

<b>630/6</b>
Original: 1995
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# ART

(Year 12 E630)

## *Advice Notes for Art History*

## **Year 12 Art Syllabus**

### **Advice Notes for Section 111 Art History**

The following advice notes provide information detailing the study requirements for History of Art themes.

Students are required to study both Australian and International Art.

#### **Australian Art**

Students are required to select ONE of the following themes for study:

- i) The Heidelberg School and its Precursors
- ii) Australian Art 1930 - 1960
- iii) Australian Art Since 1960
- iv) Western Australian Art and Design

#### **International Art**

Students are required to select ONE of the following themes for study:

- i) Art and Social Comment in the 19th Century
- ii) Data and Surrealism
- iii) Pop Art
- iv) Art, Technology and Utopia
- v) Impressionism and its Context
- vi) Modern Design

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# **The Heidelberg School and its Precursors 1860 - 1900**

## **(1) Rationale**

The modern history of Australian art can be divided into three major areas; Colonial, Regional and Modernist. Of these, the second is especially important as a reflection of the way that Australian society and culture re-defined itself in the late nineteenth century.

The study of this period of Australian art has always had a popular appeal for students because of the themes developed, the subjects portrayed and the representational style of the artists. It is also deeply rooted in some of the ideas which are instrumental in developing a sense of individual and national identity and which may have a contemporary relevance. It provides for students a sense of the impact of the natural environment and an understanding of the importance of art on Australian culture and society.

In addition there are many resources available which are accessible at first hand through local collections and galleries as well as an abundance of published material.

## **(2) Description**

This unit examines the study of Australian painting from 1860 to 1900 with particular emphasis on "The Heidelberg School" but inclusive of the precursors of this group. The course includes the work of significant artists such as Sir Arthur Streeton, Tom Roberts and Frederick McCubbin and looks at the various locations and places from which they worked.

The study also provides a context for the social and cultural forces that were evident and describes how they were represented in the artworks produced.

The major focus of the theme is the importance of the natural landscape in providing the content for much of the art produced but with some acknowledgement of other subjects.

Some reference to the place of women and their role as artists is included.

## **(3) Key Content Points**

- (i) The Precursors
  - The pre-eminence of landscape
  - European artists response to a new country - The Romantic landscape
- (ii) Naturalism and urban experience
  - specific locations - Box Hill, Mentone, Coogee, Sydney Harbour etc. - the study of nature (the pastoral and lyric landscape)
  - the city - urban roots of the artists and their training
  - Australian Impressionism; atmosphere and light, tone and value
- (iii) Nationalism
  - the dignity of labour, mateship and egalitarianism
  - the artist as hero / rebel
  - the emergence of a national style
  - the literary context and history painting

- (iv) Australian "myths"
  - the "Heidelberg School"
  - the relationship of bush and city
  - the new world (paradise or prison)
  - the place of women, others (outsiders)
  
- (v) Subjects , Exhibitions and Techniques
  - differences in techniques and subject matter (eg. the bush and the city - landscapes of labour, recreation, habitation and "tamed")
  - landscape, the narrative and epic; portraiture and genre
  - The 9 x 5 Exhibition
  - "on the spot" sketches and studios
  
- (vi) Influences
  - the influence of Paris and London - English genre painting, plein air and comparisons with French Impressionism
  - travel, study and scholarships
  
- (4) Key Artists/Movements/Schools**

Tom Roberts, Frederick McCubbin, Charles Conder, Arthur Streeton, Jane Sutherland, David Davies, Clara Southern, Eugene Von Guerard, Louis Buvelot, Conrad Martens.

## (5) References and Resources

The following have been identified as useful for reference and research related to the theme.

It should be noted that a number of these references are not currently in print and may not be readily obtainable. They are nevertheless listed here as they should be available through the State Library Service and other reference libraries such as TAFE, the tertiary institutions and some public libraries. Out of print references can be identified by the notation o.p. at the end of the reference.

Copyright laws should be checked with regard to photocopying out of print reference material for educational purposes.

Astbury, L. *City Bushmen - The Heidelberg School and the Rural Mythology*, Oxford University Press (OUP), Melb., 1985. ISBN 0 1955 4501 X

Astbury, L. *Sunlight and Shadow*, Bay Books, Syd., 1989. ISBN 1 8625 6295 4

Boer, O. *Tom Roberts.. The Man and His Art*, Heidelberg Publishing Company, Syd., 1978. ISBN 0 9595 6912 X o.p.

Boer, O *Frederick McCubbin.. The Man and His Art*, Heidelberg Publishing, Sydney

Boer, O *Charles Conder.. The Man and His Art*, Heidelberg Publishing Company, Sydney

Boer, O. *Arthur Streeton.. The Man and His Art*, Heidelberg Publishing Company, Syd., 198 1. ISBN 0 9595 69103 o.p.

Bonyhady, T. *Images in Opposition -Australian Landscape Painting 1801 - 1890*, OUP, Melb., 1985. ISBN 0 1955 4502 8

Bonyhady, T. *The Colonial Images -Australian Painting 1800 - 1880*, Ellsyd Press, Syd., 1987. ISBN 0 9492 9025 4

Burke, J. *Australian Women Artists 1840-1940*, Penguin, Melb., 1980. ISBN 0 9091 0429 8

Burn, I. *Dialogue: Writings in Art History*, Allen and Unwin, Sydney, 1993

Conder, C. *The Man and His Art*, Heidelberg Publishing Co., Syd., 1983. o.p.

McCubbin, F. *The Man and His Art*, Heidelberg Publishing Co., Syd., 1983. o.p.

Clark, J. & Whitelaw, B. *Golden Summers -Heidelberg and Beyond* (exhibition catalogue),

International Cultural Corporation of Australia Ltd, Melb., 1985. o.p. (available at AGWA bookshop) ISBN 0 6420 8182 4

Dutton, G. *Arthur Streeton 1867 - 1943*, (Famous Australian Artists), Oz Pub, Brisb., 1988. o.p.

Dutton, G. *Charles Conder*, (Famous Australian Artists), Transworld, Syd., 1989. ISBN 1 8632 5010 7

Dutton, G. *Frederick McCubbin*, (Famous Australian Artists), Oz Pub, Brisb., 1987, 1988. o.p.

Dutton, G. *Tom Roberts*, (Famous Australian Artists), Oz Pub, Brisb., 1988. o.p.

Galbally, A. *Arthur Streeton*, Lansdowne Australian Art Library, 1979. o.p.

Galbally, A. *Frederick McCubbin*, Random Century, Syd., 198 1. ISBN 0 0913 7520 3

Gleeson, J. *Australian Painters: Colonial 1788 - 1880; Impressionists 1881 - 1930*, Lansdowne Press, Syd., 1976. ISBN 0 7018 0731 8 o.p.

Gleeson, J. *Impressionist Painters 1881 - 1930*, Lansdowne Press, Syd., 197 1. o.p.

Gleeson, J. *Masterpieces of Australian Painting*, Lansdowne Press, Syd., 1969. o.p.

*Great Australian Paintings*, Lansdowne Press, Syd., 1982. ISBN 0 7018 1608 2 o.p.

Hansen, D. *The Face of Australia*, Child & Assoc., Syd., 1988. ISBN 0 8677 7181 X

- Hoffert, B. et al. *Art in Diversity -Studies in the History of Art*, Longman Cheshire, Melb., 1988. ISBN 0 5828 7268 5
- Hughes, R. *The Art of Australia*, Penguin, Melb., 1966. ISBN 0 1402 0935 2
- McCaughey, P. & Manton, J. *Australian Painters of the Heidelberg School -The Jack Manton Collection*, OUP, 1979. o.p.
- Mackenzie, A. *Walter Withers*, (Famous Aust. Artists), Transworld, Syd., 1989.
- Pearce, B. *A Century of Australian Landscape: Mood and Moment*, Beagle Press, Syd., 1983. ISBN 0 9594 2092 4 o.p.
- Richardson, D. *Art in Australia*, Longman Cheshire Pty Ltd, Melb., 1988. ISBN 0 5828 7304 5
- Smith, B. *Place, Taste and Tradition*, 2nd ed., OUP, Melb., 1988. ISBN 0 1955 49074
- Spate, V. *Tom Roberts*, Lansdowne Press, Syd., 1972. o.p.
- Splatt, W. & Bryce, S. *Australian Landscape Painting*, Viking O'Neil, Ringwood, Victoria, 1989. ISBN 0 6709 0064 8
- Splatt, W. & Bryce, S. *Australian Impressionist Painters. A pictorial history of the Heidelberg School*, Curry O'Neil Pty Ltd, Windsor, Victoria, 1981. ISBN 0 8590 2152 1 o.p.
- Splatt, W. & Burton, B. *A Treasury of Australian Landscape Painting*, Viking O'Neil, Ringwood, Victoria, 1987. ISBN 0 6709 0020 6
- Splatt, W. & McLellan, D. *The Heidelberg School. The Golden Summer of Australian Painting*, Viking O'Neil, Ringwood, Victoria, 1988. ISBN 0 6709 0061 3
- Thomas, D. (ed.) *Creating Australia - 200 years of Art 1788-1988*, Australian Bicentennial Authority, Art Gallery of SA, 1988. ISBN 0 6421 3433 2
- Thomas, D. *Outlines of Australian Art.. the Joseph Brown collection, expanded edition*, MacMillan, Melb., 1989. ISBN 0 7329 0020 4
- Thomas, L. *200 Years of Australian Painting*, Bay Books, Syd., 1977. ISBN 0 8583 5005 X
- Williams, D. *In Our Own Image -The Story of Australian Art 1788 - 1989*, McGraw-Hill, Syd., 1989. ISBN 0 0745 2693 6
- Gleeson, J., *Australian Painters Colonial, Impressionist, Modern*, Lansdowne Press.
- Splatt, W., and McLellan, D., *The Heidelberg School*, Lloyd O'Neil.

### **Book series**

*Arthur Streeton - The Man and His Art*

*Tom Roberts - The Man and His Art*

*Frederick McCubbin - The Man and His Art*

*Charles Conder - The Man and His Art*

All by Boer, O., Kern, A., Bennett, K., and Botton, J., Heidelberg Publishing Company, Sydney.

## Audio Visual

### Video

From the *Australian Eye* series:

*The Australian Impressionists 1888 - 1896*

Includes Conder, Roberts, Streeon, Davies, McCubbin.

Film Australia, 1979 (49 minutes)

*Four Colonial Painters 1832 - 1887*

Includes Glover, Duterrau, von Guérard, Piquenit.

Film Australia, 1979

\* *The Rough and the Smooth*

Contrasts Roberts and Conder

Available from Video Classroom, Richmond, Victoria, 1983

\* *Golden Summers.. The Heidelberg School*

National Gallery of Victoria

### Other

\* *Women in Australian History: Art, ETC* Ed. Dept of SA, Adelaide, 1984 (slides)

\* *A History of Australian Art: Unit 2 -Nationalism to Modernism*, Educational Media Australia, Melb., 1981 (44 slides, 1 audio cassette, notes)

\* *Painting Australia: Selected Landscapes(1866-1980)from the National Gallery of Victoria*  
- *Melbourne*, National Gallery of Victoria, 1988 (12 study prints colour).

\* *Golden Summers*, Topliss, H., Ministry of Education, Perth, 1986 (2 audio cassettes).

**Note** \* Not available at the State, public, tertiary, college or TAFE libraries.

# **Australian Art 1930 - 1960**

## **Emerging Modernism**

### **(1) Rationale**

This period includes two important movements in Australian art. The development of styles based on artists' encounters with abstract, expressionist and surrealist ideas and the parallel development of social realism based on the experience of the Depression and consequent social and political change. While each movement embraced overseas trends and influences they did so in the context of local idioms by which they were able to construct unique variations of style.

The study of the art of this period should be of interest to students because of the manner in which a new vision about the nature and idea of Australia was forged by artists. Students should be encouraged to investigate how the art of this period attempted to identify the "essential" Australia through the adaptation of overseas styles, the use of symbols from the environment and the use of stories and myth to elaborate this vision.

In addition, reference to the adoption of Aboriginal styles and motif as well as its re-appraisal as an aesthetic force by some artists will be explored.

Students may be interested to discover how much of the iconography and symbolism of the period has been incorporated into popular imagery.

Many of the artists of the period are represented widely in galleries and libraries and should be highly accessible for study.

### **(2) Description**

This unit will examine the development of art in Australia from 1930 until 1960, indicative of the emergence of Modernism between the wars. The course includes the work of significant artists such as Sidney Nolan, John Perceval, Albert Tucker and Arthur Boyd as representative of the new expressionist tendencies as well as artists whose stance embraced social realism and included artists such as Noel Counihan, Josl Bergner and Robert Dickerson. In addition, reference should be made to artists who made important contributions in individual or particular ways such as William Dobell, Margaret Preston and Russell Drysdale.

The unit will develop understanding by describing seminal events and exhibitions of the time such as the Anti - Fascist exhibition, the Angry Penguins Affair, the Dobell case and the development of the Contemporary Arts Society. Reference should also be made to the Antipodean Group and Non - Objective Art.

The role of women artists of this period should also be discussed. Artists such as Grace Crowley, The Proctor, Grace Cossington - Smith, Elise Blumann, Kate O'Connor, and Margaret Preston should be considered in regard to their role in the development of Australian art at this time and to the dominant position of male artists.

In addition, the role of Aboriginal art should be considered especially in regard to the effect of Aboriginal iconography on the work of Preston, Boyd, Bergner, Nolan and Drysdale.

