

THE INDEPENDENT ARTS
IAF
FOUNDATION (S.A.) INC.

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***All monies raised go to support the
Arts in South Australia***

IAF is proudly supported by
Arts SA
Carclew Youth Arts
Trak Cinema
Wakefield Press
Em-Kay Design Jewels
Skye Cellars

FRANZ KEMPF PRINTMAKERS AWARD

Abbey Rawson is the 2017 recipient of the Franz Kempf Printmaker Award. This biennial award of \$4000 is generously given by Franz Kempf and administered by Carclew.

The Award was presented to Abbey at the Literary Club meeting in April by Franz Kempf.



NEWSLETTER AUGUST 2017

Franz also told an interesting story during the presentation, around the theme of the artist leading a lonely life. He said: “Russell Drysdale was asked what the artist was telling the viewer in a particular piece of art. He replied that the artist was not telling us anything. Most of the time he’s standing in the studio talking to himself.”

Franz went on to talk about his first work that he exhibited in 1950 – a small 9” x 5” painting, that was hung among Tuckers and other famous works of the time. Jessie Traill [well known printmaker] approached Franz and asked him if he was the painter of the tiny work. She complimented him on his painting and invited him to her studio in Flinders Street Melbourne to see her print works. This was Franz’s first experience, he said, of what became his major work. He said, “It set the seal on my future work. So I exercise a bit of patronage myself here tonight and have pleasure in presenting Abbey with her award.”



Tricia Walton, CEO of Carclew is pictured at the award ceremony with Abbey, who will undertake printmaking and etching mentorship with Ian Westacott in Dornoch, Scotland. She is attending various international galleries, events and workshops in Edinburgh and Glasgow in 2017.



We subscribe to this excellent community radio station. They have a regular ARTS DIARY which is a 5 minute segment broadcast 3 times a day (8:55, 11:55, 16:55), giving information about forthcoming concerts and other events in and around Adelaide. It reaches an audience specifically interested in classical music, jazz, theatre, galleries and the arts and is perfectly targeted audience for our events. PLUS – they have a great range of music without ads!

SOUTH AUSTRALIAN SCREEN AWARDS 2017 Emerging Producer 2017 – Alex Keay



The Emerging Producer Award (\$1000) for 2017 was proudly sponsored once again by the IAF. Mary Odum, IAF Treasurer, presented the award to Alex Keay at the South Australian Screen Awards presentation evening organised by the Media Resource Centre.

Alex has devoted her career to the Australian Screen sector in a variety of positions, as production crew for feature films and television and then for many years with government organisations including the ABC, Australian Film Institute, Film Victoria and the South Australian Film Corporation.

Alex started independently producing shows in 2014 and says “even though my background has served me well, you can never know enough when venturing into this challenging profession. I have been fortunate to partner with co-producer Peta Astbury-Bulsara in our company We’re Not Boys (WNB), which also won the ‘Best Web Series’ at the SASA’s for our abc iview show ALMOST MIDNIGHT.”

The funds awarded by IAF to Alex will assist WNB with a slate of exciting projects to be developed and produced in South Australia.

REPORTS FROM EMERGING ARTISTS

1. Regional Australia Tour 2016 - Geordie Little

In October 2016, with the help of a \$1,000 grant from the IAF I was lucky enough to embark on a small rural tour between Adelaide and Byron Bay. As I have spent much of my professional career touring around Europe, heading into small towns in my home country was something I’ve been wanting to do for a long time. Thanks to the IAF I was able to finally do it, and it was even better than I’d ever expected.

I kicked it off with a hometown gig in Adelaide at the Nexus Arts Centre, with local busker and

Chapman Stick pioneer Andy Salvanos in support. We then hit the road (my wife along for the ride), heading up through the Clare Valley and on to Broken Hill and across to Dubbo, where I had a gig at a music hotel/shop. They got a big crowd out and a lot of the local musicians were along to support the scene which was fantastic. We met a lot of really great people and gave away a few vinyls to be played at their weekly DJ sessions! The next stop, undoubtedly the highlight, was Nymboida, a tiny town of just a few houses, a CFS shed, and a town hall, where they had organised a regional fundraiser for a Cambodia project around my visit. They filled the town hall with people, got a few local musicians to open up, and then I played a set to one of the most appreciative crowds I’ve ever seen. It was one of my favourite gigs I’ve played, and was really the reason I wanted to hit only very small towns on the tour. The locals were thankful that they didn’t have to travel and pay hundreds of dollars to see quality music, and were open, warm, and friendly just as most small communities are. It was amazing.



