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SUCCESS OF INITIAL VENTURE
Prof. Cornell Commends Organisers

The Adelaide University saw its first Student Art Exhibition during the past week. Held under the auspices of the National Union of Australian University Students, its immediate aims were two-fold. The best 20 entries are to be sent to Sydney and on view in an exhibition of work representative of all the Universities in Australia.

During the second term, this exhibition will tour the Commonwealth. It is expected in Adelaide in July. In addition, it is hoped that the exhibition will give impetus to the demand that Adelaide follow the example of Melbourne in the appointment of a Professor of Fine Arts. When the original request was received from Sydney that the exhibition should be open to all students, they expected to find a few pre-naming ex-service artists among those students, but were not prepared for the 200 entries received. The organisers had expected, at the most, 30 or 40 pictures—"though to fill a bathroom," according to one of the organisers. In fact, the entries—oil, watercolours, photographs, drawings, and posters filled a major part of the space available. Unanswerable to the University authorities it is decided that the competition graphs, drawings, and posters filled a major part of the space available. (Continued Next Page)

STUDENT ART EXHIBITION

FIRST PRIZE WATER COLOURS
Pamela Cleland

SPECIAL VARSITY ART
STUDIO SUGGESTED

Mr. Louis McCubbin, Director of the S.A. National Gallery, was extremely impressed at the liveliness and courage of the students at the exhibition. Two years ago such a thing would not have been possible within a University, yet we had now entered a stage where every attempt was not ambitiously for undergraduates to attack. There appeared to be a new and revolutionary atmosphere of enthusiasm for the visual arts among the academic students of the day, and the work exhibited illustrated all the trends in the fine arts today.

Excellent advice was given by Mr. McCubbin when he suggested that future building additions to the Union block should include an art exhibition studio. This could be used for student exhibitions, exhibits on loan from the National Gallery, and could also provide a home for the Carnegie Collections, now hidden away in the recesses of the Barr Smith Library. Such a studio could also be used for student meetings.

Referring to the suggested foundation of a Chair of Fine Arts, Mr. McCubbin felt that it was impractical at the moment. Approximately $90,000 would be needed to set up the Chair, and only a small percentage of students would be able to support it. However, if we could obtain such a Chair it would be an extremely good thing for Adelaide.

(Continued Next Page)

STUDENTS' TEXTBOOKS
"The Australian Economy" by D. H. Cresswell $2.70
"Text Book of General Botany" by E. L. Gilbert, O. Others $2.70
"Chem Engineers" by D. A. Lavelle $2.60

ARGONAUT
BOOK SHOP
224 North Terrace...5559

"FAIR AND HANDSOME," Keith Neighbour.

PRIZE WINNERS

John Devine, an architectural student, who received the prize for the best oil painting—an excellent study of the building site at a metropolitan taxi-courthouse—already a well-established artist. One of his works has been hung in the National Gallery and he recently succeeded as the S.A. Society of Arts Autumn Exhibition.

The second award for oil painting was received by Brian Nelles, a student of the Teachers' College, whose "Country Cottage" shows an interesting development in oil technique.

Pam Cleland, Arts and Social Science, who won a prize for the best watercolour, was one of the organisers of the exhibition. Pam has successfully sold four of her entries for a total sum of nineteen pounds.

Walter Watts, whose "Cottage" was judged to be the most promising work by the student student at the University Conservatorium. One of the most interesting of entries is Keith Neighbour. His entries included an oil, a watercolour, one pencil drawing, and three photographs. It was for his fine photographing "Flowers and Hands" that he received the photographic award. Keith, an engineering student, received a similar photographic award in last year's International Photographic Salon and has also had his work exhibited in Britain and the U.S.A. His pencil entry was executed from his work on the entire Lady Symon Hall. (Continued Next Page)
Regeneration of Reaction?

To the Editor,

As an editor, I have the responsibility to present a balanced view of the organization in the pages of our publication. However, I believe that the recent developments within the organization have merit and deserve attention.

Firstly, the organization has undergone significant changes in recent years, particularly in terms of its membership and outreach efforts. The new initiatives have been well-received by the members, and I believe that these changes will lead to a more inclusive and diverse organization.

Secondly, the organization has made efforts to improve its governance structures and procedures. The recent changes in the leadership and the establishment of new committees have been positive steps in this direction.

I believe that these developments are important and should be highlighted in the publication. However, I also understand the need for a balanced and objective approach in our reporting.

Again, I look forward to the organization's future and the potential for continued growth and success.

