Last November in CHIMAERA No. 2 a report was published on efforts by students from Alexander Mackie and Sydney College of the Arts, to establish the genesis of a dialogue between students of Art institutions throughout Australia. We called this NETWORK.

Well, what has happened since? You guessed it - Sweet F.A. Oh! pardon - there was a fete and a barbecue too, a very enjoyable day, at Sydney College, Balmain, in which students from both colleges participated, and this was followed by a dance. The fete had 'art' stalls of sorts, art-package lucky dips, a portrait stand and various other games for fun and communication. Apart from some dead-shit who added a sour note to the dance, a good time was had by all.

What did this all mean however for NETWORK?

The original dialogue between those of us interested in NETWORK, concerned some of the practicalities of actually making contact with the different institutions - that is, who are they, where are they, etc, and considerations about what sort of ideas we could present to the student bodies of the institutions which would arouse some interest in participating in a NETWORK dialogue.

Obviously first things first - if a dialogue could be established, then solid goals could be evolved. This is not an easy process.

Before we even got to first base it seemed to the writer that a serious limit on agreement existed. Everybody had their own axe to grind and their own little golden egg to promote. At one point conversation bogged down on the politics of the gallery system, this being considered by some, an important issue to take a posture on, at least from a NETWORK point of view.

To me this whole process was self defeating. That is, it was out of focus to be getting caught in disagreement about issues which would be more fruitfully discussed via a Network System. Our priority should have been practicalities - in other words, let's find out the mechanics of setting up the system, so that these kinds of relevant issues can be rewarding NETWORK dialogue.

Consider some of the possibilities - I think they are exciting - I haven't researched it, but there must be a considerable number of art institutions in Australia and perhaps even we could include N.Z. Many of these have an SRC with substantial dollar resources.

I think it is plausible, that given time, good intentions and good communication, some agreement can be reached between at least a few of the art institutions (ie their motivated students) in which joint projects can be undertaken on a regular basis.

My purpose, is to use this article, in this edition of our newspaper, to be a first step in a dialogue which could lead to this kind of agreement. I propose that a copy of CHIMAERA with this article be forwarded to all of the art institutions via their SRC's or whatever, as an invitation to them, to enter into a NETWORK dialogue. They can reproduce the article in their equivalent of our newspaper if they have one, or at least advertise it around their college, as an invitation to students to exchange dialogue with us. We (CHIMAERA) should be interested in devoting space to reproducing any contributions they send us.

This of course is merely to get things rolling.

It is important ultimately, to have some kind of venue to make the thing work at a more sophisticated level. For example, it costs $500 to $600 to produce each edition of Chimaera.

A national NETWORK publication could be produced using the combined resources of the participating institutions. One practical approach (considering the distances involved) could be for each institution to take a turn at producing a NETWORK publication which would nevertheless use material contributed by many institutions. This would be a practical venue from which other things could be generated.

Don't forget our possible dollar resources - and this has nothing to do with AUS politics.

We could produce exchange shows of worth while student work, (?) we could create grants and scholarships. We could initiate exchange processes. We could orchestrate a process in which the people who are motivated towards "ART DIALECTICO - OPERATING" can get into communication at a level which doesn't depend so totally on the institutional structure.

Personally I think it's obvious. Without postulating about ART, it doesn't require much mental overdrive to appreciate what the situation is which we are inheriting as artists. (And why should we be satisfied with it?)

Whilst providing an opportunity for us to embrace this marvellous game of intelligence, the college and art gallery systems simultaneously encourage us.

The point about NETWORK surely has to resurrect this.

An Invitation to AUS... The result is a nice art article...
LEITER FROM THE PUBLISHER

COLOUR AND CHIMERA

So you've noticed. Yes, Chimera, or this facsimile herein, has gotten itself colourful. But not without a little help we might add. Another noticeable difference is the appearance of some advertising. These phenomena, as you could have guessed by now, do have something to do with each other. Quite simply the advertising pays, or at least contributes, toward the cost of the colour printing.

People may find strong, or some, objections to the use of advertising. If so, it is hoped they will make a written, maybe detailed, explanation of its relative uses and abuses etc. It would be a welcome article.

Generally we sought the kind of paying advertising which would be useful information to those reading the paper - a what's happening/available - and avoided the use of excessive consumer/producer advertising.

This issue is also the first of several of a general mode of operation which aims specifically at better self management.

Jude McBean has done a great, if not except­ional, job in organising the initial funding and maintaining the progressively better standard of the paper for the past five issues. She's had the help of a number of others regularly and irregularly, notably Steve Smith with graphics and layout. All those that have been involved so far will no doubt continue their contributions as there is something quite gratifying in ful­filling a means of communication, although at times a thankless task.

The contributors for this issue are a varied lot but we would like to see more variety - reviews, reportage, essays, just let us know what you're doing. None of us have assembled a paper before. We hope we've done well with this issue - let us know what you think.

P.S. Printing deadlines prevented a more thorough elimination of typesetting errors. Generally, where these occur, the sense of the article is still intact and therefore, we prevail upon our readers indulgence and intelligence.

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and Peter, Daryl and Graham.

COVER OUT ON A DISTRIBUTION ASSIGNMENT IS NOTHING - COMPARED TO BEING IN THE PRESS ROOM BACK OF A GREAT NEWSPAPER LIKE THE MONTREAL GAZETTE.

INSIDE

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REAR COVER GRAPHICS BY JULIE CUNNINGHAM
COVER BY SHEPHERD AND NEWMAN WAREHOUSE

COVER PRINTED BY EL FARO PRINTING, SURRY HILLS. Telephone 698 9826
POLLOCK

That's right Ken! This little fakir can oversee to expose this US-based art system for what it is - American imperialist big business.

The work of “art” has been reduced to its exchange value and investment potential. A strictly managed “star” system ensures that the name of the artist and not the work itself establishes this value. The work itself is totally irrelevant. Work that has no real content, such as has diminished Western art production over the last twenty years. (American Internationalism, modernism) lends itself particularly well to this system, as it serves to perpetuate cultural elitism (and goes beautifully in the offices of multinational corporations (art patronage is a great tax dodge), and the penhouses of New York’s aristocracy. Mr. Ledwidge’s exhibition is a very small time hoax compared with the massive one American capitalism has played on us.

Ruth Waller

There is no doubt that there was educational merit in having the Pollock show, if I may call it that, at the Gallery. The discrediting aspect of the whole sham is that our college was used as a front for one great publicity campaign by the so-called Perth entrepreneur Mr Bohdon Ledwidge. The college got out of one of this, a distinct loss of prestige not only in Australia, but our international prestige must also be at rock bottom, a prestige the Dean has been so carefully fostering, he now has a hand in destroying it. Mr. Reinhard met Mr. Ledwidge in Perth earlier this year when he was invited to join a panel of judges awarding a $5,000 dollar non-acquisitive art prize initiated by Mr. Ledwidge. The idea of the Pollock exhibition coming to Sydney then came up, no doubt the two membrodule arrangements for Reinhard’s exhibition recently held at Ledwidge’s final Arts gallery in Perth at the same time.

M.R.

5/46 New Beach Rd, West Perth, WA 6005
But leaving tomorrow.

Dear Sir,

I trust you will give my letter space to reply to the writer of the article entitled “Biological antagonisms” in The Age of May 7, 1965.

Since a number of the supposedly bizarre implications are false and completely in incorrect, I see little point in even replying to the letter of your paper with the writer of your article. However, I would like to make some remarks: making anything wrong, which had not the statue was correct - we should make sure that nothing is added or omitted from its meaning by quoting it out of context.

Logic is important, especially when talking about the Bible. For example, God is love, therefore God has none of the attributes of God. Such reasoning is quite common and we should make sure that nothing is added or omitted from its meaning by quoting it out of context.

Dear Sir,

I suggest that when reading the Bible, one should not jump on every apparent contradiction and send it off as a new apparent contradiction. I try to avoid the use of word meaning in a way that is apparent, for contradiction, to us, and this is dangerous in comparing versions of the Old Testament with the New Testament. The Old Testament was changed by God and you can see the same thing with the Old Testament. I don’t see the need for the Old Testament to fit so well with the Old Testament.

Regard,
Peter L. Berger.

Dear Editor,

Mr. Holmberg is in W.A. about 250 miles from the nearest “town”. He is the mayor of a million acre sheep station. I’m sure he’d like to hear something back from us before he sends that old language or a photo of himself or something, even if you don’t know him. He is the president of the MEKA STATION, V.I.A. #6635, WESTERN AUSTRALIA.

Dear Editor,

Would you please deliver this letter to the person who decided to go to the God of love being the one form of spiritual expression. In the case of the $5,000,000,000 investment in the arts, these dollars are being invested for the sake of God, and if not, then perhaps we should call attention to the artist and not just the work. I believe that if you will pass on the idea of the US$5,000,000,000,000 in the arts, it will only be a band-aid and not the whole solution. The only way to get the public to the arts is to get the public to think of the arts. I’m sure that if public opinion of the arts is raised, the public will follow. The only way to get the public to think of the arts is to get the public to think of the arts.

Yours sincerely,
Wendy Lynch.

Dear Editor,

I don’t want to go into the details of this article, but I do want to say that I believe the National Parks Service is doing a great job in preserving our national treasures. I have visited many of the parks and I can attest to the fact that they are well maintained and looked after. I think that the parks are a great asset to our country and I hope that they will be preserved for future generations.

Thank you for the space given,
Yours faithfully,
Bernard Tufa 75M.

Dear Editor,

I wanted to bring to your attention an article that was published in the local newspaper about the TRIPLEX ART (Chimaera No. 5) exhibiting in London. The article was quite biased and did not give a fair representation of the TRIPLEX ART. The article mentioned that the TRIPLEX ART is just a facade to our artists and it must be resisted.

However, I don’t agree with this statement. The TRIPLEX ART is a unique and innovative art form that deserves recognition. It is a movement that is challenging the traditional art world and is making a significant contribution to the art world.

I urge you to consider this before publishing any further articles on this topic.

Yours sincerely,
R.W.
Hold onto your sense of humour folks!

After many hours of careful deliberation our responsible panel of final year students have achieved consensus of opinion brought to you now in the form of this lecturer assessment.

As criticism it is designed to contribute positively to student/lecturer relationships and therefore to the quality of the whole vibe at Art School.

