OFF THE WALL IN THE AIR

A SEVENTIES' SELECTION

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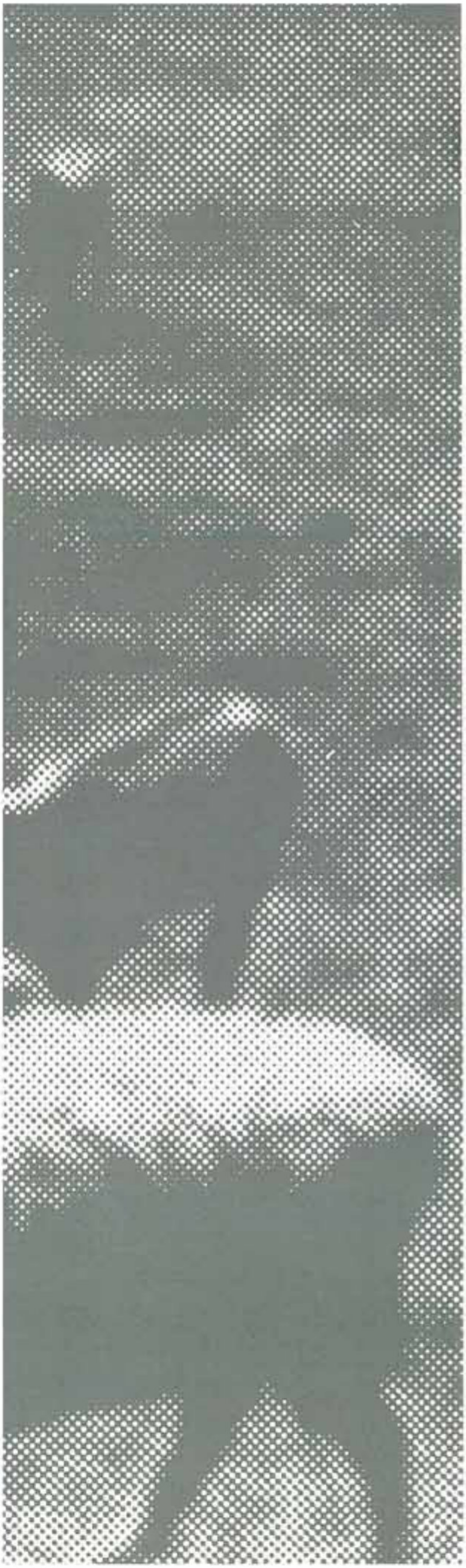
MONASH UNIVERSITY GALLERY

AND

AUSTRALIAN CENTRE FOR

CONTEMPORARY ART



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Collection: the Artist
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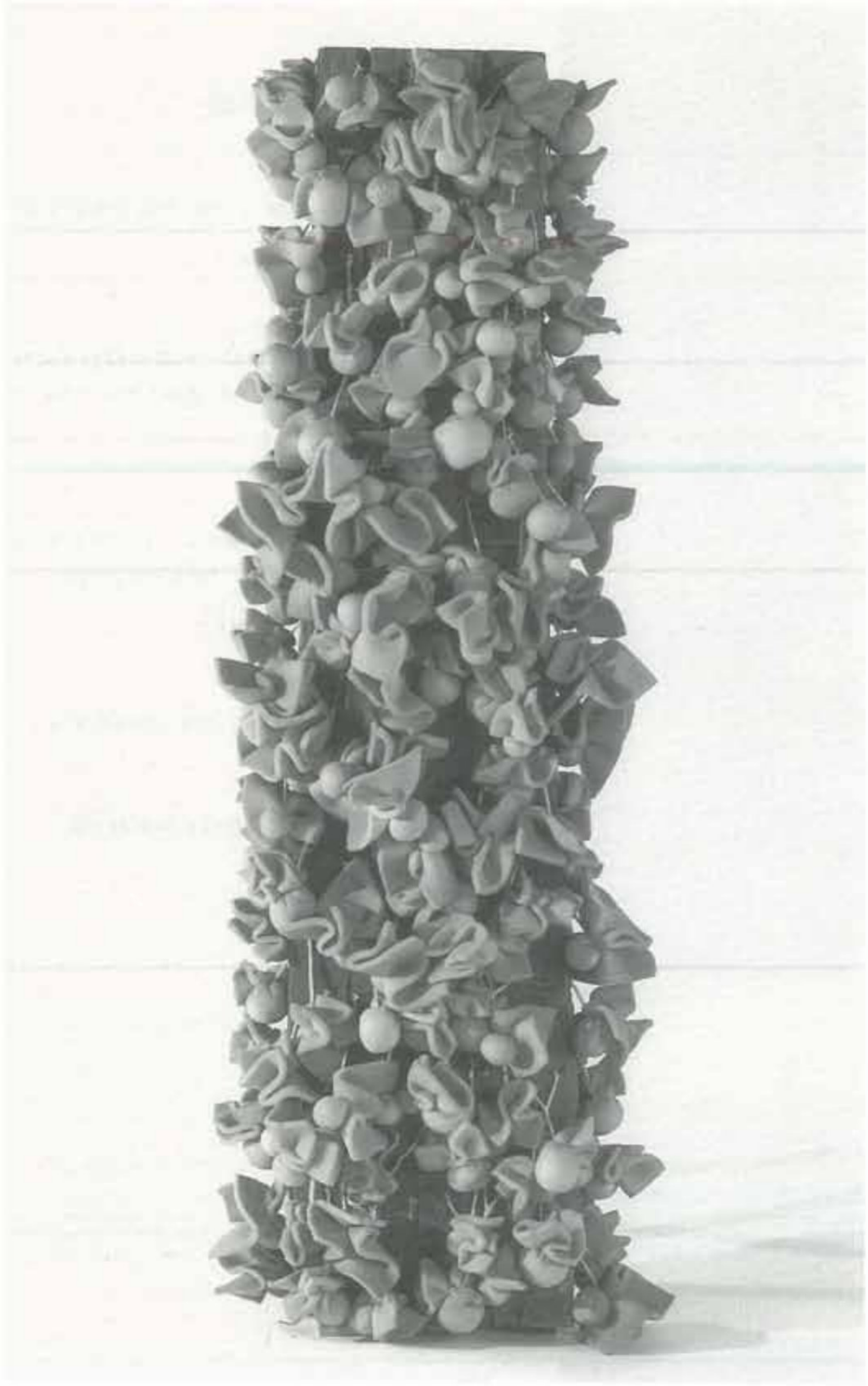

John Armstrong, *Yellow* (1970)
Collection: Australian National Gallery
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LIVING IN THE SEVENTIES

Charles Green

INTRODUCTION: OFF THE WALL AND IN THE AIR?

For the first time since the seventies, installation, performance and neo-conceptual artforms have become crucial to the definition of contemporary culture. Artists, both emerging and mid-career, employ these forms to make work regarded as significant and reflective of our time. Commentary upon this activity has been accompanied by a theorisation of the Self, impressive in its sophistication and astonishing in its appeal. However, a feature of the application of this thought has been the conflation of idealistic and phenomenological notions, seen in seventies' art, with newer theories of the body as social text and of representation as an irrevocably mediated activity.