Nymboida Town Hall

From there it was north to play at a Wedding in Byron Bay, and then back down to Armidale for a living room concert of sorts, in a backyard music school. Again, the local musicians came out to support and again we met some amazing people. The last stop on my short tour was then back up in Inverell, where I had the pleasure of running a 2 hour composition workshop with 2 of the local high schools. The students were all working on their own compositions and I got to share some of my story and my own techniques with them, before playing a proper concert to some of the locals that night.

Over all it was an amazing week or so, travelling around this beautiful country meeting some incredible people. It was an honour to play to people who don’t often get to see ‘international’ artists, and it made me want to do it all again in the near future.

Thank you so much to the IAF for their support, as

without it I would never have been able to enjoy this experience. *Geordie Little*

2. Lucy Turnbull – New York Studio School

‘Thank you for your generosity which has enabled me to undertake my first year of study at the New York Studio School.

Growing up in Adelaide, I never thought I would have the opportunity to live and study in New York. In 2015 I took part in a New York Studio School Fall Drawing Marathon and after the first day, I knew I needed to study at the school. Thanks to a scholarship from the school and the IAF grant I am a student here now.

I am one Semester into the two year Master of Fine Arts and I can already see the impact of this experience. The school provides an encouraging and rigorous environment to develop and consolidate my practice. I have made some good progress with my painting and I feel like I have a real direction now. This institution and community has made me feel very welcome. My new friends here are very important to me and I know these connections will continue after graduation in 2018.

New York is an ideal city for an artist, with many extensive museums and galleries and easy access to major works from across history and contemporary artists. A recent highlight was the a school trip to Washington D.C. to see Rembrandt drawings at the National Art Gallery, it was the most inspiring gallery and a real privilege to see the works of Picasso, Matisse, Cezanne, Van Gogh and Morandi, to name just a few.

Thank you again for your contribution to my education. This is truly a wonderful experience on both a professional and personal level.



[Lucy Turnbull: ‘figure resting on bed’]

3. Gabirelle Cirocco – June S Tanner \$4,000 Scholarship

Last August I landed in Italy, about to start an Artist in Residence program in Empoli, Tuscany. It had been a while since I last was there as a child and I had been dreaming about returning back as an emerging visual artist.

In 2015 my work was involved within my love of Brutalist architecture, set design, German Expressionist films and most importantly, an Italian’s adoration for concrete render. These ‘loves’ manifested into my immersive installation work exhibited at Adelaide Central School of Art.



After the completion of my studies I started to be inquisitive about my cultural identity. My background as an Australian/Italian was the reasoning behind my creative curiosities with built architectural space. I had a fascination with Italy and how it hosted such magnificent historic buildings as well as modern day ruins. My focus was on the birthplace of the Renaissance; Florence. It has such majestic beauty, and surrounding parts of Tuscany contained unfinished and abandoned concrete buildings from the 60s’ to today. These modern buildings were abandoned during their construction due to lack of funding, they were subsequently uninhibited for tens of years. I found these abandoned building sites wherever I went in Italy, it left me with an unsatisfied feeling... I then made it my mission to ‘finish the unfinished’, as a point of consolidation in my art practice. I was fortunate enough to make this idea a reality by the backing of funding from the June S. Tanner Memorial Scholarship from Carclew, the Independent Arts Foundation and the Italian Australia Association. I had organised to complete a one month residency at the SincretismoSpazioD’Arte in Empoli, Tuscany run by local art historian Alessandra Scappini. The residency was to conclude with a solo exhibition at the end of my time there in Tuscany.

I was so excited to get back into the studio after a few months of travelling around Naples, Rome

and Florence. I had a large studio and gallery space to work in, with an apartment next door all to myself – I felt right at home and it was wonderful!

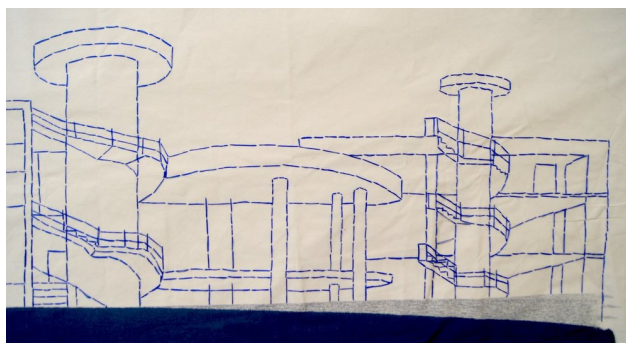
The residency was all self-driven, so this meant no classes or workshops to attend, it was all self-directed studio time. I spent a lot of time during my residency drawing and consolidating how I wanted to execute my ideas. Alessandra was such a brilliant residency coordinator, she took me out to many local openings at galleries like Palazzo Strozzi, The Gori Collection, Centro Pecci Museum and the Novecento Museum. She also had me meet some very interesting local artists, all of which helped me challenge my little knowledge of the Italian language. From the first week I started collecting cardboard and photographing the unfinished buildings I saw. I then started to create my large scale cardboard installation which was inspired by an abandoned staircase with no building surrounding it, which I had seen in Pompeii a few weeks earlier. I liked the idea of this 'stairway to nowhere' so, I stacked the boxes and used them as building blocks, all to 'render' them with my unorthodox render concoction which was made of house paint, flour, water and salt. I used the somewhat ephemeral material of cardboard in this installation because it related to the fragility and incompleteness of the buildings I'd encountered.



