

Associates for Fellowship Exhibition

& RSASA Collection – Tutors, students SA School of Arts & Design
celebrating 150 Years of the first class 2 September 1861 in Institute Building.

Associates for Fellowship

Artists: Quoc Nguyen & John Panteladis

Catalogue:

25 August - 4 September 2021

Quoc Nguyen ARSASA



Water Fishes, watercolour by Quoc Nguyen

NO	Title	Medium & Size	Price \$
1	<i>Buffalo Boy</i>	Acrylic	700.00
2	<i>Freedom 1</i>	Acrylic	400.00
3	<i>Freedom 2</i>	Acrylic	400.00
4	<i>Loyalty</i>	Ink	500.00
5	<i>Autumn Leave</i>	Collage	1,000.00
6	<i>Origin</i>	Watercolour	800.00
7	<i>Dragon</i>	Watercolour	800.00
8	<i>Water Fishes</i>	Watercolour	NFS

John Panteladis ARSASA



Whyalla Impression, Mixed Media

	Title	Medium	Price
1	<i>Bulls Grazing in Spring</i>	Thick oil	600.00
2	<i>Whyalla Impression</i>	Mixed Media	1,000.00
3	<i>People in Forest</i>	Thick oil	600.00
4	<i>Central Australia</i>	Thick oil	1,000.00
5	<i>Atheras – Ikaria</i>	Thick oil	1,000.00
6	<i>Sadness</i>	Oil	4,000.00
7	<i>Animals Before Humans</i>	oil	3,000.00
8	<i>Shearers' Hut</i>	Oil	3,000.00
9	<i>Super Nova</i>	Oil	2,500.00
10	<i>Poisoned</i>	Oil	3,000.00

Artworks from the RSASA Collection – in celebration of 150 years of the SA School of Art & Design

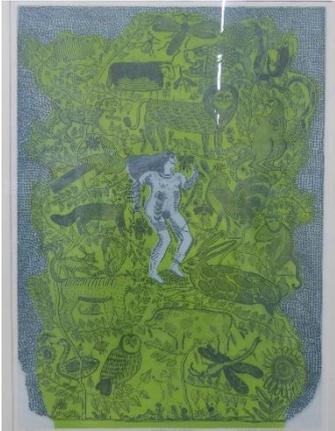
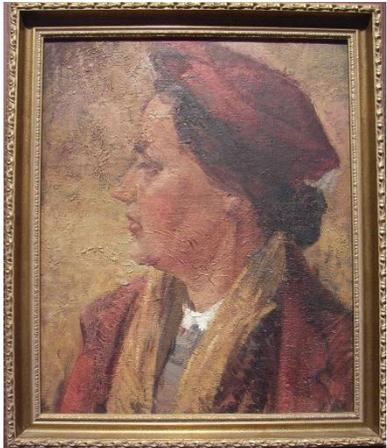
COPY OF REPORT ON SCHOOL OF DESIGN.

Adelaide Observer: School of Art September 1861.

The School was opened on the 2nd of September, 1861, and afternoon and evening classes are held as follows:— On Monday, Tuesday, Thursday, and Friday evenings, from 7 till half-past 9. On Tuesday and Friday afternoons from half-past 3 till half-past 5 o'clock. There have been considerable variations in the numbers and attendance at the classes; the highest number having been 17, but during the present year the number has been much smaller. The progress of some of the pupils has given great pleasure, and I hope to be able to show a satisfactory improvement at the next Exhibition. The terms are 7s. per month.

