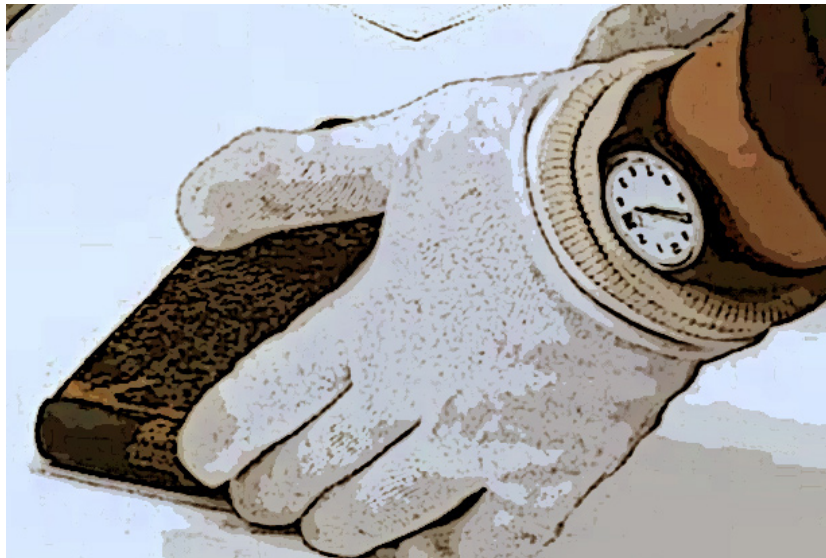


# a White Glove Event



## **Artists from the South Australian School of Art 1861 to 1961 at the Art Gallery of South Australia**

A fundraising event for the Friends of the South Australian School of Art Inc., held in collaboration with the Art Gallery of South Australia.

***Friday October 22nd, 2010.***

Hosted by:

**Dr Jenny Aland PSM**, Adjunct Research Fellow, School of Art, Architecture & Design, University of South Australia

**Dr Pamela Zeplin**, Portfolio Leader, Research Education, School of Art, Architecture & Design, University of South Australia

**Maria Zagala**, Associate Curator, Prints, Drawings & Photographs, Art Gallery of South Australia.

# a White Glove Event



This is front face of the Harry P Gill Medal which is awarded annually to the student at the South Australian School of Art with the highest grade point average in the field of design. It features Gill in academic dress as an Associate member of the Royal College of Art (ARCA), London, a position he claimed after 1903.

*A White Glove Event represents a unique opportunity to view at first hand a wide selection of works on paper by staff and students of the South Australian School of Art (in its various incarnations). These works were created during the School's first hundred years from 1861 on North Terrace to the early 1960s when the school was on the brink of moving to its Stanley Street North Adelaide campus in July 1963. In particular, the event forms part of the broader South Australian School of Art History Project and focuses on works that are held among the Art Gallery of South Australia's magnificent collection of Australian prints, drawings and photographs.*

*The works for this event have been chosen for what they reveal about significant - and sometimes surprising - aspects of the School's long, distinguished and diverse visual history and the quality of their execution over a century of changing South Australian culture. Until now, many of these works from the Art Gallery of South Australia have existed as 'undiscovered treasures', awaiting new audiences to challenge, intrigue, delight and inspire amidst different times and unfamiliar contexts. Today, the stories embedded in this small but important sample of Australia's artistic heritage remain open to a multitude of interpretations. In this way they are just as relevant, meaningful and redolent with possibility for audiences in the twenty-first century, and quietly affirm the significant role art schools still play within Australian society.*

Initiated by the Society of Arts in 1856, the South Australian School of Art (SASA), known then as the School of Design, first opened its doors in January 1861. The school was first housed in the South Australian Institute Building, on the corner of North Terrace and Kintore Avenue, Adelaide. Its Director was the London-trained artist, engraver and art teacher Charles Hill, who been conducting his own private art school in Pulteney Street, Adelaide, since 1855.<sup>1</sup> The first students, 21 in all, were youths and adults who undertook studies in drawing and design in a variety of media and subject matter as well as in mechanical and geometrical drawing. As Professor Ian North argues, the formation of such a school, 'stemmed from motivations intertwined with imperial aspiration, economic needs and colonial subservience - a presumption of the civilising power of Western culture, of taste and beauty, and the practical need for technical education to further industry and trade.'<sup>2</sup>