E. Ashburn: Ambitious but more accessible and energetic than others within the higher echelons. Lookin' good!
E. Backen: Fastidious, conservation of status quo.
Sid Ball: Cool but caught. Yea, Sid!
I. Burn: We know Ian is on about SOMETHING! Why haven't we heard it before?
A. Butler: "That's great! I really like that - it's fine. Cigarette?"
K. Connor: Reflects a private world - congenial and where?
L. Coombs: I'm learning too - over to you Harry/jette.
V. Coventry: These boots are made for walking but there's something to be said for tulips. Puts her money where her mouth is.
P. Dallow: Punctual paranoid; requires mutual understanding. Knows what he knows, but when he doesn't he knows! (sniff!)
S. de Tegla: Holidaying in Europe on proceeds of IBM sales. "Aw shit, he's O.K."
Dick Dovely: Conservative but could extend: knows his stuff. "Is he looking at me?"
C. Downie: Stepping onto the 1st rung. Thematic thudtheth.
J. Drews: Synonymous with sight and sound - identity in tact, but here's looking around you, John.
C. Evertt: (to be read aloud) Abounds in bungle-botch, foozle-muff, miasmish misfire, smooth, slickness, satin, velvet, sleekness, marble, glass-ice, flatness, horizontality, levigation, silkiness, satin, velvet, sleekness, marble, glass-ice, flatness, horizontality, levigation, polish, varnish, gloss, glaze, shine, finish, slippermish, oily, greasy, clam, quiescence, bulldozer, smoother, roller, rolling pin, tailor's goose, mangle, wringer press, sandpaper, file, polish, lubricator.
I. Firth-Smith: Certainly doesn't impose his presence on students. A story-teller of some stature.
C. Gentle: Amiable cocktail conversationalist, well-appointed.
E. Gilney: Eager technician but - where was Eric when the lights went on?
A. Gyde: Helpful and approachable at all times. Stop Press! - Congratulations!
Dr D. Hickey: Provides tuition in research-intensive enslavement; has mellowed.
I. Howard: Generates; honestly motivated, but is he on an upward spiral? Good Value.
C. Jordan: Heavens to Betsy, heavens above, You only hurt the ones you love.
1st voice: "Let's have some solid criticism!"
2nd voice: "Well, I think he's a prick!"
1st voice: "You can't print that!"

3rd voice: 'But we have to make him understand - that's constructiv-e"
1st voice: "What's that?"
3rd voice: "I'm sure he's well-motivated in his own mind!"
2nd voice: "I think those shades of his are really crazy. Why don't we blow ...."
3rd voice: "Aw, shut up Mario - this isn't no revolution!"
J. Kaplan: He's an old bagger who knows his tricks!
M. Kitching: Supports the legal profession; dynamic; has been known to throw things.
G. Kao: 是賀年去宜萬筆

Worth his weight in boiled rice. (I recommend the Fish Cafe).
A. Leach-Jones: Has a good reputation. Recommend a small dribble!
W. Mainsill: Professional excellence. Was in Vogue.
V. Martin: Silly as a 2-bob watch: could arrive on time.
R. Milgate: 1st voice: "Do you think he rates another dialogue?"
2nd voice: "No!
3rd voice: "Then how about an appraisal?"
6th voice: "Nahh ...."
T. O'Donnell: Obviously a gentle-man. Thingtucoodbetuffatellusmor!
B. O'Dwyer: I'm here, you're there. Future shock.
A. Oldfellow: Cool - condition critical; demands criticism. (How boring)
K. Owen: Write soon!
P. Pinson: 1st voice: What will we say about Peter Pinson?
2nd voice (looking around): Do any of us know him?...
3rd voice: Well then we can't really say anything. Next time we must have a complete survey of student opinion.
K. Reinhard: One senses there is a mechanic at the helm. Ideologically invisible. Experienced in construction of diploma factories, but apparently void conceptually. Amiable in elevation, but doesn't seem interested. Let's hear from you sometime, Ren?
G. Schwarz: Information bureau. Accessibility Black or White?
M. Spratt: Affable and approachable, but creates panic.
B. Thomas: Interesting face, should do well in politics.
A. Trompf: Good story-teller, ideologically foetal. Has the right idea but needs a filing system. "Twould be a poor place without Alex.
P. Upward: Definitely a man to watch, but don't blink!
R. Vickers: Conversational, survivor; but you must play the game.
A. Walpole: Psychiatry is an evil, it should be banned!

Stop Press!

Correspondence will be entered into. Recriminations should be addressed to: Chimaera.
On the night of Friday, May 5th, graduates, parents and the Alexander Mackie officials and students gathered at Paddington Town Hall for the annual awarding of diplomas - 83 out of the 87 final year D.A. students found their way onto the stage to receive their Art Diplomas.

You couldn't afford to blink or you would have missed them - but more of that later. The only laugh in the arriving crowd came from the lady carried up two flights of stairs backwards, in her wheelchair. She thought it was a joke, but the two men carrying her showed the kind of constipated stoicism that seemed to be the order of the night.

As they marched - the heavens two by two - parents and excited graduates greeting them with the garbled refrain of "Guadamerus II" - Col Jordan burped in Liz Ashburn's face; Ken Reinhart tried to make out just who it was he was next to; various Albion St academics tilted their best to ignore the intruding dog which howled in the doorway of the hall; the President and the Vice-President did the best silly-walks I've ever seen; Elwyn Lynn contented himself with looking simply repugnant.

In fact they all looked pretty impressive in their academic gowns. Just the lights. Dr Rawlinson thought that the exhibition simply redundant.

The proceedings got underway with an address by Dr Rawlinson, the Head of School. He was concerned to get across his message that the college was at the crossroads, and if you don't know which crossroads those are you, just keep going about 200 yards past the station at Oatley until you get to the first set of lights. Dr Rawlinson thought that the college could be proud of its staff and its students.

This pride in the students was particularly in evidence in connection with the students' exhibition. Supposedly, by definition, an exhibition of paintings requires that the works be hung in a vertical position. If this requirement is accepted, then there was no exhibition of students' work at Paddington Town Hall that night. At least 50% of the works were left leaning against the wall, and all the available floor ashtrays were being used to keep a few of the paintings a couple of inches off the floor (a far more suitable form of dimishment than the usual anti-smoking diatribe perhaps?). A string of tables was erected by Mary McKenzie across the stairway leading up from the ground floor. Title: "This is a Fine Hazard - it must be Removed". It would be nice to know who takes responsibility for exhibitions of this kind and why they don't show more sympathy for the students they are so proud of.

Still on the subject of responsibility, there was a few things to say. He felt it was unfortunate that the college had to cut its intake of education students - but in view of the dire economic situation this was a responsible thing to do. However it was a jolly good thing that various nobis at the college had taken no responsibility at all for the exhibition of phoney Jackson Pollock's at the Ivan Dougherty gallery. Life at the top can be tough sometimes, and a very sympathetic stab at a good job of pretending that they'd never heard of Jackson Pollock.

As the dignitaries counted their best to stay awake, the Assistant Director of Education gave his address. He exhorted graduates to confront obstacles with confidence. This should come easy to graduates from the kind of educational institution he had in mind, where students "take-on, take-in, examine, select and reflect", helped by teachers who "must be guided by an intelligent education", and working in the atmosphere of "an open house not a closed shop". If you can run that sort of objective course for three years you'll probably get a job as the Under-Assistant Director of Education.

Finally the diplomas. Out of 87 graduates, 23 went up for a diploma in art. 64 trained teachers is not a great number, but there are many other places in Sydney where you can get some sort of Dip. Ed, but 87 diplomas in art is a very small number indeed, especially when you consider that is a city of 4.3 million, Alexander Mackie offers facilities and training that are almost unique. It would be nice to think that those dumpy-looking boys on the stage were much more than rich food, but I doubt whether Dr Rawlinson and Co. are as sensitive to the needs of the community as they are to the needs of the economy. The loudest applause was for the girl who received her diploma in a bus conductress' uniform. It surprised me to see how many realists there were at such an elitist gathering.

John Kavanagh
How angry would you be if it was you who was deported, the 'art route was the only way left. 

After two months Clara and her friends offered Ron a deal, he could fuck them all if he gave them his paintings.
Best and easily the most dismaying medium used by artist Andy Warbol: slow.

QUOTE

"To me that is totally stupid. If one thinks of life, what is it? The inevitability of death is always with us, from birth onward. I don't emphasize it. I accept it as part of one's existence. One is always aware of mortality in life even in a rose that blooms and then dies. I've never understood this aspect of criticism against me (Emphasis on death, decay and angst.) And I don't now take any notice of it. It seems to me that the people who think in this way have never really thought about life. One has only to turn to the great of the past - to Shakespeare, Greek tragedian - to realize how much of it was concerned with mortality. I'm not interested in violence. During the Vietnam war there was more violence on American television every afternoon than there is in all my work. I accept violence, yes I accept it as part of one's existence."  

FRANCIS BACON
Biting the hand that feeds you!

No doubt it's untrue - but rumour has it that an opportunity DID exist at one point in recent years, for the former Burton St. Campus (East Sydney Tech. College) to become Mackie's Art School intacto-toto. A well-known personality in the hierarchy (rumour goes on) made the decision which turned our gaze towards Albion Avenue - the Art School of the future. Anyone in possession of their facilities - or the facts - would do us all an historical favour if they'd give us the drum on this (please respond).

Meanwhile we are a divided art school, and whilst it is probably counter-productive to grizzle about it there must surely be some value in focusing on a few of the problems which seem to be turning the vibe down.

After all, even the present first year students (welcome and good luck) will probably reach diploma status before the new art school is a reality. We're all in the same boat, students, lecturers - the lot.

Towards the end of last semester (1977) considerable enthusiasm and anticipation existed concerning the Flinders St. campus. The roof was to be a well vegetated haven for interaction and relaxation. Student facilities were to be unprecedented. Studio space was to be a major improvement (based on a scientific student per square foot time and motion study calculation) and in consequence of all this (the implication went) the whole identity of art school was to experience an evolutionary jump.

Well, of course, I was one of the bunnies who believed it. Even when I first arrived by bicycle at Flinders St. for a sneak preview I believed it. Flinders St. looked good.

A lot of thought and money had gone into the place. Theoretically it looked fine (although why painting lecturers etc. needed so much office space defied my understanding).

The view from the roof was stunning (yes I've seen it). There was at least a loading dock, even if only a little parking space. The students had a common room and well, the whole place seemed O.K.

The fact is, it's an archhole! Just about anybody with any experience of Flinders St. will tell you it's an archhole.

It is in some ways intangible, but there is no doubt (I'm sure a survey would confirm) that creatively speaking, Flinders St. is being suppressed.

The distribution of space, for example is just plain stupid.

Surely it is reasonable for students of painting in their 4th year, to receive more than the average space if they are expected to produce quality work and play the game seriously. Why then do they (individually) receive LESS in the present distribution on the top floor of Flinders St.?

It has to be a reflection on whoever could change it (that is - why don't they?) that 4th year students have been shunted off like a forgotten peak hour train, squeezed in with education students and I believe 3rd years.