C. HILL.

No	Artist	Title	Medium	
12	Armstrong, Elizabeth (F) (1860-1030)	Warratahs, 1920	Oil on paper (canvas) 53 x 36cm	RSASA Collection
<p>First trained in Adelaide & then after receiving Certificates from the Royal College of Art, South Kensington, England. Appointed instructor School of Design Adelaide, under HP Gill 1893. She painted landscapes and flowers in oils & watercolours. Represented in the Art Gallery of SA (Ref Rachel Biven – 1976 Some forgotten...some remembered: Women Artists of SA Late 19th Century to Mid 30s.)</p>				
3	Millward-Gray, Frederick (F) (1899 – 1957)	Ballet Dancer, 1943	Lithograph Image size: 27.5 x 21.5cm	RSASA Collection
1	Millward-Gray, Frederick (F) (1899 – 1957)	(Demonstration drawing male figure), 1947	Pencil on paper image 44 x 16cm	RSASA Collection
9	Millward-Gray, Frederick (F) (1899 – 1957)	Untitled, c1940s	Watercolour image 28 x 36cm	RSASA Collection
<p>An Etcher & Teacher, born in UK 1899. Studied at the Central School of Arts & Craft & WW1 at the Royal Academy Schools. 1923c arrived Adelaide to teach at the School of Fine Arts, and from 1946-56 was principal of the SA School of Art until his retirement in 1956. Worked mainly in etching and lithography, being one of SA's leading teachers in printmaking. Grey exhibited with the Australian Painter – Etchers' Society. www.artrecord.com/index.cfm/artist/4040-grey-frederick-millward-fred/</p>				

2	Hanrahan, Barbara (1939-1991)	Garden of Edan, 1977	Etching 4/30 colour Print Unframed 54 x 39cm	RSASA Collection
<p>1960: began printmaking 1961: won the Cornell Prize for painting 1962: President SA Graphic Art Society 1964: First exhibition at the Contemporary Art Society Member of the Australian Women's Art Movement & the Australian Women's Art Register Studied SA School of Art & had a brief period of teaching and exhibition. Sailed to London (1974) to study at the Royal College of Art in London. 1965: her work had been purchased by the Art Gallery of NSW & SA. Lived in London till 1978 with partner Jo Steele. Exhibitions, artworks, list of writings – Wikipedia</p>				
8	Harris, Mary Packer (F) (1891 – 1978)	No Title	Watercolour Image: 20.5 x 21cm	RSASA Collection
10	Harris, Mary Packer (F) (1891 – 1978)	Elder Gardens Nocturne	Print, coloured Image: 26 x 18cm	RSASA Collection
<p>1888 – 1909: Taught in Scotland until 1921 & commenced teaching at the SA School of Arts & Crafts in 1922 until 1953 She was not only a painter but also made prints and produced printed fabrics, tapestry, stained glass (in 1930s) and needlework. Textiles, especially needlework had been a major part of the tuition at the School 1888 – 1909. Mary exhibited for many years with the RSSA 1922 – 67, and in many other exhibitions, including Contemporary Art Society's Anti-Fascist Exhibition at Adelaide in 1943. She also wrote and published books on art and Quaker philosophy, edited the Arts and Crafts magazine, The Forerunner, and organized an exhibition of local art (The Testament of Beauty) in 1939. After her retirement from the School in 1953, she lived at Bundilla, Walkerville. She filled the house with her own and her students' paintings and sculptures by her friend Ola Cohn and the garden – a bird sanctuary of native plants – with sculpture by William Ricketts and her nephew Quintin Harris www.daa.org.au/bio/mary-parker-harris/biography/</p>				
7	Hick, Jacqueline (F) (1919-2004)	"Nora Heysen", c1950	Oil painting on cardboard 48 x 40cm	RSASA Collection
<p>Was one of Australia's most successful figurative painters. In a long & fruitful career she also explored printmaking & enamelling. Her subjects include the Australian landscape, musical, theatrical performances & city life. Hick was drawn to the human figure. Whether observing the foibles of modern living or the displacement Aboriginal people's traditional lifestyle, her figurative works sought to expose human insensibility www.wakefieldpress.com.au/product.php?productid=1096</p>				
11	Kohlhagen, Lisette (F) 1890 – 1969)	Gondolas Venice	Black & White Woodcut print	RSASA Collection
<p>Born Kilkerran, near Maitland, SA Studied at SA School of Art & Crafts under James Ashton & Miss McNamara. Winning an award from the Royal Drawing Society in 1926, as did fellow student Ivor Hele. 1927: toured the galleries of Britain with her sister Emma Adeline and studied with Gratton Cooke at the RDS. 1935: Studied under Adelaide Perry in Sydney 1937-38: Studied at George Bell's School, Melbourne. A long time member of the SA Society of Arts/RSASA, secretary from 1947 – 1954 & worker for the Liberal & Country League, to which she made generous donations of artwork (Wikipedia)</p>				