Elision of the differences that separate contemporary audiences from the seventies is a consequence of the effort to define the shape of the present. For is not an attempt to establish historical consistency both natural and inevitable? After all, many seventies' artists and writers are still active within the art community. In addition, a desire to privilege the marginal and the perverse is absolutely central to both periods. One crucial difference between the discourses of the seventies and the present is the emphasis placed on the intentionality of artworks. The seventies' ubiquitous stress on the artist's intention is at odds with post-Structuralist notions of intertextuality; these have by now become normative concepts in critical and artistic practice. However, there is a vast gulf between artists' determination to shape discourse, and an acceptance of the death of the author. This is camouflaged by methodology common to both decades – the nomination of aesthetic objects rather than gestalt manipulation.

The rationale for many works in the present exhibition is potentially incompatible to definition within the context of a hyperreal, postmodern present. Therefore, it is important to emphasise that the seventies are far from voiceless. Artists like Mike Parr and Robert Hunter have produced recent work of international significance, but they are also central to any discussion of the seventies. Writers such as Donald Brook, Janine Burke and Anne Marsh, with exemplary care and clarity, continue to represent or critique the praxis that we take to be paradigmatically that of the seventies.[1] It is thus not my intention in this essay to disentangle the intellectual strands of the period, nor to discuss more than a small selection of that art. Instead, I will outline one framework from which the work of careful examination might begin.[2]

* * *

Our surprising ignorance of the seventies is, firstly, the result of its proximity – who was willing to admit to wearing corduroy flares until now?[3] Secondly, its art was more or less obliterated by institutions during the following decade. In the teleological progression favoured by historians and curators, the art which demonstrates aesthetic advances is favoured over work that, like Situationist activity, is indifferent to artistic judgement. It can be pointed out that the very innovations that facilitated a redefinition of art, beyond the belief in art as a timeless enterprise, were the means by which the seventies was periodised and commodified. Photographic documentations of ephemeral events are now, for example, collected by connoisseurs and museums.

* * *

If artistic intentions could be condensed into one phrase, we would represent those of the seventies by a word – dissent. Running through contemporary discourse was the linkage of artists' intentions with radicalism, and an awareness of the cultural trauma associated after 1968 with the idea of the death of art. Artists wished to move outside the boundaries of previous work, to make an anti-art, and either to deal directly with nature, or with a politicised discourse inside culture. Various notions of identity were formulated in response to both idealist and phenomenological frameworks, and to the art community's changing structures. Marginal and underprivileged cultural groups were consistently regarded as important examples. Activity modelled on the perverse, the deprived and the criminal – like that of Vito Acconci in the U.S. and Ivan Durrant in Australia – attracted considerable attention. Durrant's actions, from the exhibition of a severed hand, allegedly purchased from a needy student, to his dispatch of a cow at the entrance

of the National Gallery of Victoria, achieved widespread notoriety and the attention of the police. Mitch Johnson experimented with explosives in public places. Inevitably, the cultural discourse of the seventies was characterised by pluralism.

The result of pluralism was a reliance on an institutional theory of art.[4] Established institutions were occasionally forced to set aside inertia and conservatism to confront the new art. For example, John Kaldor's *Art Project 2* was a large exhibition, selected by European curator Harald Szeeman. *I want to leave a nice well-done child here: 20 Australian artists* appeared at the National Gallery of Victoria in June 1971. Institutions utilised innovative projects like Kaldor's, and the artistic intentions I have mentioned, in order to confirm their own authority and prestige. Public galleries participated immediately in the exhibition of certain radical forms. Private galleries were gradually able to represent the persistent Self, retained within seventies' art, as a highly desirable commodity. Alternative spaces and organisations empowered the most significant art of the period; they were therefore allocated the role on the art industry's treadmill previously performed by museums and private spaces – accreditation of the untried. Art schools quickly adapted, forming several new Academies.

However, museums and magazines successfully excluded other aspects of seventies' art from public attention. By the mid-eighties, a process of obliteration was well advanced: critics asserted that art was caged in by repressive seventies' puritanism; museums moved to marginalise their representation of alternative forms – off to the basement with the sticks and twigs. Diversionary mutations like post-feminism trivialised the key achievement of the seventies. Painting returned to the centre of cultural life.

INTENTIONS: WHY DOES SEVENTIES' ART LOOK SO NEW, SO EXCITING?

The new art of the seventies – performance art, earth art, process art, conceptual art, pattern painting, community art, women's art and others – was a development from the innovations in practice and theory of the previous decade. Many noted that Modernism had finally ground to a halt. Though this represented a break with art of the first part of the 20th century, moves that artists made into new forms, and especially towards the dematerialisation of the art object, were linked in their minds to various forms of radical politics.

These observations are obvious. However, as Donald Brook said:

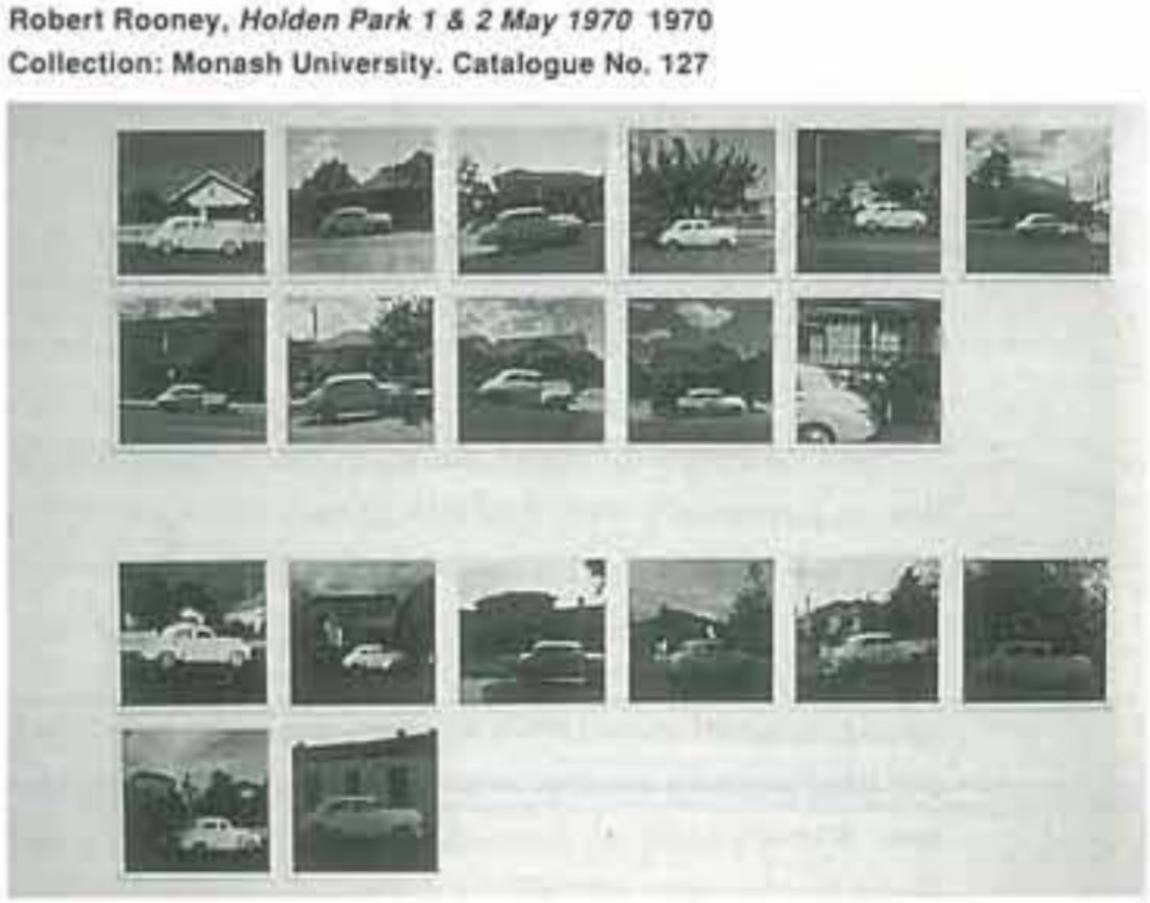
> ...the post-object art of the seventies to which I believed I was contributing was not one movement but at least a dozen, travelling in almost as many directions. But the central idea was of a dissent which has been consistently misdiagnosed.[5]

