



GHIMERA
NUMBER
FIVE
APRIL 1978
LATE
EXTRA

OUR PROBLEM IS
THE PROBLEM OF
SELF MANAGEMENT

ART FORMS IN

3. TRIPPLICATE. 4. TRIPPLICATE.

ALEXANDER MACKIE COLLEGE OF ADVANCED EDUCATION

APPLICATION FOR USE OF COLLEGE FACILITIES

STUDENT ACTIVITIES

1. Name of Student Organization/Group P.L.O
2. Facilities Required ROOF TOP AREA
3. Executive member/s responsible for conduct of function W. SMITH
4. Please describe the type and purpose of the activity PICNIC
5. Proposed commencing time : 9.30 a.m./p.m.
Proposed conclusion time : 10.30 a.m./p.m.
6. Will alcohol be provided or available? Yes/No
7. (a) How many people do you expect to attend? Student None
Staff None
(b) Will people other than students/staff be present? Yes/No
(c) If Yes. How many? 3
8. Signature W. Smith (group/organization representative)
9. Application endorsement Raymond President S.R.C.

(Administrative Use Only)

- A. Dean of School :
For your comment and recommendations. WHO
- B. Secretary : WHAT

001-5/76

APPLICATION FOR USE OF FACILITIES - STAFF MEMBERS
(OUTSIDE HOURS) SCHOOL OF ART.

APPLICANT'S NAME : ZEN TRYHARD
TIME OF USE : 1978
FACILITIES TO BE USED : LIFT
PURPOSE : TO GET TO THE TOP.
PERSONS INVOLVED (NAMES) : N/A

OFFICE USE ONLY

KEY ISSUED : No RETURNED :
NOTED (ADMIN. OFFICER): [Signature]
DEAN'S RECOMMENDATION : WALK

It has been some years since a discernible art movement has risen, especially in this country — there are detractors who would say there never has been one in this country.

Its source of development is an unexpected, as this "Advance Guard" of creative thought a product of constant harassment and rational thinking in the school of Art Alexander Mackie (Cape Cumberland). In an art school — an unlikely place indeed, as we all know the truth in the old adage, "Art schools don't make artists, people may become artists after or are before they come," which would indicate that such a place should not produce ARTISTS let alone significant art movements.

The background of this institution may hold some of the keys to the emergence of this "New Wave", since the physical application of its charter some 4 years ago. Conservative forces in its academic area have tried to impose regressive steps on this structure with destructive revisionist concepts of no departments, cross-disciplinary subjects and what they called "student freedom". Luckily this trend back to the early 1900's was fought by more enlightened souls — this has led to a prolonged period of chaos — luckily slowing down this revisionist trend. This chaos has provided the catalyst for the new movement. Its label or name has not yet been

firmly established — some titles being used are 'bureau-art' and 'new forms art', 'triplicate' art. This is probably due to its infancy and the lack of clear definition of the forces that lead to this period of fermentation. The revisionists clashed with the "advance guard" establishment and the administrators helped nurture the seeds of the new form, while a fourth insignificant group, contributed little to its formation, and merely concentrated on trying to learn the practical skills of art.

No matter what the label becomes this dynamic force has established a name for this college (AMCAE) that will be remembered for years to come. This art forms format had been related to the 'conceptual word art' of the late 60's. There are those who say its not new, but it's never been taken to such rational heights as by its chief exponent Robert Pecks.

"Triplicate Art", the name I favour, finally emerged to a position of dominance, undoubtedly to his ungenius efforts. The movement has not been without its critics, many pointing out its similarity to a penological system, and like all radical movements there has been a strong establishment backlash. Conservative members of the establishment, outraged by student acquiescence regarding Australia's new art movement, have rallied, by launching measures they

have called "students control". The main thrust of this unequal reaction is the attempt to set up a student staff assembly to advise the ruling bodies and placing sufficient numbers of students on council and committees to make their votes count, as well as giving the academic staff the right of veto on administrative decisions.

These criticisms and attacks were proved hollow in the light of the success of this strong and enlightened movement. Its indomitable strengths are probably best shown in these lines taken from its manifesto:

"7 days notice in writing to the secretary"

"Art in office hours only"

"Work only in class time".

SPONTANEITY MUST BE AVOIDED AT ALL TIMES

I think this is marvellous and long overdue. The Australian art movement is best summed up in the words of the Protestant art critic, the Reverend Lyle Relk: "It is well known that art movements are the avant garde of most social movements, so we can look forward to an enlightened fascist state."

"How can artistic matters be decided by administrators? How can the book-keeping department handle artists if artists are not allowed in the book-keeping department?" Mayakovsky.

The first PRESIDENTIAL FIRESIDE CHAT



So what, we are back at college. Notice any changes? No? Yer bloody right mate. Same old confusion! But maybe that's a bit unfair, after all the lift in Cumberland St. is no longer confused, it seems to know where it is going now. Speaking of lifts it seems that someone in Cumberland St. doesn't have much to do and is spending his time (I feel it is a his) taking down

anywhere else and as much as \$6.00 cheaper than the big rip-off art suppliers. This Friday, \$1,700 worth of print making paper of various grades is being delivered to Cumberland St. Grahame Kuo is going to handle it for us. The paper will be as cheap as we can possibly keep it at about 4 cents mark up per sheet to cover rising costs. Materials to come are paint (Derivan at first and then a more expensive brand as well) drawing paper, brushes, pencils etc. canvas and various sundries. If you have any suggestions about what could be supplied and please if you are willing to help, contact me at the S.R.C. office. The main thing holding me up at the moment is our space at Flinders St. As most of you have seen, it is not ready yet. The work people should get around to it as soon as the photography studios at Blunderland St. (what week (28th March) I took delivery of our first order. 100 print making—come drawing folders. They are the super duper corrugated plastic type that are atomic bomb proof and also keep out the rain. Until we set up in what will be our permanent residence at Flinders St. they are on sale at the S.R.C. office at Albion Ave. Priced at \$9.00 they are at least \$1.50 cheaper than

notices that are stuck up by us poor buggers trying to contact each other. What the hell, poor bloke is probably on \$12,000 a year and is bored to death, so keep him occupied folks.

I have finally worked it all out. One third of your course at the art school is spent waiting for the lift at Cumberland St., and now Horror of Horrors, one third trying to cross Flinders St. YOU tell me what the other third is made up of. My apologies to any education student who may be reading this; as you have probably gathered that I am an art student (at least I think I am) having yet another bitch.

Down to business. Lot's happening. The student shop is finally underway. The mail strike has held me up a bit (hey, wasn't it great that our TEAS cheques arrived on time?) but perseverance is the word of the month and this a fiasco) are completed.

A number of parched students have asked me what the hell is happening about coffee and tea facilities in the Flinders St. common room. May I draw your attention to the Nov. issue of this paper in which Jude McBean (God bless her little cotton socks) wrote under Flinders St. Report that we had requested an urn, 'fridge and a stove. These things should have been installed before we started back this year, but alas the system is, to say the least, bloody slow.

Most of the things we said we were doing have been done or are well underway. The pool table (cues and balls coming as the S.R.C. office is moved to Flinders T.), drink machine for Flinders St. and Cumberland St., red phones (held up by mail strike), pin-ball machine installed at Flinders St., a three-in-one stereo and a colour TV are being purchased through the college to be installed at Flinders St. Any further suggestions?

Nominations for the S.R.C. and its various sub-committees were declared open last week and not enough nominations were received to hold an election. Apparently the rot has set in early this year or is it a malignant carry over?

DER PREZ (Alias Garry Traynor)

HOW PROGRESSIVE IS YOUR ASSESSMENT.

Robin Norling
Acting Programme Director
Art Education Programme.

Keeping one's ear to the ground whilst maintaining the obligatory nose to the grindstone is indeed rather painful, as well as it being an inelegant posture. But if you are to be an active participant in your own progress it demands a constant watchful eye and cocked ear. Bovine bliss may be useful for lactation but useless in the classroom.

Your progress is your affair, make it your

business to find out how you are going before it's too late to do anything about it. It's up to you to maintain the supply of "Course Feedback" (careful about the spelling!). Ask your local friendly lecturer to keep up his stock of juicy tit-bits.

The code a lecturer uses may baffle the un-initiated, so the following table may be of use.

Lecturer says.....

1. "Oh, and what's your name?"
2. "Do you own a 1979 calendar?"
3. "Is your background ethnic?"
4. "You seem to be a sound student"
5. "Your contributions are always original!"
6. "You never seem afraid of speaking up"
7. I feel you should be making a greater contribution in class.

Really means.....

- Careful about your attendance.
I haven't seen your assignment that was due last month.
Your skills of communication are somewhat lacking.
You snore!
I can't understand a damn thing you write or say.
Will you ever shut up and give someone else a go?
Yawns are unacceptable!

If a failure takes you by surprise it's largely your fault — firstly, for such ostentatiously poor work or attendance, and secondly for being so indifferent to your own progress, and not availing yourself of the information that is rightfully yours.

If the odd enquiry about your progress somehow ends up as a discussion about unemployment in Alaska you might then tactfully enquire as to how you might save yourself from the rigours of an Arctic winter. If a description of hunting polar bears ensues, it could be a hint that an assignment is overdue — However a sociological description of tribal life may hint that your group interaction is far from satisfactory. Discourses about the difficulties of the transference of hunting wisdom from one generation to another could be taken as a fat hint that information is going straight over your head. Finally, descriptions of the standing of the infirm and elderly to die amid the snowy wastes means that your academic life expectancy is highly suspect — Be warned!

SPORTS REPORT

This report is one of many which will be used to inform all students of the many facilities available within the college and activities which are arranged by the Sports Union.

The Sports Union consists of:

Ian McLenaughan — president 76P

Cheryl Large — treasurer 76P

Glen Cheshier — secretary 76P

John Nolan — Lecturer and Administrative advisor.

Feel free to ask any of the above people about any queries which may arise.

At present, on Monday nights a Mens and Womens basketball team is entered in the University competition at the Uni of NSW. There are still vacancies on the men's team and both teams are going quite well.

During the year the following clubs will be in operation and any enquiries should be directed to John Nolan in C Block next to the canteen, or to the Sports Union Committee.

The clubs are:

Tennis

Squash

Fencing

Yoga

Scuba Diving

Throughout the year, intercollegiates are held at different CAE's around the state with all CAE's competing.

These are:

April 1/2, Canberra — Mens/Womens Hockey

April 8/9 Woolongong — Mens/Womens Soccer

May 20/21, Sydney — Mens/Womens Basketball, Squash, Volleyball, Gymnastics.

June 17/18, Bathurst — Mens League, Womens Softball.

June 17/18, Sydney — Netball, Mens/Womens Tennis

Sept 30/Oct 1/2, Wagga — Rugby Union, Mens/Womens ... Table Tennis, Badminton, Cross Country, Fencing.

Canberra 1/2 April.

On this weekend we had a very enjoyable trip to Canberra with a mens and womens Hockey team. Both teams played 6 games each, unfortunately the standard was very high and although both teams tried exceptionally hard we managed to lose every game, which were close, with the result not being known until the final whistle. The girls team scored a goal in their last game which resulted in the spectators overrunning the field in enthusiasm and disbelief, unfortunately the girls lost 2-1.

All CAE's who participated in this inter-col had favourable comments about Mackie's attitude and sportmanship during the games. We were also very fortunate in having a celebrity play with us, namely Harry Butler who came out of the wild to help us out.

On the 21st August our reciprocal college, Kelvin Grove CAE Brisbane arrive to participate against us in 9 sports over four days. These days and nights are very enjoyable and competitive but more about that at a later date. To finish up our first report, don't forget the harbour cruise on the 19th April. The cost is \$2.50 which includes a chicken supper and a disco. Yet can get tickets from Ian, Cheryl or Glen.

Sports Union.

JUDY'S IMFO

Has anyone seen the Frank Stella painting hanging at N.S.W. Gallery? Shaped canvas — large scale. Is this the direction Australia is going? The C.A.S. of N.S.W. intends to have an exhibition at the Paddington Town Hall Centre in June. The show will survey the works of 40 selected women artists from all states. This should prove to be a stimulating exhibition for us.

The Sydney Morning Herald's Sydney Heritage at D.J.'s was very tasteful, lovely frames on the whole. Nothing too-big. Evidence of few painters being influenced by Brett Whiteley. Bit of Photo Realism — bit of Whimsy. Bit of the Expressionist stuff. Winner clearly stands out (John Firth-Smith) from the pack. But remember that word 'tasteful'.

The following is an interview with a friend from a recent overseas trip. Topics discuss: Punk Rock, Health Farms, Art and Feminism.

Q. Would you tell us what Art Galleries you went to overseas and what was there?

A. Europe's answer to the Antipodean Nationalist Movement...The Art Machine as seen in Georges Pompidou Centre, Paris. This self-programmed, self-motivated, self-functioning thing does everything. No longer did I have any worries of originality, inspiration-felt qualities etc. etc. and where de yer git it?

Q. What was your involvement with Feminism whilst away and what did you think of it?

A. I'd never been affected by Feminism before I left and I don't think it's valid to the Australian way of life. In Paris I found myself depressed by simple things i.e. unable to have a cup of coffee by oneself, walk down a street etc., utterly pestered by males. Paris is very behind Australia, in Italy it is worse. With the Italian male one has to kick and throw things at them as they follow you onto buses — everywhere, into restaurants even. No rude word is too much. They will take anything.

So by the time I arrived in Amsterdam I was quite ready to succumb to the movement. (Les butch — dutch) They're a handsome breed. Many 6' tall. One of the women I came into contact with, a photographer named Jeanne —

well she's quite interesting. She translates French Feminist writing into Dutch, also she's quite big in Photography. There was a very strong feeling for Abortion rights then. These women had planned Women's Festivals ... holidays up in Friesland Northern Island where they discussed women's issues. There are many feminist cafes in Haarlem where Jeanne's photos of women were. Since returning to Australia I'm not so sure or so pro the movement as I feel it's really already happened here. i.e. my mother's been a member of W.E.L. for 10 years.

Q. What is the latest in Punk Rock. Did you go to any concerts?

A. Went to the Vortex where I saw Heartbreakers. This was enough, had done my bit. Did see Blondie at the Rainbow but this was really non-Punk. Very sophisticated New Wave. Screams, jumps and Pogos around. Now a plug for Jimmy and the Boys. They're Australian musicians and very good.

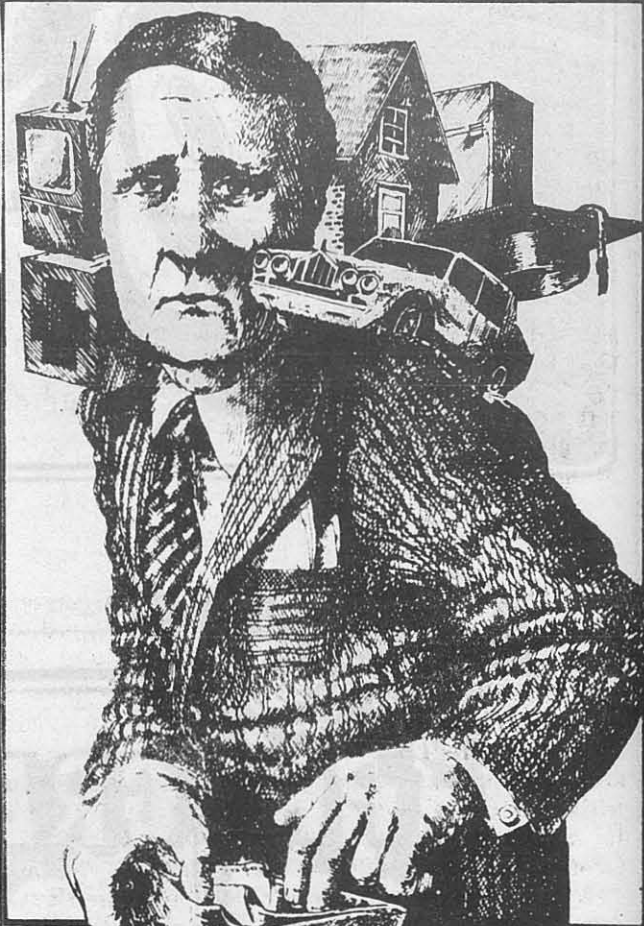
Q. What is a typical day at a Health Farm like in the U.K.? Can you include the daily activities.

A. One wakes up at 8.30 am. and one has tea. One slips into sauna — not very nice and then a manicure followed by pedicure — smart orange nail polish, a warm-up on the slendertone — very Punk actually. Then sun-ray lamp, lots of weird things. (i.e. suckers for really fat people whenever you have trouble breaking fat down — very electronic). Then one is ready for lunch, half a boiled egg very nicely prepared etc. and one glass of black coffee. Then one has a rest or a walk. At 3 pm. tea with lemon. AGONY until dinner consisting of celery and grated cheese and salad and then an apple or orange. Coffee — this is a feast. WOW....I wonder what's for dinner tomorrow night.

Anyone interested in exhibiting for YIN BILLIKO School Exhibition please contact GAY on 660-7365/660-0037 or 440-8799.

YIN BILLIKO is a happy school for children aged 3-12 years which extend its facilities to Artists and Crafts people once a year to exhibit their work.

Judy Hicks



Part-time work wanted
ph: 713 4584 after 7pm
ask for Dennis.

LEGACY CLUBS OF AUSTRALIA
Sir John Gellibrand Memorial Past
Graduate Scholarship.

1980 Scholarship: for NSW

Awarded: every 2 years; next 1980

Valued: \$5500 pa.

Tenure: 2 years maybe 3

Applications & Information

The Executive Officer

The Legacy Club of Sydney

PO box E5 St James NSW 2000

THE MILDURA SCULPTURE TRIENNIAL

The Muldura Sculpture Triennial was insigat-
ed in 1961 as the Mildura wine sculpture prize.
It has grown over the years to become the show
place for contemporary sculpture in Australia.
This article is a personal view of this years
exhibition.

I, as a member of a group of students, was
offered the trip of a three-year span, that is to
go to a little town, situated right in the corner
of Victoria, twenty miles from the South
Australian border and one hundred yards from
New South Wales. This confine was to become
my home for the next five days. This of course
could only be the Muldura Sculpture Triennial.

THE TRIP

We all met at Central station little suspecting
the following ordeal. The group held Vasco,
Dave, Steve, Merve, Lesley, Les, Bronwyn, Allan
and yours truly: It took fourteen hours to reach
Melbourne, in a train that seemed to go more
backwards than forwards. Its only redeeming
feature being that it had a bar where it is said
many a stout person had been seen to cry and I
must confess that a few tears welled in my eyes.
But the worst was yet to come, in the form of
that Queen of the South, Melbourne. This I
hope is not taken as a shoot at that brave and
industrious outpost on the Yarra. It was due to
the fact that we had a ten hour wait for our
connecting train. The next trip, as by now they
seemed so long you really could not call them
legs, Melbourne to Mildura took eleven hours. I
don't add this time up but just mention that I
left my flat at six o'clock on Saturday afternoon
and arrived at my destination at nine o'clock
Monday morning.

A NIGHT ON THE PISS

As you can imagine Monday was a misty
dream, running around putting up tents, buying
food and acclimatising. Recollections consist of
heavy typhoon type rain from the afternoon
until midnight, and our first night on the piss.
Two of our number due to increased finance and
creative book keeping got a place in town
while the other seven of us stayed in tent town.
Its more official name being the Apex Camping
Grounds. Of course, this area is nowhere in the
vicinity of the show. As you can imagine dear
reader, gloom was everywhere, so what better
way to increase, decrease or in some way change
your feelings toward gloom than by getting
really pissed. So with good intentions we bought
three flagons of cheap and I do mean nasty
wine, with which we proceeded with the task in
hand. As many of you will know the effects of
alcohol are many and varied on different people.
In this respect we became like those nine green
bottles, and one of our number became drunk,
discontented and left the following day. Then
there were eight hanging.



Lesley ate a hamburger

ART

Well I suppose you would like to know about
the art at this show. I would say that there was
more art than you could point a stick at.

Everywhere you looked there was 'art', art
in trees, art on the ground, in fact a veritable
supermarket, all you need is brain the size of a
shopping basket to carry it in. I will not describe
any particular works, suffice to say there were
contributions from all over the globe, not count-
ing countries outside New Zealand and Aust-
ralia. All the pieces were well made, some a little
too well made, but on the whole good to look at
and containing great aesthetic insights.

Within this collection there were several
consensuses and trends that I noted for those
interested. The first and of course the most obvi-
ous is that the pedestal has been superceded.
That is to say the tradition of placing an object
on a stand, so as to bring attention to it. Every-
thing is built from the ground up, this is to
ensure that the work is discovered as art and not
subjectively presented to a viewer as art. The
pedestal still remains though, designed as part of
the work, by hanging it from the roof or making
the object large, or by merely putting the object
on legs and then saying "look, no pedestal".
Other devices used to present objects were
barriers, walls, string, lines drawn on the ground
and showcases. It must be mentioned before I
go further that four distinct areas were supplied
to present works in. Studio or gallery environ-
ment; enclosed rooms, white walls, you know.
Theatre for performance pieces. Parkland,
closely cut lawns set in gardens. Bush, this was
the largest area, it was a reclaimed garbage
dump on the river flats with a low shrub and
grass covering, described by some as savanna.

This dicotomy of presentation lead inevitably
to a dicotomy of styles.

Studio Sculpture: perishable, flimsy intricate
figurative.

Theatre Sculpture: kinetic, situation, real.

Parkland Sculpture: brave big, true form.

Bush Sculpture: mystical, ritual, freeform,
nature.

Some pieces were echoes of the sixties within
canyons of minimal forms. Some reverted to the
fifties multi image jive. Remarkably some pieces
such as performances Earth works go back to
primitve times. This trend appears to be the
most prevelant.

A PARTY

Good things were happening on the social
front, earlier inhibitions were breaking down, we
were meeting other students and sculpters from
other areas. People were actually talking, at first,
a little insincere but progress was being made.
Parties began to spring up like flowers after a
desert rain, and of course in the interests of
communications, I went to as many of these
gatherings as I could. I did get through a lot of
conversation and wine before the lights went
out, my lights that is, and as I write I recall a full
belly and an empty head.

GOODBYE

As with all things, it came time to move on.
Enough to say that it was a good experience for
me to eat, drink and sleep and wake in an
atmosphere of continual and all-encompassing
'art'. But this experience of living needs to be
approached in a more specific way, one must
face oneself and not be blinded by the tinsel,
know when to give your all and when to be res-
erved, lest you delete your energy when it is
needed most.

F. Neilson



CARTOONIST WANTED.....

FREELANCE CARTOONIST WANTED

TO WORK ON AN AUSTRALIAN
POLITICAL JOURNAL.