4	Newmarch, Anne OAM (1945-)	Women Hold Up Half the Sky, 1978	Screen print on paper Artists Proof (from photo dated 1940) Unframed 42 x 27cm	RSASA Collection
<p>1966: Ann Newmarch attended the Western Teachers College 1970: Introduced to the women's movement and balanced teaching, mothering and artmaking with community and cultural development work. 1974: Co Founder of the Progressive Art Movement, which focuses on political issues social concerns, and education 1989: Awarded Medal of the Order of Australia 2010: Sept 22nd, awarded the Australia Day Award for her photograph piece titled 'Women Hold Up Half the Sky', a production that shows how amazingly strong women are. (From Wikipedia)</p>				
5	Mart, Gordon (F) (1920-2016)	<i>Port Adelaide, 1983</i>	Oil on board 49 x 87cm 	RSASA Collection
6	Mart, Gordon (F) (1920-2016)	<i>Approaching Change, 1983</i>	Oil on board 50.5 x 87.5cm	RSASA Collection
<p>RSASA Hon. Life Member, 1994, Vice President, 1992-93, Fellow 1989 Enrolled in drawing 1940 at SA School of Arts & Crafts. Worked as a specialist of metrology during the war years. 1947 won the John Christie Wight Prize for life drawing. Believed that drawing was the foundation for painting, inspired by the figure studies by Ivor Hele & William Dobell. Joined the RSASA in 1972 and became an active member of the Friday painting group, painting en plein air ranging from the Adelaide and local beaches. Exhibited regularly at the RSAA. A retrospective exhibition was displayed in the RSASA Gallery in March 1998.</p>				

13	Dutkiewicz, Ludwik (F) (1921 – 2008)	<i>Portrait</i>	Acrylic on canvas 	RSASA Collection
<p>Born in Poland in 1921, and migrated to Australia in 1949. Studied at the School of Arts for 5 years, where he received the Diploma of Fine Arts. Awarded the Cornell Prize in Adelaide in 1953 and n 1954. He held one-man shows at the RSASA in 1952 & 1954. In 1951 he held a joint exhibition with his brother, Wladyslaw. In 1952 he exhibited with the 'Adelaide 1952 Group' & held a solo exhibition in the Toorak Art Gallery, Melbourne. Represented in the Art Gallery of SA, National Collection Canberra, Adelaide Uni Art Collection & a number of private collections.</p>				

14	Dutkiewicz, Wladyslaw (F) (1918 – 1999)	<i>Art Studio c1993</i>	Oil & charcoal on board 91.5 x 122cm 	RSASA Collection
15	Dutkiewicz, Wladyslaw (F) (1918 – 1999)	<i>[Nude]</i>	Oil painting on cardboard 94 x 73cm 	RSASA Collection
16	Dutkiewicz, Wladyslaw (F) (1918 – 1999)	<i>Didjeridoo c. early 50s</i>	Oil on Masonite 85 x 104cm 	RSASA Collection
17	Dutkiewicz, Wladyslaw (F) (1918 – 1999)	<i>Brown Abstract</i>	Oil on linen 97 x 122cm 	RSASA Collection

Born in Poland Feb 1918, arrived Australia 1950. Leading member of CASA. His first major exhibition with his brother Ludwik, and attracts huge controversy from more conservative critics. Wlad was a painter, sculptor, writer, actor, stage designer & theatre director. For more details see "A Matter of Mind, An Introduction to the Art of Wladyslaw Dutkiewicz (1918-1999), by his son, Adam Dutkiewicz, Moonarrow 2006

18	Carbins, Malcolm (F) (1921 – 2002)	<i>Nimboya 70</i>	Oil on board 117 x 171cm 	1,500.00
19	Carbins, Malcolm (F) (1921 – 2002)	<i>Nimboya Abstract</i>	Oil on board 67 x 97cm 	750.00
<p>Malcolm Carbins was born in Kapunda, studied at the School of Fine Arts, North Adelaide, before & immediately after serving in WW2, & in East Sydney Tech. His exposure to a broader programme in his studies in Sydney opened his eyes to modernism in Europe and the vigour of Australian painting on the East coast. Ref: Dutkiewicz, Adam & Klick, Michele, "Malcolm Carbins, Silent Depths: Painting & Drawings 1947 – 2002", published by Moonarrow 2010</p>				

In: Supplement to the Adelaide Observer Adelaide, Saturday October 11th 1856.

