the University. The Conversations have been a major strategy for linking with diverse schools and disciplines within the University as well as hosting international and national speakers.

The Cultural Oration is an annual event presented in collaboration with the Graduate Program in Art History and Curatorial & Museum Studies at the University of Adelaide. It presents cutting edge ideas and practice in the visual arts and broader culture.

Cultural Celebrations are special events or projects produced and facilitated by Art & Heritage Collections in response to current issues and occasions of importance for the University.

If you are interested in contributing to our program or wish to register for our email list to be informed about events please contact us on art.heritage@adelaide.edu.au

Internship and Volunteer Opportunities

Art & Heritage Collections support and encourage every one to participate in the art and cultural activities of the University. Internship opportunities are available to students of the Graduate Program in Art History and Curatorial & Museum Studies at the University of Adelaide and to other students studying in collections related disciplines. If you are interested in volunteering or internship we would welcome your contribution.

For more information contact Art & Heritage Collections on art.heritage@adelaide.edu.au

Art & Heritage Collections Corporate Information
The University of Adelaide SA 5005 Australia

Telephone +61 (0)8 8303 3086

art-heritage@adelaide.edu.au

www.adelaide.edu.au

THE UNIVERSITY OF ADELAIDE AUSTRALIA

Visual Art Collection

The University's Visual Art Collection has its origins in the portraits of the University's officials and benefactors. This Collection has grown significantly through gifts and **donations. During the 1960's a 'Works of Art' fund was established by University staff who contributed money for the purchase of artworks. A range of mainly Australian contemporary work was acquired and this forms the core of the Collection.**

Adelaide University Union Visual Art Collection

The Adelaide University Union has kept pace with the University by purchasing artworks for the Union buildings and ensuring that the student body engages in the arts and cultural landscape of the city. Twelve paintings by the renowned Australian artist Arthur Boyd belong jointly to the University and the Union Collections.

Heritage Furniture Collection

During the University's lengthy history a diverse collection of furniture has been amassed. The Collection endeavours to represent changing styles of educational furniture through the years. Some of the furniture dating back to the establishment of the University comprises the work of master craftsmen of that era.

Scientific Apparatus Collection

Advancements in science rapidly render many scientific research and teaching tools redundant. Over the years, samples of scientific apparatus, such as kymographs, precision microscopes and ophthalmoscopes, have been accessioned into this Collection.

Heritage Teaching Tools Collection

A considerable range of educational tools dating back to the beginnings of the University have been preserved, including charts, models and identification kits. This Collection is of interest as a reflection of the changing nature of teaching as well as for the variety of artefacts and the artistic qualities of their production.

University Heritage Memorabilia Collection

The University of Adelaide has a significant history as a key player in the social and cultural life of South Australia. Since the University's establishment in 1874 many items pertaining to that history have been collected and preserved. A number are stored in the University Archives, some in the Barr Smith Library Special Collections and others within Art & Heritage Collections.

Gift Collection

The University of Adelaide proactively engages with sister institutions, industry partners, foreign governments and other local, national and international organisations with whom business and links are established. This Collection preserves gifts that are received through these relationships.

Donations of Artworks to the University of Adelaide.

We value and recognise our donors who have contributed greatly to the University's Collections over the years. If you wish to donate an artwork or cultural item to the University please contact the Manager, Art & Heritage Collections.

Donations to the University can be given through the Cultural Gifts Program which will make the donation tax deductible – for details and conditions see: www.arts.gov.au/tax_incentives/cultural_gifts_program

Other Selected University Collections North Terrace Campus:
Museum of Classical Archaeology
Physics Museum Collection
Tate Museum Rocks and Minerals
Abbie Centre for Teaching and Research in Anatomy
Barr Smith Library
Special Collections
University of Adelaide Archives records/archives
Waite Campus Collections
The Waite Arboretum Gardens, including public sculpture
Urrbrae House and Waite Scientific Collection
The Waite Insect and Nematode Collection
Roseworthy Campus
Roseworthy Campus Agricultural Museum

RSASA AGM
12 noon 5th Oct 2008
Followed by opening of
The Spring Exhibition

Advance notice - 2008 Adelaide Cathedral Art Show

The 2008 Adelaide Cathedral Art Show will be held at St Peter's Cathedral from **Friday 10th October**, opening night, through to **Saturday 18th October**. Once again, we hope the show will attract artists from all over the state and interstate to exhibit and sell their paintings in the beautiful Cathedral building. All entries will be for sale with the normal gallery commission. The first \$2,000 from the proceeds of the Art Show will be used to support a Water & Sanitation Project in Vanuatu.