Much seventies' art is distinguished by its transformational or self-transformational intention, the concern to work outside established systems, and a sympathy with radicalism. The evidence of artworks, their status in such galleries that bothered to collect them, and the testimony of many observers is that this was intentional, though often superficial rather than effective. Superficiality is also often what we see: this "cool" quality is now considered a common characteristic of Melbourne art of the seventies. Robert Rooney's comments on fellow Melbourne artist, George Baldessin, exemplify critical reaction to the universal assumption that the "Cool" mood meant more than mere superficiality:

> Although I wouldn't go as far as Robert Lindsay in 1983, when he said Baldessin's manipulation of images reflected "the dominant mood of contemporary art in the '70s, expressed through a cool, detached, intellectual approach and, with the apparent ascendency of abstraction, an emphasis on the formalist problems of art", I am still inclined to see the Mary Magdalene series as distinctly lacking in emotional depth. Their surfaces and stylized forms may seem detached, but does that make him cool?[6]

In Rooney's own works from the seventies, like *Holden Park 1 & 2* (1970), superficiality and Cool were necessary accomplices in his search for the Self. Unable to locate meaning and identity with the retrospec-

Robert Rooney, *Holden Park 1 & 2 May 1970* 1970
Collection: Monash University. Catalogue No. 127



tively naive assurance of a Baldessin, he suggested its testimony in the circulation of objects. I have suggested elsewhere that Rooney could not retrieve subjectivity, and was too honest to pretend differently. As Robert Pincus-Witten noted, "I document, therefore I am".[7]

ART IS DEAD: THE GREAT DIVIDE

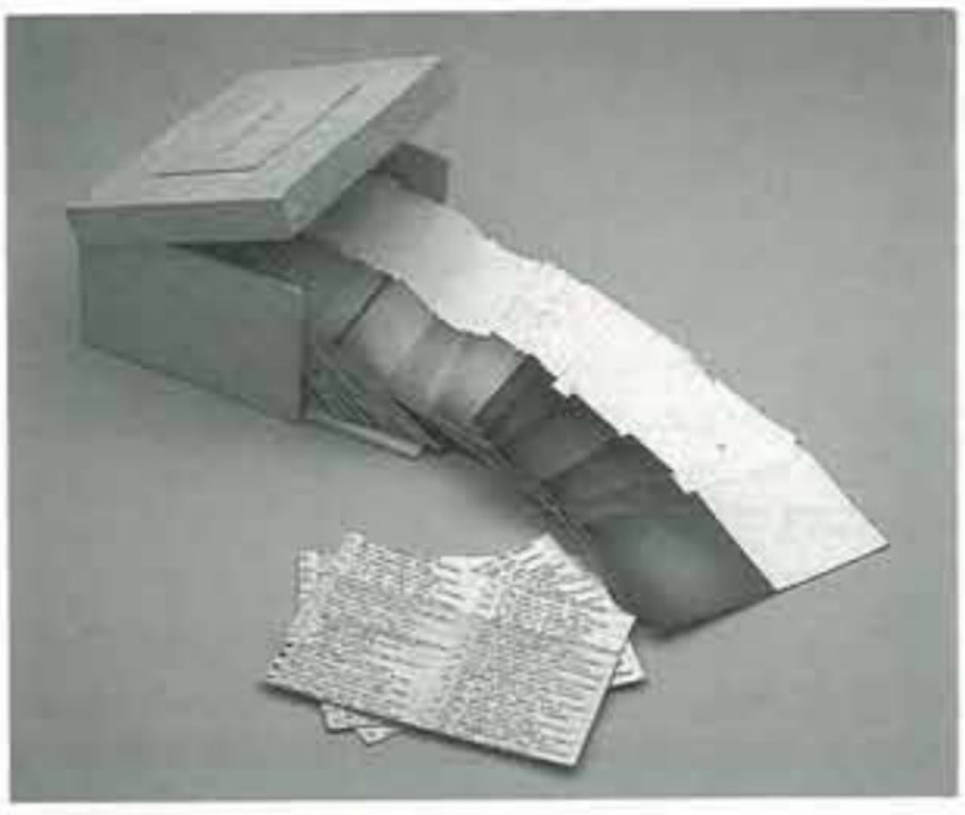
Although Australian artists were distant from late-sixties' American and European turmoil, they were far from unaffected by the sense of utopian possibility current in popular culture and the fine arts. The anti-Vietnam movement was only one aspect of social change in Australia. We were profoundly affected both by events in Paris during 1968, and by the alternative culture, exemplified in rock & roll, of the American West Coast. Germano Celant noted that:

> The creative events of 1967-68 thus marked a historical watershed: the dogma of neutrality was rooted out, since there is no way of separating the object from the creative act, from the awareness of and participation in its reasons and technical input. Art is no longer a virginal nature.[8]

Celant also observed that the 1968 exasperation about unrealisable utopias made the seventies schizophrenic.[9] Artists with radical sympathies – many marched against the War during Moratorium demonstrations in Australia's capital cities – naturally if uncritically identified the practice of art with alternative culture. This perception was based on a shared sense of being "outside" the system. After May 1968, artists felt to a greater or lesser extent that:

> All, however, have been forced to choose between a "cultural" conception of the artist as a professional engaged upon pure investigation, and a conception of the artist as a person actuated by a critical approach to the static nature of the social conditions in which he lives.[10]

Many felt a profound desire to move outside conventional domains of art to a different relationship with their audience. However, the schizophrenia noted by Celant ensured that this would be imaged as crisis. Jean Clay articulated the sentiment that traditional forms were incapable of true radicalism; these were to be abandoned in favour of a post-object praxis.[11] From the late sixties on, claims were made that advanced forms would offer a critique of traditional notions about the audience. This centred around the perceptual changes induced by viewer participation in phenomenological inquiries, as they were incarnated in conceptual artworks.



