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| Australian Social Realism |
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| Through the economic depression and the second World War in Australia, progressive artists closely aligned themselves with the international anti-Fascist cause. Social realist artists such as Noel Counihan (1913-86), Vic and Ailsa O’Connor (1918-2010; 1921-80), Jacqueline Hick (1919-2004), Nan Hortin (1916-71) and Roy Dalgarno (1910-2001) drew upon realist and expressionist tendencies in European and US modernism to depict universalised expressions of human suffering and hope. They felt this influence most directly through the expressionist canvases of European émigrés like Josl Bergner (b.1920), Danila Vassilieff (1897-1958) and Sali Herman (1898-1993). Many artists in the Social Realist group were active in the left-leaning Melbourne Contemporary Art Society, where they engaged in heated debates on the social role of modern art. The Social Realists saw themselves as creative witnesses to current events, employing accessible, figurative and often narrative forms to depict the Australian character, the nature of work, poverty and labour relations, freedom of speech, anti-Semitism and wartime experiences. Expressive realism was the most economical and creative way to connect directly with audience emotions, in order to persuade people to change their minds and to take action. |
| Through the economic depression and the second World War in Australia, progressive artists closely aligned themselves with the international anti-Fascist cause. Social realist artists such as Noel Counihan (1913-86), Vic and Ailsa O’Connor (1918-2010; 1921-80), Jacqueline Hick (1919-2004), Nan Hortin (1916-71) and Roy Dalgarno (1910-2001) drew upon realist and expressionist tendencies in European and US modernism to depict universalised expressions of human suffering and hope. They felt this influence most directly through the expressionist canvases of European émigrés like Josl Bergner (b.1920), Danila Vassilieff (1897-1958) and Sali Herman (1898-1993). Many artists in the Social Realist group were active in the left-leaning Melbourne Contemporary Art Society, where they engaged in heated debates on the social role of modern art. The Social Realists saw themselves as creative witnesses to current events, employing accessible, figurative and often narrative forms to depict the Australian character, the nature of work, poverty and labour relations, freedom of speech, anti-Semitism and wartime experiences. Expressive realism was the most economical and creative way to connect directly with audience emotions, in order to persuade people to change their minds and to take action.  Through rendering ‘typical’ characters and everyday scenes, Social Realist artists could express and recuperate the fragmented and alienated nature of life under capitalism. They created new and challenging perspectives by painting from the point of view of workers and other marginal groups such as women, migrants and aborigines. The challenge was to depict recognisable social scenarios and social types that were also richly individualised, as in Hick’s *Late Shift Workers* (1945). In a similar vein, Counihan’s abstracted memory of a family at an unemployed workers’ demonstration during the depression, *At the Start of the March, 1932* (1942), connects two dark periods in history (the Depression and WWII) through the unifying figure of a stoic Australian family who pull together in troubled times. Like many Social Realist figures, they are simultaneously an individual family group and yet representative of a collective Australian spirit and general humanist values. |
| Further reading:  (Haese)  (Merewether) (O’Connor) |