The space is a little better on the next floor down and naturally the ground floor is almost empty since the 1st years' space requirements are minimal (why don't they locate education students there?)

Why shouldn't a lecturer have students all over the place? The effort would be rewarding.

Blind Harry would see all this at a glance.

Who is responsible? It seems to me that whoever it is, is either afraid of a loose structure (freedom) or just plain cynically indifferent to the effect this creates on student attitudes (or both). And indeed it all begs the question - "What is an Art School anyway?"

Blind Harry of course would also see that it is no small thing to administrate an institution of Mackie's size. But is there a distinction to be preserved between "Art School" and "instruction?" The priceless intangible "ART" is hardly going to be conjured if the focus is strictly efficient or statistical.

Excuse me, I must have my little dig.

One wonders about the motivation of people who aspire to run an art school and neglect the sensitivities which produce the buzz. For example, it is innen­tive to have a man like the House Officer or whatever, fermenting a spirit of hostility with his intrusions and petty negatives. Also we should be allowed to paint on the fucking walls. It's just about! Where is this preciousness coming from?

The studio's not an art gallery - let's get last year's paintings OUT and cover the wood veneer with something we can chuck paint at.

There are other questions: why is there no money for certain materials - e.g. silkscreen ink and 5 star, when so much has been invested in the super­ficialities like administration comfort. Why isn't the artscope ready? Why in the hell can't we get onto the roof at Flinders St.? And there is more you know.

Hopefully, criticism is constructive. Anyway it would be boring if things dragged on to the level of habitual bitching.

The Art School could be a marvellous place. Over to you, P.A.L.

Ross Wolfe, D.A.4
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The Royal Art Society of NSW was established in 1890 to promote Australian painting and today from its own rooms, incorporating a gallery and art school, that charter is vigorously continued.

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For students there are two scholarships awarded each year and a student's exhibition. At the Exhibition is awarded the annual 'James R Jackson Award for Painting and Drawing'.

You are welcome to join the Society as a Social Member and attend the interesting members' nights of demonstrations of painting, criticism, lectures etc.

Further information ring 925 752.

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July — DRAWINGS ‘Conclusions’
August — DAVID BLACKBURN, Pastels
September — HILDA RIX NICHOLAS (1887-1961)
September — JUSTIN O'BRIEN, Paintings

FORTHCOMING EXHIBITIONS
June — BRIAN DUNLOP, Paintings, etchings, drawings
June — DAVID RANKIN, Paintings, prints
July — VIDA LAHEY (1882-1968)
August — JEAN APPLETON, Paintings, pastels
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DIPLOMA/COMPETITION

As you can clearly see in plain colour and off-white, the Diploma of Art, and I suppose the other certificates etc., awarded to students of Alex. Mackie, is awfully boring - to say the least, to extremely embarrassing - to just fucking ugly, to put it simply and depending on your particular brand of aesthetic sensibility. In any case, it's not the sort of interesting or identity-establishing design anyone would want to hang on their studio wall to justify four years of intense cultural investigation. Then again, maybe it does indeed reflect exactly what all experiences and learning is left with at the end of such a period in contemporary institutional life.

The old values and facades must be re-constituted. The good and the bad must be prayed apart with the crowbar of tradition and, more importantly, style. So what has happened to the Filigree work, the imitation gold-leaf, the fancy embossing and the red seal of authenticity - what indeed? Maybe its another art-form death to 'triplicate art' or perhaps just an inter-departmental me no. Whatever the case, SOMETHING MUST BE DONE - ART is on the BRINK now again - The people must LEARN to LIKE IT - to DEPEND on it. How can they respect it when the real evidence is such a mundane certification of professionalism.

We should decide now what we want in the future, so lets have a Diploma Design Award. An exhibition of all designs could be mounted in the controversial Ivan Doherty Gallery and the first of the new diplomas presented to the winner - a REAL winner. Runners up would receive a year's supply of 'A's in the 'Humanities' subject of their choice. Watch this space in your student newspaper for more details and remember, "Art as a specialism is ridiculous, and the concommitant Professional Identity of the artist equally ridiculous'.

Dialectico-Operating is DOING.
It implies language/means of communication diversity directed with active co-operation.
It's not seen as an art/pressure group too definitive/exclusive, but is a mutual and reciprocal situation for the germination and realisation of ideas and activities that could possibly but not necessarily be related to or involved with art, emphasizing dialogue/communication/participation and encouraging diversity - a mixture of attitudes and activities occurring on a multiplicity of levels.
People pick up on those which engage them. Interested in mistakes and contradictions. These should occur naturally and are not sought to be avoided.
Essentially it sets out only to achieve the facility, the possibility, the opportunity. Those people involved can and will make it what they will, according to needs.
It seeks to show that art does not necessarily have to be contained to its specific context. Art that can be accessible, easily entered into, thrown away.
Anti-precious. Pro-accessible.

"The new anti-master to de-throne all masters.
The ultimate vision of our time. Truth transcended by non-truth.
... and did you hear it?"

And of course the critics were there in force.

"The perfect non-art, the greatest. A daunting social comment, humanity reduced to its ultimate plastic constituents. Never before ... ... and did you hear it?"

"Tensional. Perfect abstraction as a form of artificial nature.
Limp hues of decay showing the disintegration of social order.
... and did you hear it?"

"Forceful abnegation of all aestheticism, grasping the infinite. Self revelation to equate surgery. Torments, ... and did you hear it?"

"The life of a creative man is led, directed and controlled by boredom. Avoiding boredom is one of our most important purposes. It is also one of the most difficult, because the amusement always has to be newer and on a higher level. So we are on a kind of spiral. The higher you go the narrower the circle. As you go ahead the field choice becomes more narrow, in terms of self-entertainment. In the end, working is good because it is the last refuge of the man who wants to be amused. Not everything that amused me in the past amuses me so much any more."

SAUL STEINBERG

QUOTE
Women, the Family and Mental Disorder

THE NUCLEAR FAMILY UNSATISFACTORY THOUGH IT MAY BE

Women's position through history has changed from the independence of warmaking, and the dependence of a wife, and mother contained in the notion of the family. The position of a woman within the family structure finds them in a separate unit, with its own separate and special role of wife and mother.

The processes involved in a capitalist society are more complex and specialized, thus it can be seen that the social order is not the same as previously. The concept of the family became a unit in society which advanced from the whole day, to the division of family life. Domestic work was slowly being divided among both women and men, and it became necessary for the family to protect and provide the new environment. The husbands and mothers, probably is necessary institution for the present society.

The 'nuclear family' became a separate unit, with its own separate and special role of wife and mother. Therefore, there existed a need for institutions such as the school, and the middle-class community to protect and educate the child in preparation for adulthood. It is the women who provide the right situation and atmosphere to accommodate the new concepts and practices involved in childhood.

The 'nuclear family' became a unit within society which was separated from the whole day of society. The work of society became a harem for the children, and the husband was free to enjoy the world outside the family. Domestic work was slowly being divided among both women and men, and it became necessary for the family to protect and provide the new environment. The husbands and mothers, probably is necessary institution for the present society.

The husbands and mothers, probably is necessary institution for the present society.

The nuclear family, and the formation of a family in society, is often, did not exist before the eighteenth century. It evolved through the social and economic needs of the growing middle class. As the division of labour became more common, and the use of new technological equipment became more efficient, the middle class slowly withdrew into the domestic realm. While working-class women were conditioned from an early age to become extremely dependent upon the man who provided them in pre-school kindergartens and other institutions.

The whole situation seems a way of escape or expression in a male dominated society. It is the women who are responsible for the family's survival. They are expected to find meaning, purpose, emotional and intellectual support, intellectual stimuli, and to give meaning, purpose, emotional and intellectual support. They are expected to feel useless. Mable, the wife said at one point in the film, 'I'm going to ask that you can stop looking at me. I feel very guilty about it. I feel I should be at home looking after them for a long time to come.'

This is just one of the many problems women face when they find themselves married or single in society. The marriage of a woman under the influence, John Cassavetes explores the situation of a woman, where the children she feels useless. Mable, the wife said at one point in the film, 'I'm going to ask that you can stop looking at me. I feel very guilty about it. I feel I should be at home looking after them for a long time to come.'

Australian women

Australian women are mainly concerned with the family? the Catholic Church has been reported to have influence on family life. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. Women, the family and mental disorders as compared with men. 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MEDIBANK FUNDING

As a result of the ABC programme, PM, Mr Peter Falconer, a member of parliament advanced the view that abortion is immoral and therefore Medibank should not be required to finance it unless the abortion is indicated on medical or other grounds.

If it can be claimed that women who are forced to contribute to religious schools and medical research directed towards male health and produce a child she does not want, cannot care for. In the latter event, as any social worker can establish, she will also run a fair risk of being broken up by her father.

The suggestions, a favorite of the Right to Life Association, and its supporters, that clamping down of Medibank funding for abortions will provide more babies for adoption is quite unacceptable. Why should the poor and underprivileged girl/woman who finds herself faced with an unwanted pregnancy be turned into an incubator for people who are unable to produce but wish to adopt babies? There are plenty of indications in recent studies that adopted children are less happy, less well adjusted and less likely to make a success of their lives than those living with their natural parents — even in many cases, when compared with children living in a one-parent family.

Mr Peter Falconer and his supporters are entitled to their views, but so are those who do not share them. This being the case, his suggestion that a “panel of experts” should decide whether a girl/woman shall or shall not have an abortion is a signal example of impertinence.

If it should be claimed, as no doubt it will be, that Medibank ought not to fund abortions because this funding is unjust to males, it can be pointed out that world-wide and in Australia, far greater sums of money are expended on medical research directed towards male health problems than in research towards the alleviation of female health problems. Some of this money comes from government grants.

A direct action of this kind would be immediately illegal and would result in a tremendous outcry. A direct action of this kind would also be likely to make it impossible for the Medibank officials to consider the matter with fairness and impartiality.

Men, however, encounter heart trouble and prostate gland problems much later in life and at a time when many are on high salaries, incapacitated for long periods (in the case of heart disease) and thus cost the state proportionally more than the cost of providing for the upbringing of unwanted children. If it is claimed, as no doubt it will be, that Medibank ought not to fund abortions because this funding is unjust to males, it can be pointed out that world-wide and in Australia, far greater sums of money are expended on medical research directed towards male health problems than in research towards the alleviation of female health problems. Some of this money comes from government grants.
ABORTION .... cont.