PHONE JENIFER ALDRED

297340

COMING NON EVENTS

Mr. JIRO TOKUYAMA an eminent Japanese
will be making a nation-wide tour of Australia
from April 8-29. His tour is sponsored by the
Australian Administrative Service. Mr. Tokuyama is
Research Institute. The Vice-President of the
HOO ROO AND WHOOPY DO: Mr. Walter Mondale, is visiting
United States of America, Mr. Tokuyama will be
Australia on April 10 and 11. He will present an address on
cultural relations and the promotion of
mutual understanding between the Japanese and
Australian peoples. Japan's view of her
problems at home and position in the world at a
PUBLIC MEETING

to be held at the
Stephen Roberts Theatre
University of Sydney

on
TUESDAY, 18TH APRIL at 8.00 p.m.
Enrolment \$4.50 or for Full-time Students,
\$2.00. Brochure and Enrolment Form available
from:

Dulcie Stretton Associates
70 Glenmore Road,
PADDINGTON. 2021.
Tel: 31-8258

Excerpts from Mr. Tokuyama's Curriculum
Vitae:

"A fluent speaker in English, Mr. Tokuyama
graduated (M.A.) in Economics at Tokyo
University in 1944 and continued his education
at the International Seminar of Harvard Univer-
sity under Dr. Henry Kissinger. He was a
research fellow of the Rockefeller Foundation
at Princeton and Columbia Universities in
1957-58. He has been Assistant to the Japan-
ese Minister of Defence; Deputy Executive
Director of the Japan Trade Centre in New
York; and Director of the New York Office of
Noruma Research Institute, of which he is now
Managing Director.

Jiro Tokuyama is author of several books
including "Nixon's Economic and Foreign
Policy" (1969). He has translated many works
including Alvin Toffler's "Future Shock" and
Louis B. Lundborg's "Future Without Shock".
He has contributed to the International edition
of "Newsweek" since early 1974, and was one
of eleven Japanese interviewed by "Fortune"
magazine (November issue 1977) for its feature
"Japanese Managers Tell How Their System
Works". He participates frequently in top level
meetings including the recent U.S.-Japan
trade and economic talks in Washington, and in
Hawaii."

Think of an image. Multiply by ten. Square the product. Add prestige. Take away the thing that first made you think of it. Sell it. Print it. Film it. Broadcast it...And the answer is UN-REALITY.¹

The technology that lifted men and women out of both their environment and their bodies, allowing them to enter and leave limbo at will, has now become so casual, so environmental, we make that trip with the numbness of commuters, our eyes unseeing, the mystery of self-confrontation and self-discovery gone. When Alice went through the looking glass, Victorians called her a fairy tale figure, but the coming of new media meant we would all go through that vanishing point from which none return unchanged.²

I'm feeling uneasy about technological proliferation, particularly of the image-reproducing systems which so many of us adopt so readily with little or no thought of the possible consequences, as if they were no more than toys. (The toys of technology!?)

One could equally take the view that the technology of imagery is the essence of our pseudo-democracy under capitalism and the epitome of this materialistic, exploitive society. Unfortunately, this viewpoint is rarely shared — maybe because of its implications with regard to responsibility and action. Is this increasingly synthesized, surrogate reality the objective of our modern world? Is this the essential meaning of 'progress'? "Technology," the Swiss novelist, Max Frisch observes, is "the knack of so arranging the world that we don't have to experience it."

The technology of information and imagery ultimately grow from and support the technology of political control and the technology of war. Of course, this speculation is factually based. But we should develop further than the mere consumption of information: "...to utilize facts contextually, in order to uncover their basis; to move behind the surface of events and phenomena; to refuse to simply accept them and the world as 'given', is to enter the realm of critical thought."³

The following is a series of extracts from "The Private Future" by Martin Pawley, 1973. Pan Books. \$1.75.

Standing amongst the hundreds of cars parked at any suburban railway station, we must begin to question the anomalies. Can these shoals of anonymous commuters fed on sports reports and salacious advertising really be called 'commuters'? Are these thinly populated, fenced-off brick boxes really the homes of 'families'? Do ten or twenty million of them amount to a 'society'? Surely not: there must be other words to use.

Consumer society fragments, and universal consumer society fragments universally. The

A BATTLE OF

machines and the images do the trick unaided, not by inventing needs and persuading gullible citizens to work towards their fulfilment, but by providing the technology for those citizens to move out of the compound organism of 'society' altogether. Which in the end, moralist and prophet of doom notwithstanding, is what they really want to do.

There is something about the economy of means by which such cheap implements as the refrigerator, the TV and the car can undo the social patterns of centuries that makes them seem like tools designed especially for the job. These things were designed to reduce human contact, to reduce the amount of time worrying about the goodwill or hostility of others.

With an armoury of inanimate energy slaves no individual need concern the self with the interlocking obligations of community, family or social life (the telephone for example is at least as useful for not having to 'see' people as it is for making contact with them).

"WE" are a society of private citizens given over to private goals and private pleasures. We are self absorbed and we prefer it. Do not judge us by our community rhetoric, look at us instead. To us, the community means obligation, surveillance, aggravation. To us, privatisation means a media-fed life of autonomous drive slavery wherein every wish is gratified and every fear calmed by means of sublimation. Our supplies of consumer goods ensure that we can sublimate any desire somewhere within the massive supermarket of available commodities, or if we cannot satisfy it we can at least take away our appetite with something else. That is what consumer goods are for. Their ostensible functions are in reality subordinate to their overwhelming function as social isolators.

Whole forests of advertising copy attest to the 'cheapness', 'convenience', 'quality' and 'labour economy' of consumer goods. Their functional design is praised, the status they confer is gloated over; every possible facet of their use is dwelt on except their primarily anti-social purpose. Just as no distiller in the world dares to advertise his whisky with the simple claim that it makes you drunk, so no manufacturer of consumer goods dares to stress the ineffable release from interpersonal obligation that his product represents.

The citizens of consumer societies are apolitical in so far as they are independent, political only when their lines of supply are threatened. Thus, when energetic governments interfere with the supply of marijuana for their young people, those young people become politicised in precis-

ely the same way as the homeless have become politicised all over the world. The demand is indiscriminate and the politicisation is merely instrumental; the result is that the consumers get their way.

Just as the small suburban house and its attendant lifestyle represented a means of escape from the systems of community obligations, so is it also the incubator of an even more fragmentary and microscopic social unit which will eventually succeed it. The private individual, traumatised survivor of the nuclear family explosion, will in turn escape from the fruitless past, taking the lessons learnt from a generational experience of scapegoatism, caricature, legal and social repression, ostensibility and — most important and predictive of all — a knowledge of the selfless and magical service of machines.

Like unprofitable railways which can only be kept running with massive subsidies, collapsed communities are attended by increasing numbers of social workers who are paid to prop up a structure collapsing of its own weight. If parents have ceased to care about their children, social workers will do it for them. If the children in turn have ceased to support their parents in old age, welfare will assume the burden. The old patterns of community care are patched up repeatedly by infusions of public money and professional skill. The result however is not a real strengthening of the bonds of the community obligation, any more than the result of railway subsidy is a renewed ability to make a profit. On the contrary the labour of social workers merely reinforces the desire of their charges to withdraw from their responsibility which have long ceased to correspond to any recognisable personal goals.

We remain advocates who treat symptoms rather than disease. The phrase, Secondary reality, itself is a neologism meaning the conscious erection of a preferred reality over that which demonstrably exists. Its emergence in the modern world, as a means of escape from an intolerable primary reality considerably outdated its present development into a highly sophisticated technique. Secondary reality is dependent on media and within the decentralisation of media it will itself decentralise into myriad fantasies sustained by cassette video and polaroid cameras, complex sound systems and refined drug experiences. One can trace the origins of this phenomenon back to the absorption of surrealism and psychoanalysis by the commercial art of advertising and marketing an attempt to understand its mode of operation by reference to the mechanism of visual decep-

mackie and the ANNUAL A.U.S. CONFERENCE



TWO REALITIES

'my, what a beautiful baby you have there'



'thats nothing, you should see her photograph'

ion inherent in reliance upon recording media. I am now of the conviction that something is emerging through media which is changing the very basis of truth via the process of perception itself.

The fact that music and drugs, and not revolution, assembled the culture army to begin with, was no accident. Both are key components in the technology or privatisation which can be relied upon to sever the bonds of community with laser like speed irrespective of their composition. Music and drugs, like cars, houses and freezers, are part of the wonderfully complex western system of technotherapy which converts the pain of isolation into the ananistic pleasure of autonomy. It does this by sererating out even the elements of consciousness so that the vicious circle whereby spiritual isolation and terror act directly upon the motor functions of behaviour, is broke. We are not prisoners like rats in a maze because we have ceased to act as whole rats: by an enormous system of chemistry and technique, we have bcome bits of personalities linked only by a music which must never stop because if it does the pain will be absolute and instantaneous.

In this way all the trinkets of technology from the heroin needle to the long playing record, are geared to keeping bits of ourselves alive in isolation. Divided we stand, united we fall. Our medicine is continual surgery between the parts of ourselves, and in that sense the drugs, the cars, the mortgages, the police and the dope freaks are all together in the same voluntary concentration camp. And it is as occupants of one single camp that all the citizens of the consumer societies of the West will pursue their own private means of escape from the terrors of the public future — an escape facilitated, like the collapse of community itself, by the electronic incarnation of secondary reality.

The growth and development of communications media into a network that embraces almost every person in the western world can be seen as symbiotic with the whole process of privatisation. Without the camera, the telephone, the gramophone, the popular newspapers, the cinema, radio, television and the tape recorder, there would be no suburbs, no demand for single person housing, no instrumental counterculture created to politicise demands for the liberation of irrationally denied pleasures. Without the limitless ingenuity of media technology, without the panorama, the close shot, the face shot, the jump cut the freeze frame, the pixilation, the zoom and the slow motion replay, the magic of the old public realm might not have succumbed to scrutiny and exploitation. Politics might not have ossified into a sterile technique, and sport might have evaded the commercial sponsorship and stop watch dissection that has turned it into a futile succession of dead heats and riots. As it is, centrally controlled broadcasting media aided by a ubiquitous and pruri-

ent press, have succeeded in driving the spokespersons of the public realm into a cabalistic conspiracy concealed beneath layers of perfectly learned secondary reality technique. The uflappable politician, the endlessly smiling celebrity the sportsman who is also a minor commercial empire, are all products of the seizure and homogenisation of the public realm by media.

Attempts to resist by censorship, the violent, erotic and antisocial far from arresting the process of community decline, merely exacerbates it by creating instrumentally politicised patterns of resistance which in turn depopulate the public realm by generating repression in the form of environmental terrorism.

The process of privatisation is irreversible in the present circumstances of the Western world, and the allegiance of its peoples to the dreams so indiscriminately displayed within it will survive any effort at reversal short of total destruction.

It will survive the reduction of the social contract to the uneasy spectacle of army, police and security forces making a vacant public realm 'safe' for a population of drunken drivers, shoplifters, dopesmokers, thieves, abortionists fornicators and looters. It will survive the conversion of air travel into temporary imprisonment and the reduction of democracy to video-taped propaganda. It will survive the disintegration of mutual obligation and social community, the dissolution of the family, marriage and romantic love. It will survive everything that appears to threaten it because through the wreckage of its collapsed ideals, corrupted aims and lost opportunities its subjects know that this almost achieved dream represents the dead centre of the aspirations of the whole world. This is it. There is nothing else that is not worse.

Alone in a centrally heated, air conditioned capsule, drugged, fed with music and erotic imagery, the parts of our consciousness seperated into components that reach everywhere and nowhere, the private citizen of the future will have become one with the end of effort and the triumph of sensation divorced from action. When the barbarians arrive they will find us like some ancient Greek sage, lost in contemplation, terrified and yet fearless, listening to ourselves.

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1. Daniel J. Boorstin, 1961. "The Image". Pelican Books.
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Teacher Education

cut & selected

from jenny appleby.

When the Teacher Education courses started in 1971, students didn't really know what they were in for, but the atmosphere was good. Compared to our fellow school-leavers attending teachers colleges we had favourable flexibility in courses, progressive lecturers, excellent facilities and freedom from petty regulations.

I deferred for a while to reassess ambitions. Returning to college, my course adviser, who taught only graduate students but was an undergraduate adviser, managed to get me enrolled in a renamed unit which I had already passed.

spare time — was non-existent after practice teaching and the demands of abused continuous assessment.

So be prepared to ask as many questions about the proposed content of the course and read as much about the various forms of assessment that you can get your hands on.

With employment prospects for teachers as bad as they are now, even if you still want to teach after a three or four year course, you may be forced to look elsewhere.

What can you do with an education degree other than teach? With the public service cutback, you can't even become a graduate clerk, if you were desperate enough to ever consider the option.

The atmosphere of the School has altered since the early days. Many staff are impersonal.

My first year at college excitement and expectations

Before coming to college, I worked for two years as a teacher's aide, a job I got very involved with. I decided to come to college to firstly get that bit of paper (I was stuffed without it), and secondly to hopefully develop my skills with an understanding of growing people.

The aims of the Teacher Education courses quoted in the course advice booklet for continuing students, were exciting and inspiring. These aims included the development of sensitivity to the needs and characteristics of children, awareness of the social context and implication of education, a desire for continued study and development, and flexibility enabling constructive work in given conditions including the seeking of better solutions.

I also read that in order to be consistent with these aims, "students are consulted to obtain agreement on the assessment procedures to be followed and to assist in the continuing processes of evaluation and further development in the courses".

Storm clouds develop

I scored the usual warnings about college being dehumanising, a tool of the establishment, and so on. This rolled off my back like water off a duck's (like this article?). I fronted up on enrolment believing I was going to be told the truth and nothing but the truth, that I was going to work hard and do my best.

And that I would drop out sooner than sink to the level of doing assignments merely with marks in mind (distant sounds of hollow laughter).

I will divide my thoughts on my year's experience of college into several categories so as to make it slightly comprehensible and/or relevant.

I would still like to encourage you to ask questions about assessment, course content and the workload of units you might take in the future.

Ask as many people as you can.

Secondly, assessment assignments and workload.

Continuous assessment has become so fashionable that I am not likely to do a test or exam while I'm at college.

So far this has meant that three or four assignments are worth about 30 per cent each of the marks in a unit, and tutorial participation the other 10 per cent. If you did four units assessed like this it could mean a major assignment each week.

I have heard a few people longing for a return to exams for the reason that you can supposedly bludge till the last two weeks. With continuous assessment the pressure is such that you can't expand on something which specially interests you, or follow up a new idea.

Is there an alternative? some form of self-evaluation.

A lot of people freak when they come up against this. Maybe if they can't see assessment as being anything except a competitive measure which shows them their position is among their fellow students. Insecurity!

But even where it got a bit strained there was more communication between tutors and students than in other units.

Thirdly, lectures, lecturers, tutorials and tutors.

Lectures I have attended have ranged from unbelievably boring to so inspiring that the students clapped. Whether I went depended on whether they were compulsory and/or how interesting they were. I suppose because of their smaller size, I found tutorials were much more important than lectures.

They were usually not just a "fill the vessel" event like lectures. The tutorials which worked best did so because the tutor was tolerant and dynamic, and the students were of varying ages, and had different interests and ideas to contribute.

Those which worked worst did so because it was a compulsory unit with nothing to encourage students to do anything except summarise the books on the reading list.

Why! Why! Why!

My ideas about the reasons for a lot of problems at college are certainly not original, but I feel strongly about them.

If you read the aims of the Teacher Education courses after one semester, you may find them a little inconsistent with reality, although a cynical friend of mine says that "aims" are something you never expect to achieve anyway.

After one semester, maybe some of the following questions will be relevant:

With how much sensitivity have your needs and characteristics been treated?

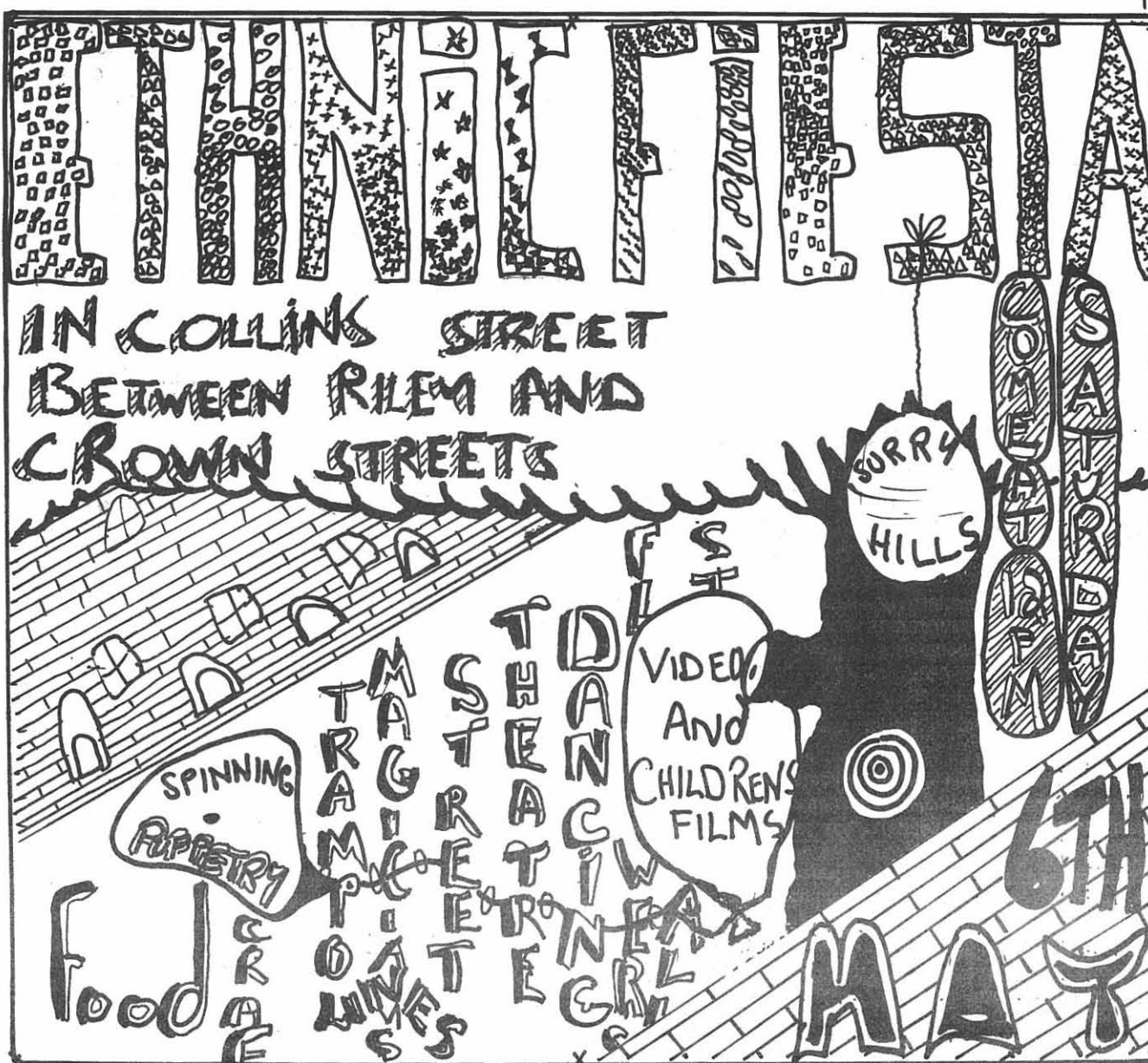
— How much are you asked to examine the social context of your own college education?

— Are you still, or have you, become involved in your assignments? Or are they just things you have to do for marks?

— How often have you been asked, individually or as a tutorial group, how you want to be assessed, or what you think of your course? If you have been asked, was it with positive help and encouragement; or was it "we gave you a chance, and you didn't come up with anything, did you"?

If you came up with any negative answers to these questions, who's to blame? Staff, students, administration, politicians or companies which demand trained manpower? Of all the groups which do, or should influence trends in tertiary education, and more specifically Teacher Education, I think students come a sorry last. In fact, we are almost ignored.

You may notice I haven't offered many positive alternatives. Well, I'm working on it. I hope you think about it too, even if it does give you an ulcer.



ASSESSMENT

CONTROLS THE STUDENTS' WORK & LEARNING SITUATION

Tertiary education is suffering from a structured learning situation where your education is programmed by a few academics who refuse to allow student participation in course content, assessment and teaching methods.

It is the conservative nature of academics which is perpetuating the present system, through competitive assessment and subject centred learning.

Learning & Assessment

"Assessment has a certification function and a learning function. Traditionally greater stress has been placed on the certification function where a course is taught, the students assessed to see how much has been learnt and their performance graded accordingly."

In a structured learning environment, such as C.C.A.E., education has been dominated by "assessment for credit" — an administrative tool to grade, select and certificate students. Essential to this grading is a comparison between students.

"Is competitive assessment motivation to learn?" Without studying you will fail your exams, which does not directly assist the learning process. Lacking in most currently used forms of assessment is meaningful "feedback" from the assessment to the student? Otherwise assessment is counter productive, as the learning function is lost within assessment for certification.

"Feedback assessment" is to directly assist in the learning process by providing critical guidance on the individuals progress. For the student it is a way of indicating strengths and weaknesses and areas for further work, and not that you have just passed or failed. It should be an indication to the lecturer of his performance in conveying his knowledge and creating interest and involvement in his course and which areas need more work.

The main uses of assessment performances include deciding which students fail or pass, deciding entry into other courses, the granting of scholarships, entry into a profession and selection for employment.

From this we can define competitive assessment as a system based on the "assessment for credit" function in which student performances are comparatively graded.

Controls of the learning situation

In the main those running the courses, the academics (lecturers and tutors), decide the subject areas, the aims of each subject, its content, assessment methods to be used (including any options to be offered), the work to be assessed, and the standards to be achieved. They set the assignments, mark the work, award the grades and decide who is to pass and fail.

Until recently, academics have had total control of the learning situation. They feel any student involvement or control is both a weakening of their status and security in the institution. There may be some consultation with students and staff and students may have limited choice on some matters, but these are essentially concessions. The real power lies with the academics. Exceptions that do exist are few.

Even more resistant to change are the various school/faculty academic committees and college academic boards which have a "duty" to maintain the status quo and standing of the degree to those outside the institution. Students are regarded as uneducated when they come, and therefore have few realistic ideas as to how a tertiary education institution and individual courses should be organised and assessed. Even though it is the students who are receiving the education they are not allowed to have any say in the course content, or its assessment. After all, the institution is for the academics, not the students really.

Subject centred learning

Academics will attempt to prevent student involvement on the grounds that the educational objective of a course is to introduce students to a body of knowledge in a particular discipline; therefore the staff are in the best position to make fundamental decisions because students haven't yet acquired the knowledge, would not know which areas to be studied or how to assess what has been studied.

Learning and Assessment

This subject-centred learning has competitive assessment as an integral part. The object of a course is to teach a body of knowledge and associated skills to students. Each student is then assessed to see how much has been understood and whether the requisite skills have been acquired. A grade is then determined, taking into account the performances of the other students.

Many students believe the assumption that they cannot plan their own courses, work progress and assessment, a lack of confidence in themselves which has been created since they started their schooling, conditioned as they are through years of schooling to accept without questioning the authority and superiority of the teacher.

"Education should be the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world."²

This concept of education accepts that students can direct their own learning; i.e. there is "student centred learning". It removes the traditional barriers to studying current thought and knowledge relevant to the present-day world and society. One of the main drawbacks of institutionalised "textbook" education is that it does not include current knowledge. It can take from one year to several to change course content. The rigidity of institutionalised learning destroys people's ability to be creative, criticise and to make decisions. Courses are presented as consumable products which do not take into account the skills of individual students and the course subject matter.

Content is decided, teaching methods are basically the same as fifty years ago, assessment is still competitive and grades are awarded not on the quality of a student's work, but how he/she performed comparative to the other students. In most cases a small group of academics are the planners, implementers, teachers, controllers, assessors and, in the end, the judges of a student's performance. If the student conforms to what the academic wishes to be studied and his/hers views, then the student will find passing examinations a fairly simple matter — just do the necessary work, without questioning and you can't go wrong.

