

THIS IS TO CERTIFY THAT  
HAVING FULFILLED ALL REQUIREMENTS  
IS HEREBY ADMITTED TO THE

DIPLOMA IN ART

BY AUTHORITY OF THE COUNCIL  
THE SEAL OF THE COLLEGE  
IS HEREUNTO AFFIXED THIS  
5th DAY OF MAY 1978

CHAIRMAN  
PRINCIPAL  
SECRETARY

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POSTER INSIDE

K

me

K

EXCLUSIVE

“...a load of olde Pollock.”

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 barbeque 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.

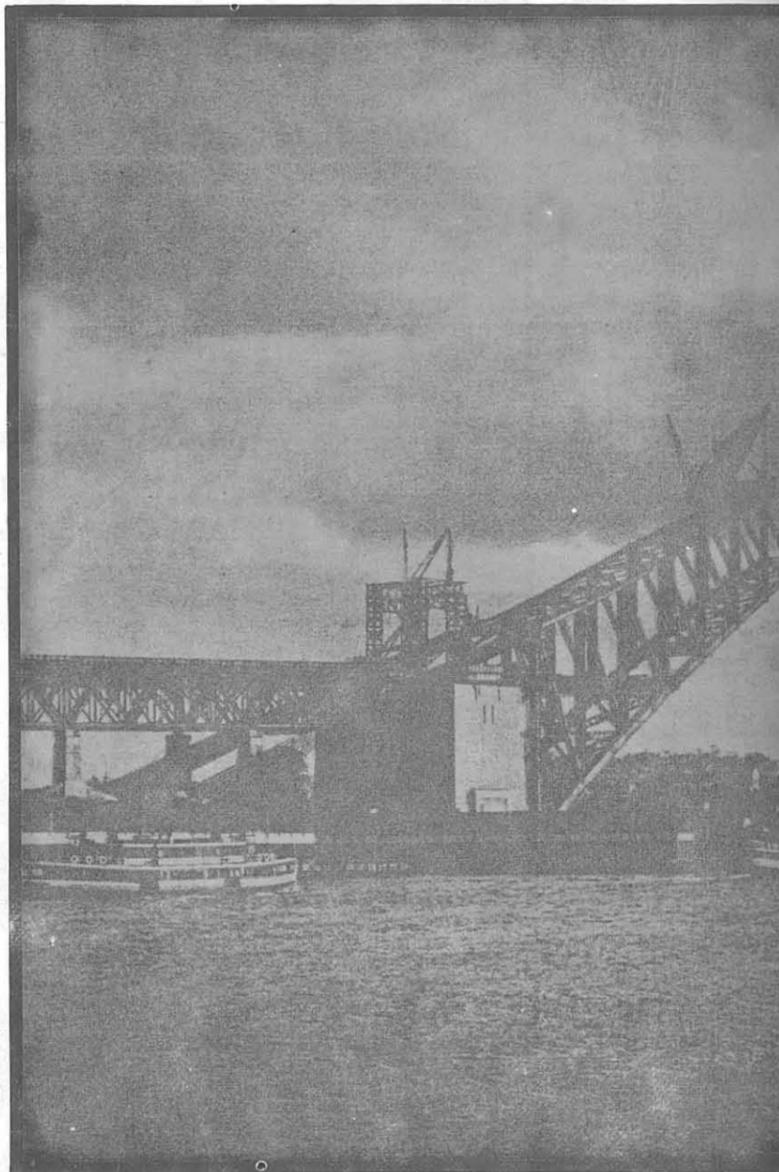
My purpose, is to use this article, in this edition of our newspaper, to be a first step in a dialogue which could lead to this kind of agreement. I propose that a copy of CHIMAERA with this article be forwarded to all of the art institutions via their SRC's or whatever, as an invitation to them, to 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.

# NETW



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 limit our potential for expanded dialogue (once out into the cold survival world). The tradition is isolationist and the galleries corrupt the intention of the dialectic process, ie the criteria is generally 'saleable' versus 'dialectical'. I hope this makes sense.

The point about NETWORK should be obvious. It is an entertaining student possibility for achieving the whole game structure benefit extends long.

No matter how you look at it, NETWORK surely has the potential which can happen now. Somebody in each college has the motivation to get off the ground to resurrect this issue. occasionally roots up and respond!

✿ An Invitation to Australia  
✿ The result is a national arts publication

JUNE 1978

# Chimaera

## LETTER FROM THE PUBLISHER

### COLOUR AND CHIMAERA

So you've noticed. Yes, Chimaera, 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 aiding 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.



## REVENGE SOURCE

Barbara Anderson D.A.4  
Dianne Bridson Independent operator

Jane was the tea lady  
Graeme Cox B.Ed.2  
Gregor Cullen D.A.4  
Julie Cunningham D.A.4  
Ivor Fabok D.A.4  
Jim Giddy D.A.4  
Nicole Hanley B.Comm. 1  
John Kavanagh B.Comm.1  
Jacky Lawes D.A.4  
Richard Maude D.A.4  
Derry Messum Friend of the

Tony Mortimer D.A.4  
Michael Pursche D.A.4  
Michael Rolfe D.A.4  
Kerryn Stanton D.A.4  
Ruth Waller D.A.4  
Ross Wolfe D.A.4

*and Peter, Darryl and Graham.*



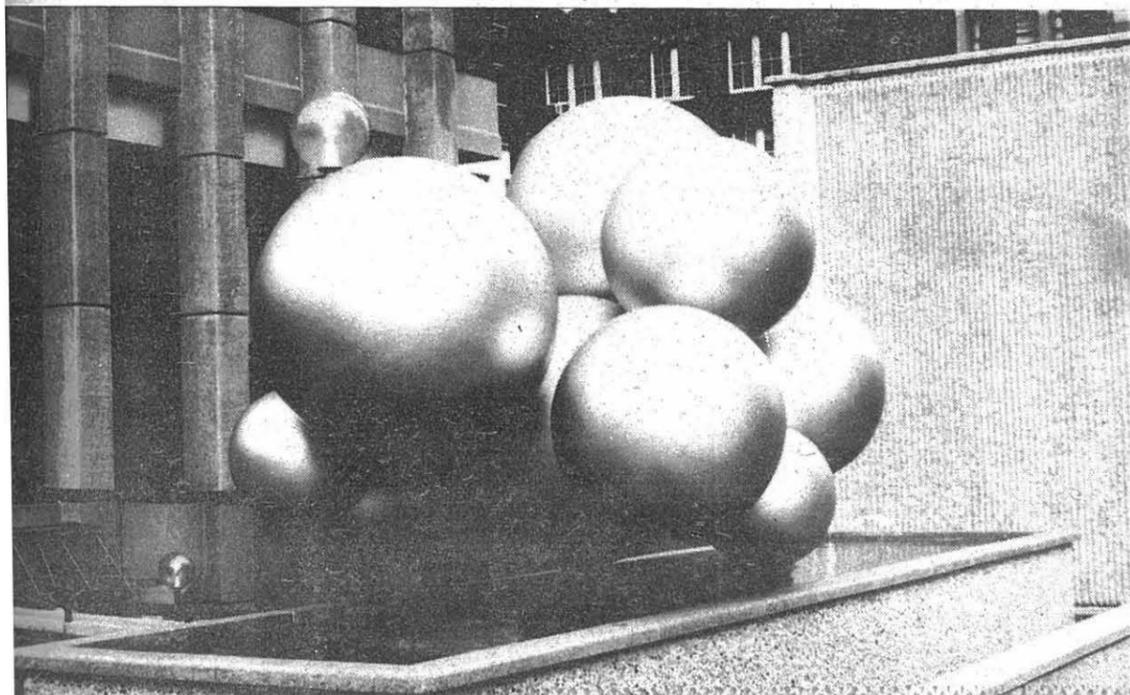
## INSIDE

- LIFT-OUT NETWORK POSTER
- POETRY
- FICTION
- LETTERS
- ADVERTISEMENTS
- PUZZLES
- INTERVIEWS
- REPORTS
- CARTOONS
- SATIRE
- REVIEWS
- COLLEGE AND OTHER POLITICS
- WOMEN'S ISSUES AND ARTICLES
- LECTURER ASSESSMENTS
- INFORMATION
- LETTER FROM NEW YORK
- METAPHYSICS
- QUICK IDEAS

REAR COVER GRAPHICS BY JULIE CUNNINGHAM

COVER BY SHEPHERD AND NEWMAN WAREHOUSE

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



POLLOCK

Address correspondence to:

CHIMAERA  
Alexander Mackie College  
Albion Avenue  
Paddington 2021.

That's right Ken.  
This little farce conspire 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 maintained "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 dominated Western art production over the last twenty years, (Americal Inernationalist modernism), lends itself particularly well to this sytem, an 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 Ledwij's exhibition is a very small time hoax compared with the massive one American capitalism has played on us.

Ruth Waller  
Dip Art 4

There is no doubt that there was educational merit in having the Pollock show, if I may call it that, at the Gallery.

This disappointing aspect of the whole sham is that our college was used as a flux for one grat publicity campgians by the so called Perth entrepreneur Mr Bohdon Ledwij. What did the college get our of this, a distinct loss of prestige not only in Australia, but our international prestige must als be at rock bottom, a prestige tah the Dean has been so carefully fostering, he now has a hand in destroying it.

Mr Reinhard met Mr Ledwij in Perth earljer this year when he was invited to join a panel of judges awarding a 5,000 dollar non-acquisitive art prize initiated by Mr Ledwij. The idea of the Pollock exhibition coming to Sydney then came up, no doubt the two menalso made arrangemnets for Reinhard's exhibition recently held at Ledwij's find Arts Gallery Perth at the same time.

M.R.

5/46 New Beach Rd  
Rushcutters Bay 2011  
But leaving tomorrow.

Dear Eds,

In reference to those proposals in this and past issues of Chimaera about a Network communication – I would like to know of any students who have acquaintances/friendships in other states who may know or are art students, who could be interested in initiating, organizing or contributing to a National Art / Art Education Students' publication. Please do this soon. I don't have a phone so leave a message in Cumberland St., 4th floor pidgeon hole marked M.

Regards,  
Richard Maude. D.A.4

Dear Sir

I trust you will give me space to reapply to the author of the article entitled "Biblical contradictions" in Chimaera No 5, April 1978.

Since a number of the supposedly biblical quotes are false and completely incorrect, I see little point in engaging in a debate through the pages of your paper with the writer of your article. However, I would like to make some remarks:

1. When quoting anything, apart from making sure that the quote is correct – which isn't the case in your article – we should make sure that nothing is added or detracted from its meaning by quoting it out of context;

2. Logic is important, especially when talking about the Bible. For example, "God is Love" does not say "God is only love", therefore I cannot see why why you are worried about God being described elsewhere in the Bible as being "consuming fire";

3. There is a danger in comparing verses of the Old Testament with verses of the New Testament; The Old Testament situation was changed by God sending the Old Testament doesn't make full sense without the compliment of the New Testament;

4. I suggest that when reading the Bible, rather than jumping on every apparent contradiction and sending it off as a major discovery to a newspaper, it would be more profitable to try and work out this apparent contradiction; that is a way of discovering important spiritual truths, for what seems contradictory to us humans makes deep sense in God's light.

Should you be interested in finding out more about god and discussing any other aspects of Christianity over which you have doubts I would be pleased to meet you any time.

Thanking you for the space given,

Yours faithfully,  
Bernard Tola 75M

Dear Editors,

This letter is to voice changes and situations within the school of art. The institution established by the government with practical courses does not provide adequate facilities and materials for students to carry out the requirements of a yearly course. With education cutbacks a yearly event carried out by the Fraser government; with TEAS available to so few students and at a minimal survival level, the situation of the art has deteriorated greatly in the last two years. The new Flinders Street campus was to alleviate cramped conditions. However to keep up a certain level of funding the college increased student numbers in the art school – hence the overcrowded conditions of all facilities and the large class sizes. Quality and value of education are not operative factors in the per head funding situation.

As a deteriorated art student the second change that I see to be very detrimental to the environment of my education is the change of priorities. The provision of facilities and art materials has very low status compared to cosmetic surgery in administration areas. Students and lecturers alike suffer from this. The second round of planned chaos and faclfits are going to occur next September when the admin is moving to a new building down in Fovequ Street.

The installation of Fraser's henchmen on each campus has had a terrorising effect on bureaucratic processes, job security, tenure and who has the keys these days. The public service innocuous influence on access to facilities, nine to five minutes to five; investment, security and return. Then after a few more screams I find they have taken my painting which without any reimbursement for materials and time.

Yours in pieces  
A deteriorated art student

Dear Eds,

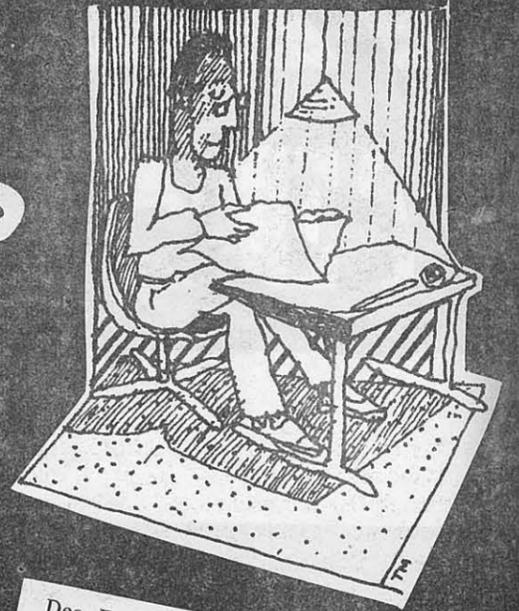
Unlike puppets we have the possibility of stopping in our movements, looking up and perceiving the machinery by which we have been moved. In this act lies the first step towards freedom.

Regards,  
Peter L. Berger.

Hooray ! for the TRIPPLICATE ART (Chimaera No. 5) reminding us that beaucrocity is a cancer which attracts a clerical personality and a conservative spirit (attached to structures). Ideally, the artistic conciousness is evolutionary, a force and spirit for change, growth, intelligence and humour. TRIPPLICATE ART (ascendancy of the administrators) is a challenge to our identy as artists. It must be resisted.

R.W.

# Letters



Dear Editor,

Would you please deliver this letter from/for me to the Gods and/or the being who decided that it must not be my fate to use/come/bring to fruition in the form of inspired expression or painting, the \$60,000 worth of painting materials (as in paint) bought with mine own fair hands and money, if you will pardon the elitist bullshit and private bitch.

I decree that they stop forthwith, or any way they like doing it, or I will tell Alan Oldfield again, or I will Peter Pan and my mother.

And at the risk of being serious, and starting a paragraph with a preposition, I would just like to beg the authorities to spend a bit of money installing adequate storage facilities for students painting materials and equipment. For example, large areas of lockable cupboard space in the studios, that would reduce as much as possible the amount of time spent transporting packing and unpacking painting materials.

Yours sincerely  
Wendy Lynch.

Dear Eds,

Mark Koludrovic is in W.A. about 350 miles from Perth. He is 75 miles from the nearest 'town', which is basically a pub, working on a one million acre sheep station. I'm sure he'd like to hear some of the old language of the east – so send him a postcard or a photo of yourself or something, even if you don't know him.

His address is:  
MEKA STATION,  
VIA YALGOO. 6635.  
WESTERN AUSTRALIA

Do we need a National Arts publication? Would it facilitate greater communication/creativity thereby influencing art activity in a positive more responsible way? Do we need a national art/s publication – student based?

Is art education? Is education art? Is information the theory and direct action the practise? Is art a terrorist act? Is art a clear acetate film or a colourized video recording of me in my toilet? Is art anything outrageous for its own sake or a tradition of the contemporary made palatable through shifting markets? Is art for artsake? Or is it anything we do? Is it a way of changing our perceptions, our environment, our past, our futures, our understanding of others? Does the artist need to be a responsible communicator? Etc., Etc...

Of course, you see, I don't know. But I'd like to find out – by applying many viewpoints to my personal ideas and environment. Then I may begin to have a better understanding – maybe?  
We NEED a national communication channel. It is something we must commit ourselves to in relative proportions. In 1978 it is an obligation.

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.

# appraisal

Correspondence will be entered into. Recriminations should be addressed to ; Chimaera.

S. Archer: School's out! Taking Barry Thomas to New York.  
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/ette.  
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 paranoia; requires mutual understanding. Knows what he knows, but when he doesn't he knows! (sniff!)  
S. de Teliga: Holidaying in Europe on proceeds of IBM sales. "Aw shit, he's O.K!"  
Dick Dovey: Conservative but could extend: knows his stuff. "Is he looking at me?"  
C. Downie: Stepping onto the 1st rung. Thematic thuctheth.  
J. Drews: Synonymous with sight and sound - identity in tact, but here's looking around you, John.  
C. Evatt: (to be read aloud) abounds in bungle-botch, fozzle-muff, miss mishit misfire, smooth, silkiness, satin, velvet, sleekness, marble, glass-ice, flatness, horizontality, levigation, polish, varnish, gloss, glaze, shine, finish, slippermist, oily, greasy, clam, quiescence, bulldozer, smother, roller, rolling pin, tailor's goose, mangle, wringer press, sandpaper, file, polish, lubricator.  
J. Firth-Smith: Certainly doesn't impose his presence on students. A story-teller of some stature.  
C. Gentle: Amiable cocktail conversationalist, well-appointed.  
E. Gidney: 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 constructive'.  
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 ain't no revolution".  
J. Kaplan: He's an old badger who knows his tricks!  
M. Kitching: Supports the legal profession; dynamic; has been known to throw things.  
G. Kuo:

是買年去宜萬筆

Worth his weight in boiled rice. (I recommend the Fish Cafe).  
A. Leach-Jones: Has a good reputation. Recommend a small dribble!  
W. Mansill: 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: "Naw ..."  
3rd voice: "Then how about an appraisal?"  
6th voice: "Nahhr ..."  
T. O'Donnell: Obviously a gentle-man. Thingkuoodbetuffatellusmor!  
B. O'Dwyer: I'm here, you're there. Future shock.  
A. Oldfellow: Cool - condition critical; demands criticism. (How boring)  
R. 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, Ken!?  
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!

appraisal appraisal appraisal



# the GRADUATION

On the night of Friday, May 5th, graduates, parents and the Alexander Mackie officialdom gathered at Paddington Town Hall for the annual awarding of diplomas - 23 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 great joke, but the two men carrying her showed the kind of constipated stoicism that seemed to be the order of the night.

-In they marched - the heavies - two by two, prideful parents and exalted graduates greeting them with the garbled refrain of "Gaudeamus Igitur". Col Jordan burped in Liz Ashburn's face; Ken Reinhard tried to make out just who it was he was next to; various Albion St academics tried 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 resplendent.

In fact they all looked pretty impressive in their academic gowns. Just the way you should look at graduation. It really begs the question why students weren't provided with hoods. After all, if the night was for anyone it was for the graduates.

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, 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 painting a couple of inches off the floor (a far more subtle form of disuasion than the usual anti-smoking diatribe perhaps?). A string structure was erected by Mary McKenzie across the stairway leading up from the ground floor. Title: "This is a Fire 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, has 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 he felt it was a jolly good thing that various nobles 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 audience did a good job of pretending that they'd never heard of Jackson Pollock.



As the dignitaries onstage did 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 eclecticism", and working in the atmosphere of "an open house not a closed shop". If you can run that sort of semantic obstacle 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 in a city of 4.3 million, Alexander Mackie offers facilities and training that are almost unique. It would be nice to think that those dyspeptic looks up on the stage were 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



## BECOME A REAL ARTIST

HOGARTH GALLERIES College offers the following post-graduate courses for Alexander Mackie art students:-

1. Dole: where to apply, what addresses to give, what to tell the Social Security Inspectors, etc. (Fee - \$30)
2. Government Grants - how to get a large Government grant every year, how to become on intimate terms with the top echelons and Government art officials, how to staff Art Boards with your friends, how to treble your price on a Government sale, what are the acceptable styles etc. (Fee - \$60)
3. Dealers - how to organize simultaneous one artist exhibitions of your work at several galleries in the one city at the same time, how to bluff a dealer into exhibiting your work, what clothes to wear when interviewing your dealer and what sex to assume, how to prevent your dealer from receiving a commission, how to sell your paintings privately without paying the dealer. (Fee - \$60)
4. Next Wave - how to estimate what changes will occur in art one year before they happen. (Fee - \$15)
5. Critics - who you should write about, how to establish the name of a new art movement, how to have a new art movement called after yourself, how to review an exhibition without actually seeing it. (Fee - \$25)
6. Gossip - where to get the latest, how reliable the sources are, who to tell if you want to spread a rumour. (Fee - \$15)
7. How to become an Artist's Spouse - where to meet artists, how to hold on to them and how to get them to pop the question. (Fee - \$15)
8. Dress - what clothes you should wear, how you should dress like a car salesman, where to find housing, what to eat and drink, people you should befriend, attitudes you should adopt. (Fee - \$25)

Send fee directly to HOGARTH GALLERIES, Walker Lane, Paddington and for further enquiries telephone 31-6839.

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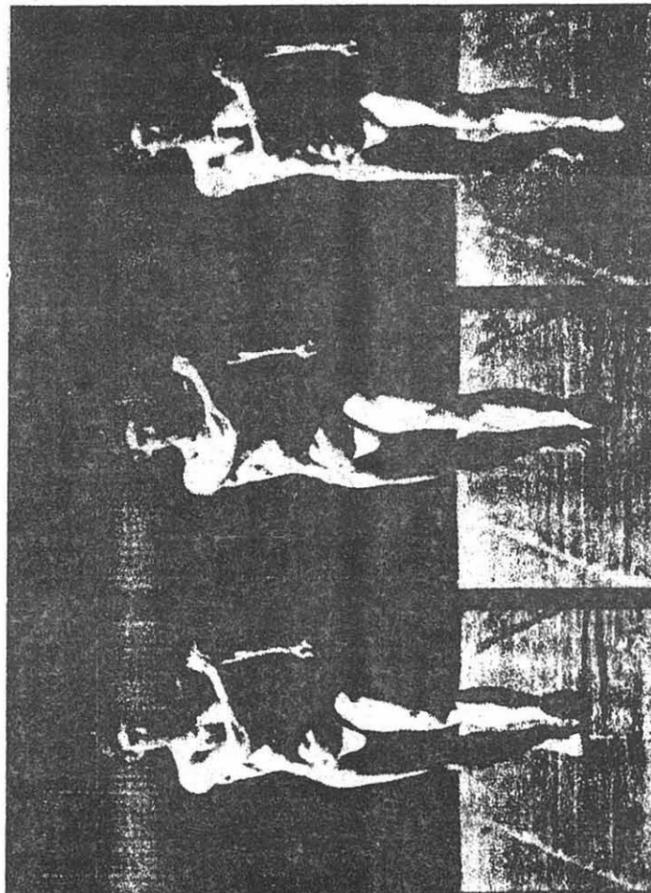
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**THE ARTIST AS A GIGOLO**

The story of an artist as he experiments with life. Ron had been down a long time unable to sell his work, why is it that you had to have an exhibition to sell, didn't some god point and say "this is real art, buy it", Well that's what happens in the magazine's and books, but poor Ron, misguided fool, believed it would happen to him. One day while contemplating his quandry, after all he had tried being camp, that was until he had to nearly suck this guys cock, tried travel, got busted in Newcastle with a joint, and was deported, the art route was the only way left. So returning to college, he met some lecturers they said things like "your work is great, are you seelling," but Ron just said "no just suck-in cocks and being sent away from all major towns in NSW. But he did get some invitations to openings and parties.

