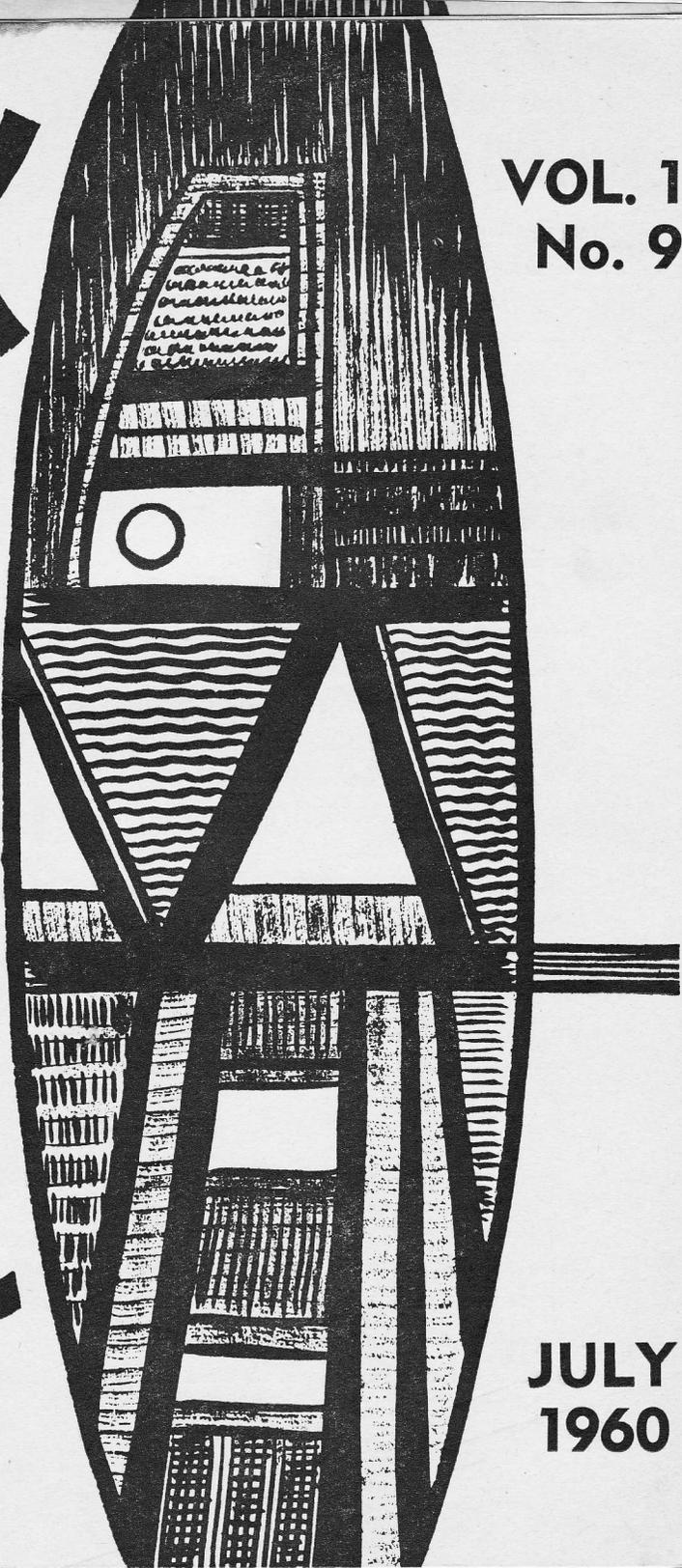


VOL. 1
No. 9



K A L O R I



JULY
1960

FROM THE PRESIDENT . . .

KALORI'S PAST AND FUTURE

The many spontaneous comments, gifts of money and other moves of approval that greeted the creation of Kalori leave no doubt that it fulfills an important function in our society's working.

Much of the early success of this venture must be attributed to the energy of the then President, Paul Beadle, and the two editors, Malcolm Carbins and Alan Glover, who have since carried the burden of its compilation and publication.

