

Autumn Exhibition Suite 2019

Labour Day **Roy Dalgarno**

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Cover
Roy Dalgarno
Miners Probing the Mine Face
1984
ink on paper (aquatint etching)

Introduction

*You only have one life, and
what you have to do is realise
yourself in the only way you feel
is genuine and not through other
people's eyes*

Roy Dalgarno

This exhibition showcases a series of black and white prints recently gifted to the Gallery Collection by the family of Roy Dalgarno and is supported by a selection of social history objects on loan from the Lithgow State Mine Heritage Park.

Roy Dalgarno was an Australian artist committed to portraying the humanity of the worker on whose labour 20th century Australia built its wealth as a modern nation. The representation of dock workers, sheet metal workers and miners in Dalgarno's black and white prints showcases his steadfast interest in figurative art as a way of representing, with dignity, the harsh realities of working class life. Dalgarno's artistic practice highlights the formative influences and longstanding impact that social realism played in the development of Australian art.

Labour Day



Roy Dalgarno
In the Foundry

1985

ink on paper (aquatint etching)

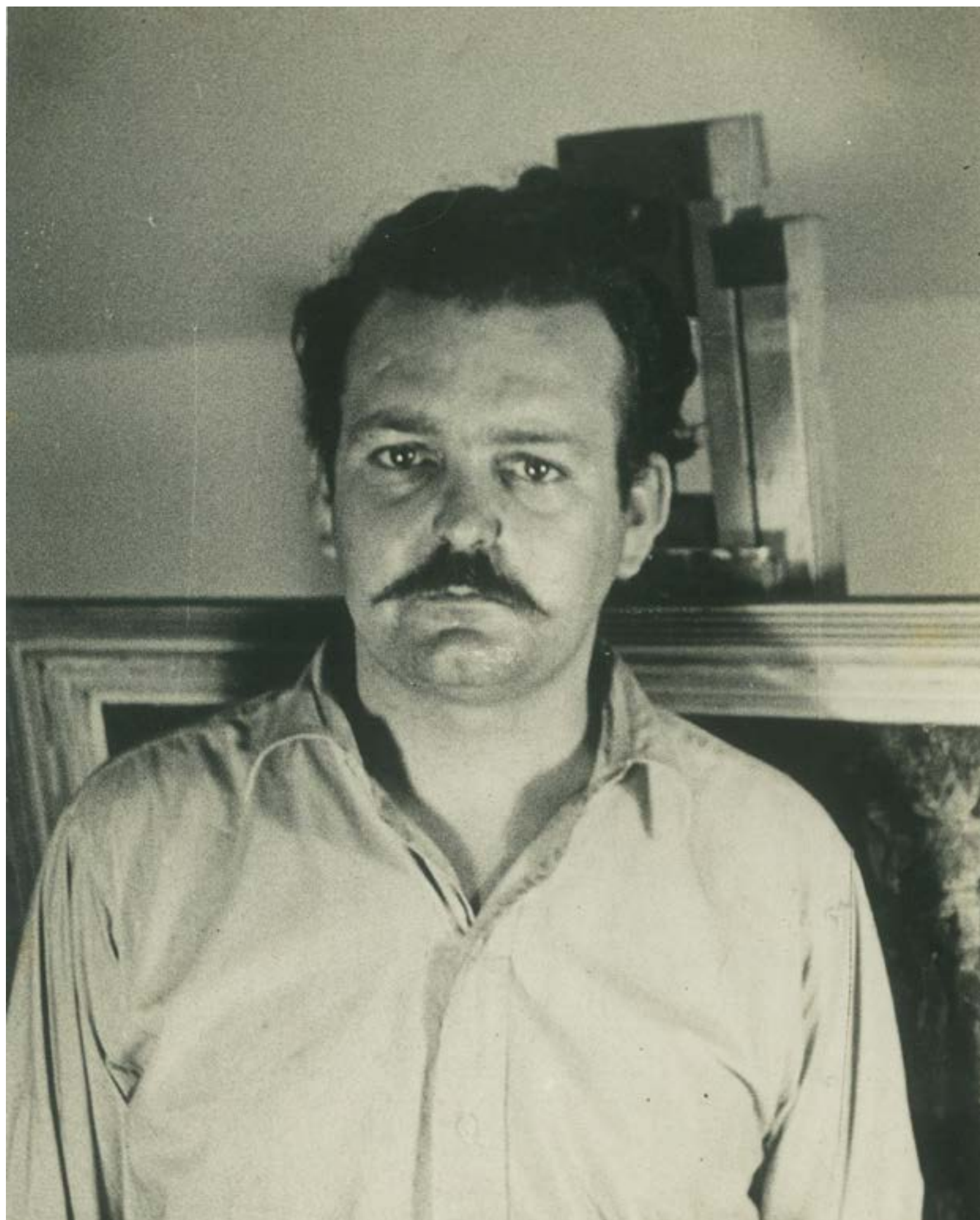
Edition 3/40

Roy Dalgarno – a modern response to social change

Dr Shirley Daborn

Labour Day

Roy Dalgarno's practice spanned much of the twentieth century, during which time he actively contributed to the reshaping of the modern artists' role as one who interprets contemporary everyday life through the lives of ordinary people.



Born in 1910, his artistic career was a quest to represent the universal man – and he looked to find that man amid the labourers on whose backs the wealth of a modern industrialised Australia was built.

While traditional art depicted a romanticised view of the farmer as a nineteenth century Australian ideal, Dalgarno looked to the twentieth century docks and mines. The large-scale methods of production required to meet the needs of a new global marketplace, created substantial changes to the existing working environment. In turn, these changes created a new dynamic between the drivers of capitalism and the workers employed to undertake the physical labour. Modern industrialisation relied heavily on natural resources, such as coal, but also the hard labour of working-class Australians. Although not new in Australia, the circulation of socialist views was adopted by many leaders of trade unions during the 1940s who saw its principles of social unity as key to improving the lives of manual workers.

Fresh out of Ballarat Grammar, Dalgarno socialised with politically left thinking artists and intellectuals. Mentored by family friend and Melbourne Herald pictorial artist, R. Emery Poole, Dalgarno was apprenticed to well-respected commercial lithographer Henry Wicks. It was Wicks who, during weekend watercolour sketching trips, first introduced Dalgarno to the notion that painting was a 'special activity' with an elevated sense of purpose. Dalgarno set up a flat and art studio across the hall from Wicks' studio in the old St James building on Little Collins Street, Melbourne, which was, according to renowned art critic Bernard Smith, a hotbed of socialism.¹ Australia's first socialist magazine, Tocsin, was established in the building by Jack Castieu and Bernard O'Dowd²

and later Dalgarno himself became involved in the production of radical magazines 'devoted to art, literature and revolt called "Strife" and "Stream".³

Dalgarno was drawn to the idea of a libertine lifestyle as portrayed in the Greek story of Satyricon by *Petronius*, as translated by Jack Lindsay and illustrated by Norman Lindsay. He frequented the Swanston Family Hotel, well known for its left-wing patrons, and developed an extended social circle of fine artists, commercial artists and journalists, including Herbert McClintock, 'a wizard with line'⁴, Nutter Buzacott and Noel Counihan, later to become a well-known social realist and 'controversial rebel figure'.⁵ At this time, he was greatly influenced by painter and graphic artist James Flett, who was garnering much attention for his innovative colour linocut and woodcut prints, as well as modernist architect and artist Sam Ayto, who he met at the National Gallery Art School while attended evening classes during his four-year apprenticeship.

With a letter of introduction to Norman Lindsay's son Ray, Dalgarno left Melbourne for Sydney, and was soon mingling with a host of freethinking artists, journalists and intellectuals. He combined study with jockeying for piecemeal work opportunities in illustration, for publications such as *Australian Women's Mirror*, *Wireless Weekly* and the Griffin, Shave & Russell Advertising Agency.⁶ Dalgarno was also commissioned to design book jackets for Norman Lindsay's Endeavour Press, including Xavier Herbert's debut novel *Capricornia*.