Sincerely,

[Your Name]
SLAVE CONDITIONS

In order to understand the depth of feeling contained in the spiritual it is necessary to understand something of the conditions under which the negro lived, and is still living. These people have always been bossed, and it is easy to see the influence of their form of living on their lives that the feeling and harmony of a new music was born. We must remember that family life as such did not exist in the days of slavery, and that after Emancipation the negroes were free up to a point, but could only obtain jobs that suited their hands. And out of this life of poverty and hardship, suffering, and struggle, the sound of the songs of others' troubles, and told from expression in song was to become one of the great forms of music. These songs were used at weddings, and children's songs are no exception to the Negroes or the living languages, the negro's expression of his joys and sorrows, his hopes and his fears. They do not belong to the eighteenth, nineteenth or twentieth centuries, but are a form of art which is pure in itself and does not need to be laced with Negro Corin's opinion.

BIRTH OF SPIRITUALS

The story of the development of the spirituals begins in the sixteenth or early seventeenth century. It begins with the transportation of the negroes into slavery, to a strange country, in which they had to work under degrading conditions, learn a new language, and make a new home in an environment totally different from that which they had been used to. They had to provide the necessities of life, to support their families, and comforted themselves with their own music. Of course, they developed a new language, and led simple but hard lives. Their music was the result of the combination of their lives and the things which were reflected in the themes and hardships they created. In the beginning, the folk songs were songs in which the negroes were the priests of the divine. As the song of the spirituals, the spirituals do not boast of their harmes, but the songs of their love, and the songs of their life. The folk songs themselves were the songs of the negroes, and the next generation of the negroes, each generation adding a new layer of harmony. The folk songs themselves are the songs of the negroes, and to be learned is to be polished up for our enlightenment minds to appreciate. As the different times employed by the negroes all expressed different elements in their lives, the music of the negroes is a snapshot of the Negro race, and the song is a very close friend of the negro's. The folk songs are very rich in their form and style, and the spirituals and the idea expressed might be so obtuse.

INFLUENCE OF CHRISTIANITY

American introduced Christianity to the negro, and in his simple group idea one new idea came to be a new form of development. This was probably one of the most significant developments, although it cannot compete with the other simplicity and depth of feelings of the present style. This development became known as the blues, and, when first developed, was a round of negro folk music, and was not regarded as a joke, which, incidentally, did not exist in those days. At first, anything in the musical line that had not a note is considered to be a joke, but this again was a white man's adaptation of a music which he could not comprehend (in the same field). When first developed, the blues became a round of a somberly slow church service, which was not intended to be a joke, but this again was a white man's adaptation of a music which he could not comprehend (in the same field). When first developed, the blues became a round of a somberly slow church service, which was not intended to be a joke, but this again was a white man's adaptation of a music which he could not comprehend (in the same field).

mysteries

Dry Swamp, in tune;

Tender, in the night;

All the blood tears;

Flash of lightning, and the color of the flowers;

To frame a new in wilful slumber,

Death comes silently.

The soul of the druidism.

Sounds the death of the bottoms of the ocean.

(Dedicated, with sympathy, to the unintelligible.)

surprise.

WATCH YOUR INTERESTS!

UNION A.G.M. TO-DAY

DISCUSS BALANCE SHEET

From A. M. BICKFORD & SONS, LTD.

42 CURRIE STREET, ADELAIDE—"THE HOUSE OF QUALITY"

BROWNE & PEARCE, 227 North Terrace

At Just Arrived!

Macbeth: Organic Chemistry

Gray: Textbook of Anatomy. Lemon & Parsons: Venereal Disease

BRIGHT MUSIC, HOLLY FAMILY, CAFE DANSANT

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Choice Food

Open Saturday and Sunday Night.

Phone X 2229.
ENOUGH has been written on the art of today and its appreciation to make this speck in the ocean superfluous. But it is obvious that people generally, in their ignorant, one-eyed approach to the subject make little attempt, if any, to acquaint themselves with any information on the trend of art to-day that awaits them in any library or bookshop. It is not all written by cranks and freaks, and a discerning soul can easily assess the worth of the many works available. Some, of course, become unintelligible to the ordinary man and woman—being full of stylized phrasology and nomenclature, and written for the initiated and in knowledge. But, at the same time, there are many books written for the ordinary man and woman, which present the whole development of Modern Art in readily understandable terms and with completely unbiased outlook.