Delays of printing and private difficulties have held up several recent issues, and Mr. Carbins and Mr. Glover have found it necessary to relinquish their office. There is no need for me to emphasise our indebtedness to them—the many hours of work behind every issue are evident in the appearance and interest of each Kalori—and my thanks are also those of all the members.

Our new editor is Clive Kelly, well-known Literary Editor of "The Advertiser," who has volunteered to take over the running of Kalori. I need not stress our good fortune in this appointment. Mr. Kelly, with his long practical experience in newspaper production, will be an invaluable asset to us, and it behoves us to help him in every way. Good as he is, he cannot make bricks out of straw, and if we wish to make full use of this splendid opportunity we must give him the material to work with.

Voice your views or quarrel with those of others; or tell us what you know or what you would like to see—but whatever you do, write it down and send it to Clive Kelly, at "The Advertiser" office. Mr. Kelly will welcome and appreciate your efforts to make Kalori lively and always interesting.



R.S.A.S.A.—KALORI

EDITOR: CLIVE KELLY

Aimed at presenting all the news of the activities of the R.S.A.S.A. to members, Kalori will be published every two months. Members' contributions to the magazine—and the more contributions the more interesting Kalori will be—must reach the editor by the first day of the month of publication. For the next issue all copy is wanted by September 1. Please send all contributions and communications to—

Clive Kelly,
"The Advertiser, Adelaide.

MAUDE VIZARD WHOLOHAN ART PRIZE EXHIBITION

This year's Maude Vizard Wholohan Art Prizes Exhibition, which was opened in the Society's gallery on July 5, by sculptor Orlando Dutton, sprang a surprise in that the main prize—£300 for a portrait or a figure group in oils—was not awarded.

The £100 prize for a watercolor was won by Len Annois for his "Yarra Valley, Heidelberg," and Robert Grieve won the £25 prize for a print with "Around the Harbour."

Stringent selection kept the oils hung down to 15, the watercolors to 15, and the prints to 19.

The judges—who also were the members of the selection committee—were the Director of the National Gallery (Mr. Robert Campbell), Mr. Ivor Hele and Mr. Alan Glover.

This competition, an Australia-wide annual event, perpetuates the name of Mrs. Wholohan, who died in 1950 at the age of 91, after having been a member of the Society of Arts for half a century. She joined in 1900, when the Easel Club and the Society of Arts amalgamated.

The £300 prize is awarded for a portrait or figure study, the composition to be actual or imaginative. In alternate years the prize is to be awarded for the best landscape or seascape. The winning picture becomes the property of the National Gallery, where it remains for three years and then may be sent to form part of a provincial collection.

The competition is open to any artist who has lived in Australia for three years.

REJECTIONS A "DEPRESSING FEATURE

BY THE PRESIDENT

In the selection of Mr. Orlando Dutton as opener of this year's Wholohan Prize Exhibition a departure was made from the customary practice of inviting someone prominent in public life.

A sculptor of note and long experience, and sometime president of the Victorian Artists' Society, Mr. Dutton gave an address full of a practical interest and constructive criticism, unusual on such occasions.

He announced that he was going to pour oil on troubled flames, and certainly created a blaze of interest when he attacked the competition as a mode of stimulating art. With some two dozen big competitions in Australia, the artist tended to rush work in order to have it in time.

The period of contemplation before starting the work was reduced to a minimum and this period was vital.

He illustrated this with a story from the Chinese of an old painter who, having delayed a year before painting a duck in one minute, protested that it would have been a better duck if he had waited longer.

Other points he made were: that artists tended to paint to please the judges, modifying style and subject to conform with their known preferences. Judges, unable to agree on a first choice for winner, were prone to compromise on a second and more innocuous one on which they could at least agree, though it might have been a second preference for all of them. Artists of established repute were reluctant to risk the embarrassment of defeat in a public contest and so often did not compete. He asked if art might not be better served by a travelling scholarship.

Mr. Dutton composed his address before he knew the judges' decisions and it was something of a sensation to learn that they had decided to make no award for the first prize.

It will be interesting to see if this will improve the standard of next year's entries. A depressing feature of the selection was the large number of works by well-known painters, local and interstate, which the panel rejected as unfit for exhibition.