Major principles of assessment

As adopted by the University of Adelaide Committee on Assessment August 1975³

- Assessment should be used as far as possible for educative purposes, assessment should be open and there should be discussions of assessed work between staff and students.
- There should be open discussion on methods of assessment and students should have full information about course aims, methods used and options available.
- Assessment methods should be related to course aims and to the needs of individual students with a choice wherever possible.
- Assessment should be accurate and unbiased. There should be checks on borderline cases with the right of reassessment.
- Stress associated with examinations should be reduced as much as possible, their frequency regulated and their conduct made more formal. A students' results should not be made public.

To implement any principles on assessment it is first necessary to re-educate both teachers and students to accept that students as well as academics have the ability to control and design courses, to assess their progress, and that such changes do not destroy the status of the academics or the institution. The conservative nature of academics must be first overcome to the perpetuation of the present system. A starting point is to remove competitive assessment from education i.e. "assessment for credit" in which student performances are comparatively graded. Once this can be achieved students will be able to redevelop the ability and confidence to deal critically and creatively with their education.

- The University of Adelaide Committee on Assessment Report, "Student Edition", Students Association of the University of Adelaide, August 1975, P2.
- Report of the Committee of Enquiry into Assessment Flinders University, Feb 1975 P16.
- The University of Adelaide Committee on Assessment Report "Student Edition", Students Association of the University of Adelaide Aug 1975.



AUS REPORT

The big excitement for March was Peter Noonan's visit to an S.R.C. meeting. Peter Noonan is our new president of A.U.S. and he started off his year with a tour of campuses around Australia. He came to an S.R.C. meeting which all students were invited to (only a few showed up) and addressed the meeting for about half an hour at the Flinders Street common room ... it's a wonderful common room ... be good when people start brightening it up with posters etc.... Anyway Peter raved about a few things but in particular he stressed that this is going to be a very difficult year for student unions, with governments legislating all over the place to make it illegal for administrations to collect a compulsory fee and illegal for student unions, S.R.C.'s etc. to affiliate with A.U.S. However in N.S.W. with a Labor government it doesn't look as if we will have any problems. Accompanying Peter was Steve Bolt, newly appointed N.S.W. Trainee Teacher Organiser. He stressed that he'd like to work in close contact with trainee teachers on campuses. He also briefed us about what was happening at Sydney University concerning the Eysenck business, and consequently a motion was passed condemning the University's actions in penalising students for their participation in the demonstrations and expressing the S.R.C.'s solidarity with those students involved.

I should remind people that A.U.S. regional conferences are held six times during the year in each region and any student, provided that they are endorsed by the S.R.C. can attend. Some are held in the country and transport and accommodation are provided for.

One of the issues that we will have to vote for by extraordinary resolution in the near future is that of direct election of the national officers of A.U.S. Because of the mail strike we haven't as yet received much information about this debate, however we did receive a letter from the president informing us of policy decided at Annual Council this year.

Dear Friends,

In reference to the referendum on the direct election of A.U.S. officers may I draw your attention to Council policy:

"That this Council believes the present method of election of full-time A.U.S. Officers to be democratic, but recognises that there is considerable debate amongst the membership of the Union on the question of 'direct election' of the full-time Officers of A.U.S., and determines that this question should be resolved by the membership through the most democratic means possible. Accordingly, this Council resolves that a referendum of the membership on the in-principle question 'Which of the following do you believe is the more democratic method of electing the full-time Officers of A.U.S.:'

- a) direct election by students; or
- b) election by the directly elected campus delegates to A.U.S. Council.

This shall be held before May 30, 1978.

Further, this Council establishes a committee comprising the Finance Committee Chairperson, Administrative Officer and those elected by this Council with the following powers and duties:

- i) to encourage the widest possible debate among the Union's membership on the question of direct elections (in particular emphasising points a-e attached);
- ii) to publish various position statements in a paper to be distributed nationally before April 1, 1978.
- iii) to conduct the referendum among the membership of the Union to determine their attitude in principle to direct election of A.U.S. Officers. This poll to be by secret ballot and the finances provided on each campus by the Constituent Organisation;
- iv) to seek legal advice on the feasibility of direct elections;
- v) to canvas student opinion on all possible alternatives, including the present system, and to cost all these alternatives;
- vi) to investigate the practicability of secret on-campus ballots, the methods of preventing abuse of such a proposal and the problem of external and part-time students;
- vii) to investigate the desirability and possibility of policing monies spent on campaigning by candidates or supporters;
- viii) to move any necessary amendments before August 30, 1978, to allow counter positions to be put and free debate to take place among the membership before Annual Council 1979 decided on the final form of any necessary constitutional amendments."

You will note that clause (iii) states that finances for this referendum are to be provided by constituents. Accordingly may I request that I be provided with the following information before the first of April.

- i) Is your campus willing to pay the cost of electoral officers to attend ballot boxes for a period of three days during which the referendum will take place;
- ii) What is the capacity of your campus to provide the physical facilities — rooms, ballot boxes and so on in order to conduct the referendum;
- iii) Is your campus willing to contribute to the cost of the printing of ballot papers and position papers necessary to conduct the referendum.

You will note in the 1978 A.U.S. Budget that no allocation was made by Council to finance the referendum. I need to know the capacity of each campus to fund the referendum as per Council policy so that the necessary arrangements can be made. The task of running this referendum is massive. It can only occur if all campuses contribute to the cost involved and provide the additional resources mentioned above. Accordingly I look forward to your earliest reply to the requests outlined above.

Regards,

Peter

President.

Noonan,

That the policy of the Australian Union of Students continue to be determined at Annual Council and by means of Extraordinary Resolution such policy to be absolutely binding on all Officers.

That this Council supports the following principles concerning the election of the full-time Officers of A.U.S.:

- a) the right of members to contest positions should not be prejudiced by sex, sexuality, race, political affiliation or geographical location;
- b) the election campaigns should not be prejudiced by the ability of any candidate, or her/his supporters, to spend money on election material or travel;
- c) the Union exists primarily to defend the rights and interests of the membership, and this task should not be threatened by the expending of large amounts of time or money on elections;
- d) all Unions, including A.U.S., have the right to conduct without interference from Governments, or their agencies;
- e) democracy in A.U.S. can only result from full student participation and involvement in all A.U.S. activities, and is not simply a question of electoral processes once a year.

SR 1978

This article is to give an outline of the issues and matters discussed this year at SRC meetings. Until Easter we were meeting weekly. As the large bulk of work has been dealt with the meetings are now fortnightly — the next one is on the 18th of April at Flinders street common room.

AMENITIES AND FACILITIES

The office at Flinders Street is nearly completed so we will be moving soon. The Primary and Music Committees will be taking over the Albion Street office. Michael Saker is the person to see about matters pertaining to Albion St. Drink machines are operating at Cumberland and Flinders common rooms, tea and coffee facilities will soon be available. See Garry Traynor for art common rooms and Michael Saker for Albion Ave if you have ideas or suggestions. Do you like the pinny machine — we couldn't get one that operated for five or ten cents so

twenty cents it is.

FLOOR COVERINGS?

At Flinders Street the painting studios have bare cement floors. The SRC wrote to the administration asking what was planned re covering. This issue was hotly debated by the SRC — surprising what we get off on. The debate centred around what sort of covering if any would be most suitable — Richard and Ross declared they would take the matter to the students concerned — painters — by conducting a survey. At the next meeting the results were presented. One hundred and three painting students participated. The results were:—

- Seagrass matting — 6
- Moveable carpet mats — 4
- Concrete (i.e. as is) — 23
- All weather carpet — 3
- Lino — 67 (18 of which would like lino plus moveable carpet mats)

The survey shows lino is thought to be the most suitable — it stops the unhealthy effects of working on concrete, while allowing any activity carried out in the name of painting to occur.

YOUTH CONCERT TICKETS

Any student who purchases an ABC Youth Concert Ticket can get a \$4 subsidy from the SRC. Bring your ticket to the SRC office and Chez will give you \$3 cash. This subsidisation hopefully enables more students to go to Youth Concerts as it softens the blow on the pocket.

SRC ELECTIONS

Another victory for democracy was recently witnessed in the SRC elections, Art Committee and Primary Committee elections. Everybody nominated was automatically elected as not enough people nominated to require an election. Here is the latest up to date list of members:

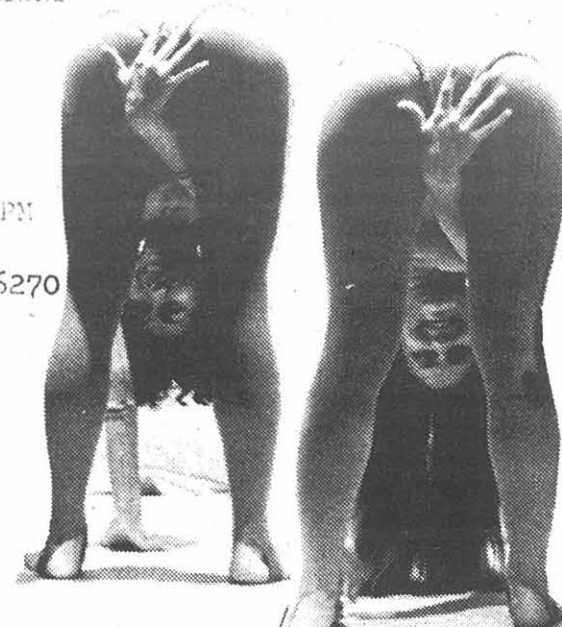
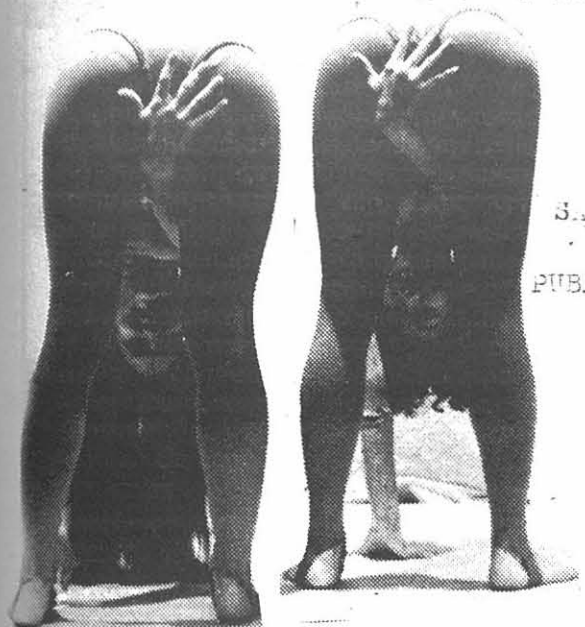
SRC MEMBERS

Candy Greening	Garry Traynor (Pres)
Peter Thrussell	Garry Lester (Activities)
Sam Nelson	Luise Guest (Activities)
Geoff Perrin	Jude McBean (Treas)
Impy McBain	Judi Dransfield (AUS Sec)
Terry Hicks	Cher Bryant (Sec)
John Hughes	Michael Saker (TTA Rep)
Angelo Tsirekas	Penny Lomax (Vice Sec)
Jackie Wilson	Ian McKenzie
Robert Grey	Ken Naughton
George Craglietto	Helen Davison
Guy Morgan	Claire Legeret
	Natalia Spasojevic
	Geoff Weary

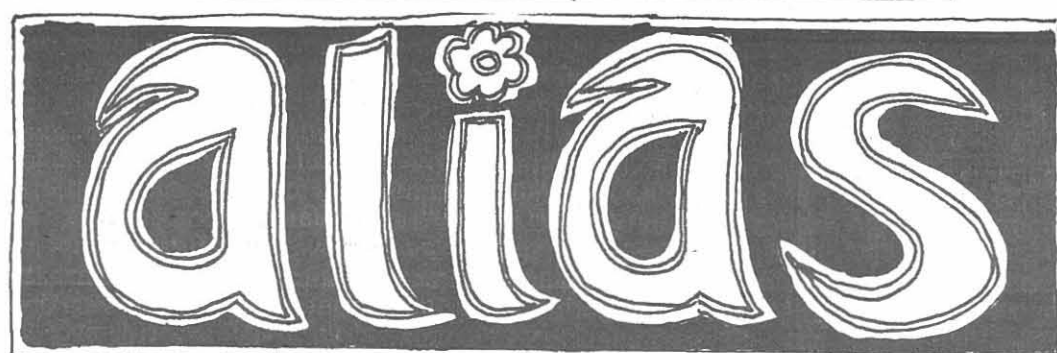
THE ONE EXTRA DANCE GROUP

RETURNING FROM THE ADELAIDE ARTS FESTIVAL, WE PRESENT
A PROGRAMME OF NEW WORKS BY KAI TAI CHAN,
CORALIE HINDLEY, JELMYN ROUSE AND OTHERS
FEATURING THE DOLLS BY CHRISTINE KOUTAI.
MUSIC INCLUDES SCORES BY ROMANO GRWICK
AND KA YIN WONG.

SATURDAYS AND SUNDAYS 22nd APRIL TO 14th MAY 8 PM
STANLEY PALMER CULTURE PALACE DARLINGHURST
PUBLIC \$ 3.50 CONCESSIONS \$ 2.50 ENQUIRES 31 6270



dance
workshop no.vi



*Mental
as
Anything*



1978 ART COMMITTEE

Jenny Young
Jane Bird
Jackie Wilson
Karen Naylor
Robert Grey

1978 PRIMARY COMMITTEE

Michael Saker
Rhonda Fackender
Peter Thrussell
Lyn Murray

1978 SRC GRANT

Last October the SRC passed a motion to establish a yearly grant for a project carried out by students or a student. Applications will be called for within the next month or so. A finance committee was set up to determine the amount of the grant and from which funds it would be drawn from. A Criteria Committee was also formed to determine the guidelines of the grant. A selection Committee will be established later to allocate the grant.

APPROPRIATION OF STUDENT'S WORK

Many students have experienced this appropriation by the college. At the moment the College legally owns any work you produce on campus, so they can and do take your work. (Read AUS report, Chimaera No 4, a letter has been sent by the SRC to the college protesting this situation).

SOCIAL AND CULTURAL ACTIVITIES REPORT

The SRC has a policy pertaining to priority in this area. Mainly that college bands (i.e. bands with students as members) be given priority in employment. This really is part of the general SRC policy of employing students whenever possible. If you are in a group let Garry or Luise know.

ART STUDENTS SHOP

Garry tells all in his "Fireside Chat"; how \$10,000 has been allocated to establish an art materials shop. The SRC have applied for space for the shop at Flinders Street adjacent to the new SRC office. We expect to be granted the space, after all, an art supply shop is an expected adjunct to an Art School.

STUDENT HANDBOOK

The handbook published by the college appeared two weeks into the first semester. This meant that students, especially first years didn't obtain information necessary to operate especially in the selection of courses, the SRC received many complaints about this. A committee is to be set up to produce a students handbook i.e. one written by and for students. This involves a lot of work — if you could help by writing articles for it contact Jude McBean about it.

LAND

The SRC is considering purchasing some land

— rugged non agricultural stuff to provide a place where all sorts of activities could happen — from camping for the hell of it to holding classes, building environments etc. We want reaction and feedback on this idea. Tell your nearest SRC member.

DISCRIMINATION

If you experience any form of discrimination — sexist, racist, classist and such, while at college let the SRC know. Also see the person/persons practising the discrimination. If unsatisfied go to the Programme Committee, then to your representative on the Board of Studies (Ula Tsirekas) then if still no results to go the Academic Board Rep (Geoff Perrin) then the next step is the College Council (Polly McCallum is your rep there).

RESIDENTIAL CONFERENCES

We want to know what you want and don't want to happen at these compulsory camps. A group of students will be getting together to formulate ideas and suggestions. Let the SRC know your thoughts. The same dissatisfaction will happen again if you sit back and let someone else do all the thinking.

GRADUATION BALL

This is being held on 5th May at Paddington Community Arts Centre.

Your participation of lack of, determines the amount and quality of activities of the SRC, Art Committee, Music and Primary Associations, so come and talk to us instead of the toilet door.

"..CONVERSATION WITH A COMMONWEALTH POL- ICE TYPEWRITER.."

The names have been abbreviated to protect the innocent

PAGE ONE OF RECORD OF INTERVIEW BETWEEN R.G.M. AND
DETECTIVE SENIOR CONSTABLE RONALD AURTHUR LAWSON.
CONDUCTED AT SYDNEY (KINGSFORD SMITH) AIRPORT ON
THURSDAY THE 9TH MARCH 1978.

ALSO PRESENT: First Constable Robert MURDOCH (Typist)
Time Commenced: 2.15 pm.

Q1 As I have already told you my name is Detective Senior Con-
stable LAWSON and this is Detective MURDOCH. We are Common-
wealth Policy Officers. I am going to ask you certain questions in
relation to an overpayment of approximately \$2,180 which was paid
to you under the tertiary education assistance scheme from 20th
February 1976 until July August 1977. Before I ask any questions I
must warn you that you are not obliged to answer any questions unless
you wish to do so as anything you do say may later be used in evidence.
Do you understand that?

A1 Yes.

Q2 What I propose to do is to have my questions and your answers
to those questions, if any, taken down on the typewriter in the form of
a record of interview and at the end of the interview you will be invited
to sign each page and you will be given a copy for your own use. Do
you understand?

A2 Yes.

Q3 For the purpose of this record of interview what is your full
name, date of birth and address?

A3 R.G.M., 1st September 1953 and I live at the Studios, Harg-
reaves Lane Sydney.

Q4 Are you currently employed?

A4 No, I'm a full time student.

Q5 I show you a document consisting of eight pages headed Aust-
ralian Department of Education Tertiary Education Assistance Scheme
Application for assistance 1976, (Document handed to M who appeared
to examine same) Did you sign the students declaration at the foot of
page two of this document?

A5 Yes.

Q6 In the same document on page four under section five did you
show that your wife S.A.B. was fully dependant on you?

A6 Yes.

Q7 Did you also show on page four of this document under section
four B that you had a dependant child by the name R.N.M.?

Q8
A7 Yes.

Q8 When you signed the students declaration were the above facts
true as at the date 31st October 1975?

A8 Yes.

Q9 Did you while receiving assistance for the year 1976 acclaimed
in this document alter the number of the dependants?

A9 Yes.

Q10 Would you like to tell me in your own words what occurred
in 1976?

A10 My wife and I separated about the 20th February in 1976
and she took custody of my son. Sometime in March I sent a letter to
the Department concerned notifying them of my change of position
I received no reply and continued to receive tertiary allowance for
1976.

Q11 Were you aware of the requirements of the Student assistance
regulations and that you had to notify the department within seven
days?

A11 I was, but I rang the department they told me to make the
notification in writing which I did.

Q12 Did you continue to receive the allowance for the rest of 1976
at the rate of yourself plus a dependant wife and child?

A12 Yes.

Q13 Were you aware that from the time you separated from your
wife on or about the 20th February 1976 any payments made to you at
this rate were not your entitlement?

A13 Yes.

Q14 During the period of 1976 after the separation did you in any
way financially assist your wife or child?

A14 No, not really.

Q15 In other words although receiving an allowance for yourself
your wife and child you retained all monies?

A15 I kept it although I did by some clothing for my son, I couldn't
say just how much.

Q16 Is there anything else you wish to say in relation to the assist-
ance you received during 1976?

A16 I may wish to make a statement at the end of the interview.

Q17 I now show you a document headed Commonwealth
Department of Education Tertiary Education Assistance Scheme
Application for Assistance 1977. (Document consisting of eight pages
handed to M. who appeared to examine same). Did you sign the stud-
ents declaration at the foot of page two of this document, dated the
8th January 1977?

A17 Yes I did.

Q18 I refer your attention to page three section three B to the
question, "I am/was married" and the sub-question "If separated,
divorced or spouse deceased give date.." and your answer "N/A." Is
that your writing?

A18 Yes.

Q19 I refer to page four section B where you claim for a dependant
child allowance for the child R.N.M. Is that your handwriting?

A19 Yes.

Q20 I refer again to page four section five where you have applied
for your wife S.A.B. as dependant Did you answer that question in
your own handwriting?



A20 Yes.

Q21 When you signed the student declaration of this document on the eighth of January 1977 were your wife and child fully dependant upon you?

A21 No, but at the time we were seriously considering re-uniting.

Q22 When did you consider that you would be re-uniting with your wife?

A22 About Christmas time 1976.

Q23 Given a couple of months did you then re-unite with your wife?

A23 No.

Q24 Did you advise the Commonwealth Department of education of this fact?

A24 No.

Q25 Did you receive an allowance from the Commonwealth Department of Education for yourself, a dependant wife and child for the year 1977?

A25 Yes until July.

Q26 What occurred to make the payment last until July when you had in fact applied for a full twelve months assistance?

A26 I received a letter on the 15th August 1977 stating that my allowance had been withdrawn because it had been discovered that I was no longer entitled to payments for a wife and child.

Q27 During the period from January 1977 to July 1977 did you assist your wife financially?

A27 I bought the occasional gift for my son. They were mainly clothing and toys.

Q28 Could you give an estimation of how much money you received as an overpayment on your assistance allowance for the years 1976 1977?

A28 According to the department it was in the vicinity of \$2,180 I think that would be about right.

Q29 Do you wish to have a break from this record of interview so that you can have a cold drink?

A29 Yes thankyou.

RECORD OF INTERVIEW SUSPENDED 3.00pm. WHILST M. PARTOOK OF SOME REFRESHMENTS.

RECORD OF INTERVIEW RECOMMENCED AT 3.10pm.

Q30 Did you realise that from the time you separated from your wife on the 20th February 1976 that you were not entitled to the allowance for your wife and child?

A30 Yes.

Q31 Were you aware that your wife was receiving a separate pension from the Department of Social Security?

A31 Yes.

Q32 Do you wish to say anything further in relation to these offences?

A32 I did notify them when we first separated. I wasn't in Sydney at the time because of a College project which included several weeks in Adelaide and the Solomon Islands. They just kept on sending the assistance and because of debts from the trip I couldn't afford to refuse it. Since being notified of my overpayment I have written and been into the offices in person and made several phone calls and was informed on each occasion that a statement of my overpayments would be forthcoming. That notification was sent to the wrong address and I only received it after a telephone conversation on January the 18th 1978 with a Mr. FILEWOOD and promptly wrote another letter to them offering to repay the money. I also informed them of the exact date of the separation from my wife.

Q33 Are you currently in receipt of any income?

A33 Yes I have started receiving the Tertiary allowance from the Education Department at the single rate. It's about \$45.00 per week.

Q34 Before commencing this interview was it explained to you that the interview would be recorded on the typewriter?

A34 Yes.

Q35 Has any threat, Promise or inducement been made or held out to you?

A35 No.

Q36 Have you answered all of the questions of your own free will?

A36 Yes.

Q37 Will you now read this record of interview aloud and if it is correct will you sign it?

A37 Yes.

RECORD OF INTERVIEW REMOVED FROM TYPEWRITER AND READ ALOUD

Q38 Is this a true record of the conversation that has taken place?

A38 Yes.

Q39 Will you sign the four pages of this record of interview and initial any typing errors.

A39 Yes.

Time completed; 3.45pm.

Signed
Time
Date
Place

Witness

RECEIVED FROM DETECTIVE SENIOR CONSTABLE R.A. LAWSON ON 9TH MARCH, 1978 A COPY OF THIS RECORD OF INTERVIEW

Witness

Signed

ER: I1

General

Student

Meeting

will be held on

The following motion has been moved by the Executive and seconded by the Victorian Regional Organiser, Chris Hobson:

"That we believe students alone, through democratic decision-making processes, should determine the fees, functions, powers and membership of organised student unions (including SRCs, Student Associations and Student Guilds). Such decisions should not be made by Governments and campus administrations.