Dalgarno studied with the veteran art teacher Dattilo-Rubbo who established his atelier in Rowe Street, the bohemian heart of Sydney, in 1898. Dalgarno befriended one of Rubbo's favourite past



students, George Finey who, it was believed, was the only artist handsomely paid regardless of his cartoons' subject matter and management opinion. Finey's free rein, however, came to an end when sacked by Frank Packer for pro-union cartoons 'during one of the longest coal strikes in coal-mining history'.⁷ Dalgarno later studied drawing and painting at the East Sydney Technical College under the gregarious teacher Fred Leist, and where he met fellow student James Cant with whom he would for a time share a studio near Sydney Quay.

In Sydney, Dalgarno socialised at the popular newspaper artists haunt, the *Black and White Artists' Club*, and gravitated towards 'Pakies, which was a very interesting literary-cum-musical club, and a sort of coffee haunt opposite Hyde Park on the first floor.' Opened during the depression by a 'homely lady',

Pakie MacDougel, the club served modest fare and except for a wine night once a week was alcohol free. There was, however, lively debate about 'everything' as regulars lounged about listening to records such as Beethoven, Bach and Vivaldi.⁸ In Pakies Club 'there were all types – there were Trotskyites, anarchists, people only interested in the music, people interested in painting, and people who were just interested in other people.'⁹

The 1930s greatly influenced Dalgarno's fascination with humanity and the political divide. Dalgarno witnessed first-hand the class struggle made evident during the 1930s worldwide economic depression following the Wall Street Crash of 1929. In 1932 the Australian economy collapsed and unemployment reached a peak of 32 per cent.¹⁰ Dalgarno saw many working-class families struggle to afford the basics of everyday life and himself experienced the inability to pay his meagre rent.¹¹ Dalgarno recalled, 'There were evictions every day, with families dumped with all their possessions, even their bits of furniture, on the street. A lot of my friends would have to 'shoot the moon', leave their rooms owing several months' rent.'¹² 'For families still recovering from the pain of the First World War, the Great Depression was a cruel blow that scarred people for decades to come.'¹³

The outbreak of WWII was met with significantly less fanfare than WWI. As Australian's looked towards the end of world war II there was a degree of energetic optimism that the social structures of old would be replaced by egalitarian values to suit a new, modern world. For artists and creatives alike, the need to create an authentic essence of Australian-ness resulted in a belief that art was central to the creation of a harmonious, modern world shaped to bring

benefits to all its citizens, not only to the social elites and moneyed few. Initially attracted to illustration and the anti-conservative romantic philosophy of Norman Lindsay, Dalgarno was increasingly 'caught up in the social aspect, the semi-political approach to art; that is, drawing the underdog, the worker, the underprivileged, who were evident everywhere in increasing numbers.'¹⁴

This period of activism in the Australian art world led to the formation of S.O.R.A, the Studio of Realist Art (active 1945–49). In 1945, and with post-war planning well underway, Dalgarno joined like-minded creatives, James and Dora Cant, Hal Missingham, Herbert McClintock, Roderick Shaw, Adrian Galjaad, John Oldham and Bernard Smith as foundational members. First operating at 171 Sussex Street, Sydney, the studio soon relocated to 214 George Street Sydney where they continued to not only support artists and provide art classes, but where they provided public lectures on the role of art in a modern world.

Founding S.O.R.A member John Oldham presented the studio's inaugural lecture on 29 April 1945, in which he foretold of a post-war future that would include the arts as an essential contributor to the construction of a contemporary Australia.¹⁵ Oldham was an architect and artist employed as an Exhibition Officer for the Ministry of Post-War Reconstruction.¹⁶ He worked on several large scale general public exhibitions highlighting the class struggle of workers and the challenges faced by soldiers returning to civil life.¹⁷ The merging of art and design was, he argued, integral to building all manner of public works including, 'hospitals, post offices, banks, schools, town halls, public libraries.'¹⁸ The inclusion of art in the modernisation of Australia, Oldham claimed,

would occur because art patronage had shifted dramatically away from the 'preserve of a few wealthy individuals'.¹⁹ This shift was evidenced, he argued, by the Government's replacement of traditional artists appointees by 'younger artists, less academic' artists who provided 'a more realistic approach to recording the soldiers achievements'.²⁰

By the end of WWII, the established Australian art academy was seen as 'old school' relying on style and substance derived from other nations. In contrast, modern artists were looking for ways to uniquely express a sense of Australian-ness that would underpin a national identity matching the demands of a new, post war contemporary world. This quest for an authentic identity was tirelessly discussed in a series of lectures held at the Studio included an address by artist Margaret Preston, well known for her commitment to advocating for the inspirational potential to be found within Aboriginal artwork. Titled *'I am Painting, and Ask Australians to Try to Paint Something that will be Recognised in Any Part of the World as Australian Art'*,²¹ Preston spoke of the influence tradition had played in the successful development of authentic national art in countries such as Peru, Mexico and Spain.²²

Art, it was argued, was much more than creating an exacting copy of the world and called for artists to reconsider what being 'real' actually meant. S.O.R.A member, Bernard Smith, later an eminent art historian, presented a lecture at the Studio in which he explained that the realism emerging in art at the time was to be differentiated from the notion of 'verisimilitude or the close, literal imitation of the superficial appearance of objects, and secondly, the choice of a particular type of subject matter'.²³

Smith explained that 'realist art implied revelation of some truth about the objective world' and that the modern artist working in this manner conveyed such truth 'by the communication of emotion' in response to 'socially significant changes'.²⁴

On his return from war service, Dalgarno successfully negotiated opportunities to draw the labourers working in key industrial industries. Key union figures paved the way for Dalgarno to gain unprecedented access to different industries including, the mines, coastal ships, the wharves and steel works. For Dalgarno, sketching onsite was crucial as it enabled him to interpret the essential values that would result in heightened emotion. Dalgarno stated, 'the spontaneous drawings always seemed to be better than the ones that were later worked up from them for commissions... I think it was the excitement of actually doing the thing on-the-spot which made them vital and gave them life'.²⁵ The public interest in Dalgarno's representation of men at work led to a substantial commission to capture 'what it is like to be a miner' by W.S Robinson on behalf of Zinc Corporation, owner of the Broken Hill Mines. Robinson explained, I want someone who is sympathetic and understands the working people. You may not believe it but I'm a bit of a lefty myself you know – amongst the Australian Capitalists they consider me a Red.²⁶ Whether for trade unions or capitalists, commission such as these provided an opportunity for Dalgarno 'to tell the story of their men at work – for the first time in history' as Oldham had suggested.²⁷

Dalgarno shadowed the miners' lifestyle, observing and interpreting. He travelled underground with the miners in the morning and 'if they were preparing for blasting', undertake a 'very rough sketch of the scene

with the two or three figures making up the tableau of the action in a general sense'. He then captured details in two to three minute sketches of each individual figure and made 'separate drawings of spawlers and lamps and details of the mine face and so on...'.²⁸

The ability to elevate the lives of workers through art created a long-lasting appreciation for the contribution made by Dalgarno. Following Dalgarno's death in 2001, the National Secretary for the Maritime Union, Paddy Crumlin clearly contextualised Dalgarno's contribution, stating: 'Roy depicted the working class by projecting their dignity and strength'... 'This is particularly true of his early work when seafarers, wharfies and miners were exploited and devalued economically and politically'.²⁹ Artists like Dalgarno aligned the dynamics of the modern industrial world with a national identity suitable for a post-war Australia by acknowledging that economic growth and national prosperity relied on the hard labour of working-class men.