In 1881, the school was divided into a School of Painting and a School of Design. German born, Louis Tannert was appointed Master of the School of Painting and in 1882, **Harry Pelling Gill** (1855-1916) was appointed Master of the

School of Design. Gill emerged as a towering figure of influence in South Australian art education wherein he continually promoted the teaching of the South Kensington system of 'rigid copyist drawing training' which was 'elaborately tiered into twenty-three stages and about as exciting as a London drain'.<sup>3</sup> In addition to being Head of the school for 33 years, Gill also served as Honorary Curator to the Art Gallery of South Australia (then the



Entrance to the South Australian School of Art, Exhibition Building, North Terrace, Adelaide. Photograph by Allan Sierp, Head of SASA 1961 to 1963.

National Gallery of South Australia) from 1892 to 1909. Thus his heavy teaching and administrative work left him little time for artistic endeavours. However one commentator on those works he did produce suggests that Gill's 'rare decorative and aesthetic compositions, and also his landscapes, are painted with meticulous detail without sacrificing the overall unified effect ...[his] landscapes and some of his interiors show that he was interested in the accurate rendering of light - a rare quality in Adelaide before 1900'.<sup>4</sup> These latter qualities are particularly evident in his watercolour Mouth of the River Murray of 1892. Other works by Gill include *Aboriginal Camp* of 1888 and *Noarlunga Headland* also of 1892.

**George Reynolds** (1856-1939) was appointed Artizan Master to the school, teaching with Gill from 1891 to 1903. One of Reynolds' watercolours is a study of the Exhibition Building (1888) on North Terrace, where the school had been housed since 1891 until it moved in July 1963 to a purpose-built campus at Stanley Street, North Adelaide. Reynolds was also particularly adept at printmaking, as can be seen in his copperplate etchings of a *Native encampment*, probably near Goolwa (1890s) and

*King William Street, Adelaide* (1900). Alice Hambidge (1869-1947) was one of three sisters who were students at the school during the 1890s. Alice worked mainly in watercolour, using a miniaturist technique overlaid with a stippled effect which softened and gave coherence to her compositions. *By the light of the candle* (1899) is a particularly fine example of her use of this technique.

**Marie Tuck** (1866-1947) was one of the many female members of the school's staff.<sup>5</sup> Prior to teaching at the school, Tuck had spent many years living and working in France where she produced many landscapes, portraits and scenes of daily life. Completely immersed in French culture, particularly that of Breton village life, Tuck reluctantly returned home to Adelaide at the outbreak of World War I. The two works by Marie Tuck, *Breton woman* and *Woman sitting at a table reading*, were both produced during her time in France and reflect her modernist approach. From 1919 to 1939, Tuck taught life drawing and painting at the School of Art where she 'insisted on nude models; her natural dignity and authority ensured that her request was accepted'.<sup>6</sup> Her teaching influenced the work of many students including Dora Chapman, David Dallwitz, John Dowie, Ivor Francis, Ivor Hele, Jacqueline Hick, Shirley Keene, Jeffrey Smart and Ruth Tuck. As sculptor John Dowie commented at her 1971 retrospective, she 'had the dancing, broken touch of a painter interested in light and atmosphere, Her palette was high-keyed and pure ... she ... taught us what an artist should be.'<sup>7</sup>

Another important female member of the school's staff was **Ethel Barringer** (1884-1925). She studied at the school with Gill and others as well as taking private classes with Rosa Fiveash, Helen and Millicent Hambidge (all former students of the school) and Hans Heysen before travelling overseas in 1912 for further study at Goldsmith's School, London. Here, she became expert in a variety of new media including etching, aquatint and enamelling. On return to Adelaide in 1921, she joined the teaching staff of the school under its Principal, Lawrence Hotham Howie.<sup>8</sup> Barringer's hand-coloured etching *Parliament House Adelaide* from the river was produced some time during the 1920s. Another etching by leading printmaker and

author Barbara Hanrahan, serves as a tribute to *Dear Miss Ethel Barringer* and as an acknowledgement of the particular balances that artists, especially women artists, have to manage between their private and professional lives. As Alison Carroll suggests 'the doll figure, with the crown of "Artist" in her hair is literally slit by the acrobat's tightrope between the joker in the foreground and the acrobat herself holding the banner 'Balancing Act' ... [Hanrahan] acknowledges this balance of her own life: the desire to remain 'safe' inside approving society, and the necessity of being an artist'.<sup>9</sup>