Gabrielle Cirocco, *Unfinished Building Installation*, 2016, Empoli - Italy, photography by Marco Mazzi.

While I wasn't in the studio, I had many visits walking around in most towns of Tuscany, like

Prato, Sienna, Pistoia, Lucca and Pisa to name a few. I frequented textile and embroidery stores where tourists would pay (mostly women) to embroider names of loved ones, or themselves, onto aprons, hankies and clothing as personalised keepsakes to take home. I decided to translate this method of making into my drawn works. My architectural embroideries allowed each stitch to become a tiny act of repair and renovation at a small scale for unfinished buildings which required a little more than some cotton thread to be fixed. The black stitching in the embroideries became a record of the original unfinished buildings I had seen on my travels around Italy. I developed a mapping of memory and imagination in these works, the black thread was a drawn analogue of what remained of the unfinished buildings and the blue thread was a drawn map of the potential of what I imagined the building to be like if it was completed.



After my textile and installation works were completed, Alessandra organised an opening exhibition where many local art appreciators, artists and art historians had an opportunity to see my works, in my very first solo exhibition. I had some lovely exchanges with locals of the art scene, all who said to me 'you have a place here, continue to make your art work'... which was beyond any response I could imagine.

This April I am travelling back to Tuscany to stay for a little while in Prato, where I plan to start a new body of work and also have an exhibition with a local composer I met called Tommaso Nobilio in San Miniato. I am so excited to see what I make this year and what could potentially inspire me!

SOUTHERN CROSS CARE – 'FRINGE IT UP'

Our Co-Patron, Frank Ford AM, attended the launch of the Fringe It Up program at Southern Cross Care in early February. The program is about bringing Fringe artists to the Southern Cross retirement homes. It was started last year with the help of a donation by long-time member of IAF Margot Ludowici who now resides there. Many of our older members would remember her.

The picture in media release below shows Margot and her daughter Ashley - dressed up in an arty outfit. As you can see from previous correspondence the program Fringe It Up is very much in line with the research and recommendations that came out of the IAF Boomers or Bust report.



SUCCESS FOR JOANNE HARTSTONE

Joanne Hartstone won the top Fringe Award - Made in Adelaide (\$10,000) for her show “The Girl Who Jumped off the Hollywood Sign” to take it to Edinburgh Fringe and now she is also taking it to the Hollywood Fringe.

After the Adelaide Fringe, Joanne moved to Los Angeles to take up a new job. She was headhunted by Kings & Desperate Men Productions to fill its theatrical head producer role where she will oversee two shows for the company.

IAF is proud of the support it gave her in her early career.

TREASURER’S REPORT – Mary Odlum

We have given a further two IAF Awards to emerging artists since January this year making a total of eight for the Financial year 2016-2017.

We continued to support the Adelaide Critics Circle Awards, the South Australian Screen Awards and later this year, the June S. Tanner Award with the Australia-Italia Association.

Thanks to the very generous bequest from the late Neil Curnow facilitated by the Helpmann Academy on behalf of the Independent Arts Foundation, this \$10,000 Award continues to assist young emerging artists take up opportunities overseas.

We gratefully acknowledge the donations received from January to June 2017:

- Christopher Moten
- Jane Keenan
- Jill Argent
- Mary Wilson
- Nona Burden
- Sally Luke
- John & Lynn Hillier
- Patsy Bennett
- Wendy & Grant Dolejs
- Grantley & Helen Gill
- Denise Goward & Debra Thurgarland
- Glen & Robina Weir
- Elaine Fardell
- Jean Medley
- John Holmes
- Merilyn McPhee
- Patricia Baloglou
- T.Noble

Funds are raised through membership fees, regular and special events and tax deductible donations. Please continue to renew your membership and encourage your friends to join!