We believe therefore that students have the right to organise in compulsory student unions if they so desire, with provision for conscientious objection in insuperable religious or moral grounds.

We note that at present the rights of students to control their own affairs have been infringed by legislation passed in Western Australia in 1977, by proposed legislation in Victoria and New South Wales and suggested legislation in Queensland. Student autonomy has also been infringed by a small group of students who have attempted to restrict student union activity through court actions rather than democratically persuading students to their view-point.

Accordingly we demand that:

1. Existing legislation on student unions that is not decided democratically by students should be repealed and proposed legislation that is not similarly decided by students should be withdrawn.
2. No legislation on student unionism should be passed or implemented unless it is supported by students in a democratic vote.
3. The Australian Union of Students (AUS) should co-ordinate a nation-wide campaign of students until these demands are achieved."

ER: I2

Thursday

MAY 4th

12 noon

at Flinders St.

COMMON ROOM

The following motion has been moved by the Executive and seconded by Swinburne Institute.

"That AUS support an immediate national campaign of students taking the form of general meetings, petitions, protest rallies and solidarity meetings, organised on campuses and in the regions, co-ordinated by and with the assistance of the AUS national secretariat, aimed at:

1. Publicising the demands of E.R. 11:78 and the slogans "student control of student affairs", "hands off student unions" and "compulsory unionism is our right";
2. In Victoria, Queensland and Western Australia, building a strong student response to the Government's attacks in order to force them to revoke/withdraw their existing/proposed student union legislation;
3. In New South Wales, South Australia, ACT and Tasmania, alerting students to the dangers of such legislation in case it is proposed in the future by their State Governments, and building solidarity with the students in the other States who are more immediately threatened.

Actions in support of this campaign should be devised so as to inform as many students, trade unionists and community groups as possible. Therefore such actions will be varied. But because of the extreme urgency of the situation, the co-ordinated nature of the attack on student unionism and the effectiveness of students when they speak with one national voice, a joint national action is necessary as part of the campaign:

Therefore, AUS support a national day of rallies in May or June around the demands of the campaign, the date of the national day of rallies to be fixed by the AUS Executive."

ER: I3

ISSUES:

1 STUDENT UNIONISM

- voting & discussion on ER's 11, 12 & 13.

2 ACCESS TO FACILITIES for studio practice

- the myth of doing 10 to 20 hours of studio practice required by your course.

3 STUDENTS' ART SHOP

- why isn't the administration giving it space?

"The AUS support an immediate national campaign of students taking the form of general meetings, petitions, protest rallies and solidarity meetings, organised in the regions, co-ordinated by and with the assistance of the National Secretariat aimed at:

1. Publicising the demand for student control of student affairs.
2. Expressing solidarity with students in Victoria and Western Australia who are at present in the forefront of Government attacks.

Actions in support of this campaign should be devised so as to inform and involve as many students, trade unionists and community groups as possible. Therefore such actions will be varied and may differ from campus to campus, although some campuses may decide on joint actions. Public demonstrations are but one tactic in any campaign and a single national day of rallies/mobilisations is not the most effective tactic at this state for every campus.

MOVED: Macquarie University

SECONDED:

Anne Gooley	S.A. Executive Member	Adelaide University
Mark Burford	S.A. Regional Organiser	University of New England
Mary Perkins	N.S.W. Regional Organiser	La Trobe University
Gary Nicholls	N.S.W. Executive Member	Murray Park C.A.E.

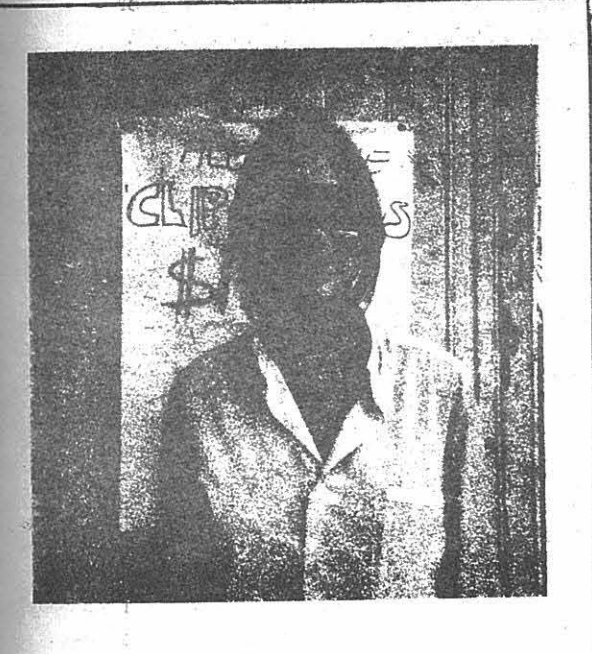
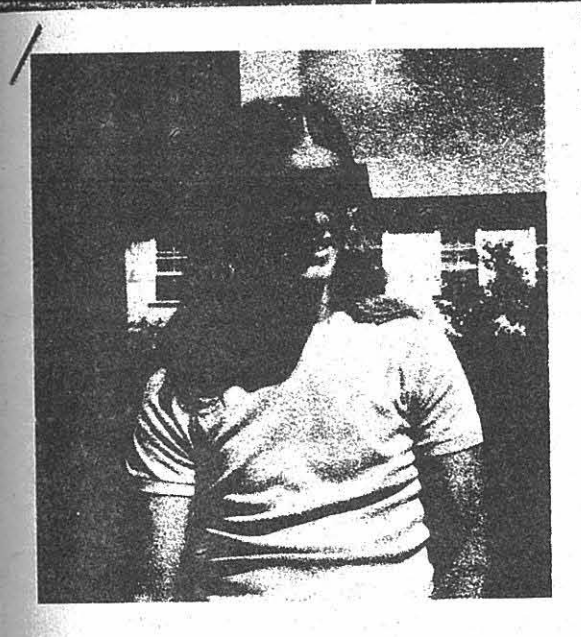
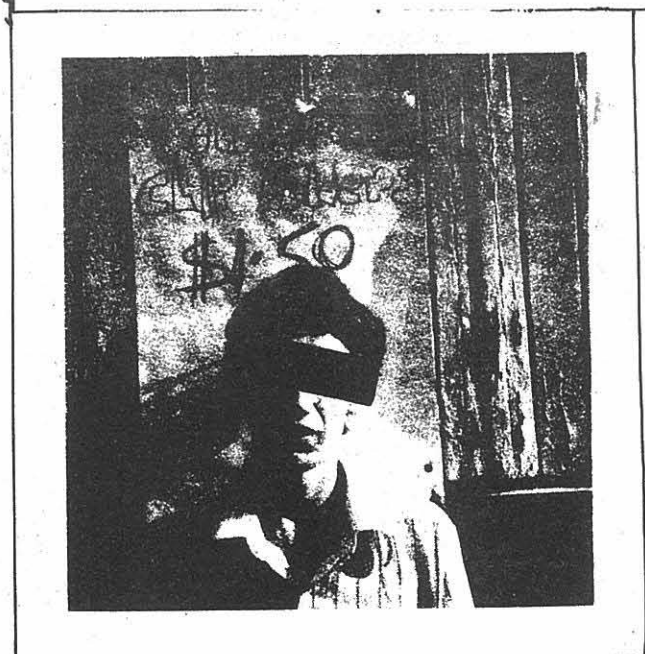
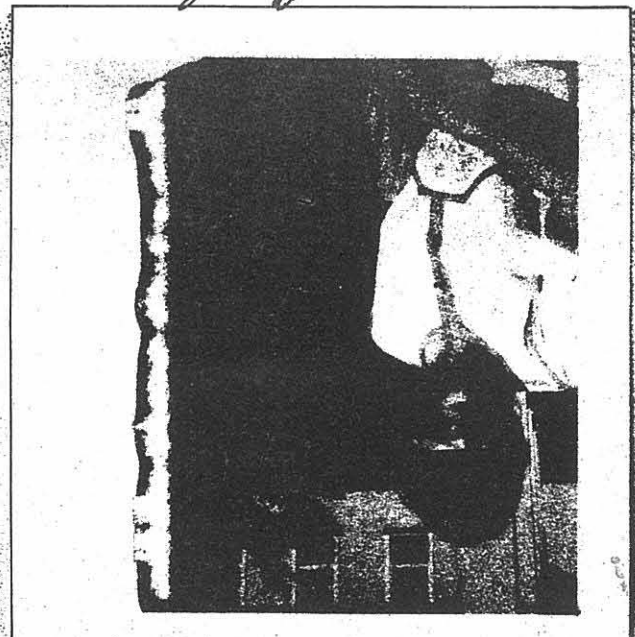
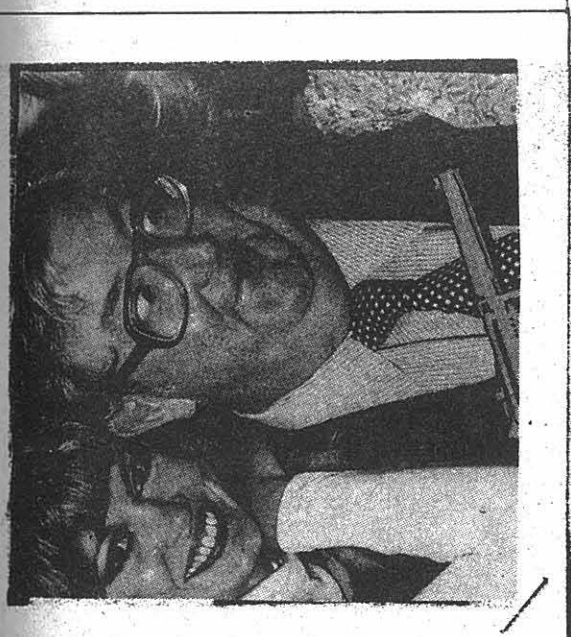
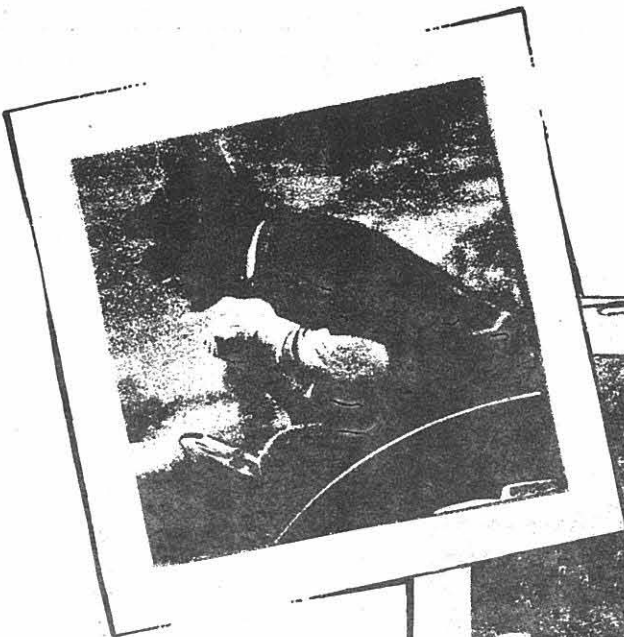
GET TO KNOW THESE
FREINDLY FACES

your new
1978
S R C

MEMBERS

- 2 Peder Thruissell
- 3 Jackie Wilson
- 4 Jenny Deaan
- 5 Eym Nelson
- 6 Eym Murray
- 7 George Chaz Cerao
- 8 Karen Neayloa
- 9 John Hughes
- 10 Robert Grey

		7
		8
1	4	9
2	5	10
3	6	11



Steve Smith 78

AFTER THE REVOLUTION

S'VAGE (SK 16-24961/1 FUEL INJECTED, AMPHOMORF
REGULATED) THE TOP ASSASSIN FOR THE RULING FATALIST PARTY
IS AMBUSHED BY HIS CURRENT ASSIGNMENT, ELLA (EO 691-864
CARNIVORE/CANNIBAL, ADRENALIN ADDICT), OF THE OUTLAWED
O.R.A. (OUTER REGINAL ANARCHISTS)



* **TRADITIONAL
BATTLE GREETING.**
FOLKLORE & CIRCA 2010.



1 Organic GARDENING

Lindsay Smith

I have collected most of this material from two books, "Radical Technology" edited by Geoffrey Boyle and Peter Harper, and "Step by Step Organic Vegetable Growing" by Samuel Ogden. Although they were written for different reasons they give practically the same information. I have not had much experience in vegetable growing so I am taking most of this information from the books. Since the books start off with the evils of gardening I will too (mainly because you to have an organic kind of garden.)



The first innovation was replacement of labour by machine. The number of "horseless" machines on farms increased from 350,000 (1942) to over three million in 1953. Machines increased the effectiveness of the system by imposing apparent technological order on the workforce. The increase in organisational efficiency by raising the proportion of output to input, appeared to legitimate the authoritarian and hierarchical relations of production that accompanied this process.

A second basic innovation was the introduction of a "package deal" the use of artificial fertilisers new pesticides and new plant strains — during the late 50s and early 60s. In the UK nitrogen consumption and potassium doubled in the 20 years after 1950. Insecticides were the first pesticides to be widely used, but now herbicides are used in greater quantities. Plant breeders concentrated on making new strains that were ever resistant to new waves of pests. Corn varieties were selected to produce less straw; A mini "green revolution" took place.

He goes on to say what are the advantages of such a system. Agribusiness is claimed to be efficient but he says it is not. Not in terms of energy. British wheat growers produce 2.2 energy units for each unit expended; potatoe growers produce 1.1 units and sugar beet when refined to sugar, gains only 0.49 units. Battery eggs produce 0.16 and broiler chickens produce 0.11 units of energy for every unit used. This is paltry compared to Yucatan maize farmers who produce 13-29 units of food energy and primitive gardeners in New Guinea who produce 2.2 energy units for each unit used. Energy inputs into agribiz are increasing but food energy produced is rising marginally. For instance, in the USA food energy consumed has risen from 150 keal 10^{12} in 1940 to about 250 keal 10^{12} in 1970. Whereas energy input rose from 700 keal 10^{12} in 1940 to 2250 keal 10^{12} in 1970. Nor is agribiz efficient in terms of productivity — that is, output per acre. In England and Wales yields of barley and wheat increased from 17.4 and 19.0 cwt per acre (1940-44) to 28.5 and 32.1 cwt per acre (1961-65). Production of wheat rose from 1½ million tons to 3.4 million tons and output of barley from 2.2 million tons to 5.7 million tons, during the same period. (These increases were accompanied by extensive monoculturing of crops and establishment of larger farms as main food producers.)

It's not even true to say that efficiency of agribiz is determined solely by economic criterion — the ratio of gross monetary output to input. All other considerations, including productivity are secondary. According to the Ministry of Agriculture, Fisheries and Food there are two sorts

of farms. High performance (HP) farms — those with highest ratio of output per one hundred pounds input — which have "higher net incomes, specialise more and have lower labour, rent and machinery costs per acre". And low performance (LP) farms — the quarter of farms with the lowest such ratio. Advantages of large farms is clear — reduced labour and machinery costs per acre. But the productivity bears no relationship to this measure of performance. So called 'low performance' mixed farms (of all sizes) consistently out-yielded 'high performance' farms during 1970-72. LP farms produced eighty five pounds per acre. HP farms sixty five per acre on average. Greatest discrepancy occurred on the larger farms (over 1800 acres) where high performance farms produced only 70 per cent of the output of low performance farms. The only thing is that high performance farms have a higher return on labour costs (about 555 pounds compared to 410 pounds per 100 pounds) and higher net farm income (about 29 pounds compared to 7 pounds per 100 pounds). Thus, talk of making our farms more efficient in order to provide for increased food demands is pure mystification. Agribusiness does not make more food automatically nor is that measuring stick of its success. It produces efficient labour and capital and if it produces more food so much the better. But that is a secondary consideration.

The use of chemical fertilisers and machines also to lessen labour etc has other effects too on the environment. The most widely used pollutants in our land is the pesticides; their undesirable properties are persistent, have a broad range of activities and

widespread use. All the members of the organochlorine group (DDT and Dieldrin) are powerful and persistent. It was the use of DDT, Dieldrin, Aldrin and Heptachlor as seed dressings on what that first turned attention to possible side effects of insecticides in this country. In the springs of 1960-61 bird deaths increased alarmingly. Game birds, predatory mammals and birds were affected. The deaths were not just due to oral toxicity of pesticides but certain predators were declining in number since World War II. This decline was linked with a reduction in shell thickness, caused by an increase in production of enzymes — which broke down the oestrogen necessary for controlling calcium deposition. So instead of asking how much pesticide will kill an animal they had to also investigate long term effects on animals.

Much of the attention was turned on DDT which was the most widely used of all of the pesticides. They found it built up in food chains especially in aquatic fauna. The main drawback to DDT use was the insect world became more and more immune to it. Long term studies concerning other pesticides effects on soil populations have been poor. Most soil micro biological work has been carried out ignoring the role of soil fauna (so important in organic gardening). So the long term effects of medium pesticides or soil sterilants (used for seedlings mostly) have not been investigated.

Fertilisers too, cause problems. Artificial nitrates are not retained by soil unlike their organic counter parts. Thus they are essentially "leached" into waterways. This is a waste because it takes five tons of soil to produce one ton of fertiliser. It also creates an over-fertilisation of vegetation in waterways. This reduces the available oxygen for fishlife. The effects of continued fertiliser can cause two further sorts of damage to soil. The leaching of the soil causes acidification which is not rectified by lining causes damage to the soil. Recent changes to using excreta instead of good old fashioned straw composted material (farmyard manure) has also brought its pollution problems. These include - transfer of organic material to streams via surface runoff, accumulation of elements in plants and further leaching or nitrates to ground water. It also blocks pores in soil reducing aeration and nitrification processes. While pollution affects ecosystems directly then the very nature of agriculture alters the eco-system drastically. Large areas of crops are not natural and as a result we get pests.

Another example of how modern methods create problems is provided by the use of insecticides. These poisons kill the predators but leave the way clear for secondary insects. For example red spider mites.

Samuel Ogden presents another point of view on the reasons for organic gardening. He is concerned with the use of pesticides etc, but he says that gardening is good for your mental state of mind. For example "there are other things about a garden besides its produce that make gardening very much worthwhile". "Gardening will by virtue of its practice tend to develop in us an understanding of nature and a perception of true worth, he who practices it may become a better and wiser person". He feels that the closeness to the land that we used to have is lost. He also says that vegetables on sale at the greengrocer are produced commercially, fed with chemical fertilisers and handled with machinery. Of necessity the varieties have not been selected for their flavour or succulence, but for their ability to withstand rough machine cultivation and long journeys.

In organic gardening the soil is all important. Samuel Ogden says "the important factors are not the derivation of the soil, or its classification, but rather its texture, its depth, its content of air and moisture, the presence or lack thereof of rocks and stones etc." The soil must be well drained and should not be dug up too deeply. If this happens soil from deeper down in the earth covers valuable top soil. Soil from deeper down in the earth is usually very mineral, badly aerated and generally sour. It had no organic material in it so the plants won't grow too well. There seems to be disagreement on two points because in "How to grow more vegetables on less land" it says you should dig up the soil to a depth of two feet. In "Step by step organic gardening" it says to add manure and compost so the topsoil reaches a depth of six inches. The soil must be well drained and if it is not it might be well to dig a drain around the garden or put draining underneath the soil.

The best place for a garden is on the side of a hill protected from the wind with plenty of warmth. If your garden is on a hill the rows must be at right angles to the slope with a retaining wall at the bottom.

This has two very important functions; stopping the soil from eroding away and retaining moisture. Also there will be a minimum of shadow cast on separate rows especially if they are slightly raised. Another important point is not to have your garden too close to trees as the competition for food and moisture is usually too much. You must determine the size of your garden, making sure you don't overestimate your needs. There is nothing as disheartening as finding your have to do a lot of work for something you don't really need. Size will be determined by family needs, space available and the amount of time you can devote to your garden. It is a good idea to have two plots even if they are small so you can rotate crops. This stops any exhausting of the soil. More about that later. Big spaces between rows is wasteful, Samuel Ogden recommends "small seeds be planted in rows eight to ten inches apart, peas in rows thirty inches apart, corn in hills thirty inches apart in each direction, that most of the transplants can be placed eighteen inches apart in rows twenty four inches apart, summer squash in hills three feet apart in every direction, and beans in rows thirty inches apart". By doing this you conserve moisture in the soil because the plants provide shade. It also stops an onslaught on weeds because they have a harder time getting sunlight. Another useful method is planting fast growing plants in between slow growing ones. Radishes, loose leafed lettuces and spinach can be planted in between peas, because they will be out of the way before the peas have time to cover them. (These are the only examples I could find but there are plenty of others. Experienced gardeners would know a few others).

Anything written on organic gardening must include a compost heap. A compost heap is important because it provides humus for the soil. Fertilisers are only used for quick profits and the fertilisers destroy humus among other things. I should mention here that there are natural fertilisers and insecticides. The fertilisers are bone meal, fish meal, ground limestone (lime), ground phosphate rock, sphagnum moss etc. Among the insecticides there are rotenone and pyrethrum, the latter being prepared from the dried flowers of three species of chrysanthemum, while rotenone is prepared from the roots of two tropical plants, derris and cube. You need a compost pile to help fertilise the soil. As you use it over and over again it improves the mechanics of the soil, making it retain moisture and not too heavy. There are several ways of making a compost pile. Which one you use depends on where you live. It is a good idea to have two because it often takes a year for a compost to develop properly. The one we use is a big box, (you have to make it). It's wooden, about 5½ft tall by about 3ft square. It's made of wooden slats spaced 1/8th" apart, at the bottom, it has a wooden door which clamps shut. You can shovel out the compost as it develops while adding at the top. We also put worms in ours to help decompose the soil.

Another type you can have if you have plenty of bricks is one similar to a square cornered U. It has slots in each side of the open end to take removable boards for the front. Wooden ones can be built like topless and bottomless 'cold frames' three to four feet high, also with removable board fronts.

If you are making a brick bin, dip your bricks in a bucket of water, or soak them with a watering can, so the cement will stick to their surfaces. Set the bricks on blocks so the joints do not come one above the other (any wall provides a model. Leave a few half inch gaps at intervals for extra ventilation. Second hand bricks are good bin-making material, but corrugated and street asbestos are poor insulators.

Wood is excellent and if it is creosoted and given a coating of black or green bitumen paint which sticks to the top of the preservative undercoat, it could last twenty years.