First prize for the 2008 Adelaide Cathedral Art Show will be a **\$3,000 non acquisitive prize**, thanks to the generosity of principal sponsor Paradise Motors.

Other category prizes will be announced on the web site in the coming weeks. For the latest developments, see:

<http://www.stpeters-cathedral.org/artshow>

Please note that there have been some changes to the permitted sizes of entries to help us provide better hanging space for all artists.

Key dates for artists are as follows:

Entry forms available online Friday 13th June

Entry forms returned before 5th September 2008

Paintings received 12 to 7pm. on Tues. 7th October only.
Unsold entries collected 12:30 pm. to 4:30pm. on Sunday 19th October 2008

If you would like an entry form sent to you or a friend the 2008 Adelaide Cathedral Art Show, please contact
Rosie Hamilton : rhamilton@stpeters-cathedral.org
or on **82674551**.

We hope that you will enter this year's Adelaide Cathedral Art Show and wish you every success.

THE VERY REVEREND
DR STEVEN OGDEN Dean, St Peter's Cathedral
ROSSLYN COX Chair, 2008 Adelaide Cathedral Art Show

Media Release

Desert Knowledge Cooperative Research Centre

Building an Aboriginal Knowledge Economy

June 4, 2008 The deep knowledge which many Aboriginal Australians have of country, their sense of community and their creativity should form the basis for a future Aboriginal knowledge economy.

The Managing Director of the Desert Knowledge Cooperative Research Centre Jan Ferguson says it is time Aboriginal knowledge was respected and valued for its significance not only to a sustainable society in Australia in future - but also its potential global contribution.

In mid-June she will outline Australia's progress in managing and protecting Aboriginal knowledge to an international conference on regional and remote economies in Inuvik, Canada. "We are learning to look up to our Aboriginal people for their deep understanding of landscape and how to manage it better than Europeans have - for example in fire management - but it is becoming more and more urgent to find ways to overcome the disadvantage faced by remote settlements and to develop new livelihoods," she says. "At present you have enormously wealthy mining towns right along side Aboriginal communities who are facing extreme disadvantage. We all know the statistics - and they are awful." Knowledge is today the world's most valuable traded commodity, worth an estimated US \$5 trillion and forming the backbone of exports from places such as the US, Ireland, Japan and Scandinavia. Most countries talk of developing their knowledge economies in fields such as IT or biomedicine. "Aboriginal knowledge too has value, sometimes in very special ways - such as the sense of community, or a spiritual attachment to country - and sometimes in very practical ways, such as knowing what grows and lives in the desert and how the desert works. Then there is cultural knowledge, expressed in art, music and dance especially. "Our goal is to assist in developing an Aboriginal knowledge economy that will support Aboriginal people and their communities into the future - by making what they know of value to many others." However, Jan Ferguson adds, it is also absolutely vital for Aboriginal communities themselves to be in charge of how their knowledge is used or developed. Australia is regarded as a world leader for having evolved a protocol for protecting Aboriginal knowledge, which was developed by DKCRC with extensive help and cooperation from Aboriginal people. "Under this protocol we don't do any research with an Aboriginal community unless we have their informed consent, unless they understand the research and what they will get out of it. We also agree how any benefits are to be shared. "The first thing we do is sit down in partnership and identify what the Aboriginal knowledge in the project is. They own that completely. Then we agree on how benefits resulting from the use of that knowledge are to be shared. The vital thing is not to take Aboriginal knowledge for granted - any more than you would other forms of intellectual property." Ms Ferguson says she will share the DKCRC's experiences in helping to develop Aboriginal knowledge with other countries' indigenous groups represented at the Inuvik conference, who may be able to benefit from the Australian experience. "At the same time we may be able to learn

something from how they are handling similar issues," she adds. "Indigenous people in all countries share one thing in common - a deep understanding of the natural world and how to live in balance with it. As humanity taxes the earth's resources ever more heavily, this kind of insight and wisdom may play an important part in leading us towards a more sustainable global society. "As the world's oldest living culture, Aboriginal knowledge has much to contribute to us all." However it is of equal importance that the benefit from the sharing of this knowledge flows back to Aboriginal communities to help address the pressing issues they face, Ms Ferguson says.

For more information:

Jan Ferguson , Managing Director, DKCRC,
08 8959 6036 or 0401 719 882
Prof. Julian Cribb, DKCRC media, 0418 639 245
www.desertknowledgecrc.com.au

While I agree with the importance of the Australian Aboriginal knowledge in many points given in this news release I do wonder today who are the actual holders of the information. I, like so many Australians, am unsure of the accuracy of the historic knowledge given out by many aboriginal people living in country towns and cities. So much of importance has been lost, so much that is left is diluted and changed by generations. (I find a lot told to me by my parents and relations about our family and background was inaccurate. It is only through research that I have been able to find out truths and distortions of time.)