**Margaret Preston** (1875-1963) came to Adelaide after having been trained at art schools in both Sydney and Melbourne. In 1898 she was a student with Gill at the School of Design, Painting and Technical Arts, as SASA was then known. The following year she opened her own studio where she began teaching full time and painting (mostly still lifes) at weekends. The many and busy years that followed her time in Adelaide until her death in 1963 saw Preston travel, study and exhibit work both overseas and nationally. Her hand-coloured woodcut *Mosman Bay* was produced in Sydney in 1920 and is typical of her strongly modernistic approach which is particularly notable in her printmaking.

**John Goodchild** (1898-1980) emigrated with his family from London in 1913, enlisting in 1917 to serve with the Australian Imperial Forces. After World War I, Goodchild studied at SASA and in 1920 produced a series of pen and ink drawings of Adelaide. Following a further year of studies at the Central School of Arts and Crafts, London, he returned to Adelaide in 1929 and set up his own studio from which he 'began exhibiting watercolours with the (Royal) South Australian Society of Arts: he was to become their first president'.<sup>10</sup> From 1941 to 1945 he served as Principal of SASA. Biographer, Joyce Gibberd describes Goodchild as 'a small, compact figure, with a brisk and bustling gait,

... [he] had an eye like a hawk and a fist as steady as a rock'.<sup>11</sup> Gibberd also notes that Goodchild believed that 'accurate draughtsmanship was the basis of all great art'.<sup>12</sup> *Adelaide Railway Station* (1923) and *James Ashton Esq.* (1923) are particularly fine examples of his printmaking abilities. The subject of the latter print, James Ashton, was another flamboyant artist figure in Adelaide society best known for his seascapes. He opened his own Academy of Arts, in Victoria Square in 1896; was a long-serving (40 years) art teacher at Prince Alfred College and a regular exhibitor at the (Royal) South Australian Society of Arts exhibitions.

**Mary Packer Harris** (1891 – 1978) graduated from the Edinburgh School of Art in 1913, and subsequently taught art in Scotland. She arrived in Australia in 1921 and began teaching at the South Australian School of Arts and Crafts in 1922 and at the Girls Central Art School (GCAS) which was a sub-school within SASA. The GCAS was set up in 1932 to cater for the art education of girls, closing in 1953 with the advent of technical high schools. Harris also lectured in art history and appreciation at the Art Gallery of South Australia from 1937 to 1946 and was the editor of *The Forerunner* magazine, 'which contained works of art, poems and stories by many of today's well known artists such as Ruth Tuck, Ivor Francis, Jacqueline Hick, Margaret Bevan and Elizabeth Skottowe'.<sup>13</sup> As a teacher, Harris was 'one of the few at the South Australian School



Bookplate design by Lorraine Ellis, student at the Girls Central Art School, 1930s. From *The Forerunner* magazine, Vol III, October 1932, p 15.





The Director of Technical Art, Harry P Gill, with second year students training to be teachers in the Lecture Room, School of Design, Exhibition Building, North Terrace, 1905. Courtesy of the State Library of South Australia. SLSA: PRG 280/1/3/19.

of Arts and Crafts who provided her students with information about late-nineteenth and early-twentieth-century trends in overseas art ... [She] was not a modernist and was unconcerned by the philosophical differences between the numerous art movements. She accepted and promoted all art that could be considered inspiring and uplifting'.<sup>14</sup> In keeping with her Arts and Crafts training, Harris made art works in a variety of media: she was not only a painter but 'also made prints and produced printed fabrics, tapestry, stained glass (in the 1930s) and needlework'.<sup>15</sup> The selected prints include colour woodcuts, *Nocturne*, *Elder Gardens* (1926-27) and *The shadow on the glen* (c.1925) and a *Mary P. Harris Bookplate* lithograph from the 1930s and 1940s.