The Abortion Law Reform Movement of the late 60's, early 70s of which I was an active member, through much hard work succeeded in removing the degrading and undignifying process of "acquiring" an abortion and rid society of back-street extortion and abortion (although not all back streeters were extortionist - the risks they ran were significantly high) through parliamen
tary reform. Previously, to "deserve" legal abortion, outside of "direct" physical danger and/or deformity, a woman, 13 years old and terrified to 45 years and menopausal, had to firstly, attend social worker for referral to psychiatrist (this involved a detailed social his­
tory and "show cause" appraisal); secondly undergo an interview with the psychiatrist the result of which depended upon his mood or moral atti­tude); and thirdly, if okayed by the said psychiatrist, to endure a wait in a hostile public outpatients department for medical examination and appointment for "termination". This process usually took about ten days.

As a result of the ALRM Movement and sup­portive bodies abortion don' demand was made legal under the Whitlam government (though I believe it still requires diagnosis that continuation of pregnancy would be injurious to the mother), and later made claimable on Medibank under Item 6469. Despite the insoluble moral issue of abortion itself, this is undoubtedly a realistic legislation in such a time of chaos as exists in the world, let alone Australia at this time.

Over the past few years, momentum has been swelling with the Right to Life Movement, a strongly anti-abortion movement, and at present is very active in trying to pressure the government to repeal Item 6469. And our Federal Minister for Health, Mr Hunt, is reputed to be very sympathetic to them on religious grounds. I would not deny these people their right to be anti-abortion, but it would be shattering to see them successfully bring about unrealistic and regressive legislation. There are many women to whom abortion must be readily available, and without stigma of sin and social dis­Grace. No one would promote abortion as a desir­able experience, and procedures of abortion now are being used that enable women to experience the whole event and bring out with them a total awareness of their actions and therefore allow them to be more aware of their maternal attributes and take responsibility for them.

A lot of hard work has gone into providing women with this freedom and responsibility and still more effort is required if we are to continue to have it. It seems as if there is to be no peace for the "wicked" yet! So, those of you who support a woman's right to choose and 6469, i.e., abortion claimable on Medibank, please help to counteract the considerable weight of Right to Life.

Attached is a drafted letter that can be cut out, signed, dated and forwarded to our Minister for Health, Mr Hunt, and/or the Senate. In considering either or both of these actions, please note that an individual letter, preferably hand-written, carries much more weight with them. The powers that be as a signature on a peti­tion, and we need to be as pushy as possible.

Please make contributory action(s)!

JACQUELINE LAWES.

To:

Mr Ralph Hunt, The President,
Federal Minister for Health, Australian Senate,
Parliament House, Parliament House,
CANBERRA ACT 2600 CANBERRA ACT 2600

Dear Sir,

Re: Item 6469

Although I would not deny the right of anyone to adopt and maintain an anti-abortion stand, I find the current policy on abortion to be a regressive one in the context of the chaos within which we are living today and feel that Item 6469 is an integral part of this policy.

I hereby stress my opinion which is that, the health and security of women is threatened by the pressure, particularly by Right to Life, to eliminate Item 6469 and that this pressure should not be heeded, in that it would be bringing about regressive and unrealistic repeal or amendment of an enlightened policy and legislation.

Thanking you,

Yours faithfully,
Muses: The Muses were the goddesses who presided over the liberal arts.
facets of the mechanical man
1 concentration our worship
2 processes that produce
3 results our respect
4 change our antagonist
5 repetition our boredom
6 precision our success
7 maintenance our excitement
8 planning our armour
9 restrictions our security
10 enthusiasm the court jester

Ian Howard

ON POLITICS

Since the last election I have been trying to work out what it is people vote for. I remember being stunned then, later, depressed at the outcome. You may remember Mal being re-elected, and I apologise if you somehow managed to forget. I realise now that I had not business being stunned, but should have accepted the fact, expected it, even. My reasoning is this: Politicians are liars, and everyone knows it; so nobody listens to them when they say they are going to do something; nobody listens to their interpretations of their philosophical standpoint (expect philosophers); nobody listens to their economic policies (expect economists, and who listens to them?).

No, people listen to the more dramatic aspects of the affair, those things with an emotional emphasis — whether he has a good bit of macho gravel in his voice (not nicotine and booze gravel, mind, except maybe in Queensland and more country areas): Whether they use healthy, unpolluted words like 'strong' and when all else fails and everybody's nerves are worn by the fray, nice secure sounding noises to the effect that they are going to keep doing what they were doing before even if by this time you can't remember what that was anyway. My Grandmother has a system of preference all her own, even if I feel that it does, in its own peculiar way, relate to what I've been saying. She (forgive her she's nearly ninety) voted for Mal because he's "got a good chin". I suspect that this remark stems from her belief that people wear their characters on their faces, and as it happens Mal has a prominent chin. My Grandmother's system of preference劳动力 is uncommonly effective and is the same favourite results ever since.

Farthest extent of Roman Empire.

HADRIAN'S WALL A.D. 122 SCOTLAND.

In 1974 four people distributed a proposal for a collective publication and later that year, after receiving some sixty contributions from as many artists etc., the material was assembled, covered, bound and was soon available in some bookshops and other centres around Sydney.

An extract of that proposal follows. I am hoping people will be sufficiently enthused by the idea and the possibilities of its application to get something together, perhaps specifically related to art institution, with this proposal as an indication of guideline. The next issue of that year, after this proposal is printed, will be available in some sixty copies of such a production... such a proposal is a breathing place and ground for poets, a collective package of the best that is compatible to us, it is compatible to us.
The Artist is Albert.
TODAY'S CONDOMS

They're available in colours, ribbed, contoured and lubricated with SK70

HORIZON
FROM CHEMISTS EVERYWHERE

HORIZON CONDOMS

NOW! EXTRA RIBS FOR ADDED PLEASURE

STiMULÀ
LETTER FROM NEW YORK

The following are extracts from letters received from Roy Jackson in New York. Roy received a grant for the Visual Arts Board's studio (three months, commencing from May 1970). Just prior to arrival in New York he was informed by the V.A.B. that the studio was closed. Rumour has it that New York Health regulations were breached by two of the previous tenants.

So good to get your letters this morning. It arrived on a brilliantly sunny day - or did it bring all that with it.

...New York must be the ultimate C.F.T. experience. It's a vast place, so much going on, so much ART ! It's everywhere almost as if they're trying to exhaust creativity, constantly trying to do what has not been done and so far I have seen so little of the 'Now' work that I like - But when it comes to older artists like De Kooning or even older artists dead like Picasso, Miro, Monet, Breancut, Giacometti, Gorky etc. there are some beautiful, amazing things here. The Museum of Modern Art is unbelievable - Picasso's 'Guernica' is a gigantic, strong painting - I've seen that painting in reproduction for so many years, so suddenly stood in front of it meant so many different sensations. I feel that I like it even more. But when I walked into a room with two gigantic Monets from the Waterlilly Series I didn't know what to expect because I can't really hold those paintings as identities, they're very illusive. I nearly fainted with the impact of them. They're very beautiful. Just on now is a show at the Metropolitan Museum of 81 works from the Waterlilly series, and the Garden at Giverny. I haven't seen it yet.

Picasso is different; he holds a more direct dialogue. There is a lot of joy in his work. 'Les Demoiselles D'Avignon' is wonderful. There are a lot of books here and reproductions but I just can't get them yet, they seem such a pathetic thing. I can't talk to N. You are very friendly but they're very shrewd. Everyone expects so much from New York. Everyone expects so much from New York that that expectation in itself is 75% of the driving force behind seeing stuff here. The Spectator works hard to make it all happen.

...New York is becoming more real to me now. I feel that in my last letter I put into a side of N.Y., which is certainly there but which like the dirt, the bums and the crazies, one just accepts after a while.

We saw the large Monet show. Very paintings with the subject just of flowers and grass. So fluid and constant. Some beautiful smaller works of his house looking from the garden, the plants, trees, house and sky all moving into a paint mass all over an incredible celebration for the eye and sense of aliveness. And a series of hay stacks at different seasons and time of day - Wow just vibrating works.

Everyone expects so much from New York that that expectation in itself is 75% of the driving force behind seeing stuff here. The Spectator works hard to make it all happen.

..Exc. Exc. Exc. Exc. Exc.!!!

LETTER 2:

New York is becoming more real to me now. I feel that in my last letter I put into a side of N.Y., which is certainly there but which like the dirt, the bums and the crazies, one just accepts after a while.

We saw the large Monet show. Very paintings with the subject just of flowers and grass. So fluid and constant. Some beautiful smaller works of his house looking from the garden, the plants, trees, house and sky all moving into a paint mass all over an incredible celebration for the eye and sense of aliveness. And a series of hay stacks at different seasons and time of day - Wow just vibrating works.

Everyone expects so much from New York that that expectation in itself is 75% of the driving force behind seeing stuff here. The Spectator works hard to make it all happen.

..Exc. Exc. Exc. Exc. Exc.!!!

Roy's address is:-
11 Worth St.,
N.Y.C.
New York.
Zip code 10013.
U.S.A.

ARDWIRKZ IS COMING
Q: What does a Gallery Director do?  
A: Well the general day to day running of a Gallery has to do with organizing the exhibitions, organizing the publicity and posting of invitations; organizing the school of art; dealing with the problems of the College; trying to operate as a public gallery by having a safety system and so on.

Q: Is it important to get this focused also on the general political situation around the exhibitions, organizing the exhibitions, and organizing the School of Art?
A: With all this sort of backup and the greater of lesser extent.

Q: We used to complain that the exhibitions here by the Australian Gallery Directors are often late. What caused this delay?
A: Yes, we have had a late start and also we have had small for the State Gallery.

Q: What then as Director is your personal direction as far as the Art Gallery concerned?
A: Well, I am trying to keep my personal outlook of it, and my preferences, as much as possible to the sort of things I feel should be done and the Committee think that too. It should be showing as a variety of work as possible and I think the cost of postcards, posters, publicity, just the general running.

Q: Where do the finances come from for the mounting of this exhibition?
A: Well, it comes basically from the College itself which has made available a budget of $8,000. That is for running costs. That is, the cost of postcards, posters, publicity, just the general running.

Q: That is quite a lot, isn't it?
A: Yes, $8,000 is a reasonable amount for this year. As it has turned out, it will be quite good for this year because we have had a late start and also we have had one Chance.

Q: Why was it a late start?
A: Mostly because it took some time to get the philosophies of the Gallery and the Administration, but it got over and we think that it will be turned out, it will be quite good for this year because we have had a late start and also we have had one Chance.

Q: What is the structure of the Art Gallery, Director relative to current ideas in art which aim to break down the barriers between art and society?
A: In general, it is obvious that the Art Gallery is an Art School having a major part of the curriculum aimed at trying to operate as a public gallery by having a safety system and so on.