Dalgarno's practice highlights a side of modernism that is all too often forgotten; that realism in art with a social agenda is not the same as socialist art with a political mandate. The period during which Dalgarno matured as an artist was a time during which modern artists challenged the status quo in art and society in response to the uniqueness of the time and place that was post-war Australia. Dalgarno's version of artist activism was driven by his longstanding interest in human nature. Inspired early on by figurative expressionists and printing techniques, Dalgarno explains, 'I remained bound to painting figures; I was never greatly interested in abstract art because of my fascination with humanity, the human condition'.³⁰

- 1 Bernard Smith, quoted in, 'Roy Dalgarno – Socialist Bohemian and Social Realist', Maritime Union of Australia, p.2 www.mua.org.au/roy_dalgarno accessed 14.01.19.
- 2 Joan Kerr, Roy Frederick Leslie Dalgarno, Biography, Design & Art Australia Online, <https://www.daa.org.au/bio/roy-frederick-leslie-dalgarno/biography/> accessed 14.01.10.
- 3 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 82.
- 4 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 78.
- 5 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 78.
- 6 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 104.
- 7 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 101.
- 8 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 106.
- 9 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 114.
- 10 Great Depression, Defining Moments, National Museum Australia, p.1 www.nma.gov.au/defining-moments/resources/great-depression accessed 14.01.19.
- 11 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir.
- 12 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 106.
- 13 Great Depression, Defining Moments, National Museum Australia, p.5 www.nma.gov.au/defining-moments/resources/great-depression accessed 14.01.19.
- 14 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 78.
- 15 John Oldham, The Artist After the War, Lecture held 29 April, 1945, *Studio of Realist Art*, Bulletin No. 2, 10 May, 1945, p. 1.
- 16 'The New Committee Members, Mr John Oldham', *Studio of Realist Art*, Bulletin No 3, 15 June, 1945, p. 2.
- 17 Craig Hoehne, *Forged under the Hammer and Sickle: The Case of Geoffrey Powell, 1945–1960*, Thesis, Griffith Film School, Queensland College of Art, Griffith University, 2016, p. 114. Oldham's exhibitions included as the Australian Communist Party's Twenty-Fifth Anniversary Exhibition, *History of Labor in 1945* and The Servicemen's Re-establishment Exhibition, *Return to Civil Life (1945–1947)*, driven by the Public Relations Division of the Department of Post-War Reconstruction, which premiered at Sydney County Council Showrooms, George Street, Sydney, NSW before touring nationally. https://www120.secure.griffith.edu.au/rch/file/13be52e8-b0a7-49f7-8309-41501f5322e8/1/Hoehne_2016_01Thesis.pdf
- 18 John Oldham, The Artist After the War, Lecture held 29 April, 1945, *Studio of Realist Art*, Bulletin No. 2, 10 May, 1945, p. 1.
- 19 John Oldham, The Artist After the War, Lecture held 29 April, 1945, *Studio of Realist Art*, Bulletin No. 2, 10 May, 1945, p. 1.
- 20 John Oldham, The Artist After the War, Lecture held 29 April, 1945, *Studio of Realist Art*, Bulletin No. 2, 10 May, 1945, p. 1.
- 21 'Coming Lectures at the Studio, Margaret Preston, *Studio of Realist Art*, Bulletin No. 2, 10 May, 1945, p. 2.
- 22 Margaret Preston, The Basis of an Art for Australia, Lecture held 13 May, 1945, Bulletin No. 3, *Studio of Realist Art*, 15 June, 1945, p. 3.
- 23 Bernard Smith, The Nature of Realism in Art, Lecture held 27 May, 1945, *Studio of Realist Art*, Bulletin No 3, 15 June, 1945, p. 3.
- 24 Bernard Smith, The Nature of Realism in Art, Lecture held 27 May, 1945, *Studio of Realist Art*, Bulletin No 3, 15 June, 1945, p. 3.
- 25 Roy Dalgarno, In the Winking of an Eye, vol. 2, date unknown, unpublished Memoir, p. 54.
- 26 Roy Dalgarno, In the Winking of an Eye, vol. 2, date unknown, unpublished Memoir, p. 55.
- 27 John Oldham, The Artist After the War, Lecture held 29 April, 1945, *Studio of Realist Art*, Bulletin No. 2, 10 May, 1945, p. 1.
- 28 Roy Dalgarno, In the Winking of an Eye, vol. 2, date unknown, unpublished Memoir, p. 66.
- 29 Roy Dalgarno – Socialist Bohemian and Social Realist, Maritime Union of Australia, p.1 www.mua.org.au/roy_dalgarno accessed 14.01.19
- 30 Roy Dalgarno, In the Winking of an Eye, vol. 1, date unknown, unpublished Memoir, p. 108.

Dalgarno and the Cold War

Ian Milliss

As the passions of the Cold War fade into history and we get far enough away to see it in perspective, it becomes clear that social realism is as essential a part of modernism as abstraction; and almost forgotten social realist artists like Roy Dalgarno suddenly loom up out of the darkness like the mine workers in his paintings: monumental, battered, barely recognisable.



Yet social realism was never a popular success in Australia, a surprising fact when you think about the popularity of earlier forms of realist art. Despite the name, the Australian impressionists were more influenced by the Barbizon school realists than by the French Impressionists, and many of their greatest works were realistic portrayals of moments of working life, the industrial accident of Arthur Streeton's *Fire's On* or the heavy labour of Tom Robert's *Shearing the Rams*, for instance.

At the turn of the twentieth century Australia was one of the most progressive countries in the world, and one of the wealthiest, with a large organised union movement and Labor Party. In 1907, in a legal move of world significance known as the Harvester Judgement, an arbitration court judge decided that wages at a Melbourne factory should be based on the cost of living for a worker and his family. From then on, Australia's minimum wage was based on what was fair and reasonable rather than what the employer was offering.

There was widespread acceptance of working class subjects in writers like Henry Lawson that stretched all the way to WW2 through writers like CJ Dennis and Lenny Lower and publications like the *Bulletin* and *Smith's Weekly* which developed a tradition of cartooning based on working class characters and Roberts and Streeton became official artists either in war or portraying historical moments like the opening of parliament.

But WW1 was to be the great impasse. John F Williams in his book *The Quarantined Culture: Australian reactions to modernism, 1913–1939* argued that in 1913 the Australian press and Australian society

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displayed a cosmopolitan openness to the culture of the modern world but by 1919 the grief and the propaganda of war had led to Australia becoming a quarantined culture, an inward-looking society bent on keeping the outside world out. Williams argues that the creation of the Anzac legend, the back-to-the-land movement, notions of racial superiority and the mythology of the masculine nation were reactionary and anti-modern elements of a long cultural depression, the beginning of the notorious cultural cringe that even to this day still defines us as a settler colonial society in constant neurotic search of an empire to attach ourselves to.

So the inter war years were more a period of cultural stagnation than innovation although at first some radicalism persisted, for instance in the arts early modernism was developing and by 1919 Roy de Maistre and others were experimenting with abstraction while politically the Communist Party was founded in 1920. But conservative political parties were to be in power for 46 of the 60 years from 1914 to 1974 and while realism was preferred to abstraction, the realism of the middle class urban visual arts audience was a rustic idyll of cows, gum trees and a squatter's daughter on a thoroughbred rather than the grittier truth of miners, factory workers or Aboriginal stock men. This was the cultural background on which Roy Dalgarno began his career.

Born in Melbourne in 1910, after a disappointing education characterised, if he is to be believed, by many pranks and high jinks, he was apprenticed to a lithographic printer in 1925 and attended the National Gallery Art School, Melbourne, while learning to produce large scale advertising posters.



