



# FIRST EXPOSITION

## ROYAL S.A. SOCIETY OF ARTS ASSOCIATE CONTEMPORARY GROUP

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AUSTRALIAN CULTURE HAS BEEN IMITATIVE.

IT MUST NOW BECOME CREATIVE.

Australia is now realizing that she is a nation just the same as England, America, and the other nations, and has no need to ape their ways of living.

EXPRESSION of this new Australia-as-a-Nation Culture, and the education of the people of this country and of overseas countries towards this new feeling, lies with our Creative Artists, Writers, Poets, Talkers, Composers.

—These are the people who deal in words, sounds, pictures.

—Consequently they are the people who sense out such a feeling first.

Speedy TRANSMISSION of the feeling from Creator to the Public is dependent on the ease with which he can utilize every medium of expression—the wireless, newspapers, films, literary publications, art exhibitions. This ease (or hardship) is determined by the attitude of the government and other high authorities, whether it is red-taped tradition-bound, or whether it is flexible and responsive to new thought and feeling.

The Public themselves often hinder transmission. The average man strives for normality (the best dressed man is the man whose clothes you do not notice). Since expression by Creators must necessarily look ahead, their works, when viewed by the average man, will be "NEW" or "DIFFERENT". This essential quality of DIFFERENCE troubles him because it conflicts with his normality neurosis.

Whether they trouble the average man or not, the fact remains that the only worth-while additions to culture are the "DIFFERENT" works; those that, although deriving from the immediate past, do not imitate the past, but anticipate future living conditions.

POSITION OF ART IN SOUTH AUSTRALIA.

Art in South Australia affords an excellent example of how a major means of creative expression can be rendered so useless when under the control of imitation and imitators that it not only adds nothing positive and beneficial to the culture of the nation, but exerts a negative and detrimental influence through the spread of wrong conceptions.

Art in South Australia HAS been imitative. It has been a dummy art founded on imitation of the past; founded on imitation of the closest-to-nature-trick-techniques of Royal Academicians, or, a bit closer home, to the few romantic discoverers of the Australian palette: Heysen-and-gum-trees, Streeton-and-panorama; resulting in popular-imitative-romantic watercolour after popular-imitative-romantic watercolour right round the slumbering walls of exhibitions.

Popular imitative artists have combined with their critics to slander and condemn modern creative art and exalt their own imitation doctrine. Working through a monopoly of press,

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**PROGRESSION**

**ARTHUR BOYD**

lectures, seniority-of-years-lending-authority, these popular artists and critics have prejudiced the public of South Australia against contemporary creative work. Their frequent sly cracks at modern art are invariably mere adjective-slinging statements, never constructive criticisms. They are based on ignorance of, or disregard for, art discoveries of the last 70 years; are founded on their lack of the conception of art as a process pointing to future living conditions—as, for example, the process of Cezanne's search for inner structure helping the Cubist experiments of Gris Braque Picasso, who, in turn, through Mondrian, to the modern Abstract painters like Helion, help to clear the superfluous and irrelevant from modern life; or as, for the other outstanding example, the process through Gauguin, the Fauves, Kandinsky, to the modern Surrealist efforts of Dali Miro, etc., who, by examination of the subconscious part of a man's mind as well as the conscious, are helping towards a better understanding of man.

This nose in the air dismissal by old-boy authorities of the contemporary art in an already culture-lacking State without thorough investigation, trial, and proof, won't do. These "representation-of-nature-is-the-thing" gentlemen cannot make the mental effort to find out what the modern artists are after. Art has outgrown them and they have been forced to fall back on their "it's a fake" attitude to try to justify themselves, their own art, and their high art positions.