Q: Do you think the Gallery would be better served if it took a more autonomous position from College financial assistance?
A: I don't know about being efficient because one thing we don't have to do is pay for staff being trained by the College; it is to say we do not have to support the Australian private gallery, so, I don't know if it shows any financial efficiency The advantage of it is that we have. In a very heavy, I find that a lot of time is spent on keeping on public view. I think that by and large is a reasonable amount of time on public view. I think that by and large is a reasonable amount of money and I think that by and large is a reasonable amount of money.

Q: Where does Ken Reinhard fit in?
A: He is the Dean of the School of Art. Kahn Reinhard was there for a number of years, but he reckoned the cellblock be quite good for this year because we have had a late start and also we have had one Chance.

Q: How do you see the position of the art gallery Director relative to current ideas in art which aim to break down the barriers between art and society? In other words, an information centre of a specific art, an educational assistant to the Administration Office which is the only person in the University who deals with the Dean of the School of Art. Reinhard was there for a number of years, but he reckoned the cellblock be quite good for this year because we have had a late start and also we have had one Chance.

Q: In seeking an interview for this edition, Chimenoa found it hard to go past the POLLOCK CONTROVERSY as an issue. Our friendly reporters telephoned Mr Chris Gentle, Director of Alexander Macke's Ivan Dougherty Gallery (venue to the Pollock Show) who was delighted to accept our invitation to be interviewed.

A: Well the general day to day running of a Gallery has to do with organizing the exhibitions, organizing the publicity and posting of invitations; organizing the school of art; dealing with the problems of the College; trying to operate as a public gallery by having a safety system and so on.

Q: In your opinion, do you think that Art Gallery being an Art School should not sell any works of a private individual?
A: Yes, it is obvious that the Art Gallery is an Art School having a major part of the curriculum aimed at trying to operate as a public gallery by having a safety system and so on.

Q: Do you think that Art Gallery would be better served if it took a more autonomous position from College financial assistance?
A: I don't know about being efficient because one thing we don't have to do is pay for staff being trained by the College; it is to say we do not have to support the Australian private gallery, so, I don't know if it shows any financial efficiency. The advantage of it is that we have. In a very heavy, I find that a lot of time is spent on keeping on public view. I think that by and large is a reasonable amount of time on public view. I think that by and large is a reasonable amount of money and I think that by and large is a reasonable amount of money.
At the exhibition was a particular one-off performative event which was called "Maggie's Artist in Residence Program." This event was a feature of the gallery, as it allowed artists and staff to gain experience and explore new possibilities. It was thought that this event would bring much-needed exposure to the gallery and would help to promote its work.

An important aspect of the exhibition was the involvement of the public in the decision-making process. This was achieved through a series of public discussions and workshops, where the public was invited to contribute their ideas and suggestions. This approach helped to ensure that the exhibition was not only a celebration of art, but also a reflection of the values and concerns of the community.

The exhibition was also seen as an opportunity to challenge traditional notions of art and to encourage new ways of thinking about and engaging with art. It was hoped that this would help to make art more accessible and relevant to a wider audience.

The exhibition also featured a series of performances, which were designed to create a sense of involvement and participation among the audience. These performances were led by the artists themselves and were designed to be interactive and engaging. They were intended to encourage the audience to think about the nature of art and to consider new ways of experiencing and making art.

In conclusion, the exhibition was seen as a significant and innovative event that helped to bring art to a wider audience and to encourage new ways of thinking about and engaging with art. It was hoped that this would help to make art more accessible and relevant to a wider audience.
The Ceaseless Struggle (or) Simply Sinking in Shit...
(Sasha is a girl/boy like you)

Meanwhile back in the building a drawing class is in session...

...And in the Staff Room... Everyone is grinning space.

Enter the House

And... But Sasha is O.K. -- Completely whacked.

The racy, deadly, detective agency/

 PALACE HOTEL

Bride's Bar

KB
I'LL PROBABLY HAVE A DOUBLE MARTINI FOR LUNCH TODAY TO WASH DOWN MY TRANQUILLIZERS...
Days of Hope

Part One: Joining Up (1916)

The outbreak at war in 1914 had split the working class movement down the middle. Many were moved by the pressures of public opinion and rallying cries like Kitchener's "Your Country Needs You," but there were about five thousand pacifists and conscientious objectors who refused to take up arms against their European working class "brothers." Then Lloyd George imposed conscription on all unmarried men between 18 and 41. The fifteen hundred or so who continued to refuse to take part in non-combatant service were assigned to military units and sentenced to imprisonment by courts martial when they refused to obey or desert. Forty-one were sent to France (where they could be shot for mutiny on active service) until Asquith's intervention brought them back home.

Part Two: Lockout (1921)

In spite of Lloyd George's promise "to make a fit country for heroes to live in," miners were hit and unemployment rose more than doubled to reach the two million mark during the winter of 1920-21. Encouraged by the support of radical and feminist workers, the miners' Federation made a stand for higher pay. But on Black Friday (15 April) the other members of the Triple Alliance (the employers' Federation) joined down in the face of Prime Minister Ramsay MacDonald's Labour Government's emergency measures, and left the miners to strike alone.

Part Three: The First Labour Government (1924)

Less than twenty years after the party had been constituted in its present form, Labour took office. But Ramsay MacDonald's first Labour government was brought down by the Conservatives and Liberals after only nine months. The government's intention to recognise and make a loan to the Soviet Union had caused widespread alarm—it smacked of socialism.

Part Four: The General Strike (1926)

It could have been a victory of social justice, but like the 1971 strike it ended in frustration. The strike itself was a failure in the sense of its original purpose, but like the 1971 strike it failed as a means of making a political impact. It failed to move the government to institute the kind of social justice reforms the miners had long fought for. The 1924-25 radicalization had been broken, and the miners were again left to struggle alone. The mass of public sympathy which had been mobilized during the strike was not enough to sustain the miners' struggle, and the Supreme Court's decision in December, that the 1926 miners' strike was an unlawful strike, further weakened the miners' resolve.

CUMBERLAND ST
Making copy for this thing, I suppose denotes some form of literary leaning, or rather a series of sumer sa salts; you should know, arriving the air is cold and moist.

YOIl Pig serious, thcy bombcd women and suppose denotes some form of grassy old as I think you are - and that is, options open, that no matter what children you know, it was vile, so literary leaning, or rati,er a series dog. You load the beetle up.

Making read TARANTULA. with that peculiar rainy night This is what I think, if you're as bureaucratic, and again so many thing with strings, and there were so many sacred cows to happen ed; if you picked up this were you wanted there. And, oh yes! the Johnnie Walker. Anyway we're sort of hyped up, expectant, like thirty thousand others on some pilgrimage to lama land. NO ALCOHOL ALLOWED At the turnstyles - looking into shoulder bags, trying to find your wine and herbs. Who would have suspected, as I rattled, clinked and shuffled thru those gates, that there was anything amiss. Yes, the goodies was in my knee high sixties cowboy booties - KLANK DINK.

It was heaven that fragrance that issued from those thirty thousand closely quartered hippies, musta chioed businessmen, and off-duty nurses; and it had to be. The arena housed the defecated remnants of all those royal Easter Show horses, cows, sheep and the most daring of stock car drivers, embalmed in one reeking foot of Showground mud.

Floodlights played on the magical ooze, and in front of us, a frantic couple searched for the acid they'd dropped.

his has finally got to be it -- Did you say a thirty thousand wait PA? The band is onstage and electrified. This is no watered down 'Hard Rain', Dylan's band is mammoth.

DYLAN THE MAESTRO! rewiring circuits, restructuring songs, like Tarzan, Lord of the Jungle, or the Ghost Who Walks. Karl Marx would have been proud of you. Dylan sharing the burden, and his genius, saying essentially what he said way back then, but then, when is history not repeated - goodnight, colourful dreams.

T Mortimer DA4
the Puzzle Maker

Well now, imagine a chinese puzzle, one of those clever wooden devices usually in the shape of a sphere or a cube. THE pieces interlock in a way that makes it very difficult to re-assemble them once you've pulled out the key piece and let the thing collapse on the coffee table or the shag pile. Berrocal is a puzzle-maker extraordinary.

"Goliath" is a work of eighty pieces - a headless, futuristic torso that can be assembled in three different ways. For those with young families, "Goliath's" fig leaf remains firmly in place, but the work can be assembled with the genitalia exposed, and then according to your predilections you may have "Goliath" with a circumcised penis or a foreskin. Certainly this all sounds rather complicated, and indeed each piece comes with a hardcover instruction book illustrated by Berrocal. All you have to do is follow the coloured diagrams and a world of pure delight opens up before you.

Consider a sculpture of Romeo and Juliet - the lovers entwined on their coffin, again done in a hard futuristic manner. The coffin disassembles into 84 pieces that can be refitted to make complete place settings for two. To wit: 23 pieces of silverware, four wine goblets, four ashtrays, a man's dinner ring, a woman's dinner ring, and a chafing dish. Now you may have the pleasure of ashing in your 'work of art.

Concealed jewellery is a feature of many Berrocal works. You can take apart your "Mini David" (another headless torso) and one of its 22 pieces is a ring made up of a gemstone and the genitals of the figure. It goes without saying that this edition is completely sold out. And you can give the insurance investigator hell the next time your pad is burgled.

Depending on your point of view a Berrocal can be seen as many works of art at any stage of disassembly or as no work of art at any time. THE work "Mini Maria" contains within it a separate assembly of the ubiquitous cock and balls. Apparently Berrocal wants you to have your cake and eat it, in just the same way he does.

When he runs out of cunning stunts, he might perhaps turn his 200-employee foundry over to the production of pinball machines. It costs only 20c to experience the visual, tactile and intellectual stimulation of one of these "multiples" and the joy of getting a replay would probably be equal to that of getting your Berrocal off the floor and onto the mantle-piece with the signature in a good light.

John Kavanagh

*If Man were immortal, do you realize what his meat hills would be?*
An Extremely Short Story  
(Pertaining to an Illusion.)

He wasn't even sure anymore which way was up. It filled him with big wacks of who, who, and he knew. Yes he did. This was what he had wanted all long and because of his timely and even more lasting success he had got it. But it wasn't as he thought it was, or even should have been. Sometimes there were moans coming from the bathroom when he was in the hall. And even then he didn't want to let go. After all, wasn't this the pinnacle? Wasn't the troops at the top yet? Jesus, it felt like it sometimes, like tottering on the brink. Blink. And then it would all change.

And he'd discover that the perfection he worshipped was sneaking out the back door. Had left a note on the kitchen table - see you when I'm able! Christ, did he have to make an appointment, like an applicant for the position of part time adorator.

Although ... who else knew the thud thud he got when he was invited to burrow in the deliciousness of what he claimed as his prize. Was there another man - here or anywhere else - who could know, even guess what long roots this beauty had. How it could take hold and grip, trip him, until he tumbled into the divine silkiness of surrender.

