

KALORI

FEBRUARY 2026 1/1 ©

Featured Artist Talia Delaney



RSASA

ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS

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TALIA DELANEY (F)

Talia Delaney has been interested in Australian flora and Australian wilderness from an early age. Growing up on a farm near a patch of bush, she used to collect and press flowers, and her parents, recognising her interest, bought her a book she still owns - Thistle Harris' *Wildflowers of Australia*. This is just one of a couple of hundred of books Talia now has on flora, and flora in art.

Although her interest in art was not encouraged by her parents, at 11 years old she won the first prize for watercolour in an agricultural exhibition, and her enthusiasm was sparked. Talia says the work, *Will-o-the Wisp*, was 'Just a swirl of different colours. Some children chased each other and said they were Will-o-the Wisp, and my mother bothered me to enter the show so I did, with swirling colours as if being chased. Winning reinforced my interest in watercolours and imaginative artworks'.

As a young adult Talia travelled extensively in Asia, Europe and North America. She says 'When I review these travels, in my mind, it is rather like turning a kaleidoscope, where colours, patterns and shapes move continuously across one's vision. The architecture of European cathedrals with corbelled vaults and multiple arches was also memorable, and undoubtedly influenced the arches image and symbolism which still enter my paintings'.

Talia gained a Bachelor of Arts and a Diploma, and later a Masters Degree, in Social Service, and pursued a career in the social science field for many years.

Then she returned to her childhood passion by studying for a Bachelors Degree in Fine Arts in USA where she was living. She says 'I immersed myself in art. It was wonderful!'

Eventually she began to exhibit and sell paintings, concentrating on water-colours, and obtained



Talia Delaney *Lake Mungo with Dragon and Daisy* (watermedia, 75 x 105 cm)

quite a high level of success. She developed a distinctive watercolour style with an emphasis upon colour and light, relating to her Australian background.

Not finding inspiration in the American landscape because of her strong attachment to the Australian wilderness, she concentrated on painting detailed blown-up studies of plant life, primarily flora.

She says 'During one cold Michigan winter, frustrated with the snow-covered, colourless landscape outside, I plucked one flower from a still-life setup, blew it up

to fill an entire water-colour sheet, and commenced a special series of 'flora as wilderness' paintings, filled with flowing lines and colour, which won many prizes in North America.

Her *Symbolic Flora* and *Cycle of Life* paintings were well received and won many awards. She was delighted when a jury accepted



Talia Delaney *Stromatolite Genesis* (watermedia, 75 x 105 cm)

one of her paintings for an exhibition in New York City and chose it for the catalogue. Most of the two series were sold and are in private and corporate collections in North America.

Back in Australia, Talia travelled for several years with her children in a campervan, enabling her to paint, explore, and photograph wilderness in Australia.

Where possible, Talia draws or paints on site, but says 'Like many wilderness artists, I regard photography as an extremely valuable tool. Photos can be essential, for example where the artist has to contend with obstacles both large and small (such as saltwater crocodiles and mosquitoes at Kakadu National Park). Photos were important for capturing the dawn light, and the scenery from a boat at sunrise, with no opportunity to sketch or paint on site'.

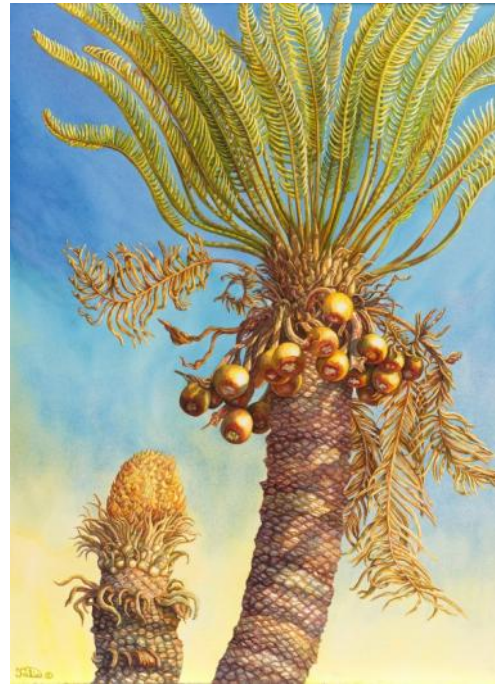
'When developing an artwork, I often surround myself with up to 100 relevant photos for flora details, wilderness panoramas, special lighting effects, and to evoke memories of visits to remote areas'.

Talia works with a combination of watercolours and gouache (watermedia), using a six-palette system, each holding ten colours, so for any artwork a choice of about 60 colours is available. She paints on heavy watercolour paper or watercolour board.

In 1995, Talia conceived an ambitious plan for a book celebrating the extraordinary diversity and fascinating evolutionary history of Australia's flora.

This crystallised in a carefully planned series of works reflecting the complex evolutionary history of Australia's magnificent flora, combining science and art. Eventually the concept became a recently launched virtual exhibition, which can be viewed at <https://www.florafireflood.com>

The journey of our plants through time has been organized into 33 sections, from earliest in the fossil record to the most recent. The works feature plants, fossils and landscapes reflecting a timescale of billions of years, with hundreds of plants from across Australia depicted.



Talia Delaney *Ancient Partnerships- Male and Female Cycas armstrongii* (watermedia on board, 74 cm x 55 cm)

The pictures in this article, except *Lake Mungo with Dragon and Daisy*, are from the virtual exhibition, including the front cover: *Sturt's Desert Rose and the Solar Eclipse* (watermedia on board, 102 x 76 cm).

Talia's work has been accepted into the Waterhouse Natural History Art Prize several times, and she has received awards for works in exhibitions in both Australia and the United States.

Talia arrived in Adelaide in 2000, and joined RSASA in 2004. She became a Fellow in 2012

after exhibiting with RSASA for a number of years, and has also sat for exhibitions and served on the Selection Committee.

Talia says 'as an eighth generation Australian born near the Warrumbungle Mountains in New South Wales, I absorbed the blue-hazed mountain wilderness and dusty red earth plains as if by osmosis... The Australian wilderness is, and always has been, a vital part of my art and psyche'.

Jenny Gregson (M).

Photos: ProLab Imaging.



Talia Delaney *Firewheel Banksia* (watermedia, 57 cm x 57 cm)

PRESIDENT'S LETTER FEBRUARY 2026

Having had time to relax over the last few months, 2026 has commenced with a frenzy of activity.



The calendar for 2026 is full of vibrant exciting events and exhibitions. RSASA is celebrating 170 years, with the official date October 2026. We are proud of the fact that RSASA is the oldest running Art Society in Australia, and it has been administered on a volunteer basis for all this time.

It is also 120 years since RSASA has been in its current gallery, it having been purposely built in 1906. Do note the SASA logo in the gallery ceiling, South Australian Society of Arts; we gained our Royal Charter in 1935.

Check out the 2026 exhibition calendar dates, and enter as many exhibitions as possible.

First is the Members' Autumn/Fringe Exhibition, then the 17th Solar Art Prize, RSASA History Festival Exhibition celebrating our 170th anniversary, RSASA Youthscape 2026 Art Prize, 7th RSASA Biennial Portrait Prize, then into Winter for SALA. No excuse not to enter, crank up the creative adrenaline, the Selection Committee will be expecting your best works.

As you have realised I have stepped into the position of President and am pleased to be in the Chair again to lead the society forwards. With such a full year, I will be looking for assistance, however small. And remember, the best way to help is to sit the gallery during exhibitions, as we need to keep the doors open.

The RSASA Summer exhibition had good sales, so congratulations to those who sold works, off the wall, from the print bin, and at the Art Market. Well done.

Bev Bills OAM (F)
Photo: David Baker (F)

RSASA COUNCIL MEMBERS

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Kalori Editor: Jenny Gregson (M)

KEY: (F) = Fellow, (A) = Associate Member,
(M) = Member, (S) = Student Member,
(Fr) = Friend

NOTICES

NEW MEMBERS

RSASA is pleased to welcome the following new members: Tatiana Chechurova, David Faber, Ralph J Faggotter, Joanne Goodwin, Tania Hanna, Isabelle Szczołka, Veronika Venetulis, Manuel Joseph Vivera, Debbie Williams and new Friends Den Bowden and Alex Jose.

THE LOST TREASURE DRAWING FEST

Large-scale drawings will be exhibited during the Members' Autumn Exhibition, and drawing stations will be provided in the gallery to encourage visitors to try their hand.

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SALES

Congratulations to the following members who made sales to the total of \$5,291:
Suzanne Andrew (M), Bev Bills (F), Heather Clegg (F), Lucie Davison (M), Cynthia Dowler (F),
Roe Gartelmann (F), Rob Gray (M), Matthew Hunter (M), David Kennett (M), Denise Maddigan (M),
Jan Makaev (F), Annette Marner (F), Wendy Pfeiffer (F), Liesbeth Pockett (M),
Sylvia Preston (F) and Larissa Rogacheva (M).

