The Arty Wild Oat #2

Garry Shead

Martin Sharp

Follow this and additional works at: http://ro.uow.edu.au/awo

Recommended Citation
Shead, Garry and Sharp, Martin, (1962), The Arty Wild Oat #2, National Art Student's Club, National Art School, East Sydney Technical College, Darlinghurst, 4p.
http://ro.uow.edu.au/awo/2
The Arty Wild Oat #2

**Description**

**Publisher**
National Art Student’s Club, National Art School, East Sydney Technical College, Darlinghurst, 4p

This serial is available at Research Online: [http://ro.uow.edu.au/awo/2](http://ro.uow.edu.au/awo/2)
Norman Lindsay
On the State of Modern Art

Recently we asked artist and writer Norman Lindsay for his views on contemporary art. In this article he has attempted to make a simple statement of his present state of flux and a forecast of what we may expect it to become in the future.

It is impossible to make a controversial issue out of Abstract Art, of any other issue which makes an ordinary claim which can't be substantiated by factual evidence.

How can one discuss a subject which has abolished the only medium by which it can be discussed, and that is by words, in plastic art, the word and the form are one thing, Nothing can validly without the other.

If the eye is presented with a diagram claiming to be a form image, but which has no relation to any form image in the observer's memory, which can be defined in words, the effect is one of intellectual stultification.

The designer of the diagram, darkly daring and the mark of the archimedian, may claim that it represents any probable phones, but that given his eye of perfection and that firm authority of words to distortions in sculpture and followed was a revolution—nowhere if he has ever been. The authority of the die—done in all movements, but fifteen years peace, save for the effort to discuss nonsense in who wish to get back to no particular terms of sense, the problem we have with to affirm. Plastic values are pro- We have very good rea-

The designer of the dia- his office on them. The and its values are reaffirmed. The eye

Word

valuation of great area-
tithed which made an inevi-

tures of the Post Impression-

But he has no more dignity

than a dull clod

which I referred to. It stated that cartoonist

from the star; he cashed

supreme goats of the

progenator of the Surrealist

laws


doesn't have to say anything, it's there. Dick is a

diminished. He is a musical

which has enchanted me,

of the world's art.

brought to the world's cul-

further with the obscuran-

ties of the Post Impression-

has a substratum of lunacy

himself to be a paranoia,
in his'make up. But he knew

puts him above a dull clod

which brings me to the news item

comes up, and ex-

brings me to the news item

will just as usual.

The composition of the phrase


tale in this particular piece

that they are on some good thing and intend to stick to it. Nice, Blackbird,

and Sydney is no except-

and Sydney is no exceptIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.

Wrests that have a lam

prostitutes.

25 books, of which many were

and Sydney is no expect-

and Sydney is no expectIae.
The Imitation Realists

Realism not anti-art

By COLIN LANCELEY

I shall begin by making it absolutely clear that I can make and sell any one of them I am likely to make.

As you young people, me, a mere member of the public, seem fond of first looking for the antecedents to what is confronting them, it is safe to assume that the same reaction will occur in the case of the Imitation Realists.

But my proclamation is not the only one to be made. My poster can be seen in most Anti-Art although many of them are self-centred and not anti-art enough.

The school of life and the school of the world is which I live in, the world in which the artist is living. Much of the other world, which is not to be found, and can only be conceived by our society as it is to live, remains unknown. The last-mentioned bears the scars of living in the relationship in which we stand to it.

I owe no responsibility to no one, but the world and the universe are in my experience. If there is any kind of personality and character, there is an existence in the relationship in which the object and the other are involved in a material, and I value them in material, and I value them in material.

I owe no responsibility to no one, but the world and the universe are in my experience. If there is any kind of personality and character, there is an existence in the relationship in which the object and the other are involved in a material, and I value them in material.

I live within a cerebral and a physical world, and within this universe of heterogeneous objects, of which some of my paint is made, the individual and many of the materials are perceived by me, through which they become transformed into a continuing scene which appears to me in all the innumerable minds.

I would like to make the point here, that I have no idea what the relation of the tradition of art is, to what someone else can be a work of art, and what someone else might have encountered elsewhere. It is the other world of which I think.

As I have written before, I have seen a work of art as a sometimes good, as a sometimes bad, and in some way, a poetic experience. I live within a cerebral and a physical world, and within this universe of heterogeneous objects, of which some of my paint is made, the individual and many of the materials are perceived by me, through which they become transformed into a continuing scene which appears to me in all the innumerable minds.

I could have danced all night.
THE ART STUDENTS BALL MOULIN ROUGE is on Wednesday 11th July, 9 p.m. till 2 a.m. at the TROC. Wear fancy dress. Tickets 30/- from the TROC or the N.A.S.C. Store.
**The Intellectual Audience**

This body is old and ready for the dead. What do you see planted beneath this wrinkled dry earth, youth? Old man, I see you are wise and know the answer to your question easily seen. Let me tell you about my discoveries of it. I must explain before I begin. I am a good male who is your father. I explained to my children what I had been learning in reading and writing in order to help. Edgar of the revolution of my life, and a difference when asked upon知识. I was not so good as my black. Soon as the bargaining was over the men went on board a blue boat, pointed it上下游 and we were into the suburbs to Kafka and T. S. Eliot's shop. 

Half of Cairo seems to have been within the last few months. The building, factories, offices, and two sturdy fare men all bore an air of the men are the basic utilitarian and shape only made in England cement. I've never seen such a shape of cement — it looks as if it were made all over the snow-covered and sunny.