BOARD EVENTS

1. Lobethal lunch

A group of IAF Members ventured on a wintry day to the Old Onkaparinga Mill at Lobethal for a Fringe event: ‘Wine, Art and Words: Feeling, Hearing, Seeing – a Day of Visual and Performing Arts’. Moira Simpson organised for us to lunch at Tilbrook Estate Winery and to spend the afternoon with poets and artists.

2. Cabaret Fringe Gala Evening – 95 attendees



This fun night was crowded with IAF Members!

3. Annual General Meeting



John Holmes (Chair), Christine Courtney (Guest speaker at the Literary Club), Jill Argent (Board Member), Frank Ford (Patron) – in front of the new IAF Banner.

ANNUAL GENERAL MEETING – Chair’s Report

It is my pleasure to present the 2017 Chair’s

Report on behalf of the Board of our Independent Arts Foundation. This is the twenty-fifth Annual General Meeting of the IAF and the 26th year of the establishment of the IAF.

I would like to acknowledge that the land we meet on today is the traditional lands of the Kaurna people and that we respect elders, both past and present. Welcome to you all, our Members, Life Members and to our Co-Patron Frank Ford.

As Chair I have found the transition in taking over from our esteemed and long-serving Frank Ford to be a time to reflect on our history and to plan for the future. Your Board has consolidated our finances, clarified the application and selection procedures for Grants and Awards, and held long and detailed planning meetings for all aspects of the Foundation.

Since the last AGM you, the IAF Members have supported the \$10,000 Neil Curnow Award, the \$1,500 Adelaide Critics Circle *Innovation in the Arts Award*, the \$1,000 South Australian Screen Awards, for *The Emerging Producer* and we made 8 individual Grants as detailed in the Financial Statement and Newsletters. This is a total of \$20,500 support to individual emerging artists in one year. The two biennial awards will be offered this coming year: the \$4,000 Franz Kempf Award and the \$4,000 June S Tanner Scholarship which is in conjunction with the Italia Australian Association.

Over the past year we have presented regular Film and Literary Club evenings, Jacquie Carias entertained us at the Christmas function at Living Choice, and nearly 100 of us attended the Cabaret Fringe Gala at the Masonic Hall.

Firstly, I wish to thank our two outgoing Board Members.

- **David Lampard** was new to the Board in 2016 and he has been busily directing professional and emerging artists in this state but he has now moved to Victoria. Farewell David!
- **Jeanette Rouston** joined the Board in 2009 as our Secretary. Jeanette, thank you for your practical expertise and ability to get a job done. I will miss you, but I do know that you are remaining a Member, can't wait to spend time with your growing family and that you are more than willing to help us at any time.

What are our challenges for the next year and how do we meet those challenges?

Fundraising is our reason for existing as a Foundation – 'making money to support emerging and young artist'. The donation dollar is not as simple to gather as it once was, but instead we need to look to more innovative and broad-based means.

In thanking our continuing Board Members I will refer to some of the activities over the last year and proposals for the next.

- **David Gosnell** is our long term genial and efficient Membership Officer and Literary Club raffle organiser. David is gradually computerising the Membership lists and renewals in line with our focus on financial efficiencies and in readiness for an expected surge in membership numbers.
- **Helen Onopko** has brought professional archiving skills to the Board and has in a short time produced a detailed plan to gather a wide range of IAF materials in a safe and searchable format. She and Jill Argent have started to interview some major players in our Foundation, gathered photographs and found stories of Members who have been awesome in their capacity for hard work, and hilarious in their poetic and diarised reflections.
- **Jill Argent** has such a deep knowledge and experience of large committee and fundraising work that her ideas are hugely valued and, of course, always backed up by action.
- **Moir Simpson** brought with her professional arts knowledge and experience. I thank her for the tight leadership of the team of Jill and myself as we three, with the support of the Helpmann Academy and Carclew, are pulling together all aspects of the grants processes.
- **Sally Michael** has continued to lead the Mid-North Branch of the IAF through its Film Club which has a highly successful format. The Blyth cinema is the focus for the preceding drinks and nibbles and the post-film dinner. This regular event attracts consistently large numbers and raises excellent monies for the Foundation.
- **Cheryl Appenkamp de Valenzuela** has managed the Literary Club again this year and I thank her for her leadership. With Susan Bardy and David Gosnell's assistance, and Michael Bolland's Wakefield Press monthly focus, the Club has had consistent numbers.
- **Mary Odlum** is our Treasurer and organizer whose skills have ensured a tight range of booking options with a clear and simple accounting report each month to the Board.