#### AUSTRALIA'S RESULTS FROM IMITATION.

Our results from saying England's fish are our fish, England's likes are our likes, England's dislikes are our dislikes—and settling down to our sleep in the sun;

Our results from (these decades of imitation) being left lacking a discriminating sense of values, too young for, too lazy for, or incapable of, thinking out for ourselves and saying: This is good and That is bad, That is right, That is wrong;

Our results (from these decades of imitation) by in the imitation frill-de-dill architecture of our buildings, the low functional + aesthetic value of our houses, furniture, cooking utensils, clothes; Can be seen in those victims who

Although they can see coloured shapes all their life—  
cannot recognize other than the lower degrees of harmony, balance or rhythm;  
Although they can hear sounds—  
cannot recognize beauty of sound;  
Although they can read and write—  
surrender Day Lewis for a report of the last race.

THIS EXHIBITION is conceived as an exposure of the above state of affairs—as an explosion of the imitation-representation-of-nature-or-nothing bubble. It is, therefore, a direct contribution to clarify Creative Australian culture, and consequent world culture.

DOUGLAS ROBERTS

Childmind music that imitates the wood-sighs and the ripple-water; the sentimental labours of the painter-craftsman for the gullible. Lovers of PICTURES and lovers of ART, and a mind-world which interseparates the one within from the one without. What horrid corroderecrescences are on the brain-shell: bleached droplets, anaemic superfluities of the master-brow, that are his, but not his essence; these are the IMITATORS: and I dreamsee the HOBBY-borers, who suck the pleasure and know no painbearing. But the nucleus is SIGHT matter, THOUGHT transformed, made vibrant, in a plasma of nerve-fibre.

IVOR FRANCIS



91  
**AUSTRALIAN HOME**

**DOUGLAS ROBERTS**



**TO THE GENUINE BEWILDERED.**

You will see by looking at the pictures on these walls that art to-day is different from the art of the past. Don't let that worry you. Can't you see that change is inevitable, and, in fact, as good as a holiday? These pictures are products of to-day, and they all reveal some facet of the present. If some of them are too frank for you, doesn't that mean that you are afraid to look the present in the face? My advice is SNAP OUT OF IT. Face up to reality and give the world a chance of getting somewhere.

**DAVID DALLWITZ**

Organic force, complete in knowledge,  
expressing ego out out and out,  
larger deeper,  
follows experience—expanding ego.

**SHIRLEY ADAMS**

**Reduce**

lines shapes and colours to their simplest forms;  
Make them subservient to the expression  
of—  
architectural solidity of objects (perceived or imagined);  
definite line or colour pattern,  
or the expression of some emotional or spiritual impulse.

**RUTH TUCK**

The pain inflicted by impure composition has been needlessly prolonged. We seek a path to the light.

Rare spirits there always have been who intuitively have attained perfection. The Doric column is the very embodiment in marble of truths in form and proportion unerringly accurate, restated after two thousands years with equal certainty in mathematical propositions. Thus is SCIENCE the handmaiden of art. And so we may also enter the inner circle of truth where the Athenian architect went before.

There are also those who have stated truth in the form and line of natural objects. If the modern artist aspires with confidence to surpass this performance it is because he knows that the path to the centre is made firm, step by step by the rational confirmation or rejection of what is intuitively perceived.

**TASMAN FEHLBERG**

time and place kindle expression  
which is self-justified.

**JACQUELINE HICK**

puppet painting of dynasties and religion was of fixed formulae and fear-inspiring to tyrannize the masses. This phase culminated in the Jesuits' Counter-Reformation and the Inquisition.

Science freed art, delivering its collective power to individuals who use personal expression to enlighten—hence the diversity of content. My painting is a weapon against oppressive conditions and dishonest doctrines. And a caress of all that has suffered injustice—whether tree or man. To expose: To reveal: the aim of my painting is to teach.