Factually, we need to look after those who do hold the true information and encourage the recording of this material for future Australians of all races and creeds especially for our children who need, like us, to know the truth and where they came from. Ed.

Got a great idea for an exhibition?

Like to show your work in a regional gallery to an audience of over 1500 people a week?

The Hahndorf Academy is seeking proposals for its 2009 exhibition program.

Visit our website for our exhibition guidelines and application form.

<http://www.hahndorfacademy.org.au/exhibitions.html>

Deadlines for proposals: Monday September 1st 2008

Hahndorf Academy

68 Main St Hahndorf SA 5245

Phone: 08 8388 7250 Fax: 08 8388 7611

WELCOME NEW MEMBERS

Taygan Bassi - Student

Ms Anne Stevens - Member

Oliver Shepherd - Student

Polly Strong - Student

Stefan Wajs - Friend

Rose - Marie Wilkinson - Student

OUR LIVES TRULLY CAN BE BUT YOU CAN BE SURE THAT WE COME TO AN END IN CIRCLES



NORA HEYSEN a life of her own

Her love for her father and his work demanded loyalty. Her own drive and integrity demanded openness, enquiry, searching. Could she reconcile the two?

This DVD traces the wonderful creative life of Nora Heysen and her journey of self discovery. She was born in remote South Australia, trained in Adelaide and London, became the first woman to win the prestigious Archibald portrait prize. Distinguished herself as the first woman war artist. Rarely in her 92 years did she stop painting. Her portraits, flower pieces and still life paintings are valued for their integrity, skill and beauty. This film traces the creation and source of her work; the artist's strength of character needed to produce them. It depicts an exemplary life.

A searching and compelling interview with Nora Heysen allows her, to speak for her art and for herself.

With additional contributions by artist Margaret Woodward and Curator Hendrik Kolenberg.

"A magnificent achievement... beautifully framed and richly coloured. A splendid introduction to Nora Heysen's life and work." Bernard Smith - Emeritus Professor of Contemporary Art. Uni. of Sydney

*This wonderful 58 minute DVD can be purchased at
The Cedars Hahndorf.*

Film by Eugene Schlusser - SEVENS PRODUCTIOS

LETTERS TO THE EDITOR



From: Anne Maria Thompson
Thursday, 26 June 2008 4:01 PM
Dear Bob,

As you may remember, I was involved in an exhibition last September., called, " Back Then >>> Here Now" which was a collaboration of four friends who studied together in 1972 at the S.A. School of Art. This year the same group, comprising Marea Atkinson, Christine McCormack, Heather Hockey and myself , Anne Thompson, will be exhibiting for the Second exhibition together, entitled " Intimate Space " which will be held again at Premier Art Gallery 284 Rundle Street East , during SALA week, 1st - 17th August, 2008. This will open at 2pm on 3rd August, and sponsored by the Patritti winery.

This exhibition explores the subtle revelations and unique aspects of Space, Time and Memory. I would like to take this opportunity to thank Patritti Wines of Dover Gardens for their very generous support of their delicious variety of local wines and fruit juices enjoyed by all at the many exhibitions they support. There is another exhibition I am involved in with 10 other artists at Snooze, Mile End, at the Mile End Homemaker Centre 121- 160 Railway Tce. Ph: 83517237. This will open on Wed 6th August at 6 pm.

Best wishes, Anne.

Thanks Anne hope both exhibitions go well for you and the others. Ed.

From: Donald Richardson Sent:
Friday, 6 June 2008
Letter to the Editor

Sir,

Nicolas Rothwell's call for an intelligent critical assessment of Aboriginal art ('More than dreaming: bringing to light a blaze of beauty', Australian Literary Review, 4th June) is timely - even overdue. As he indicates, the key question is 'What is good and what is bad Aboriginal Art?' Currently it seems that any indigenous person has only to paint a picture to be acclaimed a great master. This is certainly not the case with non-indigenous artists. And having no framework or principles of critical assessment does a fatal disservice to Aboriginal art: it ensures that it remains in an aesthetic ghetto, alienated from the wider art-world.

Similarly, more intelligent critical journalism would obviate philistine outbursts like Frank Devine's misrepresentation of 'the arts commune' in its alleged attitude to the photography of Bill Henson ('What happens when arts commune meets critical mass', 6 June).