Linda Forrester
Dip Art
In case you didn’t know, ARDWIRKZ is an art workers co-operative, born from a variety of art related projects during the last 12 months. These projects produced collaboration and cooperation amongst a loose but large group of people in such a way that we felt a corporate identity would be productive and expand the process. Since there is no fixed ‘thing’ about ARDWIRKZ, that’s about all we can say about it — except perhaps to repeat that it is an expression of our mutual desire to generate co-operative processes (with identity preserved). Membership is by involvement — some of us are students of Mackie — hence this article.

What we are reporting is the advent of the BILLBOARD project. This should be of interest to any student with an rich and a buzz and a bit of motivation.

Last September ‘show’, of political posters at Watters regenerated an old idea to rent a billboard, (20 feet X 10 feet variety) and to use it to take art statement directly to the public. The possibilities were very exciting to a small group of us who met a few times at the Brooklyn Hotel to thrash out some ideas.

To cut a very long story short (a detailed report will be placed in the Library), we made an approach, as ARDWIRKZ, to the Visual Arts Board, for finance to rent a billboard for 12 months. Preferably our billboard was to be located amongst others with normal advertising and we would post a variety of ‘art’ statements on it. Also we requested finance to document all this in film.

It has been a long arduous educational process for us and several impatient months later we have secured a financial commitment from the V.A.B., and a commitment (through the V.A.B.) from Australian Posters to provide us with at least one billboard very favourably located. We are negotiating (optimistically?) through different venues for film finance.

This article then is a report to students. Even though it’s hoped to accomplish a small event of mystery, interest and public education through the project, it was also felt that fellow students would enjoy knowing what was going on — particularly if they had fantasies of their own worth promoting.

Regards,
ARDWIRKZ
Don't give up smoking...

Quick Idea number 438

Here's a quick idea to keep civilization educated 20,000 years from now—should the planet still exist.

First locate a corporate or an individual millionaire philanthropist looking for a tax dodge. Explain to him how Manderthalian man, if he had invented the camera, could have saved mankind by showing us Tyrannosaurus Rex in the flush. (At least he left us Cave drawings). A self portrait also would have been interesting.

Time waits for no man and '20,000 years from now' is a predictable event—depending of course on how you see TIME. It is all one my son. If civilization endures to this extent, probably it will have preserved images from our time to illustrate the kindergarten history books. (After all the 20th century is a technological milestone in civilization).

What they won't have in the year 22,000 however, even if their brains are bigger than their bodies, is a detailed cinematic historical time document. In other words a time movie of specific places on the earth's surface—recorded as individual frames—say one per week for the 1st hundred years, 2 per month for the second etc., so that after a couple of thousand years for example, you (and they) could have a feature length movie still we say, of somewhere like Sydney Harbour/city viewed from Vaucluse—a 360° view of the Simpson Desert recorded at a specific longitude and latitude.

The mechanical problems are elementary. Geographical changes (the Simpson Desert reclaimed by ocean) will no doubt be compensated for by scientific advances, not only allowing the recording to continue 6 miles down, (or up), but also in terms of the developments which occur in cinematic technology.

Probably instigated the idea 438 will intimidate all the pros and cons. My God, it could even become a movement. It will be a creative challenge in itself to conceive all the optimum places and things 10 record (on an international scale of course).

A million dollars goes only so far and there would have to be a cut-off point. Wise investment in a benign manner is essential to the longlife of idea 438. It might become a conglomerate in a capitalist future. Adminstration of the project would nevertheless have to transcend the politics of the day.

So there you have it folks—idea 438, the grant of world government (see idea 1434). Even if there is no one left maybe the Venetians will find it!

Tim's running out—see you later!
Aboriginal Art

As part of a thinly-disguised welfare program, the Federal Government has become the major power in the marketing of Aboriginal art—and standards are suffering, reports SUSSANA SHORT.

Printed from National Times

In the desert, in Arnhem Land and on the island off the north coast of Australia, Aboriginal artists are selling their work to gaining buyers for Aboriginal Arts and Crafts Pty Ltd.

Through this company, the Federal Government has become a power in the business of gathering Aboriginal art. Doubts about what it’s doing in all this have increased after an exhibition of Pintupi paintings held recently in one of its stores.

The paintings (in synthetic paint) only retain a little of the magic of the original, which were done directly on the ground in blood, feathers, flowers, and leaves for the ceremonies of the tribe. The galleries work with existing artists, making the paintings clearly decorative but unashamedly intended as a translation into the world of white man’s art.

These paintings can be hung on walls; they last; they don’t bend or smudge; they blend decorations and modern furnishing.

But that is the top end of the market. The company is also selling Myer stores with gift line in Aboriginal souvenirs for gifts for their work. It has become a massive commercial enterprise.

In the classic dealing artistic impulses in a commercial manner, the Government has established a mass market organisation, for what is marketed as the best of the standard of souvenirs.

In effect, the Government is encouraging and subsidising the selling of Aboriginal art for the company out in the field have any formal culture done something in a hurry just to get some money because their visit is due.

A persistent problem is getting art away from the artists in their posts for around 12 to 18 months. It is also hard to get people of a suitable calibre to work in what a spokesman for the Aboriginal Arts Board described as ‘fairly shocking and remote conditions’.

The company’s eight galleries—in Adelaide, Cairns, Darwin, Alice Springs and Sydney—have the upmarket field almost to themselves. Few commercial dealers handle Aboriginal art.

In Sydney, one gallery established galleries would like to deal in bark paintings but shy away from what they see as too difficult and sensitive to be a ‘art’ to be marketed in Sydney occasionally handles some.

“The reason I don’t handle more is that there is no way one can get good Aboriginal art around,” said the director, Robert Ypres.

“Anyone claiming to have genuine authentic works I would be very suspicious of. The Aborigines were among the world’s most nomadic people, who did sand and rock art at their finest ceremonial ceremonies—determined by the seasons. A few tribes did bark, but the best of these are collected in museums. Even if I get them, they seem and smudge too easily.”

Like Clive Exant, he considers the few Vizaras was the last good Aboriginal artist, “Vizaras worked to sell a collector’s art, so he was a person that has been brought in by tourists, has bought it up at an 100 of the bark paintings; many others have gone into private collections overseas.”

Clive Exant claims to have only two for sale, “It’s a very high price.” one of the galleries of Aboriginal Arts and Crafts Pty Ltd has one for $500. Standard prices for bark paintings now have trebled in the last four years.

Vizar was of the Gunwirring tribe, best known for its “X” pattern showing mountain ranges against the background, their int. details exposed. This style comes with the style of Vizara best represented today by the artist Wandjuk Manikana, in which the bark is completely covered with colour.

The Gunwirring tribe has produced some of the best better-later Aboriginal artists working in traditional way, including Dick Ngulnirri, Mick Cargoe and David Milyunya.

Aboriginal Arts and Crafts Pty Ltd is now a multi-milliondollar company that produces a monopoly on bananas.

The company, and the Aboriginal Arts Board that funds it, are performing all functions and the quality of work piling up in the company warehouses.

Peter Bstyle, general manager of Aboriginal Arts and Crafts, feels that the few authentic works is to let the artists know what sells by developing a “visible market” for Aboriginal art, the problem of quality is not a problem.

“The long run people will learn to sort out the good stuff from the rubbish they do with Aboriginal art,” said Bstyle. Our main task is to develop the market.”

Brokenbun once owned shops selling native art and was a director of Cairns, He has, he says, a feeling for the richness and depth of Aboriginal culture and he links their art “to a bloody beautiful.” He rejects as “too putrid” the view that it should not be developed commercially.

But only three of the 15 buyers of Aboriginal art for the company in the field have any formal training and the local community workers.

The staffs of the company’s galleries, most of them white, do have commercial art gallery experience or some training in shop management.

The buyer in the field with the greatest experience is Dorothy Bennett—she has to cover all Arnhem Land. Formerly secretary in Dr Stuart Smail, well-known collector of Aboriginal art, the company, which is gathering Aboriginal communities to encourage artists and purchase their work, maintains an artist adviser, who often bring the communities their food and other supplies which are purchased by the artists.

“In terms of pure art knowledge, none of the staff is qualified to assess what he is buying,” says Bstyle. “It is more a comparative thing in that someone like Dorothy Bennett knows what a particular artist is capable of because of her long experience. She knows if an artist has done something in a hurry just to get some

THE MUMBIA JUNMO ABRAÇADABRA ORKA OCCULT CORNER (we’ve got a monopoly on bananas)

As an academic exercise in deference to the anthroposophically inclined readers, we put a formal question to the ‘I Ching’ (R. Wilhelm translation for the existing market)

We asked the question “What is the future of the Art School?”

The reply, with no moving lines:

8. Pi/Holding Together (Union) above K‘UN THE ARTSMAL, WIND below K‘UN THE RECEIVING EARTH

The waters on the surface of the earth flow together wherever they can, as for example in the oceans, where all the rivers come together. Symbolically this represents unity and the laws that regulate it. The same idea is suggested by the fact that all the lines of the hexagram except the fifth, the place of the ruler, are yielding. The yielding lines hold together because they are influenced by a man of strong will in the leading position, a man who is their centre of unity. Moreover, this strong and guiding personality in turn holds together with the others, finding in them the complement of his own nature.

THE JUDGEMENT

HOLDING TOGETHER brings good fortune.

Inquire of the oracle once again. Whether you possess subtlety, constancy, and perseverance; then there is no blame. Those who are uncertain gradually join. Who comes too late Meets with misfortune.

What is required is that we unite with others, in order that all may complement and add one another through holding together. But such holding together calls for a central figure, around whom others may unite. To become a centre of influence holding people together is a grave matter and fraught with great responsibility. It requires greatness of soul, calm and strength.

Therefore let him who wishes to gather others about him ask himself whether he is equal to the undertaking without a real calling for it only makes confusion worse than if no union at all had taken place.

But when there is a real rallying point, those who at first are hesitant or uncertain gravitate come in of their own accord. Late-comers must suffer the consequences, for in holding together the question of the time in which the facts take place. Relationships are formed and firmly established according to definite laws. Common experiences strengthen these ties, and he who comes too late to share in those basic experiences must fall for it if, as a stranger, he finds the door locked.

If a man has recognized the necessity for union and does not feel strong enough to function as the centre, it is his duty to become a member of some other organic fellowship.

Accepting the oracle’s invitation is required once again.

Our reply with a moving line in the first place.