Slowly he began a life of bohemian living and left wing politics. Mid 1930s Melbourne, barely recovered from The Great War and now deep in The Great Depression, had a strong politically obsessed art life. On the one hand there were Australian born artists like Noel Counihan, three years Dalgarno's junior, who he first met in 1930 when Counihan was only seventeen. Counihan rapidly turned himself into a doctrinaire hard line Stalinist who was to stick with the Communist Party most of his life, well beyond the point where most other artists could rationalise its authoritarianism.

On the other hand there was the equally young Jewish refugee Yosl Bergner whose more visceral left politics were driven by the anti semitic persecution he had been subjected to by the Nazis before fleeing Germany with his uncle.

*"What Yosl had was just beginning to be felt in Melbourne, and that was a European background and sophistication, and a sort of a dedication, unlike many of them who got into business and were mainly interested in money. This dedication must have come from the knowledge and experience of pain, something that we Australians had not really experienced yet as a people. Yosl had never done anything else but been a student, kicked around in awful circumstances, which we could not imagine, so in a sense he was an experience – quite new and real."*³¹

Dalgarno became part of their group that also included Vic O'Connor, Nutter Buzzacott and Herbert McClintock. Their left wing politics were to influence their work but most were far from being doctrinaire communists:

*"We were interested in developing our individuality, to the best of our ability I suppose, and we were searching, so at one stage or another most of us rebelled against the rigid dogma of the Party."*³²

*"Maybe I should have perhaps done more politically motivated work but it wasn't my style – I wasn't really a political animal. I joined the left because of a sense of idealism."*³³

And the relationship with the Party was uneasy on both sides:

*"The Communist Party reluctantly put up with us liberal thinkers because we were useful for their agitation and propaganda organisation called 'Agiprop', but mostly we were looked down on in a sort of sneering way as lousy liberals. Such terms as that were popular, not usually to our faces but between functionaries and branch secretaries among themselves."*³⁴

He moved backwards and forwards between Sydney, Melbourne and Brisbane, scratching an income from illustration and advertising. He married and had a child but as the relationship faltered in the late 1930s he left to spend a Robinson Crusoe like eighteen months painting on Bedarra Island, Great Barrier Reef, Queensland.

When war broke out he was unable to enlist for medical reasons but eventually became a civilian member of a special RAAF Camouflage Unit based at Mullingimbi then on an island regularly bombed by the Japanese in the Gulf of Carpentaria. The unit included artists Rod Shaw, Emerson Curtis, Ray Gaskell and photographer Max Dupain.

As the war ended he returned to Sydney, an art world returning to life, and his friends, matured by war. Following a commission for a group of unions to produce a large series of drawings and watercolours of workers in heavy industry he received a further commission from the Zinc Corporation to produce a similar series about its Broken Hill mine. More importantly, after a split in the Contemporary Art Society (CAS) in 1945 a number of politicised artists set up the Studio of Realist Art (SORA).

SORA was from the start well connected and seemed to be headed for success, with regular exhibitions at David Jones Gallery, its drawing classes filled and its fund raising social events attended by hundreds of supporters:

The main idea was for it to serve as a venue for teaching – workers, wharfies, steelworkers and people like that – to paint and draw and exhibit their work. Jim [Cant] had discussed this with Rod Shaw and Bernard Smith, among others, and they had drawn up a list of artists who were interested, and Jimmy [James Cant] approached me and I was enthusiastic. The members of the committee were Cant, [Hal] Missingham, Bernard Smith, [Herbert] McClintock, [Rod] Shaw, Nan Haughton, and myself.³⁵

The CAS had been set up in 1939 as a group for modernist artists. The split was between the realists, many involved with the Communist Party, and what was dismissively called the Sydney Charm School, producing anodyne decorative art that avoided political content. Later the CAS was dominated by abstraction, providing a third faction. At the same time the Sydney art world was ruled by the Royal Art Society, to this day made up of second and third generation gum tree painters still mimicking late nineteenth century impressionism.

In a small and active art world, however, many artists were members of several or even all of these different groups – Dalgarno was active in both the CAS and SORA – and while debates were intense and sometimes savage, the material rewards were small. But despite SORA's careful and conservative rhetoric about realism as the art of daily life it found itself under suspicion from both the left and the right.

Although many SORA members and most of the committee were Communist Party members, a rigid and unimaginative philistinism prevailed at the top of the Party, particularly from the secretary Lance Sharkey. The Party regarded artists as bourgeois liberal elements, insufficiently rigorous or devoted to the cause and although many used their advertising industry training to contribute to campaign work their art was seen as distracting self indulgence.

As the Cold War got under way the right also began to target them. In August 1948 an article in the *Sydney Morning Herald* (SMH), bylined 'Special Correspondent', launched an attack on a number of cultural organisations claiming they were front organisations for the Communist Party or had been infiltrated by it.

The Brisbane newspaper, *The Worker*, reported the ensuing controversy:

The means by which Communists have infiltrated organisations in the cultural field have been gradual, subtle and effective, says a special article in the Sydney Morning Herald. The nomination of 'fellow-travellers' as officials or to executive committees has often been made easy by the political naivete and sheer gullibility of culture-conscious rank and file of the organisations concerned. Communists in the field of education and culture usually deny their affiliation with the Communist Party, and apparently believe that 'art for art's sake' covers a multitude of political sins. Analysis of membership and inter woven activities of a number of cultural organisations shows that about a dozen known Communists and a score of closely associated 'fellow-travellers' call the tune if not pay the piper.³⁶

SORA was specifically discussed in the article and the SMH for a time refused to advertise its drawing classes. At the same time difficulties with premises, driven by post war shortages, further crippled the Studio.

More was to follow as David Jones refused to allow Jessie Street, a wealthy but controversial suffragette and peace campaigner, to open the next SORA exhibition at its gallery. Rod Shaw instead gave the opening speech in which he immediately denounced the decision, declared the exhibition closed, and instructed all artists to immediately remove their works.

Within a year SORA itself was gone, an early victim of the cultural cold war that rages to this day under various names. In 1949 Dalgarno left for Paris with an introduction letter from United Nations President Bert (Doc) Evatt in his pocket, never really to return. In 1955 he moved to India where he lived for twenty years until the death of his second wife Betty, then retired to New Zealand in 1976 where he died in February 2001.

The Contemporary Art Society continued until the mid 1970s, also eventually a victim of the cultural cold war in a different way. It became the most influential artists organisation as the Royal Art Society lost cultural significance. Through the 1960s its energetic President Elwyn Lynn promoted abstraction and it became a rallying point for a multicultural art world that espoused a depoliticised but generally modernist progressive approach to art.

However, Lynn was also active in the Australian Association for Cultural Freedom, a branch of the Congress for Cultural Freedom that was revealed to be CIA funded. By the early 1970s there was a widespread understanding that regardless of the quality or intent

of the work, the ascendancy of abstract art had been internationally funded and promoted by the US government as a counter to Russian Socialist Realism, presented as a symbol of the freedom supposedly on offer under a liberal capitalist system but just as much a propaganda tool. The less overtly propagandist realist work of left wing artists like Dalgarno, intended to honestly portray the daily life of workers under capitalism, had simply been trampled underfoot in this propaganda war.

Despite the quality of his work Dalgarno has remained neglected. Throughout his career he returned to his favourite subject of heavy industry workers, particularly miners, foundry and steel workers, seen in this exhibition in the lithographs produced in the 1980s. Despite his claim to realism, while clearly recognisable as individuals they are also stereotypes of stoic endurance. Dalgarno chose to pursue this path that had not only become unfashionable but was even vilified. During the cold war the enormous propaganda resources poured into promoting abstraction as the emblem of artistic freedom showed no awareness of the irony involved in criticising social realist artists for their supposed lack of artistic freedom, but for Dalgarno his solidarity with his subjects was in fact an expression of his individualism.