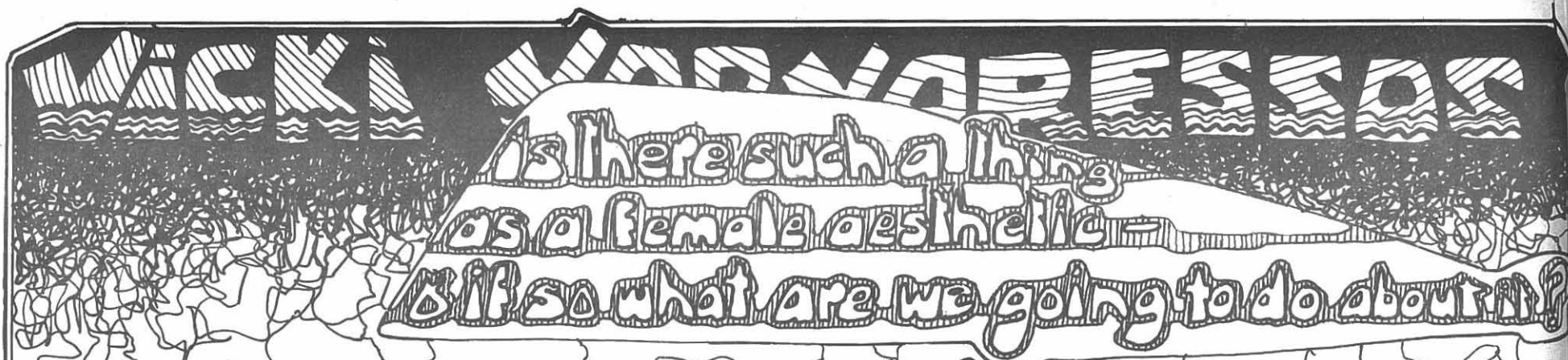
Start the heap by setting two double rows of brick ends running from the back to the front of the heap and protruding under the board front. These should be on the soil because no heap should be on cement. It prevents worms getting into the heap. Wooden bins (and those with posts at the corners and inch mesh wire netting and opened out cartons string stitched inside them to hold in the heat and moisture) can be moved around the garden leaving extra rich spots where they have been. On top of the brick air channels spread tough refuse such as brussels sprout and cabbage stumps smashed with something hard so they will rot. Then pile on your weeds and rubbish. Leaves are not good because they take up to two years to rot properly. A good idea is to keep a compost bin in your kitchen for the heap.

Some people pour "Liquid Activator" (one part urine to three parts of water) over theirs but you can omit it. You wouldn't want to do it too often because the humus can become sour and soggy and you want a light and crumbly mixture. Liquid Activator is sometimes called "Chairman Mao's Favourite". You can make our own liquid manure (which is something similar) by getting horse, cow, kangaroo and dog dung and leaving it in water for a while. It all dissolves and you have your own fertiliser. It saves you buying potash fertiliser plus gives power to earth worms, bacteria and the life in the soil on which fertility depends. A good compost heap should reach about 160-170 degrees Fahrenheit during the first ten days, and the heat will then fall as the fungi take over. This temperature will cook weed seeds like grains of rice and kill out plant diseases. Turning over the heap after this period of time improves the breakdown because the process starts again. If your heap gets too wet cover with an old carpet — lets steam out and keeps heat in. If too dry cover with polythene bags so moisture condenses and runs back into the heap. It will also need watering in dry weather. Most natural things will go in the compost heap except plastic, nylon, and vacuum cleaner dust (they include lead alloys. Newspapers should not be used often because they have lead from the type). If you have grass clippings include that too and after every 8 inches add enough lime to whiten the surface. If you have dead leaves do not include them unless shredded. Dead leaves take about 2 years to rot properly. There are no poisonous leaves. When they have decayed use them with the compost in your soil. Sandy soils or clayey soils benefit from leaf mulch because they retain moisture.

Over the winter it is best to cover your garden with any kind of manure except sewage sludge. Just before spring turn it under. Mushroom compost is good if you live near a mushroom farm for this purpose.

Potatoes should have the best of the compost which is ready in the spring, because they show the better flavour from compost. If yours is a small garden plant Duke of York because it can be lifted to scrap new when in full flower and left to die down in August when it will keep a long way through winter. The best keeping are Desiree for flavour and Maris Piper which is not only excellent in taste but resists potatoe eel worm. (This brings small foliage that turns yellow quickly and tiny tubers.) Maris Page is the tastiest of potatoe blight resisting kinds and those who don't like scabby skin can try Pentland Crown and Ulster Concord for baking in their jackets. I don't know about the above but I do know that Pontiac potatoes grow well in NSW (Robertson) and taste really nice if you mash them. We've grown them in Sydney (Sutherland). They are a pinky colour with purple eyes.

Spacing and quantities, timing and sowing seasons would take too much space to give here, but details are available for for a stamped addressed envelope in "Dig for Survival" issued by the Henry Doubleday Research Association, Booking, Braintree, Essex. This Association of organic gardeners also gives away a booklet on safe pest control methods called "In Place of Poisons".



After trying for weeks to write a review for this bloody paper of an exhibition that had impressed me (Vicki Varvaressos' Paintings at Watters Gallery) I had decided to give up — "it's too hard, I'm too illiterate, art critics are full of crap anyway". When I started thinking about it in terms of a concept that's thrown around a lot these days — "Is there such a thing as a female aesthetic?" In the words of art historian Linda Nochlin, is there a "distinctive and recognisable feminine style, differing both in form and expressive qualities from that of men artists and posited on the unique character of women's situation and experience?"

Theoretically this sounds logical — female experience being different from the way men experience the world, it should lead to a different kind of expression in the field or art ... an expression identifiable as either feminist or feminine In the past this has not been so, due, I suppose to the fact that traditionally if women want to succeed in male dominated fields, they are forced to adopt male characteristics — a male consciousness, (very much the same phenomenon that makes Australians fear and dislike migrants if they retain too many of their native customs, "They should try to be like us".)

So if there are examples of art distinguished by a "female aesthetic", the artist has been consciously rejecting the male tradition. With an increasing feminist consciousness and the realisation that there is an international womens art movement (recent exhibitions in Germany, London, Los Angeles and Adelaide), women can be far less fearful of rejection if they consciously create a female kind of imagery or use previously scorned techniques like embroidery, sewing, applique etc.

If you decide that there actually is a female aesthetic, quite different and separate from the predominant male one, this raises all sorts of problems: for example the question of quality — should womens art be viewed in the same context (i.e. galleries) as the status quo dictates — perhaps we should be attempting to redefine art .. etc. etc.

The quality question seems to me to be very important. A lot of all-women exhibitions have made the decision not to be selective at all judging any form of selectivity at all to be a discriminatory masculine tool. Unfortunately this results in fiascos like last years Bondi Pavilion exhibition, and it presents to male critics a convenient excuse for dismissing the entire womens art movement.

I haven't any answers to any of these problems, but I'm thankful for any development in the art world that makes art POLITICAL, relevant, and less of an elitist wank ...

Unfortunately a lot of crap has been talked about the concept of a female aesthetic — a boring insistence on a vaginal iconography, menstruation etc (although certainly I'm aware of the importance of raising these previously taboo subjects) and worse, a crapulent Freudian type interpretation of any round or hole-like object as a cunt symbol. It seems to be that there is no need to define a consistent or immutable set of criteria for deciding whether work has a female content — nothing is worse than definitions of female art that use words like "delicate", "subtle", "fragile"

So thank God for painters like Vicki Varvaressos, for her assured, humorous, ironic work — controlled and spontaneous at the same time — and thank God for painting in which the content is at least as important as the technique.

As far as I can see, just about the only energy anywhere in the art scene at the moment is in the womens art movement.



As the potatoes are dug, plant cabbages such as Winter Monarch (bred for raw eating in salads as well as cooking) or Christmas Drumhead in August, and from July till the end of August but in leeks. These can be put in April and put in by dropping a plant, roots down, into a hole eight inches deep. Fill the hole with water and after perhaps two hoeing to keep the weeds down the need no more work. Leeks are perhaps the ideal winter crop, for though they only grow about an inch thick from August planting they provide a source of Vitamin C in the leaves if these are only shortened by about three inches, instead of being cut to stumps as they are by greengrocers. Two other good winter crops are khol-rabi and Chinese radish. Both are left in the ground until about March, for pulling as required and both are best grated raw for salads. Khol-rabi is a Hungarian vegetable (you can buy the seeds in nurseries). It has a swollen stem, so it starts by looking like a haywire turnip growing above the ground, and its nutty flavour is wasted by cooking, as is the Vitamin C. Parsnips, sown in April or even early May so they are not woody are also nicer raw than cooked, but the finest value for root salads is Cook's Delight beet, so called because it needs no cooking. Sown in March for summer eating and in May to store through the winter (between layers of peat in a box in a dry shed like carrots) it will grow more food value to the square yard than almost anything that is easy in a small garden. They can grow to about 4lb without growing woody.

Another bargain for space is Sutton's Wondermere lettuce, which is a frilly kind for maximum C, with thick midribs for highest carbohydrate and leaf protein that bring the average specimen up to 1lb lettuce. Their real value lies in the fact that they can last for more than a month from a single sowing, if the thinnings are transplanted about eight inches apart each way. Growing from March to August will keep up a supply right into autumn. Another valuable vegetable is onions from sets (small bulbs) planted in March an inch deep, with care taken to prevent any of the brown skin showing so the

sparrows know where they are. They need none of the attention that seed onions need and are immune to onion fly. (But some people prefer seed onions because they taste better and become bigger). Dig them and dry them in August with time to plant late cabbages such as January King after them.

DON'T FORGET TO ROTATE CROPS

Vegetables of the cabbage family, brussels sprouts, cabbage, cauliflowers, broccoli, savoy, turnips, radishes, Chinese radish and Khol-rabi should be concentrated together because they are subject to club root, for which there is no completely effective chemical or organic solution. Farmers control it by rotating their crops for it dies out in the soil after 9 years, and by timing and keep in to Ph7.0 it can be kept down. Someone I know uses wood ash to side dress his cabbages to control clubroot and maggots. He also uses it on turnips and onions for maggots, and beets for scab.

One old remedy is to drop three inch sections of rhubarb stem down the holes which can be effective. Organic growers should keep their cabbages together so the soil gets some rest. Potatoes should not be in the same place twice either. If the garden contains but two plots a sensible rotation would be the peas, small seeds and if there is room cucumbers and squash in one plot, with the cabbage family, corn, beans and onion plants in the other. Peas provide nitrogen to the soil when cabbage takes it away, so if you do it this way you are really fertilising the soil and helping prevent disease like club root etc.

HINTS ON HOW TO KEEP PESTS AWAY ORGANICALLY:

Resistance from compost growing is never 100% sure and caterpillars, cabbage aphid and white fly are problems for everybody

The best all round spray is nicotine made by simmering 2oz of filter tip cigarette ends in a quart of water for half an hour diluting with six parts of water for aphids and four for cabbage caterpillars. This is powerful but saves ladybirds (big eaters of aphids) and hoverfly larvae.

Another is get some garlic (quite a bit) crush it up — add white oil and sudsy water. You can spray it on your citrus trees whose young shoots are attacked by them. Aphid works because a few people have told me. I don't know how true this is but a lot of people use marigolds to repel aphids — the orange colour and smell repels them. Growing hemp near your cabbages is supposed to repel cabbage moths. People with fruit trees often have crab apples planted near to keep the birds away. Birds are supposed to prefer sour fruit but we have educated them to eat sweet fruit. This is probably true because our plums only get eaten when they are not quite ripe. Crab apples have sour fruit.

I work in a nursery and there are natural insecticides made by the bigger companies. Anything with Pyrethrum or Rotenone in it is natural. Pyrethrum is made of three species of chrysanthemum flowers. Rotenone is prepared from two tropical plants roots Derris and Cube. Sometimes they are added to other things but I am not sure about them. The natural insecticides can't harm humans or animals. They don't accumulate in the body tissues.

Rose Dust is the biggest offender — it has DDT in it. Slay-afe insecticide spray is natural and so is Derris dust for cabbages. On the packets they have the chemicals or whatever listed. A dead sure give away for poisonous insecticides is the label. THE COMPANY TAKES NO RESPONSIBILITY FOR THE PRO- TAKES NO RESPONSIBILITY FOR THE PRODUCT WHETHER USED ACCORDING TO DIRECTIONS OR NOT. If they do not say that look at the safety directions, if it says IF SWALLOWED INDUCE VOMITING. USE IPECAC SYRUP Stay away from it. Ipecac syrup is used to rectify DDT poisoning and the more major poisons.

The accumulative poisons that I know are DDT, aldrin, Dieldrin and Paraquat. Aldrin and Dieldrin are sold in little brown thick glassed bottles. Pretty cheap too for such a major poison.

P.S. If you want to know more about the vegetables and how to grow them ect. any book on organic gardening will do. A good one is Step by Step Organic Vegetable Growing by Samuel Ogden \$3.95 at the Compendium Bookshop.

CAES?

A long, long time ago (in the early '60's), when people spoke of tertiary education, they usually meant universities which, as everyone knew, were hotbeds of protest and idleness for students who would not, when they finished their courses, be able to apply their training directly to a job.

Ming was busy packing off the boys to Vietnam when it was decided to set up the now-hallowed Martin Committee to examine tertiary education.

In essence, the Martin committee and the several other lesser inquiries which followed decided that a "third tier" of tertiary education was needed to give something of the practical training of technical institutions with the academic basis of universities, to produce graduates with sound academic training who could, because of their practical training, walk straight into a job in their own field.

Thus, colleges of advanced education were born.

The main snag came with the appointment of staff. Since it just wouldn't do to have people who had not themselves a university degree teaching in a semi-academic institution, and since the new colleges could not get enough staff from institutions such as the English polytechnics, they had to get a good many of their staff from the university system.

Those who were recruited, however, understandably did not want to lose the status and other benefits of university life. So instead of

deliberately trying to help create something new, they tried to make colleges like the institutions they were used to.

Of course, they paid lip service to the things which were supposed to make CAE's "equal but different". Occasionally, they took bold and previously unheard-of steps, like allowing people without matriculation to enter their hallowed doors. That is, until too many people started applying to come.

Then, they reverted to the quasi-English Public School system of places for those with the best HSC passes. After all, one could only take so many students with the money doled out by the government.

What does all this mean to the average student? Probably bugger all.

Despite record expenditure on tertiary and other forms of education by the Labor Government, there are still gross inequalities of opportunity for those wanting a tertiary education.

Having pioneered the new field, the academic bureaucrats lost little time in rapidly expanding their empires by setting up new courses at their own suggestion, or that of the Government, allegedly to train people in specific skills. To do that, of course, they needed more staff, more equipment, more status. . .

But to our average student, it really doesn't mean

all that much. For the school leaver, a CAE place was possibly the only tertiary place available, he or she couldn't get into uni.

All the external trappings of a university are there — lectures, tutorials, wise academics, halls of residence, and lots of other young people. They certainly learn something, even if it has little to do with what is said in class.

For the women, it's a good place to search for a husband, especially with lots of part-time male students around.

Of course, CAE's opened up the field for part-timers somewhat, even to the point of trading off part of their independence (if it ever existed) for services rendered by employers, not the least of which is the Australian Public Service.

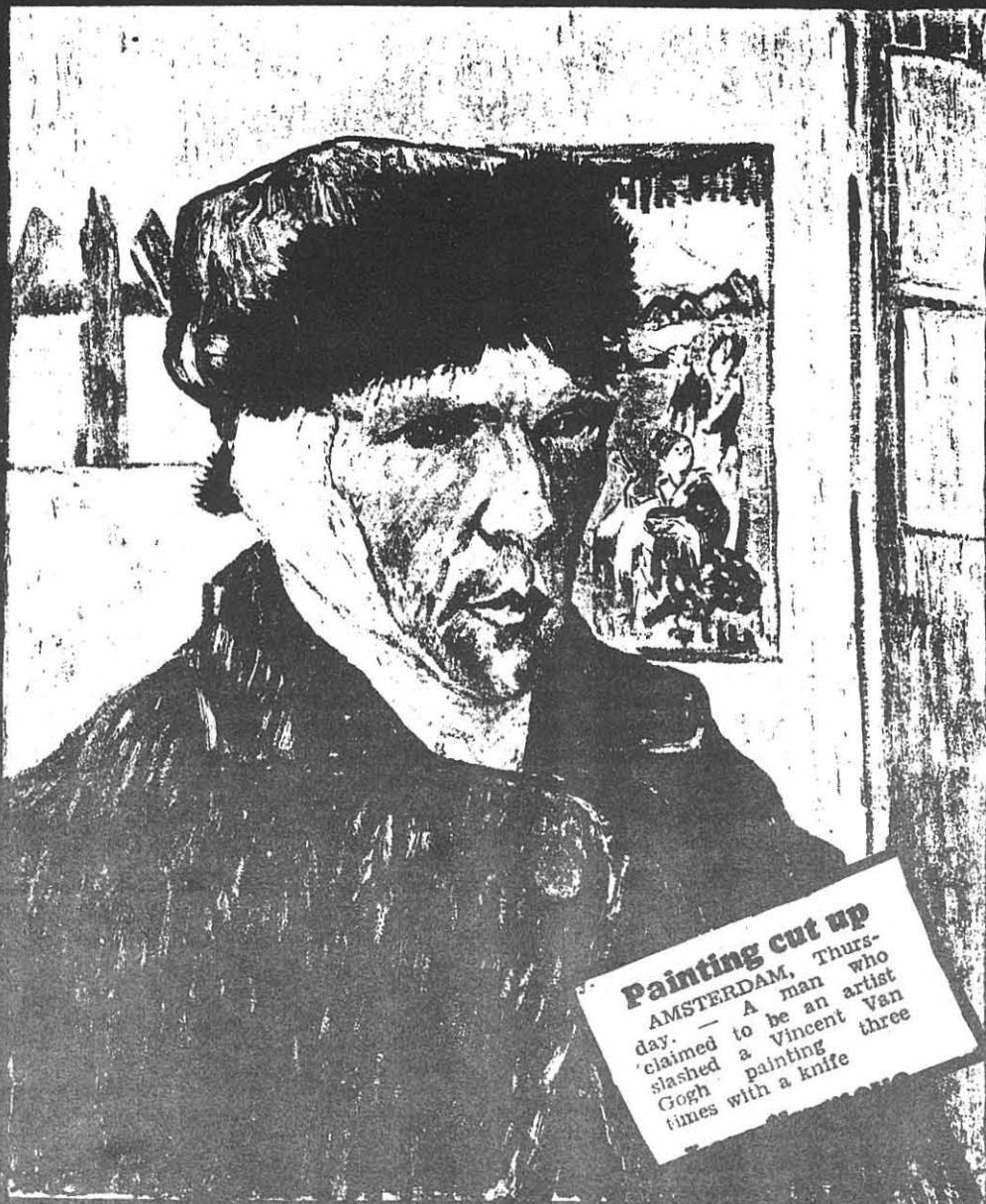
Although the participants occasionally grumble about their part in the great CAE game, few are bold enough to suggest real changes, for fear of disrupting their little niche in the game.

Academic discussions are one thing; questioning basic philosophy of one's own place is quite another.

For this reason, no questioning is likely from the one group who could be said to have really benefited from the CAE system — the "mature age" students. While it can be argued that there are still not enough places for these people, the ones in the system, together with their fellow students, are hardly likely to criticise their own position.

Nor, of course, is it in the interests of academics to question the system too closely if it suits them, for fear that too much stirring might lead to decisions higher up which could well be detrimental.

So, who is going to question the work of the CAE system? Maybe it's the job of those who have been through the system and have no further vested interest in it. But one hopes that it can come at least partly from those involved in it for in some respects, they can be its only critic.



Painting cut up
AMSTERDAM, Thurs-
day. — A man who
claimed to be an artist
slashed a Vincent Van
Gogh painting three
times with a knife

Self-Portrait with a Cut Ear, Arles, January 1889.
Canvas, 23 1/2 x 19 in. London, Courtauld Institute Galleries.

cut it out

Commonwealth/State working party on the TRANSITION FROM SCHOOL TO WORK or FURTHER STUDY

The Commonwealth/State Working Party on the Transition from School to Work or Further Study was established during 1977 by the Commonwealth and State Ministers for Education and for Labour to develop practical proposals of assistance to young people in their transition from school to work or further study, with particular emphasis on early school leavers.

SUBMISSIONS ARE INVITED

from interested organisations, groups and individuals on any aspect relating to the process of transition by young people from leaving school to the achievement of stable employment. Submissions may range from the contribution of education in preparing students for working life to attitudes and motivation of young people, the desirability and/or adequacy of career/guidance/counselling services, and the role of employers and trade unions.

Submissions should be forwarded no later than 31 May 1978 to:

Mr B. F. Kelly, Secretary
Commonwealth/State Working Party on the Transition
from School to Work or Further Study
PO Box 826
WODEN ACT 2606 (Tel (062) 89-7280)

TROUBLE

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with yard in quiet street...

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APPLY 67

LILYFIELD-

Gay teachers organise!

Melbourne Gay Teachers Group

"School was the worst time of my life," is a frequent remark in homosexual circles. It's no paradise for homosexual people when they leave school. But looking back now, many of us can clearly see that the system which professes to enlighten, kept us fearfully in the dark about ourselves, defenceless against the forces that say it is sick/immoral/immature/or in some way inferior to feel ove for someone of your own sex.

Sometimes the system actively persecuted us; more often it achieved a similar effect by pretending homosexuality does not exist.

It let you soak up the negative messages about homosexuality that abound in this society, and put the rubber stamp on them by remaining silent. The total control of school and family made sure you had no way out of your isolation. You're left to think you're the only one in the world or the others are so worthless you wouldn't want to know them anyway.

Having experienced this oppressive process ourselves, and observing that things are not much better today, many of us are not going to take it lying down any longer. A Gay Teachers' Group was formed at the National Homosexual Conference in Melbourne in 1975, and in June 1976 the first National Seminar "Homosexuals in Education" attracted over 200 people, about one third of them from interstate.

Some teachers are homosexual, and it is quite likely there are homosexual teachers in every staff room in the State. However, you probably do not know who among your colleagues is homosexual and who isn't and for good reason: there are strong social pressures to hide and disguise. We are often forced to deny our true selves, appear heterosexual and conform — or at least pretend to conform — to the assumption that everyone is heterosexual.

We are the invisible people camouflaged in the crowd and treated as though we are not there — but we still exist.

SACKED FOR HONESTY

Homosexual teachers are occasionally disciplined for their overt homosexuality. Penny Short, a trainee teacher in NSW, lost her studentship in 1974 after publishing an explicitly lesbian poem; and late in 1975, Mike Clohesy, secretary of CAMP NSW (a homosexual rights organization) was dismissed from a Catholic secondary school after he had appeared on television to discuss CAMP's submission to the Royal Commission on Human Relationships.

In both cases it was made clear that being homosexual was not so much the problem; but saying so in public was. Penny Short and Mike Clohesy were simply punished for being honest.

Any homosexual teacher in the Victorian Catholic system could expect the same fate. Father Martin, Director of the Victorian Catholic Education Office, told representatives of homosexual groups last year that his office would do "exactly the same thing in the same circumstances."

It's rare however, that homosexual teachers get the sack immediately they are known to be homosexual. In the State system other methods are usually used to persuade them to resign. These methods include smear, intimidation, and subtle discrimination in matters of appointments, transfers, class allocations, extra curricular activities. At a meeting of about 30 gay teachers in Melbourne, the following examples were cited from the personal experiences of those present:

- * A woman whose principal discovered she was homosexual was transferred to an all-boys school.
- * A man was transferred six times in one year, ostensibly because he had a beard.
- * A man was followed by the senior mistress and her husband, who spied upon his sexual activities. The senior mistress wrote letters to the District Inspector exposing his homosexuality, and he resigned.
- * A man was put on permanent sick leave.
- * A man who was known to be having an affair with the husband of a staff member was disciplined for being late on consecutive mornings, then was transferred to a school which had been warned about him in advance. The staff put him in coventry, and he shortly resigned.

- * A trainee teacher was told by a counsellor and a medical officer to keep quiet about his homosexuality or expect to lose his studentship.