2. K‘UN / The Receptive above K‘UN THE RECEPTIVE, EARTH below K‘UN THE RECEPTIVE, EARTH

This hexagram is made up of broken lines only. The broken line represents darkness, yielding, receptive primal power. The attribute of the hexagram is the image pregnant. It is complete, full, the perfect complement of the CREATIVE—complement, not the opposite, for the CREATIVE does not combat the CREATIVE but completes it. It represents balance in contrast to spirit, earth in contrast to heaven, space as against time, the female-maternal as against the male-paternal. However, we applied to human affairs, the principle of this complementarity is found not only in the relation between man and woman, but also in that between prince and minister and between father and son. Indeed, even in the individual this duality appears in the coexistence of the spiritual world and the world of the senses.

But strictly speaking there is no real complementariness here, because there is a closely defined hierarchic relationship between the two principles. In itself the CREATIVE is of no importance as a principle. For the CREATIVE must be solicited and led by the CREATIVE; then it is productive of good. Only when it is given the position and tries to stand in an equal side by side with the CREATIVE does it become evil. The result is then opposition and struggle against the CREATIVE, which is productive of evil,
If you thought The Club was outrageous you must see Dusa, Fish, Stas and Vi—it will blow your mind

Dusa, a housewife
Fish, a revolutionary
Stas, a call girl
Vi, a hippie

What do they talk about together if you think it’s bad here’s your chance to find out.

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And you sad sac, mandrax,
shag bag geeks.

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creamy, crooked cops
All you arse-licking, plucked chicken,
mild mannered fops
All you politicians
with your Queen's mandate
And you Klu Klux clergy
with your eyes full of hate
Go say hello to hell

SING OF THE GOLDEN MIME

The Golden tunnel of eternal time
Spoke to the men of the golden mime
And the songs that they heard
from the spirits that danced
None could turn away from
and none looked askance.

They said “Come hither,
You ghosts that are calling The souls of men,
to redeem what has fallen”,
And the broad beat of time
was once more on their heads
As the golden dawn hummed
with the words that they said.

“Come hither, come hither for all is within
The worlds of the conquered
one more to begin;
Tend striving for light and their crying
for love
LET NOT THE HAWK FLY AHEAD OF THE DOVE

Ian Hunter

BEEF AND NOODLES

THE COW IS FOR PUBLIC CONSUMPTION
THEY OFTEN COME TO GRIEF
THIS CAUSES SOME Eruption
THEY RELUCTANTLY TURN TO BEEF
BEEF AND NOODLES, A POPULAR DISH, THAT'S COMMON DEDUCTION
THE ONLY BASIC INSTRUCTION
BEING, TO ADD ONE BAY LEAF.

Personality of the Month Award

Tony Phillips
(Flinders St—House Officer?)
Who is this man?
Why is he here?
Presenting at very little expense, the super hero you have all been waiting for; more aggressive than a Pekinese with a paddle wheels that churn up its eyes, more pacy than a Siamese cat... cooler than a chocolate sundae... It may not cure your hangover but it'll ruin your teeth...

Yes... it's......

**ICE-CREAM MAN**

Here - at the focus of a dissipating volume of Greensleeves shaped noise, emanating fiendishly from Mister Whippy's strangely decorated transporter...

Here. - at every little expense, and with no thought for the present, the past or the future, the immaculate dispenser of cool confectionary - the subtly sensuous choc-ice... the deadly, deathly raspberry of snow in her numb, little pudgy, little, cold... the deadly, deathly raspberry of snow in her numb, little pudgy, little, cool confectionary - the subtly sensuous ice keen mind of ICE CREAM MAN.

The tension is building... building. It screams in the mind of ICE CREAM MAN.

With the sound of a million squeaking blackboards, squeaking in unison the van containing ICE CREAM MAN is wrenching its way across time and space - making a bit of a mess of Newton's and Einstein's laws in the process, and ripping a little boy's mind (and eardrums) to shreds - and comes to a place where cold winds blow... a place where a small and barely warm body lies, stretched face down in the ice and snow of an Alaskan winter. ICE CREAM MAN wasted no time. The too-cool body he places in the spot, between the spare wafers and the unfrzen stock, above the heat rising from the refrigeration unit.

Meanwhile in Alaska (where there is very little demand for icecream) a young eskimo girl is lying, face down, on the bleak white tundra.

No-one knows she is there except her mother, whose psychic powers have been expanded by the agony of paralyzing arthritis. She suffers all alone in her little plastic igloo. With the only movement left to her she is kneading a ball of ice... and of some of the overflowing love of... her. He feels the blood pounding through his ample body... he feels the warmth from his generous body... as much heat as he can give... He hugs the too-cool body, but he knows it is not enough. He holds her tighter, presses against her, he feels the warm blood coursing through his ample body. He feels the cold, farm beautiful body of the eskimo girl. She feels the blood pounding in, and expanding his already more than ample body - and a part of his body, a particularly warm part, pulsating and throbbing with a life giving energy, penetrates the cold of the too-cool, beautiful, female, eskimo body, giving warmth and life and some of the overflowing love of...

**ICE-CREAM MAN**

An awareness of time, of place... An awareness of need... Spring's to the ice keen mind of ICE CREAM MAN... A little boy is hanging on the window. He is upset but he is unnoticed. The mind of ICE CREAM MAN dwells on more important things. The mind of ICE CREAM MAN is gathering all the pent up energies of the uncounted frustrations and anxieties of a highly frustrated and anxious humanity.
This is a quickie so I can get to the Stiletto concert at Albion Ave.

General Student Meeting:
This was held on Thursday 4th May at Flinders Street - some may not have known about it as any notices concerning your union's activities are ripped down at Cumberland Street - we don't know who it is but if you see them give them a kick up the arse.

However, about seventy students attended to hear Steve Bolt talk on the attacks on student autonomy - the article written by Steve, who is our T.T.A. organiser for N.S.W., explains what was discussed. The three ER's (extraordinary resolutions) 11, 12, 13, were put to the SRC. Eleven and thirteen were passed unanimously. Twelve lost. Copies of these ERs were printed in the April issue.

The SRC passed a motion at the 2nd May meeting that on the fourth of July '78, a meeting of SRC members will be held to determine the allocation of the $7,645.32. This money is, of course, raised from the student union levy. The SRC is authorised to use this money as they wish. Any student who objects to the allocation of the money can make their position known at the meeting. Any student who wishes to bring up any other matter in the future. Any student who objects to the allocation of the money can make their position known at the meeting. Any student who wishes to bring up any other matter in the future.

Copies of these ERs were printed in the April issue.

The myth of doing twenty hours of union work a week is - its only temporary as the admin might not want you to come back. The main point is that the SRC has the ability to allocate the money as it sees fit. It can be used for any purpose that the SRC wishes, including for example, a Travelling Art Foundation to provide travelling art exhibits, a student centre, a student union centre, etc.

The SRC has the ability to allocate the money as it sees fit. It can be used for any purpose that the SRC wishes, including for example, a Travelling Art Foundation to provide travelling art exhibits, a student centre, a student union centre, etc.

Student Supply Shop:
After five weeks of waiting, the admin has granted us the space at Flinders St. to set up the shop. Nothing comes simply - its only temporary as the admin might deem it unnecessary to use the space for some other purpose in the future. Anyway its great we can get under way. Different grades of canvas, paints (including a french made paint equal to Liquatex but half the price), general drawing and painting gear, bulk rolled colour and B & W film are a few of the lines to be available at good prices - watch for posters for details. Printing paper and quality drawing cartridge and folders are available now through Graham Jordan with Geoff Weary, Linda Coombs and Garry Traynor has been formed to discuss access to buildings and facilities outside normal hours.

The myth of doing twenty hours of required studio practice is an important aspect of getting access to facilities. Copies of these ERs were printed in the April issue. This was discussed at the general student meeting. The conclusion of the discussion was that if you want access to facilities by 27th June. Applications for the vacant position of a member before 4th July. Steve Bolt talk on the attacks on student autonomy - the article written by Steve, who is our T.T.A. organiser for N.S.W., explains what was discussed. The three ER's (extraordinary resolutions) 11, 12, 13, were put to the SRC. Eleven and thirteen were passed unanimously. Twelve lost. Copies of these ERs were printed in the April issue.

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is a campaign against sexism in education "political"? Is the production of one newspaper 'political'? Because our society is based on competition and inequality the only way for a union to improve the welfare of its members (and thus provide a service) is to engage in political action. This may take the form of a petition, submission, demonstration or a letter to an M.P. Student welfare has to be fought for.

The Victorian Education Minister, Lindsay Thompson, was asked how the definition of "politics" would be made in practice. At first she said he didn't know. Then he announced that if an issue was 'controversial' it would be classed as 'politics'. Anything 'controversial' it would be made voluntary!

This facile distinction between 'service' and 'politics' is scarcely a thick enough veil to hide the basic political interest of this legislation. It is aimed at destroying any effective organisation or dissent among students. Student unions have long been a thorn in the side of governments because governments rarely do anything which benefits students. This legislation is no exception.

Compulsory Unionism:

At present membership of student unions at the campus level is compulsory. Students automatically become members when they pay their service fee at enrolment. Compulsory student unionism has always been supported by the majority of students. All students enjoy the benefits that student unions have gained over the years, so all should contribute to these organisations.

Now the Hamer Liberal Government has decided that it is not going to allow students to continue to organise in this way. It is claiming to offer students 'freedom of choice'. If this Liberal Government were sincere about 'freedom of choice' it would let students decide democratically whether we want voluntary organisation. The Victorian Government knows it would lose - just as the few Liberal students behind this legislation have always failed to win student support for the idea of voluntary membership.

Meanwhile in other States...

State Government intervention seems to be the latest tactic in the war of attrition conservative forces are waging against student unions. In 1977 the Court Liberal Government in Western Australia passed a law which made membership of student unions voluntary, prevented the spending of student union money on 'outside' causes and made it illegal for Western Australian students to belong to the AIS. It also made provision for students who do not belong to student unions to vote in student union elections!

In Queensland the coalition Government has threatened similar legislation. It seems only a matter of time before Blyth-Petersen gets around to doing it.

And to those who say it couldn't happen here... A few weeks ago the NSW Parliament was considering a Bill to tighten up the legal ability of administrations to collect student union fees. The Liberal-dominated Upper House moved an amendment to make membership of student unions voluntary. This amendment was rejected by the Wran Labor Government, so the Bill is now in limbo.

If the Liberals had won the last State election students in NSW would be in a similar position to those in the West and Victoria. In South Australia events have paralleled those in NSW. You don't need to be a professor of political science or a paranoid schizophrenic to see the pattern.

Because students have been vocal about education and social issues (like uranium) and often critical of government policies, the Liberal Party and its coalition allies are trying to legislate student organisations out of existence. With student unions out of the way, the Fraser Government can more easily replace TRAS by a Government-run student loans scheme and perhaps even reintroduce tertiary union fees, with perhaps a whimper of student protest, but certainly not a bang.