As he said: 'I was tied up with my own work, selfishly. Mine was hardly an ambition; I don't think I was ambitious in the usual sense, just driven by the need to draw and paint people.'³⁷

Notes

- 31 Roy Dalgarno, *The Winking of an Eye*, vol. 1, date unknown, unpublished autobiography, p. 148.
- 32 Roy Dalgarno, *The Winking of an Eye*, vol. 2, date unknown, unpublished autobiography, p. 149.
- 33 Roy Dalgarno, *The Winking of an Eye*, vol. 1, date unknown, unpublished autobiography, p. 147.
- 34 Roy Dalgarno, *The Winking of an Eye*, vol. 2, date unknown, unpublished autobiography, p. 149.
- 35 Roy Dalgarno, *The Winking of an Eye*, vol. 2, date unknown, unpublished autobiography, p. 49.
- 36 How Coms Are Infiltrating Cultural Organisations, *Worker* (Brisbane, QLD), p. 11, 4 Oct 1948
- 37 Roy Dalgarno, *The Winking of an Eye*, vol. 2, date unknown, unpublished autobiography, p. 80.

Glossary

Modernism

Modernism is the artistic expression of modernity (a period and quality of modern) and modernisation (industrial and economic changes).

Modernism is a global movement in society and culture generally thought to be from the 1860s to 1970s. This modernism expressed responses to the experience and values of modern industrial life. Based on earlier art movements, artists used new imagery, materials and techniques to create artworks that they felt better reflected the realities and hopes of modern societies.

Tate, Art Term, Modernism:
[tate.org.uk/art/art-terms/m/modernism](https://www.tate.org.uk/art/art-terms/m/modernism)

MoMA, What is modern art?: [moma.org/learn/moma_learning/themes/what-is-modern-art/](https://www.moma.org/learn/moma_learning/themes/what-is-modern-art/)

Social Realism

Social Realism is a modernist art movement that developed in between the two World Wars. Exponents in Australia included Roy Dalgarno, Yosli Bergner, Noel Counihan and Vic O'Connor. In Mexico Diego Rivera, Jose Carrera Orozco, and in the United States Dorothea Lange and Walker Evans. The movement was directly responding to the political and social turmoil of the period and employed expressive realism to be accessible to a broad audience. The artists sought to question and challenge the power structures that facilitated or constructed the inequities they witnessed.

MoMA, Art and Artists: [moma.org/collection/terms/96](https://www.moma.org/collection/terms/96)

NGV, A human, democratic art: three realist artists 1944–1947: [ngv.vic.gov.au/essay/a-human-democratic-art-three-realist-artists-1944-1947/](https://www.ngv.vic.gov.au/essay/a-human-democratic-art-three-realist-artists-1944-1947/)

Socialist Realism, often confused with Social Realism but not the same

Socialist Realism was the official art of the Soviet Union from 1932 to 1988, not to be confused with Social Realism. Socialist Realism features idealised realism and depicts highly optimistic scenes of life in Communist countries. The optimistic and idealised realism is in distinct contrast to Social Realism's pessimism and harsh realities.

Tate, Art Term:

[tate.org.uk/art/art-terms/s/socialist-realism](https://www.tate.org.uk/art/art-terms/s/socialist-realism)

Barbizon School

The Barbizon School is the name given to a community of painters in the mid 1800s who worked in and around the village of Barbizon in the forest of Fontainebleau, south-east of Paris.

The artists associated with this area include Jean-François Millet, Henri Rousseau, Narcisse Virgilio Diaz and Jean-Baptiste-Camille Corot. They painted landscapes and scenes of rural life, occasionally working in the open air to emphasise the truth and realism they sought to depict. In this respect, they were important precursors of the Impressionists.

National Gallery, UK: [nationalgallery.org.uk/paintings/glossary/barbizon-school](https://www.nationalgallery.org.uk/paintings/glossary/barbizon-school)

Metropolitan Museum of Art, Heilbrunn Timeline of Art History: [metmuseum.org/toah/hd/bfnp/hd_bfnp.htm](https://www.metmuseum.org/toah/hd/bfnp/hd_bfnp.htm)

Australian Impressionism

During the 1880s a group of artists in Australia, including Tom Roberts, Arthur Streeton and Charles Conder, established painting camps on what were then the outskirts of Melbourne and on Sydney Harbour foreshore. They aimed for 'truth to nature' and worked in the open air, sketching quickly in paint and capturing immediate impressions. French Impressionism was initiated by a group of painters who were unified by their independence from the official French Salon. Their work was often seen as unfinished and sketch-like by the standards of the day and most likely was an inspiration for the Australians.

ABC, Education: [education.abc.net.au/home#!/digibook/2020267/australian-impressionism](https://www.education.abc.net.au/home#!/digibook/2020267/australian-impressionism)

NGA: [nga.gov.au/ausimpressionism/](https://www.nga.gov.au/ausimpressionism/)

Australian Abstract Modernism and Realist Modernism

'Realistic painting has proved to be a blind alley. We have reached the end of that alley, and been obliged to turn around and retrace our steps. Now we have started on the new track, and already find it rich in new discoveries.'

Dorrit Black (1891–1951), 16 March 1932

In truthfully reflecting modern realities, artists worked either in abstraction or in figurative realism. This quote above demonstrates how modern abstract and realist artists were often espousing oppositional theories of art. Both styles of art were modern. Abstract artists were expressing the underlying truths of organic or geometric or other formal or symbolic realities.

Social realist artists were depicting social, cultural and political realities. The statement below is by three social realist painters outlining the inherent democracy in their practice.

'Each seeks to create a democratic art combining beauty of treatment with a realistic statement of man in his contemporary environment. Believing that art is not a passive factor in life, we strive to create an art which will influence men towards the solution of their universal problems. Bergner has sought to portray the tragedy of his own people, the Jews persecuted and tortured by mankind's greatest foe, Nazism ... Counihan and O'Connor depict the daily activities of the common people ... We three painters believe in a human, democratic art with its roots in the life and struggles of the ordinary people, devoid of all obscure clichés and mannerisms ... an art intelligible and popular, expressing the deepest emotions and aspirations of the people.'

Noel Counihan (1919–1986), Yosl Bergner (1920–2017) and Vic O'Connor (1918–2010), 1944

NGA, *Celebrating Australian Women Abstract Artists*: [nga.gov.au/abstraction/default.cfm](https://www.nga.gov.au/abstraction/default.cfm)

NGV, *A Human Democratic Art: three realists 1944–1947*: [ngv.vic.gov.au/essay/a-human-democratic-art-three-realist-artists-1944-1947/](https://www.ngv.vic.gov.au/essay/a-human-democratic-art-three-realist-artists-1944-1947/)

Further information

Labour Day

Coal Mining in NSW

Mining has played a substantial role in the development of Australia as a modern industrial nation. Coal mining in New South Wales began in Newcastle during the 1790s, and in 1799 the first shipment of coal became Australia's first commodity export.

The inner-Sydney suburbs of Balmain and Glebe were built on early coal mining and, by the late 1800s, the NSW economy was heavily driven by mining. Many regional centres were established across NSW, including Newcastle, Broken Hill, Wollongong, Cessnock, Muswellbrook, Lithgow, Orange, Gunnedah, Cobar and Singleton.

In 1848, the Illawarra became a major coal supplier for the steel and manufacturing industries; the Illawarra remains one of the leading producer of steel and steel products in the South East Asian region.

Mining at Lithgow

Coal was being mined for domestic use as early as the 1850s. Eventually 17 collieries opened across the Lithgow Valley, with three remaining in production until the late 20th century.

Large-scale commercial coal mining commenced following the construction of the Great Western Railway through the Lithgow Valley in 1869. Demands for coal necessary to run the state railway led to the development of the State Coal Mine at Lithgow in 1916. Construction was temporarily suspended in 1917 due to wartime budget cuts. Work recommenced in 1921 and by 1923 two shafts were completed.