The very first party he scored, this woman recognised him as an artist, which is easy because everyone looks like an artist at these parties (denim, leather, lace) in fact Ron thought this girl was an artist too, because she said things like "I'm into post objective lyrical abstraction, et vous?" and Ron was saying things he remembered from college, like "I'm really into it too, Le hotdog." The part was getting wild and Clara (the woman) said "are you camp or do you travel?" Ron answered "I nearly sucked a guy off once, and I have been deported etc." So as things worked out, Ron won this woman it wasn't too lard until he got



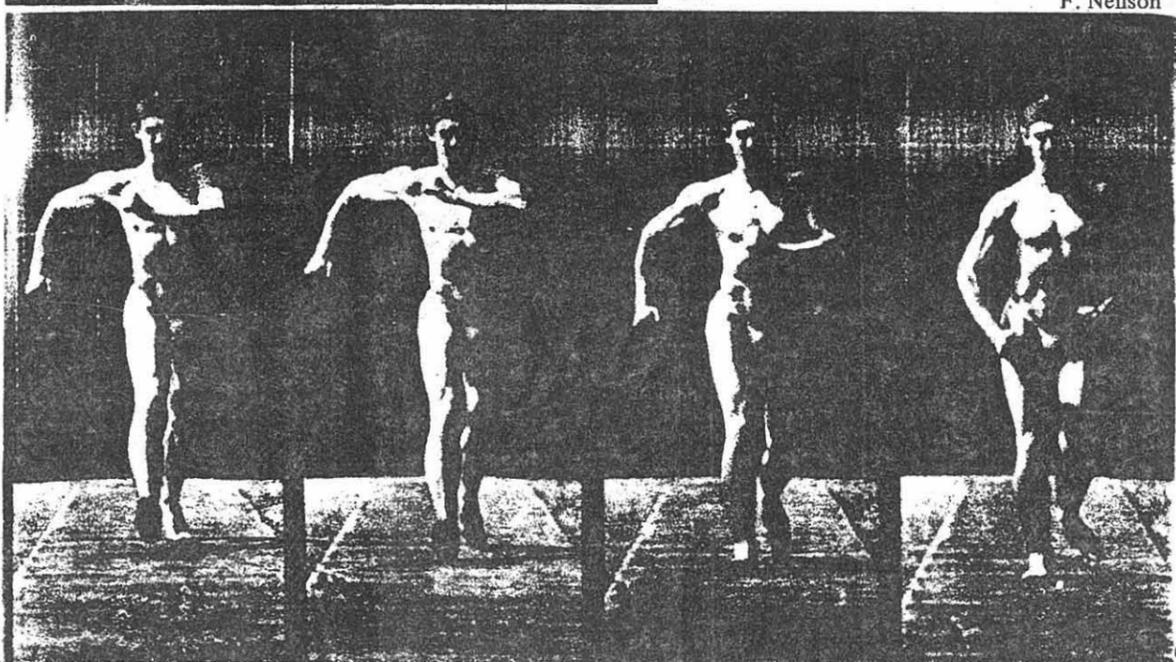
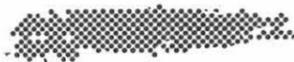
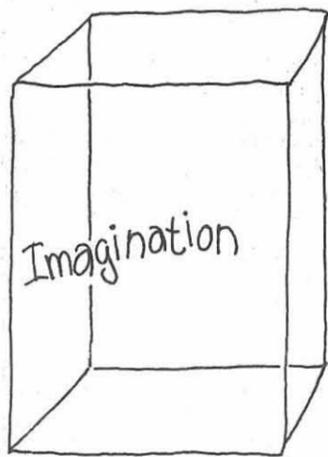
home, "come to bed" Clara coaxed. Ron and Clara spent the night in sweet embrass, and in the morning Clara said "will you give ma a painting." Ron not seeing any use for his paintings, agreed and a beautiful relationship started, Ron painting and Clara fucking. The problem was that Clara wanted sex every night, and Ron was working harder than ever before, he was so tired he sometiems wondered if it was worth the effort. The good point was that his standard had dropped and Clara's friends had offered to buy some paintings from hi.

After two months Clara and her friends offered Ron a deal, he could fuck them all if he gave them his paintings to sell. Ron was staggered and leaped at the chance, not realising how much physical and mental effort was required, tofuck so many on so many occasions. Clara had drifted away from him, she seemed to be more intent on spending her new found wealth, and had been seen in the company of other look like artists. The wold was around that she was constructing a stable, but Ron missed the point, as Clara didn't seem to have any horses.

Then came that dreadful night, when he was at Clara's "take off your cloths" she snapped "put them over there and hop into bed". Ron was taken aback, but starting to take off his coat, but he turned and said "hey who's fucking who here" to which Clara replied "I'm doing all the fucking now, you are merely a

mechanic in my system." All Ron could think of as he climbed into bed was that he was the capitalist's slut.

F. Neilson

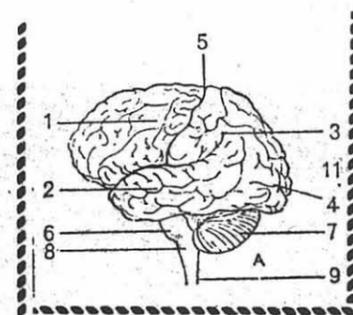


# So, you think you're an ART Student try this quick Quiz

DO NOT ATTEMPT TO ANSWER MORE THAN ONE QUESTION AT A TIME

- 1 Which do you consider are more alike, Ken Reinhard or Liz Ashurn? or vice versa? (be brief)
- 2 Who cares? (be careful)
- 3 How angry would you be if it was suggested .....  
a. that the diploma was interpolated palimpsest?  
b. that an etcher was an agricultural implement?
- 4 Have you the faintest recollection of  
a. Michealangelo Bucravotti?  
b. Neo-Romanticism?  
c. What do you have the faintest recollection of?  
d. Does it matter?
- 5 Estimate the average ago of  
a. Art Nouveau  
b. The New Art  
c. Alexander Mackie Social Realism (be quick)
- 6 Would you say that attendance aqt lectures was directly responsible for the art school? If not what would you say?
- 7 Give the approximate dates of at least 2 of the following  
a. -  
b. 1978
- 8 What is an electro media specialist? Do you agree?
- 9 Trace by means of graphs etc.  
a. the incidence of acne in Stage 2 Diploma students  
b. A cup of tea candidates over 70 need not attempt questions .... 3, 2, 11 and 23.
- 10 Expostulate (chiefly) on  
a. The curriculum  
b. the incidence of mercury poisoning among students using house paints.
- 11 Estimate the sie of:  
a a miniture  
ii studio space  
c a head lecturer (stigmatise cursorily)
- 12 Fill in the names of at least some of the following:  
a. -  
b. -  
c. Brett Whitely
- 13 Alexander Mackie had several redeeming features (illustrate)
- 13b Why is Syd Ball? (NB Do no attempt to answer this question)
- 14 Arrange in this order  
a. Stage 1  
b. Stage 2  
c. Stage 3  
d. Stage 4  
NB Do not attempt to write on more than one side of the paper at the same time.
- 15a Is art dead?
- 15b What is that funny smell in the basement (exaggerate enthusiastically)
- 16 How would you dispose of  
a. i) a happening ii) a disaster movie?  
b. i) the Gallery system?  
c. i) the lower class? ii) the upper class?  
d. You mother? (be brutal)
- 17 Which would you rather be?  
a. Leonardo da Vinci?  
b. A lecturer in Darwin  
c. Status Quo (The Roman)
- 18 Examine the state of mind of :  
a. Pablo Picasso ... 1978  
b. Salvador Dali  
c. Ken Rienhard half a moment after sighting Liz Ashburn
- 19 Deplore the failure of the rock and roll revolution.
- 20 Why on earth is Jackson Pollock? (Seriously though).

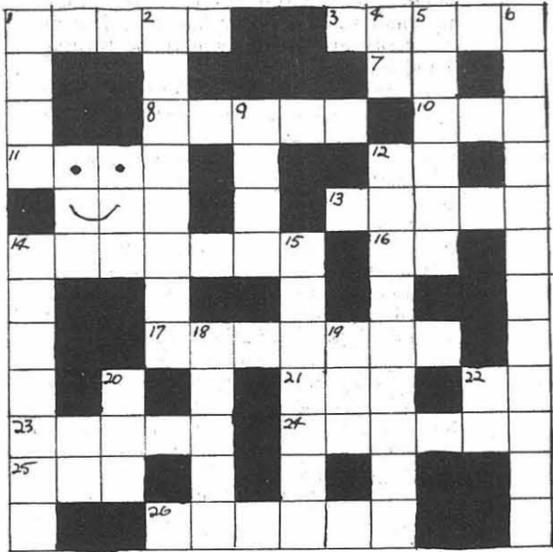
**HOW YOU SCORED**



If you did this quiz at all you are a victim of Cleo social realism or Womens Weekly suburban Psychosis: Go and buy a stroke mag or take two bex and lie down. If you didn't do the quiz then there is some hope for you; take two bex and lie down and you may get over whatever ails you.

**DERRY MESSUM**

# Crossword



## ACROSS

- 1 Mickey (5)
- 3 Soap powder (5)
- 7 Opposite of "don't" (2)
- 8 When was the last time you got up the \_\_\_\_\_ of Dawn and saw the sunrise? (5)
- 10 Hot beverage (3)
- 11 Zany one (4)
- 12 Twenty-two over seven (2)
- 13 Pointed member of a form, or a silly noise (5)
- 14 Meat - minced, seasoned and stuffed (also explosive) into long cylindrical cases prepared from entrails and divided when full into lengths of a few inches. (slang) (7)
- 16 Anagram of "no" (2)
- 17 Bird prone to farting in the morning (7)
- 21 Speedy Aussie chick (3)
- 22 Dinner ale (2)
- 23 HOT beverage made from vegemite-like substance (5)
- 24 Irresponsible (6)
- 25 Finish, stop (3)
- 26 "\_\_\_\_\_ Dominelli for Ford" (TV) (6)

## DOWN

- 1 Has habits and prays (4)
- 2 Poultry insult (4,4)
- 4 The instinctive impulse of the individual (2)
- 5 Idea, conception, thought (6)
- 6 Monkey dance (12)
- 9 Pertaining to wings (4)
- 12 Deliver sounds with voice (9)
- 15 Drunk or fucked (7)
- 14 Whales are killed for this (7)
- 18 Being a kin of fairy (5)
- 19 RMA (3)
- 20 Conjunction connecting words and sentences (3)
- 22 See 7 across (2)

SOLUTION ON PAGE

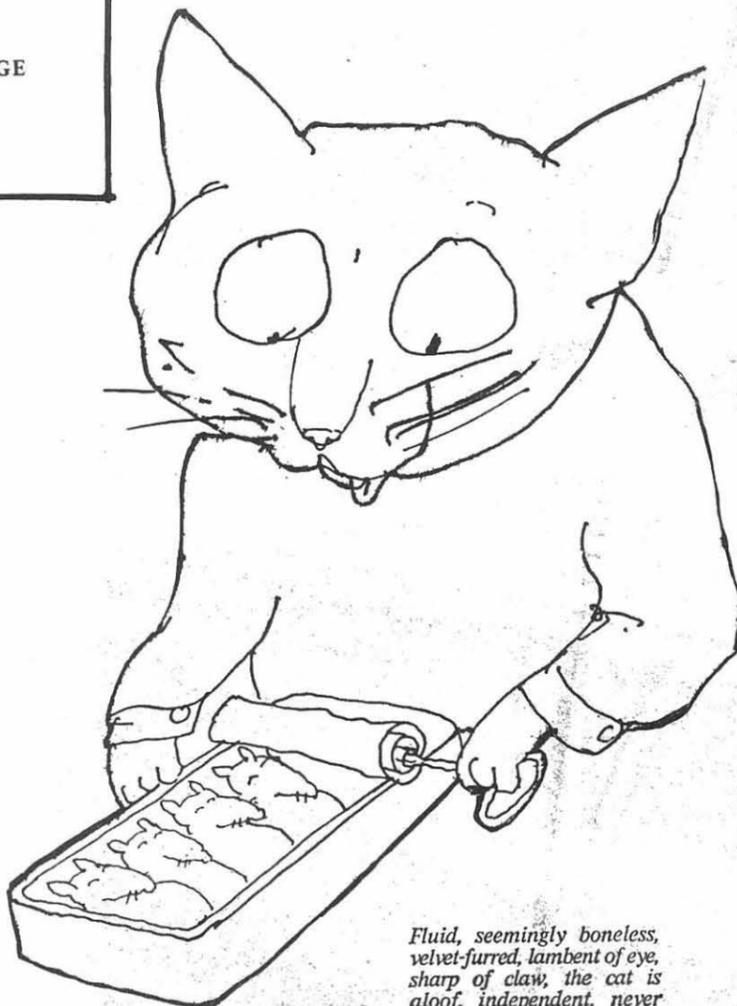
Crossword by Kerryn and Warren

Newest and easily the most disarming medium used by artist **Andy Warhol**: dog-piddle. His mutt, **Amos**, goes on copper-painted canvases and "It turns green and makes designs." Sales are 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 tragedies - 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



Fluid, seemingly boneless, velvet-furred, lambent of eye, sharp of claw, the cat is aloof, independent, never possessed.

Sardines are really mice. By Tomi Ungerer.

# Arthur's No 5 ego tripped up the others

LOS ANGELES

A SALESMAN was acquitted of drunken driving after a bizarre trial during which a psychiatrist "called" two of the man's alter egos to the stand to testify.

The acquittal in a court in San Jose, California, followed testimony by Dr Ralph Allison concerning the five personalities of Arthur Dwayne Bicknell.

"Johnnie is the villain in this piece," Dr Allison said.

"I got it all from him. He popped out and told me himself that he was responsible, that he was trying to destroy Arthur."

The psychiatrist explained that Johnnie was Mr Bicknell's trouble-making alter ego.

His other alter egos were Peter, a seven-year-old fond of climbing trees and John, the mature guardian who must deal with Johnnie.

Dwayne was the businessman who took care of everyday life and Art-

thur was the basic personality.

During the trial, Dr Allison hypnotised Mr Bicknell and summoned Peter and John as character witnesses against Johnnie.

"He does bad things," testified Peter.

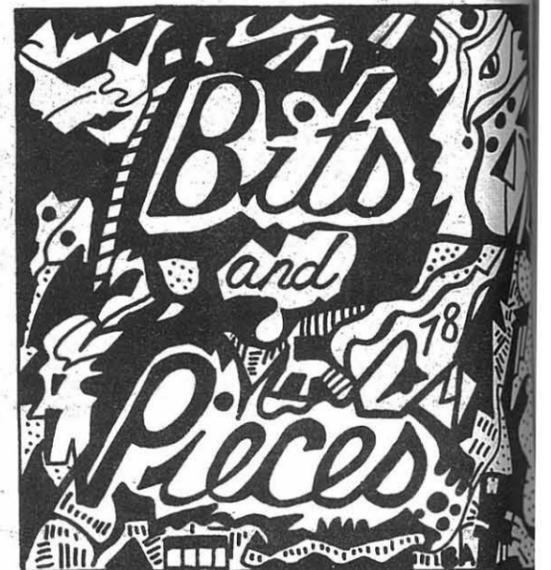
"He keeps me damned busy," said John.

The psychiatrist, who specialises in treating multiple personalities, said Mr Bicknell was "a sensitive child who lived in a big house with a depressed alcoholic mother and a father who was gone all the time."

"He made up imaginary people to keep him company, five personalities in all," Dr Allison said.

"One of them, Johnnie, turned out bad."

AAP



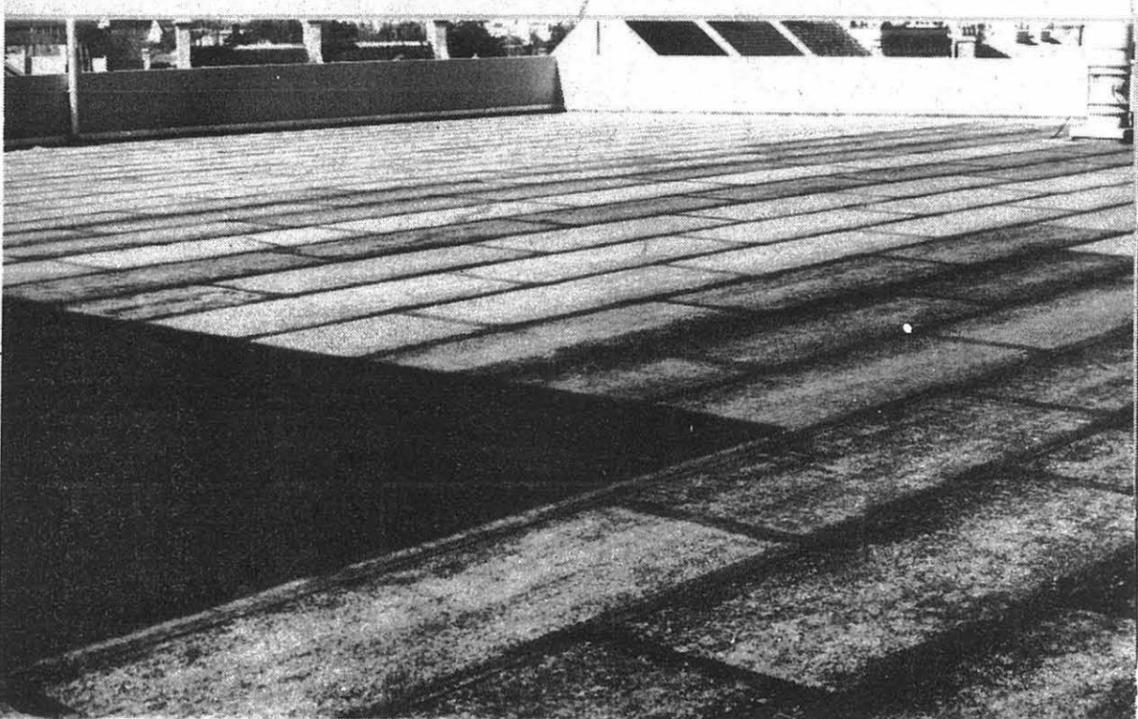
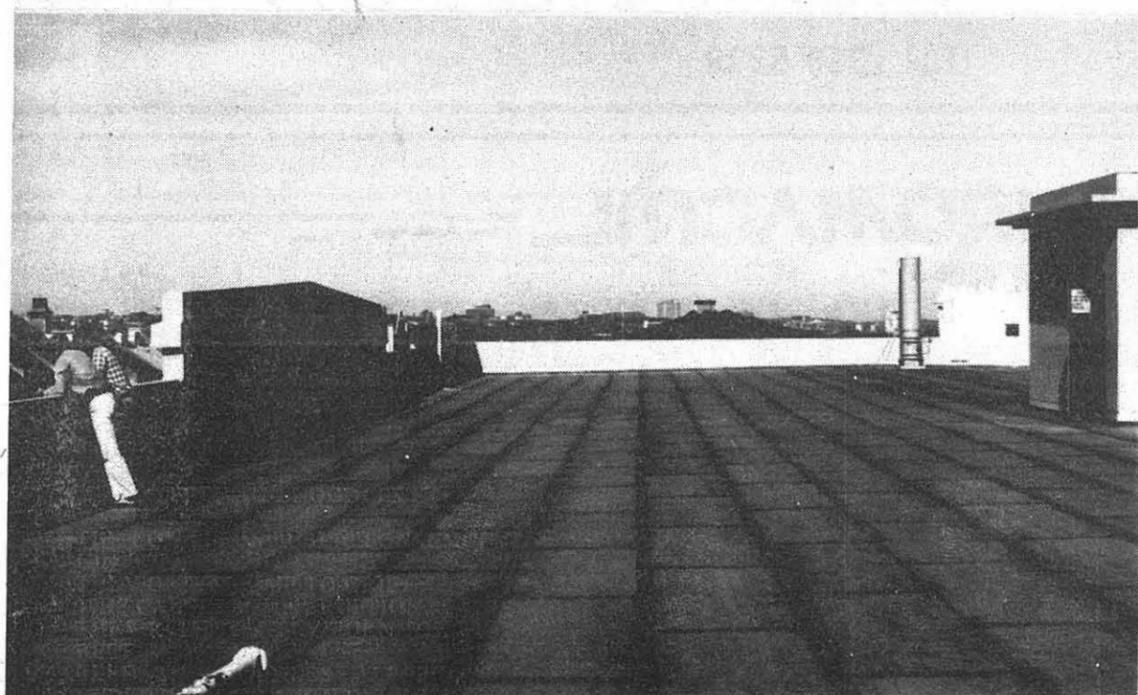
# Biting the hand that feeds you!

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 faculties — er the facts — would do us all an historical favour if they'd give us the drum on this (please respond).

"THE VIEW FROM THE ROOF"



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 arsehole! Just about anybody with any experience of Flinders St. will tell you it's an arsehole!

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 "institution"? 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 insensitive 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 absurd! Where is this preciousness coming from?

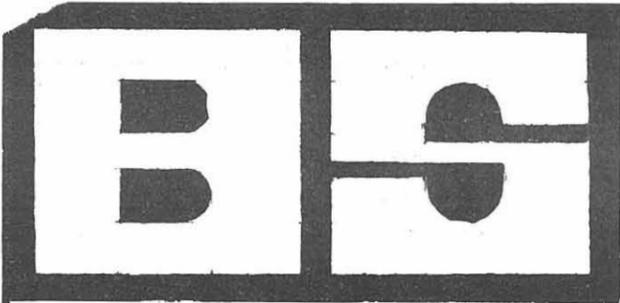
The studio's not an art gallery — let's get last year's paintings OUT and cover the wood veneer with something we can chuck paint at.

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 artoscope 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, PAL.

Ross Wolfe, D.A.4



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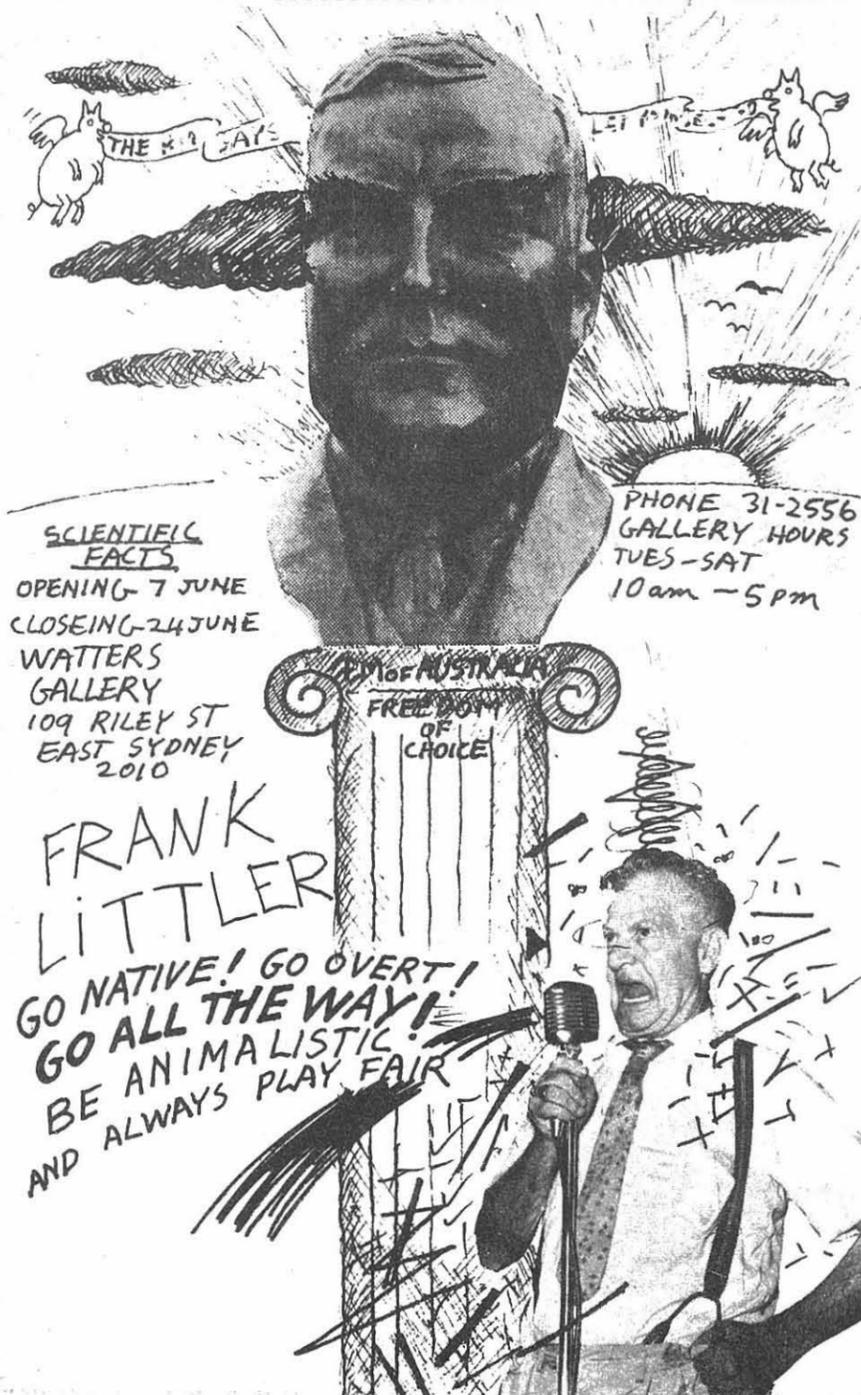
- June – DOUGLAS DUNDAS, Retrospective
- July – DRAWINGS 'Conclusions'
- August – DAVID BLACKBURN, Pastels
- September – HILDA RIX NICHOLAS (1887-1961)
- September – JUSTIN O'BRIEN, Paintings

**FORTHCOMING EXHIBITIONS**

- June – BRIAN DUNLOP, Paintings, etchings, drawings
- June – DAVID RANKIN, Paintings, prints
- July – VIDA LAHEY (1882-1968)
- August – JEAN APPLETON, Paintings, pastels
- September – HECTOR GILLILAND, Retrospective