Well-known artist **Sir Ivor Hele** (1912-1993) began his art training at a very young age (aged 7) with James Ashton, followed by lessons at the South Australian School of Arts and Crafts.<sup>16</sup> Subsequent studies in Europe extended his prodigious talent. Prior to his appointment as official war artist during World War 2 and Korea, Hele taught night classes in life drawing and painting at SASA.

A prolific Archibald Portrait Prize winner during the 1950s, he once commented, 'Once I start a portrait I like to go straight through until it's finished. While I'm doing it I think it, dream it - I'm obsessed by that one thing ... the human face and the human form are always the greatest things to me'.<sup>17</sup> Hele's etching titled *The hurricane* (1927) and a *Sketch book page (seated man)* (1929), illustrate his extraordinary and precocious artistic abilities.

**Frederick Millward Grey** (1899-1957) first studied at the London Central School of Art and at the Royal Academy and Slade Schools from 1919 to 1923. Arriving in South Australia in 1923, he was appointed teacher of painting, drawing and commercial art at the privately run School of Fine Arts, North Adelaide, later becoming its director. From 1946 to 1956 he was Principal of the South Australian School of Art. Grey is probably best known for his travel posters: his pencil portrait of *Nora Heysen* (1930) and drypoint etching of *Jim, an Australian Boy* (c.1935) are reflective of his distinctive graphic style.

**Dorrit Black** (1891-1951) began her artistic career as a student and then

instructor at the Sydney Art School in 1915-23. While living in Sydney in the early 1930s Black 'established the Modern Art Centre with the deliberate aim of promoting the modernism she had studied with printmaker Claude Flight in London and cubists Andre Lhoté and Albert Gleizes in France'.<sup>18</sup> Exhibitions at the Centre included solo exhibitions by Grace Crowley, Ralph Balson and Roland Wakelin, an exhibition of Black's own work and several group exhibitions. On return to Adelaide in 1935, she taught part-time at SASA until her untimely death in 1951. As Catherine Speck observes, 'even though Black was only a part-time teacher of the Saturday morning classes, the presence of a modernist teacher was important when others in the Art School were mocking modernism'.<sup>19</sup> One of Black's students, artist Ruth Tuck saw her morning classes as a 'revelation': 'she taught us linocuts, she taught us how to compose a picture, about tonal arrangement, how to use a restricted palette. She was a dedicated teacher'.<sup>20</sup> Her boldly designed and amusingly titled linocut print *Leg action conductor* (1934) and associated *Study* (1934) clearly demonstrates her strong sense of design and significant abilities as a

printmaker. The watercolour study executed a decade later for *The Olive Plantation* also reveals the artist's strong structural style.

**David Dallwitz** (1914-2003) trained as an artist and art teacher at the South Australian School of Art from 1933 to 1937. He was prominently associated with the formation in 1942 of the South Australian branch of the Contemporary Art Society (CAS) serving as its first president. Throughout the 1940s, 50s and 60s, he taught art at various Technical High Schools around Adelaide as well as regularly exhibiting in group exhibitions of the RSASA and CAS. In 1964 he was appointed to the staff of SASA as lecturer in life drawing, art history and painting, retiring in 1974 to concentrate on his painting and music.<sup>21</sup> Night classes at SASA with Ivor Hele during the 1940s had led to the development of Dallwitz's distinctive painting, drawing and compositional style. 'Hele taught his students to observe planes and to use the juxtaposition of areas of warm and cool colour in order to define form ... the definition of form through planes appears as blocked areas of colour in his painting and as flat areas of tone in his prints and drawings'.<sup>22</sup> *Drawing class at Thebarton Tech* (1939), one of Dallwitz's early drawings, 'shows the artist rendering the subject in an almost Cubist fashion, the spatial relationships between the students and desks being interpreted as a series of planes'.<sup>23</sup> His charcoal, ink and brush study of *Two figures* (1953) is another example of his idiosyncratic style.