Dale Hickey, *90 White Walls* 1970
Collection: National Gallery of Victoria Catalogue No. 62

Harald Szeeman's exhibition *When Attitudes become Form*, at the Kunsthalle, Bern and the Institute of Contemporary Art, London, in 1969, was a crucial example to many artists. Charles Harrison published an article about the show that was also printed as its catalogue essay. His text was read by Australian artists:

> Art changes human consciousness. The less an art work can be seen to be dependant, in its reference, on specific and identifiable facts and appearances in the world at one time, the more potent it becomes as a force for effecting such a change ... By opening ourselves to such experience we render possible the realignment of our own consciousness in favour of the constant rather than the immediately insistent factors of human life.[12]

Robert Morris asserted in the same essay that:

> Once a perceptual change is made, one does not look at it but uses it to see the world. It is only visible at the point of recognition of the change. After that, we are changed by it but have also absorbed it.[13]

However, the belief that painting and sculpture were incapable of ties with alternative politics of the type elaborated, for example, by Herbert Marcuse, was shared by the *Art & Language* group. Australians Terry Smith and Ian Burn were members. Terry Smith observed, in an apocalyptic essay for the 1975 Mildura Sculpture Triennial, that:

> we find ourselves at the tail end of a decade quantitatively rich in the production of diverse and extreme art, yet paradoxically marked by a failure of sensibility such that the making of art has be-

> come an embattled, rootless and theoretically-fragile pursuit.[14]

Michael Baldwin, of *Art & Language*, referred to "the consolidation of Conceptual art as a *comprador* episode, its degeneration into administration (in short, the loss of its terror) (my emphasis)."[15]

Hans Haacke wrote at the time of the murder of Martin Luther King that "Nothing, absolutely nothing, is changed by whatever type of painting or sculpture or happening you produce ... We must face the fact that art is unsuited as a political tool."[16]

Many artists chose to retreat from the brink of this quasi-nihilism, and to start again. Dale Hickey moved from *90 White Walls* (1970) to the apparently conventional cup paintings of 1972-73. However, as Rosemary Adam has pointed out, this development was consistent with his underlying commitment to a linguistic inquiry influenced by Wittgenstein.[17] Minimal painting obsessed by "cupness" was only going to intersect with its iconoclastic, puritan American cousin for a brief historical moment.

A sense of culture in crisis and a sense of cultural divide; these were common perceptions. West German critic Bazon Brock remembered that "Marcuse's trivialising pseudo-concept of the 'affirmative' created so much confusion that the philosophically unobjectionable use of the term got mangled."[18]

Within radical terms, art would leave:

> no cultural rubbish that had to be sent to museum dumping grounds. The museum itself was to become a department store, transit depot for groceries and articles of everyday use.[19]

This moment was widely noted, by those for whom the times were changing, and by those for whom they most certainly were not. Noel Hutchison observed the "now prevalent ideological differences", between welded steel sculptors and younger post-object artists like Ross Grounds, at the 1973 Mildura Sculpture Triennial.[20] The incompatibility between works like Grounds' ecological bunker, *Ecology Well* (1973), and the heavy-metal offerings of older sculptors led to the enclave of formalist works being labelled "Karo Korner".

ARTISTIC FORMS: INTRODUCTIONS, STENCILS, STRAW

How did artists choose to make images at this peculiarly unstable time? Certain categories of work stressed oppositional intentions; many of these were either text-based or blurred the division between a gallery and the world outside. The dispersal of art activities through the community, rather than their concentration in museums, was Peter Kennedy's concern. He felt "that Marxist art theoreticians had not come up with a solution for making art an integral part of community life".[21] His performance/actions involved the use of non-professional participants in real-life, real-time situations. Kennedy's *Introductions* (1976) documented the artist's work with members of a Hot-Rod Club, an Embroidery Club, a Bushwalking Club, and a Marching Girls Club. He prepared videos and water-colour portraits of each group, by which he facilitated the introduction of one club to another. Kennedy exhibited this project in 1976 at the National Gallery of Victoria. His co-exhibitor was John Nixon, whose arrangement of text on cards, *Blast* (1976), sought to offer a critique of the vocation of art. He wrote: "Finally it comes down to 'where do *you* stand!?' Now that's more than a simple question; after all, isn't it a question of *your* 'form of life'."[22]

Nixon's polemic, pamphleteering style was all exclamation marks and underlining. His insistence on a second-person address, *from within* the institutions of art, was intended to defeat the normal social relations of viewing.

The same was true of a very different artist, Robert Hunter. For his 1970 installation at Pinacotheca, Hunter stencilled 11 grids onto the gallery's walls in grey paint. He later said: "I want to make something alien – alien to myself" and described his desire to avoid creating "*objets d'art*".[23] His movement outside formalist discourse meant that the artist's inquiry into the particular identities constituted in the act of viewing – amongst which was the experience of flight in later, more psychedelic works – soon parted company from the straightforward minimalism of his friend Carl Andre.

The relationship of other artists to the recent past was more ambivalent. John Armstrong's *Yellow* (1970), for example, demonstrated a formal sensibility closer to Anthony Caro than his neo-Dada assemblage – made of synthetic rubber foam, cotton, steel nails and wood block – indicated. John Davis's work, during the seventies, demonstrated an acute awareness of the implications of *arte povera* and Process Art practice, but retained an obsessive, quite masterful detailing within the push-pull of complex gestalt relationships. In his early street sculptures, completed in New York during 1973, Davis worked through the influences of artists like Richard Serra. Video and photo-documentations, like *You Yangs* (1974), could be instructively compared with Dennis Oppenheim's *Branded Mountain* (1974). Davis's *Region* (1980-81) was dominated by a black chimney shape. This was echoed in positive and negative shapes *as* other small sculptures, and in two dimensional dia-

Bonita Ely, *Murray River Punch* 1980
Performed at Rundle Mall, Adelaide Festval of Arts,
and George Paton Gallery, University of Melbourne
Photograph from the second performance

grammatic form *onto* these pieces. The rigourously Modernist interest in the precise mechanics of a visual field contrasted perversely with the implications of his sculpture as a city for alternative lilliputians.

Bonita Ely's work was also distinguished by these contradictions. Ely was one of the important artists, like Elizabeth Gower, who emerged from the milieu of the Women's Art Movement in the mid-seventies. She was involved in a variety of projects: the compilation of the important Women's Art Register – an exhaustive collection of slide documentation on Australian women artists; participation in the movement that was given impetus by Lucy Lippard's 1975 visit to Melbourne; and completion of works such as the enormous *Mt Feathertop* project, shown at Art Projects in separate installations during 1979 and 1981. A true *masterwork*, it comprised paintings, an out-sized papier-maché sculpture of the mountain itself, and Hans Haacke-like documentations of ecological pillage. Ely was also involved in performance. Here she escaped the complicity of the aesthetic and its aspirations to the museum wall. She presented *Murray River Punch* (1980) to an astonished student audience at The University of Melbourne. The recipe was as follows:

> Using a blender or beater combine:
> 6 cups deoxigenated water
> 2 tbl.sp. fertilizer
> 1/4 cup of human urine
> 1/4 cup of human faeces
> 1 dst.sp. dried european carp
> Place mixture on a gentle heat. Add:
> 2 cups salt
> Stir constantly until the salt dissolves then bring to the boil. Remove from heat. Stir in
> 2 tbl.sp. superphosphate
> 2 tbl.sp. insecticide
> 2 tbl.sp. chlorine. Serves 18 people.[24]