### **(3) Key Content Points**

#### **(i) The Environment**

- The elemental landscape; isolation and distance (the Outback, the Dead Heart, the Never Never)
- the imposition of the mythical and the visionary on the landscape
- the demise of Arcadia and Romantic idealism
- national identity (originality) - the universal and the regional (provincial)

#### **(ii) The Centres**

- Melbourne in the 1940s; the avant garde and intellectuals, the CAS and Herald Exhibition, the Angry Penguins; the rise of figurative expressionism and a "national" school
- The emergence of Sydney in the 1950s and the rise of modern abstraction; looking outwards to the world

#### **(iii) The Artists**

- emergence of significant women artists
- Drysdale and the "real" Australia; *people* in the landscape
- Nolan and Boyd; use of narrative of history, myths and legend and religious subjects; the place of *humans* in the landscape and folklore
- the urban response; John Brack, Clifton Pugh, Robert Dickerson
- The abstractionists; John Olsen, John Passmore and Ian Fairweather
- Dobell and the Archibald Prize

#### **(iv) The impact of Aboriginal art**

- Aboriginal art as a decorative device (Preston, Winthrop Hall at UWA) - Aboriginal art as an aesthetic force (Drysdale, Nolan and Boyd)

#### **(v) Overseas influences**

- influences of art from Europe, exhibitions, reproductions, migrants
- the effect of social and political unrest in Europe
- Freud, Surrealism and Expressionism

### **(4) Key Artists/Movements/Schools**

Sidney Nolan, Albert Tucker, Russell Drysdale

Noel Counihan, Josl Bergner, Arthur Boyd

Margaret Preston, Grace Cossington - Smith

Grace Crowley, The Procter, Elise Blumann

### **(5) References and Resources**

The following have been identified as useful for reference and research related to the theme.

It should be noted that a number of these references are not currently in print and may not be readily obtainable. They are nevertheless listed here as they should be available through the State Library Service and other reference libraries such as TAFE, the tertiary institutions and some public libraries.

Copyright laws should be checked with regard to photocopying out of print reference material for educational purposes.

### **General reading**

- Bond, A. Editor and Curator, *The Australian Bicentennial Perspecta*, Art Gallery of NSW., Syd., 1987.
- Burke, J. *Australian Women Artists*, Greenhouse, Vic., 1988.
- Gleeson, J. *Modern Painters 1931 -1970*, Lansdowne, Melb., 1971.
- Gooding, J. *Western Australia Art and Artist 1900-1950*, AGWA, 1989.
- Haese, R. *Rebels and Precursors*, Allen Lane, Ringwood, Vic., 1981 ISBN 0 1401 0634 0
- Hughes, R. *The Art of Australia*, Penguin, Melb., 1966. ISBN 0 1402 0935 2
- Scott, J. *Landscapes of Western Australia*, Aeolian Press, WA, 1986. ISBN 0 8642 2043 X
- Smith, B. *Australian Art and architecture*, OUP, 1980.
- Smith, B. *History of Australian Painting*, OUP, 1988.
- Smith, B. *Australian Painting 1788 - 1970*, OUP, Melb., 1971.
- Smith, B. *Place, Taste and Tradition*, 2nd ed., OUP, Melb., 1988. ISBN 01955 4907 4
- Richardson, D *Art in Australia*, Longman Cheshire Pty Ltd, Melb., 1988. ISBN 0 5828 7304 5
- Thomas, D. (ed.) *Creating Australia - 200 years of Art 1788-1988*, Australian Bicentennial Authority, Art Gallery of SA, 1988. ISBN 0 6421 3433 2
- Williams, D. *In Our Own Image -The Story of Australian Art 1788 - 1989*,(2nd. ed.), McGraw-Hill. Syd., 1989. ISBN 0 0745 2693 6 Gallery books
- Art Gallery of New South Wales, 1976.
- Travelling Art Exhibition Service - Aspects - Aspects of Australian Art Catalogue.
- Art Gallery of WA 1989. *Australian Painting Since 1940*.
- Angry Penguins, *Exhibition Retrospective Booklet*, Art Gallery of NSW.

### **Suggested references**

Charles Blackman

Mathew, R. *Charles Blackman*, Georgian House, Melb., 1965.

Shapcott, T. *Focus on Charles Blackman*, University of Queensland Press, 1967.

Shapcott, T. *The Art of Charles Blackman*, Andre Deutsch, London, 1989.

Arthur Boyd

Phillipp, F. *Arthur Boyd*, Thames & Hudson, London, 1967.

Hoff, U. *The Art of Arthur Boyd*, Deutsch, London, 1986. ISBN 0 2339 9824 0

Dobrez, P. & Herbs, P. *The Art of the Boys*, Bay Books, Sydney/London.

John Brack

Hoff, U. *John Brack*, Art and Australia, Vol. 2, no 4,1965.

Lindsay, R. *John Brack - Retrospective Exhibition 1989*, National Gallery, available AGWA,

Victoria.

Miller, R. *John Brack*, Lansdowne, Melbourne, 1971.

Elise Blumann

Bromfield, D. *Elise Blumann.. Paintings and Drawings 1918-1950*, Catalogue, AGWA,1984.

- Polizzotto, C. *Approaching Elise*, Fremantle Arts Centre Press, 1988.
- Grace Cossington-Smith
- Gleeson, J. *Australian Painters*, Lansdowne, Australian Art Library, 1976.
- James, B. *Grace Cossington-Smith*, Craftsman House, Syd., 1990.
- Thomas, D. *Grace Cossington-Smith*, catalogue, Syd., 1973,
- Noel Counihan
- Smith, R. *Noel Counihan prints 1931-1981*, catalogue raisonne, Hale and Iremonger, Syd., 1981. ISBN 0 9080 9480 9
- McKenzie, J. *Noel Counihan*, Kangaroo Press, 1986.
- Dimmack, M. *Noel Counihan*, Melb. University Press, Melb., 1974.
- William Dobell
- Gleeson, J. *William Dobell*, James Angus & Robertson, 1981.
- Russell Drysdale
- Klepac, L. *The Life and Work of Russell Drysdale*, Bay Books, Syd., 1983.
- Ian Fairweather
- Bail, M. *Ian Fairweather*, Bay Books, Syd., 1981. ISBN 0 8583 5500 0
- Guy Grey-Smith
- Guy Grey-Smith Retrospective Exhibition*, catalogue, AGWA, 1976
- Pearce, B. *Guy Grey-Smith.. Artist in Isolation*, Art and Australia, Vol. 15, no. 1, 1977.
- Joy Hester
- Burke, J. *Joy Hester*, Greenhouse, Vic., 1989.
- Keith Looby
- McQueen, H. *Suburbs of the Sacred*, Penguin Books, Aust., 1988. ISBN 014010457 7
- Sidney Nolan
- Lynn, E. *Sidney Nolan - Australia*, Bay Books, Syd.
- Clark, J. *Nolan Landscapes & Legends*, essay by Patrick McCaughey, ICCA, Syd., 1987.
- John Olsen
- Olsen, J. *My Complete Graphics, 1957-1979*, Gryphon Books, South Melb., 1980.
- Olsen, J. *Land Beyond Time*.
- Salute to five bells, John Olsen's Opera House*, journal, Angus & Robertson, Syd., 1973.
- Lloyd Rees
- Free, R. *Lloyd Rees*, Lansdowne, Aust., 1972.
- Lynn, E. *The Australian Landscape and its Artists*, Bay Books, Syd, 1977. ISBN 0 8583 5143 9
- Albert Tucker
- Mollison, J. & Bonham, N. *Albert Tucker*, McMillan, 1982.
- Uhl, C. *Albert Tucker*, Lansdowne, 1969
- Fred Williams
- McCaughey, P. *Fred Williams 1927-1982*, Revised, Bay Books, Syd., 1987. ISBN 0 8583 5455 1
- Mollison, J. *Fred Williams: a souvenir book of the artist's work in the Australian National Gallery*, Aust. Nat. Gall., 1987. ISBN 0 6420 8151 4

Films & videos  
Australian Eye Series No's 4, 5, 6, 7.  
Videos on one artist  
Archival Series

Australia Film Institute  
49 Eastern Road  
SOUTH MELBOURNE VIC. 3025

Grace Crowley  
Russell Drysdale  
Albert Tucker  
Brett Whiteley

Note\* Not available at State Library, Public Libraries, Tertiary Libraries, College Libraries or TAFE Libraries.

## **Australian Art Since 1960**

### **(1) Rationale**

The way that contemporary Australian artists describe the world provides valuable insights into life in Australia in the late twentieth century. In particular, the way that artists have addressed the issues of being Australian is an important part of how we view ourselves.

During the period of post war economic boom Australians felt the impact of American culture and power through mass communications and marketing. In addition, the effect of a more open and diverse society since that time has created shifts in Australian identity which are presently evident in our community.

As well as the wide range of information in books, catalogues and films, students should be encouraged to seek out contemporary Australian art and craft in local collections.

### **(2) Description**

This unit will introduce students to the art of the past thirty years in Australia, with particular reference to the work of some local artists and craftworkers.

The major focus of the study will be the way in which ideas and artistic styles have reached Australia and the ways in which they have been modified to suit local conditions.

Students who undertake this option will be required to understand the influence and reception of international modernism and American post war art that developed in Australia after 1960. The work of American Abstract Expressionist and Pop artists should be contrasted with Australian artists working with similar styles. The manner in which these ideas were grafted onto the Australian landscape tradition by artists such as Fred Williams, John Olsen, Brett Whitely and Howard Taylor will be explored.

Students should also be aware of the successive emergence of divergent styles and practices by artists such as Imants Tillers and Mike Parr who in recent years have challenged the role of the artist and the nature of art itself. Students should also be aware of the contribution of women and other groups in making a contribution to these changing attitudes through the appropriation of subject matter and techniques. In addition some reference to the re-emergence of the crafts and their importance to changing practices should be considered.

### **(3) Key Content Points**

- (i) Changing Perspectives
  - British Pop and the emerging American influence
  - Australian Pop, (Colin Lanceley and the Annandale Imitation Realists) the impact of visiting exhibitions and critics
  - Realist art of Jeffrey Smart
  - Abstract Expressionism and field painting
  - the debate over Regionalism versus Internationalism - e.g. "Blue Poles" controversy
- (ii) The Landscape Tradition
  - Re- conceiving the landscape: Fred Williams
  - Abstract Expressionism and John Olsen: The "You Beaut" landscapes
  - Howard Taylor, Guy Grey - Smith, Brian Blanchflower, and the re-vitalisation of Western Australian landscape painting
- (iii) Entering the International Arena
  - Ian Bum: Conceptual artist in New York and London
  - Mike Parr: Performance art on an International stage
  - Imants Tillers: How art arrives in Australia and is exported again
- (iv) Cultural change
  - Male dominance in the national and international art scene of the sixties
  - Feminist perspectives in the work of Jenny Watson, Julie Brown-Rrap and Miriam Stannage
  - Multi - culturalism and the arts: working at the margins; the political art of Juan Davila; the emergence of Aboriginal artists, e.g Gordon Bennett, Trevor Nickolls
- (v) The Crafts
  - The changing role and revival of the crafts (the hand made object) - Internationalism, overseas influences and new technologies

### **(4) Key Artists/Movements/Schools**

John Olsen, Fred Williams, Guy Grey-Smith, Robert Juniper, Mike Parr, Imants Tillers, Julie Brown-Rrap, Brett Whiteley, Marea Gazzard, Joan Campbell, Juan Davila, Gordon Bennett, Brian Blanchflower.

## (5) References and Resources

The following have been identified as useful for reference and research related to the theme.

It should be noted that a number of these references are not currently in print and may not be readily obtainable. They are nevertheless listed here as they should be available through the State Library Service and other reference libraries such as TAFE, the tertiary institutions and some public libraries. Copyright laws should be checked with regard to photocopying out of print reference material for educational purposes.

### General reading

Bond, A. Editor and Curator. *The Australian Bicentennial Perspectives*, Art Gallery of NSW, Syd., 1987.

Burke, J., *Field of Vision*, Penguin, Melbourne, 1990, ISBN 0-670-83586-2

Gleeson, J. *Modern Painters 1931-1970*, Lansdowne, Melb., 1971.

Haese, R. *Rebels and Precursors*, Allen Lane, Ringwood, Vic., 1981. ISBN 014010634 0

Hughes, R. *The Art of Australia*, Penguin, Melb., 1966. ISBN 0 1402 0935 2

*Recent Australian Painting A Survey 1970-1983*, Board of the Art Gallery of SA. ISBN 0 7243 6376

Richardson, D *Art in Australia*, Longman Cheshire Pty Ltd, Melb., 1988. ISBN 0 5828 7304 5

Scott, J. *Landscapes of Western Australia*, Aeolian Press, WA, 1986. ISBN 0 8642 2043 X

Smith, B. *Australian Painting 1788 - 1970*, OUP, Melb., 1971.

Snell, T., *Statements: Brian Blanchflower*, Curtin University, Perth, 1991 (video)

Thomas, D. (ed.) *Creating Australia - 200 years of Art 1788-1988*, Australian Bicentennial Authority, Art Gallery of SA, 1988. ISBN 0 6421 3433 2

Williams, D. *In Our Image - The Story of Australian Art 1788-1989*, (2nd. ed.), McGraw-Hill Book Company, Syd., 1990. ISBN 0 0745 2693 6

### Suggested references

Brian Blanchflower

Adams, B. *Recent Paintings by Brian Blanchflower*, catalogue intro., Art Gallery of WA, Perth, 1985.

Blanchflower, B. *Leedermeg*, Parameters Publications, Perth, 1979.

Bond, A. *Twelve Australian Painters*, Art Gallery of WA, Perth, 1983. ISBN 0 7244 6804 8

Bromfield, D. *Brian Blanchflower works 1961-1989*, Department of Fine Arts, UWA, Nedlands, 1989.

Peter Booth

Booth, P. *Works on Paper 1963-1985*, University Gallery, University of Melb., Parkville.\*

Julie Brown-Rrap

Brown-Rrap, J. & Stern, L. 'Stepping in', *Art & Text* 29, June-August 1988.

Juan Davila

Fonn-Image-Sign, catalogue, Art Gallery of WA, 1984.