Following WWII, substantial investments to improve efficiency and productivity led to the mine becoming increasingly mechanised. Mining by hand was largely eliminated by 1954 and the Lithgow mine closed operations in 1964.

Miners' Disc

Each Miner was issued with a unique number that was etched onto tokens. Before a coal cart was taken to the surface, miners would attach a token to indicate who had filled it. On reaching the surface the disc number would be used as a reference to ensure the weight of coal in the cart would be attributed to the appropriate miner. The amount of coal each miner produced was used to calculate his weekly wage.

The unique number was also etched onto discs used to monitor the movement of miners. Before going underground the miner would shift his disc from one board to another, and then place it back onto the original board on his return to the surface. This simple but effective system ensured that if a miner did not return to the surface at the end of the shift he could be easily identified and the search area known.

Eight Hour Day

The Eight Hour Day (also known as Labour Day or May Day) is a public holiday with its origins in a longstanding campaign fighting for eight hours work; eight hours recreation; eight hours rest.

Mining was hot, dirty and dangerous work, and miners were heavily involved in fighting for improved working conditions. The environment underground would become so stifling that men would sometimes strip down naked, leaving on only their boots.

Records from 1948 reveal that on a typical day, 360 men were transported in 12 trollies to the underground shafts. Coal production during one, eight hour shift was recorded as being 1,650 tons. The contribution of the average miner working by hand was listed as being 10.4 tons of coal per shift.

Lithgow miners celebrated the hard fought for Eight Hour Day with an annual holiday parade. The coal miners of Lithgow competed for a trophy and ribbon in a competition for the best horse and skip.

Horse Power

Horses were essential to the effectiveness of the coal industry and worked in the mines until the 1970s.

Horses working down the mines lived in underground stables with occasional paddock breaks during holidays. Many horses adapted to life underground and developed distinct personalities. Duke, named after the Duke of Gloucester, was born underground in 1934. Duke learnt to escape his harness and hide from the miners by sneaking into cut-through sections of the mine head first, so the glimmer of his eyes could not be seen.

Duke, as the story was told, learnt how to open the miner's crib tins to steal their lunch and would relentlessly chew on the miner's jacket if he detected a piece of fruit tucked into a pocket.

Duke won the trophy for best horse and skip in the 1946 Eight Hour Day march.

Roy Dalgarno was an artist whose creative practice covered many industries. His artistic roles included printmaker, cartoonist, illustrator, painter and camouflage artist for the Royal Australian Air Force during WWII. He also worked as a teacher and art director and was a longstanding member of the Print Council of Australia.

Throughout his career, Dalgarno remained committed to an artistic practice depicting the everyday lives of the working class and the disenfranchised.

1910	Born 2 December, Melbourne, Australia.
1910–1930	Lived in Victoria. Schooled at Ballarat Grammar, apprenticed to commercial lithographer Henry Wicks and studied at the National Gallery Art School, Melbourne.
1930–1935	Lived in Sydney (predominately). Studied with Dattilo Rubbo, attended East Sydney Technical College, Darlinghurst, NSW and worked as an illustrator and cartoonist. Became a member of the Communist Party (1933–1949).
1935–1945	Lived in Darwin, NT and Brisbane, QLD. Held first major painting show, <i>An Exhibition of Tropical Paintings</i> . Served as a camouflage artist during WWII and won second prize in the industrial section of the Australia at War exhibition at the NGV.
1945–1949	Lived in Sydney, NSW. Joined the Contemporary Art Society, NSW, became a founding member of S.O.R.A and undertook trips to regional areas for commissioned work. He was employed by film director Harry Watts as an artist on the 1947/48 film <i>Eureka Stockade</i> . Drawings of Chips Rafferty and Peter Finch were sold by Josef Lebovic in 1997.
1949–1956	Lived in Europe. First joining the Artists' Union in Czechoslovakia before studying at William Hayter's Atelier and the <i>l'Ecole des Beaux Arts</i> , Paris, France. Exhibited work in the <i>Salon des Etrangers</i> (1952) and held solo shows in 1953 and 1955.

1956–1975	Lived in Bombay (Mumbai), India. Worked as an Art Director for Lintas International and lectured in lithography at the Bombay School of Fine Arts.
1980	Visited New York City, USA. Added photographic techniques and colour to his practice after attending the Pratt Center in New York.
1984	Broken Hill Miners Series exhibited at Sydney's Rudy Koman Gallery.
1986	Steelworkers Series exhibited at Holdsworth Galleries.
1988	Sheep-shearing Series exhibited at David Ellis Gallery.
1976	Lived in Auckland, NZ.
2000	<i>Roy Dalgarno: Working Life</i> , exhibition held at Wollongong City Gallery.
2001	Died 1 February, Auckland, New Zealand.

List of works

Labour Day

Artworks

All artworks from Penrith Regional Gallery, Home of the Lewers Bequest Collection. Donation by the Dalgarno family, 2018

Roy Dalgarno

Descent on a Bucket

1984
ink on paper (aquatint etching)
Edition 15/40
33 x 48.9

Roy Dalgarno

Drilling at the Mine Face

1984
ink on paper (aquatint etching)
Edition 15/40
32 x 49.7

Roy Dalgarno

① *Filling in a worked out level*

1984
ink on paper (aquatint etching)
Edition 13/40
33 x 49.5

Roy Dalgarno

Knock off time

1984
ink on paper (aquatint etching)
Edition 5/40
33 x 49.5

Roy Dalgarno

Going up in the Cage

1984
ink on paper (aquatint etching)
Artist's proof, edition of 40
32.2 x 49.7

Roy Dalgarno

In the Foundry

1985
ink on paper (aquatint etching)
Edition 3/40
42.2 x 55.6

Roy Dalgarno

Miners Probing the Mine Face

1984
ink on paper (aquatint etching)

Roy Dalgarno

Miners working in a large shaft

1984
ink on paper (aquatint etching)
Edition 13/40
32.4 x 49.5

Roy Dalgarno

Miners working in a shaft

1984
ink on paper (aquatint etching)
Edition 2/40
33 x 49.5





Roy Dalgarno
Separating Sheet Steel
1985
ink on paper (aquatint etching)
Edition 3/40
42.4 x 54.9

Roy Dalgarno
Shoring up in a Shaft
1984
ink on paper (aquatint etching)
Edition 13/40
32.7 x 49.5

Roy Dalgarno
Three Miners
1984
ink on paper (aquatint etching)
Edition 15/40
32.9 x 49.7

Roy Dalgarno
Working at the Open Hearth Furnace
1985
ink on paper (aquatint etching)
Edition 5/40
42.3 x 55.4

Ephemera

All ephemera are courtesy Penrith Regional Gallery, Home of the Lewers Bequest Collection. Donation by the Dalgarno family, 2018

J. Dabron, Supervisor or Art *Letter of Recommendation*

1949
ink on paper
25.5 x 20.5

Roy Dalgarno *Collins St Melbourne*

1950
ink on paper (aquatint etching)
23 x 28

Roy Dalgarno *Eureka Stockade*

1953
ink on paper [lithograph]
34 x 45

Roy Dalgarno *Jim Cant*

c1945
ink on paper
14.5 x 11

Roy Dalgarno

Le Halles

1951–53
ink on paper
36.5 x 53.5

Roy Dalgarno

Nude Model at Rubbos

1932
pencil on paper
35.5 x 30.5

Roy Dalgarno

[portrait of a soldier]

1943
ink and wash on paper
26 x 19

Roy Dalgarno

[Street Sweeper]

1934
ink on paper
34.5 x 42

Hal Missingham

Letter of Recommendation

c1949
ink on paper
25.5 x 20.5

Photographer unknown

[Dock workers]

c1945
photograph
6 x 6



Photographer unknown

[End of Shift]

c1945
photograph
18 x 23.5

Photographer unknown

[Roy Dalgarno]

c1945
photograph
16 x 12

Photographer unknown

[Roy Dalgarno]

date unknown
photograph
6 x 5.5

Photographer unknown

Sydney Housing and the Sydney Harbour Bridge

c1932
photograph
11.8 x 15.3

Photographer unknown

[Worker with Bicycle]

c1945
photograph
23.5 x 18

Objects

All objects Courtesy of Lithgow State Mine Heritage Park and Railway, The City of Greater Lithgow Mining Museum Inc.