- * An openly homosexual student of a State College has been told by the principal to "shut up about it or resign."

These are the more clear-cut instances. Others are harder to demonstrate, eg a man who thinks his homosexuality was known to the administration of his school was consistently given the worst classes. Anti-homosexual talk among colleagues pressures many into silence and lies, and gags us when we need to be most honest. Some headmasters appear to believe that homosexuality is explicitly forbidden (this is not so) and warn their homosexual staff to be careful about revealing themselves.

Others are just plain vindictive when they find out, or bury themselves in their offices and hope you'll go away. The result is that homosexual teachers frequently feel socially isolated from the rest of the staff.



AS TEACHERS AND STUDENTS

Some teachers and school counsellors say that students are "too young to make up their minds about sexuality" and use this as an excuse for saying nothing about homosexuality. Besides the need for information to correct the vicious lies about homosexuality (for everybody's sake), the fact is that many students know they have strong homosexual feelings and are going through hell because they have no one to talk to about it.

It's an annihilating experience to have this side of one's personality ignored, dismissed as "just a phase" — if not punished. We agree that students shouldn't be making decisions in ignorance, and this is all the more reason for schools to accept the responsibility to provide accurate information about homosexuality (eg books, details of homosexual organizations and services). The Gay Teachers' Group has prepared an annotated bibliography for use by teachers who wish to inform themselves better in this area.

Staff responsible for sex education often feel ill-equipped to talk about homosexuality. Such teachers should seek assistance from those who can talk about it. Homosexual teachers, with encouragement, could become excellent resource people. After all, who else can understand what it is like to be homosexual?

If there appear to be no homosexual teachers or a staff of more than 20, it is possibly because the anti-homosexual climate of that school has kept them underground. Often this is not done deliberately or maliciously — just by thoughtless mouthing of popular misconceptions and put-downs about homosexuality.

Nearly every homosexual person has been made to feel at some time that s/he is an unsuitable person to be involved in close personal contact with students, eg in counselling, sex education, participating in excursions, etc.

Yet it is the homosexual who risks "coming out" who is in the best position to correct the ignorance and misinformation, and be a truly educative influence for all staff and students.

The conspiracy of silence about homosexuality has begun to break in the last few years, but most schools have been slow to take up the challenge. If schools side-step their responsibility to educate about homosexuality, then by default the students are educated into accepting the myths and prejudices of our homophobic society.

Children pick up information about homosexuality about sex and sexual roles in the school yard, on the street and from television and comics. Even parents who try to encourage open discussion of sexuality, including homosexuality, report that their children soon learn to become embarrassed about sex and begin to parrot anti-homosexual platitudes they have picked up from their schoolmates. A good teacher however, can help correct this haphazard learning, and can reassure students whose anxieties have been aroused by half-truths.

Schools have greater freedom in this area than is often acknowledged. A few years back the press sensationalized the presence of homosexual speakers who had been invited into schools. An intensive campaign launched by the three Melbourne dailies petered out however, when the Director

General, Shears, admitted that he had received no complaints from parents.

Interestingly too he made it clear that he didn't regard the matter as the Department's business. He said "schools and parents should discuss the matter themselves and decide whether it's appropriate" (Herald, 30-10-73).

Homosexual teachers are treated as second-class citizens when it comes to postings and accommodation, especially in the case of country postings. Like all people other than married males, we are ineligible for Teacher Housing Authority houses.

But even worse is the non-recognition of the rights and feelings of those in homosexual relationships when postings are likely to cause separation. We demand consideration here equal to that accorded to that in heterosexual relationships.

DOUBLE INJUSTICE

Anti-homosexual discrimination is implicit in the Public Service regulation that makes a person liable for automatic discipline by the Tribunal if convicted of a criminal offence punishable by imprisonment. The Victorian Crimes Act of 1958 provides for punishing consenting male homosexual conduct by up to 20 years imprisonment.

A coalition of homosexual groups is currently working to have the law reformed to at least bring it into equality with the present law for heterosexual conduct. We look to teachers' unions for outspoken support of the bill when it eventually comes before parliament. In the mean time we ask you to oppose the Public Service regulations that punish us twice. We demand that any teacher convicted of a homosexual "offence" which doesn't have a heterosexual equivalent, not be doubly punished by the State and by the Education Department.

"MISCONDUCT"

There is also a vague provision in the Teaching Service Act which Dr Shears says applies to a teacher's homosexuality. He said in a letter (written in August 1975) that there are "no specific regulations" in the Public Service Act and the Teaching Service Act which relate to "disciplinary action which may be taken against any member of the Teaching Service."

It appears that anyone can complain to the Director General about a teacher's alleged "misconduct" — and it is up to the Director General to adjudicate, and if necessary punish the teacher (dismissal is the maximum punishment). Exactly what sort of behaviour constitutes a "misconduct" in this context we do not know.

In all the cases in the Victorian State system that we know about, homosexual teachers have been punished behind the scenes, and on pretexts. None has actually been charged with "misconduct" for saying s/he is homosexual. But few homosexual teachers have publicly come out yet, and as we saw in Helen Garner's case, it can take only one or two morally outraged parents to invoke the catch-all "misconduct" provision.



RIGHTS OF HOMOSEXUAL TEACHERS AND STUDENTS

We demand that there be no more direct or indirect discrimination against homosexual teachers and students because of their homosexuality. This means:

- Recognition of equal *de facto* homosexual relationships for postings.
- Freedom of speech and writing for all teachers in and out of school.
- Presentation of homosexuality as a valid alternative to heterosexuality to all students, homosexual and heterosexual.
- Active attempts, involving willing homosexual staff members, to eradicate the ignorance and distortions surrounding homosexuality.
- Support for homosexual students against bullying and ostracism.
- Homosexual "offences" which have no heterosexual equivalent should not be punishable further by the Tribunal.
- Public disclosure of one's homosexuality should not constitute a "misconduct."

Homosexual teachers need the unequivocal support of their colleagues in the struggle to achieve these demands. Support can come at many levels: in determining the content of social science courses, staff education programmes, human relationships courses, etc., in choosing resources for libraries; in formulating approaches to counselling and guidance of students and parents; and, most importantly, in pledges of moral and practical support from teachers' unions.

At their 1976 Annual General Meeting, the elected delegates of the Victorian Secondary Teachers' Association struck an important blow against homosexual oppression by adopting a motion on "abolition of sexism." As a result, the VSTA has set up an Open Sub Committee on homosexuality and, among other things, has committed itself to putting pressure on publishers of books that are evaluated and found to be sexist. The significance of the motion however, lies less in its immediate practical consequences (which are nevertheless welcomed!), than in its recognition that sexism has a lot to do with homosexual oppression. In fact it is sexism that makes an issue of homosexuality. There are lots of things that "real" men and "real" women are not supposed to do, but no single category of behaviour is quite so harshly proscribed as homosexuality. It is as though homosexuals are punished for breaking the most sacred commandment of our sexist society.

In a special issue on homosexuality, the American teachers' journal *College English* editorially declared its support for the gay movement, and suggested that homosexual teachers should reveal their sexual preferences as a matter of "academic responsibility," lest they contribute

to a "cycle of oppression for our gay students, who, without role models or support, will very likely experience self-loathing, ignorance and fear." (*Time*, September 8, 1975).

The logic of this is unquestionable, but before they take the plunge many gay teachers want to know that solid union support is assured if they are victimised.

Two months ago a teacher in the Technical Division in Victoria was warned by a TAV official that there was no security against victimization if she appeared on television as a representative of the Gay Teachers' Group. The official said that the TAV had no policy on homosexuality. She would receive verbal support if she were victimized, but the TAV could not at this stage guarantee that she would receive industrial or financial support.

Obviously the situation of homosexuals is only going to improve when the homosexual people you work with and respect stand up and be counted. We believe it is intolerable that such people should be intimidated into silence by the threat of victimization.

We call on the Executive and branches of teachers' unions to discuss the rights of homosexual teachers and students, and to affirm the above demands. We ask you to declare support to any teachers victimized because of their homosexuality, and to declare the right of homosexual teachers to lead free and open lives without fear of discrimination in their work place.

We call on all teachers to put an end to the part that schools have played, whether actively or by default, in perpetuating the oppression of all homosexual people.

Glad Gay to be

THE GAY TEACHERS' GROUP

The authors of this article, the Gay Teachers' Group was formed to fight for the rights of homosexual teachers and fight against heterosexism within the education system.

How will we go about it?

The objects of the Gay Teachers' Group as defined in its constitution are two fold. Firstly, it is an educative body, in that it seeks to provide resources (bibliographies, articles, speakers, counselling service) to eradicate ignorance about homosexuality. Secondly, it is a pressure group, in the sense that it seeks to put pressure on the centres of power and decision-making, ie the Education Department and school administration, whenever their practices or policies are demonstrably anti-homosexual.

All people who identify with the aims of the Group and want to support it are welcome to join. Contact us by writing to PO Box 35, Fitzroy, 3065. Membership is \$5 pa.



Sex education

Laurie Bebbington/
Jocelyn Clarke

The majority of Australian secondary students still do not receive any systematic sex education except for the occasional mother-daughter/father-son night or religious lecture, and the great majority of tertiary students, including most teacher trainees, receive no sex education whatsoever. For example, Monash University has only just introduced a third term elective in Human Relationships for its Diploma of Education students. Thus the future of sex education in schools does not look much brighter than at present. However, the Victorian Secondary Teachers' Association has asked that in-service training in sex education be provided for its members and some Victorian secondary teachers are already studying with the Social Biology Department of Melbourne University.

Some teachers are using the Australian Science Education Project syllabus, which has a unit called *Males and Females*, designed for Form 1 students. *Males and Females* concentrates on the physiological and reproductive aspects of sex, and makes no mention of homosexuality. Like *How Human Life Begins*, an English textbook which is quite widely used here, it is remarkable for the fact that nowhere in its anatomic descriptions does it mention the clitoris, thereby doing a great disservice to the students, whatever their sexual future.

We know of some Victorian secondary schools (only eight, to be exact) where the teachers are developing their own programmes. Talking to these teachers is somewhat more encouraging than reading the textbooks; a good teacher can compensate for the deficiencies of the books. However, all the teachers devote a very limited amount of time to homosexuality.

Male homosexuality tends to be more often discussed than female homosexuality and homosexuality is always compartmentalised as a fringe issue. Some teachers reacted favourably to our suggestion that the study of homosexuality should be linked to the topic of sex roles. Students tend to see homosexuals as people who play the wrong sex role — and people who play the wrong role as homosexuals. A psychologist told us of a small boy who was labelled homosexual by his peers because he said "please" and "thank you."

The Joint Board of Christian Education has produced a book called *Making Sense of Sex*, which is designed to follow *Males and Females* at about fifth form level. This deals with the moral and social

aspects of sex. Homosexuality is treated twice, under the headings of "sexual deviations" and "brotherly love." It is not fair to quote selectively from this book because the author, Hugh Eadie, goes to great lengths to present both sides of the case and avoid value judgments. However, his struggles demonstrate that it is quite impossible to do the latter. For example, he defines sexual deviations as "not part of normal sexual adjustment in adult life." He goes on to say: "Sometimes, in everyday speech, such activities are referred to as 'perversions.' This is a morally loaded expression and implies that those who practise them are immoral or disturbed and should be condemned or cured. This may be true, but it is not always necessarily the case. It is a term we could do without." ¹ Such caution is positively agonising, and it does not seem to occur to the author that "abnormal," "deviant" and "immature" are also morally loaded terms.

One notices the same self-deception in *Personal Development in Secondary Schools — The Place of Sex Education: A Statement of Principles*, a document produced in April 1974 by a committee appointed to review policy relating to sex education in New South Wales Government secondary schools. The statement of principles says, "the teacher should have an understanding and tolerance of individual differences, a sympathetic and patient approach to pupils with sexual worries or deviant attitudes. Such an approach which avoids judgments need not be mistaken for approval of excessive permissiveness. It will be necessary to recognise the difference between isolated or experimental activity and unhealthy behaviour patterns." ²

Returning to the subject of textbooks, one is struck by the authors' lack of knowledge of recent research. Another English book sometimes used here is *People and Their Problems*. ³ This book, which was published in 1969, deplores a lack of research on homosexuality, and relies on Kinsey, Freud and Fenichel as authorities.

Teachers are often troubled by the question "How can I tell if a student is really homosexual? Isn't it too soon to determine his or her sexual orientation?" We can equally well ask, "How do you know that a student is heterosexual?" Both of the authors were predominantly heterosexual in their school days. Teachers have a responsibility to provide guidance about all the life styles which are open to their students in the future. Certainly not all the students will grow up to be heterosexual, and not all will marry or have children, and yet most courses are structured around the model of the nuclear family.

The textbooks contain glossy pictures of "typical" males and females who are, of course, married to each other. But whenever a stereotype is presented to the students as an ideal, some members of the class must feel an unnecessary anxiety, they will feel "queer" or inadequate. As the texts are revised and new syllabi developed, sex educators must give much more attention to the physiological and social diversity of human sexuality.

Teacher trainees do not only need to be well-grounded in the facts about sex. If they are to teach the subject in a relaxed way, or become successful counsellors, they also need to examine their own attitudes and "gut reactions" to various aspects of sex. Yet, at the moment, this is impossible where homosexuality is concerned; homosexual students may be frightened of the disapproval of their peers, but, more importantly, if they openly admit to being homosexual their professional future is at risk.

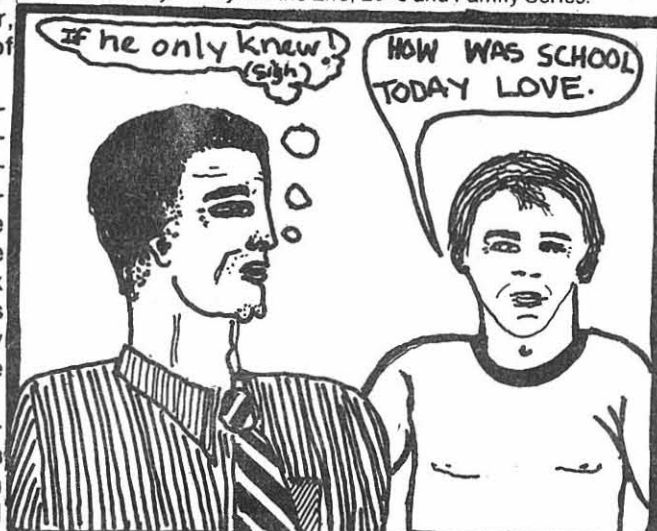
Excerpt from a paper given at the Conference on Women's Health in a Changing Society in Brisbane, August, 1975, by Laurie Bebbington, and Jocelyn Clarke.

FOOTNOTES

¹ Hugh A. Eadie, *Making Sense of Sex*. Joint Board of Christian Education of Australia and New Zealand, Melbourne, 1974, p.43.

² *Ibid.*, p.15.

³ Published by Hamlyn in the Life, Love and Family Series.



ART, NATURE AND REVOLUTION

This article first appeared in 1972 in the U.S. magazine *Arts in Society* the author, William O. Reichert, is Professor of Political Science at Bowling Green State University, Ohio.

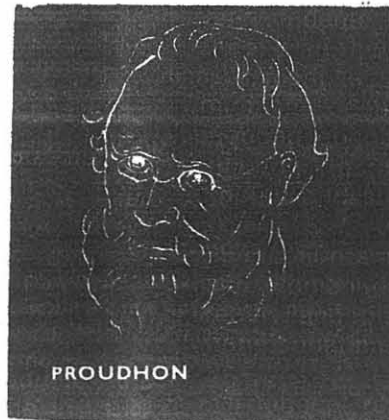
Revolutionary change is generally considered to be the special province of ideologists who place themselves in positions of power which they wield on behalf of "the people." When we think of revolution the names of Lenin, Robespierre, and Che Guevara leap to mind and hold our attention as the movements of the prima ballerina in the spotlight holds our attention at the ballet. The revolutionary all too often impresses us as the epitome of masculine force and heroic endeavor and hence it is to the political type that the world turns its attention when social change becomes imperative to its continued health and sanity. Social progress, it would thus appear, is dependent upon the strength and courage of the political leader and it is the ideologist to whom we seem to be beholden for the brave new world of tomorrow. But this is a drastic error in judgment on the world's part, for it is the artist rather than the revolutionary leader who is the real architect of basic social and cultural change.

In proclaiming art rather than politics the true revolutionary force in society, we do not in any way accept the argument of elitists who insist that only the noble few have the power to direct life intelligently. With Benedetto Croce we must come to see that "the aesthetic fact is not something exceptional, produced by exceptionally gifted men, but a ceaseless activity of man as such; for man possesses the world, so far as he does possess it, only in the form of representation-expressions, and only knows in so far as he creates."¹ We are artists all, to paraphrase a well-known expression, and the consequences of our art is inevitably a better and more just world. But we do not consciously work toward this end, nor do we submit to any ideological design in terms of organizing ourselves and our activity. Life itself is our only blueprint and the methodology we discipline ourselves by is the spontaneity that is fundamental to human character. At best, as Croce points out, there is a mere quantitative difference separating the ordinary man from the great artist, for the source of energy for both is their common human nature. Were the average man totally lacking in imagination and aesthetic sense, no artist could talk beyond himself. "The cult of the genius with all its attendant superstitions has arisen from this quantitative difference having been taken as a difference in quality," Croce points out. "It has been forgotten that genius is not something that has fallen from heaven, but humanity itself."² To look toward political leadership for the initiative for real social change, therefore, is to be turned in the exact opposite direction toward which we should be pointed.

Strange as it may appear to some, one of the most faithful champions of the aesthetic as a guide to freedom is the anarchist. Anarchism has been much maligned over the years and it is difficult to discuss the idea without conjuring up all kinds of misconceptions about it. At present, however, the anarchist idea is once again being taken seriously, as witnessed by the large number of books and scholarly articles being published about it. It will be contended here that the revival of interest in the idea of anarchism is due to the widespread realization that anarchism is much more than a political doctrine. As more and more people are coming to see, anarchist thought makes an important contribution in the realm of aesthetics. My purpose here will be to establish the close relationship that exists between anarchism and art and to suggest some ways in which anarchist thought might be put to theoretical use in the area of social reconstruction.

II

Since Pierre-Joseph Proudhon was the first to call himself an anarchist, it is not improper that we start with his attitude toward art and the artist. Central to all of Proudhon's social thought is the idea that social progress stems from the activity of man's creative spirit. If we would build a sound



society in the future, Proudhon maintained, we must somehow free man from the fetters which presently restrict his imagination and keep him in servitude to the political state and other instruments of repression. Human progress depends, according to Proudhon, not upon the reform of political institutions but upon the education of mankind in the ways of its own social nature, for man is basically a creative being who has been robbed of his natural social propensities by the crushing weight of the political restrictions he has imposed upon himself over the centuries. To the extent that man derives insight into the content and meaning of his own basic nature, he becomes capable of perfecting himself and living in freedom and social unity with his fellowman.

Displaying a genuine commitment to science in the very best sense of the term, Proudhon refused to confine his thinking within the rigid boundaries of any intellectual discipline, and hence he acknowledged poetry and art as being at least as important as sociology, economics, or political economy. In Proudhon's view of things, social progress takes place as the human race becomes reeducated in the ways of its own social nature. According to Proudhon, this is essentially a collective rather than an individual process. Yet Proudhon saw clearly in his own mind that it is the individual rather than the mass upon whom progress really depends. Mass society has no form apart from the individual. It follows from this that social progress can only take place to the extent that the individual differentiates himself from the mass. But, Proudhon insisted, the individual's redemptive progress cannot proceed faster than the general pace of social advance made by society as a whole, and hence it is impossible to draw a hard and fast line between the individual and the collective.

Central to Proudhon's contention that social progress stems from the activity of man's creative spirit is the correlative principle that art and the artist are essential to the health of society, for the dialectical surge toward human perfection wends its way from one plateau of beauty to another. Truth, to Proudhon, was nothing less than the continuous progress of mind from poetry to prose.³ This is why Proudhon, like Plato before him, insisted that the poet must never allow himself to become a partisan to a cause, whether that cause be social, political, or religious. For "every society declines the moment it falls into the hands of the ideologists," Proudhon proclaimed.⁴

It is no doubt true, as Benedetto Croce points out, that Proudhon was greatly preoccupied with morals, and that his anarchism, for that very reason, had a distinctively religious ring to it.⁵ Croce is much too severe, however, when he argues that Proudhon viewed art merely as a means to social reform. Art, for Proudhon, had the same basic function that it had for Shelley or any other artist. But like Shelley, Proudhon felt the need for social reform so deeply that the subject was

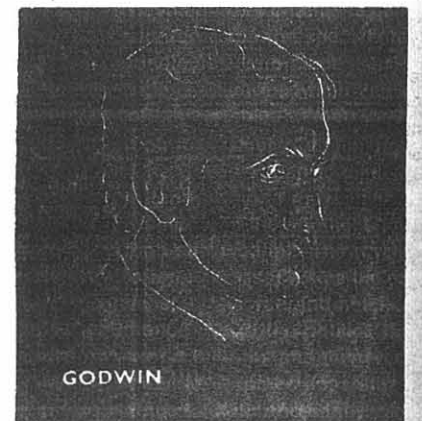
rarely off his mind, and thus it was impossible for him to discuss the one without at least an oblique reference to the other. What is really fundamental in Proudhon's thought is his libertarian idealism which led him to hope that man might in the future realize the social strengths he is capable of by nature. "Man is by nature a sinner, — that is, — not essentially ill-doing, but rather ill-done, — and it is his destiny to perpetually re-create his ideal in himself," Proudhon wrote.⁶ This is what Raphael, the "greatest of all painters," meant when he maintained that the function of the artist is not to portray man and things as nature made them but rather as they should be made. Proudhon continued. In the final analysis it is the artist—painter, writer, poet, philosopher—who must give society crucial insight into its own nature. Where they fail to provide such guidance, society must flounder in its efforts to establish a real social order.

Peter Kropotkin, adapting anarchist theory to the nineteenth century notion of social evolution, followed Proudhon in maintaining that mankind is inevitably progressing toward social perfection. It is still not widely understood, however, that Kropotkin's fascination with the idea of nature was not so much scientific as it was aesthetic.⁷ If there is any lesson to be learned from the study of evolution, Kropotkin held, it is the conclusion that the principle of solidarity characterizes every facet of the animal world. But unfortunately, man, being human, does not always recognize the essential character of his own moral nature. Kropotkin complained. The social problem, then, is to give form and shape to the vague feeling of social solidarity man feels within himself. And here, according to Kropotkin, we are dependent upon the artist to transpose the truths of nature into effective social convictions. If the great naturalists of the nineteenth century such as Byron, Lermontov, Goethe, and Shelley were capable of extracting from nature the inspiration for good and beautiful lives, Kropotkin wrote, why should today's poet fail to do the same?

And when the poet has found the proper expression for his sense of communion with the Cosmos and his unity with his fellow-man, he becomes capable of inspiring millions of men with his higher enthusiasm. He makes them feel what is best in them, and awakens their desire to become better still. He produces in them those ecstasies which were formerly considered as belonging to the province of religion.⁸

It was for this purpose that Kropotkin called upon the poets, painters, sculptors, and musicians to come join the ranks of the great social revolution. For the principal mission of the artist is to demonstrate to the people the ugliness of existing society and the "absurdities of the present social order."⁹

But again like Proudhon, Kropotkin is nowhere guilty of the superficial thinking which characterizes the outlook of the elitist, nor was he foolish enough to suppose that the purpose of art is purely didactic. The general effect of art is to inspire mankind as to what is true and beautiful, and in this task the artist is essential. But Kropotkin had no more use for the aristocratic principle in art than he did in politics. It is the people who produce great art, he maintained, and not the few. This is the reason for anarchism's total rejection of political power as a possible means of effecting social order. For it is only when the people are uninhibited by law and formal political authority that the creative energies of human nature may rise to the surface of human society and display themselves.