A good start would be to separate art per se from the art market. It is the market which gets the press, but it would not exist without the art, and art of quality. We need journalists who can see through the hype and spin of the dealers and write intelligently about the art. As Rothwell says, we need more than 'the standard pabulum that fills the hagiographic tomes' of those who promote Aboriginal art. And, clearly, Henson's work has never been challenged in the gallery context: it was his dealer who placed his controversial image on the web, thus insinuating it inappropriately - into the public domain.

Donald Richardson
Mount Barker, South Australia 5251

APOLOGY - Warren Bonython I do owe you an apology for mixing you up with your brother Kym in the last May 2/4 2008 Kalori. I was soon told of the mistake by the President, James, and our Director, Gerhard. I tried to tell them I

hadn't met you since the 60's, but that didn't get me out of it either. It must have been the white beard. Hope you will forgive me for a big mistake and on the front cover too.
Editor Bob L



YOU also CAN INVITE
YOUR FRIENDS TO BE A FRIEND
OF OUR SOCIETY.

Textile Exhibition

-RSASA Members - 2 - 30th November 2008

Expressions of interest are required from RSASA Members who may be interested in participating in a Textile themed exhibition in the RSASA Gallery later this year. **A meeting** of interested persons is to be held **1.00pm Thursday 28th August in the RSASA Office.**

If you are not able to attend please contact Bev on either bbills@bigpond.net.au or **8443 6102** to discuss the possibilities. Numbers and details to be decided at meeting. Bev Bills, FRSASA, Vice President.

TELL US A STORY ABOUT YOUR ART EXPERIENCE
SEND US A PHOTO OF THE THINGS YOU DO
OR
TELL US ABOUT AN OLD FRIEND



A very happy Alan Ramachandran : Second Prize winner, Paintings, Blackwood Rotary Show 2008

NOT ART but BEWARE !

Subject: Please pass this on, it has been confirmed by Telstra. & Australia Police

I got a call last night from an individual identifying himself as an AT&T Service technician who was conducting a test on our telephone lines. He stated that to complete the test I should touch nine (9), zero (0), hash (#) and then hang up. Luckily, I was suspicious and refused. Upon contacting the telephone company, I was informed that by pushing 90#, you give the requesting individual full access to your telephone line, which allows them to place long distance telephone calls billed to your home phone number.

I was further informed that this scam has been originating from many of the local gaols/prisons.

DO NOT press 9 0 # for ANYONE. PLEASE.

Since receiving this I have received a further email from the sender advising that it is a hoax. I'd rather take it as a warning that there are Crooks out there and they will try anything to get the best of you. I must admit I've had two cases of this at my home with the spiel and the request to push keys in the last few years from a so called authorised person. Both times I've hung up on them immediately after the request. I spoke to friends in Telecom and the police and they informed me that it was very hard to trace the person involved with the call as they usually used a phone that was available to groups of users. It does happen: please beware. Ed.

Recently a member of our illustrious society went to the gym and spotted a new machine they had to try. After using it for an hour they started to feel very unwell. They considered the new machine excellent - doing everything.....Kitkats, Mars Bar's, Snickers and crisps.....

Now if I need to explain this please call me. Ed



Wouldn't it be nice to see Kalori in colour ? It is amazing the colours that are in this garden Photograph. Maybe in the next few years we'll see our magazine produced with colour print and pictures if the membership wishes it.

FIONA LOWRY

is a Sydney based artist who has exhibited widely through out Australia and overseas. She was recognised with The Aus-

tralian Council Work Grant award, ABN Amro Employees' Choice Award and the Collex Primarvera Prize.

Holdings of her work can be found in many private collections, as well as the Museum of Contemporary Art, Art Bank, UBS, and ABN Amro.

The RSASA is proud to be associated with the Doug Moran Prize and is responsible for bringing it to Adelaide.

* Please see Presidents Report for further details.

The Doug Moran National Portrait Prize,

is the richest Australian portrait prize, and the world, The Doug Moran Prize began in 1988 to celebrate Australia's bicentenary. The \$100,000 prize was started in 2005 by the Moran family.

The Finalists are exhibited at the State Library of NSW. Painters and subjects must be Australian citizens as shown in the rules.

In 2002-2004 there was a court case involving the Moran family and the Tweed Shire Council, which ended with an out of court settlement. After this, there was no longer a \$1000 prize paid to the 30 finalists who did not win, and no longer did the prize have an international judge.