If this was justified there would seem to be a good deal of truth in Mr. Dutton's remarks, though it may not be so simple to get the disappointed competitors to see things in this light.

We should prefer to have our bad works suppressed, but few of us can avoid a feeling of resentment on such occasions.

—JOHN DOWIE.



NEWS OF ARTISTS AUSTRALIANS IN LONDON

SIDNEY NOLAN

SOUTH AUSTRALIAN Louis James, who went abroad in 1949, and now lives in Hampstead, London—he sent out 28 vivid abstracts for a one-man show in the Society's gallery in June—has written interesting news of himself and other Australian artists in London.

He has had a successful show at the Redfern Gallery, and as a result of it has been invited to exhibit at the Royal Glasgow Institute later in the year, and Liberty's, the Regent street firm, are buying two of his paintings, which may be used as textile designs.

"We have tried hard," he says, "to revive the Australian Artists' Association in London on a serious basis, and may have an exhibition later if it is possible.

"At a recent party we arranged were Albert Tucker, Arthur Boyd, Laurie Daws, Francis Lyburner, Tony Underhill and one or two other Australians. Nolan is having a big and successful show just now. Tucker is showing in a week or two, and Boyd is following shortly after. And Frances Hodgkins also had a show quite recently. So we have been well represented in London this year."

SIDNEY NOLAN'S BIG SUCCESS

HAILED by the London art critics as the greatest Australian artist, and one of the few authentic visionaries painting today, Sidney Nolan has had a tremendous success with his new exhibition, at the Mattheison Galleries, New Bond street, London.

Before the show was opened, Nolan had sold 69 of his 75 paintings, for £20,000.

His new pictures are a series, variations on the theme of Leda and the Swan.

This most cosmopolitan of Australian artists, besides having gathered material for his work from all over Australia—particularly the Outback—in recent years has lived in or visited the United States, Mexico, Italy, Greece, India, China and Japan. He has maintained a studio in London and has made frequent visits to his native Australia, for which his travel in other lands has given him a deep feeling.

ADELAIDE artist Geoffrey Brown, who has been studying at the Central School in London, recently received his Art Diploma. He was in a Commonwealth team, Geoff says—of two others who won Diplomas, one came from New Zealand, and one from Africa.

Geoff had one of his paintings hung in the 1960 Royal Academy Exhibition at Burlington House.

AT last Francis Roy Thompson, now a South Australian by adoption, has a painting in the National Gallery of South Australia.

His oil, "Werrabee Gorge," bought by subscribers to present to the National Gallery, has been accepted by the Gallery Board.

So now an artist who has been conspicuous by his absence, is worthily represented in the national collection.

NEW ART BOOKS

"Fifty Years of Modern Art." (Thames & Hudson, London, 44/9).

FOR me—and, I should imagine, for all other art-lovers—the most interesting section of the Brussels World Fair, which I visited in 1958, was the marvellous exhibition called 50 Years of Modern Art.

This presented a wide-ranging, authoritative selection of the best in contemporary art—paintings and sculpture.

Now, a permanent record of these representative products of the artists of our time has been published in book form, for the benefit of those who enjoyed the exhibition and for the millions who were unable to go to Brussels.

"50 Years of Modern Art" shows the complete scope of the representative works that were shown at the Brussels Fair—chosen with the greatest care by international experts to put before the World.

Here are reproductions of all the work shown—337 fine plates (32 in color) of more than 230 artists, from Seurat and Rodin to Jackson Pollock and Reg. Butler.

The new forms which the artists of our age have set before the world, as shown in this magnificent book, are a survey, guide and handbook to the new frontiers of imagination and experience which modern art seeks to conquer.

Concise biographies are included of all the artists — among whom the only Australian is Sidney Nolan, with one picture.

"European Vision and the South Pacific, 1768-1850," by Bernard Smith. (Oxford University Press, Melbourne, 136/-).

HERE is a valuable reference book, the result of outstanding scholarship by Dr. Bernard Smith, the Melbourne art historian whose "Place, Taste and Tradition," 15 years ago, set the evolution of Australian painting in new perspective.

Dr. Smith presents an interesting story—profusely illustrated—of how the artists who visited the Pacific in the 18th century transformed art in the antipodes into something vastly different from the European tradition from which it stemmed.