If this Liberal 'experiment' works against student unions, then the next target must logically be the trade union movement. Sooner or later there will be nobody to effectively oppose anything the reactionary forces want to do, which is of course, just how they like it.

If we don't fight, we'll lose.

Student unionism, Liberal style, would be controlled first by the Government, secondly by its Statutory Tribunal and thirdly by campus administrations. Student control of student affairs would be shattered.

What is at stake is our right to organise, our right to control our own affairs without interference from Governments or administrations. Student unions exist to serve the needs of students, to protect our interests. We don't need (or want) politicians and vice-chancellors/ principals to tell us what we can or can't do with our organisations and our money.

Students have chosen to organise in compulsory, autonomous student unions. Now we must fight to defend our right to make that choice.

Steve Bolt
MY ONLY GARDEN

Outside the noise continued as the glass win
chimes in the garden; soft and comforting at times then jamming and monotonous.
A pallid light seeping in through the slats of
the blind, highlighted the colors of your skin
Breath passed softly through your mouth, you
fair hair, then dry streamed across you
Forehead. You caly efface hands lay like sculptured
marble across and behind Your head.

Occasionally I glimpsed black lashes flicker, seviling white
Pacing myself out comfort I clumusely made
motion to organise myself; as always and cloaked
myself for the public arena. We shared tea and each others
nipples, rubbing against peeling paint.

Commenting on all manner of things in order to
sever each other to each other. We thought of
falling in love but wondered whether we could
spare the time or energy miles seem to hold
us back as happens and letters would no
do of of little help.

So I went out that night, as others and drank
cainty full. The less I thought of you the
less I saw of you.

Or is it the more I saw of you the less I
thought of you.
You said you knew the aameir but not
the questions. To myself I asked and
answered the question mainlying sanity.

I wondered whether I enjoyed your or the
though I wondered whether you
enjoyed me or the though of me.
I wondered what you thought of me.
I wondered.

If sound myself thinking and sinking at
the ought of you too much. So I began as confused
people always do, to talk about and think
about it too much
and thus became more confused. The chimes were no longer soft, they no longer
made needlepoint, crystal sounds in my
wet green garden. Instead they were oud, making
incressant
rubbish.

But the though of you.

Wendy Lynch.

RATIONALISATION KATHLEEN

Broke again,
and again
and again, again, again, again and again
Commonly known as inebriation
Depression
Edensation
Impression
Depression one
Indecision
Two
Suggestibility
Three
Feelings of unreality
Four
Oblivion
Five
Feelings of personality disintigration
Six
Depression
One
Panic
Two
Palpitations
Three
Difficulty in expanding the chest
Four
Feelings of collapse
Five
Difficulty in swallowing
Six
Any new symptom
The four concepts
No apparent cause
Establishment
Giddyness
Palpitations
Collapse
Common Cause
Panic
The four concepts
Recession
Difficulty in swallowing
Occupation
Touching the stars
Smile
When you say that
Religion
Six pick up sticks and lay them straight
Commonly known as a dichotomous request
seven is a big
Fat
Hun
Texas...
... I wrote them a cheque
And it'll bounce on Monday
Rationalisation Kathleen

"QUOTE"

"Are you Fair Dinkum Blue?"

Graeme Cox
1985

HARRY'S and SHOPIE'S
SANDWICH SHOP
GLOUCESTER STREET
SUPPORTS CHIMAERA
Besides untold millions of other instances of the media, I also have been an involuntary witness to most of the acts of significant terrorism in recent years.

Violence of course is a phenomena which regrettably is integral to our society, - however terrorism seems a bit more than the usual slap in the face.

What makes terrorism so much more threatening and deadly than the usual violence, which generally we integrate (accept) with relative ease?

(Comrade ZILCH suppressed by a cruel; variety, has induced me to the view that violence, which generally we integrate society, as an unchangeable absolute.

Malcolm and the years, is on a vast scale of differences. Terrorism as if in an art context.

As a communication (it seems to me) terrorism achieves one thing - it dramatizes to each of us the condition of our own lives - ideologically speaking. "What did you do in the war daddy?" It is these terms which make it plausible to evaluate terrorism as if in an art context.

"My job and lunch bag, Malcolm and the wife." Premature brain cell-destroying, drug induced illumination of a paranoid variety, has induced me to the view that we're all going to die anyway, so it's best to learn to swim early. The trick though is to retain ethics (goodness and sanity) in a world gone mad.

As a communication (it seems to me) terrorism achieves one thing - it dramatizes to each of us the condition of our own lives - ideologically speaking. "What did you do in the war daddy?" It is these terms which make it plausible to evaluate terrorism as if in an art context.

Naturally - the motivation for - or could I say quality of, terrorist acts over the years, is on a vast scale of differences.

(Comrade ZILCH suppressed by a cruel, over bearing father, needlessly murders the flight steward on a hijacked airliner). But suffice to say - the terrorist is generally a dedicated entity - whose readiness to die for his cause or belief, is a subliminal fact which operates on our consciousness.

Increasingly one finds it difficult to suppress a fantasy in which he (in my case) is confronted by a clear minded, rational, confident, intelligent, handsone, politically educated and accomplished ratbag who is challenging your my willingness to participate in the process of saving the world from American imperialism, uranium, racism and all the rest of it.

Regardless of one's hostility about the consequences of terrorist violence, it is evident that the terrorist has achieved a credibility through his obvious political motivation. He may be viewed as tragically mistaken but he is not necessarily mad. Nor is the terrorist by any stretch of the imagination a popular hero. (The P.L.O. could have this status however).

Generally he is ideologically lonely - motivated by dark schemes to rearrange the structure of society in a way which is not necessarily revealed.

There is an implication in all this which I feel the modern art worker cannot ignore (I can't anyway). Terrorism, through dramatizing (albeit questionably) the whole political circus, points towards the question "What is our responsibility and priority in a world which is burning?" The magnitude of political confrontation and social upheaval throughout the world is so great that it could easily be seen as the only 'cause celebre' worth participating in.

So what is the function and viability of art under these circumstances. What also is the integrity of an ART which is subverted by political idealism and what is the integrity of an art which ignores social reality.

Traditionally, at his best, the artist stood both at the centre and perimeter of the social dynamic - pushing the limits and creating new forms - the front man for change with a different sort of 'power-drill' than the average dictator - benign or otherwise.

The recipe? A kind of savvy, common sense with talent and a penchant for quality with hints of responsibility plus the magic ingredient - Quality undoubtedly has to be a major consideration in any dialogue on this subject.

Whilst 'change' is a fundamental of survival, change which produces no advance in intelligence or quality of life (and I don't mean washing machines) is futile.

There is also a painful choice (while the bomb exploded) between upholding a quality (esoteric) which only preaches the front man for change with a different sort of 'power-drill' than the average dictator - benign or otherwise.

But if ART doesn't pose a question and a challenge, where is it?

So to wrap it up (the type setter's are waiting and we felt Chinsers had to have an article on Terrorism), we have questions which it would be good to get some feedback about.

Herman Hesse painted a succinct portrait of the dilemma in the Glass Bead Game. His hero, the Magister Ludi, is an evolved man leading a private life who has everything to gain creatively and in status by sitting on his arse. He is driven however, by a self-critical recognition that 'something is not right' - out into the real world.

It is at this point that he begins to learn.
No poem

mouth
earth
next vort 7 the shot
speel
du
most
black
flacid
growl and
L

graham hellet dec
Of course it is hoped, if such an effort was made by representatives of the many and varied art colleges etc, around Australia and possibly NZ, that what would result would be the foundation of greater communication and a regular, critical correspondence with between the facets of art, media and education that affect us all.

As with all media there would necessarily be restrictions. I don’t mean editorially — rather by the nature of the format would contributors be bounded.

The collation of material could work in two ways. Perhaps a worthwhile experiment would be to try both.

Firstly, the most obvious way to assemble work for such a publication would be to standardise and centralise the gathering and receiving procedures, layout and printing etc, so as to present a product which looks and reads and is potentially a professional or legitimate publication to gain a wider acceptance. This basically means, and here lies the danger, that all material would have to be sifted and edited by a group whose ultimate objectives could become to produce the paper by a particular time in a composed, readable form. The nature of these formal pressures is essentially de-sensitising to those directly involved and must affect the information itself.

Because this method of production involves the ethical problems of monopoly and bias the suggestion could now be added that the ‘centralisation’ be rotated so that each school or area of contributors in each state have an equal or relative hand in the actual assembly, perhaps producing collective feature issues on the particular problems and interests within the college or group.

Another method, and I believe preferable in some ways, would be for every group interested to gather/accept, layout and have printed their own material on a standard page format to be assembled with the printed material for other groups. For example, Alexander Mackie has ten thousand or so, ten page ‘papers’ printed and sent in relevant proportions to the various other art colleges etc, throughout Australia and maybe NZ, who in turn have a similar number of their paper printed, sending a relevant proportion to Alex Mackie to be composited within our paper. The result is a national, multi-layered, arts paper of varied and interesting design, information and outlook. Of course, this may be technically improbable. It involves a great deal of organisation and responsibility and is usually left to only a few to maintain. A solution could be found, perhaps by employing part time a co-ordinator to see to its continued smooth running, encouraging students tentatively participate.

I don’t believe this national publication should be seen as some kind of reliable news bulletin — but as a forum for ideas and information relative to a national perspective. It should also compliment more immediate and accessible weekly news and activities papers circulating in the specific contexts immediately affected by the circumstances of staff, administration, exhibitions and ‘whose doing what’s’ of all kinds.

This verbiage (?) is exhausted — I’m sure there’s more to say. Oh yes, please consider the potential (quite seriously) and feed us back with short comments, in depth essays or just sophisticated statistical research.

It has to happen. It’s only a matter of time (and some effort).

AUTHORISED BY... LAST CHANCE ENTERPRISES

FURTHER NOTES

We may consider ‘cultural centralism’ to be ridiculous. Or we may not. The concepts of relativity and social relevance make the critique of cultural centralism difficult and confused — as these notes may demonstrate, although not an attempt. A means of introduction.

We could vary the subject from one person making ‘art’, to a so called representative, democratic governmental bureaucracy administering national affairs.

This is to formally introduce the idea and prompt some feedback on the possibilities and relative viewpoints of a nation wide dialogue of artists, emanating from art institutions in the form of a regular paper/magazine.

Bringing ‘cultural centralism’ (a stab in the dark?) to some point of discussion is important (I feel) in considering any ‘mass’ media. It is too easy to be misled by the belief that such a publication would present an overall view of what is really happening in art colleges/schools and/or what students etc, are actually needing, doing and effecting in and around these institutions.