The Royal SA Society of Arts is a registered charity and is registered
to receive tax-deductible donations through our Charity Fund.

Please consider donating to support RSASA to promote the advancement of art and artists
in South Australia. From time to time the RSASA Council will identify specific projects
to achieve this objective.

For further information about making a tax-deductible donation please contact the RSASA office
on 8232 0450 or rsasarts@bigpond.net.au.

RSASA MISSION STATEMENT

Our mission is to provide a context for understanding and appreciation of the visual arts; by linking the past to the present and exhibiting work derived from traditional approaches alongside work of artists who challenge conventional thinking, and through art, encourage a peaceful, inclusive and accepting society.

RSASA VISION STATEMENT

With cooperation and enthusiasm, we will build, embrace and celebrate an exciting and sustainable art presence that links our deep artistic multicultural heritage to the diverse endeavours of today's practising artists.

NEXT KALORI CLOSSES 1 APRIL, 2026

The information given and the opinions expressed and any advice given in the articles in this publication are exclusively the responsibility of those contributing the articles. Neither the Royal South Australian Society of Arts Inc. nor its officers assume liability for information or advice contained in the articles.



Ellen Schlobohm *The Beehives of Goodwood* (detail, metal, 85 x 140 cm, other dome (not shown) 64 x 105 cm)

THE BEEHIVES OF GOODWOOD

Ellen Schlobohm is a paper artist, printmaker and designer based on Kaurna Country. She has an extensive exhibition history and was awarded the Adelaide Fringe Weekly Award for Best Visual Arts and Design in 2019, following a residency at Nexus Arts. In 2023, her piece *1 in 6* was selected as a finalist in the prestigious Ravenswood Women’s Art Prize.

In recent years, Ellen has expanded her practice into public art, collaborating with fabricators to create large-scale installations, both permanent and temporary. She is passionate about community engagement, regularly facilitating workshops, and has developed strong curatorial skills through her ongoing involvement in the arts sector.

Ellen says ‘Commissioned by the City of Unley, and fabricated by Tony Rosella in 2018, *The Beehives of Goodwood* highlights the vital role bees play in our overall ecosystem. Modern society has impacted their natural environment and I feel we need to support our bee populations to grow in a way that is sustainable and healthy for both the bees and the community. The two domes encourage people to consider these issues and provide a starting point for conversation about respecting the environment.

‘I’ve been exhibiting in galleries and art spaces since 2010. This has included group and solo exhibits both here in South Australia and interstate.

I enjoy creating a body of work and working with curators to transform a space’.

Celebrating the local community, these two sculptures recognize the value of coming together to work, thrive and live – just like bees. The work encourages us to consider the health of our bee populations and the importance of fostering a sustainable ecosystem.

Ellen Schlobohm and Jenny Gregson (M). Photo: Sam Oster, supplied by City of Unley.

YING CHEN (A)

'Light is the soul of my work; the shadows are very important'.

Ying Chen was standing on a balcony, observing the shadows of people walking past below, and captured the light and shadows to great effect in the watercolour *2 pm* (below), which has been accepted by the *Royal Institute of Painters In Water Colours 214th Exhibition 2026*, and will be exhibited in the Mall Galleries in London.

Ying likes to take her painting gear to a park or cafe and do 20 minute watercolour sketches of people engaged in everyday activities. She says 'If I tell them I'm painting them, they stiffen up', but she will show them the end result, and often email them a photo. She likes to capture the feeling or emotion she feels in the poses, to express this to herself and others.

She says 'I want to make stories that people can read. It's very touching when people give me feedback about what they can feel from my work'.

For more complex paintings Ying works from photos she has taken herself, starting with a loose pencil outline, then planning how to approach the work. She paints light to dark and wet to dry, and never blends colours with black. She will use black by itself as required, but not mix it with colours.

She says 'I want the clear sheer light and texture of watercolours, and never use gouache, even for highlights, as it is too thick'.

She has a fold-up Windsor and Newton palette which is handy for transporting, and uses half-pans for a wide variety of colours.

Having done weekend drawing lessons as a child, Ying had a thirty year break from art, only taking it up again five years ago. She felt that watercolour would be easier and more compact than oils, but discovered that watercolour is in fact quite difficult.

She began with still life as 'I was scared of trying anything that moves', but progressed to animals

and eventually to human figures. She says 'People are my main inspiration', and prefers older people with more character in their faces and postures.

Ying is self-taught, referring to books of her favourite painters, Anders Zorn and John Singer Sargent, and watching videos. She also sees many exhibitions, both online and in person. She says 'I learn from the master artists, and get more information every time I look'.

Ying is extremely proud to be a member of both the American Watercolour Society and the US-based National Watercolour Society, two of the top watercolour groups in the world. She is a Signature Member of the National Watercolour Society, having been accepted into the juried NWS International Open Exhibition.



Ying Chen (A) *2 pm* (watercolour, 27 x 27 cm)

Last year she won the Gwenda Hackett Memorial Prize for watercolour during the winter RSASA Members' Exhibition, and has won prizes at the Royal Adelaide Show and All Connections to Unley Art Prize.

She is very active in social media, having 10,000 fans on RedNote in China, and many followers on Instagram. She makes sales through these platforms, as well as Blue Thumb, but would welcome more.

Having a degree in teaching and having taught English in China, Ying would like to try teaching watercolours, and is looking for an opportunity.

Ying says she is rarely happy with her work, only two or three times a year, and keeps striving for better results. She says 'The whole process of being an artist is like rolling a wheel, you're up for one second, then down again'.

A member of RSASA for five years, Ying has exhibited in every Members' Exhibition, as well as being a finalist in the last two Kennedy Art Prizes.

Jenny Gregson (M). Photo Ying Chen (A).

JOHN LIDDLE

The recently launched index for the two volumes of *A Visual History: The Royal South Australian Society of Arts*, edited and compiled by Dr Adam Dutkiewicz (F), would not have been possible without the generosity of John Liddle.

Ever since he began indexing professionally 10 years ago, John has done some pro bono work each year, and he was kind enough to do one volume of the history in each of the last two years.

Beginning his working life as a schoolteacher, John took on various statewide roles in the South Australian Department for Education.

These included managing the Commonwealth Disadvantaged Schools Programme and working with ICAN, the highly successful Innovative Community Action Network programme, which helped young people who had stopped attending school.

Having enjoyed the writing and editing components of this work, he established his own freelance editing business in 2002, while working part-time for the department. He did a post-graduate course in editing at Macquarie University and was accredited by the Institute of Professional Editors in 2012.

He edits books, government reports and academic writing, and particularly enjoys working with people from non-English-speaking backgrounds.

He started training in book editing in 2005, and has completed the Indexing Theory and Application course at the University of California (Berkeley Campus). He says he particularly likes indexing; 'It suits my peculiar mind'.

He enjoys working in widely different fields; in the last two years he has indexed books on Hip-hop, Shakespeare and the emotions, the Adelaide Parklands, sexual harassment between doctors, and pilot manuals for the Department of Civil Aviation Safety Authority.

He says he learned an enormous amount from working with *A Visual History*, so was familiar with a number of the artists and works when he visited the *Dangerously Modern* exhibition at the Art Gallery of South Australia.

John says 'A good index is more than just a list of page numbers; it is well-crafted and gives a good overview of the contents of a publication, and multiple ways for users to access information'.



He uses SKY indexing software, which helps to organize the index and check for errors and inconsistencies. However there are still many human judgements to be made, including deciding on the overall structure, choosing key words and synonyms, and deciding how to link them. He says 'AI may eventually take over, but it's not very good at indexing yet'.

John has had a lifelong interest in computers, working with students in a school computer club in 1967, and taking them to use the terminal of one of the first computers in South Australia.

at the University of Adelaide for John has been retired from the Department for Education since 2015, and says 'I don't want to retire from editing and indexing, they give me very enjoyable part-time work'.

John and his wife Val are enthusiastic walkers, having walked the Camino de Santiago in France and Spain, and they walk regularly in the Adelaide Hills. They are also learning to play the ukulele, and John plans to return to his Spanish lessons, which he finds have a positive effect on his memory.

He has been a Committee Member at the Society of Editors (SA) for the last nine years, and has glowing references for his work ethic and integrity.

We are fortunate to have had John's generous assistance to make *A Visual History* more accessible to members. See page 17 for further information.

Jenny Gregson (M). Photo: Val Liddle.

JAPANESE WOODBLOCK PRINTS

Membership of the Art Gallery of South Australia (AGSA) includes an informative quarterly magazine, discounts and previews, as well as invitations to behind-the-scenes tours.