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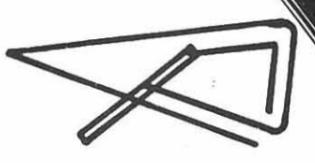
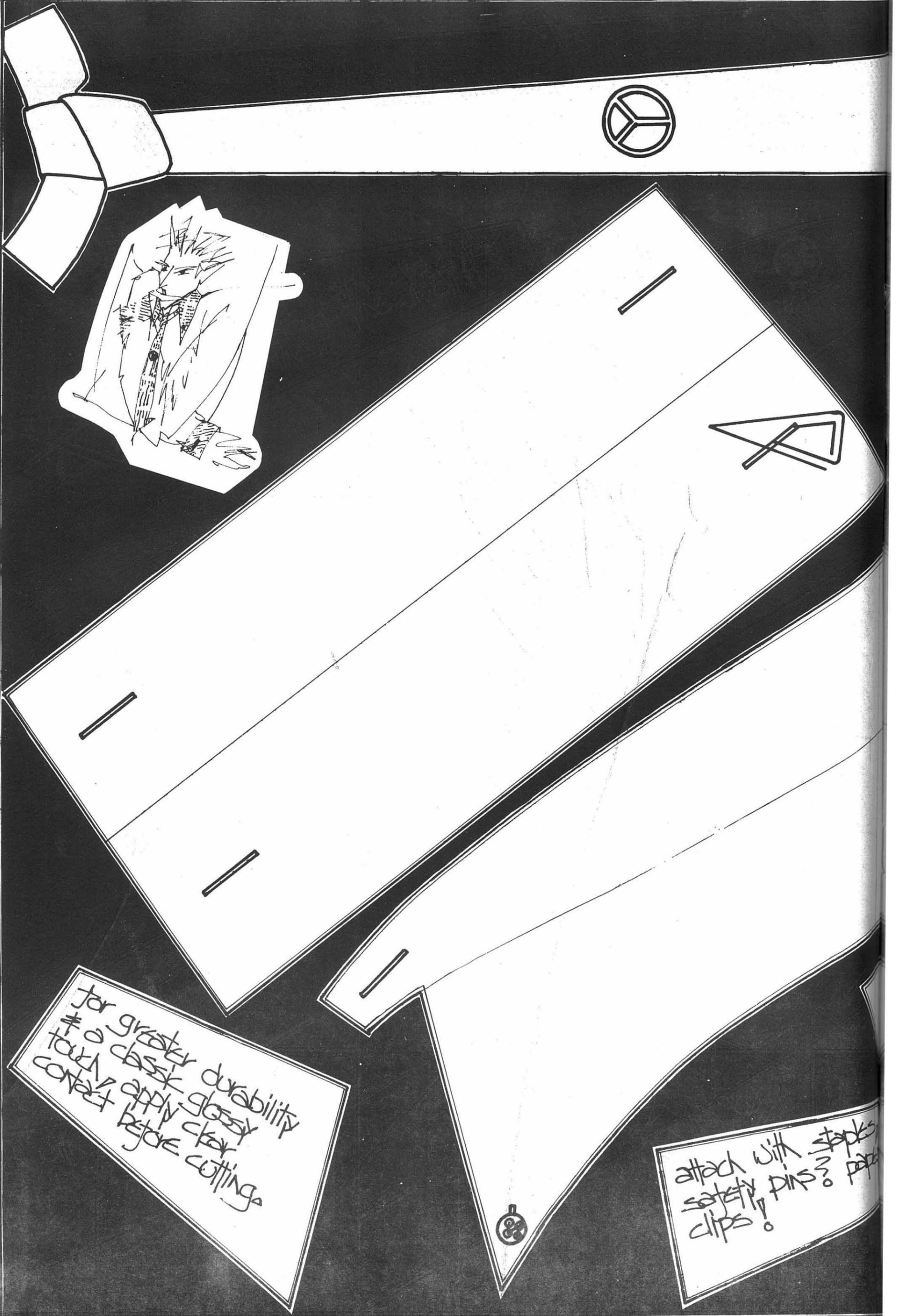
- |                  |                   |
|------------------|-------------------|
| Kate Briscoe     | Frederic Chepeaux |
| Peter Dobinson   | Wal Vanheeckeren  |
| Gary Jones       | Pat Langford      |
| Roberta Narbonne | Arthur McIntyre   |
| Jan Riske        | Barbara Rees      |
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DIPLOMA/COMPETITION

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, its 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 on experiences and 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 pryed 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 mo. Whatever the case, SOMETHING MUST BE DONE - ART is on the BRINK once 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 concomitant Professional Identity of the artist equally ridiculous".

Blank Space #37

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, emphasising 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.

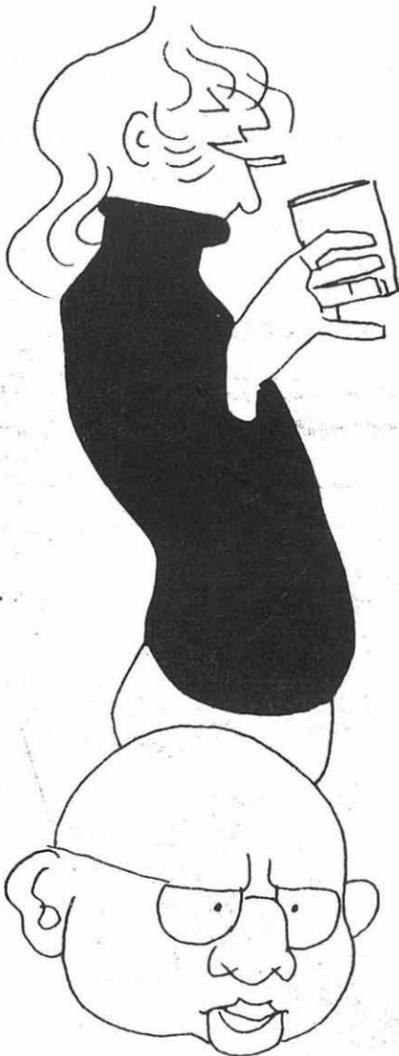
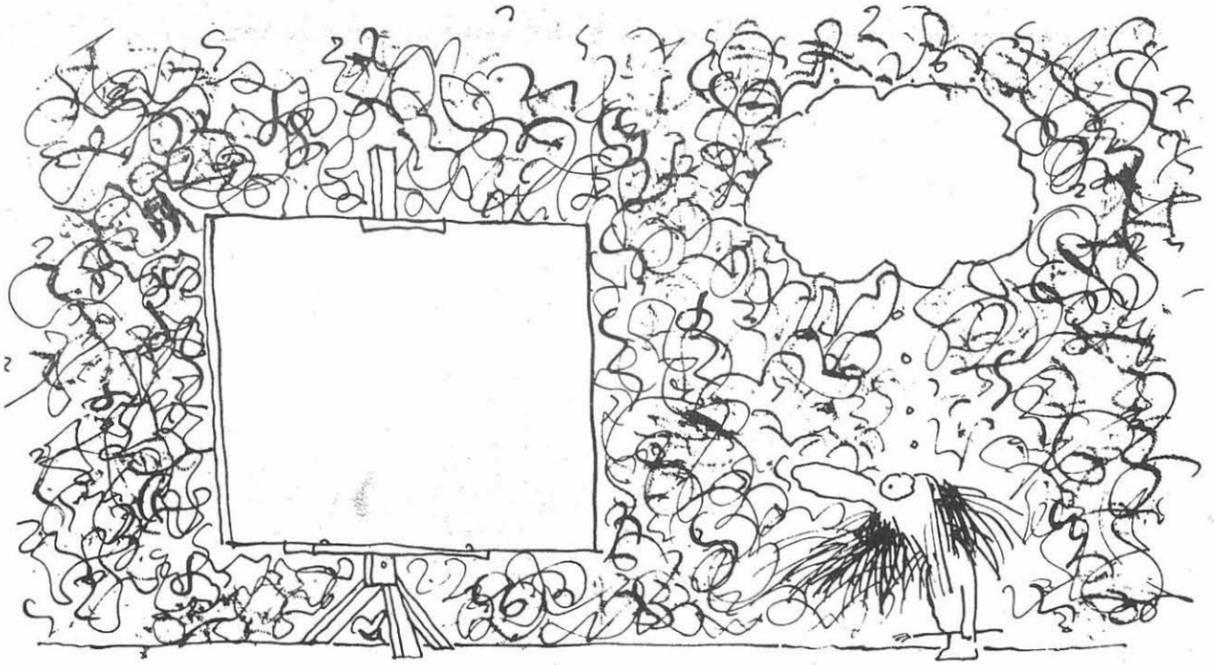
Interested in mistakes and contradictions. These should occur naturally and are not sought to be avoided.

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.

It can link art with living in a direct way, showing that art can be functional, relative, relevant not abstracted that it need not be specialised to the extent that it can only be appreciated by initiates art as information in an on-going process which invites and involves change as a necessary part of its existence and continual relevance.



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 new anti-master to dethrone all masters. The ultimate vision of our time. Truth transcended by non-truth.

. . . and did you hear it?'



QUOTE

"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 meagre, 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



# 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 earning their own income to the dependence of a wife, and mother contained in the modern form of the family. Women within the family structure find themselves confronted with various contradictions involving the role that has evolved over the last two hundred years. Both, women and men find that within the present 'nuclear family' the roles that they play are not necessarily the most beneficial to either party, expectations are more often, than not, unfulfilled. The processes involved in a capitalist society, such as economic structures, the media and other ideological institutions all aid the propagation of the present structure of the 'nuclear family', unsatisfactory though it may be.

The family as it is structured presently, 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 complex and specialized, through the use of new technological equipment, the women of the middle class slowly withdrew into the domestic realm. While, working-class women were used as a 'cheap labour force', however, later, in the industrial revolution, arose a 'working-class hostility' (1) to the factory system, not only because the jobs were being taken from the men, but also in defence of the new style of life where women were not as independent as previously.

The concept of childhood evolved at about the same time as the family, beforehand children were considered as small adults due to the short life expectancy, and the need for all members of a family to work from an early age. Infant-deaths were now mourned whereas beforehand death was an everyday event, particularly at childbirth. Therefore, there existed a need for institutions such as the school and the middle-class concept of the family to protect and educate the child in preparation for adulthood. It fell to the woman to 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 more general aspects of society, it became a haven for the children, and the husband who escaped from the outside world on arriving home at night after work. Domestic work was slowly being viewed as a separate part of productive society.

While the middle-class were urging the family structure, the working-classes were faced with reconciling 'perfect domestic bliss' and the hard facts of a working life. Engels piece on English Working Class in the 1840's states,

"...the social order makes family life almost impossible for the worker... The husband works the whole day through, perhaps the wife also and the elder children, all in different places; they meet at night and morning only, all under perpetual temptation to drink; what family life is possible under such conditions? Yet the working man cannot escape from the family, must live in the family, and the consequence is perpetual succession of family troubles, domestic quarrels, most demoralizing for parents and children alike..."(2)

Engels fails to mention that the working-class woman, also, cannot escape the institution of the family, probably is less able to escape as she is more inculcated with ideologies of family life and economic dependence, even more so in the twentieth century.

Thus it can be seen that the family came to be an authorised ideological and necessary institution for the present capitalist society, the male worker came to believe that it was his duty to support the family (this was legally enforced later in the nineteenth century), therefore providing the system with a diligent worker, and, the female worker took her labour into the realms of domesticity to support the man in his work so that they should continue to survive, and consume the new products produced by the news established technological society.

Anne Summers quotes Zaretsky on this matter,

"The organisation of production in capitalist society is predicted upon the existence of a certain form of family life. The wage labour (socialized production under capitalism) is sustained by the socially necessary but private labour of housewives and mothers. Childbearing, cleaning, laundry, the maintenance of property, the preparation of food, daily health care, reproduction, etc. constitute a perpetual cycle of labour necessary to maintain life in this society. In this sense the family is an integral part of economy under capitalism."(3)

## AUSTRALIAN WOMEN

Australian women are mainly concerned with the family? the Catholic Weekly 26 February, 1953 writes...

"...The good wife realizes that in becoming a wife she contracts to forget herself and put her husband's happiness above her own wishes and desires"(4)

All existing and functioning ideologies in Australia are concerned with the survival of the nuclear family, women who are seen in more liberated positions are the exceptions, and are usually classified as 'Deviants', especially by institutions such as the media. The commonly recognized 'Australian Sprawl' has to do with the ideal of each family being a separate unit, with its own separate and private identity. Women in Australia are extremely isolated from each other and society in general. They are expected to fulfil household duties and in some classes retain a full or part-time job. An American survey found that a non-employed wife devoted the following time to housework.(5)

one child under 1 year old	56 hours
one child over 2 years old	49 hours
four children of any age	58 hours
four children one under five	64 hours
six or more children	63 hours
eight or more children	84 hours

These are long hours and if one considers that all this time is taken up within the boundaries of a house or flat, it is rather disturbing and understandable that a housewife and mother tends to become extremely dependent upon her household duties.

Girls are conditioned from an early age that to be happily married is one of the greatest fulfillments in life; Dr Francis McNab is quoted in Patrick Tennison, *The Marriage Wilderness*, 1972..

"Fulfillment is found in relationships. And if she cannot find it in her own children, I wonder if she really deserves to find it elsewhere" (She is referring to the housewife/mother)

The Media has a lot to do with exploiting the image of women, as women are the main consumers, they shop for the family. The Media propagates the 'mother/wife' image of women to contain them within the present structures; a survey was taken, and Madge Dawson concluded that the readers of women's magazines fell into the following category.

"...Her place is in the home; in her role of wife and mother she finds fulfillment; her role as worker or citizen, if any is minor and subordinate. She is inward-turning - concerned only with things appropriate to her sex."(7)

With this sort of stereotyping, it is no wonder that women find it difficult to understand their situation when faced with contradictions in their roles. An Australian woman is quoted to have said,

"I don't know who I am or what I'm supposed to be doing. I have two lovely children but I'm so bored I want to back to work as soon as I can. I'll put them in pre-school kindergarten. But I feel very guilty about it. I feel I should be at home looking after them for a long time to come"(8)

This is just one of the many problems women face when they find themselves in a marital situation, in the film 'A Woman Under the Influence', John Cassavides explores the situation of a woman, where without the children, she feels useless. Mable, the wife said at one point of the film, "...you three (children) are the only decent things I have produced..."; this is often the case, when after so many years of being needed in the modern child-mother relationship, it must be difficult to readjust when the child becomes independent. Due to contraception, women can now plan when and how many children they want, which means they are usually free of child duties at an earlier age after which they are confronted with an emptiness and the problem of what to do next. Some women solve their problem by going back to their pre-marital jobs but it becomes more difficult as most employers prefer the more recently educated worker. The problems would not arise if women were not confined to household duties for so many years with their children.

Also in the movie 'A Woman Under the Influence' is seen the problem, where the woman totally depends on the husband for emotional and intellectual stimulation. We never see any friends of the wife, only of the husband, and then, after work for something to eat, she, Mabel, plays the role of good housewife/servant figure, and she is not supposed to reveal too much of her own personality. This situation is quite common, due to woman's expectations; Vivienne Brophy in "An Australian Housewife" related,

"I must have expected my husband to give meaning, purpose, emotional support, intellectual stimulus, economic security and total enrichment to my life".(9)

Both Brophy and Mabel were disillusioned with their husbands and marriage, caused by enormous expectations that women have of the institution of marriage.



## CONTRADICTIONS AND DISORDER

Women, are now finding themselves in a more or less schizophrenic role where they are expected to provide the perfect domestic scene for their husbands and children, but also they want as more involved life in things outside the family both physically and intellectually.

The enormous contradictions that exist in a housewife's life has led to an increase in mental disorders among women. The classifications of so-called women's diseases (men also suffer from them but not to the same extent) are as follows:

## DISEASE WOMEN MEN

Schizophrenia & other		
paranoid states	2314	2171
Depressive psychosis	893	398
Other functional		
psychosis	369	235
Depressive neuroses	2223	1090
Other neuroses & psychosomatic disorders	452	350
Drug Dependence	326	280

These statistics show the greater amount of women involved with psychological disorders as compared with men who have greater numbers in the physical disorders such as alcoholism.

There is also an enormous growth of intake and dependence upon drugs among women. The Senate Select Committee on Drug Trafficking and Abuse found that there were 180,000 drug dependent females - 4% of the population as compared with 90,000 drug dependent males, and that the people treated for abuse of depressants including barbiturates were mainly female, mostly in the 40-50 age group. Also note table on page as for the percentage of men to women who use drugs of various forms to ease their psychological as well as physical symptoms of their situation.

Unfortunately our society does not look at the problem of "why" women are suffering these disorders on such a large scale, we merely hand out drugs (which keep huge, commercial drug companies in business) treating the symptoms and preventing the onslaught of future generations of women with disorders.

Women mental patients are usually treated by male doctors who, help propagate the existing "feminine role". Female psychiatric wards have been characterized as generally "noisier" and more "excitable" than the "apathetic" male wards. These unrestrained actions by females under psychiatric treatment are considered unhealthy and not conforming to the "feminine role". One is being "female" when she suffers from "fatigue, insomnia, pill-taking and general inactivity", but to "swear, attempt aggressive acts more frequently, get drunk, not want to "see" people and misbehave sexually", (11) is seen as more masculine in the eyes of psychiatry. In which case a lot more women should be seeing doctors about their mental health!

Phyllis Chesler points out the following interesting data, by Angrist, on ex-patients, classified as schizophrenics, and housewives, both groups displaying behaviours viewed negatively.

"(It was surprising) that so many of the controls (the normal housewives) were reported to have evidenced similar behaviour as the ex-mental patients. 46% were described as restless; 59% as worn out; 60% as tense and nervous; 57% as "grouchy". The husbands and mothers of both groups of women described them as making no sense when talking; walking, sitting, or standing awkwardly? moving around restlessly? saying she hears voices; trying to hurt or kill herself; needing help in dressing; being bad tempered; not knowing what is going on around her; saying she sees people who aren't there." (12)

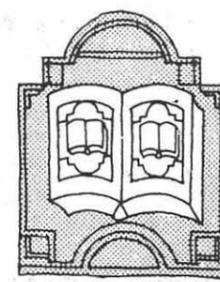
It seems to me that women find themselves in a system of enormous double standards, housewives as compared with schizophrenic patients can be seen in extremely similar terms. Psychiatry hospitalises schizophrenics and yet, what is done for the housewife, in the first place, to prevent her from reaching the "schizophrenic stage". She is placed in a position where there is no means of escape or expression in a male dominated society. So, women go "mad" or become dependent on drugs.

The whole situation seems a circle with no solution unless women and men evolve a situation where both have an equally stimulating and functional existence. It appears obvious that the growing need of women for psychological assistance should be stopped, but one cannot rid society of drug production, so I feel we would definitely be looking at the problem of housewives and mothers in the present day structure of the nuclear family.

Percentage of Prescriptions given for Sedatives, Tranquillizers, and Anti-depressants to Males and Females of Different Ages in the Period January to March 1972<sup>1</sup>

Total No. of Prescriptions	Barbiturates (e.g. Nembutal, Amytal)		Non-Barbiturates (e.g. Mogadon, Doriden etc.)		Psychotropics Neuroleptics (e.g. Largactil, Melleril)		Psychotropics Other (Valium 91%, Librium 9%)		Psychotropics Anti-depressants (Tofranil, Tryptanol)	
	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %	Male %	Female %
Under 1	0.2	0.1	0.3	0.5	0.5	0.2	—	—	—	—
1-4	0.4	0.2	1.0	0.7	0.9	0.4	0.6	0.2	0.4	0.8
5-14	0.3	0.3	0.2	0.3	3.5	1.3	0.3	0.2	4.3	2.4
15-24	0.6	3.2	1.1	2.9	1.2	5.2	1.6	3.8	0.8	3.2
25-34	1.6	4.5	1.2	3.8	3.3	4.9	3.0	7.7	2.9	9.3
35-44	2.2	6.1	3.0	8.0	4.2	4.0	5.0	9.8	2.7	11.6
45-54	4.8	8.8	6.8	12.3	6.0	10.3	7.7	11.5	6.4	13.0
55-64	6.5	11.8	7.3	13.1	7.2	10.8	6.7	13.0	5.9	11.3
65-74	7.0	17.6	6.5	12.4	3.9	14.1	4.7	10.7	1.9	10.7
75 and over	5.3	14.7	4.4	11.3	3.5	12.0	2.0	7.9	1.8	7.6
Total	28.9	67.3	31.8	65.3	34.2	63.2	31.6	64.8	27.1	69.9

Source: Macquarie University, School of Behavioural Sciences



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The Ravaged Self

**BIBLIOGRAPHY**

*Damned Whores and God's Police* ANNE SUMMERS  
*Women and Madness* PHYLLIS CHESLER  
*Hidden from History* SHEILA ROWBOTHAM  
*The Other Half* JAN MERCER

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BY NICOLE HANLEY

# fate of...ABORTION?

**MEDIBANK FUNDING**

On 10.9.77 on 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 psychiatric grounds because it is being financed partly by taxes paid by people who are totally opposed to abortion.

Well, firstly, not everyone agrees that abortion is immoral.

For instance, it can just as reasonably be said that as a humanist the writer considers the imparting of religious instruction to children in schools to be immoral and that her taxes should not be used for this purpose.

However, she, and others who share her views are forced to contribute to religious schools through taxation. She was forced to contribute through taxation to another operation she considered to be most immoral — the Vietnam War; and contributes through taxation and through insurance premiums to those people who drink excessively (which she herself does not do) and then drive, harming themselves and others, who, then, in some cases, become a complete charge upon the state.

She contributes through taxation to those in our society who are so misguided as to produce many, many more children than they can possibly hope to adequately nurture, shelter and educate. This lack of responsibility the writer considers to be most immoral.

She contributes, through taxation, and municipal rates, to those religious institutions (and there are many of them) which own and occupy large tracts of land for various purposes — not all philanthropic in the personal view of the writer — on which no rates are levied, although these organisations are often able to sell off the properties, or part thereof, for huge profits — still without any levying of rates.

The writer is, however, resigned to continue to be taxed for various welfare and other operations, some of which she will not view sympathetically.

Abortions, whether for health or other reasons should continue to be funded by Medibank. The effect of reversal of this policy will simply mean that the wealthy or middle-class girl/woman will continue to have access to clean, safe abortions whenever she pleases, and the unfortunate 15 year old school girl from Blacktown will either have to patronise a dirty, inefficient abortionist, who might be persuaded to do the job for a low price, or pay an expert whatever the ruling rate happens to be when she finds herself in this miserable dilemma — if she can

find the money, a highly unlikely possibility — or she can allow the pregnancy to go full term 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 beaten 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.

If it can be claimed that pregnancy is to some extent self-inflicted, it can be equally claimed that preponderantly male health problems, i.e. heart trouble, alcoholism, are to quite a large extent self-inflicted as a result of life styles which men choose for themselves and the fact that they allow themselves to be socialised towards aggression and its consequent stresses. These particular ills are essentially social ills for which the whole community pays.

Criminality and alcoholism are areas where, presently, the state spends far greater sums on men than on women, but women's taxes help to fund these deviants.

Women cost the state more medically in the early stages of their lives, i.e. childbearing years (men, however, beget children) and consequent maternity leave. Maternity leave, however, is paid to a very small proportion of the female work force and is paid at a stage in women's employment when most of them are in comparatively low-paid occupations, or at a low-paid level of their occupations.

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 large sums.

There is no case to answer to the claim that the funding of abortions by Medibank is unfair to males, particularly as it is almost invariably the case that the prospective father of an unwanted child is only too pleased to be relieved of the responsibility for its birth whether it has been conceived nuptially or ex-nuptially.

Abortions should continue to be funded by Medibank.



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## 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 ridded society of back-street extortion and abortion (although not all back streeters were extortionist — the risks they ran were significantly high) through parliamentary reform. Previously, to "deserve" a 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 history 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 ALR Movement and supportive bodies abortion don't 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 successful in bringing 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 Item 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 the powers that be than 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,  
Federal Minister for Health,  
Parliament House,  
CANBERRA ACT 2600

or:

The President,  
Australian Senate,  
Parliament House,  
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 realistic 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,

# Sexism—Cannes



Address:  
The Australian Film Commission  
8 West Street, North Sydney

Phone:  
922 6855

A state subsidised body, the Australian Film Commission has resorted to using sexist advertising ploys in Cannes this year.

This ad has been reproduced in four formats:

- 1 A 20 x 30 foot billboard.
- 2 Bright pink bags with legs on the front and a bum on the back with leaflets inside discussing individual films.
- 3 Bright pink t-shirts with legs on the front.
- 4 This ad was published in the overseas edition of *Cinema Papers*. It was not published in the Australian edition.