Richard, N. *The Mechanism of Illusion in Davila*, Torlano Galleries, Melb.\*

Taylor, P. (ed.), *Hysterical Tears: Juan Davila*, Greenhouse, 1985.

Guy Grey-Smith

*Guy Grey-Smith Retrospective Exhibition*, catalogue, AGWA, 1976.

Pearce, B. *Guy Grey-Smith.. Artist in Isolation*, *Art and Australia*, Vol. 15, No. 1, 1977.

Colin Lanceley

Hughes, R. *Colin Lanceley*, Craftsman House Press, 1987. ISBN 0 94713103 5

Keith Looby

McQueen, H. *Suburbs of the Sacred*, Penguin Books, Aust., 1988. ISBN 014010457 7

Jon Molvig

Churcher, B. *Molvig The Lost Antipodean*, Allen Lane, Penguin Books, Ringwood, 1984.

Thomas, B. *Jon Molvig*, catalogue, Newcastle Regional Art Gallery, 1978.

John Olsen

Olsen, J. *My Complete Graphics, 1957-1979*, Gryphon Books, South Melb., 1980.

*Salute to Five Bells, John Olsen's Opera House*, journal, Angus & Robertson, Syd., 1973.

Mike Parr

Cramer, S. *Inhibodress 1970 -1972*, Institute of Modern Art, Brisb., 1989 (This was at PICA, James St Mall, Perth, in 1990 so may possibly be purchased there).\*

*Contemporary Australian Art to China 1988-89*, Darling Downs Institute of Advanced Education, Toowoomba, 1988.

Holmes, J. *Portage*, Univ. of Tasmania, courtesy Roslyn Oxley Gall., Syd., 1985.

Kaldor, John, Thomas, D. & Fienberg, J., *An Australian Accent: Three Artists: Mike Parr, Imants Tillers, Ken Unsworth*, John Kaidor Art Project 7, P.S. I N.Y., 1984.

Murphy, B. *In the Wings of the Oedipal Theatre Party*, The Photographic Winter, Eyeline, Babel/Nuremberg, 1985.

*Presence & Absence*, Art Gallery of WA, 1983. ISBN 0 7244 6764 5

Venice Biennale 1980: *Australian art from 1968-1980*, introduction by Elwyn Lynn, Visual Arts Board, Australia Council, Syd., 1980.\*

Jeffrey Smart

De Groen, G. *Where the Light Must Rule*, Art and Australia, Vol. 19, no. 2, 198 1.

Howard Taylor

Bromfield, D. *Among the Souvenirs.. Western Australian Art in the Eighties*, catalogue, Centre for Fine Arts, UWA, 1987.

Dufour, G. *Howard Taylor: Sculpture, Paintings, Drawings 1942-1984*, catalogue, Art Gallery of WA, 1985. ISBN 0 7244 69001

Tony Tuckson

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Tony Tuckson/Daniel Thomas, Renee Fre, Geoffrey Legge Craftsman House 1989. ISBN 0 9471 3122 1  
*Tuckson (video)* & transcript VHS 30 mins Curtis Levy Productions, 115 Birchgrove Road, Birchgrove NSW 2041 Tel (02) 810 2138 Fax (02) 8181206

Peter Tyndall

Hansford, P. *Peter Tyndall, Dagger Definitions*, Greenhouse Publications, 1987.

Brett Whiteley

McGrath, S. *Brett Whiteley*, Bay Books, Syd., 1979. ISBN 0 8583 5286 9

McGrath, S. *Sydney Harbour - Paintings from 1794*, Jacaranda Press, 1979.

Fred Williams

McCaughey, P. *Fred Williams 1927-1982*, Bay Books, Syd., 1980.

Mollison, J. *Fred Williams: A Souvenir Book of the Artist's Work in the Australian National Gallery*, Aust. Nat. Gall., 1987. ISBN 0 6420 81514

## Western Australian Art and Design

### (1) Rationale

Knowledge of our cultural heritage provides a sense of place. Western Australia has a rich and interesting visual culture which surrounds us and enriches our lives. Investigation of the physical, social and artistic environment contribute to a confident sense of identity leading to cultural and economic benefits and neglect of our heritage leads to a loss of that sense of place which comes with pride in belonging.

There are many issues which can be addressed and debated by students in this course, as they relate to the experience and heritage of most students. For instance, the role of international exhibitions for promoting new styles and trends and the impact on an isolated community can be considered. In the electronic age is physical isolation the disadvantage some claim or is it an advantage allowing a more personal vision? Is isolation even possible given the intrusion of mass communications into most lives? These and similar issues can be raised for students studying this unit?

The unit takes advantage of works that may be on display in the major public collections so that visits can be arranged to view these at first hand. Many of the works are in the collection of the Art Gallery of Western Australia and the Western Australian Museum. Various local museums, historical society museums, National Trust houses and churches also hold a wealth of material culture which could be of interest to local communities. Architectural subjects are mainly drawn from public buildings easily accessible to students. The exhibition and public programmes of the universities and regional art galleries as well as those of the commercial sector should provide additional opportunities for familiarization with what can be the unique and exciting vision of the artists and designers of Western Australia.

### (2) Description

The unit examines Western Australian visual culture through paintings, sculpture, prints, drawings, photographs, craftworks and architecture. The over-riding theme is one which explores artistic responses to the environment by adaptation of traditions and materials to form a distinctive regional expression and through the interpretation or questioning of international artistic trends.

For teaching purposes, the unit is broken into a core unit which examines the main theme 'Responses to the Environment' and four individual modules, each of which examines an aspect of the development of Western Australian visual and material culture in some detail. By taking the core unit and a module, students should gain an understanding of the main theme and how this relates to a specific area of development.

Students are required to study the core unit and ONE of the four modules listed.

### (3) Key Content Points

"Australia's economic prosperity and social stability in the twenty first century will be built on the strength of our national cultural vision. ... Art shows how the past shapes the future. ... It can create a confident sense of citizenship, exporting the services, the expertise and the cultural productions. " [*Arts Facts* 1993 an Australia Council position paper]

*NB. While art, crafts, and architecture are an overall description of a range of practices it should be noted that each art form and discipline within that has its own history, stylistic conventions, languages and traditions.*

**(i) Core Unit Responses to the Environment**

- principles and concepts underlying the major successive art and design styles and movements to enable local work to be placed in context,
- the interpretation of international trends and styles,
- regional expression, the use of local materials and processes,
- the major issues which have affected Western Australian art, craft and architecture since the early nineteenth century such as the small population of the early years in a colony for 'gentlefolk' and the number of artistic people sent to the colony for their health,
- the attraction to the unusual flora of Western Australia,
- the quality of the light,
- the effect of wealth through mining (the gold rushes of the 1890s; Nickel Boom 1960s) and the flowering of local art,
- the availability of art journals (from the 1890s - 1914 and 1960s to the present) enabling local artists to feel part of international movements,
- shortages of materials and information in the Depression and the wars,
- the impact of immigrant cultures, travel and TV (the global village),
- the influence of indigenous cultures.

**(ii) Module 1 Colonial Viewpoints (c 1826-1890)**

- the influence of European traditions on the topographic artist in recording and interpreting colonial landscape,
- the colonial artists response to the environment and adaption to it,
- the artistic interpretation of the human and physical environment,
- the role of the 'amateur' in recording their surroundings and the interest in natural sciences,
- crafts of the leisured classes,
- the use of local materials in object making,
- crafts as livelihood or necessity,
- architecture as practised in the colony,
- the invention of photography and its use in WA.

**(iii) Module 2 Regional Variations (c 1890-1939)**

- the development of a 'plein air' painting school in the late nineteenth century in Western Australia,
- the Aesthetic Movement in Western Australia at the turn of the century - the role of the WA Society of Arts, and the Museum and Art Gallery,
- the 'will to be modern'- the role of Perth Technical Art School - variations on Art Nouveau, the Glasgow School and Viennese Secession,
- Federation architecture in WA,
- the influence of the Heidelberg School and the dominance of a few key artists,
- the problems for sculptors attempting to practice in Perth,
- Art Deco - the continental style of '25 - in WA between the wars,
- the relative strength of graphic and commercial arts between the wars,
- the University of WA buildings,
- the influence of revival styles [English and Californian Arts and Crafts],
- the centenary celebrations of 1929 and nostalgia.

**(iv) Module 3 Modernism (c1930-1960s)**

- the introduction of Modernism and its interpretation in the 1930s. - regional expressions - the local practitioners responses,
- American Art Deco - 'Style Moderne' in the urban landscape,
- Modernism in the fine arts, studio ceramics and photography,
- Modernism as a mainstream element in Western Australian art and design in the 1950s through galleries and commercial outlets and public buildings,
- The role of the Skinner Galleries, Claude Hotchin and David Foulkes Taylor's Triangle Gallery,
- The Womens' Fine art and craft Societies,
- Scandinavian Modern in the crafts.

**(v) Module 4 Contemporary Responses to the Environment (1955-present)**

- international movements such as the post-war Craft Revival, Pop Art, Minimalism, Conceptualism and the return to figuration as interpreted by Western Australian artists,
- contemporary artists responses to the physical and social environment,
- regional character in specific artforms such as painting, sculpture, wood and jewellery,
- the move to recycling of materials and found objects across artforms.

**(4) Key Artists/Movements/Schools**

**(i) Core Unit 'Responses to the Environment'**

An understanding of the following terms and their meanings, beliefs or styles:

Romanticism

Impressionism

Aestheticism [complete design]

Arts and Crafts [the handcraft aesthetic]

Art Nouveau, [the desire to be modern]

Art Deco, [eclectic design sources]

Modernism and the International Style

The Modern Crafts Movement

Conceptualism

Minimalism.

**(ii) Module 1 Colonial Viewpoints**

Frederick Garling, Richard Farrington, Louisa Clifton, Horace Samson,

The Wilgie Sketch Club,

Margaret Forrest, Henry Prinsep, Herbert Gibbs,

Henry Reveley, Richard Roach Jewell, Abbot Torre,

Lady Margaret Richardson Bunbury, Louisa and Mary Clifton, Henry Passmore, Edwin Duffield, George Hamblin.

**(iii) Module 2 Regional Variations**

***The goldrush boom***

Joseph John Talbot Hobbs, Edwin Summerhayes, George Temple Poole, John Grainger.

Western Australian Society of Arts, the Museum and Art Gallery, Perth Technical School.

Frederick M. Williams, James W. R. Linton, Mattie Furphy, William Howitt,

Gordon Holdsworth, Pietro Porcelli, George Pitt Morison, Florence Fuller, Daisy Rossi.

***Between the wars***

William Leighton, Eustace Cohen, Flora Landells, Marina Shaw, Jamie Linton,

Edward Kohler, A. B. Webb, Fred Flood, Beatrice Darbyshire.

(iv) **Module 3 Modernism**

*Between the Wars*

W. G. Bennett, C. F. Mouritzen, Oldham, Boas, Ednie-Brown, Kathleen O'Connor, Portia Bennett, Harald Vike, Herbert McClintock, Axel Poignant, Hal Missingham.

*Post World War Two*

The Skinner Galleries, David Foulkes Taylor's Triangle Gallery, Claude Hotchin Gallery. Elise Blumann, Geoffrey Allen, Robert Juniper, Howard Taylor, Margaret Priest, Eileen Keys, Guy Grey-Smith, Helen Grey-Smith, Howlett and Bailey, Cameron, Chisolm and Nichol, Julius Elischer.

(v) **Module 4 Contemporary Responses to the Environment (1955-present)**

*The post-war Craft Movement,*

The Craft Association (then Crafts Council of WA now CRAFTWEST Centre for Contemporary Craft) and its connection to the Craft Council of Australia and the World Craft Council.

Sandra Black, Joan Cambell, Eric Car-Driesens, Rinske Car, Greg Collins, Pippin Drysdale, Dorothy Erickson, Bronwyn Goss, Bela Kotai, Christopher Robertson, David Walker.

The Art Gallery of Western Australia and the importance of Robert Bell as Curator of Craft

*Contemporary artists responses to the physical and social environment,.*

Hans Arkeveld, Brian Blanchflower, Stuart Elliot, Nola Farman, George Haynes, David Jones, Robert Juniper, Brian McKay, Carol Rudyard, Miriam Stannage, Jon Tarry, Howard Taylor, Jimmy Pike, Rover Thomas, Sally Morgan, Richard Woldendorp

**Institutions**

WAIT (Curtin University of Technology), Praxis/Perth Institute of Contemporary Art, Edith Cowan University,

Claremont Technical School (Claremont School of Art), Gomboc Gallery.

BMA - (now Department of Contract and Management Services) and the Art for Public Spaces and percentage for Art Scheme now administered by the Artists Foundation of WA.

## (5) References and Resources

Published resources are now more readily available. Indexes to articles published by Arlis and Craft Australia provide ready access to the wealth of journal material available for reference.

### Core Unit 'Responses to the Environment'

Anderson, Roderick. *Western Australian Art: a selection of early works from the Robert Holmes à Court Collection*. Perth: Heytesbury Holdings, 1986.

Apperly, Richard, Robert Irving and Peter Reynolds. *A Pictorial Guide to Identifying Australian Architecture*. North Ryde: Angus and Robertson, 1989.

Bottrell, Faye. *The Artist Craftsman in Australia*. Sydney: Jack Pollard, 1972.

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Chapman, Barbara. *The Colonial e: A Topographical and Artistic Record of the Life and Landscape of Western Australia 1798-1914*. Perth: AGWA, 1979.

Cochrane, Grace. *The Crafts Movement in Australia: A History* Sydney: New South Wales University Press, 1992 (ISBN 0 86840 316 4).

Erickson, Dorothy. "Over There is Here: Discovering Our History", in *Craftwest National 1992*. 48-56.