As an AGSA member, in October 2025 I attended a talk by Russell Keltly, Associate Curator Asian Art at AGSA, on Japanese woodblock prints. Twenty-four people attended, and were given a rare chance to view close-up (but not touch) a large number of prints, dating from 1770 to the early Twentieth Century.

Russell chose an interesting method of helping us to engage deeply with the prints, rather than the cursory glances given by gallery-goers.

On the table in front of each person was a mounted print covered with a piece of paper. We were asked to remove the paper and study the print closely for two minutes, then replace the covering and describe the print, first to our neighbour and then to the group. This ensured that we each studied our print closely, giving it our utmost attention.

Mine was a fascinating depiction of a Japanese couple in Western clothing, the woman operating a treadle sewing machine and the man consulting a pocket watch.

Russell explained its history; this print is a depiction of the mandatory Westernization of Japan when the port

of Yokohama was opened for trade by the American Commander William Perry in 1853.

Russell showed us a carved cherry wood printing block and traditional bamboo baren for printing, and progressive states of a multi-colour print.

Each print is the work of many craftspeople; the artist who paints the original image, the carver who creates the colour-separated woodblocks, the printer, and the publisher who oversees the whole production and makes sales.

Many of the prints were from the Edo period, which began in 1603, and saw a great flourishing of culture. It is estimated that there were 400,000 woodblock designs available; each sold for approximately the price of a bowl of noodles.

Some blocks were printed so many times that the quality of prints declined and they had to be re-carved. The earlier prints, made before the introduction of synthetic dyes, have more subdued and subtle colouring than the later ones with their bright reds and blues.

My favourite print was the magnificent triptych, below, depicting three heavily tattooed Kabuki actors.

Jenny Gregson (M).

Image courtesy Art Gallery of South Australia.



Toyohara Kunichika, 1835 - 1900 *The kabuki actors (right to left) Ichimura Kakitsu IV as Asahina Tobei, Nakamura Shikan IV as Washi no Chokichi and Sawamura Tosshi II as Yume no Ichirobei, IV/1868, Tokyo, woodblock print, ink and colour on paper, triptych 37.0 x 25.0 cm (each image & sheet)*

LANDSCAPES WITH SELF-EXPRESSION

Pastel artist and highly sought-after teacher Louise Corke says 'My artwork is as a page from my heart; it is my voice to express my thoughts, feelings and experiences.'

This philosophy pervaded the two-day workshop I did recently with Louise through Pastel Artists of South Australia.

By the time we had collected the reference Louise asked us to bring, we were well on the way to our first pastel work. As well as the usual tools of the trade, she had asked us to bring two or three photos of each of the following: landscape paintings that inspire us, landscape paintings with colour combinations we enjoy, pastel works with mark making that appeals to us, landscapes we have photographed ourselves, and images of our own landscape paintings.

She began by talking about each person's individual voice, shaped by their own personality and life experience, and the need for a positive approach to one's art practice.

After an exercise to ascertain how each of us learns, in my case visually and kinaesthetically, we looked at the SMART acronym. This stands for Specific, Measurable, Achievable, Relevant, and Time-bound, and is a framework we used for setting clear, focused, and practical goals.

Louise discussed self-expression and inspiration, and how to nurture curiosity. She explained the Broaden and Build theory, which suggests that positive emotions expand thinking and actions, leading to enhanced problem-solving and creativity, and we looked at ways to activate these positive emotions.

Before beginning our first pastel exercise, we were given a list of opposites, and asked to spontaneously select one word from each pair. These were qualities

we might use in our work, such as smooth/textured, solid/broken colour, dry/wet, colour/tonal and so on. Then we worked on our first pastel exercise bearing these qualities in mind, before trying a second exercise attempting the same image using the opposite, unselected, qualities. This was challenging, and produced some interesting results and changes of style (below).

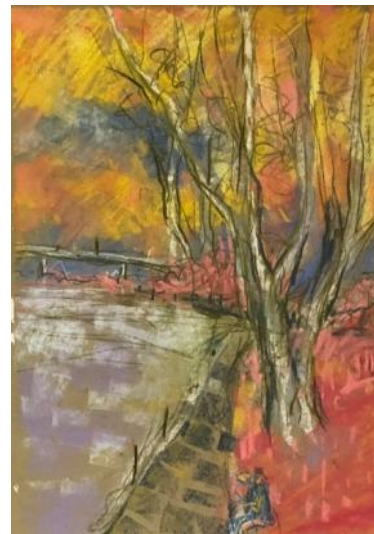
We looked at these works and used emotional words to describe them, coming up with a remarkable array of emotional terms: vibrant, calming, majestic silence, mystery, coldness, invigorating, brooding, tranquil.

Louise did a demonstration piece before we began our main work on the second day. She had done a preparatory page of sketches working out tone, composition, direction of marks and a colour plan. She also had jottings of general thoughts, and a board of inspirational photos. She used Wallace Professional

Grade Archival paper, which is no longer available, but NuArt 600 is a workable alternative.

Louise made these points about her approach:

- ◆ She always thinks about colour.
- ◆ Use complex colours by putting together many colours of the same family with different tonal values .



Eliza Au (M) *Opposites exercise* (pastel, each 35 x 25 cm)

- ◆ Mix colours on the paper by over-painting lightly.
- ◆ Skim pastel over the top like a glaze.
- ◆ Concentrate on atmosphere rather than details.

Finally Louise showed us a useful website: color.adobe.com. This can be accessed free for many functions, or more are available with payment of a fee. The function she demonstrated was the Color Wheel, with settings such as Analogous, Triad, Mono

and Complementary. She was able to adjust such properties as hue and saturation to make customised colour schemes, which can be used from the screen or saved to your filing system.

This was an informative and inspiring weekend which all participants enjoyed.

Words and photos: Jenny Gregson (M).



Louise Corke demonstrating

THIRTY VIEWS OF A PEAR

The artist J.W. Waterhouse is worth looking at as an example of a painter who used many 'thumbnail sketches', (very small roughs to work out designs) before commencing his works.

There is a very common way of composing pictures where the subject is placed centrally on the canvas, like a theatre.

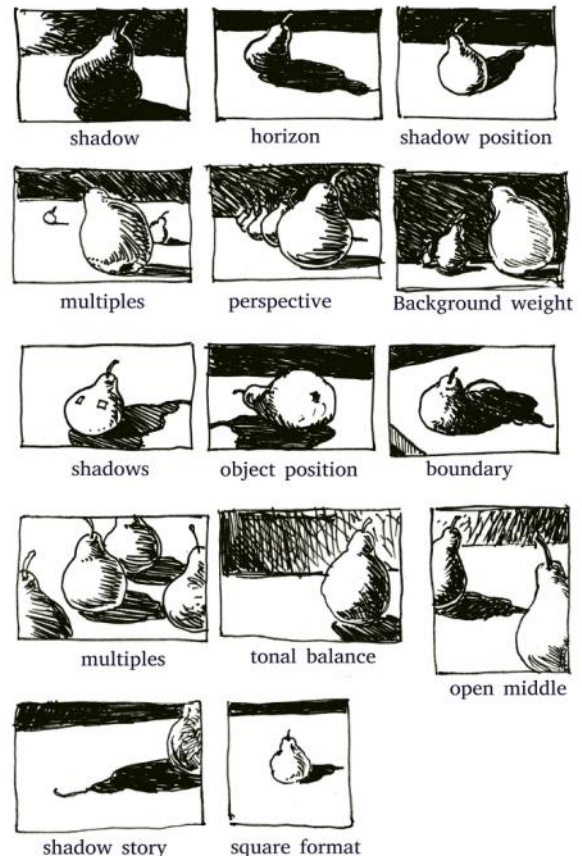
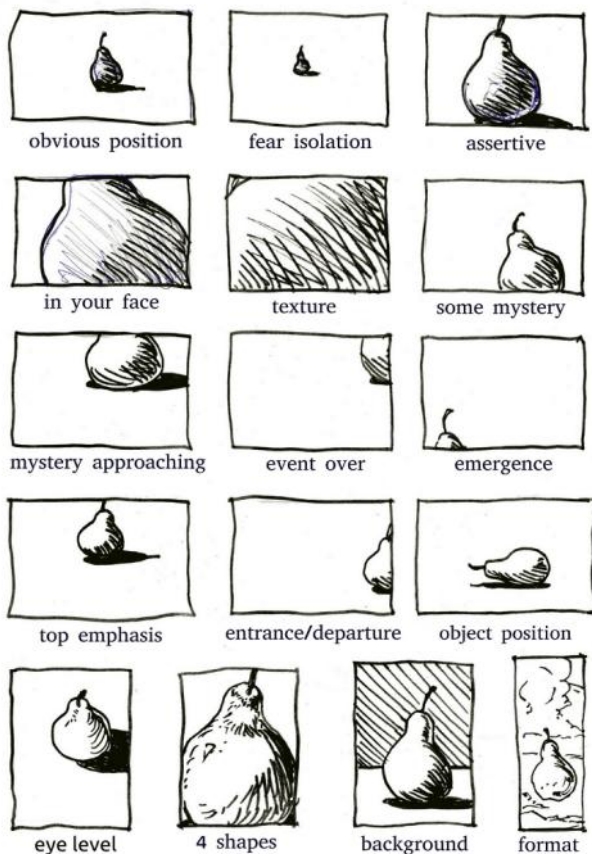
This can become a little predictable, and I recall many years ago, looking at my work in digital form and suddenly realising in horror that everything was plonked in the centre!