The State Mine Heritage Park and Railway Mining objects on display have been generously loaned to the Gallery by the State Mine Heritage Park and Railway, Lithgow. The Heritage Park links together a number of former industrial sites, including the Lithgow State Mine, Lithgow Blast Furnace, Lake Pillans, Eskbank House, Eskbank Goods Yard, Eskbank Station and the site of the Eskbank locomotive Depot. Current plans to include the Zig Zag Railway will create the largest cultural heritage precinct in the state.

1. Explosives box

Date unknown, galvanised steel
Explosives, referred to by coalminers as 'fracture', were introduced into NSW coal mines in the early twentieth century. Setting and firing explosives became a specialist task carried out by experienced miners known as Shotfirers. Explosives and detonators were stored on the surface in powder magazines, and carried underground in separate robust containers.

2. Food and drink containers

1900–1960, galvanised steel plate, cork
Carried underground by miners. The crib tin carried food brought from home and the water bottle provided refreshment. The robust nature of the containers protected them from damage, also from inquisitive pit horses and from the rats that inhabited the mines.

3. Fuse wire

1960s, steel, copper, plastic
Fuse wire was required for electric detonation of explosives.

4. Helmet and light

1940s, fibreglass, steel, copper, rubber
Bakelite hard hat introduced to the western coalfield in the 1940s. Electric cap lamps were introduced into western coal mines during and after World War II. The Lithgow State Coal Mine was using electric cap lamps from 1943 onwards.

5. Horse shoes

1930s, iron
Large numbers of horses were used in NSW coal mines throughout the nineteenth century and were working in some smaller mines until the 1970s. They were loved and respected by the miners they worked alongside. Larger heavy horses were preferred for underground haulage work. Most larger mines employed farriers to repair and replace horseshoes.

6. Miners' tokens

1930s, steel, stainless steel
During the days of contract mining miners were paid per ton for the mineral they produced. Miners attached a token bearing their individual number to each skip of coal they filled. When the skip reached the surface it was weighed and the total credited to the miner. At the Lithgow State Mine stainless steel tokens identified the first skip of coal produced on any working day.

7. Protector flame safety lamps

Date unknown, steel, brass
Oil flame safety lamps were developed in Britain and France from about 1815 onwards. By encasing the lamp flame in gauze these lamps greatly reduced the possibility of combustion of coal seam methane. In the NSW Western Coalfield these lamps were mainly carried by mining officials. They were used for testing methane levels within mines. The Protector lamp was an advanced style of this lamp and became an industry standard by the 1960s and continued in use until the 1980s.

8. Union booklet

Date unknown, ink on paper, cardboard
Rules and Constitution of the Australian Coal and Shale Employees' Federation: these were carried by all coalface miners. The Miners Federation was developed from local organisations established from the 1860s. During the late nineteenth century these regional organisations were developed and collaborated across the industry. The unions worked with government to obtain substantial workplace improvements in the 1890s. The first national conference of the Miners Federation was held in 1927. During the 1930s and 1940s the national union fought for and achieved advances in mine safety and worker entitlements.

Education

See – Think – Make

A Visual Arts Learning Program for Home Schooled Children 5–12 years

Penrith Regional Gallery is offering an opportunity for home schooled children to participate in a program of four art appreciation and art making sessions inspired by the figurative forms found in our autumn exhibition suite.

Workshop for 5–8 year olds will include an introduction to mixed media, hand-built clay sculpture and drawing. Workshops for 9–12 year olds will include an introduction to animation.

Monday 6 May
Monday 13 May
Monday 20 May
Monday 27 May
10am – 12pm

Program fee: \$120 per child
Creative Kids Vouchers accepted
All art materials supplied.
Parents don't pay but do stay.

Limited places, bookings essential:
Call 02 4735 8701

For more information:
naomi.mccarthy@penrith.city

NESA Accredited Creative Arts Professional Development for Teachers

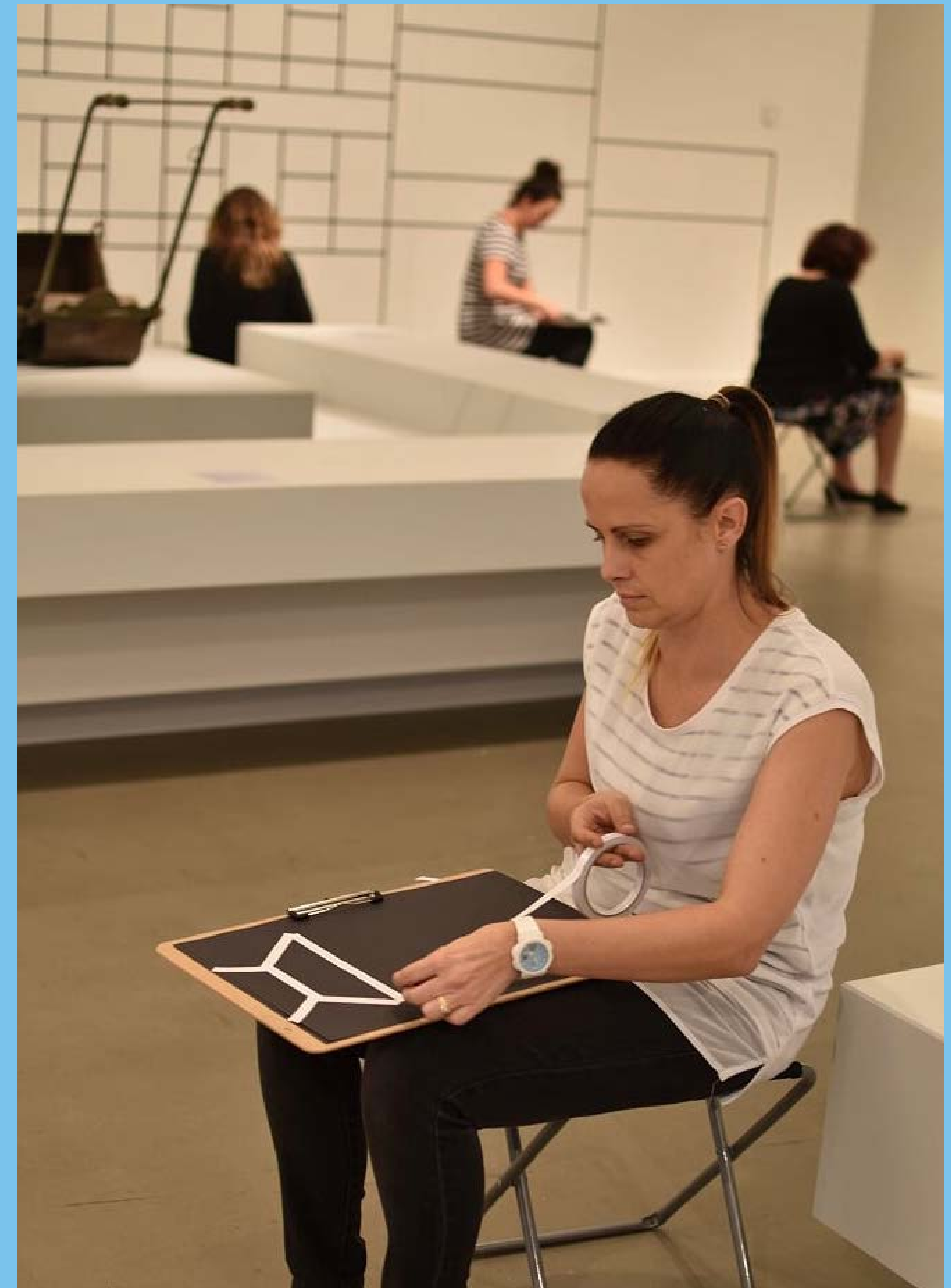
Available for both Primary and Secondary School Teachers

Duration: 2 hours
Level: Proficient
Standards: 2.1.2 | 4.1.2 | 6.2.2 | 6.4.2

Presenter:
Naomi McCarthy BFA Grad DipEd
MA (Creative Writing),
Manager of Education,
Penrith Regional Gallery

To enquire about a school booking,
call 02 4735 8701

For more information:
naomi.mccarthy@penrith.city



Education

Primary School Teachers

A Game* Approach to Art Appreciation and Art Making with Children

*Game – eager or willing to do something new or challenging.