In contrast, Ely also produced an anti-uranium ritualistic piece, *Jabiluka UO2*. This was performed in Melbourne during 1979, and also at the halycon 1980 performance festival, ACT 2, in Canberra. The present author assisted in both performances. Ely, dressed in a white boiler-suit, erected an elaborate sand-castle from coloured earths and then arranged a spiral in flammable straw across the adjacent lawn. Her male assistant traced a rigidly straight path in white lime across the field towards her, eventually scattering the sand construction. Simultaneously, Ely set fire to the straw, etching a primal design onto the grass. *Jabiluka*'s problems were those of much other Body Art at the time. Anne Marsh said, in a 1981 review of women artists at the First Sculpture Triennial, that "ritual is a fairly safe bet if you're backing neutral politics".[25] Ely's feminism certainly wasn't that, but reinscriptions of woman-as-other playing nature to man's culture were potentially regressive. As Marsh observed, this was far from the analytic work which examined "issues" and representation itself. Such art eclipsed performances like Ely's during the eighties.[26]

ARTISTIC IDENTITIES: THE SEA OF TROUBLES

Ritual-based performance focused on the revelation of identity so "natural" that it would be backgrounded as both overtly Australian and covertly artificial in the next decade. What were the constructed worlds that seventies' artists saw as the Self? Firstly, the indivisible authority of a well-known name was not so easily discarded. Mel Ramsden observed the difference between

PETER TYNDALL AT ART PROJECTS . FEBRUARY 1980 . OPENS FEB . 6 .
ART PROJECTS 566 LONSDALE ST. MELBOURNE . WED.~SAT. 2~5.30 Ph.60 1191

Peter Tyndall, Poster for exhibition
Peter Tyndall at Art Projects, Melbourne, February 1980
Design and photograph: Peter Tyndall
Photograph: courtesy the Artist

the expanded view of authorship held by the *Art & Language* group, and "the conventional view of authorship held by one of the journal's most important founding editors, Joseph Kosuth. For him, his authorship was no laughing matter."[27] Secondly, many artists were aware of the relativisation of essential identity described by contemporary thought. Peter Tyndall obliquely described the subject thus:

> A painting does not float, independent, half-way up a random wall. "It" is physically dependent on the strings which support it against the gravitational force which would bring "it" down ... nor can "the (one's) perceiving" be considered outside the influence or colouring of either the physical light (physical lights) or the metaphoric lights (cultural knowledge...)[28]

Thirdly, it was inevitable, in the wake of such a dispersed notion of the art object, that meaning would be seen to reside in the person of the artist. The search for "truth" would assume largely autobiographic forms.

Mike Parr first achieved notoriety in the early seventies as a performance artist whose works involved tests of endurance and self-mutilation. Though the themes now seem familiar, the way that Parr explored his relationship with an audience – shocking or trapping them into an often brutal complicity – had considerable impact. In *Cathartic Action/ Social Gesture* (1977) an awareness of identity and therefore of the loss of innocence was equated with the artist's childhood loss of an arm. Parr represented the exorcism of that trauma by hacking off an imitation limb before a horrified audience. He observed, in a statement about the performances of Marina Abramovic/Ulay which now seems autobiographic, that:

> Performance art like this is cathartic both for the performers and the audience, emotions emerge afterwards in a rush as a consequence of being dammed up ... Everyone feels relieved: a rite has been survived, order and meaning have been re-established, but at a new order of clarity that incorporates part of the intensity felt.[29]

The artist was well aware of the psychoanalytic and psychotherapeutic implications of his work, which continually made literal and metaphoric use of the idea of catharsis. Parr observed that:

> My films build on the absence of the image (the sign of the wound in *Rules & Displacement Activities* is the montage itself). I am interested in the long space of the past (re-open wounds and the past returns with a rush) ... At the point of convergence, we share a language in common.[30]

He repeatedly attempted to find the point at which normal bodily processes, such as aversion to pain or the desire to breathe, would collapse under the onslaught of his interventions. Clear affinities with the work of Hermann Nitsch, and the dramatisation of mirror phase reflexiveness with instant replays on video monitors, emphasised Parr's desire to test the limits of the availability of the body as an object – even to the performer. He was also preoccupied with the reverse: the accessibility of the Self. The artist's "I" was described by Parr in existential terms:

> For a long while for me, the framed record seemed to deny the existentialism of the event; the fact that each performance is a form of survival and that the performance is experienced by the performer at the edge of the present tense.[31]

His "endless journey towards the self" was literally imaged in Parr's films, *Rules and Displacement Activities; Parts 1, 2 and 3* (1973-85).[32] The different versions of *Black Box* are linked in intricate ways to all of the artist's seventies performances, and thus to the films that mediated this activity. The "Performance Room" works, *Black Box: Theatre of Self Correction, Performances 1-6* (1979) made in conjunction with the artist's family, marked a shift from earlier Fluxus confrontations. Marsh noted his awareness of phenomenological and existential theories of the subject, and convincingly distinguished between Lacan's sophisticated concep-

tion of "I is always an Other", and Parr's quest for integration:

> Parr's violent acts locked the artist into the myth of the signifier (the body) representing the signified (the "I" apart from the Imaginary Ideal)...In this way Mike Parr's early performances re-inscribed conventional myths – concerning the self: in particular his self was foregrounded and so masculinity was prioritised. [33]

If Parr's work is primarily autobiographic, it is also highly complex. Escaping didactic interpretation, his extraordinary later works on paper address the problems of subjectivity within less determined frameworks.

PROVINCIAL IDENTITIES: AVANT-GARDE AWARENESS

Artists' identities were also figured by the tensions of provincial awareness. Terry Smith's widely-circulated article, "The Provincialism Problem", was an important contribution to this self-consciousness.[34] He noted that avant-garde aspects of production were always foregrounded through the action of local internationalism. Australian art was inevitably subservient to externally imposed hierarchies of adapted style. Thus, Smith saw Peter Booth's early seventies' black "doorway" paintings in the light of international formalism, a judgement that retrospectively seems superficial if understandable. Perhaps the only people who grasped the significance of Booth's abstract imagery from 1970 onwards were Bruce Pollard, Jennifer Phipps and Les Hawkins. The other side of the coin was this: from Benjamin Buchloh's New York viewpoint, Booth was best described as a colonial representative of cultural hegemony.[35] In works like *Painting, 1977* (1977), Peter Booth was, in effect, one of the earliest experimenters with mythic neo-expressionism. However, there was absolutely no critical context for his new figurative paintings when they were first shown at Pinacotheca in 1977. While seventies' observers saw a *private*, idiosyncratic world, this reaction was modified as a result of the arrival of the trans-avant-garde, and its emphasis on the *public* spectacle of subjectivity. Frances Lindsay, for example, emphasised as late as 1978 the marginality of Booth's work:

> Peter Booth's paintings are, however, personal documents, not social comments ... (They) stand so far outside the boundaries of acceptable art taste. These paintings, which are so dependant on Peter Booth's personal frame of reference, cannot be judged by mainstream aesthetic standards.[36]

Suzi Gablik's 1981 survey of new Australian art for *Art and America* did not mention Booth.[37] However, in articles like Graeme Sturgeon's report on the 1981 *Perspecta*, the mythic aspect of Booth's paintings began to be acknowledged, and thus their claim to imply an identity other than the haptic artist.[38] If provincial discourse was modelled on New York, then surrogate roles were enacted by Australian artists and critics, mirroring those at the metropolitan centre. The avant-garde paradigm condemned local artists to the perpetual re-enactment of discursive identities, since all good *provincial* artists and writers would see their commitments in terms of the *styles* of art.