FIRST OF ALL, I DISLIKE THE WORD "MODERN ART." IT AT ONE TIME JUPES UP NEW IDEAS TO THE MINDS OF SMART PEOPLE. "MODERN" IMPLIES "NEW," AND IT IS A STRANGE THING THAT WHILE A FOUNDAMENTAL INSTINCT OF MAN IS TO SEEK OUT AND CONQUER NEW THINGS, AT THE SAME TIME AN EQUALLY FOUNDAMENTAL INSTINCT—FEAR—CAUSES THE GENERAL PUBLIC TO SHUN THE NEW DISCOVERIES. A FEW BRAVE SOULS ARE LEFT TO MAKE THE ADVANCES, AND TO BREAK THE BARRIERS BETWEEN MAN AND NEW KNOWLEDGE; BUT THEN THESE FEW POINTERS ARE DOUBLED CRANES BY THE GENERAL MIND, WHO, NOT WITTING TO OWE TO THEIR FEAT OF NEW KNOWLEDGE, PUSH THAT FEAR BEHIND A FOGGY WALL AND CALL IT THE AGE OF CONSERVATION. THEY ADAPT A GLARING ALOOFNESS, AND GO SLOWLY INCLINING, AND IN THE END, IN A MOST CONTRARY MANNER, TOWARDS THE NEWWHO HAVE THE COURAGE TO WALK ON NEW FEET, WHICH, WHEN CONSIDERED IN THE LIGHT OF HISTORY, ARE SEEN TO BE THE NATURAL AND LOGICAL EVOLUTION OF KNOWLEDGE, RATHER THAN A SUDDEN REVOLUTION AGAINST THE NORMAL WAY OF THINGS.

But generally, this striving to imitate, and the criteria of this era adopted that sistem on which their slogan was, "if you see a few notable exceptions, the time of the Renaissance, who put everything they had into reproducing their subjects with camera-like precision. Techniques were developed to an amazing level of perfection. The art of the sixteenth century—the invention of perspective—begins. In the following century, these active scenes were staged, these famous woodcuts, chiaroscuro and other types of imitation became commonplace. But generally, this striving to imitate, and the criteria of this era adopted that sistem on which their slogan was, "if you see a few notable exceptions, the time of the Renaissance, who put everything they had into reproducing their subjects with camera-like precision. Techniques were developed to an amazing level of perfection. The art of the sixteenth century—the invention of perspective—begins. In the following century, these active scenes were staged, these famous woodcuts, chiaroscuro and other types of imitation became commonplace.

Peoples' thoughts are conditioned to believe that when something appears new, it must be good. This is a reflection of the belief that progress is always forward, that the past is an obstacle to be overcome. This idea is reinforced by the way in which history is taught, with a focus on the achievements of the future and the neglect of the contributions of the past. This conditioning leads people to believe that anything new must be better than what has come before.

BRIAN CLARIDGE SAYS—

"HE WHO HAS EYES TO SEE . . ."

"LOVE," by Don Thompson. "Many a girl loves a man from the bottom of her heart in a room (or another at the top).

REGULAR OUTLOOK

It is the products of those two epochs that make up the environment in which the "ordinary man and woman" have been "in the know". In these photographic portraits that have instilled in the average mind the feeling that art is imitation, and that the real thing is always something better. (Funnels now say that there is no such thing as a real thing, and that the average man is so indoctrinated by the meaning of "real" that he will not recognize the illusion.)

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EXPRESSIONISM

First, it must be realized that the modern art-restaurant. There are many, many great restaurants whose names are well known, but few restaurants that are really good in the sense of having a good food and service. In this case, the people who run these restaurants are often very good, but the food and service are often very poor.

Do You Want To

Make A RACKET ON £3 3/-? 1 P.M. Wednesday

The Union A.G.M.

1-20 p.m. Today

Is Your Opportunity!
An Approach to the Art of Today

An Approach to the Art of Today

The basis of the artist's technique lies in these factors, and they are, virtually, the tools with which he represents his ideas, emotions, dreams or pure compositions.

Too often one hears, "Blah! I could do as good as Gal!" or, "Why, my little girl is only four, and she can draw as well as that!" To answer, I say, "If you think so, then try it." I suspect you may be disillusioned.

You may practice something that looks like a modernist painting, and it may have admirable ideas behind it, either in its symbols, or in its attempt to be a copy of some master's style, but the painting will lack several clues because you have no technique—no control over the tools you are using. In short, you are NOT an artist. Demand the painting you produce, by any means, be acclaimed by those competent to judge, then you have not sought them, but rather yourself. You have not learned to "know how to know it!" But I imagine that you have a set of ideas, that you have no technique, and that you are no artist.