Gooding, Janda. *Western Australian Art and Artists 1900 - 1950*, Art Gallery of Western Australia, 1987 (ISBN 0 7309 0503 9).

Griggs, M., and C. McGregor. eds., *Australian Built: A Photographic Exhibition of Recent Australian Architecture*, Sydney: Design Board of the Australia Council, 1985 (ISBN 0 908024 86 X).

Harpley, Melissa. *Beyond the Image: Western Australian Women Artists*. Perth: Department of Fine Arts, University of Western Australia, 1990.

Ioannou, Norris. *Crafts in Society: An Anthology of Perspectives*. Fremantle: Fremantle Arts Centre Press, 1992 (ISBN 1 86368 018 7).

*Heritage of Western Australia: the Illustrated Register of the National Estate*. Melbourne: Macmillan, 1989.

Molyneux, Ian. *Looking Around Perth*. Perth: Wescolour Press 1981.

Moult, Alan. *Craft in Australia*. Sydney: Reed Book Ltd., 1984 (ISBN 0 7301 0062 6).

Snell, Ted. *Cinderella on the Beach: A Source Book of Western Australia's Visual Culture*. Fremantle: FACP, 1991 (ISBN 1 875560 04 1).

Taylor, Robyn. "One Hundred Years: Western Australian Sculpture 1895 - 1995". Perth: AGWA, 1995.

Thompson, R. ed., *Forceps of Language: an Anthology of Critical writing about Objects, Makers, Users and Society*. Sydney: Craft Realities, 1992 (ISBN 0 646 08048 2).

*For further reference to the international movements see Modern Design and the other advice notes.*

### Useful References

McDonald, Jan. *Australian Artists Index: A Bibliographical Index of Australian Artists, Craft Workers, Photographers and Architects*. Canberra: Arlis/ANZ, 1986.

*Index to Craft Journals 1984-1988 and 1989-1990* and the *Index to Craft Australia* produced by the Craft Council of Australia - now Craft Australia, Sydney are useful.

## **Institutions**

The Art Gallery of Western Australia (AGWA) has holdings of most of the major international art and design movements relevant to the course. The new displays in the East Wing gives prominence to Western Australian visual and material culture.

The WA Museum, (WAM) has holdings of colonial and Edwardian crafts and design.

Craftwest Gallery, CRAFTWEST Centre for Contemporary Crafts has resources and changing exhibitions. Fremantle Arts Centre - has collections and changing exhibitions

Lawrence Wilson Art Gallery, UWA - has collections and changing exhibitions

Edith Cowan University Art Gallery - has collections and changing exhibition

John Curtin Gallery, Curtin University- has a collection and changing exhibitions

Bunbury Regional Gallery - has a collection and changing exhibitions

Geraldton Regional Gallery - has changing exhibitions

Kalgoorlie College Gallery - has changing exhibitions.

Vancouver Arts Centre, Albany - has changing exhibitions

The Royal Western Australian Historical Society - has an extensive collection and changing displays

The National Trust - has resource materials at headquarters, and collections on permanent display in Trust houses. A handy guide to architecture is available.

Regional Museums and various local historical museums and societies throughout the state have collections.

Public Buildings in Perth, including the Cultural Centre Precinct and St George's Cathedral Precinct and historic towns and hamlets such as Fremantle, York, Greenough and Guildford could be studied. Each shire/city is required to have a Municipal Inventory of heritage places and examples of architectural distinction by 1995. Conservation plans for many of these buildings are formed in Battye Library.

Sculpture can be found in Kings Park, Gomboc Gallery and Sculpture Park, various sites throughout the city and country and in university grounds.

## Module 1 Colonial Viewpoints

Dufour, Gary. *Farington's Folio: South West Australia 1843 - 1847*. Perth: Art Gallery of Western Australia, 1986 (ISBN 0 7309 0455 5).

Erickson, Dorothy. 'Antipodean Idylls: Background to the Decorative Arts in Western Australia 1829-1850', *Australian Antique Collector* 1989.1: 81-83.

Erickson, Dorothy. "Art and Design in WA: Colonial ViewPoints", in *Craftwest* 1996.4: 22 - 25.

Gooding, Janda. *Margaret Forrest: Wildflowers of Western Australia*, Art Gallery of Western Australia, 1984 (ISBN 0 7244 6844 7).

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Oldham John and Ray. *Western Heritage: a study of the colonial architecture of Perth, Western Australia*. Perth: Lamb Publications, 1961.

Oldham John and Ray. *George Temple Poole, Architect of the golden years 1885-1897*, University of Western Australia Press, 1980 (ISBN 0 85564 173 8).

Fahy, Kevin. *Nineteenth Century Australian Furniture*. Sydney: David Ell Press.

Fahy, Kevin and Anne Schofield, *Australian Jewellery: 19th and Early 20th Century*. Sydney: David Ell Press, 1990.

Kerr, Joan. ed. *The Dictionary of Australian Artists: Painters Sketchers, Photographers and Engravers to 1870*. Melbourne: OUP, 1992.

Kerr, Joan. ed. Heritage: *The National Women's Art Book*. Sydney: Craftsman House, 1995.

Lane, Terence and Jessie Searle. *Australians at Home*. Melbourne: OUP, 1992.

Issacs, Jennifer. *The Gentle Arts: 200 Years of Australian Women's Domestic and Decorative Arts*. Sydney: David Ell Press, 1987.

## Paintings and Craft

AGWA holds paintings by Garling, Farington, Clifton, Nash, Samson, Forrest, Prinsep, John Campbell and furniture by Edwin Duffield.

The WA Museum holds a collection of colonially made furniture including the Shearer sideboard in the Old Perth Gaol and a Francisco chest in the Fremantle Museum. A Duffield sideboard is in Sampson House Fremantle. A Hamblin piano is in Kyneton Museum Victoria, celloettes (attributed to him) are in Government House Perth. Jewellery from Anthony Fouchard is in the Old Gaol. Colonial made furniture is also on display at the various National Trust Houses and Regional Museums. Of particular note are the Rose and Crown settee and other furniture at Woodbridge and pieces at the York Residency Museum, Toodyay Gaol and Strawberry Farm at Albany. Ecclesiastical furniture in Picton Church, Bunbury (1842) was made by the Reverend Wollaston and sons. Colonial textiles by Lady Richardson Bunbury, the Cliftons and others are to be found at Stirling House, the headquarters of the RWAHS in Nedlands and in various regional museums and Trust houses. Embroideries by Henry Passmore are in WAM and Stirling House. Lace by Mary Clifton is in Stirling House. Furniture by Passmore is in Stirling House.

Wrought iron in St Werburgs Chapel, Mt Barker, 1874 was made by Reverend Wardell Johnson and G. Warburton.

Parliament House, V. E. Nesbit, Mace

### **Architecture, examples include:**

The Former Court House, 1836, in the Supreme Court Gardens by Henry Reveley

Old Perth Gaol 1853 in WA Museum by Richard Roach Jewell.

Perth Town Hall 1867-70 by R. R. Jewell and James Manning.

Maritime Museum, Fremantle 1851, E. Y. W. Henderson and James Manning.

Fremantle Museum and Arts Centre 1861-5. E. Y. W. Henderson, G Temple Poole.

Central Government Offices, St George's Terrace and Barrack Street, Perth, 1874, George Temple Poole and R. R. Jewell.

Strawberry Hill, Albany, 1836 William Diprose and 1889 Francis Bird.

Wallcliffe 1855-65 and Ellenbrook 1850s at Margaret River, Alfred Pickmore Bussell.

Buckland Homestead, Northam 1860, architect unknown.

Samson House 1885-8, J. J. Talbot Hobbs

Woodbridge, Guildford 1885, Wright Bros and Co

Greenough Historic Hamlet 1852+.

New Norcia Monastery 1848-1903, Cathedral, 1850-60 and 1907-8, Abbot Torres.

### **Photography**

Alfred Hawes Stone's work is in the Battye Library.

### **Module 2 Regional Variations**

Chapman. Barbara. 'Two artists connected with the Heidelberg School', *The Art Gallery of Western Australia Bulletin* AGWA 1979: 40-45 [Williams and Pitt Morison]

Chapman. Barbara, and D. Richards. *Marshall Clifton, Architect and artist*. FAC, 1989

Clark. Jane and Bridget Whitelaw. *Golden Summers: Heidelberg and beyond*, International Cultural Corporation of Australia, 1985.

Cuffley, Peter. *Australian Houses of the '20s and '30s*. Sydney: Five Mile Press 1989.

Cuffley, Peter. *Australian Houses of the Forties and Fifties*. Sydney: The Five Mile Press, 1993.

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Erickson, Dorothy. "Flora Landells: Painter, Potter and Teacher", *Craftwest* Winter 1994: 10.

Erickson. Dorothy. "Mattie Furphy a diminutive Edwardian metalsmith", *Craftwest* Winter 1994: 11.

Gray, Anne. *Line, Light and Shadow: James W. R. Linton: Painter, Craftsman, Teacher*. Fremantle: Fremantle Arts Centre Press, 1986 (ISBN 0 949206 03 2).

Kolenburg, Hendrik. *A. B. Webb, Edith Trethowan and Beatrice Darbyshire: Western Australian Printmakers of the 1920s and 1930s*. Perth: Art Gallery of Western Australia, 1979.

Moore, William. *The Story of Australian Art*. Sydney: Angus and Robertson, 1934.

Stannage, CT. *Embellishing the Landscape: the images of Amy Heap and Fred Flood 1920-1940*. Fremantle: FACP, 1990.

## Art and Craft

AGWA has:

Paintings by J. W. R. Linton, George Pitt Morison, Frederick Williams, Florence Fuller, and Daisy Rossi.

Craftworks by J. W. R. Linton 1904-20s, Flora Landells, Jamie Linton, Marina Shaw, William Howitt.

WAM has:

Craftworks and design by J. W. R. Linton 1902-c 1940, A.B. Webb 1920s; 1900 Paris Exhibition furniture by Lockes; work from the Perth and Fremantle Technical School students, poker work and leatherwork from society of arts members Kate O'Connor c1903, Marion Holmes c 1910, jewellery by G. R. Addis, C. H. May, Donovan and Overland, Caris, Levinsons, and J. C. Taylor are in the Kalgoorlie Gold Museum and in Perth. Silversmithing from Hooper is in Perth.

Tom Collins House has craftworks by Mattie Furphy 1905-10, Henrietta Drake Brockman 1920 and others.

St George's Cathedral, St George's College, St Boniface Cathedral, Bunbury and many other Anglican Churches have Gordon Holdsworth's ecclesiastical crafts.

Regional Museums hold collections of craft from this period.

## Architecture

There are interesting groups of public buildings in Perth, Fremantle and regional centres and many private ones as well. Molyneux's *Looking around Perth* and Apperley et al 's *Identifying Australian Architecture* provide a good base for selecting those in a convenient location. Some suggestions are listed as a guide.

*Federation* - George Temple Poole -Titles Office 1897, Cottesloe Primary School 1897, Perth Mint 1903

William Wolf - His Majesty's Theatre, 1903-04.

John Grainger & Hillson Beasley - WA Museum, Art Gallery & Library 1899- 1908, J. Grainger - Supreme Court Building, c1906.

H. Beasley - Perth Technical School 1910, Perth General Post Office, 1914-23.

Town precincts - buildings in central Fremantle, Burt Street Precinct Boulder, Hannan Street Precinct Kalgoorlie.

Private homes such as: "Unalla" 5 View Street, Peppermint Grove by Charles Oldham 1904, "St Just", View Street, Peppermint Grove 1904-6, "Pine Lodge" 42 John Street Cottesloe 1890s by Edwin Summerhayes, Belvedere, 9 Rosendo Street, Cottesloe c1898, "Banksia", 2 Salvado Street, Cottesloe, 1897.

*English Domestic Revival* - former Claremont Police Station by George Temple Poole, 1896. "Kulahea" 4 Forrest Street, Cottesloe by George Temple Poole 1925, Franes house, Bay View and Hill Terrace, Peppermint Grove 1922 by Reginald Summerhayes, 20 Karoo Street, South Perth 1922 by Eustace Cohen Snr., 33 McNeil Street, Peppermint Grove, 1936 by A. B. Creightmore.

*Spanish & California Mission* - 166 Victoria Avenue, Dalkeith by Marshall Clifton 1939.

Rodney Alsop and Conrad Sayce, Hackett Memorial Buildings and Winthrop Hall, UWA 1927-3 1, George Benson painted ceiling of the Winthrop Hall

St Francis Xavier's Cathedral Geraldton, 1916-38, Monsignor John Hawes.

**Photography:** *The Western Mail* in the Battye Library [Fred Flood]

**Sculpture:** A. Forrest Memorial, Supreme Court Gardens, 1902-3, Pietro Porcelli.

Talbot Hobbs Memorial, The Esplanade, Perth, 1940, Edward Kohler.

Picadilly Theatre bas-reliefs 1937, Edward Kohler.

### Module 3 Modernism

Baxter, Maggie. *Helen Grey Smith*, Curtin University

Bell, R. *Eileen Keys, ceramics 1950-1986*. Perth: Art Gallery of Western Australia, 1986 (ISBN 0 7309 0463 6).

Bromfield, David. (ed.). *Aspects of Perth Modernism 1929-1942*, [A. Poignant, H. Vike] Perth: The Centre for Fine Arts, University of Western Australia, 1986.

Bromfield, David. *Elise Blumann: Paintings and Drawings 1918 - 1984*. Perth: The Centre for Fine Arts, University of Western Australia, 1984.

Duffy, Pat. (ed.), *The Foulkes Taylor Years Perth*: Curtin University of Western Australia 1982.

Erickson, Dorothy. 'Three Western Australian Weavers: Norma Rolland, Marie Miller and Judy Weedon', *Craftwest* Summer 1992: 6-7.

Erickson, Dorothy. "Kitch Currie: Sixty years of Silversmithing and still at work." *Craftwest* Winter 1994: 4-5.