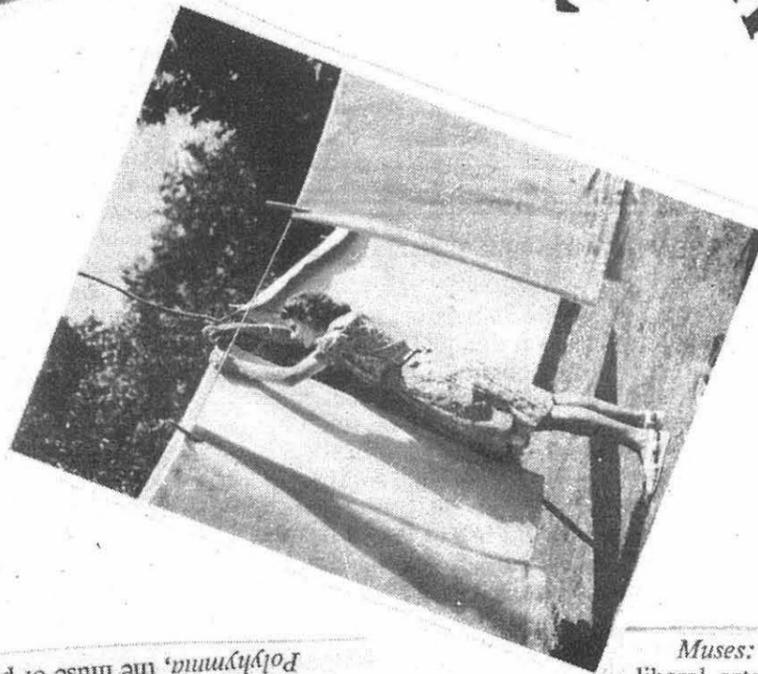
The Australian Film Commission call themselves merchant bankers. These merchant bankers are using a fragmented image of a woman's body to flog Australian films in Cannes.

If you object to this advertising campaign — COMPLAIN !



“She perVades POETRY

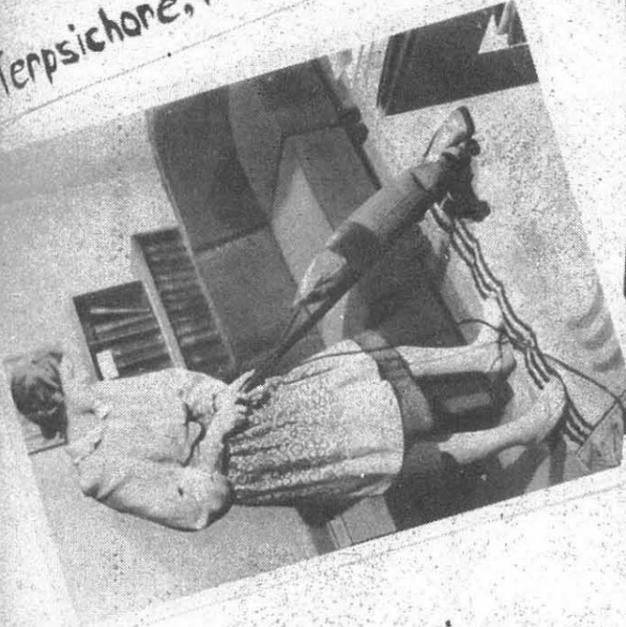
Erato, muse of love poetry;



Melpomene, muse of tragedy;

From COVER to COVER

Terpsichore, muse of dancing;



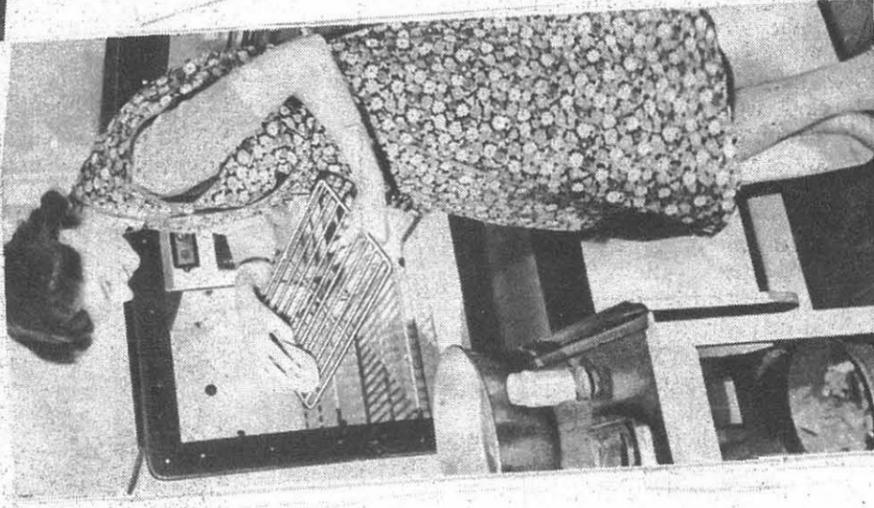
The MUSES

Calliope, muse of epic poetry;

Thalia, muse of comedy;



Euterpe, muse of lyric poetry;



She is ALI ONLY ABSENT

Urania, muse of astronomy

Clio, muse of history;

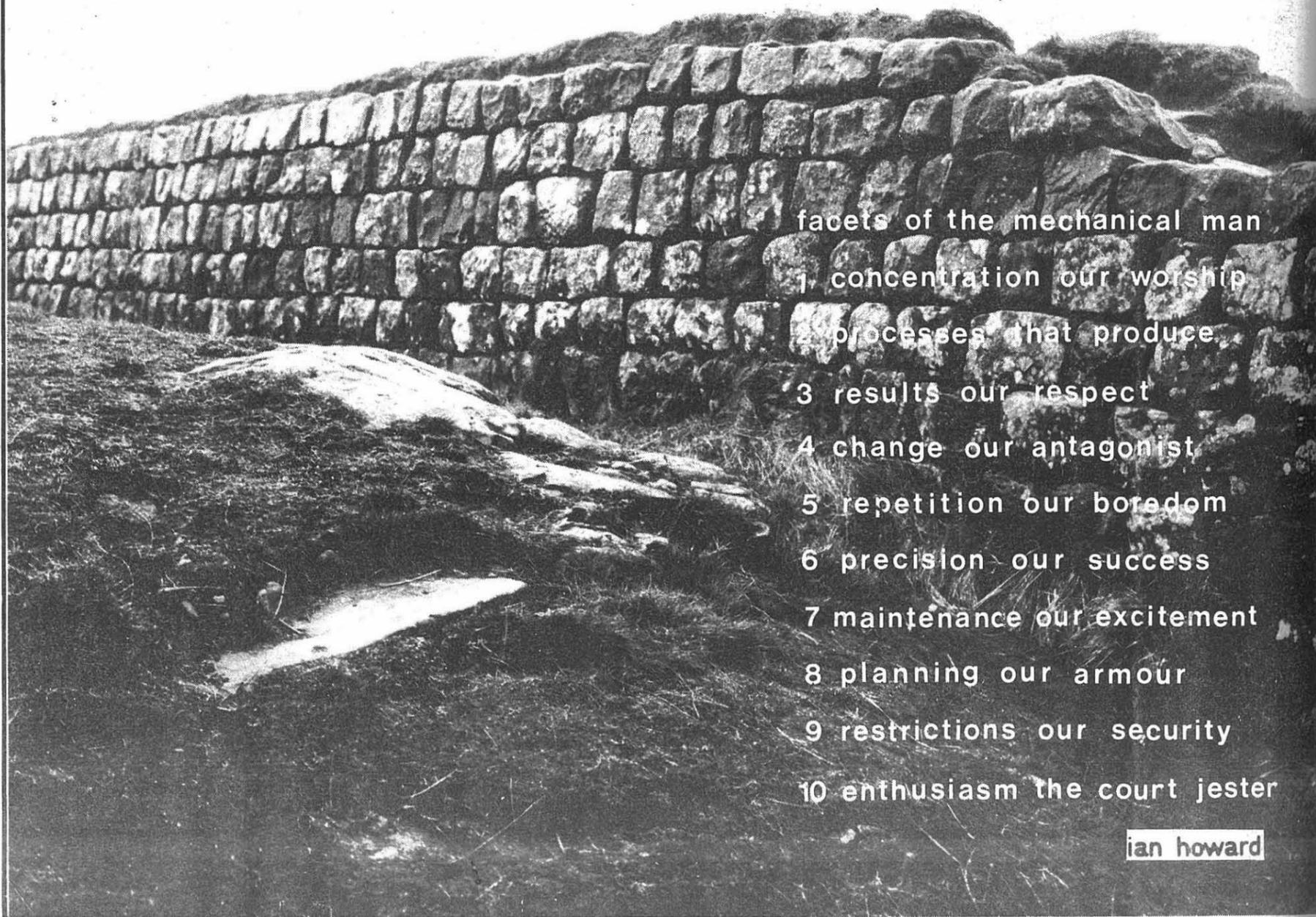
FIRO HIS OLYE'

VIRGINIA WOOLF

Polyhymnia, the muse of psalmody or religious song.

Muses: The Muses were the goddesses who presided over the liberal arts.

HADRIANS WALL A.D. 122 SCOTLAND.  
 Farthest extent of Roman Empire.



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 (except 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, unpolitical 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 that a prominent chin denotes strength of character, determination etc.

As a point of interest, she has since seen the error of her ways, and has put forward another theory as to the nature of Mal's development. Namely this: apparently the human lower jaw extends with greater usage. The connection is obvious .....

Maybe Mal masticates

MAYBE MALCOLM MASTICATES



ONE OFF — MAYBE MORE TO COME

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 chimera will carry a notice of deadline, delivery and some comparative info on printing prices and possibilities.

\* a package deal — every contributor will be a distributor.

A collaborative magazine of the unpublished and unpublishable. Selected and printed by the

contributors. Artists and writers who are to contribute, please we would appreciate a brief note of your intention to do so. Contributors will then be asked to submit 1,000 copies of foolscap size of anything they want to include, printed at their own expense. Submissions will be collated alphabetically. No manuscript will be refused. We have no editorial responsibilities to exercise. The reader may find the contributions uneven, exciting, dull but in such perhaps will be found the collaboration's integrity and charm.

Richard Kostelantz ... the collaborative structure of such a production engineers a redistribution of risks and responsibilities. The world of writing and all publishing continues merrily in its old fashioned ways where writers write and editor publishers rule. So the power structures of publishable art forms remains unchallenged, if not unmentioned as well.

It appears that unless a periodical has many sponsors, narrow minded dominance is the most likely result of a monopoly in either economics or ego. Therefore the compositional structure stands as an implicitly anarchistic critique of the celebrity-minded and/or the money-hungry authoritarianism that is responsible for uniformity, flaccidity and death in art.

Let us again point out there is only one stipulation that you conform to the page size which has been imposed to bring about effective collation/assembly. All else is up to you ... the paper bought/cut from a telephone directory/ recycled after the butcher ... or lined exercise book of any colour, thickness, texture. The printing silk screened/hand lettered/rubber stamped/potatoe print/xeroxed/roneoed/hand press/offset/etched ... whatever means at hand.

This is not a literary magazine or vanity press for poets, but a breeding place and ground where all artists/writers/poets/silkscreeners can present their work, be responsible and have total control over it.

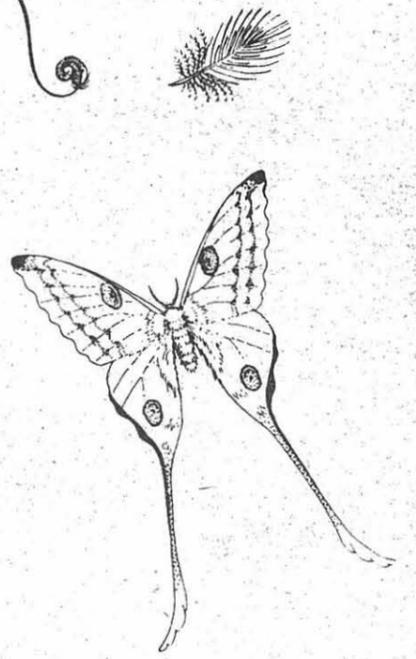
All power to the workers.

\* The art workers' collective.

We have chosen this size (foolscap) though a little uninteresting to us, it is compatible with most printing processes and paper suppliers.



The Artist is Albert



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The advertisement features a black and white photograph of a smiling couple in an intimate embrace. The background is dark, making the couple stand out. The text is overlaid on the image in various fonts and sizes, including a starburst graphic for the 'NOW!' message.

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 1978). 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.

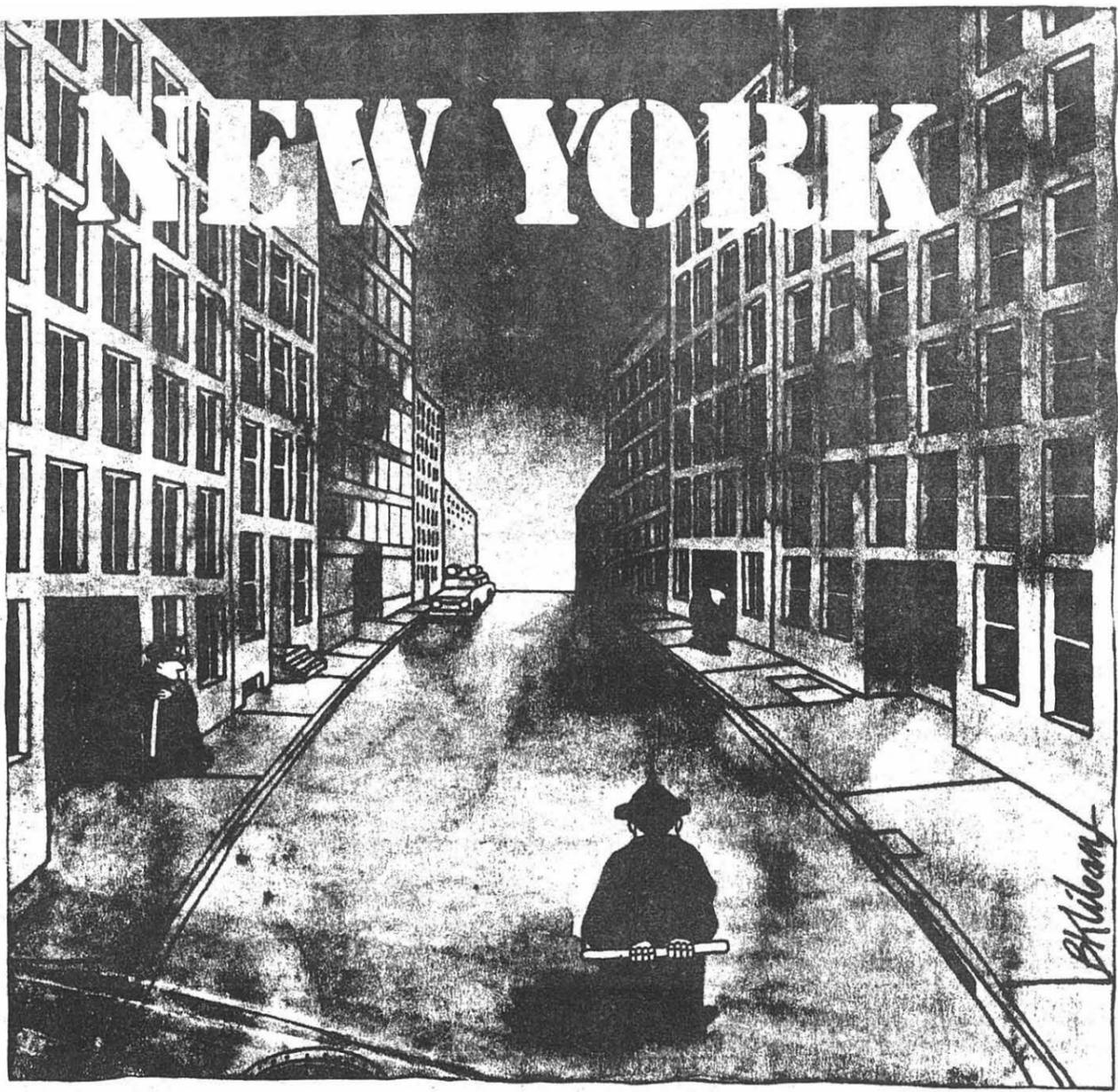
Being in New York must be the ultimate CITY experience. It's a vast place, so much going on, so much ART it's everywhere almost as if they're trying to exhaust creativity, constantly trying to do what has not been done and so far I have seen so little of the 'Now' work that I like - But when it comes to older artists like De Kooning or even older artists dead like Picasso, Miro, Monet, Brancusi, 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, to suddenly stand in front of it meant so many different sensations finally all fusing in a grand delight! But when I walked into a room with two gigantic Monets from the Waterlily 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 Waterlily series, and the Garden at Giverny. I havn't seen it yet.

Picasso is different; he holds a more direct dialogue. There is a lot of joy in his work. 'Les Domeselles 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 image of the original I would simply rather hold them in my mind's eye than get a small glossy photo of them..... Talking of Photography, have seen some splendid photos here.....again in the Museums. It becomes so easy to see a great photo from all the crap. Have also seen a large De Kooning retrospective of his work since 1967 when he moved from New York to East Hampton - Beach and trees, sky, water, I got something out of most of it - but the stuff from the 70's was uninteresting besides the earlier part (late 60's). But there were two from last year that were tremendous and his sculpture is extraordinary - very expressionistic and violent. All this is just a small fraction of what's here - slowly we will see it all.

Americans or I should say New Yorkers are very friendly but they're also very shrewd. Survival here is a full-time occupation, and people play off people and opportunities constantly for money and jobs and favours, everything happens through knowing someone. Anybody in a position of power is not powerful unless others want to have a share of power and use him to aid them in their search, so the powerful encourage others to want from them, and those who want to get something or somewhere search around to befriend someone they think is in power. And that is New York friendship - it even works for the solving of loneliness.

New York, New York I can hold it in my mind, I can see it, smell it, hear it and laugh at it. What an incredible Drole combination of Beauty and filth-boredom. You must come here. Do it! But it's peanuts. There is only one place and it's way inside. And it makes all else seem less than it - or maybe I'm being too fanatical. There certainly are things, works, places that are in harmony - but New York no - N.Y. is an assault on it.

I can't talk to N.Y. people about it - they're very frightened about their position here - it's on the edge - But they attempt optimism and positiveness. Perhaps I don't understand it. I'm certainly glad that I don't have their fear of leaving this city - to a New Yorker anywhere else is the provinces, at best second rate. We are looked on almost as animals from some Zoo who have been graciously let out and allowed to visit the superior beings in this city. Still I must admit the news that seeps out of Australia doesn't help these people broaden their viewpoint on such faraway places of their earth.....



LETTER 2:

New York is becoming more real to me now. I feel that in my last letter I got 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. Vast paintings with the subject just of flowers and grass. So fluid and constant, also 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.

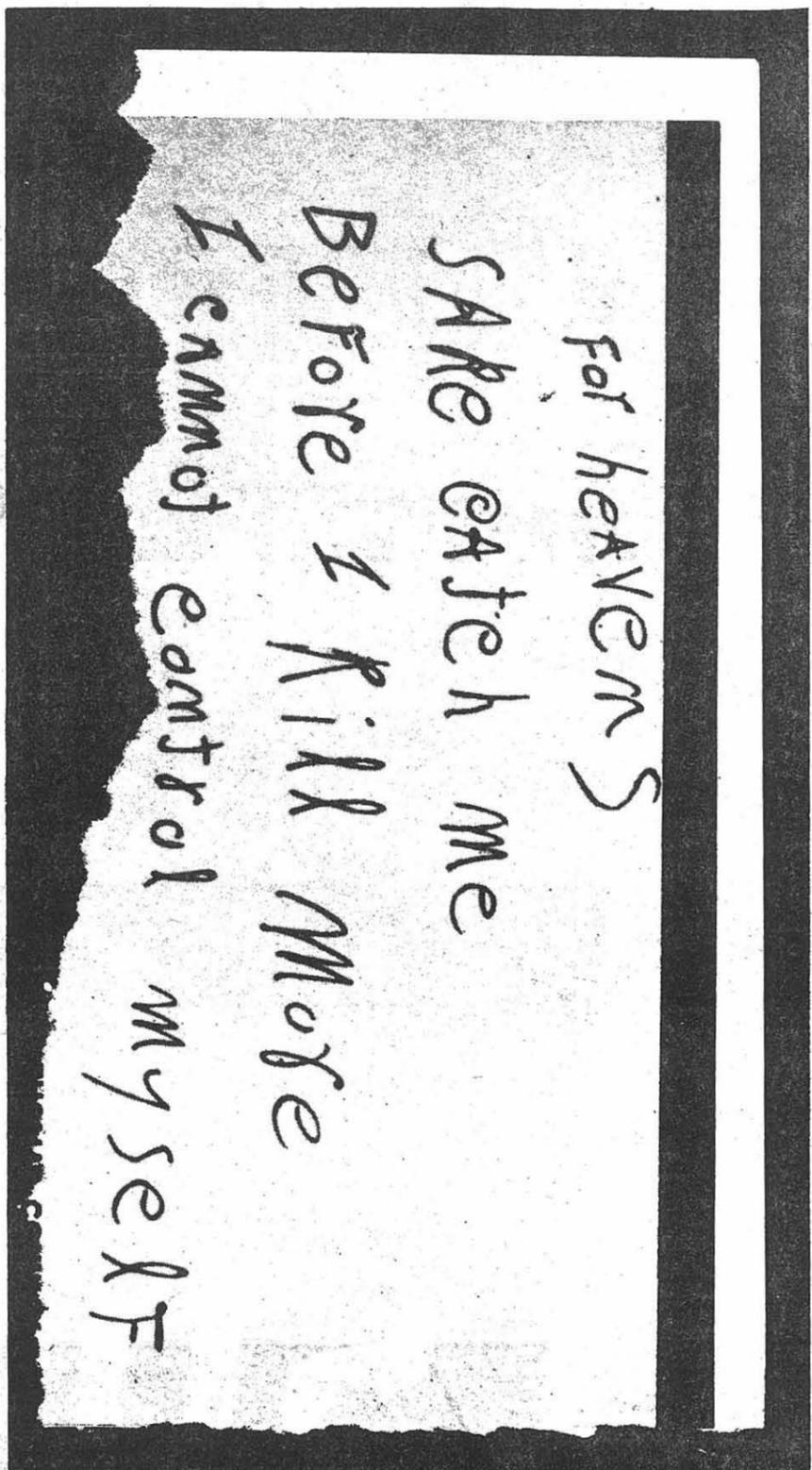
Everyone expects so much from New York that that expectancy in itself is 75% of the driving force behind seeing stuff here. The Spectator works hard to make it all happen.

Etc...Etc...Etc...Etc...!!!



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

ARDWIRKZ IS COMING





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

He obligingly presented himself to Chimaera's in depth probes which focused also on the general politics surrounding the gallery, particularly as they relate to students. The interview took place in a cordial atmosphere at the Shepherd and Newman warehouse on the 15th of May 1978.

The following transcript has been initially edited to eliminate RHUBARB.

**Q:** What does a Gallery Director do?

**A:** Well the general day to day running of the Gallery is my responsibility. Organising the exhibitions, organising the printing and posting of invitations, organising the printing and publication of posters and catalogues; seeing that the Gallery functions as a physical unit, that it is kept clean, that the lights work. General overseeing of this sort of thing. Letter writing on behalf of the Gallery, writing to people, contacting other artists to see if they would be interested in exhibiting. The general day to day running.

**Q:** What were the initial reasons for establishing a Gallery within the School of Art?

**A:** Basically educational. For years, as far back as I can remember when we used to be in the old National Art School, we used to talk about the cellblock — we used to complain about the cellblock mostly — and always said that an Art School should have its own Gallery to show students work and any other work which was of interest to students. Ken Reinhard went overseas for six weeks at the beginning of last year, 1977, and he came back very much enthusiastic about the Gallery ideas since he had seen a number of fairly big Art Schools in America and Europe all of which had Galleries to a greater or lesser extent. Some of the American Colleges had very large public galleries and some of them quite small galleries. This, coupled with the fact that in Victoria the Melbourne University has its gallery, Peyton Newing Gallery, and one or two other establishments had theirs, and since we are the biggest Art School in NSW he reckoned the time really was right to establish a gallery. With all this sort of backup and the blessing of the College Council, he thought we could do it and the idea being that it was basically an educational unit within the School of Art.

**Q:** So it is primarily in existence to exhibit students and ex-students work?

**A:** No not really. Of course students and ex-students work will be shown but in terms of going back to the education parents we would also need to show work that would be of interest to the students, but not necessarily by the students. So, the sort of exhibitions that we would show are mostly travelling exhibitions. They are survey-type shows rather than one-man exhibitions and the State Gallery deals with the very big major shows that come along. There is a bit of ground in the middle that up until now has not been covered and that is the small travelling show, the non-commercial show, that come along. For instance, one we are going to have is a mixture of photographs and paintings by the English artist Paul Nash, which has been brought out here by the Australian Gallery Directors Council.

It is one that won't fit into the timetable of the State Gallery, or it is too small for the State Gallery. It is one that won't be of interest to the private commercial Galleries because it is not saleable and so this is an exhibition that will be good for the students and the general

public to see, put particularly our students because it covers both photographs and painting and it does cover a large span of a very mature artist's work. Paul Nash is an old man and has been working for a long time so it gives the students the opportunity right in their own home, so to speak, of seeing an artist's work.

**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 this year of \$8,000. That is just for running costs. That is, the cost of postage, 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 false start.

**Q:** Why was it a late start?

**A:** Mostly because it took some time to get the philosophies of the Gallery worked out and accepted. It took some time to get the composition of a Committee worked out.