—CLIVE KELLY

LETTERS TO THE EDITOR. . .

Sir,

Adelaide's first Festival of Arts, this year, was a resounding success, but it is not too soon to begin thinking about the next one, in 1962.

And I think several questions emerge from the first Festival. Is orchestral music in the open worth while is one. My opinion is that, artistically, it isn't. The tone is lost, and the use of public address systems makes it in effect a reproduction rather than a live show, and little better than an amplified record.

I think that a promenade band concert would be more suitable.

And there should be a difference between Opera and Uproar. The splendid Victoria orchestra played Strauss's "Salome" admirably, but I still don't know what Joan Hammond sounds like.

A suggestion: Why not our augmented South Australian Orchestra with an imported star conductor? Less expensive than three orchestras.

Regarding open air art.—There was only one of these shows, as "The Advertiser" exhibition was held before the Festival, but this was enough to show that painting, like music, is better indoors.

Sculpture, on the other hand, is at its best in the open, and I should like to see a generous allowance made in the next Festival to promote a representative exhibition of sculpture in the open.

The cut blooms used for the Flower Day exhibits were victims of the weather, and were wilting even before they were put into places. I suggest that, at next Festival time, the cut flowers be displayed in a large hall, such as the Palais, which would then make a picturesque setting for the Floral Ball, and that all outside displays should be done with potted flowers.

No doubt many of you have thought about these things too, so what about sending your ideas to Kalori?

—JOHN DOWIE.

FORTHCOMING COMPETITIONS

QANTAS POSTER COMPETITION

The Arts Council of Australia, as part of the general plans to mark the Qantas 40th Anniversary, invites all artists resident in Australia, to submit designs for Travel Posters in Competition subject to the following conditions:—

1. The works for Competition (1960) shall be—
 - (a) Design for Travel Poster with Australian Theme and/or
 - (b) Design for Travel Poster, subject taken from any country to which Qantas Air Services extend (list included herein).No design submitted for any previous Poster award shall be eligible.
2. Designs submitted must be the original work of the Competitor.
3. A competitor may submit two works under either (a) or (b) or one work on each theme.
4. Design must all be a standard size — on quad crown card 40" x 30" upright and the artist's name, address, and title and details of work must be clearly marked on the back of each entry (see coupon attached to entry form). The attention of competitors is drawn to special conditions herein.
5. Entries must be delivered, at the expense of the competitors, to the Arts Council of Australia (N.S.W. Division), 163 Crown Street, East Sydney, on or before September 9, during the hours of 9 a.m. to 5 p.m. or may be forwarded through any Qantas office in the Commonwealth. (See list of offices herein).
6. The judging of entries will take place during the following week, awards will be announced on Friday, September 16, and a selection of entries will be exhibited in Sydney from September 19 to September 24.
7. The Arts Council will exercise reasonable care with the designs submitted but cannot accept any responsibility for loss or damage from the date of lodgment. All designs except the award winning entries and those selected for exhibitions throughout the Commonwealth must be collected or arrangements made for collection or despatch ex Sydney at the expense of the competitor by October 31. The Council will be free to destroy the designs not collected by this date.
8. The Prize to be awarded to the designer of the Poster placed first shall be £500. The Award for the second placing shall be £200.
9. The two prize winning designs will become the property of Qantas. All rights to reproduction and copyright in respect of the winning entries are to be held by Qantas.
10. On behalf of Qantas the Council will reserve the rights of reproduction and copyright to all entries. Qantas will pay a fee of 50 guineas for any entries (apart from the award winners) that it wishes to reproduce.
11. The adjudicators will be Messrs. William Dobell, Douglas Dundas, Erik Langker, Hal Missingham and Qantas Representative Mr. J. E. Kelso. In addition to nominating award winning entries the judges will select the designs considered to be of greatest merit for exhibition.
12. Any work selected for exhibition must remain for the duration of the exhibition. The Arts Council will not be bound to exhibit any entry deemed unsuitable.
13. If in the opinion of the judges no competing Poster design is deemed worthy of being awarded the prize, the Arts Council may refrain from making either of the awards.
14. During the course of the exhibition the Arts Council will have the rights to display and of reproduction of any entry for publicity purposes whether by advertisement, Press, Television or any other medium.
15. The decision of the judges in all matters shall be final and binding on the Arts Council acting for and on behalf of Qantas. No correspondence will be entered into.