Obviously, regional Post-Painterly Abstraction was the style least affected by these questions. Exhibited in *The Field* at the National Gallery of Victoria in 1968, Sydney Ball's *Ispahan* (1967) illustrates this internationalism in Australia. Reminiscent of Greenbergian painting like Kenneth Noland's *Golden Day* (1964), which was seen in *Two Decades of American Painting* during 1967, its chief deviation from overseas models is unexpectedly orientalist, from the twisted deformation of the chevron to a misspelt title. Ball referred in print to frequent visits to New York and the lack of regional flavour in his art:

Mike Parr, *Black Box / Theatre of Self-Correction Part 1* 1979 (detail). Collection: Art Gallery of New South Wales. Photograph: Courtesy the Artist. Catalogue No. 122

> The idea that it should be national has whiskers on it ... It doesn't matter whether I am an Australian painter in New York or a New York painter in Australia ... If you took most Australia paintings overseas you wouldn't be able to recognise them as distinctive.[39]

During the seventies, Ball, like his peers Michael Johnson and David Aspden, experimented with the drips, stains and impasto of Lyrical Abstraction. These artists were self-consciously "internationalist". Bernice Murphy complained that, in Australia, it was difficult:

> even to get into the debates that are pursued about the art of our time outside this country. In this respect, comprehension of foreign developments within the visual arts is often awkwardly retarded...[40]

However, certain artists like Ball managed to keep abreast of the evolving International style. The elements that they absorbed, though, were those that harmonised with their socio-political view of themselves – as "artists" and "painters" committed to large exhibitions and international affiliations. When American critic Suzi Gablik surveyed Australian art in 1981 she said of these artists that:

> They also brought back new aspirations and appetites – the expectation, for instance, that it should be possible to earn a living from one's art, independently of teaching. In this, however, they were ultimately to be thwarted, since the market-place is a force which does not yet dominate the art world of Australia.[41]

To conclude that Australian discourse during the seventies was able to encompass a variety of imperatives is also to note, borrowing Hal Foster's phrase, that pluralism is a problem.[42] To what extent did the evolution of that decade's practice and criticism amount to a "legitimisation of the subversive"? Does the pervasive rhetoric of dissent in current criticism amount to the same thing, and who does it serve? As Donald Brook, whose criticism seems to have been far ahead of its objects, said of seventies' art:

> Its logic was such that it must always either be compromised by assimilation into some progressive or "Hegelian" doctrine of art history, or else it will be invisibly active in a manner transcending the scope of the art institution.[43]

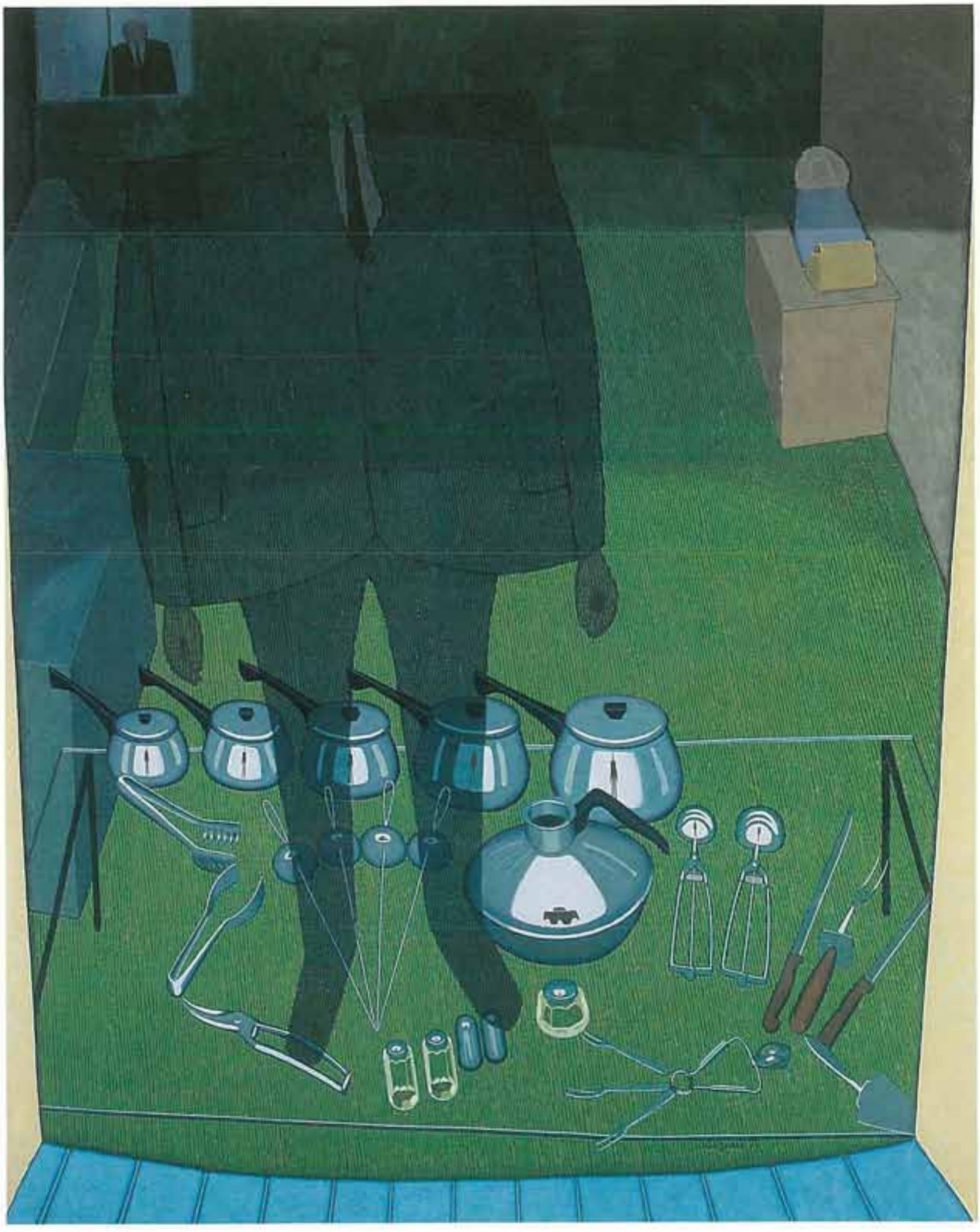
* * *

IN OR OUT OF THE GALLERY?

If much seventies' art was critical of the museum, it was equally true that most of it could be seen as art only *within* the museum or the walls of a gallery.[44] Inevitably, art became what galleries and museums allowed inside their doors. The way this happened confirmed persistent ideologies underlying the industry of art.