**VIKTOR ADOLFSSON**

1	SHIRLEY ADAMS (S.A.) Landscape	2 gns.	23	W. BERGNER Woman Seated	12 gns.
2	SHIRLEY ADAMS Slums	2 gns.	24	ARTHUR BOYD (Vic.) Progression	N.F.S.
3	SHIRLEY ADAMS Woman and Man	20 gns.	25	LINA BRYANS (Vic.) Rosa	9 gns.
4	SHIRLEY ADAMS Young Trees	10 gns.	26	VIOLET BUTTROSE (S.A.) Trenches in School Garden	7 gns.
5	SHIRLEY ADAMS Metamorphosis	6 gns.	27	WOLFGANG CARDAMATUS (N.S.W.) The Dancers	16 gns.
6	SHIRLEY ADAMS Buildings and Roof Tops	7 gns.	28	WOLFGANG CARDAMATUS Girl With Veil	18 gns.
7	SHIRLEY ADAMS Conception	N.F.S.	29	N. COUNIHAN (Vic.) Three Negroes	8 gns.
8	SHIRLEY ADAMS Pipeline	12 gns.	30	N. COUNIHAN Russell Street	8 gns.
9	VIKTOR ADOLFSSON (S.A.) Hot Jazz	5 gns.	31	DAVID DALLWITZ (S.A.) Gorge Road	10 gns.
10	VIKTOR ADOLFSSON Boats	8 gns.	32	DAVID DALLWITZ Girl Reading	15 gns.
11	VIKTOR ADOLFSSON Gum Trunk	7 gns.	33	DAVID DALLWITZ Landscape	5 gns.
12	VIKTOR ADOLFSSON Gum Crater	10 gns.	34	DAVID DALLWITZ Landscape	5 gns.
13	VIKTOR ADOLFSSON Black Trees	5 gns.	35	DAVID DALLWITZ Abstract Composition	3 gns.
14	VIKTOR ADOLFSSON House	5 gns.	36	ALICE DANCIGER (N.S.W.) The Kasbah, Algiers	6 gns.
15	VIKTOR ADOLFSSON Breakwater	7 gns.	37	ALICE DANCIGER Going For a Walk	10 gns.
16	W. ARMSTRONG (Vic.) Head of Christ	N.F.S.	38	H. de HARTOG (Vic.) Avoca Lodge Garden	25 gns.
17	K. K. BELL (N.S.W.) Siesta	7 gns.	39	MAX EBERT (N.S.W.) Painting	15 gns.
18	K. K. BELL Earth	10 gns.	40	TASMAN FEHLBERG (S.A.) Seascape	N.F.S.
19	RONALD BELL (S.A.) Stoneyfell	10 gns.	41	TASMAN FEHLBERG Landscape	9 gns.
20	JEAN BELLETTE (N.S.W.) The Burning City	20 gns.	42	RAH FIZELLE (N.S.W.) Composition	50 gns.
21	JEAN BELLETTE Restaurant	12 gns.	43	RAH FIZELLE Emile	40 gns.
22	W. BERGNER (Vic.) Aboriginal Woman and Child	10 gns.	44	IVOR FRANCIS (S.A.) Rhythmic Oranges	12 gns.