Kropotkin gives expression to his deep interest in aesthetics in *Mutual Aid*, one of his most important works. The breathtaking beauty and grandeur of medieval architecture was not so much due to the skill of the medieval craftsman, according to Kropotkin, as it was to the magnificence and profundity of the medieval conception of life. Medieval art "was grand because it was born out of a grand idea."¹⁰ The well-spring of medieval art, as with Greek art before it, was the brotherhood and social unity the craftsman daily experienced in his community. The exhilarating vigor which springs forth from his craftsmanship was a reflection of the vigor of the medieval idea. Medieval architecture was magnificent, Kropotkin held, because the souls of those who created it were nurtured on an ethic of cooperation and mutual trust. If the present age is to duplicate the artistic accomplishments of the medieval period, it must first construct a social order which will allow men to develop healthy social personalities. It was the artist in Kropotkin as much as the social reformer that caused him to write: "Art, in order to develop, must be bound up with industry by a thousand intermediate degrees, blended, so to say, as Ruskin and the great Socialist Morris have proved so often and so well. Everything that surrounds man, in the street, in the interior and exterior of public monuments, must be of a pure artistic form."¹¹ Ultimately, Kropotkin's advocacy of communism was based less on the moral stance that he took than on his conviction that only in a society where all men and women enjoy not only leisure and comfort but beauty as well can the better aspects of human nature rise to the surface. In an anarchistic society constructed along communistic lines, Kropotkin held, a diversity of art associations will spring up, thereby supplying the culture with abundant sources of energy for its aesthetic development.

The essential key to a correct understanding of anarchist thought lies in its conception of nature as it relates to the aesthetic. Nowhere is this more succinctly expressed than in the writings of Bartolomeo Vanzetti as he languished in prison awaiting execution for a crime that he had not committed. Exhibiting an intuitive feel for beauty and the poetic temperament that is so characteristic of Italians, Vanzetti revealed the profound depths of his soul when he wrote to a sympathetic admirer in China, "Nature has gave us unphantomed treasures for the security and elevation of life, it breath in our heart an unquenchable long of freedom, and it gifts us of such faculties which, if free and cultivated, would make a wonder of us."¹² Since Vanzetti was not permitted to live long enough to develop his thought to its logical end, we can only surmise what he had in mind when he suggested that the key to social order and progress lies in nature. But one thing is perfectly clear and that is that the profound regard for nature as the wellspring of all that is social in life is fundamental to the thinking of all anarchists and is therefore central to an understanding of the anarchist idea itself.

Solid philosophical foundations for the anarchist's attitude toward nature is to be found in the writings of a number of highly reputed philosophers and aesthetic theorists, all of whom directly or indirectly share in the general outlook of a social psychology derived from the Enlightenment. "It cannot be stressed enough that the key to a fundamental understanding, not only of man, but of the world as well, is to be sought in the relation between creativity and symbolic reality," Erich

Neumann writes.¹³ Drawing a close analogy between the human unconscious and nature, Neumann points out that the source of all human creativity is the unconscious level of human existence rather than the conscious. On the conscious level of existence, men succumb to the symbolic truths that their common everyday experience imposes upon them, and hence it is that they accept such brutal institutional arrangements as capital punishment and war and prisons as real. On the unconscious level of existence, on the other hand, man makes contact with what is real and fundamental in human nature, finding there the clue to his true identity. This is not to suggest that human nature consists of any set pattern of traits or instincts, or that all men are identical with respect to their essential natures. It is rather to argue that human reality is not a concrete mass of atoms and molecules but a shifting kaleidoscope which changes continuously as man becomes conscious of the meaning of the symbols he has imposed upon himself. To discover his true social identity, man must somehow uncover the multitudinous levels of myth which the mind has embraced from the very beginning of human history. But to do this, he must first become aware of the precise way in which symbols turn into myths to hold him captive to the past.

It is in this area that the writings of Ernst Cassirer and Susan Langer are indispensable. As Cassirer points out, the world we inhabit has no form or substance from the social point of view apart from the design men have impressed upon it through the medium of language. In the beginning the world was mere chaos or at best a void, given as it was to the growth of biological species that reacted to the forces of nature on the basis of pure chance and environmental circumstance. The beginning of human social consciousness starts with the development of language, for not until men can communicate with one another can they derive any meaning from experience. "... all the concepts of theoretical knowledge constitute merely an upper stratum of logic which is founded upon a lower stratum, that of the logic of language," Cassirer writes.¹⁴ The human mind remains blank so far as cognition and understanding are concerned until it has developed a series of names by which its experiences can be classified and labeled. It is important to recognize here that it is not the experience or the thing itself that contains meaning but the names that we apply to them. Cassirer sums up the foundations of this view of things when he writes, "Sweet and bitter tastes, as well as color and tone, exist only by convention: in reality there is nothing but atoms and empty space. All the sensuous attributes which we customarily impute to a body, all the smells, tastes, and colors, are, in relation to the object in which we conceive of them as inhering, nothing but words, by which we designate not the nature of the object itself but only its action on us, on the sentient organism."¹⁵

There is both a positive and negative side to this process whereby man establishes the meaning and significance of his experiences by tagging them with names. On the one hand, it leads to the development of language, the vital medium by which men join hands and create that society within which their lives are immeasurably enriched by communication and interaction. Man's greatest achievement is just this ability to develop ideas whereby he has brought collective order and meaning to the experience he has felt as an individual. "The power of conception—of 'having ideas'—is man's peculiar asset, and awareness of this power is an exciting sense of human strength," Susan Langer writes.¹⁶ However, while language helps man conceptualize his experiences and develop advanced systems of communication, it also acts negatively upon society to

the extent that it leads men to accept symbolic truths as the bedrock of reality. Once any particular idea or conceptualization has become widely accepted as real or true, it is extremely difficult for people to give it up and to replace it with a new conceptualization more adequate to the new circumstances that time inevitably brings. This no doubt is why institutional arrangements inevitably lag a century or more behind the advanced social thought of any society.



It is instructive in this regard to analyze carefully the details of the process whereby ideas and concepts become enshrined. As Ernst Cassirer points out, "Mythology is inevitable, it is natural, it is an inherent necessity of language, if we recognize in language the outward form and manifestation of thought. . . ."¹⁷ In their efforts to acquire new knowledge of the world, men seek to translate their fleeting reactions to their environment into more permanent form by giving them names and classifying them into categories. In itself, as we have already noted, this process is essentially positive in that it advances mankind's understanding of the universe, permitting the growth and refinement of culture. But as Cassirer warns, "Any sense impression, no matter how vague, if it be fixed and held in language, may thus become a starting point for the conception and denotation of a god."¹⁸ When this happens, man suffers the most horrendous of fates—his enslavement not to any foreign power or sovereign but to himself.

It is precisely here that the anarchist provides us with helpful insight into the general problem imposed upon society when man erects myths. All anarchists, however they may be classified as to their economic or philosophic beliefs, agree on the fundamental proposition that human slavery starts and ends with myth. Man as a political animal is the product of countless generations of development wherein he has progressively enslaved himself by fettering his reason with the chains of superstition born of fear. The anarchist holds that the precise point at which man lost his freedom cannot be determined but we can be relatively certain that the cause of his enslavement stemmed from his forebears' readiness to grovel in the dust at the feet of the gods he erected to protect him from the things he could not understand or control. Man's greatest enemy in this regard has been himself. Unable to attain that solidarity that is essential for real community, mankind has from the earliest of times taken refuge in myth in a futile effort to find the security that is so necessary to collective life. Mankind, to be sure, was never conscious of the fact that it was in the process of enslaving itself to the stultifying grip of a collective tyranny from which it might never escape again, for as Ernst Cassirer has observed, men who live under the sway of myth are never conscious of the fact that their lives are dominated by images and symbols which took form and shape in the dim recesses of the past.¹⁹ The impulses that surge through man as he performs his rites of magic and religious atonement are deep-seated, unconscious relics of the past over which he has absolutely no control. If he were conscious of their existence, he would no longer be under their power: If we would escape from the chains which antiquity has fastened upon us in the forms of mythical thought, we must adopt a method adequate to the task to be accomplished.

Although Michael Bakunin, the notorious anarchist, may have been given to fanaticism and intemperance in his personal behavior during life, he has left us with a great deal of wisdom concerning the problem of overcoming mythical thought. To this day, Bakunin strikes those who dare to

read his writings as someone to be feared because of the apparent irreverence with which he denounces the idea of god. When Bakunin argued that it is necessary to abolish the idea of god from our minds if we would be free, however, he was not so much sacrilegious as he was iconoclastic; he was opposed to the idea of god not because he favored the bad over the good but because it is before the god idea considered as supreme power that mankind has prostrated itself throughout history until today men are almost totally lacking in the strength to live in social order with one another. If we would again become free, we must abolish the very thought of god, i.e., myth, from our minds, for it is only thus that we have any hope of reclaiming the pristine social qualities of our human nature, Bakunin held.

Although Bakunin, like most everyone else who lived in the nineteenth century, was greatly affected by the philosophy of Hegel, he departed radically from the Hegelian conception of world order when he postulated the novel idea that history "is the revolutionary negation of the past."²⁰ Man, essentially an animal, according to Bakunin, has behind him his primitive beginnings during which he erected a social structure built upon a foundation of language and thought. Rejecting his heritage as grossly inadequate, Bakunin called upon men to look forward to the development of their humanity in the future. In urging us to look forward to the future rather than back to the past, Bakunin puts himself squarely within the Enlightenment view of human progress. According to Bakunin, "The only thing that can warm and enlighten us, the only thing that can emancipate us, give us dignity, freedom, and happiness, and realize fraternity among us, is never at the beginning. . . but always at the end of history."²¹ What we must do if we would become whole again, which is to say free, is to reject the mythical patterns of thought the human mind became steeped in during the primitive era of history and replace them with rational patterns of behavior drawn from life.

In Bakunin's view of things, life and nature are not two separate and distinct entities but one and the same thing, and the primary quality that identifies them both is the power of human creativity which is synonymous with rationality. Outspokenly critical of those of his contemporaries who interpreted the eye-catching achievements of nineteenth century science as an indication that the scientist is the true savior of humanity, Bakunin issued a severe warning against this type of elitist thinking. "Life alone spontaneously creates real things and beings," he postulated. "Science creates nothing; it establishes and recognizes only the creations of life."²² And again he urged: "The sole mission of science is to light the road. Only life, delivered from all its governmental and doctrinaire barriers, and given full liberty of action, can create."²³ When anarchists argue for spontaneity of thought and action over a rigid adherence to formal rules and form imposed by authority, the basis of their preference is to be found in the aesthetic inclinations expressed by Michael Bakunin and others who describe life as being synonymous with nature.

The striking similarity between the way that Michael Bakunin viewed nature and the view of nature posited by Ernst Cassirer permit us to claim that anarchism, considered as an aesthetic theory rather than a political one, has much to offer those who would reform society without resort to force in the hands of officialdom. Drawing upon the writings of Shaftsbury, Cassirer points out that "the nature and value of beauty do not lie in the mere emotional effect they produce upon man, but in the fact that they reveal the realm of form."²⁴ Modern science, given as it is to the observation of empirical phenomena, tends to overlook the degree to which things are teleological in nature, and this is especially true of behaviorally oriented social scientists who have of late become obsessed with mathematics and quantification. For Cassirer as for Bakunin, nature is not primarily the full range of the varieties of created things but the "creative power from which the form and order of the universe are derived." There is a basic design in nature, that is to say, that portends the ultimate form and shape of all things according to the perfection that any particular species might look forward to attaining under ideal conditions. Or to

put it another way, "Nature is nothing but a force implanted in things and the law by which all entities proceed along their proper paths."²⁵ Working from this set of basic assumptions, Cassirer has no difficulty in pronouncing the individual human being who puts himself in tune with nature perfectly capable of voluntarily leading a fully social existence with his fellowmen, and thus for him, as for the anarchist, the state becomes superfluous if not a pernicious force.



Where revolution proceeds along the lines of the aesthetic paradigm, as the anarchist argues it must, human freedom becomes a distinct possibility rather than the mere rhetorical phrase it is on the lips of the politician and revolutionary. Far from ruling over the world through formal methods of social and political control, the artist considered as revolutionary persuades only via the means of rational influence. Where the political revolutionary utilizes power and charisma, the artist employs symbol and aesthetic form to lead people to accept the outline of a new and better kind of world. For as Professor Ralph Ross points out, art "brings immediate conversion, or acceptance of the artist's meaning, as self-evident propositions are accepted as soon as they are understood; there is no need for the persuasion, the argument, the evidence, which accompanies empirical statement."²⁶ To the extent that art and nature are synonymous, anarchism presents itself as a highly useful guide to human freedom and we would do well to take a fresh look at it.

REFERENCE NOTES

- ¹ *Aesthetic*, translated by Douglass Ainslie (New York, 1953), p. 416.
- ² *Ibid.*, p. 15.
- ³ *System of Economical Contradictions*, translated by Benjamin R. Tucker (Boston, 1888), p. 448.
- ⁴ *Ibid.*, p. 115.
- ⁵ *Aesthetic*, p. 339.
- ⁶ The religious undertones of nineteenth century anarchism are described in my article, "Proudhon and Kropotkin on Church and State," *A Journal of Church and State*, IX (Winter, 1967), 87-100.
- ⁷ Kropotkin, as Emma Goldman points out, was something of an artist in his own right. During his lifetime she found that some of his proudest accomplishments had been in the things that he made with his own hands—tables, chairs, and other articles of household furnishings. And in music, too, he displayed extraordinary interest and talent, so that this might have been his vocation had events led in that direction. After Kropotkin's death, Emma, as executor of his estate, found that he also possessed great potential talent for painting and drawing. *Living My Life* (New York, 1934), p. 866.
- ⁸ *Ethics: Origin and Development* (New York, 1924), p. 125.
- ⁹ *An Appeal to the Young*, translated by H. M. Hyndman (New York, 1948), p. 11.
- ¹⁰ *Mutual Aid* (Boston, 1955), p. 211.
- ¹¹ *The Conquest of Bread* (New York, 1906), p. 139.
- ¹² "An Unpublished Letter," *Resistance VII* (July-August, 1948), 3.
- ¹³ *Art and the Creative Unconscious* (New York, 1959), p. 170.
- ¹⁴ *Language and Myth*, translated by Susan K. Langer (New York, 1946), p. 28.
- ¹⁵ *The Philosophy of Symbolic Forms* (New Haven, 1957), p. 18.
- ¹⁶ *Philosophy in a New Key* (Cambridge, Mass., 1942), p. 151.
- ¹⁷ *Language and Myth*, p. 5.
- ¹⁸ *Ibid.*, p. 97.
- ¹⁹ *The Myth of the State* (New Haven, 1961), p. 47.
- ²⁰ *The Political Writings of Michael Bakunin*, edited by G. P. Maximoff (Glencoe, 1953), p. 173.

Prouncialism

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(This article was written in 1972/73 in New York, published in Belgium and subsequently in an obscure and short lived magazine in Melbourne, 'Art Dialogue'. I would make structurally the same argument today, though not in such anthropological terms. Rather it would be located more in an economic and political analysis, and a developing class analysis of present society. I.B.)

1. In what ways is a travelling exhibiton of contemporary American art useful? — destructive? Where does the information come from for an earthwork to "make sense" in Australia? Can we presuppose that the viewer of a work by Don Judd in Paris gets the "same" information as a viewer in New York? Why is it that the political concerns of many South American arists have the effect of relegating them to minor-artist status in New York? Why is to so offensive when the American section of international expositions dominates those expositions (even when absent or withdrawn)?

2. These and other questions can be implicated in the assumptons underlying the hierarchical structure of the present "art world". The fact that this pattern is widely taken as "given" rather than controversial, is one of the more problematic features to emerge through recent "high art" (that US art since the forties, promoted by artists, museums, magazines, etc). It seems the hierarchy breeds and authority which in turn reinforces the status quo. Moreover these circumstances tend to conceal the extent to which the ideology of his "high art" mirrors a broader US ideology. That such striking correspondences are so frequently overlooked is unfortunate, but has lead to constructions not just for artists in the US but to a large degree for artists everywhere. To offset this, dialogue is needed concerning the way recent "high art" has developed the rules of our "game" to contain a trick by which all artists must play by these American rules, but only Americans can win — and then not all Americans. In other words, potential winners are predetermined by their ideological commitments rather than other capacities.

3. The initial point can be made that the meanings or sense of art-activities are governed by the contexts they derive from and occur within. "Paintings", "conversation" etc, lose all sense and indeed purpose if divorced from the social framework in which they occur. Appealing to instantials (a painting, a conversation etc) for their meaning exclusive of context is futile, meaning is interpreted from the relationship a concept or activity has to its context, that is, by making contextual interpretation explicit.

Meaning is only possible in a social context and "understanding" occurs when that social context is known. Understanding is itself and event contingent on that context, therefore the "experiences" of that understanding is a conditioned rather than unconditioned reflex.

4. So a context is importantly a social framework of some kind. All its participants have learned in similar ways; they are therefore capable of communicating with each other — and what anyone of them is doing is in principle intelligible to the others. Concepts and beliefs do not exist in isolation, in individual minds but in the life of men and societies.

Many contexts are projectible for an activity, but the point surely is to elicit which projection interprets a given art-activity more intelligibly. Something might be determined by geographical or linguistic, or sociological, or political, or economic, or ethical, or anthropological, or experiential, or theoretical grounds, and so on. However, there is an important sense in which a context is determined, at least in part by all those factors. It can be said that an instance in which a set of more than one of these factors interact is an ideological framework and that it what is meant here by context.

A sense of context should be extensive enough to see the correspondences a practice has to its various ideological conditions. Without that connection, you will never know the extent to which the accepted assumptions, procedures, and results are the mere product of a particular cultural/ideological context.

5. It is especially important, of obvious, not to assume that one's activity is neutral on ideological grounds. Accepted norms of behaviour within one's own context may appear neutral simply because they are the accepted standards.

But a comparison between this context and another will point up the ideological parameters embedded in each. Different contexts will refelct different teaching strategies, needs for different priorities of knowledge, even different opportunities to learn etc.

That one should be able to recognise the preferences and biases, the conformity to party line characteristics, behind what one does ought to go without saying. I can assert, for example, a sense in which the society that produced and supported the best American "high art" also produced and supported the ideological initiative for the Vietnam war; that would not be trying to implicate one institution in another — but at the same time it would be as absurd to suggest they are completely independent of each other. They are both conditons of a broad ideological front, and the differences may be matters of degree, not kind.

Contrary to this point, it's widely assumed that art activities are ideologically neutral. In such a light, one reads feigned innocence in Carl Andres: "Art is what we do, culture is what is done to us". Similarly, Joseph Beuys: "A potato that is cultivated and cared for by a farmer doesn't suffer any damage even if the merchant who sells it is dishonest Therefore, art is not degraded by the abuses of the market; it remains thoroughly and absolutely intact" (interview, October 1971). It is a tacit assumption that art is not affected by economics, or politics, or geography, etc. In general the tacit assumption runs much further, that the "cultivating and caring for by the farmer" is also innocent and uncontroversial. But Beuys' analogy is stupid, art is not natural like a potato, it is conventional and thus structured by the standards of conduct within a context — art-actiivites are not like potatoes, they are more like "hot potatoes" they're ideologically loaded

Many other areas, for example much of philosophy and scientific research, tend to conceive of themselves as non-ideological, or supra-ideological. The point is that they are not value free, but blithely assume they are this guides their ambitions — the consequences of which is that the activities become trivialised, ineffectual and harmless in the face of the world's relentless business-as-usual.

6. Since contextual dependence admits ideological correspondences, a practice that claims itself as ideologically neutral must also conceive of itself in no way contextually dependent. This specious belief supports parallel assumptions about the nature and source of impetus of the practice — that is, that its "life" derives from the universality of art-problems rather than the contextuality of those problems. This maintains that there are fundamental problems issuing from art's "universal" nature with which all artists, merely by virtue of their being artists, have to deal with. It also becomes the underpinning of such related notions as "international art".

But the point here is that what you recognise as "a problem" is largely contingent on the values and criteria of your contextual background, that is, what you have with which to sort things out. What appears problematic in one context may be regarded as normal in another. The assumption that what "high art" regards as problems are essentially the problems is more than difficult to swallow — it also exemplifies

the hierarchist's typical point of view and the thesis on which he maintains his authority (e.g. from Greenberg to Pincus-Witten, the strategies are all the same); "High artists" and supporters set the standards which are then tacitly projected to hold for all artists.

That art is both ideologically neutral and in some way "international" tend to be premisses which artists here and elsewhere have worked from and depended upon, regardless of their contexts. Look at the (various theories of) history of art. For example, Cubism is generally viewed as an "international" but hierarchical, art-movement and we are informed first of all about cubism-in-France, and then about cubism-in-England, cubism-in-Italy, cubism-in-Russia, etc., but didn't "cubism" mean something different in each of these places and shouldn't that be a starting point, rather than the assumption of an international conspiracy of cubism?

A more recent example would be 'hard edge' painting of the 60's: to judge that "style" in England by the values of the American "style" is to judge the British style as of lower value — whereas one should judge it in relation to its own context. (One may decide after all that, in relation to its own context, it does have a "lower value" than does the American style in relation to its context — but that is an entirely differently judgement.) This seems even more so with Minimalism, perhaps because its meaning is more explicitly context-dependent.

7. The apologia for the above assumptions runs to the effect that, from within one's context, the channeling and limits of that context are "invisible". Interacting with other participants in this context, one has little reason to dwell on contextual factors — it will all seem to be taken for granted.

Yes, that happens. But no, it doesn't in any way justify supposing that context is not important. In explaining what is involved in an art activity, one can't take for granted a situation in which that activity is already presupposed. Taking for granted one's context creates "blind spots", — you are unaware of the "molding" of your perceptions; you project your own contextual categories and values as universally correct and are oblivious to alternative categorisations; in encountering conventions different to your own, you are aware of them in a way that you are blind to your own conventions. The illusion of neutrality usually means that your activity is compatible with and is well suited to its ideological background. So to judge your activities as value-free is tantamount to a submission to the ideological status quo: to this way of enculturation no-one is immune.

8. Once it's realised that we are dealing with different contexts and contexts with different differences, then it follows that the frameworks of such contexts must be internally defined; the relation between an activity and context, and through which the activity is meaningful, is an internal one. Any analysis of meaningful behaviour must allot a central role to the notion of a rule (or norm): any behaviour we know as meaningful has a social framework and is thereby rule-governed (or normative). We need to look at what kind of norms may be followed: how these norms govern (to a greater or lesser extent) the conduct of the individuals in that context; how the notion or rules follows (but not necessarily defined by) the observation of these norms; how the context serves to "institutionalise" the possible roles open to anyone following such rules; and so on. Different contextual conditions pose different problems and priorities which then give rise to different ways (norms) of confronting the problems. So we ought not to go beyond a self-description of a context until we have grasped the criteria embodied in that self-description.