MILDURA SCULPTURE COMPETITION

The Mildura Art Gallery is organising an Australia-wide competition for sculpture, to be judged in Mildura on Saturday, April 22, 1961.

The aim is to promote and encourage this very important facet of the visual arts, which generally deserves a much greater appreciation. Emphasis will be laid on the desirability for a greater use—by Governments, business enterprises and architects—of contemporary sculpture as beautifying and/or expressive elements in landscape—or town-planning and constructural designs.

1. The competition will be known as the MILDURA PRIZE FOR SCULPTURE.
2. Two prizes will be offered and prize-winning entries will remain property of the artists.
 - A. Smaller sized work, Prize £100.
 - B. Sculpture of "monumental" nature, prize £400.£250 will be available for the purchase of any entered work(s), suitable to become the property of the Mildura Art Gallery.
3. Section A, smaller sized work, comprises those works mainly for display in and around homes, e.g. busts and statuettes, etc.
Section B, sculpture of "monumental" nature, comprises generally larger size works for public display, e.g., statues, friezes and reliefs, ornamental sculpture as part of (inside or outside) public or commercial buildings, etc.
The organisers reserve the right to reclassify any entered work in the other section.

4. Number of entries in each section is limited to THREE. There is no limit to size; the artist has free choice of subject and medium, and may enter in both sections.
5. In Section B, sculpture of monumental nature, copies or working-models of sculpture placed somewhere else in Australia will be accepted, under condition that such sculpture has not been completed before 1st April, 1959, and that any artist may enter only ONE such copy or working model.
6. Free transport and insurance will be provided to Mildura from assembly points in Adelaide, Melbourne, and Sydney, and back from Mildura to the assembly points. Artists should bear the cost of freight and insurance to and back from the assembly points.
7. The Mildura Art Gallery will assume responsibility for the entered, and accepted, works while in its custody.
8. To ensure that only works of sufficient standard of merit will be brought all the way to Mildura for judging, all works must be presented for a pre-selection in the capital cities:
In N.S.W., selection by Mr. Laurie Thomas, art critic, and Mr. Lyndon Dadswell, nom. Society of Sculptors' and Ass.;
In all other States by the director of the National Gallery and a nominee of the sculptors' or Arttists' society. Pre-selections will take place 2-4 weeks before the final judging on April 22, 1961.
9. All entry forms must reach the Mildura Art Gallery NOT LATER than February 15, 1961. Competitors will receive labels to be attached to their entries and will receive full detailed instructions regarding the actual date and place of pre-selection.
10. Notice will be sent to the makers of all works that did not qualify at the pre-selection, and these works must be collected within ONE week after notice is given.
11. The entered works will be exhibited at the Mildura Art Gallery during three weeks after the judging. For suitable sculpture of monumental nature (Section B), open air display against appropriate landscape setting will be arranged.
12. Notice will be given to all competitors of the return at the assembly points of their entries at the end of the exhibition. Entries must be collected, or instructions for further transport received within ONE week after notice is given.
13. The organisers will have the right of free reproduction of any entered work for any publication connected with the competition during the year 1961.
14. The panel of adjudicators judging the competition consists of—
Mr. Raymond Berg, F.R.A.I.A.,
Nominee of the Royal Australian Institute of Architects.
Mr. Lyndon Dadswell,
Nominee of the Society of Sculptors' and Ass. N.S.W..
Mr. Gordon Thompson,
Nominee of the Victorian Sculptors' Society.
Mr. Eric Westbrook,
Director National Gallery of Victoria.
Mr. Ernst van Hattum,
Director Mildura Art Gallery.
15. The work(s) to be purchased to become property of the Mildura Art Gallery will be selected by Mr. Eric Westbrook and Mr. Ernst van Hattum.
16. All entries may be for sale. A commission of 20 per cent will be charged. Works excessively priced might be refused at the pre-selection.