**GIRL READING**

**DAVID DALLWITZ**



45	IVOR FRANCIS Growth	12 gns.	67	S. HERMAN The Black House	40 gns.
46	IVOR FRANCIS Il Maestro	15 gns.	68	JACQUELINE HICK (S.A.) Glen Osmond	6 gns.
47	IVOR FRANCIS Energy of War	5 gns.	69	JACQUELINE HICK Loom	12 gns.
48	IVOR FRANCIS Construction	4 gns.	70	JACQUELINE HICK Chickens	5 gns.
49	IVOR FRANCIS Abstraction	3 gns.	71	JACQUELINE HICK Nude	7 gns.
50	IVOR FRANCIS The Blue Bridge	9 gns.	72	JACQUELINE HICK Landscape No. 3	12 gns.
51	IVOR FRANCIS Camouflage	8 gns.	73	JACQUELINE HICK Direction	3 gns.
52	IVOR FRANCIS Skirt Flaps	8 gns.	74	JACQUELINE HICK Fates	12 gns.
53	IVOR FRANCIS Paddocks	12 gns.	75	SHIRLEY KEENE (S.A.) Autumn Poplars	2 gns.
54	W. FRATER (Vic.) Bush Road	11 gns.	76	CHARMIAN KIMBER (S.A.) Passion	N.F.S.
55	J. M. GILL (Vic.) Street Carnival Between Showers	12 gns.	77	H. MATTHEWS (Vic.) Proverbial	10 gns.
56	JAMES GLEESON (N.S.W.) Images of Spring Disguised in Attitudes of Duty	50 gns.	78	M. C. MERCER (Vic.) The White Sofa	20 gns.
57	JAMES GLEESON Principles of the Ritual of Homicide	30 gns.	79	S. NOLAN (Vic.) Landscape with Train	10 gns.
58	NANCY HAMBIDGE (S.A.) Hall Floor	2 gns.	80	S. NOLAN Apples	N.F.S.
59	ELAINE HAXTON (N.S.W.) Winter in Paris	25 gns.	81	V. G. O'CONNOR (Vic.) The Refugees	20 gns.
60	ELAINE HAXTON London Roof-tops	6 gns.	82	V. G. O'CONNOR Lithgow	20 gns.
61	MOLLIE HAXTON (N.S.W.) Irene	30 gns.	83	R. OPIE (Vic.) 'Twas Last Summer	31 gns.
62	MOLLIE HAXTON The Blue Jug	30 gns.	84	RUTH PASCOE (N.S.W.) Southern France	12 gns.
63	PAUL HAEFLIGER (N.S.W.) Bush	6 gns.	85	CARL PLATE (N.S.W.) London Street Market	8 gns.
64	PAUL HAEFLIGER Fete Champetre	36 gns.	86	CARL PLATE Spring Beeches	10 gns.
65	S. HERMAN (N.S.W.) The Garden Steps	25 gns.	87	DOUGLAS ROBERTS (S.A.) The Mooche	15 gns.
66	S. HERMAN Sieta	12 gns.	88	DOUGLAS ROBERTS Reclining Nude	10 gns.



**IMAGES OF SPRING DISGUISED IN ATTITUDES OF DUTY**

**JAMES GLEESON**

89 DOUGLAS ROBERTS Outcrop	8 gns.	103 JEFF SMART Looking Towards Brighton	7 gns.
90 DOUGLAS ROBERTS Family	6 gns.	104 JEFF SMART Wet Street No. 4	10 gns.
91 DOUGLAS ROBERTS Australian Home	30 gns.	105 JEFF SMART Nude Study	3 gns.
92 DOUGLAS ROBERTS Permanent Women	20 gns.	106 JOSHUA SMITH (N.S.W.) The Domestic	30 gns.
93 DOUGLAS ROBERTS Still Life	6 gns.	107 DAVID STRACHAN (N.S.W.) Victorian Family	18 gns.
94 DOUGLAS ROBERTS Head	6 gns.	108 DAVID STRACHAN Daphne and Apollo	20 gns.
95 DOUGLAS ROBERTS Torso	6 gns.	109 RUTH TUCK (S.A.) Mount Torrens	5 gns.
96 DOUGLAS ROBERTS Trees	6 gns.	110 RUTH TUCK The Bluff	5 gns.
97 DOUGLAS ROBERTS Painting	6 gns.	111 RUTH TUCK Suburbia	3 gns.
98 DOUGLAS ROBERTS Girl on Horse	3 gns.	112 RUTH TUCK Mannum Mill	3 gns.
99 DOUGLAS ROBERTS The Earth Flame	15 gns.	113 A. L. TUCKER (Vic.) Children of Athens, Winter 1942	15 gns.
100 FLORENCE SHIRLOW (Vic.) Impression—The Main Street	3 gns.	114 A. L. TUCKER Self Portrait, 1942	35 gns.
101 JEFF SMART (S.A.) Beach	7 gns.	115 ERIC WILSON (N.S.W.) Abstract Composition	20 gns.
102 JEFF SMART Sydney Slums	15 gns.	116 ERIC WILSON Cafe in Rue Charlemagne	15 gns.
		117 SHIRLEY ADAMS Murray Bridge	3 gns.

We thank the Contemporary Art Society for their kindness in gathering and forwarding the interstate pictures.

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