SCHOOL OF ART.

A short time ago we called attention to the embryo existence of a School of Art in South Australia, under the management of Mr. Charles Hill. Since then we are glad to understand that considerable efforts have been made to enlarge the sphere of the infant institution's operations. A meeting, we believe, is announced for "Wednesday evening next, to be held in Mr. Hill's School in Pulteney-street, when the following propositions are to be submitted :—

- " 1. That a Society, for the promotion and cultivation ~~Fix this text~~ of the taste to procure, and knowledge to produce works allowed the South Australian Society of Arts, be now formed.
- " 2. The Society shall consist of members, or annual subscribers, honorary members, and life members.
- " 3. The following gentlemen form a Provisional Committee, to make roles and regulations for carrying out the objects of the Society:—M. MacDermott, Esq, M.L.C.; F. S. Dutton, Esq., M.L.C.; W. Younghusband, Esq., M.L.C.; G. S. Kingston, Esq., M.L.C. ; J. H. Fisher, Esq., M.L.C.; C. Mann, Esq.; A. Hardy, Esq, Rev. J. Woodcock; Rev. G. H. Farr; W. Wyatt, Esq., M.D.; W. Gosse, Esq., A.C.S.; J. W. Moore, Esq., M.D.; G. W. Hawkes, Esq.; — Crossland, Esq.; W. W. Whitridge, Esq.; G. Brunskill, Esq.; S. Tomkinson, Esq.; J. Macegeorge, Esq.; J. Woodforde, Esq.
- "4. The Society shall be governed by a President, Vice-President, and Committee of to be elected by the Society annually
- " 5. That the Society appoint a Secretary, Treasurer, and Curator.
- "6. An annual exhibition of all the works of art, either pictorial, ornamental, or useful, that the Society can procure, shall he held, and opened to the public, on payment of such charge and during such time as the Committee shall fix.
- " 7. A School and Gallery of Art, on the most liberal and approved principles of the day, be embodied in the

Society.

"8. Lectures or discourses on art, or subjects connected therewith, be given in the School, or place appointed by the Committee, subject to their approval.

" 9. The annual payment of £1 sterling shall entitle the subscriber to all the benefits of membership, consisting in free admission to all lectures, meetings, and exhibitions of the Society.

" 10. A donation of painting, sculpture, or other valuable work of art, of not less value than £10, will entitle the donor to an honorary membership, with all the advantages, for life; the Society reserving the right to decline any unsuitable objects.

"11. A donation of £10 sterling will entitle the donor to all the advantages of membership for life.

" 12. Students to be admitted to all lectures or exhibitions of art, during the currency of their admissions. Tickets issued on payment of the school fee—not transferable.

"13. All donations of painting, sculpture, or other works of art to be vested in Trustees, to be appointed by the Society for the express object of the Society.

" 14. The School of Art shall be open to male students on four evenings of the week, on payment of such charge, and subject to all rules to be enforced as may be fixed by the Committee, except when closed for exhibitions or public holidays.

"15. The school shall be open to female students only on two forenoons in the week, on same terms as for male students.

" 16. The Gallery of Art shall be open to students free of charge, to draw or make copies of any of the works of art deposited therein, on such days of the week as shall be appointed, on their presenting a letter of admission from a member of the Committee, which letter will be forfeited on any breach of the rules fixed for the management of the gallery.

" 17. The public will be admitted to the gallery free of charge, on such days of the week as the Committee shall appoint.

" 18. That two printed copies of rules to be enforced for the management of the school and gallery be kept hanging in each room of the Society.

" 19. Quarterly reports of the attendance and progress of the School shall be presented to the Committee.

20. Prizes shall be given annually for proficiency in drawing, or other works of art, at the discretion of the Committee.

" 21. The Committee shall make all necessary arrangements for the complete carrying out of the exhibition, lectures, and School.

"22. A general meeting to audit accounts, and elect the President, Vice-President, and Committee, for the ensuing year, be held in the first month after closing the annual exhibition.

23. Three members of the Committee shall form a quorum.

"That His Excellency Sir Richard Graves MacDonnell be requested to be the first Patron of the Society.