Geneve, Vyonne. 'The theatres of the thirties' *Praxis M*, No 9. Winter 1985, pp 32-36.

Goddard Julian, *Harald Vike*. Perth: Kingstream Fine Art 1990, (ISBN 0 7316 9673 5).

Hutchins, P.A.E. and Julie Lewis. *Artist in Exile: Kathleen O'Connor*. Fremantle: Fremantle Arts Centre Press.

Klepac, Lou. *Guy Grey Smith: Retrospective*. Perth: AGWA, 1976

Missingham, Hal. fwd. *Axel Poignant*. Sydney: AGNSW, 1982

Politzotto, Carolyn. *Approaching Elise*. Fremantle: Fremantle Arts Centre Press, 1988. [Elise Blumann]

Story, Holly. "Why do an English Thing?" *Craftwest* Winter 1994: 8-9 [Ira Forbes Smith].

Taylor, Robyn. "Stage Props of Modernism - Perth Architecture 1935-1940" *Praxis M* 9 Winter 1985:10.

Taylor, Robyn. "WA Salvage", *Craftwest* Winter 1994: 6-7 [Winthrop Hall etc UWA]

Taylor, Robyn. "An Investigation into the Nature of Modernism and Modernity during the 1930s in Perth, Western Australia, through the study of specific buildings and related art and design forms." UWA Thesis 1993.

### Art and Craft

AGWA holds paintings by Kathleen O'Connor, Portia Bennett, Harald Vike, Herbert McClintock, Elise Blumann, Guy Grey-Smith, Howard Taylor.

Crafts from Guy Grey-Smith, Eileen Keys, David Foulkes-Taylor, Geoff Allen, Kitch Currie.

Photography from Axel Poignant and Hal Missingham

Lawrence Wilson Art Gallery, UWA, holds a collection of work of this period.

Other collections are worth investigating. There is currently no central list of holdings.

Curtin University holds textiles by Helen Grey Smith.

**Sculpture:** Kings Park is a site for Margaret Priest's Pioneer Women's sculpture (1965)

Howard Taylor works are resited at UWA and Curtin University campuses and Bunbury Shire Council.

## Architecture

### *Early Modern*

Sheffield House, Hay Street Perth, G. Temple Poole and C. F. Mouritzen 1925-29.  
Newspaper House, Hobbs Smith and Forbes, 1932.

### *Art Deco*

Perth Girls School [now Police Department] Wellington Street, Perth, 1936. King Edward Memorial Hospital 1938, A.E. Clare.  
The Gledden Building, Perth, 1936, Oldham, Boas, Ednie-Brown  
Regal Theatre, Subiaco 1936-7, W. G. Bennett [later W. Leighton]  
"Blue Waters" 426 Canning Highway Como, 1952, architect unknown.

### *Late Modernism*

Orchestral Shell Supreme Court Gardens 1953, Eric Leach.  
Saint Lawrence's Church Dalkeith, F.G.B. Hawkins and Desmond Sands, 1957.  
Council House, Perth, Howlett and Bailey, 1959-60.  
Reid Library UWA, Cameron Chisolm and Nichol, 1963.  
Foulkes Taylor Showroom, 31 Broadway, Julius Elischer 1964.

## Module 4 Contemporary Responses to the Environment

Adams, Bruce. *Hans Arkeveld, Images of a Cagemaker*. Perth: Art Gallery of Western Australia, 1984 (ISBN 0 7244 6876 5).

Anderson, Patricia. *Contemporary Jewellery - The Australian Experience 1977-1987*. Sydney: Millennium Books, 1988 (ISBN 0 85574 872 9).

Bell, Robert. *Craftworks by Twelve Western Australians*. Perth: Art Gallery of Western Australia, 1982.

Bromfield, David. *Brian Blanchflower Works 1961-1969*. Perth: Department of Fine Arts, University of Western Australia, 1989 (ISBN 062 621 43 1).

Carr, Dorothy. [Dorothy Erickson] "Artists in Metal", *Western Australia* 2.4 (1981): 26-28.

Darby, Tom. *Making Fine Furniture: Designer Makers and their Projects*. London: Guild of Master Craftsmen, 1992.[Greg Collins]

Dufour, Gary. *Howard Taylor: Sculptures, Paintings, Drawings 1942-1984*. Perth: Art Gallery of Western Australia, 1985.

Erickson, Dorothy. *More Than a Maker*. [David Walker] Curtin University 1991

Erickson, Dorothy. 'The Gold and Silver West', *OZ Arts* 4 (Oct/Dec 1992): 48-53 .

Erickson, Dorothy. "A passion for Wool: Rinske Car-Driesens and the Wool Design Studio *Craftwest*. 1995.4: 8-9.

Erickson, Dorothy. "Art and Industry: Western Australian Textile Connections with South East Asia - Rinske Car-Driesens", *Artlink* 13. (Nov-Mar 1993-4): 80-3.

Erickson Dorothy. "Come Sample the Wood", *OZ Arts* 8 (Oct-Dec 1993): 64-67. [Greg Collins]

Erickson, Dorothy, "Listen to One's Own Music". *City of Perth Craft Award*. Perth: CCWA 1992

Hanley, Louise. *Brian McKay Painter*. Fremantle: FACP 1991

Hanley, Louise. *Joan Campbell Potter*. FACP 1984

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Hawthorn, Bill, *Some Contemporary Western Australian Painters and Sculptors*, Apollo Press 1982

- Horrige Naomi. *Carol Rudyard*. Perth: Lawrence Wilson Gallery, University of Western Australia, 1983.
- Lannou, Norris. *The Culture Brakers: Towards a Redefinition of Australian Contemporary Craft*. Adelaide: State Publishing, South Australia 1989 (ISBN 0 7243 6557 5).
- King, Glenda. *Art and adornment - Australian Contemporary Jewellery*, Queen Victoria Museum and Art Gallery, Launceston 1993 (ISBN 0 7246 3964 00).
- Lockwood, Ken. (ed.), *Craft Australia Yearbook 1984*, Crafts Council of Australia, Sydney 1984.
- Lockwood, Ken. "Contemporary Australian Jewellery". *Craft Australia* supplement Winter 1992. [Dorothy Erickson, Carlier Maklgawa, Phillip Noakes, David Walker]
- London, Geoffrey. "A Case for Council House" *FAR* Oct Nov. 1994: 8-9 [Howlett]
- Lynn, Elwyn, *Robert Juniper* Sydney:
- Mason, Murray. *Contemporary Western Australian Painters and Printmakers*. Fremantle: FACP, 1980
- Moore, Margaret. *Miriam Stannage Perceptions 1969-1989*. Perth: Art Gallery of Western Australia 1989 (ISBN 0 7309 0719 8).
- Moore, Margaret, *Douglas Chambers.. A Survey*. Perth: AGWA 1991.
- O'Brien, Phillipa. *Robert Juniper*. Sydney: Craftsmen House, 1992 (ISBN 976 8097 19 1).
- O'Ferrall, Michael. *Rover Thomas and Trevor Nicholls*. Perth: Art Gallery of Western Australia/Australia Council, 1990.
- Riddell, Beverley. *Craftwest* 1980.1: 2-3 [Dorothy Erickson]
- Snell, Ted. ed. *The Painted Image: Western Australian Art no 1*. Curtin Uni 1991. [excellent bibliographies for 20 painters]
- Snell, Ted. *Cinderella on the Beach*. Fremantle: FACP, 1991.
- Snell, Ted. Howard Taylor: Forest Figure. Fremantle: FACP, 1995.
- Stringer, John. *Aurora*, CCWA 1994 [David Walker, David Jones, Elsje King etc]
- Taylor, Robin. *A Spirited Place- 25 Years of the Claremont School of Art*. CSA 1993
- Taylor, Robin. *One Hundred Years: Western Australian Sculpture 1895 - 1995*. Perth: AGWA, 1995.
- Topliss, Helen. *The Work of Brian McKay*. AGWA 1987

## **Journals**

*Art and Australia* [NSW] regular WA coverage

*Artlink* [SA] regular WA coverage

*Arts Unlimited* - [topical information]

*Craft Arts* [NSW] some WA coverage

*Craftwest*, from 1994 focus editions such as Heritage, Co-operatives, Collections, Design: Contemporary Responses to the Environment has bibliographics for most crafts people in this unit.

*Object* [NSW] some WA coverage

## **Audio visual**

CCWA slide kits to be produced for sale/hire in 1995 include:- Sandra Black, Greg Collins, Dorothy Erickson, Bronwyn Goss, Elsje King, Nalda Searles, David Walker, Robert Bell.

Slide kit *Jewellery by Dorothy Erickson* Sydney: Crafts Council of Australia, 1979.

There is a series of older slide kits on the crafts made in 1979 available for hire from CCWA.

ABC TV/video series "The Makers: Craft in Australia". ABC

David Bromfield and Peter Holland *A Distant View: Perspectives of Western Australian*, 3 tapes Ed Dept WA 1994.

## **Art and Craft**

AGWA holds:

paintings by: Howard Taylor, Robert Juniper, George Haynes, Miriam Stannage, Brian Blanchflower, Brian McKay, Jimmy Pike, Rover Thomas, Sally Morgan, Tom Alberts, and others.

sculptures by: Hans Arkeveld, David Jones, installations by Carol Rudyard.

craftworks from: Sandra Black, Joan Campbell, Eric Car, Rinske Car-Driesens, Greg Collins, Elizabeth Endisch, Dorothy Erickson, Bronwyn Goss, Elsje King, Bela Kotai, Phillip Noakes, Christopher Robertson, Jill Smith, David Walker, Leslie Wright, Pippin Drysdale and others.

Curtin University, Edith Cowan University and the University of WA have substantial collections of contemporary artists and craftspeople.

Fremantle Arts Centre and Bunbury Regional Gallery also have collections

The CRAFTWEST Centre for contemporary craft has slide and other documentation of the crafts.

Photography by Richard Wolendorp is to be found in his books

Sculpture: much is found situated in the universities and Kings Park. Some is also located in city spaces, building foyers etc.

Architecture: There are many examples, some which are listed as a guide:

Reid Library UWA, 1964 by Cameron Chisolm and Nichol

Law School UWA, 1967 by Gordon Stephenson and R. J. Ferguson.

Holy Spirit Parish Church City Beach, Forbes and Fitzhardinge 1973.

Allendale Square, St George's Terrace Perth 1976, Cameron Chisolm and Nichol.

Art Gallery of WA, Charles Sierakowski 1979.

Private house, 41 Summerhayes Drive, City Beach, Studio of Iwanoff.

*Recycling* Private house, 156 Park Street, Subiaco 1978-9, Gare and Klopper

The Pines Business Centre, Cottesloe, Louise St John Kennedy

## **Module 1 Colonial Viewpoints (c1826-1890)**

### ***Professional Makers***

George Knapton and sons, furniture and houses in Busselton - Margaret River district

George Wansborough, furniture, York

Joseph Wroth furniture and houses Toodyay

### ***Crafts of necessity***

Whitework embroidery by shepherds wives and other needle women, Toodyay Gaol Museum York Museum etc.

Treen and bush furniture, shepherds and farmers [William Syred, Toodyay] in country districts.

## **Module 2 Regional Variations (1890-1939)**

### ***Professional crafts***

Jewellery, G.R.Addis, CH May, Donovan and Overland, Caris, Hooper - Museum of the Goldfields.

Ecclesiastical art - *Arts and Crafts* - Gordon Holdsworth, metalwork and wrought iron in St George's Cathedral, Perth College Chapel, St George's College Chapel and numerous Anglican churches in the South West such as Bunbury Pro Cathedral, Busselton, Bridgetown.

## Art and Social Comment in the Nineteenth Century

### (1) Rationale

The Nineteenth Century has been called the "century of revolution." The rise of capitalism and the growth created by the Industrial Revolution effected enormous changes both in society and the art of the period. Many artists did not admire the changes they saw about them and embarked on a critique of society or attempted to construct alternatives to the new order.

Many artists chose to make art which was counter to the established structures and traditions of society (like the writings of Marx) and attempted to change the idea of art to one in which art was embedded in society rather than an adjunct to it. The turbulent culture in which artists operated demanded an art which was more than the production of objects of contemplation and beauty. Many artists of this century were politically motivated and tried to make their art relevant to the world around them.

Students should be interested to discover how art is capable of communicating or reflecting social and political ideas. They should also have an understanding of the idealistic nature of the art which was produced at this time and acknowledge the manner by which ideas and aspirations may be expressed through art. Additionally they may wish to consider how artists dealt with stylistic questions in their work often in opposition to competing social values and the demands of patronage.

### (2) Description

Students will examine the background to the French Revolution and the consequent social, political and artistic changes which occurred. They should become familiar with the characteristics of Neo - Classical Art based on morally uplifting themes and classical imagery. They should also be familiar with the Romantic Movement and the advent of Social Realism in regard to the character, beliefs, and choice and interpretation of subject matter for these movements.

The students should be aware that these developments were premised on the desire for a different society and will be able to acknowledge the social theories that were enunciated and be able to describe how the art of the time reflected these beliefs. The effect of publishing the *Communist Manifesto* by Marx and Engels (1848) and its impact on society would also exemplify this idea.

To achieve this, students will need to contrast the work of artists such as Jacques-Louis David, Jean-Auguste-Dominique Ingres, Eugène Delacroix and others. They should be aware of the representative nature of these artists and see that they were exemplars of the major styles. e.g. the contribution of Ingres to Neo-Classicism; Francisco Goya, Eugène Delacroix and Théodore Géricault to the Romantic movement or Jean-François Millet, Honoré Daumier and Gustave Courbet to Social Realism.