In addition, Mary has taken on managing the Film Club. Mary's historic knowledge has been valuable, as has her taking on the Newsletter editing. Some of these tasks will be reallocated in the next Board.

All Board Members have other skills which have been immeasurable to me. They include a willingness to work together, be supportively critical and offer suggestions for changes in operational strategies. All Members have other paid jobs or they voluntarily run large organisations that take up a lot of their time. I really appreciate the hours they have devoted to the IAF and I could not have asked for a more positive group with which to work.

Planning for the 2017-18 year includes:

- Managing a very recently announced \$10,000 Arts SA grant which is to provide a detailed scoping from our earlier "Boomers or Bust" research grant. That project produced clear findings, namely: our demographic make up over 25% of the population, we support the arts, with our changed income we look for value-adding, we like to be organized, prefer to attend events with others and not always in the evening! The follow-on grant is largely due to the successful input of Vince Burke, Frank Ford and Mary Odlum. It will provide practical activities focused on IAF members and the wider community.
- An ongoing task over the next year is historical archiving of the Foundation's written, pictorial and oral archives.
- The monthly Mid-North film club is hugely popular and financially valuable to the Foundation. The task facing the Branch over the next year is how might its members wish to plan for the future.
- Events-wise over the next six months, aside from monthly Literary and Film Club events, we are looking at an afternoon function with operatic singer Grace Bawden and Friends; an history performance lunch and a lunch emanating from the discoveries of the archivist team; an evening performance of 'Don Pasquale' with professional and Conservatorium singers and musicians; literary lunches to meet authors and illustrators linked to the Children's Book Festival at Carrick Hill; an evening State Opera Studio performance directed by David Lampard; a Christmas dinner with a celebratory Literary focus!
- Our monthly gatherings and notices of functions will continue to be emailed to you and available on the website.

- Our Newsletter is our major print communication and will to be posted twice a year. The next Newsletter will be mailed to you shortly, but the following Newsletter will be and more booklet-formatted one, and we see that as eminently hold-able, readable and store-able.

Finally, thank you to **Steve Charles** for his excellent website support, and to all of you for being here this evening. *John Holmes*



Paul Rogers and (retiring Secretary) Jeanette Roulston at a recent Film Club

NEW BOARD MEMBERS

1. Jennifer Dunstan



Jen is a BA (Hons) graduate with Visual Art and Management majors. She has been a Tour Manager for Young Adelaide Voices, a project coordinator, businesswoman and serves on many committees. We welcome her management skills!

2. Merry Canavan



Merry was a Member of the Mid-North Branch, and now resides in the metropolitan area. She brings committee experience and professional conference and seminar organisation to the Board. In addition she has extensive experience in fundraising and charity work.

CLARE/MID-NORTH BRANCH – Sally Michael and her Committee

Here are a few pictures from the July Film Club of the Mid-North Branch of the IAF. The film was "The Viceroy House" which was generally well liked by the 50 attendees. Recently a range of caterers have provided the dinner in the Blyth Hall, and this evening there were delicious curries from the Snowtown Roadhouse and ice creams, which were enjoyed by 45 people. The supporting winery was Jim Barry Wines, the quiz was tricky but the regular movie buffs managed well! The August film is "Dunkirk" and the Blyth Hall committee will make a welcome return for the catering.

Below are photos from the recent Film Night at Blyth.



Hermann and Ruth Weber with Lynda Hale



Carolyn Dunstan and Ron Wurst



Zeenie Michael, Tony Gwynn-Jones and Sarah Wood

IAF REGULAR DIARY

Board – 1st Tuesday

Film Club – 2nd Monday

Mid-North Film Club – monthly Wednesday

Literary Club – 3rd Tuesday

KEEP THESE DATES FREE:

1. SPRING ARCHIVE LUNCH – Tues 5 September, 12 noon, 'Braggs', Public Schools Club – see email and flyer.

EMAIL AND FLYER COMING TO YOU SOON:

1. AFTERNOON with MEM FOX

2. ADELAIDE CONCERT COLLECTIVE

3. AFTERNOON WITH CHILDREN'S BOOK WRITERS AND ILLUSTRATORS attached to the Children's Book Festival (22-23 Oct)

4. AFTERNOON WITH GRACE BAWDEN

5. NEIL CURNOW \$10,000 AWARD – Nominations close in September and before Christmas we will present the Award and hear from the 2016 recipient – Abbie Johnston.

IAF WEBSITE

<http://www.iafoundation.com>

Check out our website for:
Newsletters, Documents, IAF secretary information, Mid-North Branch, 'Boomer or Bust' Project Report, Activities, Constitution, Events, plus Grants and How to Apply