**Q:** What is that structure?

**A:** We have a Committee which comprises of myself as Chairman, Peter Pinson and Ian Grant, from the School of



Teacher Education who is, as you know, an exhibited and practising artist, and then from the Administration wing of the College we have the Senior Administration Officer Properties (ha ha) who is Laurie Laudner in this case, and the Administration Officer from the School of Art Kevin Beck and, in addition, Dr Rawlinson suggested that we have for the time being anyway Ron Wright, who is, I think, Management Consultant, or some such title.

He is a new member of the College staff. He comes along and talks about just the general management processes of galleries and the administration aspects of the Gallery, particularly pertaining to the College.

**Q:** That is as a sort of advisory?

**A:** Yes.

**Q:** How much does the decision making process need to be a quorum?

**A:** All of it does in fact. I have a certain amount of freedom in that as a Director, people write to me to propose exhibitions or to talk about gallery policy and in that respect I am able to present to the Committee all the stuff and, with a certain amount of pushing and pulling, I can slant it — how can I best put this? — I can weight certain arguments for and against and I can filter out some stuff that is clearly unsuitable for the gallery. At the same time I can group things which are evidently suitable and present them to the Committee and then they give it a yes or no at that point. So it is a Committee decision all the way and then the Committee reports through the Dean of the School — it is important to get this right — reports their recommendations through the Dean of the School to the Principal for his ratification. He gives the final okay; so Dr Rawlinson has the final say really.

**Q:** Where does Ken Reinhard fit in?

**A:** We report to him and then it goes through him to the principal but he is in the position there to make his recommendations alongside ours to the principal so if we, for instance were to suggest to the principal that a certain line should be taken and the Dean was totally opposed to that, he would make his recommendations also and I am sure that his word would not be law but it certainly would be listened to.

**Q:** Do you think the Gallery would be much more efficient if it was taken autonomous from College financial assistance?

**A:** I don't know about being efficient because one thing we don't have to be while we are being financed by the College is efficient; that is to say we do not have to support ourselves like the private gallery does so I am not sure it would be more efficient. The administration of it would be less top heavy. I find that a lot of time is consumed in going backwards and forwards.

**Q:** What then as Director is your personal direction as far as the Gallery is concerned?

**A:** Well, I am trying to keep my personal likes out of it, and my preferences, as much as possible to the sort of things I feel it should be doing and the Committee feels this too. It should be showing as wide a variety of work as possible and not limited to paintings and print making but it should encompass sculpture, photography and crafts. I think we should show a balance from as much contemporary stuff as we can that is currently going on, not only Australian but as well as overseas and we should have a closer look at what students are doing as well because I think it is very useful for students to see how their work compares in a gallery situation on public view. I think that by and large we are taking as broad a view as possible and as I said before, we are filling that gap which is left by the commercial and State galleries.

**Q:** How do you see the position of art gallery Director relative to current ideas in art which aim to break down the

would be an elite situation. On the other hand, one can take the view that simply by using the gallery as a tool to communicate current trends in art, if you like, or even art trends that are past because things change so quickly now, that we would in fact be helping to break down that elitism. It is a difficult question to answer really because there are the two views of the same thing. Either we could be elitist or on the other hand we are doing our best to break down the elitism. I prefer to think of it as the second thing, that what we are doing is providing a situation where people can experience new things or can experience things for the first time. Whether it be students, and certainly one would imagine that first year students would benefit in this way, or whether it is the general public or members of staff for that matter. Certainly members of staff across the college. One is providing a situation where they can come and expand their minds actually. Unfortunately, it seems that one tends to preach to the converted an awful lot. You know, that is where the elitism comes in.

**Q:** It seems like a funny position that that Art Gallery being an Art School an obviously having a major part of the dialogue with art students staff is still trying to operate as a public gallery by presenting art to the public?

**A:** I don't see that as a problem really. All it means is that when you talk about it being public it is public but only in the sense that we open the doors to the public to come in. We are not dealing with the public in that we are not selling to them so there is very little transaction going on in that sense. What we are doing is, in a way, operating as a shop window for art generally and for the art school not in particular, but as part of that general scene. We are simply opening a part of the art school or the college and inviting the public to come and and be part of what goes on there. I don't see that as any sort of problem really. Does anybody else want to say anything?

**Q:** I heard a rumour that the Art Gallery was a controversial issue amongst the staff over matters of policy and direction and philosophy?

**A:** Yes, well, I don't think so much in this sense; not in direction I don't think, not in philosophy. I think that has been fairly well accepted by the staff but I think there were one or two contentious issues and they will be of interest to the students of the college. One of the contentious issues was whether the gallery should sell or not and there are two things that are fairly divided and one is that "it should be able to sell and charge a commission and the other is that it should not sell. So, between those two aspects there has been a fair bit of friction but the final situation, what we have come up with, is a terrific compromise in that we will be able to sell students work and that we will ask for a fee for services rendered. Be careful to use those terms.

When you asked earlier why there was a late start, it was for these sort of reasons that these was a late start. There was a lot of tossing around about this. But because it is a Government Institution, that is the College and Gallery are part of that, and functions with Commonwealth funds and is primarily an educational institution. Then it was considered by a number of people that the selling and charging of commissions was in fact not a very good idea. Also in view of the fact that we might from time to time, on that basis tread on the toes of the private commercial galleries.

**Q:** So you think that issue now has been resolved?

**A:** I feel it is resolved now in that we are able to sell students work and ask them for a 20%, I think it is, fee for services rendered. On top of that we will not be making any sales out of outside exhibitors, staff or outside invited artists but we would, of course, be in a position to put any prospective buyers, point them in the direction of the artist or his agent, so in a way we would be acting as a sort of go between and at this point I think that is as far as we would go.

**Q:** It's a slight digression but it's related to that last bit you said — like last year I got really pissed off with that IBM Exhibition when there were notices put up around the college saying that IBM executives were coming in and they obviously had ex-money to spend and were prepared to spend it on, you know, paintings for prizes, so I thought, "Why not?" and I dragged out a pile of stuff and took it down there and it was really incredible to find lecturers' work competing with students' work for that particular little venue; people like Stan de Teliga whom I understand is rich!!

**A:** Stan wouldn't say he is rich.  
**Q:** Okay, anyway, I heard he kicked Fraser off his property; at least he has got a property to kick Fraser off.

(Chuckles re Stan de Teliga)

A: They were extremely selective. Mind you, they were spending quite a lot of money. I forget the figure but it might have been \$9000 total which is a lot of money to spend. I forget how many pieces of work they bought, but it was quite large. Now the reason that the lecturers work was there as well is that they asked for that. They said they would look at students and lecturers work and it was publicised amongst the student body as well as amongst the staff. A lot of staff weren't interested in putting stuff in and a number were because a lot of staff aren't as rich as you think. You know, a lot of people need cash. The thing was they were very selective. They picked only the things that they wanted to take. They weren't sold anything and they chose extremely carefully. In the up-shot I think out of all the stuff they took, two thirds of it were students work. In fact, some of the student work stood up very favourably against the staff work and there were most obvious things amongst the student work that were going to sell. There was no question that they wouldn't. There was some stuff amongst the staff work which was also saleable and obviously acceptable to them, but then there was a lot of stuff that clearly wasn't. I don't think you should feel badly about this, I don't think any student should. What the situation was is that they were given an opportunity to be in the lottery — and it really was a lottery — and both staff and students got the option of being in it.

Q: It probably would have been better if it had been projected that way in the beginning. It ended up creating a lot of negative feedback.

A: Yes, I was nothing to do with that when it started.....

Q: Oh, I realise that, I'm not accusing you.....

Q: What are the mechanics of students, as individuals or as groups, seeking to have shows at the gallery?

A: It's the same as for everybody else — the mechanics for everybody wishing to exhibit would simply be to write stating their case to the Committee or initially to the Director — look, simply write to me — and then it goes along to the Committee who sift through everything that comes to us.

Q: Do you have, first of all, such a backlog of possibilities that you have a full programme for the year?

A: Yes, we have in fact nominated a programme for the year.

Q: So — getting back to the student angle and accepting that student work would have to be competitive in quality to justify getting in there, what would be the earliest acceptable student show which could occur?

A: At this stage we are full for this year so it would be March of next year. What happens of course is that some exhibitions fall through and spaces occur and some exhibitions might not necessarily need to be very long. There are also spaces where an exhibition of a week might be ample time and they would be very interesting — we have a couple of those in the wind at the moment to slot into the odd week here and there so it depends on the proposition. What I have done to cater for this regular student thing that happens every year — I simply set aside an area of three weeks in September for student exhibitions. It's not really anything to do with me — we're just hosts for the exhibitions. It should really come through the Dean of the School and he and his principal lecturers should organise it, it could be that all the halls and walls of Flinders Street are part of the exhibition as well and that we simply take part of the exhibition.

Q: It's a neat comparison between Mckie's Gallery and say Watters, where Mackie's Gallery has a sort of preciousness about it which is very limiting and I think that is another issue — like what should an art school gallery be all about?

A: I see the point you are making. Our problem there was that it was the only physical space available and all that has happened in that gallery has been really a matter of expediency. It certainly is not a sort of gallery that if one was starting from scratch one would design. For instance, one would have to have solid walls that one could plug and you would need to have a floor that you can't damage. There is more hopeful talk now that the Albion Avenue Campus will become available to us in 1980 or whenever it is, and I am hoping that when that site is redeveloped that the gallery aspect of the college will start from scratch — we will have an area that is much more robust and that is less fettered by things like wall coverings and floor coverings and size generally. The only thing I can say about that is that at least we have a gallery.

Q: Would you agree nevertheless that it's not a student venue?

A: What you are probably suggesting, if I guess right, is student participation in the management of the gallery?

Q: Not really, I agree that the gallery is a good idea even in its present structure but it suddenly reveals the possibility of having a venue like that large for students or at least with more student access. Even though a lot of students are generally slack-arses and you couldn't really expect to keep things geared around students.

A: You mean that the gallery should be more available to students as opposed to some of these other exhibitions that we are bringing in?

Q: There is certainly a strong argument to say there should be more student access to it — the fact that it would be there could generate ideas which obviously is a bit step in the educational process.

A: I go along with that. I know that the people who are responsible for picking shows, both Ian Grant and Peter Pinson, would go along with that — I think that the opportunity is there for students if they would like to use it — if they come to us with a proposition — I can think of one, Bob Peacock. He is the sort of person who might come to us and say "I would like to do a couple of evenings, or a couple of days, performance things". He is the sort of bloke that would use it I think. If he came to us and said "when could I do this" undoubtedly there is a time in there when he could do it. The only thing I can think of which is not acceptable (to the Committee) is if the work is not up to scratch.

You may say also then that that is restricting and that it would be beneficial no matter how poor the work, to do it anyway, and that is certainly a valid point of view — I would go along with that but in which case I would suggest they find somewhere else to do it. You see, we made this determination that whatever goes on in the gallery must reach an acceptable standard; whatever a standard is..... you know, you can tell when something is bad, you loom at it and say "oh shit". Perhaps a standard is that it is acceptable to certain people of the community whoever they are. No I can't define any of these people really but there are yardsticks by which we judge things, by which we judge paintings, sculpture or dance of film — now if it fails to measure up to any of those yardsticks then we say it is poor or it's not acceptable. They're value judgements but its all you have got to go on really. Otherwise anything goes and the problem then is you exclude what otherwise would be excellent stuff for mediocrity, although the mediocrity might have been educationally worthwhile for those people doing it.

Q: It still goes back to this question — there is a case for having a venue for students which is comparable to the art gallery but run along lines which would give them an opportunity to explore that direction. It has the potential for transforming what the art school is about.

A: Yes, I think there is certainly a case for that and I think it would be good. The only other way it could be done would be to — I mean there are other areas in the college besides the gallery which could be used. For instance, a couple of years ago they produced a thing in the carpark (a performance by Richard Di San Mazano, Peter Hardy, with Graham Hallett, Des, Richard maude and others).

Q: I didn't get off on it!

Q: I was extremely drunk!!

A: Yes, yes, I thoroughly enjoyed it. That was a most peculiar one-off performance piece which was excellent and they picked the carpark of all places! and it worked perfectly. Earlier this year they did a French Cafe Bistro thing in the Foyer — I thought they did that very well, it was very pleasant. A lot of people sat down. The other thing that was successful was that kite flying thing — apart from blacking out Mosman!!

Q: ARE WE READY FOR THE POLLOCK THING???

A: I can't tell you much about the Pollock thing that we don't already know. I can only reiterate what has already been said over and over again. There have been no new developments. Yes, there has been only one new development in that Mr Ledwij — well, there are some aspects of his past that have been publicised to some extent and those particular aspects tend not to strengthen his case for the Pollock's being genuine.

Q: I think Clive (Evatt) told me a story about some critic that described the Pollocks as a "veritable arabesque of living colour" and carried on like this — I mean where does this critic stand now? — where does the prestige he had stand now?

A: Yeah — what do you want to ask me about Pollock?

Q: Who was directly instrumental in organising the recent so-called Jackson Pollock exhibition?

A: The exhibition occurred as a result of a meeting between Ken Reinhard and the man who brought them out here, Mr Ledwij. Next??

GENERAL CHUCKLES

Q: Ken Reinhard obviously had connections with.....



A: Yes, the Fine Arts Gallery in Perth (Ledwij's Gallery) each year give away a \$5000 scholarship so they have a competition and Ken, with two other people — I don't know who they were, was invited to be a judge and he flew over to Perth with these other two, one from Victoria and one from South Australia, and judged the competition. At the same time I think he must have talked about having an exhibition of his own work, and at the same time again it was suggested that there was an upcoming Jackson Pollock exhibition and it was suggested that it should be done over here in Sydney at the Ivan Dougherty Gallery. Ken then came to me and said — full of excitement — came and said "reserve a space"!

Q: So it actually didn't have to go through the Committee?

A: Well, it did... ah... because he came to me and he said "you know, we are going to have an exhibition, reserve a space" which I did and then I went to the Committee and I said "Well, this is the proposal..... Jackson Pollock". Three people fell off their chairs!!

Q: No suspicion at that stage?

A: Well, obviously we all asked — "what do you mean, Jackson Pollock" which Jackson Pollock?? At that point, particularly since it was currently on in Perth with no queries and the evidence we were assured was documented, that they were genuine and there was not question that the Fine Arts Gallery of Perth would in any way produce anything that was not absolutely genuine. As I say, we took them in in very good faith on those assurances.

Q: How did the media get on to it?

A: It was hatched out between a member of the press and a gallery director in Sydney and.... ah.... I only suspect that. It only requires one person to say publicly that there is doubt about them and of course it brings all the world down.

Q: Was there any hassling to gain insurance finance?

A: No, no, of course the Fine Arts Gallery paid for everything. We did look into the situation of insurance and it was going to be so expensive that we would not have been able to do it and at that point the Fine Arts Gallery said they would look after the insurance, and they did and they paid for the crating and delivery of them and they paid for the catalogues.

Q: So there was no financial outlay by the college?

A: No, absolutely none. It was the cheapest exhibition we could possibly have hoped to mount.

Q: If it was a fraud, who could stand to gain from it?

A: I don't know. Once it was exposed I would have thought nobody but that's the risk that any fraudulent operator would run. If you were trying to perpetrate a fraud you would do it with the hope of gaining and I would presume if somebody were trying to pass off — trying to sell that is to say — forged paintings then I would have thought that would be fraudulent and the person trying to pass them off would hope to gain. There is nothing to be gained by anybody else — I can't see it.

The difference between a hoax and a fraud is that a hoax is generally fairly benevolent — a joke — there is no ill intended where as with a fraud one is in fact intending to bring somebody down or to gain illegally by it.

Q: There is a point at which it is revealed. It would have been much better as a hoax. You know the Ern O'Malley story. This would have been a sitting duck for an Ern O'Malley approach.

Q: It could be assumed as an underlying factor that the Pollock show was used as sensationalism on behalf of the Ivan Dougherty Gallery?

A: What a nasty mind you've got!!

Q: It is a real possibility; It's the same kind of thing as Clive's "cut off hand" thing.

A: Clive said to me (ha ha) — this shouldn't really go on the record but "Fake Pollocks, I wish I'd thought of that".

GENERAL LAUGHER.

To answer your question, we knew that putting on Pollock would be tremendous publicity for the gallery. Publicity rather than notoriety was what we were after and we still are, of course, but we certainly wouldn't want any smears to stock.

Q: How do you think it has affected the gallery's credibility?

A: At this early stage I really don't know. The truth of the thing is if they are not genuine Pollocks and that has yet to be established, then we took them in good faith and we are the innocent party. We are the ones who have been robbed. At no stage did it occur to anybody that there would be a misleading of the public or a misleading of anybody. Nobody involved in putting it on at this end of the college for one moment doubted that they were genuine and that is particularly interesting since in Perth nothing had been said after three weeks.

I must say that some aspects of the media were irresponsible.

Q: "The Australian"? (Newspaper)

A: They did a particular point of view.

Q: It was sensationalised.

A: They took that line. I would say the best reporting, the most honest reporting was the "Sydney Morning Herald". Of course, Nancy Borlase had serious doubts about it and she said so, but there was no sensationalism about it.

Of course, the only person who suffered out of all of it, the only person who came off badly out of it all was Jackson Pollock. I think that is despicable because there is no doubt in my mind that Pollock was a genuine and really worthwhile artist. There is no sham about him. What I regret is that in all this publicity the one common denominator is that Pollock gets written off and becomes a circus.

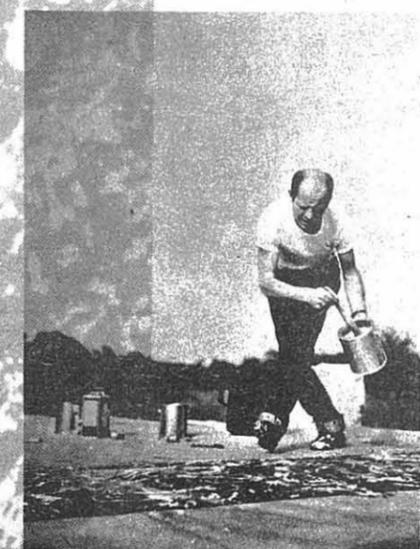
Q: Is there any responsibility lying on Ken Reinhard's shoulders if the show is found to be fake?

A: No, there is not actually. He is in the same position as all of us in that he understood these paintings to be genuine Pollocks.

Q: They will surely get lost in transit won't they?

Q AND A GENERAL CHUCKLES

A: You said that — I didn't!!



Exhibition timetable — Ivan Dougherty Gallery

RECENT REALIST IMAGES

June 5th — June 23rd.  
Paintings and prints of invited outside artists and staff of the college.

PAUL NASH

July 17th — August 3rd  
Photographs and paintings from AGDC.

THEMATIC EXHIBITION (WATER)

August 10th — September 1st  
Invited outside artists and staff.

STUDENT EXHIBITION — AMCAE

September 11th — September 22nd

INVITED PHOTOGRAPHERS & SCULPTORS

September 29th — October 20th

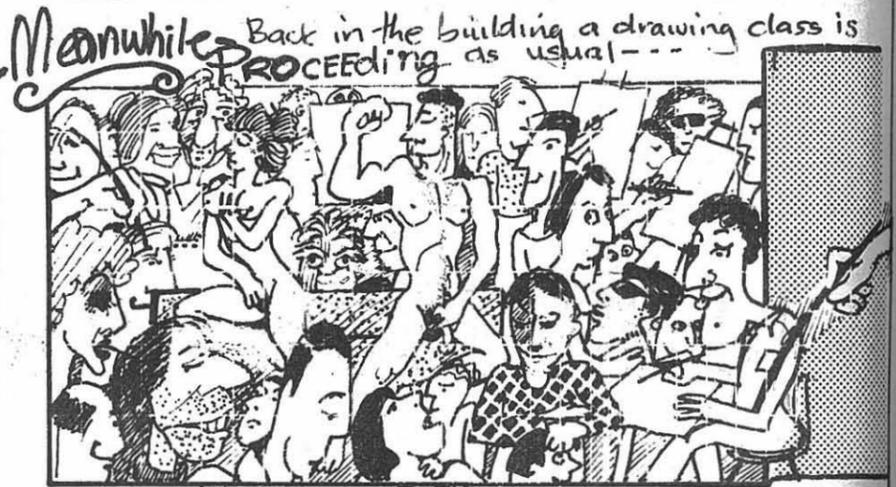
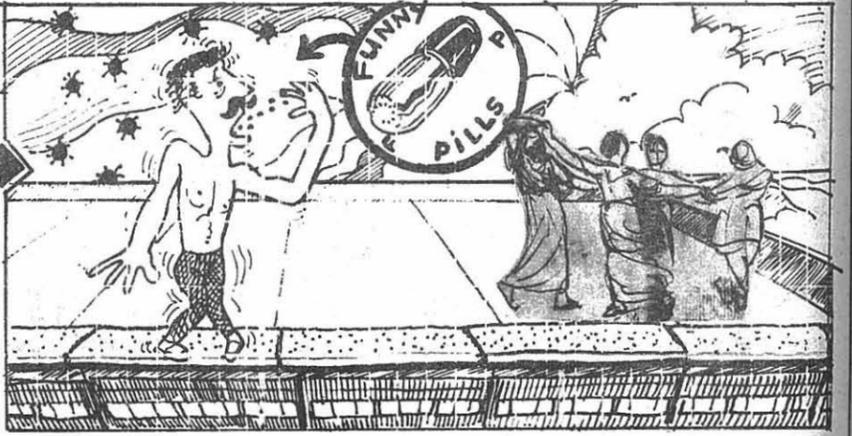
10 WESTERN AUSTRALIAN PRINT-MAKERS

October 30 — November 17th

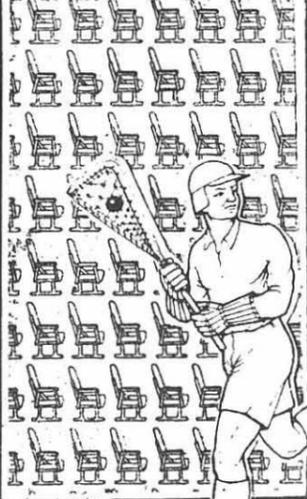
GRADUATING STUDENT EXHIBITION

November 24th — December 8th.