This partnership professional development program between Western Sydney University's Education Knowledge Network (EKN) and Penrith Regional Gallery will include: dynamic modelling of a variety of interactive pedagogical approaches to delivering art appreciation for children; and an art making workshop suitable for classroom delivery. Course content will be directly applicable to the Visual Arts Syllabus.

By attending this PD session participants will learn how to:

- Develop and deliver differentiated art appreciation experiences based on a sound understanding of a range of pedagogic practices.
- Deliver art appreciation sessions that introduce and apply subject specific vocabulary and position visual literacy activities as a social practice that engenders shared meaning.
- Source ideas from contemporary art to inform the development of art making experiences for students.

- Encourage student participants to confidently test ideas and express and share opinions in a respectful group context using contemporary art as a catalyst for discussion.
- Deliver an artmaking workshop that assist student to understand that artists make artwork for different reasons, which represent different ideas and ways of looking at the world.

Audience: Stages 1–3



Secondary School Teachers

The Art of Persuasion: A Dialogic Approach to Art Appreciation for Secondary Students

This professional development program is a partnership between Western Sydney University's Education Knowledge Network (EKN) and Penrith Regional Gallery and will include:

Modelling a variety of pedagogical approaches to contemporary art appreciation for Secondary School students, including employing a variety of strategies and learning models to develop confidence and transferrable skills in critical thinking and visual literacy. This course content is directly applicable to the Visual Arts syllabus and will also be of value to teachers of any discipline which requires a level of visual literacy to further engage with their content.

By attending this PD session participants will learn how to

- Use contemporary art as a catalyst to develop and present a persuasive argument.
- Develop and deliver art appreciation experiences based on a sound understanding of a range of pedagogic practices.

- Engage with the agencies of the art world in relationship to selected contemporary artworks.
- Identify and read the visual syntax of images: symbolic, representational and abstract.
- Lead art appreciation sessions that amplify the benefits of this collective development of vocabulary and meaning by positioning visual literacy activities as a social practice.
- Manage and encourage critical and reasoned responses as well as affective and imaginative responses.
- Encourage students to confidently test ideas and express and share opinions in a group context.

Audience: Stages 4–6

Education

Creative Portfolio Workshop

Visual Arts Workshop for Emerging Educators

This workshop has been developed to introduce a range of materials, techniques and projects suitable for delivery in educational contexts from early childhood to upper primary school. Four expressive forms will be explored and each component will include an introduction to materials, techniques and an art project adaptable to a range of themes and ages. The workshop will include an interactive gallery tour modelling a range of art appreciation strategies for children.

9 May 2019
10am – 3pm

Fee: \$90 per participant
Pay by credit card over the phone,
or in person at the Gallery reception.
All materials provided.

Bookings essential: Call 02 4735 1100

Night Garden, 2019

For one night only the gardens at the Gallery will be transformed into a stage showcasing youthful creativity, including music, drawing, painting, ceramics and digital projections.

This is a special annual pop-up celebration of art, youth and music. So, bring your friends and family to the Gallery and join in the fun.

Galleries, gardens and café will be open throughout the event.

31 May 2019
6–8pm

Booking not essential but appreciated:
Call 02 4735 1100

School Excursions

The Gallery's Education Programs offer outstanding opportunities for students to engage with the Gallery's changing exhibition program and heritage site, through lively, syllabus linked exhibition tours, hands-on studio-based workshops and site visits.

Contact our Education Coordinator to arrange your visit:
Christine Ghali, 02 4735 1100
christine.ghali@penrith.city

Autumn Holiday Workshops

Draw, sculpt or animate during the autumn Holidays.

Theme: Colours of Autumn

16–26 April 2019
Workshops 10am – 12pm

Ages: 3–12 years

Visit the website for the full program
penrithregionalgallery.com.au



Education

Term classes

Wednesday Drawing School

15 May – 3 July 2019

Every Wednesday 4–5.30pm

Ages: 8–12 years

Cost: \$180 (term)

Art Attack Saturday Workshops

11 May – 26 June 2019

Every Saturday 10am – 12pm

Cost: \$180 (term)

Mixed media

Ages: 5– 9

Illustration and animation

Ages: 7–11

Tuesday Art Club

Studio based workshop program
for adults who identify as living with
a disability.

14 May – 18 June 2019

Tuesday 10.30am – 12.30pm

Cost: \$120 (term)

Call 02 4735 1100 for details.

Autumn Tots Club

Every Friday starting 5 April 2019

(excluding Good Friday)

10–11am

Ages: 3–6

Cost: \$12 each week

Package deal (6 weeks): \$60

Adults do not pay but must stay.

All materials provided.

Bookings essential:

Call 02 4735 1100

For more details, visit

penrithregionalgallery.com.au

gallery@penrith.city



Public Programs

Curator floor talk

Sunday 14 April 2019
2–3pm

Join Dr Penny Stannard, NSW State Archives Senior Curator, for a walk through the *Marriage: Love and Law* exhibition. From centuries-old archives, to newly commissioned work, Penny will share how the story of *Marriage: Love and Law* came together.

Caring for your wedding mementos

Sunday 5 May 2019
11am – 12pm

Dominique Moussou, NSW State Archives Conservator, provides expert advice on caring for your photographic and paper-based wedding mementos in this free one-hour talk. Learn more about storing and handling these precious memories.

Talk:

Finding 'I do' in the archive: *Marriage: Love and Law* from the records

Saturday 1 June 2019
10.30am – 12pm

**NSW State Archives
behind the scenes tour**
161 O'Connell Street,
Kingswood NSW 2747

New to the world of archives?
This is the perfect event for you!
Join Bonnie Wildie, Assistant Curator,
and Rhett Lindsay, Archivist, for this
free talk and tour event at NSW State
Archives, Kingswood.

Bonnie will reveal the research behind
finding 'I do' in the archives, highlighting
stories of love and loss from the
collection.

Rhett will lead a behind-the-scenes
guided tour of the NSW State Archives
facility, offering you a rare chance
to explore the repository. Wear your
walking shoes!

Tea and coffee will be available
in the Reader's Lounge before and
after the event.



Acknowledgements

Penrith Regional Gallery, Home of the Lewers Bequest would like to thank the following participating artists, organisations and individuals:

Artists

Roy Dalgarno’s Family

Organisation

Ray Christison MPHA, President/Public Officer, Lithgow State Mine Heritage Park and Railway, The City of Greater Lithgow Mining Museum Inc

Writer

Ian Milliss

Opening event

Graham Davis King
Dr Brian Lindsay, Chairman of the NSW State Archives and Records Authority

PRG Exhibition Team

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Curator, Dr Shirley Daborn
Exhibition Manager, Marian Simpson
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Exhibitions Assistant, Camille Gillybeouf

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Gallery Assistant – Retail, Dale Reid
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