### **(3) Key Content Points**

#### **(i) Styles - idealism, naturalism, realism and romanticism**

- Neo - Classicism - an art for all and the perfection of society idealism, reason and naturalism, history painting and classical inspiration interpretation of the contemporary and the ancient
- Romanticism - the partnership of reason and imagination nature and emotion, the exotic, revivals of styles the sublime; adventure and solitude; poetic and "psychological" truth; "stylistic independence"
- Social Realism the avant-garde, the heroism of modern life and the nobility of labour, the beginning of "art for art's sake"

#### **(ii) The role of the artist**

- social critic and rebel
- stylistic independence, originality and imagination, individual expression
- fusing form and content in art

#### **(iii) Cultural change**

- academic and independent movements - contradictions and tensions; the self taught and the trained artist : the Academy and the Independents
- the influence of progress, "improving" the past and "borrowing" from the past
- the rise of the avant-garde, the spirit of the age, "tradition of the new" and innovation

#### **(iv) Social Context**

- democracy, socialism and the rise of the middle class with individual rights
- pluralism of tastes and styles
- patronage and galleries - dealers, collectors, benefactors and the change of style and subject matter and "one man shows"
- the achievement of status for art and the effect of writers and critics (e.g.Diderot, Byron, Baudelaire, Ruskin, Morris, Proudhon, Thore)

#### **(v) Artists**

- Jacques-Louis David's work, style and political involvement with Republican and Imperial France
- Jean-Auguste-Dominique Ingre's work and the varied sources of his imagery.
- The life, work and beliefs of Francisco Goya, Eugène Delacroix and Theodore Géricault and their contributions to the Romantic Movement.
- The work of Jean-François Millet, Honoré Daumier and Gustave Courbet and their responses to the Romantics and the more egalitarian depiction of people in urban and rural settings.
- Édouard Manet and the emergence of formalism.

### **(4) Key Artists/Movements/Schools**

Jacques-Louis David, Jean-Auguste-Dominique Ingres, Francisco Goya, Eugène Delacroix, Theodore Géricault, Jean-François Millet, Honoré Daumier, Gustave Courbet, Édouard Manet.

## (5) References and Resources

The following have been identified as useful for reference and research related to the theme.

It should be noted that a number of these references are not currently in print and may not be readily obtainable. They are nevertheless identified as many will be available through the State Library Service and other reference libraries such as those at TAFE and tertiary institutions. These references can be identified by the notation o.p. (out of print) at the end of the reference.

Copyright laws should be checked with regard to photocopying out of print reference material for educational purposes.

Amason, H. H. *A History of Modern Art*, Thames & Hudson, London, 1989. ISBN 0 5002 3 541 4

Bamicoat, J. *A Concise History of Posters*, Thames & Hudson, London, 1972. ISBN 0 5002 0118 8

Berger, J. *Art in Revolution*, Pantheon, N.Y., 1969. ISBN 0 3944 1562 0 o.p.

Boudaille, G. *Gustave Courbet - Painter in Protest*, Graphic Society, N.Y., 1969.

Carey, F. & Griffiths, A. *The Print in Germany 1880-1933*. o.p.

Clay, J. *Romanticism*, Phaidon 1981.

Gassier, P. & Wilson, J. *The Life and Complete Works of Francisco Goya*, 2nd ed., Harrison House, N.Y, 1981.

Eitner, L.A. *Géricault, His Life and Work*, Cornell Uni, 1983. ISBN 0 80141468 7

Mondale, J. *Politics in Art*, Lerner, Minneapolis.\*

Nochlin, L. *Realism*, Penguin. ISBN 014013222 8

Philippe, R. *Political Graphics - Art as a Weapon*, Phaidon, Oxford, 1980.

Phillips Collection, *Old Masters - New Visions* (catalogue), Aust. Nat. Gallery 1987

ISBN 0 642 08150 6 o.p.\*

Rosenblum, R. & Janson, H. W. *Art of the Nineteenth Century*, Thames & Hudson, London, 1984. ISBN 0 5002 3385 3

Symonds, Portly & Phillips, *Visual Arts*, Jacaranda Press. ISBN 0 7016 22091

Symmons, S. *Daumier*, Oresko Books Ltd, London, 1979. o.p.

Vaughan, W. *Romantic Art*, Thames & Hudson, 1978. ISBN 0 5022 0157 9

Von Blum, P. *The Art of Social Conscience*, Universe Book, N.Y. o.p.

*The Great Artists* series has excellent information on; Delacroix (No 12), Ingres (No 18), Manet (No 14), Courbet (No 20) and David (No 5 1). o.p.\*

Bozzolla, A., *Futurism*, Thames and Hudson.

*Futurist Manifestos*, [Umbro, Apollonio (ed.)], Thames and Hudson.

Note \* Not available at the State, public, tertiary, college or TAFE libraries.

# Dada and Surrealism

## The Art of the Irrational

### (1) Rationale

Many modern artists and designers have claimed their work has in some way transcended everyday rationality and conventional aesthetic attitudes. In doing so artists claim to reveal some truth of human experience and reality. The apparently irrational has often been seen as a means of not only defending humanity from the narrow and mechanistic but also as a means of liberating the psychic and creative impulses. The dadaists and the surrealists have been foremost in embracing these attitudes.

Students will be interested to study the works and the ideas which artists of these two groups established because of the insights they provide into the psyche and the emotional identity of people. They will also be attracted to the alternative or counter view of culture which is expressed through much of the work of the groups. In addition they will be attracted to the range of techniques and processes employed by the artists in a whole range of ways but including the illusionistic and trompe-l'oeil.

### (2) Description

The course requires the examination of the Dada and Surrealist groups that constitute a major movement of art in the 20th Century. Students will be required to comprehend the nature and beliefs of Dada and Surrealism as they were represented through artworks and writings and examine the work and influence of central figures such as, André Breton, Marcel Duchamp and René Magritte. They should be aware of the conditions and context which led to these developments in art and have a clear idea of the variety of forms such as, film, frottage and performance as well as the variety of styles, ranging from the abstract to the illusionistic which were embraced. Students should be able to identify the radical, intellectual and political stance which was implicit in these groups. Reference will also be made to the contribution of women artists.

### (3) Key Content Points

#### (i) Dada

- the nature of Dada; multiplicity of meanings, enigmatic and anarchic
- the distinction between Dada as an idea (Duchamp) and as a revolutionary act (Tzara) and its development in Germany, Zurich, Paris and New York
- the methods of Dada; spontaneity, chance and intuition

#### (ii) Surrealism

- dreams, psychic automatism and stream of consciousness
- interest in psychoanalysis and sexuality (Freud)
- the metaphysical school and de Chirico and other precursors (eg Hieronymus Bosch)
- the conjunction of the unexpected as a creative tool

#### (iii) Forms

- painting, collage, photomontage (eg Man Ray and John Heartfield)
- objects, writings, events, actions (eg International Dada Fair of 1920)
- Frottage and cinema (eg Bunuel and Dali, *Le Chien Andalou*, Fellini's *8 1/2*)
- improvisation, theatre, poetry and performance (eg Surrealist Manifesto, 1924)

**(iv) Context**

- the tragedy of war and the corrupted society
- the loss of faith in progress and technology
- the contribution of women artists to the groups

**(v) The Artists**

Duchamp - "stupid as a painter" and ready-mades - art as intention or authorised art ?

Magritte - inverting perceptions and the importance of language

**(4) Key Artists/Movements/Schools**

Marcel Duchamp, Man Ray, Max Ernst, Jean Arp, Meret Oppenheim, André Breton, Salvador Dali, Renè Magritte, Joan Miro.

## (5) References and Resources

The following have been identified as useful for reference and research related to the theme.

It should be noted that a number of these references are not currently in print and may not be readily obtainable. They are nevertheless listed here as they should be available through the State Library Service and other reference libraries such as TAFE, the tertiary institutions and some public libraries. Out of print references can be identified by the notation o.p. at the end of the reference.

Copyright laws should be checked with regard to photocopying out of print reference material for educational purposes.

Alexandrian, S. *Surrealist Art*, Thames & Hudson, London, 1970. (World of Art) ISBN 0 5002 0097 1

Ades, D. *Dali*, Thames & Hudson, London, 1982. (World of Art) ISBN 0 50018188 8 o.p.

Amazon, H. H. *A History of Modern Art*, Thames & Hudson, London, 1989. ISBN 0 5002 3541 4

Bischoff, U. *Max Ernst*, Taschen, Cologne, 1988. o.p.

Breton, A. *Manifestoes of Surrealism*, Uni of Michigan Press, Ann Arbor, 1969. ISBN 0 472106182 8

Gablik, S. *Magritte*, Thames & Hudson, London, 1985. (World of Art) ISBN 0 5002 0199 4

Hammacher, A. M. *Rose Magritte*, Thames & Hudson, London, 1986. ISBN 0 5000 8025 9

Kuenzli & Naumann, *Marcel Duchamp. Artist of the Century*, MIT Press, Cambridge, Mass., 1989. ISBN 0 2621 1136 5

Maddox, C. *Dali*, Taschen, Cologne, 1983. o.p.

Man, R. *Self-Portrait*, Bloomsbury, London, 1988. ISBN 0 7475 0157 2

Motherwell, R. *The Dada Painters and Poets. An Anthology*, 2nd ed., Harvard U.P., Cambridge, Mass., 1989. ISBN 0 67418500 5

Nadeau, M. *History of surrealism*, Harvard Uni., 1989. ISBN 0 6744 0345 2 (highly recommended for students contains a good selection of Surrealist writings).

Penrose, R. *Joan Miro*, Thames & Hudson, London, 1985. (World of Art) ISBN 0 5002 0099 8

Penrose, R. *Man Ray*, Thames & Hudson, 1985. o.p.

Richter, H. *Dada, Art and Anti Art*, Thames & Hudson, London, 1966. ISBN 0 5002 0039 4 (highly recommended for student use)

Rubin, W. *Dada and Surrealist Art*, Thames & Hudson, 1969. o.p.

Schiff G. *Images of Horror and Fantasy*, Academy Editions, London, 1980. ISBN 0 8567 0658 2

Seiz, P. *Art In Our Times*, Harcourt Brace & Janovich, 1981. ISBN 01550 3473 1

Waldberg. P. *Surrealism*, Thames & Hudson, London, 1966. ISBN 0 5002 0040 8

Wilson, S. *Surrealist Painting*, Phaidon, Oxford, 1982. ISBN 0 7148 2244 2

Richter, H., *Dad, Art and Anti Art*, Thames and Hudson.

Note \* Not available at the State, public, tertiary, college or TAFE libraries.

# Pop Art

## (1) Rationale

An interest in the origin and the development of modern art's engagement with popular culture has emerged in modern times. The relationship between "high art" and popular culture is a complex one in which both need and use each other to define themselves. A manifestation of this relationship occurred in the 1950's with the Independent Group in Britain and continues today through the work of artists, historians and writers. Pop Art is a form of artistic comment which has established itself as a distinct movement in the larger field of art and retains its appeal to the present day. It is accessible because of its representational and decorative appeal as well as its reference to our daily lives. For students it should also have the capability to communicate through a great variety of themes, styles and techniques. Pop art is a critique of the imagery of the consumerist society that has burgeoned in this century.

The study of Pop Art is inherently "popular" and can be easily made relevant to the students own experiences as it draws upon many of the experiences with which they are familiar, e.g. television, advertising, etc. Pop Art has proposed ways in which art can be imbued with a distinct identity but which absolves the artist from the necessity of "originality". An understanding of Pop Art should give students an idea of how their culture is produced and how they can critically engage with their culture.

Students may be particularly interested in the way that social roles are often represented and constructed in popular culture and the media, often derived from the traditions of art, and how these have been portrayed. e.g. the "pin-up" or "sex symbol"; the violence of comic book art; the effect of repetition on unique identity etc.

## (2) Description

This unit examines the following areas within the history of Pop Art.

First of all, the work of the British Pop artists of the 50s and 60s; Hamilton, Paolozzi, Kitaj, Hockney and the Independent Group. Secondly, the work of American Pop artists; Warhol, Lichtenstein, Oldenburg, Wesselman and their supporters and thirdly, reference to the continuing diversity of Pop to the present time. Students should be aware of the crucial differences between the evolution of Pop Art in each country by considering the differences between specific artists, (e.g.Hockney and Warhol) and the conditions in each country which gave rise to a different sensibility.

Students should understand the distinctions that were drawn between High art and the emergence of a new aesthetic which drew upon the popular, folk and kitsch forms of culture within society. They should examine the differences between each of these forms, consider their relationship and relate it where possible to local examples. e.g. Kitsch and Australiana.

They will also understand the particular impact of mass media in the production of the "new realist art " and be familiar with the origins of Pop Art in the work of Duchamp and the dadaists.

## (3) Key Content Points

- (i) The advent of the consumer society
  - The Americanisation of world culture
  - mass consumption and communications
  - post war reconstructed societies - affluence and materialism (or absence)

- (ii) **Style**
  - "good" and "bad" art and kitsch
  - unlimited and commonplace subject matter (figuration)
  - "industrial and commercial style" and technique
  - ambiguity of stance and attitude - e.g. cool, ironic, etc.
  - transforming the world or imitating the world ?
- (iii) **The context**
  - The American Dream
  - the critics; Greenberg, Selz and Rosenberg - opposition to the new
  - the machine, print, photograph, cartoons, film, TV, multi media, computers.
- (iv) **From art to life**
  - Neo - dada and the influence of Duchamp and "ready-mades"
  - the "gap between art and life"
  - anti-art and anti-modern - the demise of the avant garde
- (v) **Appropriation of forms**
  - combines, assemblage, mixed media
  - events, happenings and installations
  - reproduction, serial images and facsimile
  - art as sign and art commodified

**(4) Key Artists/Movements/Schools**

Robert Rauschenberg, Jasper Johns, Claes Oldenburg, Larry Rivers Roy Lichtenstein, Andy Warhol, George Segal, Tom Wesselman, Richard Hamilton, Édouardo Paolozzi, Allen Jones, David Hockney

## (5) References and Resources

The following have been identified as useful for reference and research related to the theme.