**Dora Chapman (Cant)** (1911-1995) won a scholarship to SASA and studied with Marie Tuck, Dorrit Black, Leslie Wilkie, Louis McCubbin and Ivor Hele from 1936 to 1941. Throughout her student life she was a regular exhibitor with RSASA, winning their Portrait Prize in 1941. During World War 2, Chapman joined the army, lecturing in the Education Section and organising exhibitions of art work by army personnel. After the war 'Chapman and the Sydney artist James Cant co-founded the Studio of Realist Art (SORA) in Sydney; she became its secretary, gave drawing lessons and established a library at SORA's premises and organised and participated in SORA exhibitions'.<sup>24</sup>

She married Cant in 1946 and in 1950 they went overseas, living in London and visiting France and Italy. On return to Australia they moved to Adelaide in 1956 where Chapman became a full time lecturer at SASA until her retirement in 1964, though she continued teaching part-time for a number of years thereafter. As a teacher, Chapman was highly regarded, although, as one former student has recalled, 'Mrs Cant was somewhat fearsome and particularly sharp in her assessments and observations ... Years later, I discovered that she was an exceptional draughtswoman and painter ... At the time, I was more aware of paintings by her husband, James Cant, though I never met him. Suffering multiple sclerosis, he was often waiting for her at the end of the day, in a car at the front of the Stanley Street building'.<sup>25</sup> Her portrait of fellow lecturer *Dave*

*Dallwitz* (c.1942), *Self portrait* (c.1940) and *(Head)* (1960) are all examples of her exceptional abilities as a draughtswoman and portraitist.

**Jeffrey Smart** (1921- ) studied at SASA with Ivor Hele from 1937-1941. He also undertook studio lessons with Dorrit Black whom he says, 'taught us to make pictures, to examine the bare bones of composition, the design, the composition was all important, the word that impressed me was "when you make a picture."<sup>26</sup> From 1948 to 1950, Smart travelled overseas for further study, including a period with Fernand Leger. In 1951 he moved to Sydney, where he worked as Art Critic for the *Daily Telegraph* (1952-1954) and as a teacher of life drawing (East Sydney Technical College, 1959). He has exhibited work throughout his long career: in 1999-2000, a major retrospective of his work was held at



Margaret Rose Preston, seen here in her studio in Adelaide, painting a still life, c. 1909. Courtesy of the State Library of South Australia. SLISA: PRG 280/1/6/327.



the Art Gallery of New South Wales. In 1963 Smart left Australia to live permanently in Italy. His pastel on brown paper drawing of a *Thin Boy* (1994), made a few years after he left art school, demonstrates his evocative drawing style.

**Douglas Roberts** (1919-1976) was a staff member of the South Australian School of Art during the 1960s, subsequently becoming Principal in 1964 until his death in 1976. He was a member of the group of artists that in 1942 broke away from the conservatism of the Royal South Australian Society of Arts to form the South Australian branch of the Contemporary Art Society. In her book on the *Adelaide Angries: South Australian Painting of the 1940s*, Jane Hylton refers to Roberts as "being among the youngest of the 'rebels' [and] ... in many ways the most outspoken and volatile ... and his art the most forceful."<sup>27</sup> His associates in this breakaway group included David Dallwitz, Ruth Tuck, Anton Riebe, Ivor Francis, Dorrit Black, Jacqueline Hick, and Max Harris. In the autumn of 1944 the avant-garde literary journal *Angry Penguins*, which was co-edited by Adelaide's Max Harris and Melbourne's John Reed, published the now-celebrated poems of the fictitious writer Ern Malley. Malley's poetry was perceived as indecent and as its publisher, Harris was subjected to an arduous court battle which he subsequently lost. In response to this event, Roberts, a regular contributor to the journal and close friend of Harris, produced a series of satirical drawings which caricatured the prudish minds of the Adelaide establishment who had prosecuted the case for indecency. Roberts' pen and ink drawing of *The Trial of Max Harris - 2. Nightmare* (c.1944) is a fine example of his acerbic commentary on this event. His colour linocut of *(Two faces)* (1945) is another example of Roberts' expressive style.