The following 30 roughs show what happens when we consider a subject in relation to the background, or in changed formats. These are by no means definitive, or a formula.

The arrangement of the object in the format can create new negative shapes which add interest to the work as an abstract element.

When you are painting, the background is a vitally important element in giving power to the overall composition.

Frey Micklethwait.



PAINTING ANIMALS IN THEIR NATURAL SURROUNDINGS

Artists who use animals as their subjects have discovered that it is extremely difficult to paint many of them in their natural surroundings. Why is this?

As artists, we use all sorts of ways to convey three dimensionality on a two-dimensional surface. Paintings are, in reality, just a jumble of tones and colours that our eyes and brain interpret, often as objects. Differences in the tones, patterns and colours of animals from their surroundings allow our brain to distinguish them.

Things become complicated for the artist when the process of evolution has resulted in animals being difficult to see because of various forms of camouflage. This might be because they are prey who benefit from hiding from predators, or they themselves might be ambush predators benefiting from concealing themselves from their prey.

One way of suggesting form is through tonal changes and shadows.

Cast shadows are formed when objects cast a shadow onto another surface on the side away from the main source of light. Animals hiding from predators or otherwise wishing to conceal themselves may flatten themselves against surfaces to minimise any cast shadow, or may spend more time in shady areas.

Form shadow is the gradual shading on an object itself, away from the light source, creating a 3D look. It is dealt with by various forms of countershading. This occurs when an animal is coloured to disguise any form shadow, usually on the underside where the form shadow would usually fall, being lighter and the upper side darker.

If the animal is positioned correctly in relation to the sun, it appears to be a uniform colour. This is difficult for us to see in nature if it matches the background, and even more difficult to convey in a painting.

The masters of disguise are the cephalopods, a class of marine mollusc such as cuttlefish and octopus. Not only do they quickly change their skin colour and pattern to match their background, they also change the texture of their skin. When it comes to form shadows, they change colouration to achieve

the correct countershading for a changing light-source. This occurs even when they are sedated in the laboratory. Experimenters place sedated cuttlefish on their sides, for example, and observe the changes.

Why then are tigers, with their orange colouration and black stripes with white, so easy for us to see in their natural habitat, the green of the jungle?

It is to do with photoreceptors. Humans have three types of photoreceptors in their eyes; red, green and blue. Our brains interpret different relative proportions of the stimulation of these three photoreceptors as all of the colours of the rainbow.

For example, when the red and blue photoreceptors are equally stimulated, but not the green ones, then our brains interpret the colour as yellow. Colour is subjective. There are even differences in colour perception between the sexes in humans.

It would be a mistake to think that all animals see colour as we do.

For example, cephalopods have only one type of photoreceptor, sensitive to bluish green light, which is interpreted to mean that they see in monochrome. Many animals are known to see beyond the spectrum available to us. Bees have green, blue and ultraviolet photoreceptors. Some birds have red, blue, green and ultraviolet, and some butterflies and leaf hoppers have photoreceptors sensitive to infra-red.

This means that artists can get lucky if the animal has evolved camouflage designed to hide from an animal with a different set of photoreceptors from ours.

The answer to the question about tigers is that they are ambush predators preying on animals such as deer and boar which lack photoreceptors for red light. The bright orange of the tiger's coat is imperceptible to them and appears as a yellowish green matching a jungle background.

Much of this information comes from James O'Hanlon's book *Liars, cheats and copycats: Trickery and deception in nature* (Newsouth 2025). I highly recommend it for artists who paint animals, especially those who have never studied zoology. It is clearly written in an engaging style.

Suzie Fewell (F)

OPUNTIA AND OLEA

I attended the opening of the exhibition *Opuntia and Olea: Stories of Adaptation*, by Giuseppe Matteo Pappalardo, under the massive plane trees in the Botanic Gardens on 7 December 2025.

The exhibition is spread throughout the gardens as part of The Guildhouse Collections Project with the Botanic Gardens and State Herbarium of South Australia, and runs until 28 February 2026.

The exhibition celebrates and interrogates a dynamic duo of flora that are beloved in Sicily, and are significant in the history of colonial Australia; the prickly pear and the olive tree.

Olives were introduced to South Australia in 1837 by Governor John Hindmarsh, planted in what became Elder Park, and later cultivated to produce olive oil. By 1843 the prickly pear was cultivated in Parramatta and spread much further afield; it spread profusely, infesting vast areas of rural land.

Both from Sicily, they were loved in colonial Australia but soon competed with the local flora, sometimes becoming hated and unwanted weeds.

The exhibition highlights the parallels between the migration of peoples and plants. After World War II thousands of Italians moved to Australia to escape severe poverty and seek a better life. Most flourished but, like the two plants, were viewed by some as a threat, to both jobs and the established mono-culture.

Giuseppe Matteo Pappalardo is an Australian-Italian artist, designer and horticulturalist from Catania, Italy, who is now based in Adelaide.

He works with a mixture of mediums; painting, ceramics, sculpture and couture design, weaving stories and experimenting with different materials. He has formal training in art, fashion design and costume design, and a Masters in Design and Certificate 3 in horticulture.



Giuseppe Matteo Pappalardo *Story of the Soil* (ceramic, size unknown)

The first work I saw was a totem pole of seven glazed pots, brightly coloured with graphic motifs of birds, figures, cactuses and sun faces, reminiscent of the work of French-Australian artist Mirka Mora.

Another artwork, set in a grotto in the glass house, was constructed of broken pieces set upon a metal stand. This eclectic ceramic patchwork of colours and organic patterns contrasted well with the established

natural stone of the grotto and the ferns growing below. A small painted sun face and a stylised owl-like bird caught my eye.

In the waterlily house seven large serving plates adorned with Pappalardo's familiar motifs made a colourful splash. The number seven seems to be recurrent, perhaps symbolic? Various shades of blues and orange contrasted and complemented the large round lime lily pads and the spiky flowers.

Lastly I viewed many works inside the Museum of Economic Botany, highlights being a tall cylindrical piece decorated with grass trees and Mediterranean cypress with a two faced head on top, symbolising the duality of two lands.

Two impressive works were placed together, a large bulb-shaped vase with small cylinder cups on the sides and three smaller vases attached, all adorned with bold faces and motifs (see picture). Behind this stood a tall quirky ceramic cylinder with large facial features and plant motifs, with round rattan weavings attached to either side like colourful ears.

There were many more decorated plates and tiles in the majolica technique that Pappalardo uses with a contemporary interpretation. He was influenced by encounters with Gianni Versace and Franco Zeffirelli and how they turned their passion into tangible art.

This interesting exhibition explores the history of two plants, two lands, cultures, migration and changing attitudes through an array of motifs and mediums.

Words and photo: Doris Unger (M).

HISTORY OF SCULPTURE

In the era of colonisation Western nations plundered the Americas, Pacific, Asia and Africa and came in contact with tribal cultures' rich visual language.

While studying at Teachers College I used to do drawing at the SA Museum, which has a large collection of artefacts from Oceania. On one of these visits I was joined by two student teachers from Papua New Guinea, who were astonished to see on display objects from their home village. They told me these were sacred and shouldn't be on view.

We are taught a version of art history where Western Art progresses from Stone Age to Medieval to the Renaissance up to Cubism, emphasising the cliché of progress through the individual 'heroic' genius of people like Picasso.



Eharo mask, Papua New Guinea
(bamboo, painted timber, vegetable fibres, 110 cm high)

But not enough is said about the enormous influence of the plundered wares brought back from overseas colonisation.

Large museums of ethnographic art were built throughout Europe as the west encountered



Bang-lulu mask, Papua New Guinea
(bamboo, timber, painted vegetable cloth, fibres, 110 cm high)

this foreign art. Paris has a large ethnographic museum, and Picasso, Mondrian and many other artists were obviously heavily influenced by this collection. Picasso collected African art and Van Gogh collected Japanese prints.