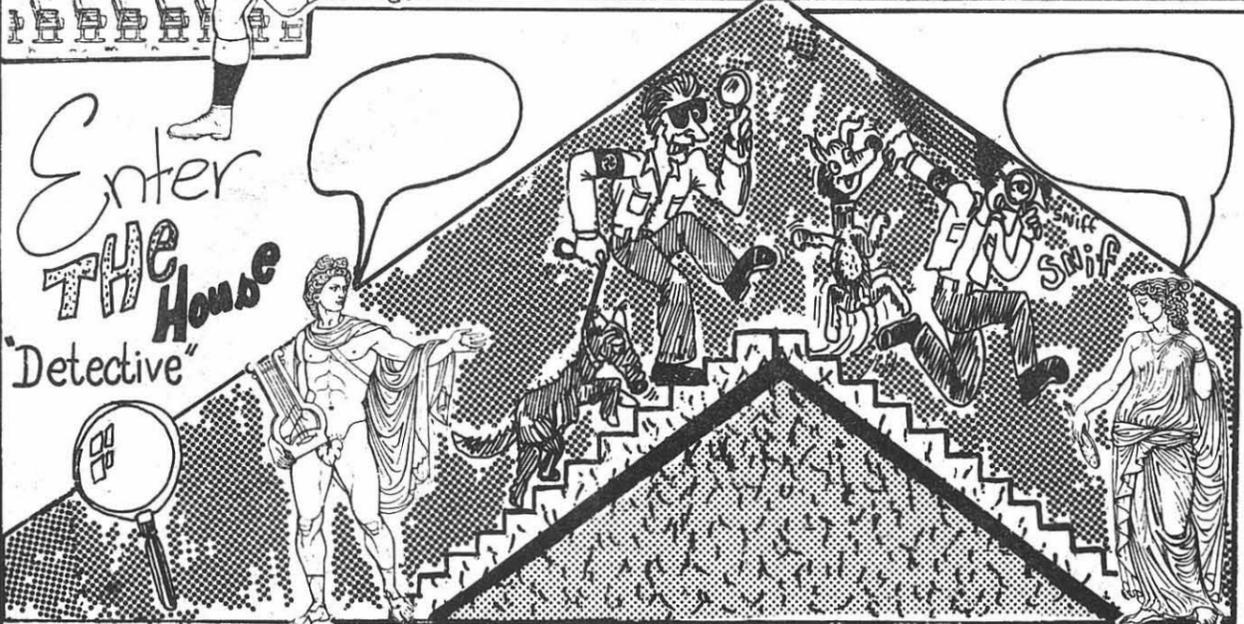
# The Ceasless Struggle (OR) Simply Sinking in SHIT... (Sasha IS A GIRL/BOY Like you)



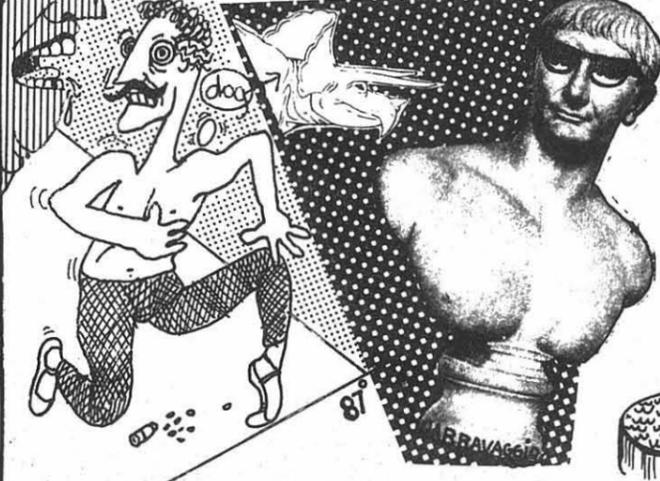
...And down in the STAFF ROOM... EVERYONE IS GRINNING SPARKLEY GRINS



Breathing  
Spaces

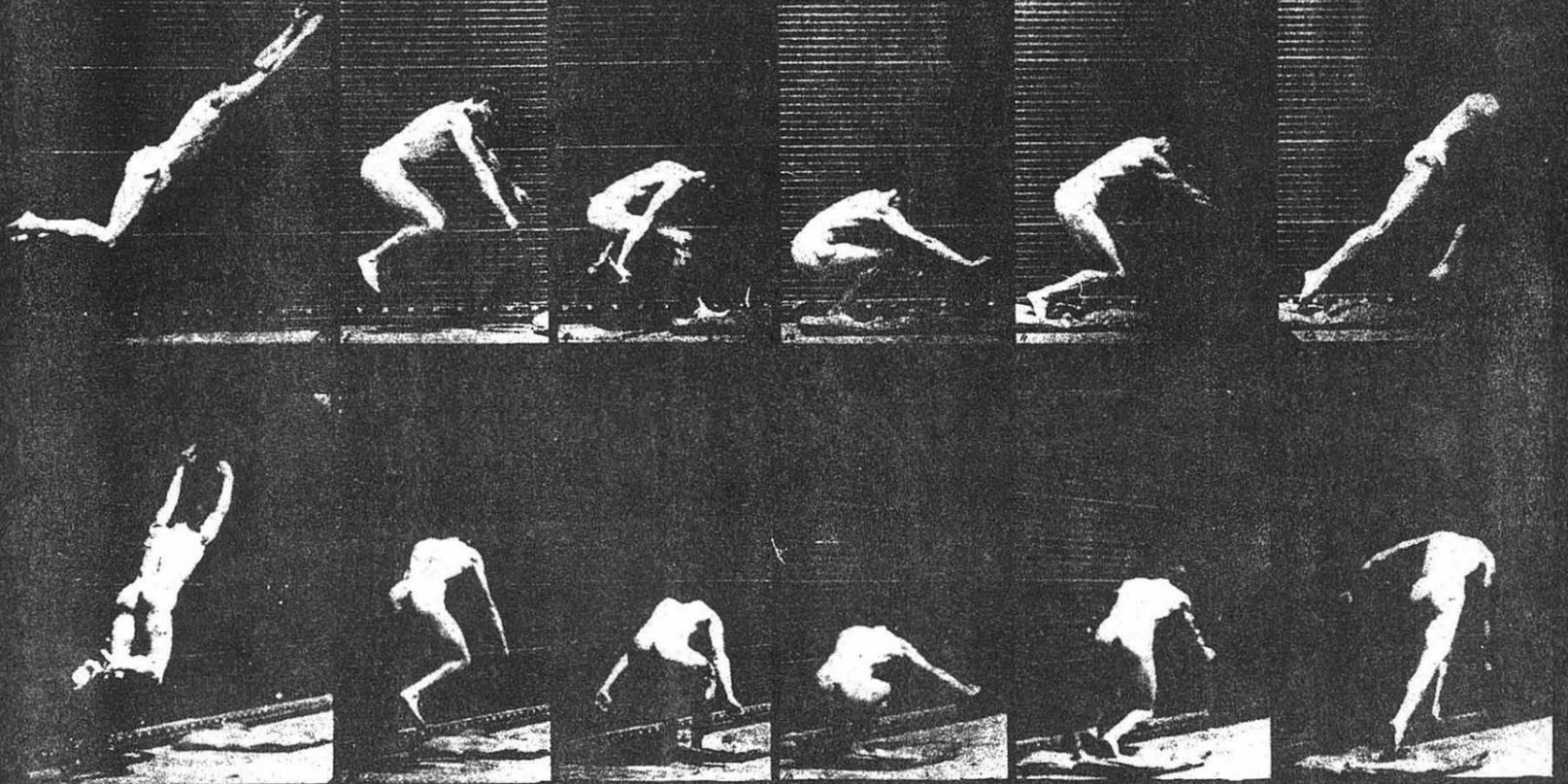


And ON the Roof Sasha is O.D.'d - - - Completely Whacked





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



June 1978

# MOVIES

## THURSDAYS

### ONE P.M.

#### MINAMATA

Japan, 1971. Dir: Noriaki Tsuchimoto. 122 mins.

Minamata is a fishing community on the Japanese island of Kyushu. Since the early 1950's, local fishermen have been slowly dying from mercury poisoning caused by waste discharged into the sea from a nearby factory. Tsuchimoto's film starts with the historical facts, and ends with a climactic confrontation between the survivors of the dying villagers and the president of the factory company. Its central, most important, most moving section consists of interviews with the villagers. "The film's slow, deliberate construction of detail movingly records a community coming to terms with disaster. *Minamata* is a horror film, but its fact is more disturbing than any horror fiction." — David Wilson.

15<sup>th</sup>

22nd.

I. F. STONE's WEEKLY (USA 1974; Dir: Jerry Bruck; (62 mins.)

I. F. Stone was a journalist who was blacklisted during the McCarthy period and subsequently maintained independence in publishing his own journal between 1953-71 based on the premise that; 'the first thing a journalist should realise is that any government is run by liars and one should never believe what they say'. Made over three years this film is a fascinating record and tribute to a uniquely dedicated man.

#### Broadcasting course

The Radio University of the University of New South Wales is offering a course on broadcasting and the law starting on June 21.

The course of five lectures and open-line discussions will be available on cassette as well as on radio on 1750-KHz in the Sydney metropolitan area.

Thursday

29<sup>th</sup>

Thursday

#### Days of Hope Part One: Joining Up (1916)

UK 1975. Dir: Ken Loach. 99 min. Colour.

The outbreak of 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 orders. 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)

UK 1975. Dir: Ken Loach. 103 min. Colour.

In spite of Lloyd George's promise "to make a fit country for heroes to live in", real wages fell and unemployment more than doubled to reach the two million mark during the winter of 1920-21. Encouraged by the support of railwaymen and transport workers, the Miners' Federation made a stand for higher pay. But on Black Friday (15 April) the other members of the "Triple Industrial Alliance" backed down in the face of Prime Minister Lloyd George's emergency measures, and left the miners to strike alone.

"Days of Hope"

Stop Press!

SPECIAL Friday! SCREENING

Friday

30

#### Part Three: The First Labour Government (1924)

UK 1975. Dir: Ken Loach. 77 min. Colour.

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

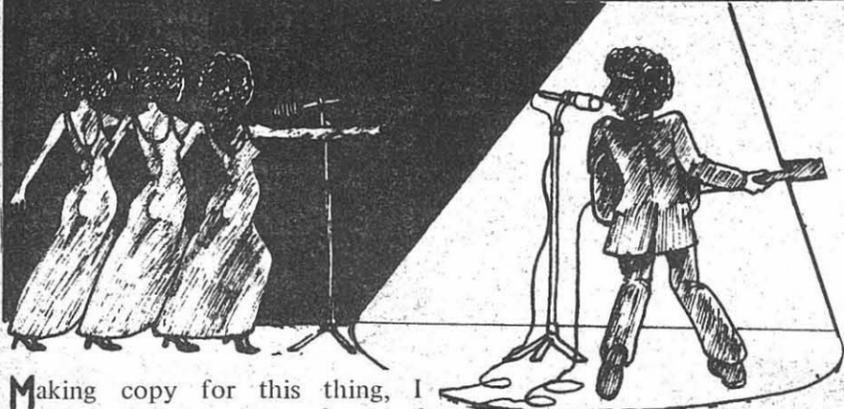
#### Part Four: The General Strike (1926)

UK 1975. Dir: Ken Loach. 132 min. Colour.

It could have been a show of socialist strength, but like the 1921 pit strike it ended as a failed opportunity. The strike itself was precipitated by the Samuel Report's proposal to cut miners' wages as part of a nation-wide reduction of costs. In negotiations the trade union leaders appeared as political innocents next to Prime Minister Baldwin who, while publicly announcing a wage subsidy and an enquiry into the mining industry, secretly made plans to deal with the strike he anticipated. Two million strikers came out on 26 April, but after nine days the miners were again left to hold out alone, until they had lost sixty pounds in wages and all the terms for which they had fought. The next year all sympathetic strikes were made illegal by the Trades Disputes Act.

# CUMBERLAND ST

'HEY MISTER TAMBORINE MAN PLAY A SONG FOR FREE'  
 THE DYLAN CONCERT SYD APRIL 1



Making copy for this thing, I suppose denotes some form of literary leaning, or rather a series of sumersalts; you should know, read TARANTULA.

This is what I think, if you're as old as I think you are — and that is, the sixties was sort of a revolutionary brain ravaging period, when there were so many sacred cows to kick, so many mindless bungling bureaucrats, and again so many options open, that no matter what happened; if you picked up this thing with strings, and could put three words together; like, *Fuck You Pig* (succinctly), then you were there, had cult identity — like you were there.

You were so stoned, it was so serious, they bombed women and children you know, it was vile, so you wanted to get out, thinking of grassy meadows and stuff, and, no TV. Of course you would have

to take you're books and radio, the dog. You load the beetle up. On arriving the air is cold and moist, with that peculiar rainy night darkness, perfect for the receptive radio; and there's just you, just you and it. And you've got radars for ears, so you roll one just to get further into it — you switch on the radio. And though you're ears have popped, from that last toke — you get it — this sort of sick, on the verge of tears laughter . . .

And it's a hard rain's  
 a gonna fall—hawl—all

— And those big black ominous clouds open up, and say, *piss on you Tony!, there's no . . . ESCAPE!*

So a decade passes, and Dylan's playing the showground tonight, and its nostalgic and — indulgent, and it's like the previous two paragraphs. And you haven't got the money to go. Roscoe and I are

standing around, looking at each other, and after an hour we agree, the 'Don Lane Show' is out. Well this guy has just handed us two forged tickets, and we look at him as if he's some kind of apparition — and like I know I'm supposed to be reviewing the concert.

o again, here Roscoe and me walking with this thermos full of caffeine, and some Gordon's Gin, 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 turnstiles — 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, mustachiod 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 reaking foot of Showground mud.

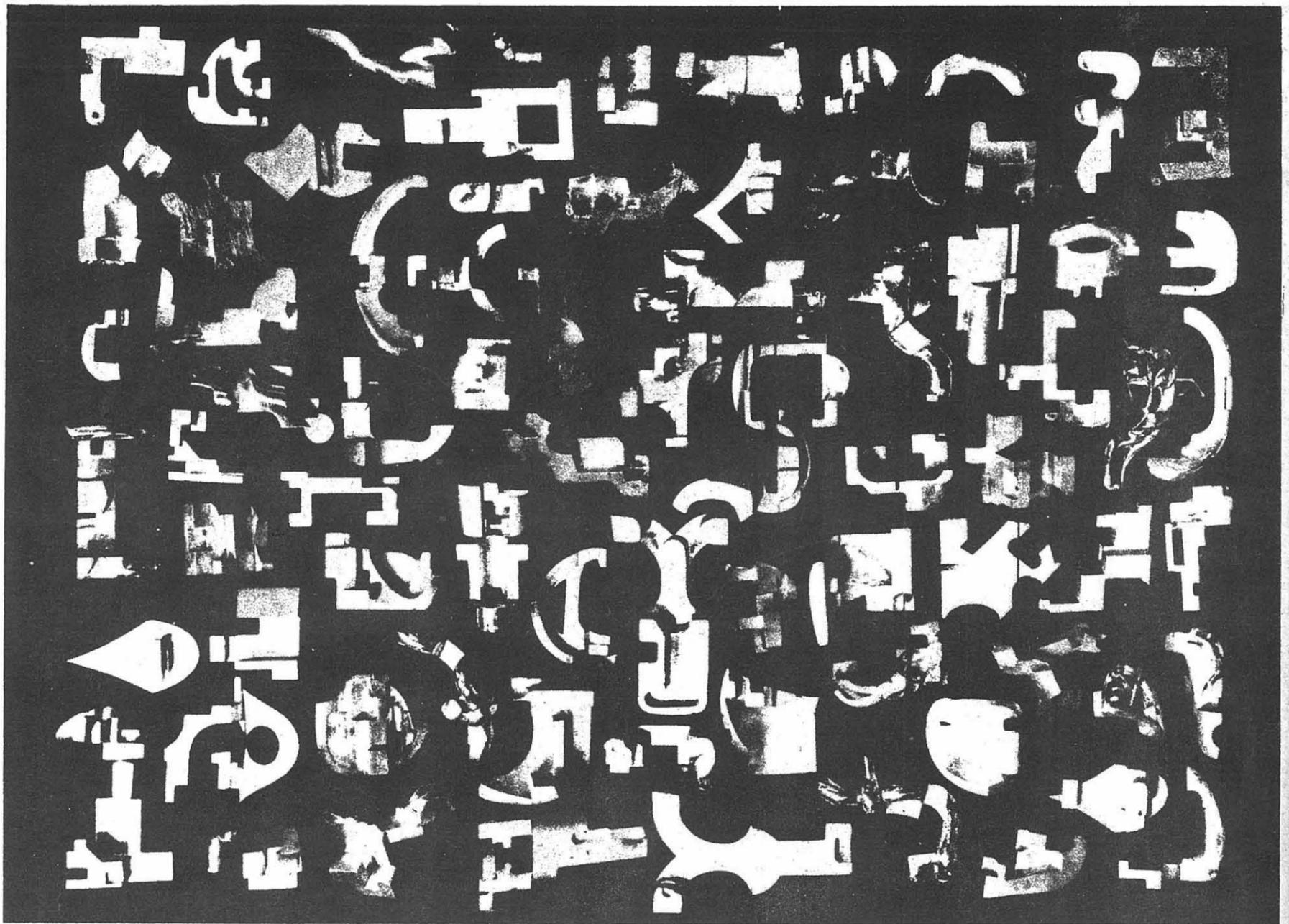
Floodlights played on the magical ooze, and in front of us, a frantic couple searched for the acid they'd dropped.

his has finally got to be it — *Did you say a thirty thousand watt PA?* The band is onstage and electrified. This is no watered down 'Hard Rain', Dylan's band is mammoth. THE MAN [in capitals ms type-setter] begins with a screaming, Hey Mr. Tambourine Man — and Reggae. DYLAN no longer the Icon alone, illuminated by the celestial lightbulb. The troupe leader, his accompaniment, three support guitarists, one bass, a keyboard player, two percussionists, David Mansfield on wailing violin, and LA LA LA, three sequined and superb, shoo be do waaring songstresses, surrounding the saxophonist, who was somewhat shit hot, say again, mud.

DYLAN THE MAESTRO! re-wiring 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





# B E R R O C A L

## the Puzzle Maker

The artist has always suffered from a problem which confronts few other producers of marketable goods. No matter how prolific, stereotyped or derivative his work becomes, the artist is always burdened with the chore of creating something unique. Certainly there are compensations for this handicap - the market value of a successful artist's work increases rapidly with consumer demand - but there are few ways for him to maximise a good run at the auction table or a successful stint on the walls of the walls of the Robin Gibson gallery.

The ageing Picasso certainly must have picked up a few tricks from the Japanese car manufacturers. His later works - idyllic, loosely constructed senile daydreams - came with a range of impressive options. Fauns, centaurs, piping Pans and fulsome nudes of classical origin could be had in a full range of decorator primaries. Blue for the bathroom, green for the sunroom, and red for above the fireplace.

While Picasso is no longer with us, the art mafia has succeeded in producing Miguel Berrocal, another Spaniard, whose erotic, complicated sculpture has made him a cult figure with the cognoscenti of Europe. And while it may not be true, as some claim, that Berrocal was the initiator of the term "multiple" in the art world, he is certainly the most dazzling exponent of the happy marriage of art and technology.

Before examining his work, we should bear in mind that a typical edition of Berrocal runs to six multiples in gold, 500 in sterling silver, and 9500 in nickel-plated bronze. And rest assured, each copy is numbered and signed and flawlessly crafted with engineering precision.

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 extraordinaire.

"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 20 c 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



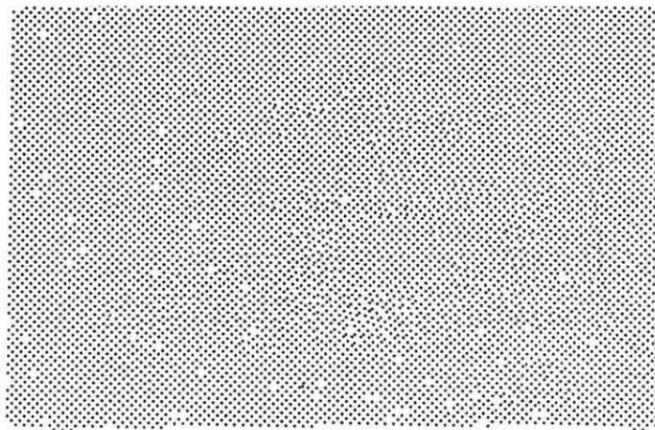
*'If Man were immortal, do you realize what his meat bills would be?'*

### ILLUSTRATION

*The 80 pieces of Goliath*



Hsü Wei, 1521-1593



**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 wha-who, and he knew. Yes he did. This was what he had wanted all along 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.

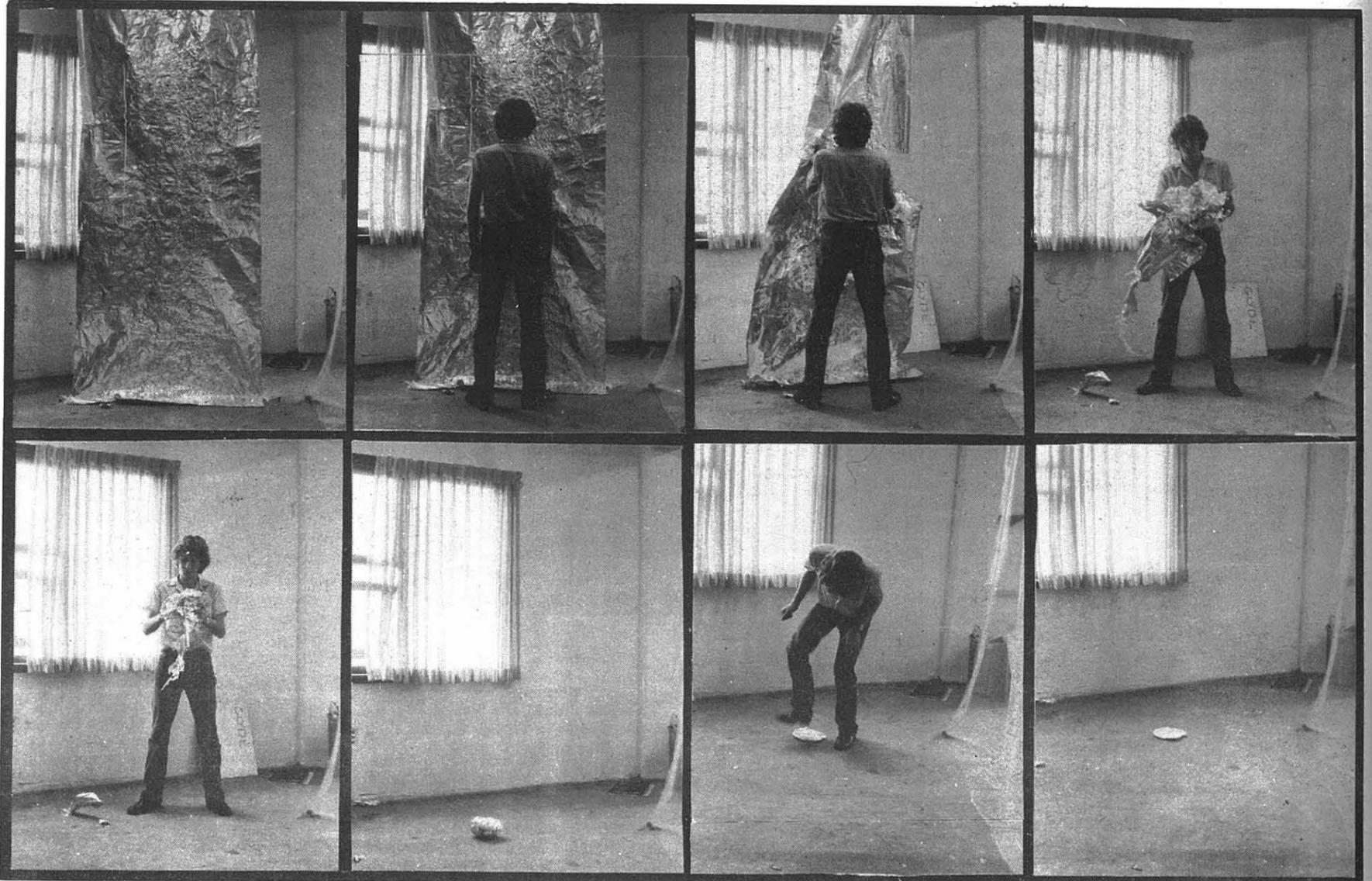
After all, wasn't this the pinnacle? Weren't the troops at the top yet? Jesus, it felt like it sometimes, like tottering on the brink. Blink. And then it would all change.

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.

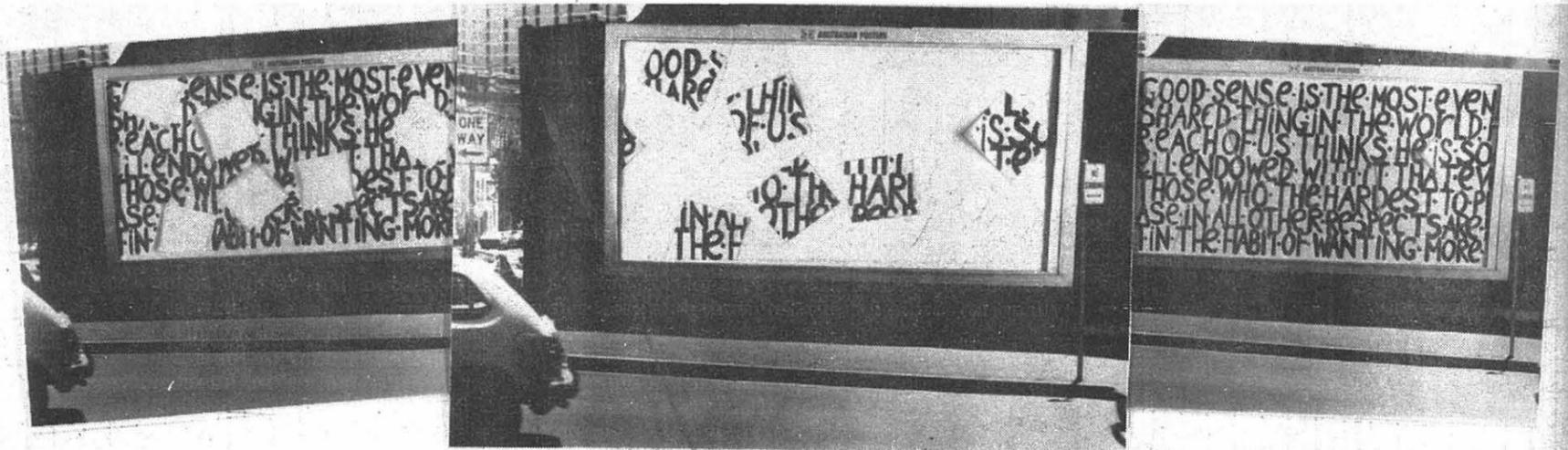
Although ... who else knew the thud thud he got when he was invited to burrow in the deliciousness of what he claimed as his prize. Was there another man - here or anywhere else - who could know, even guess what long roots this beauty had. How it could take hold and grip, trip him, until he tumbled into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

Linda Forrester  
Dip Art





## \* BILLBOARD \*



### ARDWIRKZ ANNOUNCE BILLBOARD

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 itch 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

**WOMBAT AND THE MONK**

So, Wombat had stuck the puddin, in his hat  
 And put his hat on his head,  
 Which clearly proved him to be an ill-bred fellow,  
 For in good society wearing puddins on one's  
 Head, is hardly ever done!  
 The Master said "have you been here before?"  
 The Mink answered "Yes sir, I have."  
 Thereupon the master said "Have a cup of tea"  
 Aside - Wombat was blown out.  
 Who's that peasant in the gold lame suit,  
 and green shirt? Quest'ioned the master.  
 Oh that's Pudd' inhead, said the monk,  
 who knew full well his name to be Wombat.  
 The Master said "Well give him one too, But  
 Have Him remove his hat!"