**Jacqueline Hick** (1919-2004) studied at the Girls' Central Art School from 1934 to 1937 followed by training as a teacher at Adelaide Teachers' College (1939-1940). From 1941 to 1945 she taught at SASA subsequently resigning to work full time as an artist. Her most influential teachers at SASA included Mary Packer Harris and John Goodchild, the latter teaching her a diversity of

printmaking techniques. In 1951, Hick 'took lessons in the use of oil glazes from Ivor Hele and subsequently used it almost in the manner of watercolour painting, particularly in her underwater bathers' paintings of the 1970s'.<sup>28</sup> According to Catherine Speck, Hick 'was in the vanguard of radical artists who challenged the conservatism of the era with the formation of the Contemporary Art Society in 1942, and one of the first Adelaide artists to produce etchings with a "conscience."<sup>29</sup> *Carnival* (1945) and *Poultry seller* (1948-1949) both show Hick's interest in the portrayal of human character as well as reflecting her lifelong

**John Baily** (1927- ) has been variously a painter, illustrator, teacher and art critic. A student at SASA, he was among the first group to graduate with a Diploma in Art Teaching in 1959. Subsequent to his SASA studies, he travelled on a Harkness Scholarship in both the US and Europe. Among the many positions Baily has occupied throughout his career is as Director of the Art Gallery of South Australia (1967-1975). His (*Abstract design*), a colour linocut made in 1951, came into the collection of the Art Gallery of South Australia as a bequest from South Australian artist and critic, Ivor Francis (1994).

**Karin Schepers** (1927-) was born in Cologne and came to Australia from West Germany in 1955 (with husband Udo Sellbach) as an accomplished printmaker. In 1960, both Schepers and Sellbach were appointed to SASA as lecturers in printmaking, particularly etching. As one commentator has noted, 'the Sellbach/Schepers studio developed a reputation as 'the pre-eminent training ground for printmakers in this country'.<sup>30</sup> Schepers' particular abilities to work in the printmaking medium was much admired by her students. As Barbara Hanrahan, who was one of her students wrote in her diary: 'It really is a privilege to watch and work alongside of Mrs S. who is very clever'.<sup>31</sup> Schepers' colour lithographs *Fruit still life* (n.d.) and *Street Scene, Cologne* (n.d.) were most likely produced prior to her arrival in Australia, while the etching *In the Forest of the Night* was made in 1962 at the height of her teaching at SASA.

**Franz Kempf** (1926-) was born in Melbourne in 1926. Subsequent to study in London and Perugia, and with Oscar Kokoschka, Kempf came to Adelaide (1963) where he became head of printmaking at SASA in 1969. 'While many of his works deal with secular subjects, political issues and the natural environment of South Australia, among his best-known works are oils and prints inspired by the spiritual traditions in Judaism'.<sup>32</sup> The drypoint *Winter* was made in 1958 in London several years prior to Kempf's appointment to SASA. Later prints and paintings see him explore more abstract themes and concepts.



Cover of a programme designed by Mary Packer Harris which lists speakers and their topics for a series of *Art Extension Lectures* series convened and presented by Harris at the Art Gallery of South Australia from March to October, 1935. SASA Archives.

interest in the performing arts.

**Jessamine Buxton** (1894-1966) taught at the South Australian School of Arts during the 1920s and 1930s. A staff photograph taken in 1926, lists her as a full-time staff member teaching still life painting and antique drawing. Buxton is also known to have designed stained-glass windows in Adelaide during the 1930s. [*The slide*] (c.1948) illustrates her skills as a designer and considerable abilities in linocut printmaking.

**Brian Seidel** (1928-) studied at SASA with Jeffrey Smart and Ivor Hele (1949-1953). Seidel has written that Smart was 'an inspirational teacher who encouraged me to follow through on my love of painting. He took me out painting landscapes and cityscapes'.<sup>33</sup> Hele too was 'an inspirational teacher and dedicated artist. A charismatic personality who gave me a solid grounding in portrait and figurative drawing and painting. Together they introduced me to the Australian paintings of Hans Heysen, Russell Drysdale and Arthur Streeton; as well as some European painters whom they admired, Paul Cezanne, Edgar Degas, Frank Bangwyn and Claude Monet. It was an important mix of influences'.<sup>34</sup> In 1964 Seidel was appointed Head of Printmaking at SASA until 1968 when he went to Melbourne where he set up the Victorian Print Workshop. In 1980, he resigned from teaching to work full time as an artist. Seidel's lithograph, *Wildfire* (1960s) is a very strong expressionist work in red and black.