I doubt Picasso would have come to the forms he did without the influence of African art; it was an early example of 'sampling'.

Mondrian owed an enormous debt to African art, but art history likes to have the story of the genius artist popping out of nowhere. It is 'good copy'!



Mask, New Caledonia
(feathers, timber, fur, bark, textile, cloth, 110 cm high)



Mask, New Caledonia
(timber, paint, 90 cm high)

Some years ago I went to see a blockbuster exhibition of sculpture. Afterwards I went to the SA Museum and was drawn to the astonishing ingenuity and creativity of Oceanic masks and totems (see illustrations). I found these exhibits far more powerful and inventive than anything in the aforementioned exhibition. Some were astounding!

I often visit the museum to draw objects that are probably not meant for western eyes.

Cultural appropriation is an issue; we cannot easily undo the conditioning from our own culture and education, so drawing things that have a sacred relevance to the people who created them can be conflicting.

These objects from New Ireland, Vanuatu, Eastern PNG and New Caledonia are amazingly inventive. They display a very high level of skill in wood working, especially considering the tools available to the artists.

Made of wood, grasses, mud, ochre, shells and other natural materials, these objects probably give us some idea of the earliest sculptures of the West, but as pointed out in the previous instalment of this look at the history of sculpture (Kalori November 2025), what we have left from pre-historic sculpture are only the things made of durable materials such as stone, ivory and bone.

I assume that the regional variations in style evolved through time and did not remain static, but as the materials are perishable, evidence of earlier stylistic changes have not survived.

The imagery is connected to tribal mythology, rituals and shamanic or magical rites, and so is very different from most contemporary aesthetically based western art.

Despite the issues around appropriation, it is still well worth visiting the museum to see such amazing artefacts; the elemental power they have is inspiring if you look with fresh eyes. They open a window into our shared past.

Words and illustrations: Frey Micklethwait.



Masks, New Caledonia
(timber, cloth, paint,
60 cm high)

RSASA 170 YEARS ANNIVERSARY

In 2026, RSASA marks a remarkable milestone: 170 years of continuous artistic practice, advocacy, and community engagement. Founded in 1856, (R)SASA stands as one of Australia's oldest cultural institutions, with a legacy deeply interwoven into the artistic life of South Australia.

To honour this anniversary, RSASA will present a special 170th Anniversary Commemorative Exhibition, running from 26 April to 31 May 2026, in the RSASA Gallery.

Drawing from RSASA's rich permanent collection, the exhibition will showcase outstanding works across multiple media, offering a rare opportunity to encounter pieces not often publicly displayed. The exhibition will be part of the SA History Festival.

Central to the exhibition is the dialogue between past and present. Historic works

will be placed in conversation with contemporary practice, tracing lines of influence across generations of artists. Particular focus will be given to RSASA's Fellows and Honorary Life Members.

Beyond the artworks themselves, the exhibition will also feature some oral histories and archival material, providing personal insight into the lives, practices, and experiences of artists connected to the Society.

The exhibition has been developed by the 170th Anniversary Exhibition Committee, comprising Robert Bartnik (M), Doris Unger (M), David Milne (Fr), and Bev Bills (F). The committee has been meeting regularly over the past several months to shape an exhibition that honours the Society's past while looking confidently toward its future.

Robert Bartnik (M). RSASA Historian



The original logo of the Royal South Australian Society of Arts

APERTURE MASTERS OF PHOTOGRAPHY SERIES

Tina Modotti; Weegee; W Eugene Smith, (Koenemann, 1999). These three books are part of the *Masters of Photography* series by Aperture, a 'nonprofit publisher that leads conversations around photography worldwide', according to their website.

They go on to say 'From our base in New York, Aperture connects global audiences and supports artists through our acclaimed quarterly magazine, books, exhibitions, digital platforms, public programs, limited-edition prints, and awards'.

These three Social Realist photographers worked exclusively in black and white, creating arresting images of workers, gritty urban streets, and domestic interiors.

Tina Modotti (1896 - 1942) was 'a 'thoroughly modern woman who smoked a pipe and was among the first to wear denim overalls'.

Born in Italy and migrating to the USA as a child, she became a model and actor before learning the skills of photography from the well-known American photographer Edward Weston.

Moving to Mexico City in 1923, Modotti embraced the causes of the Mexican cultural revolution, photographing works by Diego Rivera and other muralists, as well as establishing her own professional studio.

She joined the Mexican Communist Party and did photojournalism for their newspaper El Machete, as well as images of indigenous Mexicans and folk art, portraits and personal works dealing with form and tone in a minimalist style verging on the abstract.

She gained international recognition for her work, however she gave up photography when her political beliefs led her to move to Moscow, engaging in undercover work in Europe for International Red Aid.

Weegee ((Usher Fellig) (1899 - 1968) '...wanted snapshots of unabashed emotions, either brutal or anguished, out in the open'.

Coming from a family of Austrian migrants to the USA, Weegee worked in the darkroom for Acme Newspapers, from where he was sent out one night to photograph a fire.

This led to his interest in night photography, and his speciality became late-night fires, car accidents and shootings, capturing the crime and street life of New York. Virtually a street person himself,

'...for a while he camped out in Acme's darkroom, sleeping on a shelf.'

Because of his uncanny ability to scent out a crime scene, he often arrived at the same time as the police, who asked if he had

a Ouija board for divination.

This became transformed

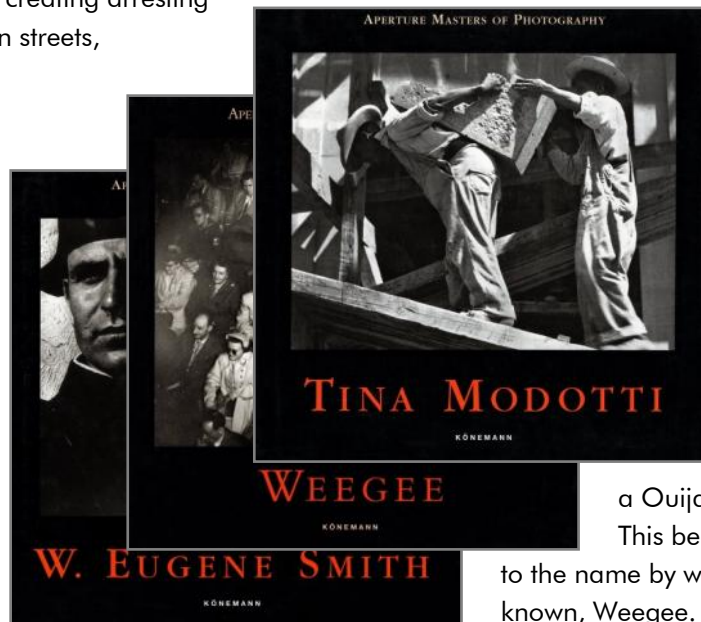
to the name by which he became known, Weegee.

He sold photographs to many New York newspapers and syndicates, published five books and appeared in several Hollywood films.

The photographs of W Eugene Smith (1918 - 1978) '... were an amalgam of probing reportage, chiaroscuro lighting, subtle staging and bravura performance'.

At the age of 16 he began doing sports photography for two newspapers in his home town of Wichita, Kansas. After working briefly for *Life* and *Newsweek* magazines and freelancing, he established himself with a new Sunday supplement, *Parade*.

Here he polished his craft with human interest stories, and developed a mantra of 'research and revision',



planning his images and 'constantly polishing and refining' his prints and layouts.

During the Second World War, Smith became a correspondent for the Ziff-Davis magazine group, covering bombing flights in the Pacific against Japan. Hit in the face by exploding shrapnel, he was unable to work for the next year.

His first image after his rehabilitation became one of his best-known. *The Walk to the Paradise Garden* depicts his two young children, walking from a dark tunnel of leaves into the bright sunshine of his garden. This 'universal image' of hope after the horrors of war was widely reproduced in many forms, from greeting cards to advertising Ford motor cars.

In 1948 Smith produced the first of his photographic essays, *Country Doctor*, which 'profoundly changed the course of print photojournalism, and ultimately affected the cinéma vérité tradition as well'.

Among his other photographic essays were works on Welsh miners, Dr Albert Schweitzer in Africa, and a Japanese fishing village, Minamata, whose residents suffered mercury poisoning from industrial pollution.

The book notes 'Where the accepted approach in photojournalism ... had been for the photographer to put himself in the reader's place, Smith had found a way to put himself in his subject's place.'

In 1957 he was named "'one of the world's 10 greatest photographers" in an international poll by Popular Photography'.

Each hardback book contains detailed biographical information in English, German and French, and a chronology and bibliography, as well as details of books and magazines containing articles about each photographer, photographic essays and details of their exhibitions.