(Whether or not an artist admits to working in a rule-structured field doesn't matter since, inasmuch as his behaviour can be seen as meaningful, it can be seen to be rule-exhibiting or rule following).

9. Insofar as the vaunted American art has been accepted as dominant during the past twenty-five years, it's important to see how it relates to art in other places. That is, under the hierarchical conception, how an authoritarian context maintains its power over lower echelon contexts; furthermore, it's important to be able to see the ways in which authoritarianism consolidates its powers and controls.

There is characteristically one main relationship in a hierarchical view, that elicited between higher authority and lower orders. Once can gauge from this relationship the effects ensuing from a hierarchic subjection: that is (i) the effect on individuals at the centre, and (ii) the effect on individuals in other ("lower") contexts (which, for the sake of emphasis, let's call "provincial").

10. A provincial context may be internally-defining but what defines the context as provincial is significantly externally-determined. This is to say that, in order to study a provincial context, one has to look for external factors, as well as internal reasons, to explain its internal structure. What provincialism really means is that significant judgements are being made according to the rules governing the behaviour in an ideologically-different context. What are defined as the relevant issues are defined by externally-applied rules, more than by any internal recourse; and what is defined as meaningful is defined in relation to an external context.

This amounts to a cultural impotence for artists of provincial contexts and, intentionally or not, maintains a cultural imperialist policy on the part of those in the "high art" context. What is arrived at is novel extension of the autonomy thesis (in its popular art form, "art for art's sake") which assumes, because it's believed the system can't be wrong, that "what is good for art is good for mankind". But autonomous specialisation leads to more exclusivity and this now becomes: what is good for this American art is good for "world" art. Ideological innocence doesn't stop that being the case; just as ideological innocence about Vietnam doesn't alleviate any unfounded assumptions (e.g. the viability of an American-type 'democratic' structure in a S.E. Asian context).

The overall situation generated is one which guarantees American "high art" a special autonomy, an immunity to external criticism and even dialogue, while it guarantees impotency for all other contexts. These are not the party-line characteristics of a hierarchical "art-world". But it's not enough to say that, since it's no sweat for the "imperialist" (or so it seems), let the "provincials" straighten it out for themselves — there is surely entailed some sort of ethical responsibility. The following account may point the way to alternative self-descriptions.

11. Within a given context, symmetry occurs between "explanation" and "prediction". An explanation appeals, not to causal generalisations about an individual's reaction to this environment, but to his knowledge and understanding of his institutions and the context of his behaviour which give his activity its meaning. On the other hand, prediction implies that, through access to all the rules and the institutions of a context, one can (within reason) predict how someone following a rule will interpret it — by appealing to the possible range of acceptable behaviour current in that context. But — and this is the crunch — one can't predict how someone following a rule in contextually-different circumstances will interpret that rule, or even what may be involved in following that rule. One predicts from the context of the rules and not from the rules themselves.

This implies that the symmetry between "explanation" and "prediction" which holds within a context does not hold between contexts, even if the two contexts are adhering to the same set of rules. It means that it's not possible to predict (i.e. "create") what are likely to be innovations (i.e., "important art") in

another context than one's own. It means that predictions, such as were "innovated" by Johns, Stella, Judd, et al. about what was problematic, generative, and thus significant in the "high art" context were essentially and necessarily internal predictions and in no sense could have been made externally. It means that they had to be made by individuals ideologically entrenched in that context.

Yet despite this, it's still supposed that the rules of the dominating context carry for all contexts, even though the ideological/institutional factors which gave rise to those rules are not accessible (perhaps not even believable) to others than those in the dominant context. But, since the rules alone are not enough for significant predictions from provincial contexts, it is for the provincial simply an acquiescence to cultural impotence. It means they are accepting a circular value-structure which excludes the possibility of their "success" in terms of any context, a value structure with built-in conditions excluding activities possibly generative of change in either its own context or the dominant context. The only "success" open to the provincial artist is one which is a priori sanctioned by the American "high art" context — and, by implication, its corresponding ideology.

12. That is a simple picture of the affect such hierarchical assumptions have upon ideologically-different situations, but what sort of internal effect do such assumptions have upon the American context? In sustaining itself as the source of normative controls, a number of sociological conditions have been unavoidably maximised. Ways of describing art, e.g. "international", "avant-garde", "Modernist historicism" etc, while initially of psychological importance as a means of justifying the validity of the American context, have led to the prevailing hierarchical conception of the "art world". What started out as simply a possible description, under such self-sustaining pressure, has come to be accepted as the factual and only description admissible — so that all significant art "experiences" occur in terms of this framework.

The consequence of such authoritarianism has been an entrenchment in many academy-like characteristics. While open to changes authorised internally, an academy is closed to external recommendation (it would lose its particular academicism), it distains the possibility of alternative norms and values, and so is incapable of seeing its own shortcomings. Power and control are centralised: it becomes closed in terms of its commitment to cultural contextual norms in order to maintain its (narrow) sense of authority. It develops a resistance to change and impels the "outsider" to join the academy merely in order to be acknowledged.

The hierarchical outlook has encouraged such an autonomous structure as "high art". The autonomy evokes protective tariffs in order to maintain its source of normative control. Tariffs exclude outside competition and the practice becomes so routine that the slightest novelty is confused with meaningfulness. Autonomy relieves the burden of justifying one's activities, thus eliminating many generative and problematic aspects of the context. And, in so doing, the context unwittingly becomes a barrier to its own growth. Consequence of such a sequestered existence is typically that the activities are reduced to either conformity or triviality — two terms which might well be applied to much of recent American art.

13. We might characterise the whole situation by contrasting the different motivations governing art-enquiry in different contexts: the distinction between "acting for a reason" and "behaving from a cause". In a provincial context, one is "acted upon" and so in a sense one behaves from a cause. Whereas, in the US, given the parameters of "high art" the individual has option open to act for a reason rather than behave from a cause (— it doesn't imply that everyone will or can pick up that option, but at least it is open, which it's not for the provincial). But at the same time, while the option is open, the range of the option is circumscribed by the autonomous circumstances, thus possible innovations are all foreseeable, falling within a predictably limited range.

14. What is the missing element in this situation? In some sense of interplay between divergent contexts and ideologies, the sense of dialectics gained by alternatives to one's own beliefs and concepts. But it's not merely being open to alternatives that is important, it is the strength of the interplay that counts and which in turn strengthens and develops the divergent contexts. Rejuvenation or the genesis of new ideas depends largely on what amounts to cultural cross-fertilisations. It does not mean the present mind of "exchange" with foreign artists whose success has been sanctioned by this American context. It means accepting other settings for what they are, for what we can learn from them in contrast to what we can learn from our selves, and not accepting them on the basis of how well they mirror (reinforce) the "high art" program.

This would be the basis of a different self-describing "art-world". It means minimizing what one projects of one's own context, rather than the present case in which the "high art" is constantly maximised by projection (cf. the cultural "colonising" programs of MOMA, the Smithsonian Institute, the USIS, etc.). It means accepting that no context's values are intrinsically superior to another's — which is not to say that all contexts add up to be equal in value. These remarks obviously don't get around the problem of one context appearing more interesting or generative than another. But "more interesting" etc. must be in relation to a particular scheme or a set of standards: one context cannot be more interesting over-all because there is no culturally-neutral position to make such judgements from. Judgements always reflect cultural/contextual-dependence. The fact that, in magazines, conversations, attitudes, etc, we are plagued with cross-cultural "glosses" and generalisations simply reflects the current authoritarianism linked with perhaps naive arrogance.

It might be agreed (from a viewpoint of Western society) that our "cultures" in their various contexts are fundamentally of the same kind — but, if our value-judgements are being made on the basis that there are no differences, then that is not the same thing. There are no culturally-neutral values or observers. We have to look at our various "cultures" in relation to our various contexts, that is, what does this "culture of the same kind" mean within different contexts (— that would be merely a starting point). Questions such as which context has the best relation to "culture in general" (of Western civilisation) must be regarded as ludicrous. The "culture" exists only insofar as it manifests itself in the various contexts, it doesn't exist otherwise. How are we to say "best" — best in relation to what criteria?

15. Many of the above assumptions are reflected in attitudes of artists, current debates in art-magazines, in museum programs and gallery promotions, in exporting of cultural activities, e.g. "it's a good thing to export highly-advanced culture to less-advanced cultures". What better way of reinforcing the hierarchic status quo. It is obviously not the activities or programs themselves which are to blame, it is the patronising attitudes they reflect and in which they are defined it is the way the attitudes reflect the political partialities of the society. Liberalism within the ranks doesn't help much either: linked with authoritarianism it means there is no hope it will "end up at home".

This is not a "dogma of contexts", but points out that ideological circumstances do play a large role — and admitting them will generate "insights" presently not possible in critical writing. The benefits to be gained will be in developing more dialectical relationships between contexts. Acceptance of the current authoritarian attitudes and assumptions, is advantageous neither to provincial contexts nor to the US situation. Cultural (like political) intervention misfires at both ends. Advocacy of any form of cultural isolationism would be as absurd as the present beliefs: at this time, it's a matter of "better anthropology", of acknowledging what is actually involved in each case, of what each case is, despite the presently entrenched pre-suppositions. We have to conceive of the game as no longer having the trick in it which always enables Americans to win — we have to conceive of it as a whole new game.

MOVIES

A graphic featuring the text "coming UP watch for them" in a stylized, hand-drawn font. The word "coming" is in a bold, sans-serif font, while "UP" is in a larger, bolder, sans-serif font. "watch for them" is in a cursive, script font. The text is surrounded by several five-pointed stars of varying sizes, some of which are outlined in a thick, hand-drawn style. The overall aesthetic is retro and playful.

KEN LOACH'S
"DAYS OF HOPE"
"I.F. STONES WEEKLY"

HERZOG'S
"EVEN DWARFS
STARTED SMALL"
"SPIRIT of the BEEHIVE"

BUNUEL'S
"NAZARIN"

VERTOV'S
"MAN WITH A MOVIE
CAMERA"

"MENACE" "CHAC"
"THE HARDER THEY COME"
"PEPE LE MOKO"

"BLOOD OF THE CONDOR"

"MR SMITH GOES TO WASHINGTON."



Petra



KANT 

A P R I L

27

THE BITTER TEARS OF PETRA VON KANT (1972)—The prodigal young Fassbinder, aged thirty-one, writer and director of more than twenty feature films, here makes a film about lesbians that is furnished with elegance but sustained by deep and primitive power of sensibility. Like Bergman, Fassbinder works with a troupe of actors that has almost become his repertory company. He plays a game of double-dare, pretending to frivolity where he means the intensely serious: great talent is often a sort of cheek.

may
4

ParallAX

VIEW

THE PARALLAX VIEW (1974)—Alan J. Pakula:

about
the political assassination of a Presidential
aspirant. The film skirts carefully around the
question of whether the traumatic killings of
the Kennedy brothers were organized political
or the madness of lone men. With
a rumpled vainly to look as
Cronyn. (R.K.O.)

**THURSDAYS
ONE P.M.**

CUMBERLAND STREET

WHAT WHO UH ME



YEH YOU ODD ENDS

NARROW ESCAPE FROM NUCLEAR GARBAGE: Cosmos 954, the Soviet nuclear-powered satellite which spread radio-active waste across Northern Canada when it disintegrated and crashed on January 24, missed Australia by 20 minutes. According to the *Age* (March 15), "the final track went straight over NSW and intersected the populated coastal regions around Adelaide and Brisbane".

Not very subtle: The Australian Mining Industry Council, in a report presented to the Federal Government last month, says that Northern Territory black claims for land rights — based compensation from mining companies "had become extravagant, unjustifiable and detrimental to the entire Australian community", (i.e. the profit of the mining companies will suffer). The report described the notion that blacks should be compensated out of company profits as "unjustified" and warned that "possible racial strife" could break out in the Territory because of black claims for uranium royalties. (*"Age"*, February 17).

Even less subtle: Pancontinental Mining Company, currently mining uranium in the Territory, recently released a 179 page glossy propaganda book justifying its activities. The book, selling for \$21 and described by the *"Age"* (February 21) as "by far the most impressive and expensively produced propaganda work by an Australian mining venture", contains less than 12 lines of type on the impact of uranium mining on blacks.

The least subtle of all: And Queensland Premier Joh Bjelke-Petersen said on February 19 that "white Australians would be converted to second class citizens unless mineral rights were removed from Aboriginal land legislation". (*"Age"*, February 20).

AN INFINITELY EXPANDABLE ELECTORATE: Swiss conservationist Franz Weber wants endangered species of animals to have their own — human — representation at the United Nations. Of course the idea isn't entirely a new one. Australia's National Party has had thousands of sheep enrolled in rural electorates for years. In some places, such as Queensland, the sheep outnumber the people.

Creating a demand: "Nation still waiting for leadership" screamed the heading on the *"Australian"* editorial of February 10. Presumably owner and editor-in-chief Rupert Murdoch was still out the country running his US and UK business interests.

POLITICAL BANKRUPTCY: Once again the People Against Communism organization has announced that it is in the red — financially, that is. According to PAC's Pres Jennifer McCallum, the red-fighting outfit has "enlisted the support of an overseas organization to provide a substantial amount of money to pay for a permanent office and full-time staff" (*Age*, March 14). Amongst those staff will be a soon to be appointed administrative secretary, added Mrs McCallum. "We're looking for a young man who is committed against communism. There's no way we'd want a woman" she said.

Pissing in the wind: The director of the Melbourne Catholic Family Welfare Bureau, Father James Braiser, claimed recently that "an epidemic of marriage breakdowns was sweeping Victoria". He said that "tens of thousands of marriages were now on the verge of collapse." Father Braiser blamed the decline in the stability of the bourgeois family on an increased availability of the mechanisms of escape — "increased divorce, separation and other forms of family breakdown". But, he went on to add, "more insidious are the marriages that on the surface appear serene and harmonious". (*"Age"*, February 6). One can only agree with this sentiment.

Pissing into the whirlwind: Ten years after banning the pill and other "artificial" methods of birth control, the Pope has announced that more research is needed to improve the rhythm method. In a message to an international conference on birth regulation in Melbourne, the Pope admitted that his 1968 encyclical directive against useful methods of contraception, barring all methods except periodic abstinence through the rhythm technique, had imposed "difficult demands" on Roman Catholics. (*"Age"*, February 13). A study of US Roman Catholics showed that attendances at Church dropped by one third since the birth control encyclical.

Fleeing the faithful: The American founder of the Church of Scientology, Mr Ron Hubbard, has been sentenced to four years imprisonment and fined \$6160 for fraudulently obtaining funds. Hubbard and two other Scientology officials were tried in their absence. The judge said the church had obtained money, claiming to be a charity, when it was really "a strong well-run commercial enterprise". (*"Age"*, February 16). Hubbard, who lives in a luxury yacht on the Atlantic, did not comment.

BIBLICAL CONTRADICTIONS

(ANS) — Feel sorry for those who base their lives on the assumption that the key to life (and eternity) lies in the Bible! It's a contradictory document. For example, consider the following:

The Bible on the nature of God:

- God is love (1 John, Chapter 4, Verse 8).
- God is consuming fire (Hebrews, 12-29).

The Bible on God's competition:

- The Lord only is holy (Revelations, 15-4).
- The Lord is not the only holy one (Psalm 86-4).

The Bible on overthrowing the social order:

- Poverty a blessing (Luke 6-20 and 6-24, James 2-5).
- Riches a blessing (Proverbs 10-15, Job 22-12, Job 42-12).

The Bible on contradictions:

- God is not the author of confusion (1 Corinthians, 14-3).
- God is the cause of confusion (Isiah 45-7).

THEY SAID IT

"There's no need for us to change" — DLP Federal President Mr Jim Brosnan on the DLP's political future. (*"Financial Review"*, February 16).

"The chap who sweeps out the lavatories is just as important as I am" — Managing Director of Rolls-Royce Motors, David Plastow. (*"Australian"*, February 16).

"I think that money is the last thing that people use as an excuse not to get their teeth fixed" — visiting US dentist Dr Omer K Reed at the Australian Dental Congress. (*"Age"*, February 15).

"Nixon intended to go through all the tapes, erasing incriminating conversations wherever he found them, but soon realised the task would take years" — Former White House Chief of Staff H R Haldeman in his new book *"The Ends of Power"*. (*"Age"*, February 7).

"The decision was a significant victory for the Jewish student movement" — Zionist student leader Joe Gersh on the decision of the Australian Union of Students to have no policy on the Middle East. (*"Jewish News"*, February 10).

"I went to the Presbyterian Church for 70 years and its members are a bunch of socialists" — Senator Ian Wood (*SMH*, March 18).

"Even if I knew all the facts, I would do exactly the same thing again" — Victorian Chief Secretary Mr Dick following the Victorian Government's Land Deals Inquiry (*Age*, March 17).

"Nobody is safe from people with evil or deranged minds" the Speaker of the House of Representatives, Sir Billy Snedden (*SMH*, March 18).

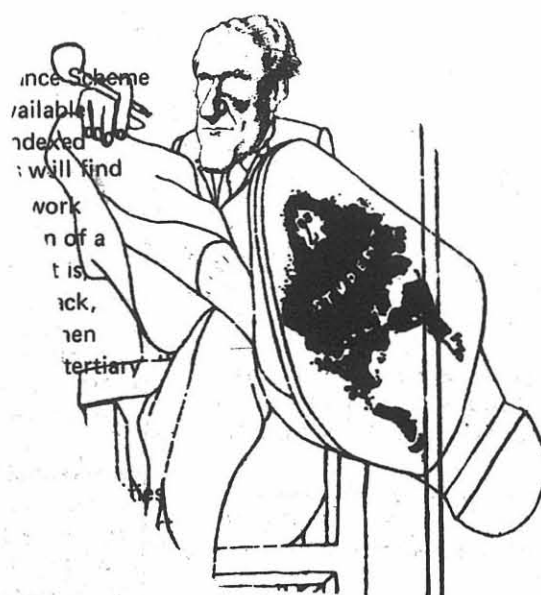
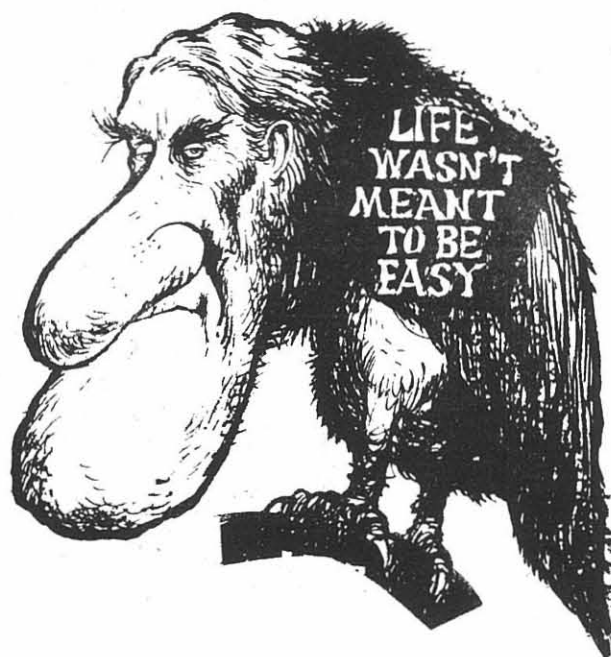
"Australia's recognition of the takeover of East Timor was realistic approach to the situation" — Foreign Minister Mr Peacock (*Australian*, March 10).

"High unemployment is one of the causes of economic caution and hesitancy. It also directly affects the budget" — Treasurer Mr Howard (*SMH*, March 18).

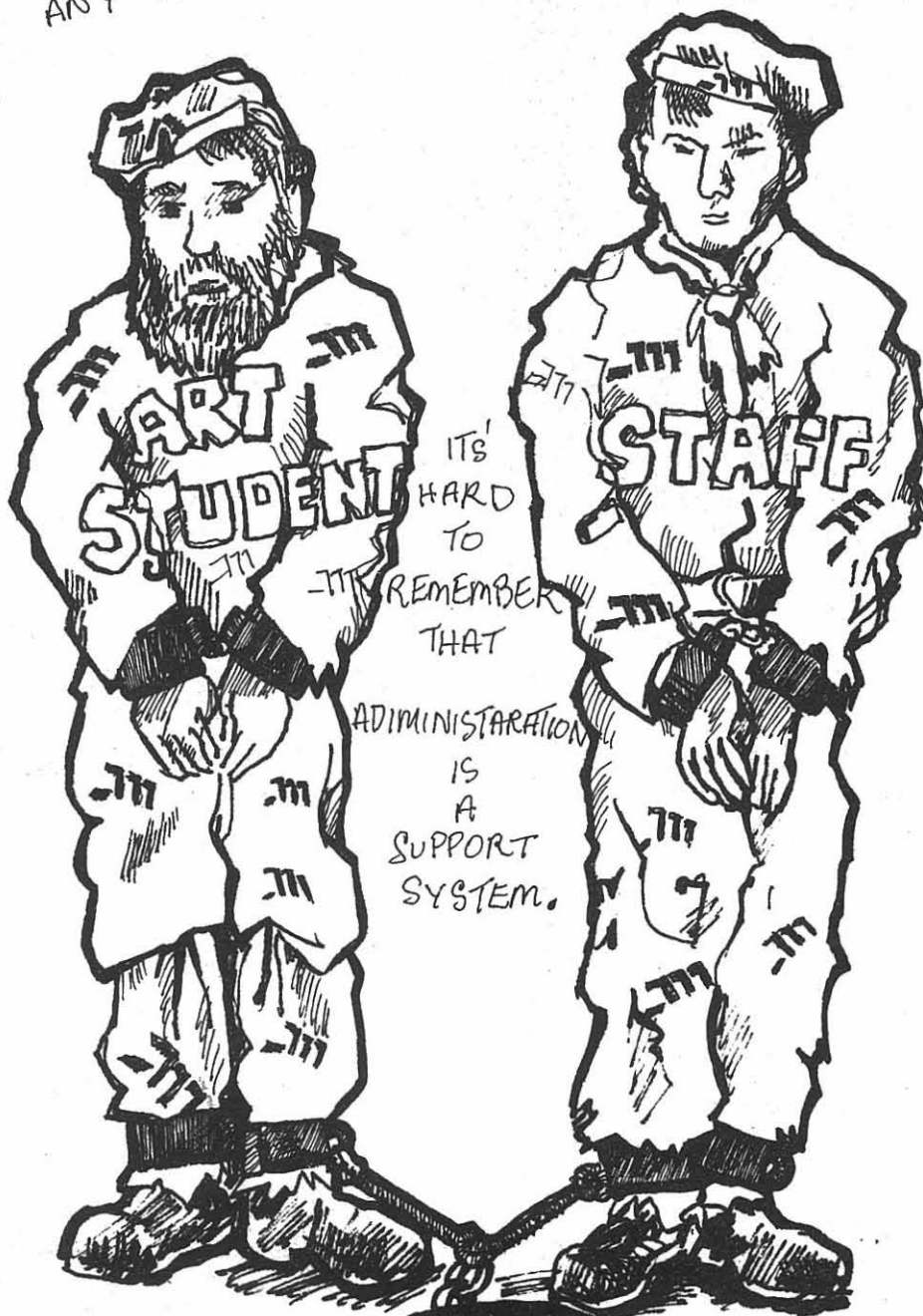
"I think we've played this town before. I haven't seen much change in Australia from the last time I was here" — Bob Dylan, after returning to Brisbane (and Australia) for the first time since 1966 (*Australian*, March 11).

SIX QUICK TEAR SHEETS

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