**Udo Sellbach** (1927-2006) was born in Cologne, where he studied from 1947 to 1953. He came to Australia with Karen Schepers in 1955 and in 1960 was appointed lecturer in printmaking at SASA. Subsequent appointments were to the Royal Melbourne Institute of Technology (1965-1971) and the Canberra School of Art (1980s-1993). Sellbach was variously a member of the Print Council of Australia, a foundation member of the Australia Council's Visual Arts and Crafts Board (1973) and a member of the Tasmanian Arts Advisory Board. From 1971 to 1977, he served as Head of the School of Art at the Tasmanian College of Advanced Education. He died in Hobart in 2006. His colour lithograph, *Appearance* (n.d) was most likely made during his time on staff at SASA.

**Barbara Hanrahan** (1939-1991) began studies at the South Australian School of Art in 1957, gaining her Diploma in Art Teaching in 1960. Subsequent to her studies, she worked part-time with Udo Sellbach and Karin Schepers in the newly established Printmaking Department of the South Australian School of Art and at Western Teacher's College. In 1963, she left for England to study etching at London's Central School of Art, spending most of the next 20 years there, with spasmodic visits to Adelaide for exhibitions. In 1983, Hanrahan returned to Adelaide to

settle there permanently with partner Jo Steele. In the years that followed until her death in 1991, she held 22 solo shows both in Australia and overseas, many with the Bonython Gallery in Adelaide. For many, her work is seen as being sexually and socially confronting, but as Catherine Speck argues, it was this style of working that 'invigorated the Art School and art practice in Adelaide', particularly during the 1960s and 1970s.<sup>35</sup> The two woodcuts by Hanrahan, *Old woman with a shawl* (1962) and *Figure* (1962) were both produced in 1962 when she was working in the Printmaking Department of the South Australian School of Art.

***Above are just a few stories from the South Australian School of Art, which, like the Art Gallery of South Australia, has enjoyed a long and illustrious history as a significant contributor to the cultural life of this state and beyond. There are many more stories to be told.***

**Dr Jenny Aland  
Dr Pamela Zeplin**

**Event Curators, October 2010**

## NOTES

1. The Art Gallery of South Australia has several oil paintings by Charles Hill including *Georgetown, 1877*; *The Artist and his Family*, late 1860s; *The Proclamation of South Australia 1835*, c.1856-76; *Wreck of the Admella 1859*, 1860.
2. Professor Ian North, *Dates, Questions and the View from Mars: SASA 150th Anniversary Address*, delivered at the South Australian School of Art Gallery 11th October 2006.
3. Ibid p 2; The Royal College of Art was founded in 1837, and was known as the Government School of Design. It became the National Art Training School in 1853 and in 1896 received the name Royal College of Art. During the 19<sup>th</sup> century, it was often informally referred to as the South Kensington Schools; 'In 1877, Gill won a scholarship in open competition to continue at the School of South Kensington, which he held for five years and combined with teaching to support himself financially ... In these five years, he completed studies in elementary, ornamental and figure drawing, modelling and architecture, and together, these finally qualified him as a Certificated Master of the School of South Kensington'. Jenny Aland, 'Art and Design Education in South Australian Schools from the early 1880s to the 1920s: the influence of South Kensington and Harry Pelling Gill', Unpublished MEd Thesis, University of Canberra, 1992, p 54.
4. Fischer, Gerald Lyn, *'That the future might find its past : some notes on Harry Pelling Gill (1855-1916), art teacher, Curator of the Art Gallery of South Australia', artist [manuscript]*. Art Gallery of South Australia Library, 1982.
5. Elizabeth C Armstrong was the first female member of staff to be appointed to the school by Gill. She was also one of the longest serving members of staff, teaching (mostly painting) at the school from 1892 until her retirement 36 years later in 1928.
6. Ruth Tuck, on Marie Tuck (her aunt) for the Australian Dictionary of Bibliography Online Edition. From website: <http://adbonline.anu.edu.au/biogs/A120307b.htm> (Accessed 17/10/2010)
7. John Dowie in Marie Tuck, Australian Dictionary of Bibliography Online Edition. From website: <http://adbonline.anu.edu.au/biogs/A120307b.htm> (Accessed 17/10/2010)
8. Lawrence Hotham Howie was Principal of the South Australian School of Arts and Crafts from 1920 to 1941.
9. Alison Carroll, *Barbara Hanrahan: Printmaker*, Wakefield Press, 1986, p 14.
10. Joyce Gibberd on John Goodchild in the Australian Dictionary of Biography Online. From website <http://adbonline.anu.edu.au/biogs/A140332b.htm> (Accessed 23/9/2010)
11. Ibid.
12. Ibid.
13. Rachel Biven, 'Mary Packer Harris 1891-1978', Pamphlet written and researched by Rachel Biven with a personal note by Ivor Francis, Published by the Walkerville Town Council, 1986.