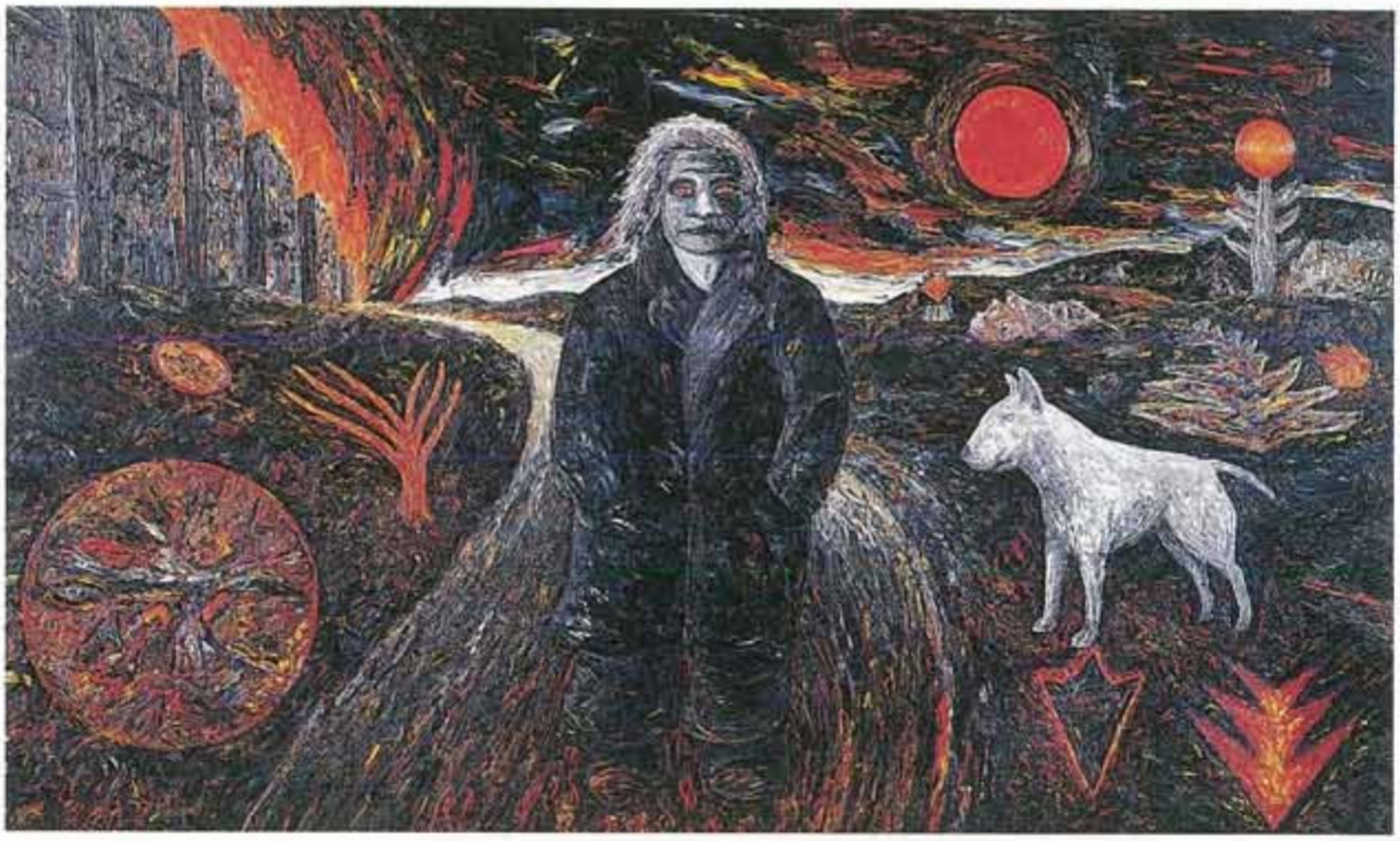
The most radical forms of seventies' art were shown in museum surveys and, more gradually, were promoted by commercial galleries. Certain categories of post-object art now seem more prescient than others in their affinities with the nineties. However, even this new art was represented as consistent with previous practice. Autonomous and self-contained, it conveniently seemed to resist precise definition: "The category 'Conceptual art' is an imprecise term for the multitude of works which claim to elevate concept over material realisation"[45] Lizzie Borden distinguished between different modes of dematerialised art: documentations of past actions; performances, and text-based art. Each of these forms was shown in museums and galleries. For example, documentation by Richard Long was shown as part of *Floor Piece* (1972), in *Projects* at New York's MOMA, during 1972; Robert Rooney's *Scorched Almonds* (1970) and *Holden Park 1 & 2* (1970) were shown in the Art Gallery of New South Wales, as part of *Project 8: Robert Rooney*, during 1975. Performance art by Klaus Rinke (*Primary Demonstrations*) was the subject of an exhibition at Reece Palley Gallery, New York, during 1972; Kevin Mortenson's performance, *The Seagull Salesman, his Goods and Visitors*, was seen at Bruce Pollard's Pinacotheca, in Melbourne during 1972. Joseph Kosuth's text-based *Art as Idea* (1968) was shown in *When Attitudes Become Form* at the Kunsthalle, Bern, and the Institute of Contemporary Art, London; Terry Smith's and Rob Dixon's *Art & Language* piece, *Project for a "Political Art" poster* (1974-75), was shown at the 1975 Mildura Sculpture Exhibition.

Representation by curators and galleries, while far from overwhelming, nevertheless redirected new art away from more radical formations, like community art projects, that removed the distinction between artist and amateur. Vivienne Binns and members of the Blacktown community collaborated on *Postcard Rack* (1980); this work was excerpted from a larger community project, *Mother's Memories, Other's Memories.* Executed in conjunction with thirty-eight suburban women, it began when Binns and a friend "had the idea of swapping mothers for a day. Instead of doing a duty call on our own mother, we'd visit the other's mother" – as a way of exploring alternative mother/daughter rela-



John Brack
Inside Out and Outside **1972**
oil on canvas 164.0 x 130.5
Collection: Australian National Gallery

Jenny Watson
Yellow Painting: John 1974
synthetic polymer paint on canvas 182.5 x 380.5
Collection: Monash University



Peter Booth
Painting 1977 (Man on the Road)
oil on canvas 182.5 x 304.5
Collection: National Gallery of Victoria
Presented by the artist to the
National Gallery of Victoria in
memory of Les Hawkins, 1978

"My participation in this exhibition was only agreed to on the condition that I could register my personal protest on behalf of the thousands of animals suffering in the many experiments being conducted at Monash University."