R.S.A.S.A. EXHIBITION DATES, 1960

- July 30—August 13, V. Merak.
 Aug. 13—27, Harley Griffiths.
 Aug. 27—Sept. 10, Macquarie Gallery.
 Sept. 10—24, Anton Riebe.
 Sept. 24—Oct. 8, Spring Exhibition.
 (Sending in days, September 8 and 9. Official Opening, September 27.)
 Oct. 8—22, Clive Stoward.
 Oct. 22—Nov. 5, Painters and Sculptors of Promise.
 Nov. 5—19, Contemporary Art Society.
 Nov. 19—Dec. 3, Ingrid Erns.
 Dec. 3—17, Melbourne Graphic.

PROGRAMME 1960

- August 2—6.30 p.m., Council Meeting.
 August 9—8 p.m., Talk by General Hopkins, Chief Executive of First Festival of Arts.
 Sept. 6—6.30 p.m., Council Meeting.
 Sept. 13—8 p.m., Talk.
 Oct. 4—6.30 p.m., Council Meeting.
 Oct. 25—6.30 p.m., Fellows' Meeting.
 Oct. 25—8 p.m., General Meeting.
 Nov. 1—6.30 p.m., Council Meeting.
 Nov. 8—8 p.m., Talk.
 Dec. 6—6.30 p.m., Council Meeting,
 Dec. 20—8 p.m., Christmas Party.

Members are invited to attend all lectures and meetings except Council Meetings. The names of lecturers will be announced later.

ROYAL S.A. SOCIETY OF ARTS, INC.

The Royal Society of Arts exists for the advancement of art generally, to hold periodical exhibitions of works of art, and buy books of contemporary art and old masters and art magazines, thus adding to a well-established library for free use by members

The Society holds three major exhibitions each year:

Spring — Autumn — Print and Drawing

and two minor exhibitions:

Associates and Lay Members — Painters and Sculptors of Promise

and stages, in co-operation with the National Gallery, the Maude Vizard Wholohan Exhibition.

Sending in dates for all exhibitions are advised well in advance, either by notice or in Kalori.

If you enter for any exhibition, see that each work is firmly labelled with a Form "B" and that all works are listed and numbered on a Form "A" and leave them all in the Council Room on the appointed sending-in day.

These forms may be obtained from the Hon. Secretary. An application by letter from country or interstate member, will receive immediate attention.

You will be notified by letter if any works are rejected and you are strongly urged to remove rejects as quickly as possible, as our storage facilities are very limited.

If you, as a Lay Member, have two works hung in a major exhibition or adjudged meritorious in a minor exhibition you will become an Associate of the society.

HOW TO BECOME A MEMBER OF THE SOCIETY.

At your request, the Hon. Secretary will give you an application form for membership.

All you have to do is to fill in the form and be proposed and seconded by two members, and your application will be dealt with at the society's next council Meeting.

No qualification is required for Lay Membership, other than an interest in art.

Lay Members have the right to submit work for exhibition without fee.

But they have no vote in the society's matters.

Each year, at the time of the Annual General Meeting, the Fellows meet to decide if any of the Associates are worthy of appointment as Fellows.

If you are a Lay Member only because of your interest in art, and don't want to become a painter by joining one of our Sketch Clubs, then you can still play an active part by attending the Society's openings and the monthly meetings, at which we have a most interesting range of speakers and demonstrators, or you can be heard from as a contributor to Kalori (this, of course, applies to all members).

Subscriptions are as follows: Lay Members, £2/2/-; Associates, £3/3/-; Fellows, £3/3/-; Patrons, £4/4/-, payable immediately after election.

The Society's year ends on August 31, and the Annual Meeting is usually held in October. Do make a point of attending, and do nominate anyone else who wants to join the Society.

- A Sketch Club meets to draw from the model on Saturday afternoons from 2.55 p.m. to 4.30 p.m.
- The Honorary Secretary (Miss Lisette Kohlhagen) is always in the Council Room on Tuesday and Thursday afternoons if there is anything you want to know or if you wish to borrow books or magazines from the Library. The Society's telephone is W 1873.
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