It should be noted that a number of these references are not currently in print and may not be readily obtainable. They are nevertheless listed here as they should be available through the State Library Service and other reference libraries such as TAFE, the tertiary institutions and some public libraries. Out of print references can be identified by the notation o.p. at the end of the reference. Copyright laws should be checked with regard to photocopying out of print reference material for educational purposes.

Amaya, M. *Pop Art.. and after*, Viking Press, New York, 1965. o.p.

Amaya, M. *Pop as Art*, London, 1965. o.p.

Amason, H. H. *A History of Modern Art*, Thames & Hudson, London, 1989. ISBN 0 5002 35414

Berger, J. *Ways of seeing*, BBC Publishing, London, 1972. ISBN 0 56312244 7 (This is also available on four separate videos and many school libraries may have copies as it is often televised in Educational Broadcasts. The part called 'Publicity' is extremely useful for its critical analysis of admiss.)

Catalano, G. *The Years of Hope*, Melb., 1981. Chapter I 0 'The Absence of Pop' o.p.

Geldzahler, H. *Pop Art 1955 - 70*, International Cultural Corporation of Australia Limited, 1985. ISBN 0 6420 7469 0 o.p.

Greenberg, C. 'Avant Garde and Kitsch' in *Art and Culture*, Boston, 1961, and reprints eg. London, 1973.

Hauser, A. *The Sociology of Art*, Routledge and Kegan Paul, London, 1982. ISBN 0 7100 92318 (This one may be too scholarly for most students but provides a good discussion of the notion of mass culture). o.p.

Henri, A. *Total Art: Environments, Happenings, and Performance*, OUP, N.Y., 1974. ISBN 0 1951 9934 0

Hughes, R. *Shock of the New*, BBC Publishing, London, 1980. ISBN 0 5631 7780 2 (This one is supported by an excellent TV series. The chapter titled 'Culture as Nature' is relevant).

Humphries, B. *Kitsch*, (A collection of Australiana). o.p.

Leunig, M. *Ramming the Shears*, Penguin, 1991. ISBN 0 14015 8014

Lippard, L. R. *Pop Art*, Thames & Hudson, London, 1967. (World of Art) ISBN 0 5002 0052 1

Livingstone, M. *David Hockney*, Thames & Hudson, London, 1988. (World of Art) ISBN 0 5002 0224 9

Lucie-Smith, E. *Late Modern - The Visual Arts Since 1945*, O. UP., N.Y., 1975. (World of Art) ISBN 01951 9938 3 o.p.

Osterwald, T., *Pop Art*, Benedikt Taschen, Cologne, 1993.

Russell, J. and Gablik, S. *Pop Art Redefined*, Praeger, N.Y., 1969. ISBN 0 5001 8094 6 o.p.

Russell, J. and Gablik, S. *American Pop Art*, Thames & Hudson, London, 1969. o.p.

Selz, P. *Art In Our Times*, Harcourt, Brace & Jovanovich, N.Y., 1981. ISBN 0 15 503473 1

Stangos, N. (ed.), *Concepts of modern Art*, Thames & Hudson, London, 1981. (World of Art) ISBN 0 5002 0186 2

Sternberg, J. *Kitsch*, Academy Editions, London, 1972. (A collection of Kitsch artefacts.) o.p.

Warhol, A. *Popism*, Harper and Row, 1983. ISBN 0 06091062 3

Walker, J. A. *Art in the Age of mass Media*, Pluto Press, Australia, 1983. o.p.

Note \* Not available at the State, public, tertiary, college or TAFE libraries.

# Art, Technology and Utopia

## (1) Rationale

Since the Industrial Revolution, new technologies such as steam power, machinery, photography and the cinema have had a profound impact on art.

In 1889 the Eiffel Tower successfully embodied the romance of the age of engineering. It presided over an International Exhibition that celebrated the machine and the changes that had been brought to modern life. It was indicative of an optimistic faith in progress and improvement for all through the benefits of science and industry.

By the first years of the twentieth century it was apparent that science and the new technologies and machines had instigated major shifts in our understanding of what it meant to be human. This course introduces students to those major shifts in understanding and examines the way that artists responded to the events and ideas which surrounded them and describes how the art of the period either embraced or rejected these new developments. Students may be encouraged to acknowledge the impact that new technologies such as video, computers and space travel have on their own lives.

## (2) Description

The major focus of study will be the first two decades of the century, however in general students should be aware of the impact of the machine on the art of this century.

In this unit students will study how machines and new technologies altered our view of the world. By focusing on particular movements in art which either glorified or criticised these new technologies, students will develop an understanding of the various positions adopted by artists and how their visions contributed to a changing view.

Students should be aware of the differing images of machinery and new technologies and be able to discuss using examples, differences in approach based on gender, social, political or aesthetic views. They should be aware that movements such as Cubism, Futurism, Vorticism, Dada, Constructivism and post-war Technicist art were all affected by the idea of the machine. In addition they should also be familiar with the seminal importance of Marcel Duchamp and Pablo Picasso to a modernist aesthetic as well as the importance of architects, film-makers and designers to the theme.

## (3) Key Content Points

- (i) The glorification of the machine
  - dynamism, movement and abstraction
  - speed and the beauty of the machine (The Futurist Manifesto)
  - mass communication: use of newspapers to promote ideas (Marinetti)
  - the machine of reason or destruction
  - Vorticism in Britain: Epstein's homage to the machine
- (ii) Changing perceptions of the world
  - the world made flat: the end of traditional perspective; looking at the world from above (buildings and aviation)
  - Cubism: new ways of looking involving photography, cinema and the serial image and the new forms of transport on the passage of time
  - Cubism: employing contemporary scientific discoveries such as relativity to describe multiple viewpoints and record simultaneous events

- (iii) **The "Dumb" Machine**
  - Dada: Non - sense and Anti - art
  - Marcel Duchamp's "dumb" machines.
  - the association of the machine with the human body and the creation of the "Large Glass" as a document of human reproduction
  - Jean Tinguely's self destructing machines, "Homage to New York"
  
- (iv) **Art and Politics**

NB. Naum Gabo - wrote Constructivist Manifesto of Sculpture. Also was lecturer in Bauhaus.

  - Russian Constructivism: art for the people - art as production
  - Tatlin's "heroic" art glorifying new technologies and his use of manufacturing techniques and materials to make art - the avant-garde and elite
  - Agit prop and the use of trains and the cinema (Eisenstein) to carry art to the people
  - collective and materialist art
  
- (v) **The Machine Aesthetic**
  - the applied art of the Bauhaus - abstract forms and social use - "machines for living"
  - Robert and Sonia Delaunay and the celebration of the modern
  - form follows function and less is more
  
- (4) Key Artists/Movements/Schools**
  - Pablo Picasso, George Braque, Sonia and Robert Delaunay - Filippo Marinetti, Giacomo Balla, Umberto Boccioni
  - Jacob Epstein, Wyndham Lewis
  - Marcel Duchamp
  - Raoul Hausman, Francis Picabia
  - Vladimir Tatlin, Alexander Rodchenko, Naum Gabo.
  - Nicholas Schöffer, Jean Tinguely.

## (5) References and Resources

The following have been identified as useful for reference and research related to the theme.

It should be noted that a number of these references are not currently in print and may not be readily obtainable. They are nevertheless listed here as they should be available through the State Library Service and other reference libraries such as TAFE, the tertiary institutions and some public libraries. Out of print references can be identified by the notation o.p. at the end of the reference.

Copyright laws should be checked with regard to photocopying out of print reference material for educational purposes.

Apollonio, U. (ed.) *Futurist Manifestos*, Thames & Hudson, London, 1973

Apollonio, U. (ed.) *Bauhaus*, Thames & Hudson, London, 1984 (World of Art) ISBN 0 5002 0193 5

Amason, H. H. *A History of Modern Art*, Thames & Hudson, London, 1989. ISBN 0 5002 3541 4

Banham, R. *Theory and Design in the First Machine Age*, MIT Press, Cambridge, Mass., 1980. ISBN 0 2625 20528 3

Benthall, J. *Science and Technology in Art Today*, N.Y., 1972. o.p.

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## **Impressionism and its Context**

### **(1) Rationale**

Impressionism was a movement in art which developed out of the plein-air approach to landscape to capture the momentary effects of light and atmosphere and the fleeting sensation. Impressionism occurred in Paris in a climate of reaction to the mannered and sentimental nature of art that was authorised by the Academy. The art of the Impressionists reflected the interest in the point at which the urban environment had expanded rapidly and also in consequence of the radical changes in French society.

This course introduces students to a movement in art which is accessible and highly appealing. Students will be able to identify with similar qualities in their own experience and be able to understand readily the derivation of such a style. The capacity for students to transfer many of the concepts and conventions of Impressionism into their own activity in the studio should exist as well. There is also a wealth of text material available for further study of the artists and the period that students should enjoy researching.

### **(2) Description**

In this unit students will be required to describe the changes in technique and subject matter of Impressionism through to Post- Impressionism. Students should be familiar with the careers and major works of Édouard Manet, Claude Monet, Edgar Degas, Berthe Morisot, Mary Cassatt, Auguste Renoir and George's Seurat. They should also be able to discuss the development of artists such as Vincent Van Gogh, Paul Gauguin and Paul Cézanne who emerged from the background of Impressionism. They should be familiar with the technical and stylistic differences between different artists that are studied. They should also be familiar with the major exhibitions which defined the intentions of the Impressionist movement, in particular the Salon des Refusés of 1863 and the various exhibitions of the 1870's. Students should be aware of the commitment to direct observation, the plein - air approach and its limitations and the development of colour theory as an empirical approach by the Impressionists. They should also consider the type and variety of subject matter that various artists employed with in the context of a changing society and acknowledge the metropolitan or suburban nature of that content in much of the work. Students should also explore the different ways in which the human figure and the nude were represented by artists such as Manet, Renoir, Degas and Seurat.

### **(3) Key Content Points**

- (i) Techniques and subject matter
  - the stylistic change from Impressionism to post- Impressionism
  - the nature of plein air painting
  - the urban and the rural (Argenteuil, the Seine, Paris Boulevards)
  - use of colour and development of colour theory (Seurat and the Pointillists)
- (ii) Changing Context
  - the rise of the bourgeoisie and industry
  - urban life and the growth of cities and the response to buildings and planning
  - work and leisure - the cafe' society
  - the shift from Academies to Salons and galleries, dealers and art as commodity

- (iii) Women, representation and Society
  - the depiction of women in painting
  - women in art schools, women artists and their work
  - the role of women in society
- (iv) Aesthetics and Criticism
  - the importance of critics such as Zola and Baudelaire
  - contemporary reworking - Clark and Pollock
- (v) Art for the time
  - the impact of photography and Japonism on composition and design
  - the art of sensations and the emergence of expressionism (van Gogh), abstraction (Cézanne) and symbolism (Gauguin)
  - reworkings (Bonnard and Matisse)

**(4) Key Artists/Movements/Schools**

Claude Monet, Édouard Manet, Edgar Degas, Berthe Morisot, Mary Cassatt, Pierre-Auguste Renoir, Georges Seurat, Camille Pissarro, Paul Cézanne, Pierre Bonnard, Henri Matisse

## (5) References and Resources

The following have been identified as useful for reference and research related to the theme.

It should be noted that a number of these references are not currently in print and may not be readily obtainable. They are nevertheless listed here as they should be available through the State Library Service and other reference libraries such as TAFE, the tertiary institutions and some public libraries. Out of print references can be identified by the notation o.p. at the end of the reference.

Copyright laws should be checked with regard to photocopying out of print reference material for educational purposes.

Anderson, W. *Gauguin's Paradise Lost*, Viking Penguin, N.Y., 1971. ISBN 0 6703 3 593 2 o.p.

Badt, K. *The Art of Cézanne*, London, 1985. o.p.

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Broude, N. *Seurat in Perspective*, Englewood Cliffs, New Jersey, 1978. ISBN 0 1380 7115 2 o.p.

Clark, T.J. *The Painting of modern Life, Paris in the Art of Manet and His Followers*, Knopf, N.Y., 1984. ISBN 0 3994 9580 2

Dorra, H. & Rewald, J. *Seurat, l'oeuvre peint; biographic et catalogue critique*, Paris, 1959.

Goldwater, R. *Paul Gauguin*, Abrahams, N.Y., 1957. ISBN 0 8109 0137 4

Greenberg, C. *Art and Culture (essay -The Later Monet)*, Beacon Press, London, 1989. ISBN 0 8070 6681 8

Homer, W.L. *Seurat and the Science of Painting*, Hacker Books, N.Y., 1985 (reprint). ISBN 0 8781 7295 5

Lindsay, J. *Cézanne, His Life and Art*, Harper and Row, London, 1969. o.p.

Lloyd, C. *Pissarro*, Rizzoli International, N.Y., 1981. ISBN 0 8478 0391 0 O.P.

Pool, P. *The History of Impressionism*, Thames & Hudson, London.

Raphael, M. *The Demands of Art*, London, 1968. o.p.

Reff, T. *Manet, Olympia*, Viking Penguin, N.Y., 1977. ISBN 0 6704 5408 7 o.p.

Reff, T. *Degas: the Artist's Mind*, London, 1976. o.p.

Rewald, J. *The History of impressionism*, Museum of Modern Art, N.Y., 1980. ISBN 0 8708 0360 9

Rewald, J. *The History of Post Impressionism, 1962.*

Rewald, J. *George's Seurat*, Wittenborn, N.Y., 1943. o.p.

Rich, D. *Seurat and the Evolution of la Grande Jatte*, Westport, 193 5, (reprint 1970). o.p.

Rosenblum, R. & Janson, H.W. *Art of the Nineteenth Century*, Thames & Hudson, London, 1984. ISBN 0 5002 3385 3

Roskill, M. *Van Gogh, Gauguin and the Impressionist Circle*, London, 1970. o.p.