Jenny Gregson (M)

A VISUAL HISTORY INDEX

Are you aware that the two volumes of *A Visual History: The Royal South Australian Society of Arts*, edited and compiled by Dr Adam Dutkiewicz (F), now have a comprehensive index on the RSASA website? (See page 8).

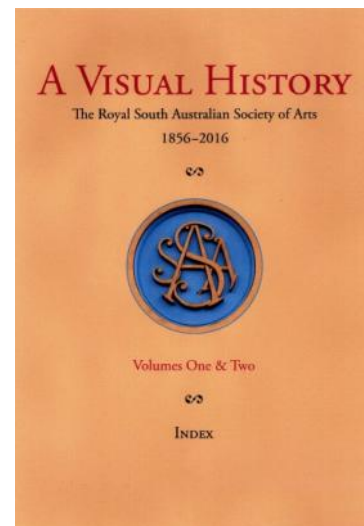
This is how to access the *Visual History Index* on a PC: Go to [RSASA home page](#): click on [Menu](#): click on [About RSASA](#): hover on [RSASA Visual Index](#) and click [Download](#): (Don't follow any of the prompts to sign up for Dropbox,) make sure you click [Continue with download only](#) at the base of box (give the PDF plenty of time to download, as it is quite large): then open from [Downloads area](#) at top right hand corner of the screen (PC).

There may be slight differences between Macs and PCs.

From your Downloads area you can drag each file to your desktop or filing system for ease of access.

You might like to cut out or print these instructions for further reference.

You can also look up the index to find articles that interest you, then email the page numbers to the office, who will send you PDFs of those articles.



A Visual History Index
as it appears on the RSASA website

Art washes away from the soul the dust of everyday life

Pablo Picasso

NOTES ON SELECTION CRITERIA FOR EXHIBITIONS

An international judge¹ suggests these initial thoughts when considering artworks: 1: Wow! 2: It works. 3: It works but... 4: It doesn't work.

All artists build on the work of other artists, but what makes a work authentic is their interpretation of lessons given to us by the artistic giants of the past. If a piece is a direct copy in style or concept of another artist or tries to emulate the look of a photograph, it often falls short of its authenticity and would probably not make selection.

Another judge² writes that the first thing is the impact of the work. Does it catch the eye and hold it? Does the piece read well from a distance as well as close up? These are more subjective judgements.

Then there is professionalism. Is the medium used well? Does the artist understand composition, proportion, colour contrast and colour harmony? If the work is representational, is the drawing done well and correctly? Is the form described with light and shadow? These are more objective judgments.

Canadian artist and judge Robert Genn³ compiled the following list of fourteen judging criteria which are given in a paper by M E 'Mike' Bailey⁴. Bailey points out that this is a daunting list, but basically each point speaks to one aspect of the compulsion to paint: originality!

Compositional integrity: Does the composition work in the 'big picture': A good creative eye simplifies and is not distracted by minor elements or extraneous detail. Is there unity in the work?

Sound craftsmanship: The artist is grounded in accepted means of application, order and knowledge of media chemistry.

Colour sensitivity: An understanding of colour theory with attention to sophisticated greys.

Creative interest: The subject is creatively different and holds the viewers' attention.

Design control: The artist has an understanding of how the eye is led by design, flow and activation of the work – effectively 'seducing' the viewer.

Gestural momentum: Expressive brushwork or line-work with a variety of strokes, and conveys 'handmade' visual energy.

Artistic flair: Has the artist done something beyond blind representation, or are they just moving the materials around in some form of lazy play? When the work has style and panache that captivates the viewer, there is the Wow! Factor.

Expressive intensity: All stops are pulled out to enhance the central idea or general motif.

Professional touch: Does the work avoid amateur methodology – it needs to look confident – professionals (mostly) tend to leave their strokes alone.

Surface quality: Up close the surface is intriguing and a joy to cruise. This could be because of texture, handling of pigment or the complexity of surface abstraction – anything that fascinates.

Intellectual depth: Has the artist given the viewer something to think about? Not just a pretty picture but a thoughtful metaphor without sentiment or kitsch.

Visual distinction: Does the work have a look of uniqueness, either with style, subject matter or handling? Is it different from what has been seen before?

Technical challenge: has the artist taken a risk and chosen something that requires above average skills, not just something that anyone could do?

Artistic audacity: Is the work 'in your face' with some element that dazzles and makes the viewer sit up and take notice.

The subject matter by itself should not be used to attract praise or attention but rather it is the manner in which the artist has interpreted the subject that reflects the true essence of creativity¹.

In addition, the work should be professionally presented with, for example, well chosen framing of the best quality that you can afford, or if unframed, with no fingermarks along the sides. Robert Genn^{3a} also points out that a messy or poorly sized signature can detract from a work.

All of these points are personal preferences of the judges and open to dispute by other judges

and viewers alike. Bailey suggests that works go up in your studio for reference, enabling you to take another insightful and honest look at your own work.

The judges at The Gateway² also drew attention to the need to submit the best possible photograph where these are being used for initial selection. The work should be squared on the paper, cropped if necessary, and any backgrounds should complement the work in colour and value and have no distracting elements.

The colour should correctly and accurately describe the work. A juror cannot guess what is hidden by a poor

photograph. Poor photography can mean inaccurate judging and that the work is not selected².

Vikki Waller (F).

This article first appeared in Kalori February 2017

1. Vito-Leonardo Scarola, Professor of drawing and painting at Saddleback College, Mission Viejo California. Extracts from *Go Figure: A Survey of the Human Form*.
2. From *Judges Criteria for Selecting Works for the 2014 Gateway to Imagination Juried Art Competition*, Farmington Museum, Farmington New Mexico 87402.
3. Robert Genn (1936-2014) born Victoria BC Canada, landscape artist in oils and acrylic.
- 3a. Robert and now his daughter write bi-weekly letters which you can subscribe to free of charge or just browse at <http://painterskeys.com>. A recent letter, *The Full Picture*, complements this piece.
4. M.E. 'Mike' Bailey AWS, NWS (American Watercolour Society, National Watercolour Society) Lecturer at University of California Santa Cruz (UCSC). Workshops entitled *Painting Beyond the Obvious*.

AGM 2024/25

This is a summary from the Annual Report 2024/2025 presented at the AGM on 26 October, 2025.

RSASA is a membership-based organisation with most of our members being practising artists; Fellows (56), Associates (12), Standard Members (124), Standard Students (6) and Honorary Life Members – Fellows (15). The Governor of South Australia is our Patron, and 34 Friends support our work.

Our major activity is running the RSASA Gallery on the first floor of the Institute Building, a historic building on the corner of North Terrace and Kintore Ave, in the city.

RSASA exhibitions contributed to the important cultural events of the Adelaide Fringe, History Festival and SALA, while demonstrations and talks complemented our exhibition program. Ten exhibitions were held during the 2024/25 period:

- ◆ Four exhibitions displaying Members' art works (*Spring, Summer, Autumn and Winter*).
- ◆ A new concept was the *Lost Treasure Drawing Fest*, organized by Graham Dunstan (F), in which eight large drawings of household or workshop implements done by members were displayed during the Fringe Autumn Exhibition. This was supported by the M & M Carbins Trust to encourage young artists to participate.
- ◆ *Uncaged* was an exhibition of works for sale or auction from the RSASA Collection.
- ◆ Two UniSA-Creative students were supported through the M & M Carbins Trust to each present a solo exhibition.
- ◆ Pip Fletcher (F) arranged to use our gallery for the *16th Solar Art Prize* exhibition to promote caring for our planet and its environment.

- ◆ RSASA Celebrated the SA History Festival with a significant exhibition of James Ashton's artworks, many of which had not been seen for 100 years. RSASA was pleased to display work on loan from Prince Alfred College and other institutional and private collectors, alongside examples of Ashton's works. The exhibition was curated by Ken Orchard(Fr).
- ◆ RSASA organised the second *Abstract Art Prize Exhibition*, with the Kennedy Arts Foundation providing the acquisitive first prize and the M & M Carbins Trust prizes for young and emerging artists.
- ◆ Kennedy Arts Foundation displayed their annual *Beauty* exhibition with a \$25,000 acquisitive first prize.

Opening events for these ten exhibitions attracted over 800 people, offering the opportunity for celebrating creative achievement as well as for networking and building relationships.

A total of more than 12,700 visitors, including members, locals and tourists, viewed nearly 900 works on display free of charge.

This achievement depends on a dedicated pool of members who volunteer many hours of their time and skill. The RSASA gallery is open seven days a week, requiring sitters to fill 12 shifts. A team of volunteer hangers sets up each exhibition, volunteers staff the office a minimum of two days a week and accept the responsibility of administration and management.