The contributions (save one) to the "Modern, Miscellaneous, Etc.-section of the Students' Art Exhibitions held here, support this. With one exception, they were the work of those who thought (perhaps not seriously) that they could do as good as that." Symbolism and semi-realism abounded—even cubism was attempted. But it was so obvious that the authors were not artists. That, where the symbolism was too deep to be readily obvious, there was nothing left to hold the spectator's interest. Curiosity was all. That the speculation was far beyond you, in the work of a modern artist, and that you would have to seek aesthetic values to hold your interest. If you are prepared to look for it in whose compositions depend on form elements and color laid on heavily with the brush, or on the color plane, and also of water colors, in which every student artist can find something to make all the difference to the coloring—a painting will radiate.
IVOR FRANCIS

Judging by his recent exhibition, student talent ranges from Drumm College to University College," said a student about the show. "But it's considered depth of thought by Dr. Thompson.

Even more impressive is the gathering of styles and the all-embracing confidence of taste - the recognisable guile, and Barnard of W. Watts, on the other hand, not only with John Doone's London Groupish annotations on contemporary life.

All the watercolours of Pau Cleland are beautifully expressed, especially by Winter's study of a tree and bird (No. 17), and Mark Neill, also, who has presented an excellent piece of painting and unusual monochromes.

There is good work by A. Creed, Brian Selick, and a number of others, as well as a fine collection of photographs in which E. Neill, heretofore, a returning soldier student, and P. M. Simpson have especially interesting examples.

H. E. FULLER

The artist has returned to the theme of the desert in this exhibition and presents an interesting array of watercolours. His works in this field have been much admired by art critics.

"I am always interested in the desert," he said. "It is a place of great beauty and mystery. I try to capture the mood and atmosphere of this landscape through my paintings."

"Desert" is a collection of watercolours that explore the desert landscape and its inhabitants. The artist uses a variety of techniques to create a sense of depth and movement in his work.

THE ARTIST (????)

"I am often inspired by the beauty of the natural world. It is a never-ending source of inspiration for me."

"I love the way the light changes throughout the day and how it affects the colors of the landscape. I try to capture this in my work."

"I am always striving to improve my technique and I believe that practice makes perfect."

"I am currently working on a series of paintings that explore the theme of light and shadow. I hope to complete this series soon."

WATER COLOUR, by George Philippin

CASTING A COPY OF "MEANING" (1970) I wish to get busy. I have.

The first thing that struck me (as with earlier copies I have read) is that each one improves upon its predecessor, which, I think, you will agree, is a good thing.

In this copy there is an extract from a travel book being prepared by Alan Marshall, who is probably more familiar with a writer of brittle and witty sketches in the Mail" magazine section. If this extract is a fair example of the book, it's going to be one of those books that are worth reading, not worth buying: if you understand what you mean.

Thus, there are several articles and essays written by people who obviously know what they are writing about, and admiring criticisms of critics and articles. The student is complete, if making it a full collection of articles (and it is), but not all, in all other appeal." - ROBERT MACDONALD

President, Adelaide University Science Association.

MEANING PLEASURES

Casting a copy of "Meaning," first quarter, 1970 at me, the Editor told me to get busy. I have.

Meaning Pleasures

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On Saturday, June 28, the Biggest, Brightest, and Best Ball ever to be held in the Refectory will be held by the Engineers, and, believe me, it will take some holding. But there will be two hands to hold it, and two floors to hold it on. In addition, there will be supper and stunning surprise floor shows. So come along, bring your friends, and have the time of your life at the Engineers' Ball.
FROM ART TO ARTLESS

"The difference between a conviction and a prejudice is that you can explain a conviction without getting angry."

SWAN LAKE OR WHIRLPOOL?

To the Editor, Sir—In reply to Miss M. Moore's letter of March 1, 1947, page 110, I would like to point out that "Dunkin' Drunken Duncan" is the story of a man who has lived and died without ever having been on a desert air force. First, I would like to ask you, "Dunkin' Drunken Duncan" how much he was really imbibing without a trace upon the desert air force.

DUNNIE DUNNIE

To the Editor, Sir—In "The Ode" of May 12, 1947, page 142, the article headed "Student Morality" of the majority of students are being very much respected. It seems that some of the boys are married and that the standards are not as they used to be. The College has been discussed by the boys, and the work of Prime Minister Gladstone, mediated by Winston Churchill during the war.

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To the Editor, Sir—The insidious influence of the Communist making itself felt in the University and Society is to be deplored. I refer to the growing practice of scrumming as a form of the halls of residence in what should be Allied activities in all universities. In some cases, the University is a tool which is being used to achieve the ends of the Communist movement. Any paper or periodical which is in sympathy with the aims of the Communist movement should be suppressed without delay. In some cases, the University is a tool which is being used to achieve the ends of the Communist movement. Any paper or periodical which is in sympathy with the aims of the Communist movement should be suppressed without delay.

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