Ross, R. *Manet's Bar at the Folies Bergère*, UMI, Ann Arbor, Michigan, 1982. o.p.

White, B.E. *Renoir, His Life, Art and Letters*, Abrams, N.Y. 1984. ISBN 0 8109 1555 3 o.p.

### Art History Videos

*The Great Impressionists* Coutauld Collection, Australian National Gallery).

*The Impressionists* (EM Video, Educational Media Australia).

*The Post-Impressionists* (EM Video, Educational Media Australia).

## Modern Design

### (1) Rationale

Design is all around us, yet few appreciate how fundamental it is to the way that we live, work and enjoy life. Design not only encompasses the way things are made and used but how they look and function. It is also about ideas - ideas about fashion, taste, culture and society. Design can include the streamlined automobile, a beautiful piece of jewellery, a poster for a rock concert or the layout of a popular magazine. An understanding of the development of modern design is essential to an appreciation of contemporary life.

### (2) Description

This course aims to provide a context for understanding contemporary craft and design by exploring the major design developments which evolved during the early decades of this century. These were the exciting pioneering years of modern art and design which still have a significant influence on how we think about design today. For example, the integration of all the arts - the fine and applied arts, crafts and architecture - to create more unified and expressive environments in which to live. Although the course concentrates on the first half of the twentieth century, reference to the influential ideas and developments in the 19th century should be made, including for example, the work of William Morris and the Arts and Crafts movement. Art Nouveau which was seen as the first truly modern style had its genesis in the late 19th century and conversely the Bauhaus school of Architecture and Applied Arts established in 1919 instituted the collaboration of designers and industry to overcome the challenges for hand made traditions posed by factory production. Bauhaus designs are still being produced today .

There are many issues which can be addressed and debated by students in this course. For example, the relationship between traditional designs and social status and how this is challenged by modern technology and design. Notions about 'good' and 'bad' taste and the role of fashion trends and popular culture can be explored. The role of international exhibitions in promoting design ideas can also be considered. Students should be encouraged to look at the situation today and look for parallels in the past, and consider the many influences on our contemporary building and design forms.

The course includes the work and ideas of significant artists, craft practitioners, architects, graphic, interior and industrial designers and the role of major institutions such as the German Bauhaus. Social and historical forces and the influence of non-Western cultures all had an impact on the various strands of modern design. Through exploring these influences, concepts such as eclecticism, modernism and the avant-garde can be better understood.

### (3) Key Content Points

- (i) The role of design and the designer
  - the importance of design
  - the influence of design on the quality of life
  - communicating social and cultural values through design
  - influence of industrialisation and the Great Exhibition of 1851
  - John Ruskin, William Morris and Morris and Co.
  - principles underlying the Arts and Crafts Movement and the Aesthetic Movement
  
- (ii) Technology and Design
  - mass production and design
  - hand made versus the machine made
  - new materials and their impact on design (e.g. steel, chrome, bakelite, plastic)
  - the "machine metaphor"

- (iii) Theory and Design
  - the aesthetic concept of total design
  - nature and organic form as the basis of design
  - relationship of ornament and decoration to form and function
  - Modernism and concepts of progress
  - geometry as the new aesthetic principle (rejection of ornament and decoration) - functionalism; concept of form follows function
- (iv) Style, Fashion and Taste
  - Stylistic revivals and eclecticism
  - 'good' and 'bad' taste, popular culture and kitsch
  - non-Western influences (e.g. Japanese, African, Egyptian)
  - influences from America - the American Dream
  - women and design - as designers and consumers
- (v) Products of Design
  - advertising and mass media (posters, graphics, etc.)
  - product design (vehicles, furniture, glassware, ceramics, textiles) - architecture and community design (cafes, theatres etc)
  - photography and film

#### **(4) Key Artists/Movements/Schools**

##### **Design/decoration and utility (19th Century background)**

- John Ruskin; William Morris and Morris and Co.
- The Arts and Crafts Movement and the Aesthetic Movement

##### **Art Nouveau (Jugendstil etc)**

- Henri van de Velde, Hector Guimard, Emile Galle, René Lalique, Louis Comfort Tiffany, Liberty designers

##### **Glasgow School**

- Charles Rennie Mackintosh, Margaret and Frances MacDonald

##### **Secession**

- Josef Hoffman and the Wiener Werkstatte, Gustav Klimt

##### **de Stijl, Constructivism**

- Gerrit Rietveld, Theo Van Doesburg
- Vladimir Tatlin, El Lissitzky, Varvara Stepanova

##### **Omega Workshops**

- Vanessa Bell, Roger Fry, Duncan Grant

##### **Decorative Arts**

- Art Deco - 1925 Exposition in Paris
- Leon Bakst and the Russian Ballet
- Edgar Brandt, Clarice Clift, Sonia Delaunay, Erté Eileen Grey, René Lalique, Paul Poiret, Jacques Emile Ruhlmann, Paul Follot, Jean Puiforhat

##### **Bauhaus**

- Walter Gropius, Marcel Breuer, Lazlo Moholy-Nagy, Annie Albers, Gunta Stozl, Le Corbusier (Charles Edward Jeanneret), Mies van der Rohe

##### **America**

- Industrial design and streamstyle - Raymond Loewy, Norman Bel Geddes
- Skyscraper style - Jazz moderne and images from New York

## (5) References and Resources General Texts

### Essential Texts

Bayley, S., et. al. *Twentieth Century Style and Design*, Thames and Hudson, London, 1986.

Collins, M., *Towards Post-Modernism: Design Since 1851*, British Museum Publications first published 1987, revised edition 1993?

Sparke, P., *An Introduction to Design and Culture in the Twentieth Century*, Allen and Unwin, London, 1986.

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Anscombe, I., *A Woman's Touch: Women in Design from 1860 to the Present Day*, Virago Pres Ltd, London, 1984.

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*Decorative Arts and Design from the Powerhouse Museum*, Powerhouse Publishing, Sydney, 1991

Ferebee, A., *A History of design from the Victorian Era to the Present*, Van Nostrand Reinhold, NY, 1970.

Garner, P., *Twentieth-Century Furniture*, Phaidon, Oxford, 1980.

Hardy, W., et. al., *The Encyclopaedia of decorative Styles 1850-1935*, Burlington, London, 1988.

Hiesinger, K., and Marcus, G., *Landmarks of Twentieth Century Design*.

Lewis, J., *The 20th Century Book: its Illustration and Design*, The Herbert Pres, London, (2nd edition) 1984.

McPhee, J., *Australian Decorative Arts in the Australian National Gallery*, ANG, Canberra, 1982.

Osborne, H., (ed.), *The Oxford Companion to the Decorative Arts*, Clarendon Press, Oxford, 1975.

Pevsner, N., *Pioneers of Modern Design: From William Morris to Walter Gropius*, London, 1936 (new ed. 1977).

Rowland, K., *A History of the Modern Movement, Art Architecture Design*, Van Nostrand Reinhold Company, New York, 1973.

Sparke, P., *Design in Context*, Bloomsbury, London, 1987.

### Specific Texts

William Morris, *Morris and Co and the Arts and Crafts Movement*

Adams, S., *The Arts and Crafts Movement*, Quintet Publishing Ltd, London, 1987.

Anscombe, I and Gere, C., *Arts and Crafts in Britain and America*, Academy Editions, London, 1978.

Bayer, P., et. al., *Encyclopaedia of arts and Crafts. The International Arts Movement 1850-1920*, Headline, London, 1989.

Gere, C and Moon, G., *Artists Jewellery. Pre-Raphaelites to Arts and Crafts*, Antique Collectors' Club, Woodbridge, 1989.

Men, C., *Morris and Company Pre-Raphaelites and the Arts and Crafts Movement*, Art Gallery of South Australia, Adelaide, 1994.

Naylor, G., *The Arts and Crafts Movement*, London, 1971.

### Aesthetic Movement and Art Industry

Aslin, E., *The Aesthetic Movement: Prelude to Art Nouveau*, Elek, London, 1969.

Spencer, R., *The Aesthetic Movement: theory and practice*, Studio Vista/Dutton Pictureback, London, 1972.

*Art Nouveau, Jugendstil, Liberty Style, Stil Liberty etc*

Battersby. M, *The World of Art Nouveau*, Collier, London, 1968.  
Krekel-Aalberse A, *Art Nouveau and Art Deco Silver*, Thames and Hudson. London, 1989.  
Morris. B, *Liberty Design 1874-1914*, London, 1989.  
Radford. R, *Art Nouveau in Australia*, Ballarat Art Gallery, Ballarat, 1980.  
Warren. G, *Art Nouveau*, Octopus, London, 1972.  
Heinz. T, *Frank Lloyd Wright: Interiors and Furniture*.

### ***Wiener Werkstatte and the Glasgow School***

Kallir. J, *Viennese Design and the Wiener Werkstatte*, Galerie St Etienne, New York, 1986.  
Lane. T, *Vienna 1913: Joseph Hoffin's Gallia Apartment*, Nat. Gallery of Victoria, Melbourne, 1984.  
Volker. A, *Textiles of the Wiener Werkstatte*.

### ***England***

Anscombe. I, *Omega and After: Bloomsbury and the Decorative Arts*, London, Thames and Hudson, 1981.  
Naylor. G, *Bloomsbury*.

### ***Art Deco***

Arwas. V, *Art Deco*, Abrams, New York, 1980.  
Battersby. M, *The Decorative Twenties*, Collier, London, 1969.  
Bayer. P, *Art Deco Source Book*, Phaidon Press, Oxford, 1988.  
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Morgan. S, *Art Deco The European Style*, London, Bison, 1990.  
Robinson. J, *The Brilliance of Art Deco*, Bay Books, Sydney, 1986.

### ***The Bauhaus, de Stijl and Modernism***

Corbusier. L, *Towards a New Architecture, (1 923)* The Architectural Press, London, 1946.  
Heller. S, and Fili. L, *Dutch moderne: Graphic Design from de Stijl to Deco*.  
Hitchcock. H, and Johnson. P, *The International Style: Architecture Since 1922*, first edition 1932 (reprinted 1966).  
Itten. J, *Design and Form, The Basic Course at the Bauhaus*, revised ed., Thames and Hudson, 1983.  
Jaffe. H, *De Stijl*, Thames and Hudson, London, 1970.  
Naylor. G, *The Bauhaus*, Studio Vista/Dutton Pictureback, London, 1968.  
Weltge. S, *Bauhaus Textiles: Women Artists and the Weaving Workshop*.  
***Industrial Design and Streamline style in America (The American Dream)***  
Bush. D., *The Streamlined Decade*, Braziller, New York, 1975.  
Grief, M. *Depression Modern: The Thirties Style in America*, Universe Books, New York, 1975.

### ***Further reading for teachers***

Banham, R. *Theory and Design in the First Machine Age*, The Anchor Press, UK, 1988.  
Baudrillard, J. *For a Critique of the Political Economy of the Sign*, Telos, USA, 1981.  
Greenhalgh, P. (ed.), *Modernism in Design*, Reaktion Books, London, 1990.  
Forty, A. *Objects of Desire*, Thames and Hudson, London, 1986.  
Walker, J. A. *Design History and the History of Design*, Pluto Press, London, 1989.  
Papanek, V. *Design for the Real World*.

### **Specialist Books**

Graphics

Hollis, R. *Graphic Design: A Concise History*.

### **References for visual images**

Art Gallery of WA (AGWA) has quite a good collection of objects for most of the periods and some graphic design. Many of the books listed above have good visual material.

### **Art Nouveau**

AGWA - good collection of examples. Also many older homes in WA reveal the Art Nouveau influence in tiles surrounding fireplaces, leadlights windows, plaster ceilings and wood carvings.

### **The Glasgow School**

AGWA - a reproduction chair by Mackintosh

### **The Viennese Secession**

AGWA - Joseph Hoffman and others

National Gallery of Victoria catalogue of Wiener Werkstatte material held in Victoria -Terence Lane, *Vienna 1913: Joseph Hoffinan's Gallia Apartment*, NGV, Melbourne, 1984.

### **de Stijl**

AGWA - has a copy of Gerrit Rietveld's red and blue chair.

### **Art Deco**

AGWA - paté de verre glass, Gabriel Argy-Rousseau, Clarice Cliff ceramics.

University of WA Fine Arts and Architecture Library has a facsimile reprint of the publication - *Encyclopedie des Arts Decoratifs et Industriels Modernes au Xxeme Siecle*, Paris, 1925, Garland Publishing, NY and London, 1977.

There are many buildings around Perth and the regional centres dating from the 1930s which have Art Deco details either in their architectural style and/or in their interiors eg. cinemas such as the Piccadilly in Hay Street Mall, Perth is a good example (also look for the bas relief sculptures near the back of the cinema and on the walls either side of the screen); the Windsor in Nedlands, the Regal in Subiaco, and the Astor in Mt Lawley (in particular the decorative screens inside the theatre). The Atlas building on the corner of the Esplanade and Sherwood Court in Perth has some good examples of Art Deco tiling in the foyer. Applecross and Guildford halls; the Regatta (former Criterion) Hotel in Hay Street, Perth, and the newly restored Mosman Park Memorial Hall.

Art Deco details can be found in lead light glass windows, plaster ceilings of older homes, in furniture designs and crockery sets often found in second hand shops.

Australian National Gallery in Canberra - excellent collection of costumes and graphic art from the Russian Ballet. A publication is also available, *From Studio to Stage* (see reference list).

**Industrial Design - Streamline** - 1930s commercial cubism and modernism.

AGWA - Keith Murray designs for Wedgwood. Textiles 1930s: Barbara Hepworth designer, producer Nancy Nicholson.

State Reference Library, Battye Library for contemporary newspaper advertisements for cars, appliances, clothes, etc. *Saturday Evening Post* for the American version; advertisements for Hollywood movies of the 1930s.