" That the Committee take the necessary steps to have the Society incorporated into the South Australian Institute. "We give publicity to this series of proposals, with a view of forwarding the interests of the new Society, by affording an opportunity to persons favourable to its progress of considering and expressing their views with regard to the contemplated arrangements. We do not, of course, suppose that with the materials at present in the colony any very rapid strides could be made in the development of works of art of any high pretensions. But the taste for the fine arts which exists without doubt amongst our community might be cultivated to a point that would give South Australia no mean position in this hemisphere.

We have no doubt that this Society, if successful, will ultimately include a School of Design, and the exhibition of improvements in colonial manufactures.

Under the proposed rules of the Society it will be perceived that the promoters already contemplate the exhibition of works of art, either "pictorial, ornamental, or useful," and in this they partially carry out the views we would express. It would be necessary to make the laws of the Institution on such a basis as would tend to encourage those manufactures adapted to colonial wants, and involve the development of colonial resources. A School of Art and Design would obtain a wider scope for its usefulness, and combine with a cultivation of graceful tastes an element of utilitarianism suited to the present position and future growth of the colony.

Again, the proposed lectures or discourses on art might be made of immense benefit, if the topics discussed were not simply confined to a description of "the line of beauty," or the peculiarities of a classical profile. We imagine that the subjects, if selected with a view to the exposition of manufactures, agriculture, and chemistry, and the adaptability they would bear to colonial uses, would afford an attraction to every class in the community, and secure for the Society the popular support.

In making these remarks we wish to be understood as cordially supporting the promoters in their project; but we conceive that a broader basis than that foreshadowed will establish the Society in greater strength and usefulness. The establishment of a gallery of art would doubtless bring to light many valuable works at present scattered in different parts of the province unknown or unappreciated. When such shall have been collected and classified, we believe great surprise and gratification will be experienced at the extent of our wealth in works of a high class. Probably many paintings of really good character have been brought to this colony, especially from Germany and France, in the possession of families to whom they have descended as heirlooms, and who have hung them upon their walls simply as relics long after the name of the master has been lost, and long after the subject has ceased to be distinguishable under the smoky accumulations of age. If these could be brought together, ample work would be provided both for the connoisseur and the "Restoration Committee." In addition to works of this class it may fairly be anticipated that many creditable productions will find their way into the exhibition from the easels of colonial amateurs, many of whom are not only industrious, but also deserving of the title of clever artists. And if an exhibition offers advantages to any class of persons, surely the amateur will expect to reap the greatest benefit, for he will have all the influences of comparison and competition. With such prospects before them, we shall feel great disappointment if the promoters of the Society of Arts do not spiritedly carry out their enterprise. From the names of the Provisional Committee—appointed to make rules and regulations for carrying out the objects of the Society—we feel assured that the project will be fairly started under the most favourable auspices, and with a good prospect of success.



RSASA Gallery Hours: Mon – Fri 10.30am – 3.30pm, Sat 1pm – 3.30pm, during exhibitions. **Closed Public Holidays & Sundays**

Exhibitions coming up in the RSASA Gallery:

Kennedy Art Prize \$25,000 Acquisitive Prize "Beauty" Sat 11 – Sat 25 September

RSASA Members' Spring Exhibition: Out & About: 1 - 23 October

Artists Voice: Sat 29 October – Sat 20 November

RSASA Members' Summer Exhibition: Big & Bright : Sat 26 November – 8 January 2021 (Closed over Christmas)

Outside the RSASA Gallery:

The Rising Sun Inn: Winners 12th Solar Art Prize 2 August – 25 September – Artists: Iroda Adil, Shahin Azedegan, David Braun, Jingwei Bu, Tony Catalano, Pamela Illert, Jan Makaev, Maiko Pettmann, Elizabeth Doidge, Paul Whitehead, David Baker, Carole Bann, Margaret Thomas, Hadley Johnston.

An RSASA exhibition. For more information, contact Pip Fletcher 8267 4428, or Rising Sun 8333 0721.

www.therisingsun.com.au Enjoy great meals & view the art, a boutique restaurant and a real homely atmosphere, whilst taking in the artwork. Art works are for sale at 60 Bridge Street, Kensington

Email: rsasarts@bigpond.net.au RSASA Gallery: Level 1, Institute Building, Cnr North Tce & Kintore Ave, Adelaide 5000

PO Box 177, Rundle Mall, Adelaide 5000 www.rsasarts.com.au facebook: rsasarts