List of winners ART PORTRAIT PRIZE

1988 - Penny Dowie - *Caitlin*.
 1990 - Robert Hannaford - *Bill*.
 1992 - Siv Grava - *Self portrait*.
 1994 - Josophia Palaitis - *John Mills*.
 1996 - Greg Creek, - *Carolyn Eskdale*.
 1998 - Esther Erlich - *Steve Moneghetti*.
 2000 - Kristin Headlam - *Self-portrait 2002*.
 2002—David Fairbairn - *Suzanne Archer*.
 2004 - Prudence Flint - *A Fine Romance #9*
 2006 - Peter Wegner - *Graham Doyle*)
 2007 - Leslie Rice - *Self Portrait*
 2008 - Fiona Lowry - *Self-portrait*.

Notable entries

2004 - Anwen Keeling - *Merrick and Rosso*.

Photographic Prize

Starting in 2007 The Moran Contemporary Photographic Prize is also being awarded in three sections: open and primary schools. The secondary schools section is further divided into three categories according to the student: years 11 to 12, years 9 to 10 and years 7 to 8.



What I assume You Shall Assume (Self Portrait)
 Acrylic on paper by Fiona Lowry

DATES TO REMEMBER

RSASA

27/7/08 – 32/8/08

SALA - "Year of Planet Earth"

Opener Warren Bonython has accepted

Deliver – Tues 22/7/08

Select & arrange Wed 23/7/08

Hang – Thurs 24/7/08

SALA "Environments" TOURING- Pt Augusta

Opener Bob Landt FRSASA VP

Deliver 22/7/08 - Take up 29-31 July.

Deliver to Pt Augusta – Tues 22/7/08

Transport by: Pip Fletcher, Vikki Waller, M Highett

Opens Sat 2 Aug 2.30pm.

Curator: Stephanie Schrapel .

Demonstrators - B Landt, S Preston,
V Waller, S Schrapel.

27– 31 Aug 2008

President's Fellows Day – Associate Candidates for Fellowship. Exhibition of works of aspirants. Results of voting to be announced at close of exhibition.

7– 28th Sept :One Window – Five views

Members - - Sylvia Preston, Roe Gartleman,
Coralie Armstrong, Mike Barr, Alan Ramachandron,.

Members Spring Exhibition 2008 - No theme

5 Oct – 26 Oct

Deliver Tues 30/9/08

Select & arrange Wed 1/10/08

Hang Thurs 2/10/08

AGM 12noon 5th Oct 2008.

Nov 2008 2/11/08 – 30/11/08

Textiles 6 textile artists

B. Bills, V. Waller, C. Quintrell, others

Dec 2008 Summer Exhibition for members-

7/12/08 – 4/1/09

Christmas Art market- 2009 International Year of

RSASA

Friday Morning Fresh Air Painting Group, 2008

July 11, 18, 25

Grange Jetty area, end of Jetty
Rd, Grange.

August 1, 8, 15

Port Adelaide, park near lighthouse.

August 22, 29, Sept 5

Maslin Beach car park, Gulf Parade. Main South Rd,
turn at Sheriff's Road.

Sept 12, 19, 26

Botanic Gardens / North entrance off Botanic Park.

Oct 3, 10, 17

Stonyfell Winery, up Kensington Rd to Hallett Rd
to Stonyfell Rd.

Oct 24, 31, Nov 7

Tregarthon Reserve, Summertown, corner of Tregarthon
and Greenhill Rd.

Nov 14, 21, 28

Mitcham, Fullarton Rd to Taylors Rd. Right at Albert St
to Muggs Hill Rd.

Dec 5, 12, 19

Brighton Seacliff Yacht Club, Esplanade,

Seacliff. Christmas Lunch December 12.

CONTACTS: June Molan 8431 6302,

Coralie Armstrong 8389 2373.



'Marymount College 2008 Art Exhibition' - entries close
Monday 22 September. For more info ph: 8298 2388

Painters, sculptors, potters, all arty crafty people are
needed for the multi-cultural '5EBI-FM' Radiothon 2nd
Art Exhibition' at the EBI Auditorium, 10 Byron Place,
Adelaide on the 17th -22nd October. For more info or
Apply at ph: 8211 7635, or email ebradio@5ebi.com.au

KEEP UP TO DATE !

Members have a responsibility to keep their
CV's and photos up to date

RSASA NEWS

At the opening of the "Planet Earth" exhibition
*Mr. Kym Bonython was pleased to accept his
nomination as Honorary Fellow of the RSASA.
Mrs. Patricia James was presented with a
certificate of Honorary Fellowship of the RSASA*

KALORI CLOSES NEXT:

CONTRIBUTIONS WILL NOT BE
ACCEPTED AFTER 10th NOVEMBER

COUNTRY ARTS SA

SEE WHATS HAPPENING TODAY IN OUR GREAT STATE

VISUAL ARTS TOURING at WWW.COUNTRYARTS.ORG.AU

Some times we need to be involved in your Royal South Australian Society of Arts