With no paid staff, RSASA is a celebration of dedication to art and art practice supported through collective volunteering effort.

Liz Steveson (F).

ANDERS ZORN

Anders Zorn: Sweden's Master Painter, (Rizzoli Electa, 2014). Authors Johan Cederlund, Hans Henrik Brummer, Per Hedström and James A Ganz.

Published in conjunction with an exhibition of Zorn's work at the Fine Arts Museums of San Francisco, this was the first major retrospective of his work in the United States in nearly a century.

Johan Cederlund's essay, *A Swedish Painter in the World*, outlines Zorn's biography, beginning with his birth in 1860. Cederlund writes '... at the age of fifteen Zorn was accepted into the Royal Swedish Academy of Fine Art in Stockholm. His intention was to become a sculptor, but watercolour soon became his medium of choice. His natural talent seemed a divine gift; it was obvious to the entire academy'.

Cederlund says 'Zorn quickly learned to use the full range of possibilities offered by watercolours, from the thinnest glazing to saturated brushstrokes and the sponging off of paint'.

Zorn was particularly drawn to depicting the human figure and ... 'water and its continual movement. ... not only the coves of Stockholm's archipelago but the coastlines of North Africa and Spain, the Bosphorus, Venice's lagoon, and the wild waves of the Atlantic'.

Branching into oil painting, Zorn received an Honourable mention at the Paris Salon in 1888, and won a first class medal at the Exposition Universelle in Paris in 1889, alongside the Impressionists. He developed the system which has become known as the Zorn Palette, using only black, white, ochre and red.

Known for his naturalistic nudes in outdoor settings, Zorn did many preparatory studies, so that he knew exactly what he was going to paint on the final work.

Many trips to the United States led Zorn to paint two US presidents; Grover Cleveland and William Taft, among his hundreds of portraits.

Zorn also mastered the technique of etching; '...it wasn't long before his superb handling of the etching needle won him fame. His great role model was Rembrandt, whose etchings he acquired at every possible occasion'. He worked with '... his own unorthodox, impressionist style', using large, gestural sweeping strokes to suggest backgrounds, and finer, though minimal, work to depict character and expression in his portraits.

In his essay *Etching in the City of Light*, James A Ganz says 'Zorn's brilliant handling of the etching needle enabled him to freely translate his colourful brushstrokes into pure chiaroscuro... In his mature prints, Zorn's

assertively etched lines simultaneously evoke form, texture, shadow, and motion, while the reserve of unmarked paper provides a brilliant light source or an undefined region just beyond perception'.

Zorn's prints were circulated worldwide and sold for many thousands of dollars.

Hugely successful and internationally famous in his lifetime, and having lived and painted in many different countries, Zorn nevertheless loved the rural traditions of his home country.

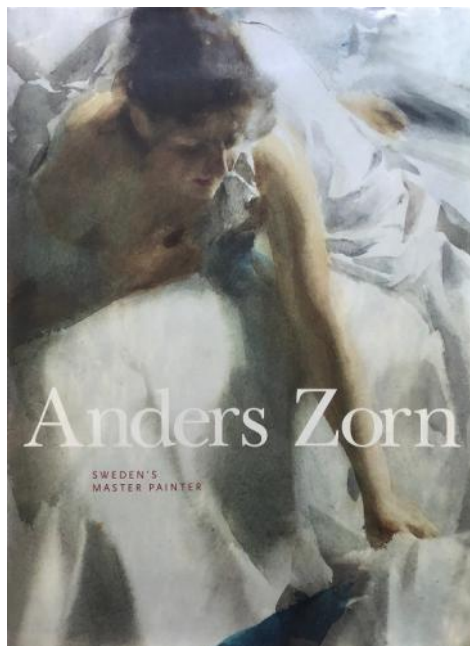
Founding a 'people's college', museum and historical village,

he contributed greatly to the preservation of Swedish folk culture, leaving his fortune, buildings and contents to the country.

Although Zorn's nudes are dated by today's standards, his work is worth looking at for his handling of both watercolour and oils, his mastery of the human figure and portrait, and his brilliant etching technique.

The book has many colour and monotone illustrations as well as a section of full-page plates, and concludes with a chronology of Zorn's life, a catalogue from the exhibition, a bibliography and an index.

Jenny Gregson (M).



CURRENT VOICES

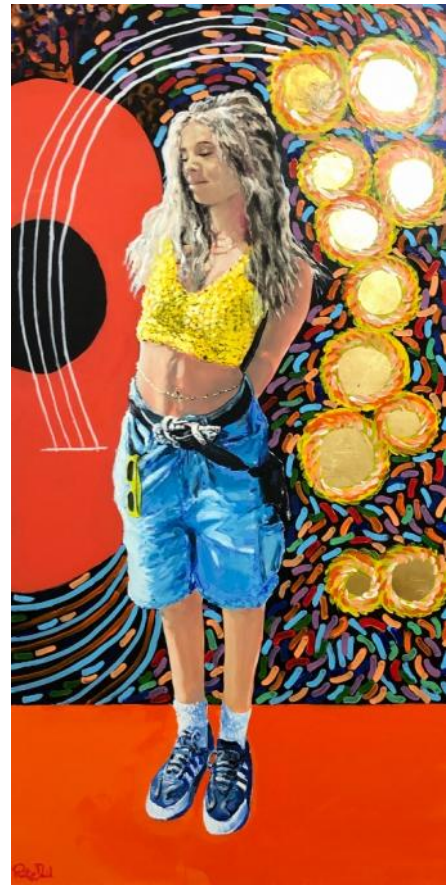
Current Voices, an exhibition by the group *The Artist's Voice*, was held in the RSASA Gallery from 30 October to 23 November 2025.

It comprised works by Hugh Adamson, David Braun (F), Philip David (F), Bob Landt (F), Terry MacDermot, Rachel Scholich (M) and Merrilyn Stock.

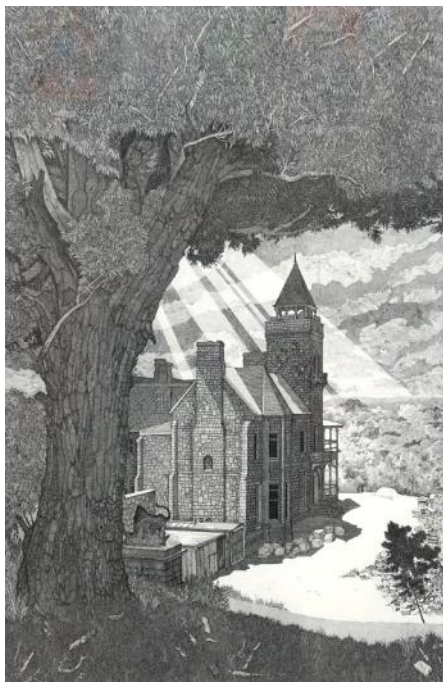
Photos: David Baker (F).



Rachel Scholich (M) *Echoes of Joy*
(oil, 127 x 157 cm)



Philip David (F) *Rachel*
(oil, 90 x 60 cm)



David Braun (F) *Marble Hill, Arisen from the Ashes* (ink, 104 x 86 cm)



Bob Landt (F) *The Gardener*
(Mixed media, 56 x 73 cm)

SUMMER EXHIBITION

The Members' Summer Exhibition was held from 28 November 2025 to 11 January 2026.

Commended Awards were won by Ying Chen (A), Makram Iskander (F), David Kennett (M), Ann Neagle (M) and Alan Ramachandran (F).

Merit Awards went to Suzanne Andrew (M), Robert Bartnik (M), Bev Bills (F), Ying Chen (A), Faranhaz Ghofrani Majelan (F), Anne Gibbons (M), Paul Johnson (M), Zenon Karolczuk (A), Robert Landt (F), Denise Maddigan (M), Annette Marner (F), and Dina Psychogiopolous (M). The Hangers' Award was won by Zenon Karolczuk (A).

The exhibition also featured works by new RSASA Fellows Graham Dunstan, Robyn Elmslie, Janette Makaev and Jean Winter.

The exhibition was opened by photographer and writer Dr Annette Marner (F), and was also the launch of Annette's recent publication *The Southern Flinders South Australia: A Celebration of Wildlife and Landscapes*. The book was launched by respected science writer Dr Danielle Clode.

The People's Choice for the Spring Exhibition was awarded to Zenon Karolczuk (A).

Photos: Bente Andermahr (M), Jenny Gregson (M).