14. Jane Hylton, *Adelaide Angries: South Australian painting of the 1940s*, Art Gallery Board of South Australia, Adelaide, 1989, p 14.
15. Christopher Menz, on Mary Packer Harris, in the Dictionary of Australian Artists Online (DAAO). From website <http://www.daa0.org.au/main/read/3098> (Accessed 17/10/2010)
16. SASA Archives include a photograph of Hele that indicates he was a student at the School at age 13; "In the Minister of Education's annual report for the year 1957, the announcement was made of a name change. After 52 years as the South Australian School of Arts and Crafts it was proposed to change the name to 'South Australian School of Art'. The Minister's report also claimed that: The School is now becoming more of an institution for higher studies: much of the more elementary work which has hitherto been taught at the school is becoming less necessary with the expansion of art teaching". Neville Weston, 'The Professional Training of Artists in Australia, 1861-1963, with Special reference to the South Australian model'. Unpublished PhD Thesis, 1962, p 410.
17. Eric Riddler on Ivor Hele in Dictionary of Australian Artists OnLine (DAAO). From website: <http://www.daa0.org.au/main/read/7229> (Accessed 17/10/2010)
18. Hylton, p 15.
19. Neville Weston, 'The Professional Training of Artists in Australia, 1861-1963, with Special reference to the South Australian model'. Unpublished PhD Thesis, 1962, p 366.
20. Ruth Tuck quoted in Weston, p 366.
21. David Dallwitz was also a well known jazz musician having written some 700 compositions many of which have been recorded. His *Ern Malley Suite* is among the best known of his recorded albums.
22. Jane Hylton, *David Dallwitz*, Art Gallery Board of South Australia, 1994, p 6.
23. Hylton, Ibid.
24. Joan Kerr on Dora Chapman, Dictionary of Australian Artists Online. From website: DAAO <http://www.daa0.org.au/main/read/1544> (Accessed 21/10/2010)
25. Hendrik Kolenberg in SASA Staff Snapshots, University of South Australia website: <http://www.unisa.edu.au/artarchitecturedesign/about/hendrikkolenberg.asp> (Accessed 17/9/2010)
26. Jeffrey Smart, *Not Quite Straight: A memoir*, William Heinemann, Port Melbourne, 1996, p. 57.
27. Hylton, 1989, p 26.
28. Paula Furby on Jacqueline Hick, in Dictionary of Australian Artists Online. From website: <http://www.daa0.org.au/main/read/3226> (Accessed 12/9/2010)
29. Catherine Speck, 'Significant Women Artists at the South Australian School of Art', A Faculty of Art, Architecture and Design lecture, initiated by the University of South Australia Museum, 27 February 1997.
30. James Mollison, 'Printmaking in Australia', *Art and Australia*, vol. 1. No. 4. 1964, p 232.
31. Barbara Hanrahan, 'Diary', July 5, 1960, microfiche file, Art Gallery of South Australia Library.
32. Franz Kempf, from Adelaide Jewish Museum website: <http://www.adelaidejewishmuseum.org/history/peopleinthearts.htm> (Accessed 20/10/2010)
33. Brian Seidel from his website: <http://www.brianseidel.com.au/html/introduction.html> (Accessed 5/8/2010)
34. Ibid.
35. Speck, 1997, p 2.



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Studio portrait of Sir Ivor Hele. This photograph is pasted onto an A4 sheet of paper which has a hand-written note by SASA Principal Allan Sierp, which says 'Ivor Hele when a student at the School'. The back of the photograph says "Ivor Hele, aged 13'. SASA Archives.

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