T.M.  
 Apologies to N. Lindsay, and Dt Suzuki

Backward writing.  
 A Zen Story,  
 To be read from right to left.  
 Monk.

rehcaeT lanoitaN eht fo elpicsid a, ousteT  
 seod tahW, naok eht minh yb nevig saw, otiaD  
 eH "? naem slanretxe revo yretsam gnigah  
 saw hcae tub ,weiv retfa weiv detneserp  
 gnol retfa yllaniF .retsam eht yb detcejer  
 togrof tub lla eh hcihw gnirud ,noitatidem  
 -nekawa etammusnoc a dah eh ,knird dna doof  
 ro sihT" ,srewollof sih ot dias eno eH .gni  
 a hcihw tA " !drow etulosba eht em evig :taht  
 dna it, yas uoY" ,dias dna drawrof emac knom  
 " !retsam eno ta  
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 .ecaf s'retsam eht deppals knom eht  
 uoY" ,deirc ousteT ,knom eht gnibarg ,nehT  
 ton tub ,thgir lla ,prahs si telmig eht wonk  
 " !erauqs si lesihc eht taht  
 .knom eht dias " ,taht ot eerga t'nac I"  
 .yawa mih tsurht dna ecaf sih ni taps ousteT

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 (HURRY NOW!)

**SHOULD PUBLIC SMOKING  
 BE BANNED**

Why support a rip-off industry?

Tobacco smoking is a problem of drug  
 abuse, as well as contamination of the  
 community's air by smoke from tobacco  
 addicts. It is the most unhealthy form of  
 air pollution facing us today.

Passive smoking - the inhalation of  
 smoke by non-smokers is a topic that has  
 been shamefully neglected. On the one  
 hand, environmentalists tacitly assume  
 that the only air worth worrying about is  
 the atmosphere of the wide open spaces,  
 while the gas which people breathe into  
 their lungs is somehow morally inferior  
 stuff. Non-smokers are frequently com-  
 pelled to inhale the noxious fumes of  
 their smoking colleagues; our bodies bear  
 the short term scars, the long term  
 effects are more insidious.

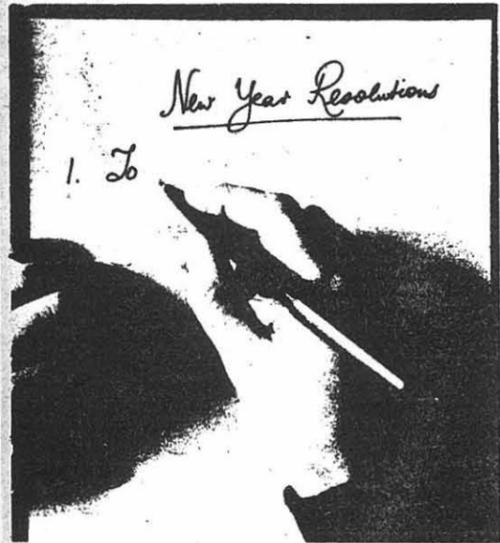
The warning on cigarette packets should  
 read *Smoking is hazardous to your  
 health and your neighbour's too!*

JOIN the fight for fresh air in public  
 places. Help us take positive steps by  
 social, legal and political action.

Send \$5 with name and address to:  
 Non-Smokers Rights Movement  
 PO Box 265, Broadway 2007.

Regular meetings in city, regular news-  
 letters, badges and stickers available. For  
 further information 'phone:  
 660 2694 or 631 9888.

\* no BUTTS ... \*  
 non-smokers DO have rights.



Don't give up smoking ..

Quick Idea number 438

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

First locate a corporate or an individ-  
 ual millionaire philanthropist looking  
 for a tax dodge. Explain to him how  
 neanderthal man, if he had invented the  
 camera, could have served mankind by  
 showing us Tyrannasaurus Rex in the  
 flash. (At least he left us Cave draw-  
 ings). 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 civiliz-  
 ation 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  
 cinemographic 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 (well  
 - they) could have a feature length movie  
 shall we say, of somewhere like Sydney  
 Harbour/city viewed from Vaucluse - a  
 360° view of the Simpson Desert record-  
 ed at a specific longitude and latitude.

The mechanical problems are ele-  
 mentary. Geological changes (the  
 Simpson Desert reclaimed by ocean) will  
 no doubt be compensated for, by scienti-  
 fic advances, not only allowing the rec-  
 ording to continue 6 miles down, (or  
 up), but also in terms of the develop-  
 ments which occur in cinematic technol-  
 ogy.

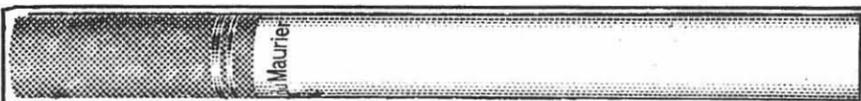
Properly instigated - idea 438 will  
 anticipate all the pros and cons. My God  
 - it could even become a movement.

It will be a creative challenge in itself  
 to conceive all the optimum places and  
 'things' to 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). Administration of the  
 project would nevertheless have to transc-  
 end the politics of the day.

So there you have it folks - idea  
 438, the genesis of world government  
 (see idea 194). Even if there is no-one  
 left maybe the Venusians will find it!  
 Time's running out - see you later!

R.W.

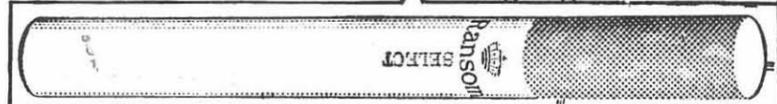


I DON'T FEEL AS IF I'M LIVING UNLESS I'M

"the places that I live in - are like  
 an autobiography. I like the marks that  
 have been made by myself, or by other  
 people, to be left. They're like memory  
 tracks for me."

\* FRANCIS BACON

Killing Myself.....



# 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 SUSANNA SHORT.

Reprinted from National Times

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

Through this company, the Federal Government has become a power in the business of gathering and selling Aboriginal art. Doubts about what it's doing in all this have increased after an exhibition of Pintubi paintings held recently in one of the company's galleries in Sydney.

The paintings (in synthetic paint) retain only a little of the magic of the originals, which were done directly on the ground in blood, feathers, flowers, and leaves for the ceremonies of the tribe. In the gallery the works are often dazzlingly decorative but unashamedly intended as a transition 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 decoratively with modern furnishings.

But that is at the top end of the market. The company is also supplying Myer stores with gift lines in Aboriginal paintings. As the chain's controller of gifts described them: "authentic art with consumer appeal." Small bark paintings up to \$50 are selling well.

Aboriginal Arts and Crafts Pty Ltd was started to give black artists a fair return for their work. It has become a massive commercial enterprise. Instead of rekindling artistic impulses in a selective way, the Government has established a mass market organisation, or warehouse, for art which is uneven in quality and at times the standard of souvenir-ware.

In effect, the Government is encouraging and subsidising the production of work that is shoddy by the artistic standards of both black and white communities. It is partly the payment of social services in disguise, and there is about the enterprise the whiff of the well-meant hand-out.

The company gets a direct annual subsidy of \$300,000 from the Aboriginal Arts Board of the Australia Council. It has established eight galleries.\* Sales have trebled in the last three years, and now amount to about \$1 million a year. About half the income gets back to the artists; the rest goes on company administration and the development of markets, and programs to popularise Aboriginal art.

Aboriginal Arts and Crafts Pty Ltd is now the main source of the Aboriginal art that reaches the Australian public.

The company, and the Aboriginal Arts Board that controls it, admit there are problems with the quality of work piling up in the company warehouses.

Peter Brokensha, general manager of Aboriginal Arts and Crafts, feels that the one certain way of dealing with questions of quality is to let the artists know what sells: by developing a

"viable market" for Aboriginal art, the problem of quality should largely take care of itself.

"In the long run people will learn to sort out the good stuff from the rubbish as they do with European art," said Brokensha. "Our main task is to develop the market."

Brokensha once owned shops selling native art and was a director of Caltex. He has, he says, a feeling for the richness and depth of Aboriginal culture and thinks their art is "bloody beautiful." He rejects as "too purist" the view that it should not be developed commercially.

But only three of the 15 buyers of Aboriginal art for the company out in the field have any formal art training. Most are local community workers. The staffs of the company's galleries, though mostly white, do have commercial art gallery experience or some training in shop management.

The buyer in the field with the greatest experience in Aboriginal art is Dorothy Bennett — but she has to cover all Arnhem Land. Formerly secretary to Dr Stuart Scougall, a well-known collector, she now works for the company, visiting Aboriginal communities to encourage artists and purchase their work. Her role is similar to that of the art advisers, who often bring the communities their food and other supplies which are purchased with the cash earned for the art.

"In terms of pure art knowledge, none of the staff is qualified to assess what is produced," says Brokensha. "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

money because her visit is due."

A persistent problem is getting art adviser/buyers to stay in their posts for more than 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, Perth, Darwin, Alice Springs and Sydney — have the upmarket field almost to themselves. Few commercial dealers handle Aboriginal art.

Clive Evatt, of the Hogarth Galleries in Sydney, is one long-standing exception. He stocks mainly Arnhem Land bark paintings (purchased through the company) which he sells mainly to tourists at comparatively high prices: \$300 to \$500. Standards are maintained: no serviettes or toy koalas for sale here, but well-selected barks, mounted, spot-lit, and hung on the walls as "art."

The Aladdin Gallery in Sydney has exhibited pottery made by Aborigines. It is an art form unknown traditionally, but developed in the last few years. Pottery is now produced by the Tiwi people of Bathurst Island and in Cairns by Thancoupie (Gloria Fletcher) who is among the best of the Aboriginal potters, with work included in the exhibition of Australian Crafts now touring the capital cities — presently in Sydney.

Many established galleries would like to deal in bark paintings but shy away from what they see as a difficult and sensitive field. The Art of Man gallery in Sydney occasionally handles some. "The reason I don't handle more is that there is very little good Aboriginal art around," said the director, Robert Ypes.

"Anyone claiming to have good authentic barks I would be very suspicious of. The Aborigines were among the world's most nomadic people, who did sand and rock art and their finest work for ceremonies — destroying it afterwards. A few tribes did barks, but the best of these are already in museums. Even if I could get them, they bend and smudge too easily."

Like Clive Evatt, he considers the late Yirrawala the last good Aboriginal artist. Yirrawala's work is now a collector's item. The National Gallery, Canberra, has purchased more than 100 of his bark paintings; many others have gone into private collections overseas.

Clive Evatt claims to have only two for sale, "at a very high price;" one of the Sydney galleries of Aboriginal Arts and Crafts Pty Ltd has one for sale at \$400, its most expensive bark.

Yirrawala was of the Gunwinggu tribe, of western Arnhem Land, distinctive for its "X-ray" art showing animals and figures on plain backgrounds, their internal details exposed. This style contrasts with the style of Yirrkala — best represented today by the artist Wandjuk Marika — in which the bark is completely covered with colour.

The Gunwinggu tribe has produced some of the better latter-day Aboriginal artists working in a traditional way, including Dick Nguleingulei, Mick Cuhargu and David Milaybuma.

Aboriginal Arts and Crafts Pty Ltd is now in a bit of a bind. Because many Aboriginal communities depend for a livelihood on what they sell the company, and because their production is running ahead of what the company is managing to sell, there is a danger of the company becoming a massive warehouse. Brokensha pointed out, "we can't just burn it."

The company is negotiating for a bigger Government subsidy. It is closing a gallery in Cairns which is running at a loss. This will leave one of the most dedicated Aboriginal artists, the potter Thancoupie, without any workshop or kilns. They are part of the gallery.

\*The galleries of Aboriginal Arts and Crafts Pty Ltd are: in Sydney at 40 Harrington Street on The Rocks, in the Argyle Arts Centre nearby and at 41 McLaren Street, North Sydney; in Adelaide at 125 North Terrace; in Perth at 243/245 Georges Terrace; in Darwin in the Central Arcade at 77 Smith Street; in Alice Springs at 86 Todd Street; and in Cairns at 339 Sheridan Street.



## THE MUMBO JUMBO ABRACADABRA OKKA OCCULT CORNER (we've got a monopoly on bananas)

As an academic exercise and in deference to our metaphysically inclined readers, we put a formal question to the 'I Ching' (R. Wilhelm translation) using the coin method.

The uninitiated are referred to the 'I Ching' or Book of Changes for further illumination.

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'AN THE ABYSMAL, WATER  
below K'UN THE RECEPTIVE, EARTH

The waters on the surface of the earth flow together wherever they can, as for example in the ocean, where all the rivers come together. Symbolically this connotes holding together 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 union. 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 sublimity, constancy, and perseverance;  
Then there is no blame.  
Those who are uncertain gradually join.  
Whoever comes too late  
Meets with misfortune.

What is required is that we unite with others, in order that all may complement and aid one another through holding together. But such holding together calls for a central figure around whom other persons may unite. To become a centre of influence holding people together is a grave matter and fraught with great responsibility. It requires greatness of spirit, consistency, and strength. Therefore let him who wishes to gather others about him ask himself whether he is equal to the undertaking, for anyone attempting the task 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 gradually come in of their own accord. Late-comers must suffer the consequences, for in holding together the question of the right time is also important. Relationships are formed and firmly established according to definite inner laws. Common experiences strengthen these ties, and he who comes too late to share in these basic experiences must suffer for it if, as a straggler, 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 we inquired 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 the dark, yielding, receptive primal power of yin. The attribute of the hexagram is devotion; its image is the earth. It is the perfect complement of THE CREATIVE — the complement, not the opposite, for the Receptive does not combat the Creative but completes it. It represents nature in contrast to spirit, earth in contrast to heaven, space as against time, the female-maternal as against the male-paternal. However, as applied to human affairs, the principle of this complementary relationship 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 dualism here, because there is a clearly defined hierarchic relationship between the two principles. In itself of course the Receptive is just as important as the Creative. For the Receptive must be activated and led by the Creative; then it is productive of good. Only when it abandons this position and tries to stand as an equal side by side with the Creative, does it become evil. The result then is opposition to and struggle against the Creative, which is productive of evil to both.

Blank space no 23

fold collar and cutts  
along line dividing  
line

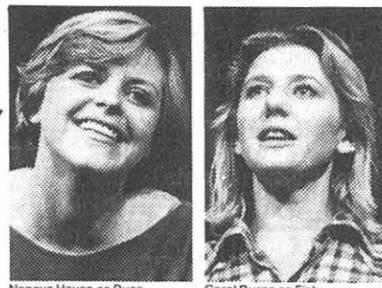


1	M	O	U	S	E			3	R	I	N	S	6	O	
	O		U									7	D	O	R
	N			8	C	R	A	C	K			10	T	E	A
11	K	O	O	K		L				12	P	I	N		
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15	B	A	N	G	E	R	S			16	O	N		O	
	L			G				C		N				U	
	U			17	S	P	A	R	R	18	O	W		T	
	B		19	A					20	E	M			21	A
22	B	O	N	O	X				23	W	A	N	T	O	N
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a revolutionary  
**Stas**  
a call girl  
**& Vi**  
a hippie



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Carol Burns as Fish



Pat Bishop as Stas

Vivienne Garrett as Vi

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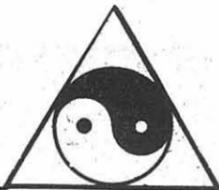
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with your Queen's mandate  
And you Klu Klux clergy  
with your eyes full of hate  
Go say hello to hell

SING OF THE GOLDEN MIME

The Golden tunnel of eternal time  
Spoke to the men of the golden mime  
And the songs taht 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 taht they said.

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

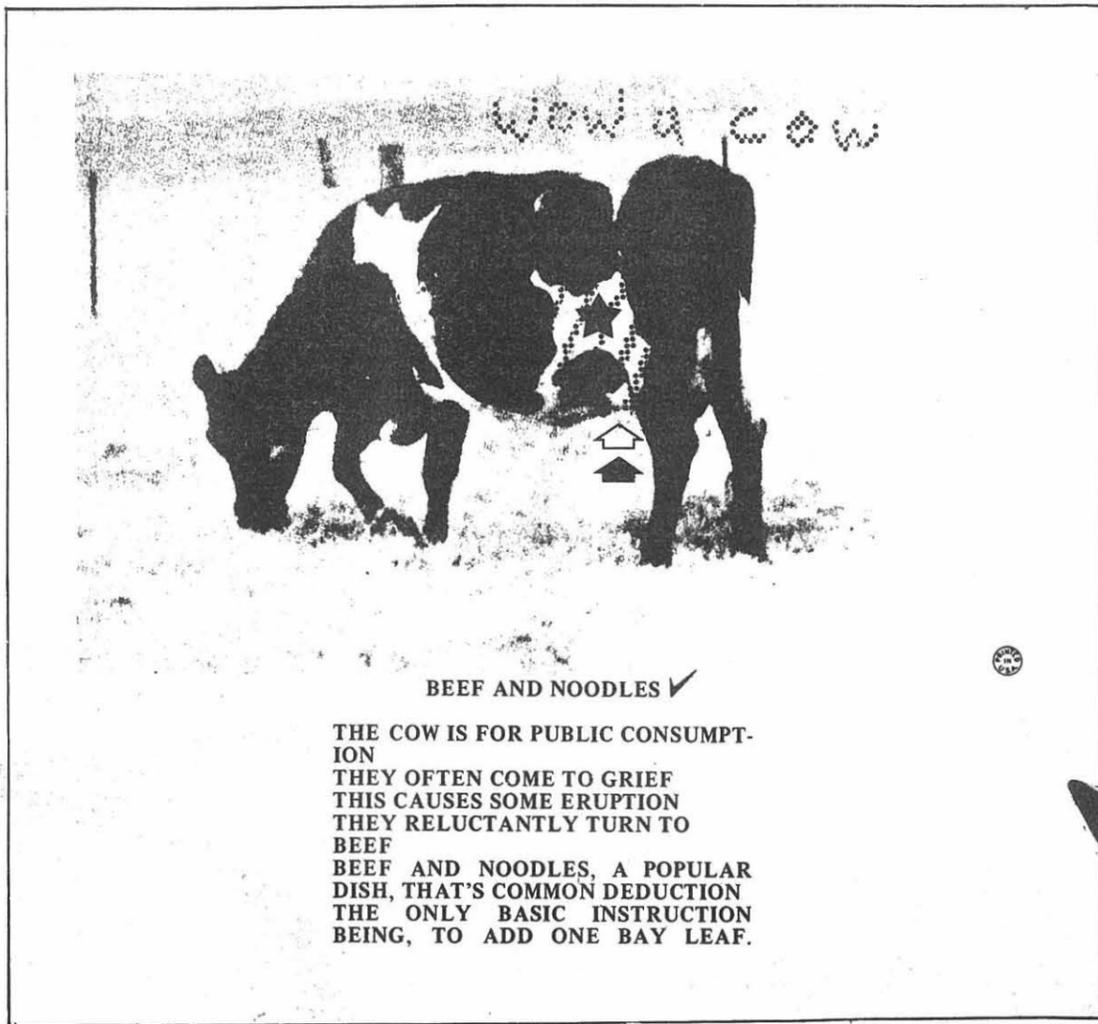
Ian Hunter

QUOTE

Art people talk of bringing it to the masses so they paint etc more and more of it and stick it where people have access to it.

from Peter Thorn

War dance, war whoop, and war paint were the traditional symbols to rouse Redman to battle.



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.



A B C D E F M N O P Q R S  
B E D G H G L Q R S T S T  
C D E F I J K P Q R S T U  
F E F G H I J O T S X W V  
G F G H I L K N Q T U X Y  
H G H K J M L M R S V W X  
I H I J K N O N S T V W Y  
J K J K L M P Q R U W Y Z

ALPHABET MAZE

Begin A and End at Z.  
Follow the sequence of the alphabet.  
NO DOUBLE LETTERS.  
NO TRAVELLING DIAGONALLY.  
NO JUMPING MISSING LETTERS.

Personality of the Month Award  
Tony Phillips  
(Flinders St - House Officer?)  
Who is this man?  
Why is he here?





# ICE-CREAM MAN



Presenting at very little expense, the super hero you have all been waiting for; more aggressive than a Pekinese with a paintbrush up its arse ..... more psychic than a Siamese cat... cooler than a chocolate sundae... It may not cure your hangover but it'll ruin your teeth ...

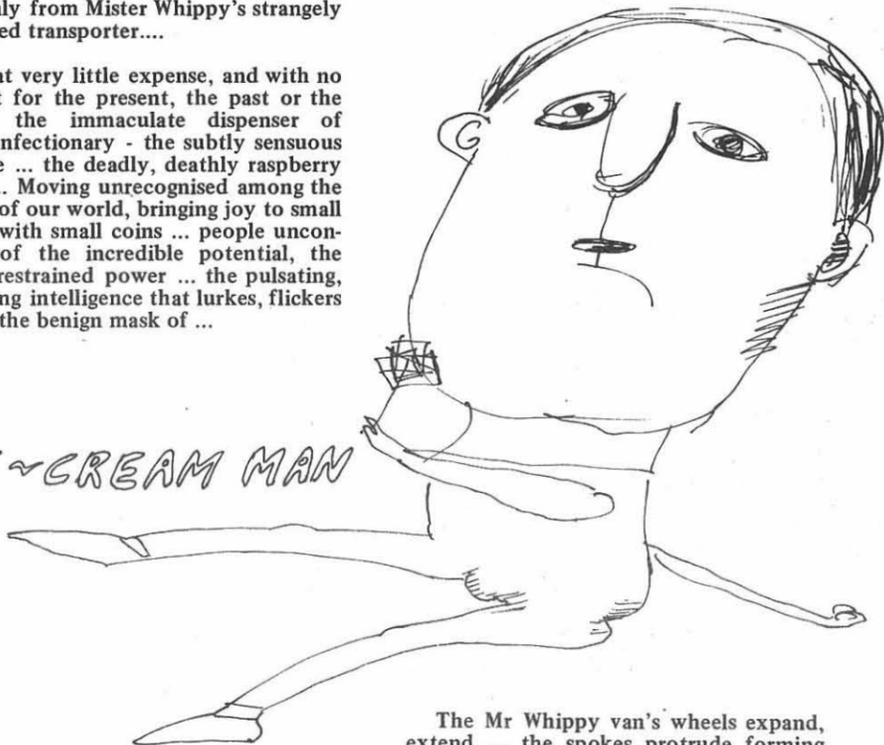
Yes... it's.....

## 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 very 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 ripple ... Moving unrecognised among the resorts of our world, bringing joy to small people with small coins ... people unconscious of the incredible potential, the barely restrained power ... the pulsating, life giving intelligence that lurks, flickers behind the benign mask of ...

## ICE-CREAM MAN



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 paralysing arthritis. She suffers all alone in her little plastic igloo. With the only movement left to her she is kneading a ball of snow in her numb, little pudgy, little, blue and frozen fingers; kneading it and kneading it until it becomes a ball of ice... aball of ice at which she stares ... stares, ever more intently ...

Slowly .. something takes shape in the ice ... coldly moving ... a shadow that takes stronger form .....

XXXXXXXXXXXX

Greensleeves is spilling its warped way to its last cracked chime. As it is about to resume its interminable round, a mind that is close to its rhythmic Greensleeving is disturbed by a vision.

There, face down on a fresh dairy frost, is an eskimo.

A little eskimo.

An awareness of time, of place ... An awareness of need ... Springs to the ice keen mind of ICE CREAM MAN.

XXXXXXXXXXXX

A little boy is banging on the window. He is angry 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.

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

With the sound of a million squeaking blackborads, squeaking in unison the van containing ICE CREAM MAN is wrenched torn 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 unfrozen stock, above the heat rising from the refrigeration unit.

The Mr Whippy van's wheels expand, extend ... the spokes protrude forming paddle wheels - paddle wheels that churn ... gouge ... spit and spray ice and snow, and tear the tundra into a maelstrom behind them ...

But the body is still cold; the body is cold and the clothes are still cold and the body hasn't enough heat left in it to heat them. ICE CREAM MAN knows what he must do. He knows he must transfer some of the heat from his generous body. He knows he must transfer as much as possible, as quickly as possible, to the too-cool body ...

And he finds a girl in the clothes - a beautiful eskimo girl. A girl who needs the heat from his 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, firm beautiful body of the eskimo girl. He 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



# S.R.C. REPORT

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 vote. Eleven and thirteen were passed unanimously. Twelve lost. Copies of these ERs were printed in the April issue.

## The SRC 1978 Grant:

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 grant. Applications in writing to the SRC office by 27th June. Applications include a budget also. Each application will be roneoed and distributed to each SRC member before 4th July.

So get yourselves together and apply - no matter how small or large, we can only say no.

## 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 necessary to use the space for some other purpose in the future. Anyway its great we can get under way. Different grades of canvas, acrylics (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. Printmaking paper and quality drawing cartridge and folders are available now through Graham Kuo, 9.00-9.30am at Cumberland Street foyer.

## Access to Facilities:

This was discussed at the general student meeting. The conclusion of the discussion was that if you want access ask for it - don't go home, let your needs be known - ring up Commonwealth Street if there is none on campus to see. A committee chaired by Col 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.