Ying Chen (A) *Say Cheese!* (watercolour, 57 x 77 cm)



Makram Iskander (F) *Horses* (terracotta, 40 x 40 cm)



David Kennett (M) *City*
(digital, 100 x 75 cm)



Anne Neagle (M) *Fire and Water*
(mixed media, 100 x 100 cm)



Robert Bartnik (M)
Ogrodzieniec Castle Ruins (Poland)
(graphite, 37 x 46 cm)



Bev Bills (F)
Building Blocks
(photograph, 50 x 40 cm)



Ying Chen (A) *Low Keys*
(watercolour, 55 x 43 cm)



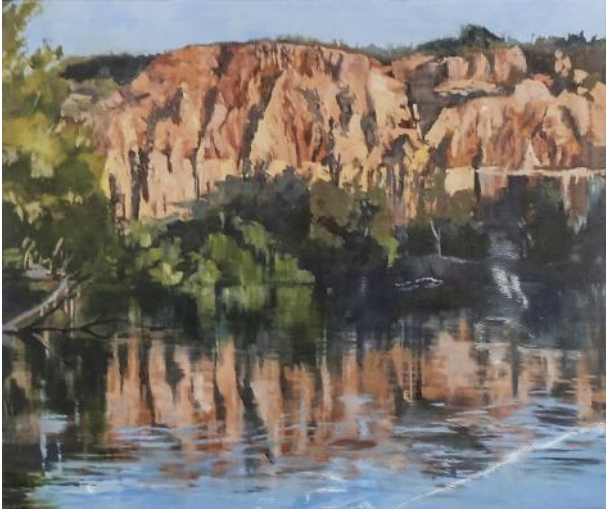
Alan Ramachandran (F)
McLaren Vale
(watercolour, 50 x 60 cm)



Farahnaz Ghofrani Majelan (F)
Looking for Peace
(acrylic, ink, 53 x 38 cm)



Anne Gibbons (M)
Meeting Friends
(watercolour 24 x 12 cm)



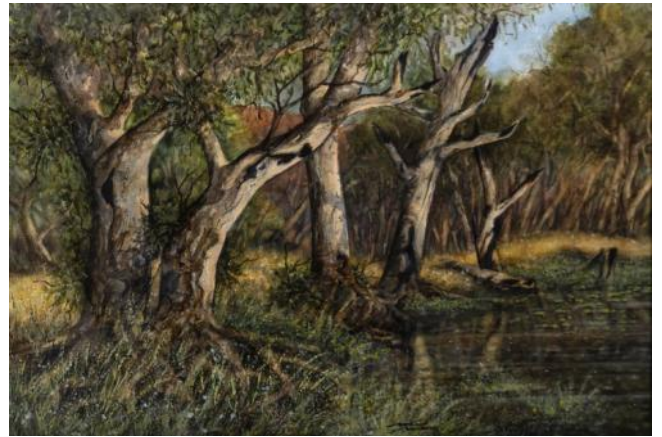
Suzanne Andrew (M) *Lake Bonney*
(oil, 50 x 60 cm)



Zenon Karolczuk (A) *A Walk among the Giants*
(acrylic, 91 x 122 cm)



Paul Johnson (M) *Oxlea's Wood*
(photograph, 36 x 30 cm)



Bob Landt (F) *Dark Water*
(watercolour, 58 x 76 cm)



Annette Marnier *Black Shouldered Kite resting*
(giclee print, 33 x 42 cm)



Zenon Karolczuk (A) *The First Rays of the Sun*
(acrylic, 91 x 91 cm)



Denise Maddigan (M) *Pot Pourri*
(collage, acrylic, 66 x 49 cm)



Dina Psicogiopoulos (M) *Surrender*
(acrylic, 48 x 58 cm)

MEMBER NEWS



MARGARET TUCKEY (F)

Congratulations to Margaret who sold two works at the Victor Harbor Art Show recently.

Photo: Margaret Tuckey.

Margaret Tuckey *Field of Poppies*
(acrylic, 96 x 76 cm)

ALAN RAMACHANDRAN (F)

Alan recently gave a workshop experimenting with ink on various types of surfaces at Gallery Le Nuancier at Norwood.

Photo Alan Ramachandran.



Alan Ramachandran
The Windy Seas (watercolour, 30 x 40 cm)

DAVID MILNE (Fr) OAM

Congratulations to David Milne, who has been awarded an OAM in the Australia Day Honours. David is a past RSASA Treasurer, current Friend and an active member of RSASA.

David is Treasurer and a Committee Member at Gallery One at Mitcham, and is a Past President and Chair. Gallery One wrote 'While awards and public celebrations can sometimes spark debate, there is absolutely no controversy when it comes to your character or your work. Your dedication and tireless contributions to our community are truly second to none. Thank you David. We are incredibly lucky to have you'.

Photo supplied

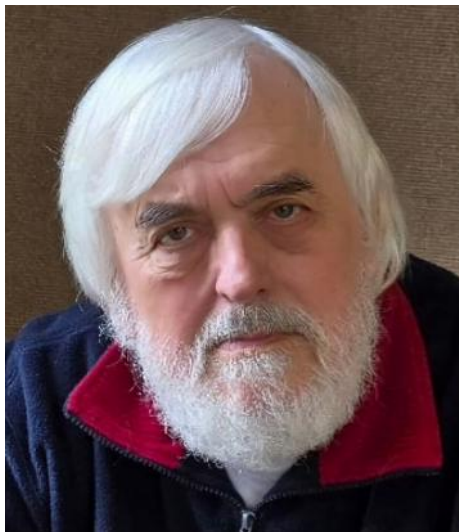


GERHARD RITTER (F)

Congratulations to RSASA Life Member and Fellow Gerhard Ritter, who was presented with Life Membership of the South Australian Watercolour Society (SAWS) at their Christmas function in 2025.

He established SAWS in 2012, and has been the driving force behind the Society. The Life Membership was awarded for Gerhard's 'vision, outstanding contribution, dedication and passion for SAWS', of which he was President for many years.

Photo: Gerhard Ritter.



TONY SMITH (F)

Tony Smith OAM (F) has donated 15 paintings to an exhibition at Greenhill Lodge, the accommodation centre of the Cancer Council of SA.

Tony exhibited with Cancer Council SA volunteer David Hoffman, both having been through their own recent experiences with cancer. The exhibition raised \$2,000 for cancer research.

Photo: Tony Smith.



Tony Smith (F) *Golden Glow*
(ink, pencil, 18 x 13 cm)

LYN ANSTEY (A)

Congratulations to Lyn Anstey (A), who was awarded First Prize for Most Innovative Portrait in the Burra Portrait Prize in October 2025.

Lyn says ‘The underwater setting represents a sense of weightlessness, a moment suspended away from the noise of our hectic world. I wanted the figure (me) to show vulnerability, isolation, and tranquillity’.

Photo: Lyn Anstey.



Lyn Anstey (A) *Paradise Lost and Found*
(oil, 60 x 50, cm)



Jan Leś *Autumn Cathedrals* (photograph)

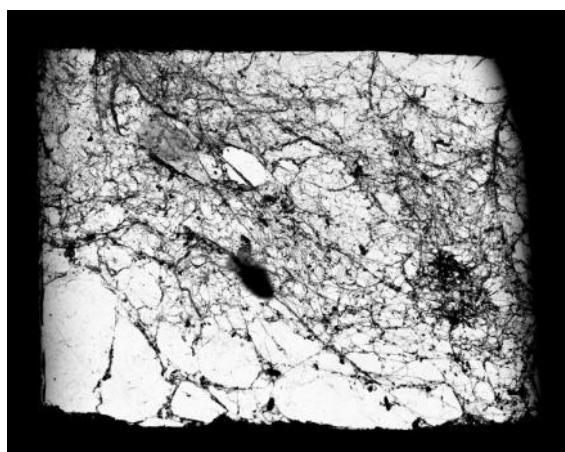
Jan was also awarded three Honourable Mentions in the international Monochrome Photography Awards, 2025, two in Abstract and one in Conceptual categories.

JAN LEŚ (M)

Jan had an exhibition *Preludes... and other short pieces on South Australian Landscape* at the National Wine Centre during December and January.

The Wine Centre’s publicity said ‘The exhibition features more than 30 recent works and offers a beautiful, contemplative look at our state’s coastal, rural, urban and natural environments’.

It was opened by RSASA President Bev Bills (F), who was also the speaker.



Jan Leś *Painted by Time* (photograph)

RSASA PORTRAIT PRIZE DEMONSTRATIONS

Members are invited to make Submissions of Interest to do portrait demonstrations during the RSASA Portrait Prize exhibition in July this year.

For further information please contact the office or email rsasarts@bigpond.net.au

RISING SUN INN

The following Fellows exhibited at The Rising Sun Inn from 11 November 2025 to 10 February 2026:
Chris Alway, David Baker, Pat Blucher and Pip Fletcher.

Photo: Pat Blucher (F).



Pat Blucher (F) *Looking Down on Pink*
(acrylic, 40 x 30 cm)

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