## College Council Representative:

Nominations for the vacant position closed on 27th May, so don't forget to vote. Notices will be posted concerning candidates and polling places and times.

## Art Committee:

Though they are keeping a low profile, last month they funded ten students to go to the INSEA Conference to be held in Adelaide in August. The Art Committee paid for the registration fees. Twenty students applied to go, so a ballot was taken to determine who was to go. The conference covers all aspects of art in society and in education.

## Primary Committee:

The members of this group have been busy organizing lunchtime concerts and discussion groups. Watch the next issue of Chimaera for a detailed report that their pres. Micheal Saker, will write.

This report has been brief so come to a meeting or see an SRC member for more detail.

Jude McBean

## Student Autonomy under Attack - Victorian Government to legislate against student unions.

The Victorian Liberal Government is about to introduce legislation attacking student unions and students' rights to organise. Control of student organisations is to be taken away from students and placed in the hands of campus administrations and the State Government.

This legislation is being introduced at the request of a small group within the Liberal student movement, which is itself split on the question. The exact details of the legislation have not yet been announced, but the Victorian Premier, Mr. Hamer, has said it will be based on the policy on student unionism decided by the Liberal Party State Council on March 5, 1978.

The new law is to be aimed at both the local SRC's etc. and the national student union, the AUS. It hopes to effectively silence organised student unionism.



## What the law does:

The proposed law will divide student union activities into two categories: 'service' and 'political' functions. The payment of fees to finance 'service' activities will remain compulsory while the payment of fees to 'political' bodies will become voluntary. So students who have political objections to unionism, those who object to particular policies of a student union and those who simply couldn't be bothered paying fees will simply be able to 'opt out' of membership when they enrol. Of course those opt out will still benefit from the gains won by student unions.

The task of categorising various activities into 'services' and 'political' slots will be left to campus administrations. It can be assumed that they will be only too happy to squash their major enemies - student organisations. To assist in this the Victorian Government will amend the various Acts governing Universities and Colleges in that state to dictate the purposes for which student unions can spend money.

A statutory Tribunal will be set up to resolve disputes about the use of student money. This body will have no student representation. It's not hard to guess that the main function of the Tribunal

will be to put the boot in and bureaucratically hamper the running of student unions by making sure that no 'political' expenditure slips through the dragnet. *Politics and Services - Who Draws the Line?*

It is virtually impossible to draw a rational, objective distinction between 'services' and 'political' activities. For instance student campaigns to increase TEAS or for better child-care service to students are also inevitably political. Is a submission to the Federal Government on education funding 'political'?



Is a campaign against sexism in education 'political'? Is the production of a student newspaper 'political'?

Because our society is based on injustice 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 would be made in practice. At first he 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 'services' and 'politics' is scarcely a thick enough veil to hide the basic political intent 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 AUS. 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 Bjelke-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 TEAS by a Government-run student loans scheme and perhaps even reintroduce tertiary tuition 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

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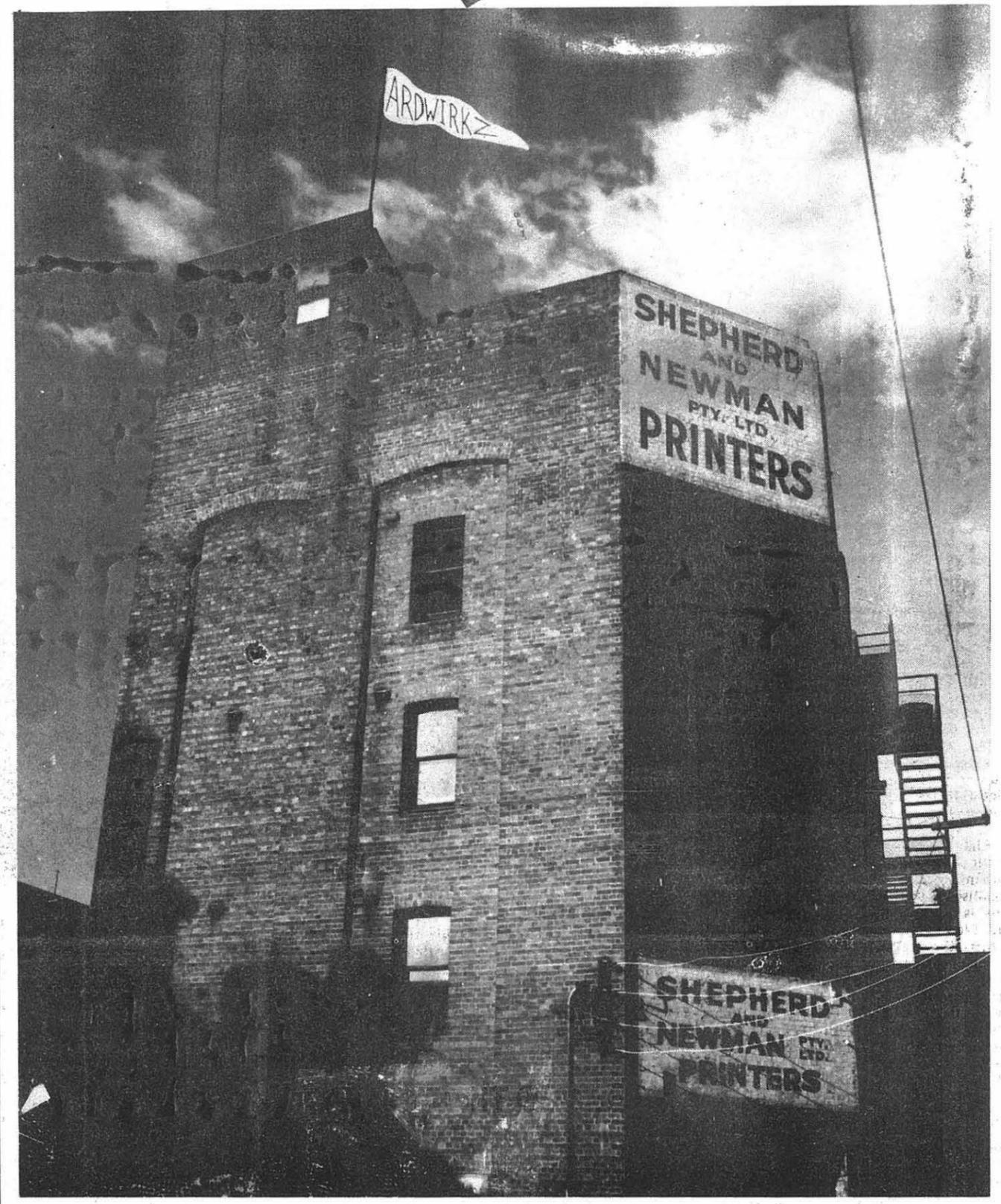
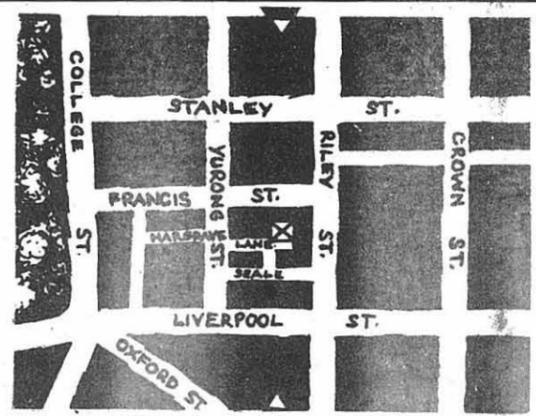
THE NEW MUSIC

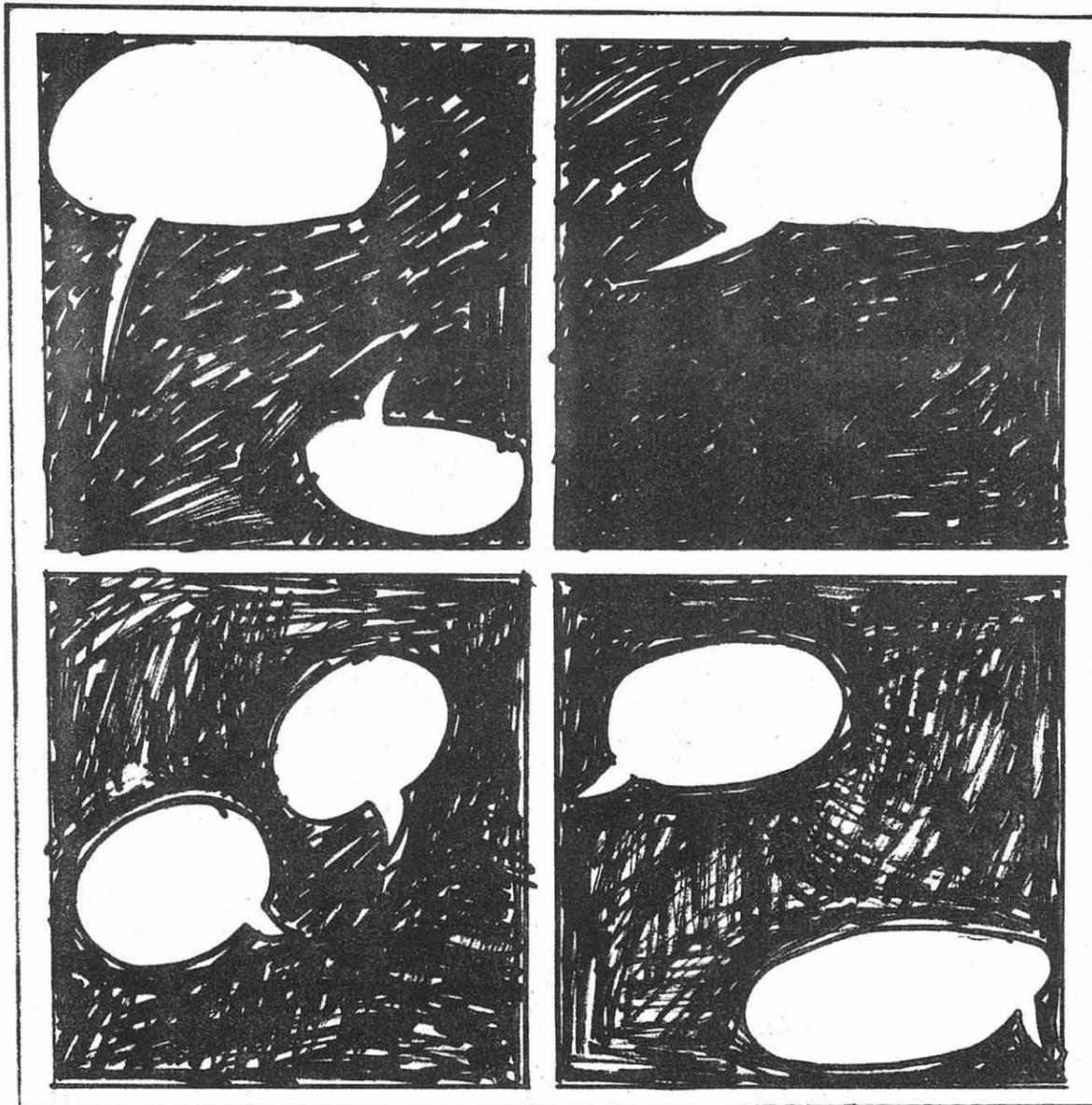
### ART WORKERS

\* LARGE \*  
RESIDENTIAL OR STUDIO  
WAREHOUSE  
SPACES  
TO LET

call in anytime to.....  
SHEPHERD AND NEWMAN  
BLDG. HARGRAVE LANE  
EAST SYD. 31-4771

HOT  
WATER  
LIFT  
& MORE

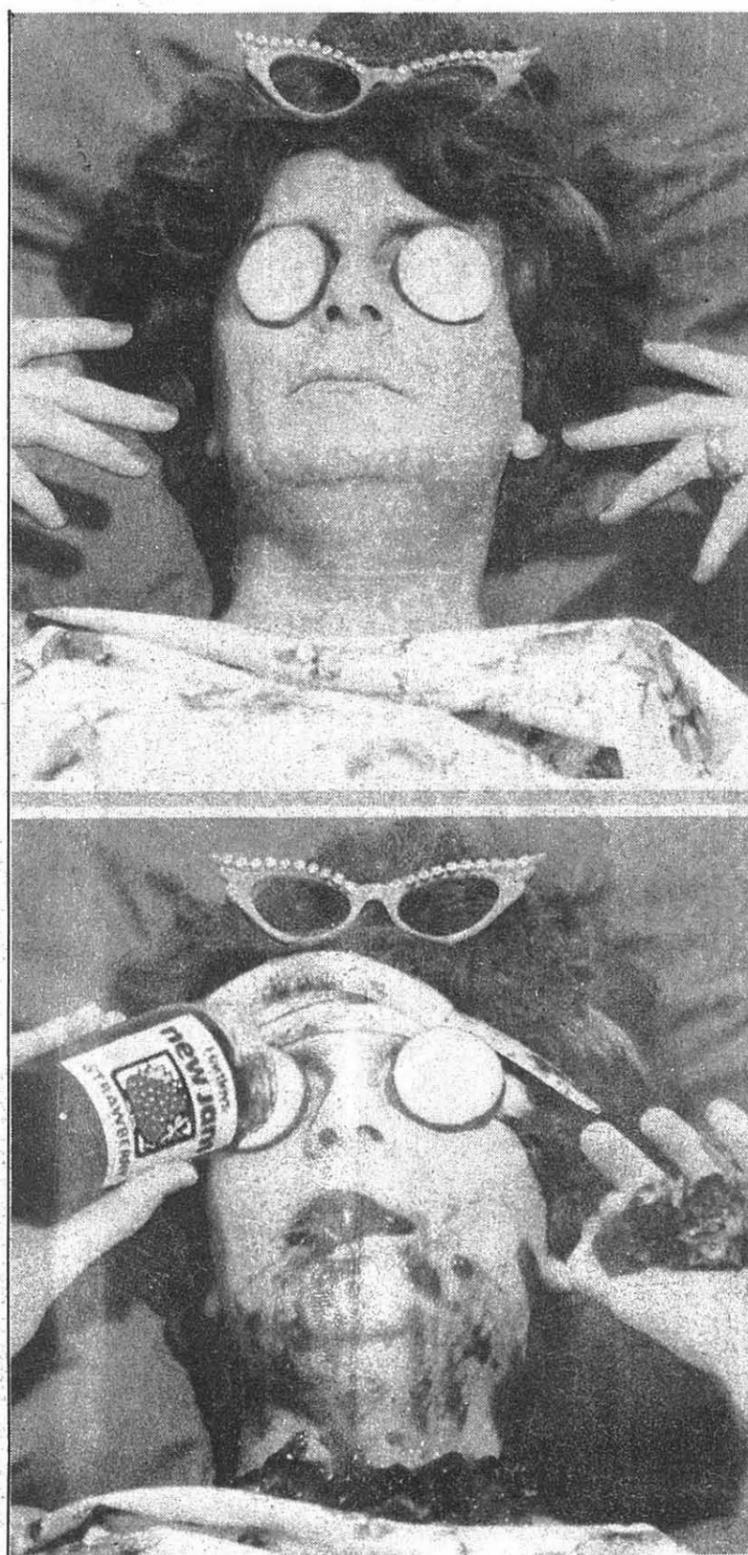




RATIONALISATION KATHLEEN

Broke again,  
and again  
and again, again, again, again, again and again  
Commonly known as obsession  
Depression  
Edpression  
Impression  
Depression one  
Indecision  
Two  
Suggestibility  
Three  
Feelings of unreality  
Four  
Obsession  
Five  
Feelings of personality disintegration  
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 dichotomas request  
seven a big  
Fat  
Hen  
Texas....?  
I wrote them a cheque  
And it'll bounce on Monday  
Rationalisation Kathleen

Wendy Lynch.



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 cane  
slats of  
the blind, highlighted the coloru of your  
skin  
Breth passed softly through your mouth,  
you  
fair hari damp then dry streaked across  
you  
forehad. You caly fist hands lay like  
sculptured  
marble across and behind your head.  
Occasionally  
I glimpsed black lashes flicker sevilleing  
white  
Palling myself out comfort I clumsily  
made  
motions to organise myself; as always and  
cloaked  
myself for thepublic arena. We shared tea  
and each others  
nipples, subbing against peeling paint.  
Commenting on all manner of things in  
order to  
seviel each other to each other. We  
though 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  
doubt 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 ansers but not  
the questions. To myself I aksed and  
answered the questions mainting 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 ound myself thinking and sinking  
at the ough  
of you too often. So I began as confused  
people always do, to talk about and think  
about it too much  
and thus became more confused. The  
chikes were no longer soft, they no longer  
made needlepoint, crystal sounds in my  
wet green  
garden. Instead they were oud, making  
inccessant  
noise that broke into my peace, my only  
quiet.  
So I cut out my heart, and placed the  
chimes  
out one night along with all the other  
rubbish.  
Somehow I felt that deprivation would  
mean construction.  
But I missed their sounds. Construction  
became misconstruced without them.  
So I replaced them with some chimes  
that vaguely resembled the old ones of  
you as one does with things one has loved  
and lost.  
For a while after the noise outside  
continued as in my garden. Soft and com-  
forting at times then jamming and  
monotonous.

P. Noisea.

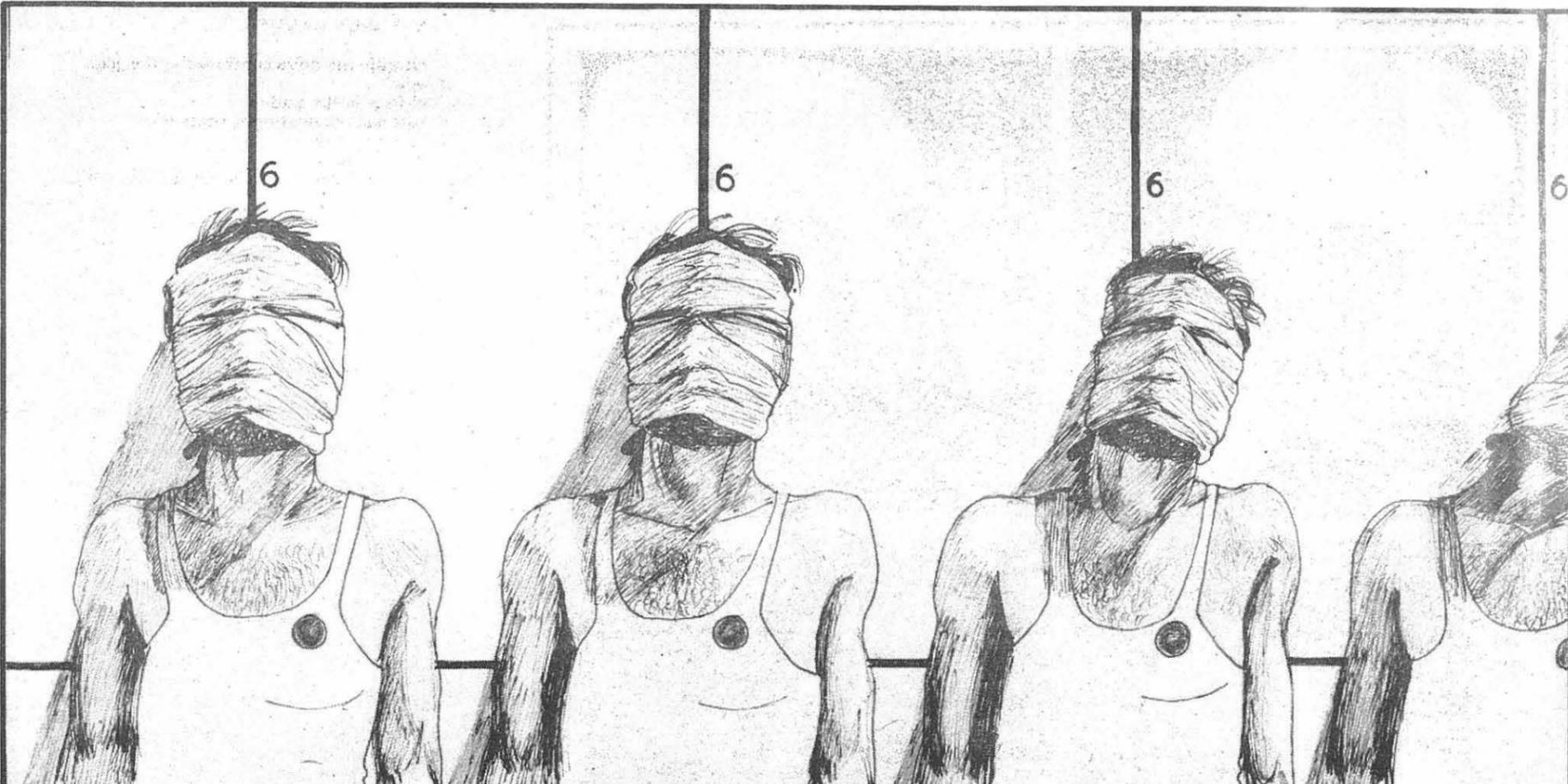


"QUOTE"

"Are you Fair Dinkum Blue?"

Graeme Cox  
B.Ed 2

★ HARRY'S and SHOPIE'S  
SANDWICH SHOP  
GLOUCESTER STREET  
SUPPORTS CHIMAERA



# Terrorism *is it* Art

Besides untold millions of other prisoners 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?

Primarily, of course, it is the realisation (now irrevocably confirmed by Moro's assassination) that society is largely unable to protect its citizens against the determined and clever terrorist.

Such acts where effective, attack the mechanism and mythology of personal security which so often is tied to the idea of society as an unchangeable absolute. You know, "My job and lunch bag, Malcolm and the wife."

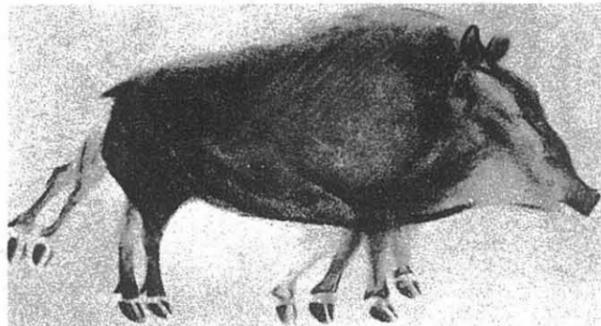
Premature brain cell-destroying, drug induced illumination of a paranoid variety, has induced me to the view that we're all going to die anyway, so it's best to learn to swim though. The trick though is to retain ethics (goodness and sanity) in a world gone mad.

As a communication (it seems to me) terrorism achieves one thing - it dramatises 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, handsome, 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).



Running boar, Altamura. Neanderthal man



Members of the Red Brigades in jail in Turin: 'The state is on its knees'



Police chief Loan executes Viet Cong, 1968

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 dramatising (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 explodes) between upholding a quality (esoteric) which only preaches to the educated - informed converted and/or subverting that quality to reach and involve a so-called wider and more urgent audience.

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

So to wrap it up (the typesetters are waiting and we felt Chimaera 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.

Ki-meira

Word  
at  
cow

FOOTING  
FLOOR  
FLOOR



No poem  
mouth  
earth  
next vort 7 the shot  
speel  
ou  
most  
black  
flacid  
growl and  
L

graham hallett da4

# ORK

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 effect 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 to actively 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 whats" 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

ANYBODY INTERESTED IN CONTRIBUTING TO A NETWORK DIALOGUE PLEASE WRITE TO (OR CALL IN AT)  
NETWORK  
C/O SHEPHERD AND NEWMAN BUILDING  
HARGRAVE LANE'  
EAST SYDNEY, 2010.



ORK therefore  
a question of  
but rather a  
evolution in  
om which the  
student life.  
(and I would  
forthcoming)  
en as an event  
oon, provided  
the insight and  
like I am doing  
a blind hog  
corn). Please

## 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.

Institutions \*  
multi-layered \*  
\*

Hello! I'm Venus  
You've probably seen me  
before. Men often painted me  
because it was a good excuse to paint  
a naked female (tee-hee) I can often be  
found in a chariot pulled by swans  
because purity goeth before love (well no  
so much in these cleotimes) and finally even  
by doves and sparrows because these lovely  
birds symbolize lust and I really am quite  
ful, didn't you know. Horace here often leads  
company because even when wining through  
spheres a woman can't go alone dears.  
I'm possessed of a kind of radiant beauty  
carefree. youthfulness thanks to a few  
I've got in my bag here. My walk is as  
light and delicate as the flight of a  
& every step I take spreads the scent  
of ambrosia. Sometimes I wear my  
hair like this or caught up for  
that studied casual look. My robe  
is more radiant than even Isis'  
and is bound by a girdle where  
my graces hang. Here are all  
my charms & most tempting  
attributes. In a word my  
girdle has such power to  
awaken the senses of even  
the most unmoveable men  
that Juno herself had no  
day choice, but to borrow it on the  
she desired to gain approval  
of the Ruler of the World in the Mount

Ada restaurant. Oby  
the way I'm a little  
thinner than I used to  
be, but you will recog-  
nize me won't you?  
Your's Venus.