– Peter Booth (1991)

tionships.[46] Binns was aware of the way her work was subsumed immediately into the very system she was manoeuvring outside; *Postcard Rack* was acquired by the Australian National Gallery in 1982:

> The biggest contradiction that I operate in is that my work can be seen as very nicely sustaining the status quo. It can be a bleed-off for excess energy, or unhappiness, a Sunday afternoon activity, a very nice thing to do in your spare time. But on the other hand it can be the means by which people can have more access to their expression, their creativity, and I see that as enabling people to have more access to their own sense of power.[47]

Art remained an object of cultural consumption. Galleries and museums were able to offer an audience as well as patronage. Against the grain of intention, art retained its "presence", and so the shape of history retained its seamlessness. As Michael Fried observed:

> Something is said to have presence when it demands that the beholder take it into account, that he take it seriously – and when the fulfilment of that demand consists simply in being aware of it.[48]

The look of art was conferred on radical forms by the framing of the gallery space, which was itself used as a kind of "unique book", in Lizzie Borden's phrase.[49] It was neither neutral nor an innocent site; the gallery was far more than just a "convenient forum". Performances made their appearance "in place of pictures executed by hand".[50] Instead of paintings, and at least as authoritative, the artist was present in his or her documentations. These were collected by museums; the list of lenders to the present exhibition bears that out. In the U.S., museums like MOMA purchased works like Robert Smithson's film, *Spiral Jetty* (1970). According to curator William Rubin, in 1974, this was "because it's part of our reportorial purpose".[51] Once an incorporation of the first generation of U.S. artists working in post-object artforms had been made, the fiction of the neutral museum was sufficiently maintained. In Australia, the support of museums seems to have been relatively more consistent, if smaller in absolute size. Examination of accession dates for post-object artworks in Australian collections shows a fairly constant purchase or donation pattern, even during the oil-paint dominated early eighties. In fact, artists hoped that major survey shows would legitimise the status of radical art in the face of private sector tardiness. From London, Charles Harrison observed in 1969 that:

> Perhaps the London showing of *When Attitudes become Form* will act as an irritant and will serve to show how inadequately we are prepared to draw benefit from even the London-based exhibitors, let alone those American and Continental artists whose work we need so desperately to see in depth.[52]

* * *

Until the Sydney Biennales from 1979 on, the most important museum representations of advanced art were the Mildura Sculpture Triennials. Provincial collector indifference meant that many artists, like Marr Grounds or John Davis, established major critical reputations from shows long like these before they began to make large sales through commercial galleries. Both were included in successive Mildura exhibitions.

Later observers noted the lack of discrimination in such encyclopedic shows. Put together on a tiny budget by Director Tom McCullough and overworked assistants, the Mildura experience replicated other large sculpture surveys of the time, such as *Sonsbeek 71*, at Sonsbeek, in The Netherlands, during 1971. Anticipating the Mildura Triennial's unruly confusion (the Sculpturescape exhibition also coincided with motorcycle races) *Sonsbeek 71* burst "beyond the confines of the park like an overstuffed sausage spreading into towns all over Holland ..."[53]

Shows like these were characterised by three features. First, they usually incurred massive budget overruns. This meant they often lacked adequate infrastructure to ensure proper installation or security. Thus, they took place amidst an atmosphere of crisis and breakdown. In fact, the 1978 Triennial ended when the Director was sacked by the local Mildura Council; the book McCullough had produced on the Sculpturescape was burned. Artists who participated in such events received either a minimal fee or nothing at all. More often, they poured their own money into ensuring the correct installation of their work, as did Robert Morris at *Sonsbeek*. Artists thus effectively subsidised the showing of advanced art. Second, museum spaces – outdoor or indoor – were unsuitable for many site-specific works. This was true of Kevin Mortensen's *Delicatessen* (1975), which occupied a shop-front at 75 Langtree Avenue, Mildura. Cooperation from officials and communities outside the museum was required for projects realised under the auspices of art institutions. Third, these shows marked a phase in the increasing public role of curators as mediators between artist and audience. This transition encouraged active, entrepreneurial tastemaking.

* * *

In Europe and America, commercial galleries found themselves able to represent artists working in virtually

all seventies' art forms. During the autumn of 1975, for example, Daniel Buren showed with John Weber, Joseph Beuys with Ronald Feldman, Hans Haacke with John Weber, Dan Flavin with Leo Castelli and Jannis Kounellis with Sonnabend. At approximately the same time in Australia, no post-object or alternative art was shown commercially to any great extent, except by Bruce Pollard at Pinacotheca or by Geoffrey Legge and Frank Watters at Watters. Pinacotheca, as Clive Murray-White observed, had: "the air of New York; if you took a photograph of your work, it would look like a major international avant-garde show".[54] The dominant style of the sixties, colourfield painting, continued to be exhibited, as a survey of gallery notices demonstrates. This art looked lofty, unintelligible and intimidating; it fitted well into International-style office buildings. Given a greater conservatism in the Australian art market, incorporation of new art was less imperative. In Melbourne, *The Field* (1968) marked the end of that style's exclusive interest to many participants. It included only two artists, Ian Burn and Mel Ramsden, whose work demonstrated the dematerialisation of the art object. However, neither their art nor mention of any such tendency appeared in the three exhibition catalogue essays.

Overseas, advanced art had been seen as immediately fashionable:

> New York dealers concentrate their energies on boosting the new and keeping tabs on the latest tendencies ... The aim is to get in on a new trend at all costs.[55]

Following widespread late-sixties rejection of the gallery system, most post-object artists gradually re-established relations with their regular dealers. In fact, the question that really needs asking is whether the commodification and domestication of seventies' art neutralised its radicalism? The assumption that the purchase of a work could disarm its content was dubious. Artists in the late-eighties, like Peter Tyndall, would make the circulation of their work, within the systems of private and public patronage, an important element in their art.

* * *

Artists attempted to bypass both public galleries and commercial spaces, in order to more adequately represent intentions and exercise self-determination. They worked in both the traditional media, of painting or sculpture, and newer, post-object forms. Collectives were formed, such as the Womens' Art Movement and, later, the Artworkers Union. Cooperative galleries, like Inhibodress in Sydney, and publicly-funded galleries, such as the George Paton in Melbourne, identified themselves closely with alternative groups and their labyrinthine organisational processes. They established themselves as the most important venues for progressive art. Electronic media, video, and postal art (such as *The Letter Show*, at the George Paton Gallery in 1974) were all utilised by a wide cross-section of artists. The financial, logistical and emotional demands on artists participating in alternative organisations were often prohibitive. At Pinacotheca, Bruce Pollard experimented with collective direction, insisting that artists spend some time behind the gallery's front desk. Robert Rooney remembers several terse encounters with unfortunate members of the public who strayed up the narrow lane at Waltham Place, Richmond.[56] In 1972 Pollard travelled overseas, leaving the running of the gallery and exhibition program to the artists.[57] By all accounts, the experience was not completely positive. When Pollard returned, he canvassed the continuation of this policy. However, the artists, disenchanted with gallery direction, preferred that he resume control.

For most, experiences with alternative spaces eventually led to mainstream gallery exposure during the following decade. These venues were, in effect, a showcase for artists and the hunting ground of curators and dealers. They were therefore tolerated by the art establishment: Patrick McCaughey referred to the George Paton as "a more effective irritant to the Establishment than other venues in Melbourne", and defended the Gallery when it was under threat.[58] The Tin Sheds occupied a similar role in Sydney. A crucial point about such spaces was their striving for unmediated access to the public, often through more democratic exhibition selection – by artists themselves.

Artists' Space, in New York, was one of the first galleries to be set up as an alternative space receiving some degree of public funding. As with the earlier collectives it replaced, Artists' Space provided white walls for exhibitors, but not promotion or representation:

> Lesser known artists are selected by a panel of established, recognised artists involved in the New York art world. The decision as to who exhibits in the gallery has been delegated to those artists selected to head the panel. The value of this is in the initiation and representation of one artist by another, in an attempt to boycott the external/material motivations, which can at times limit the scope and variety of aesthetics promoted. Artists'

> Space is attempting to provide an alternative machinery to the usual gallery system.[59]

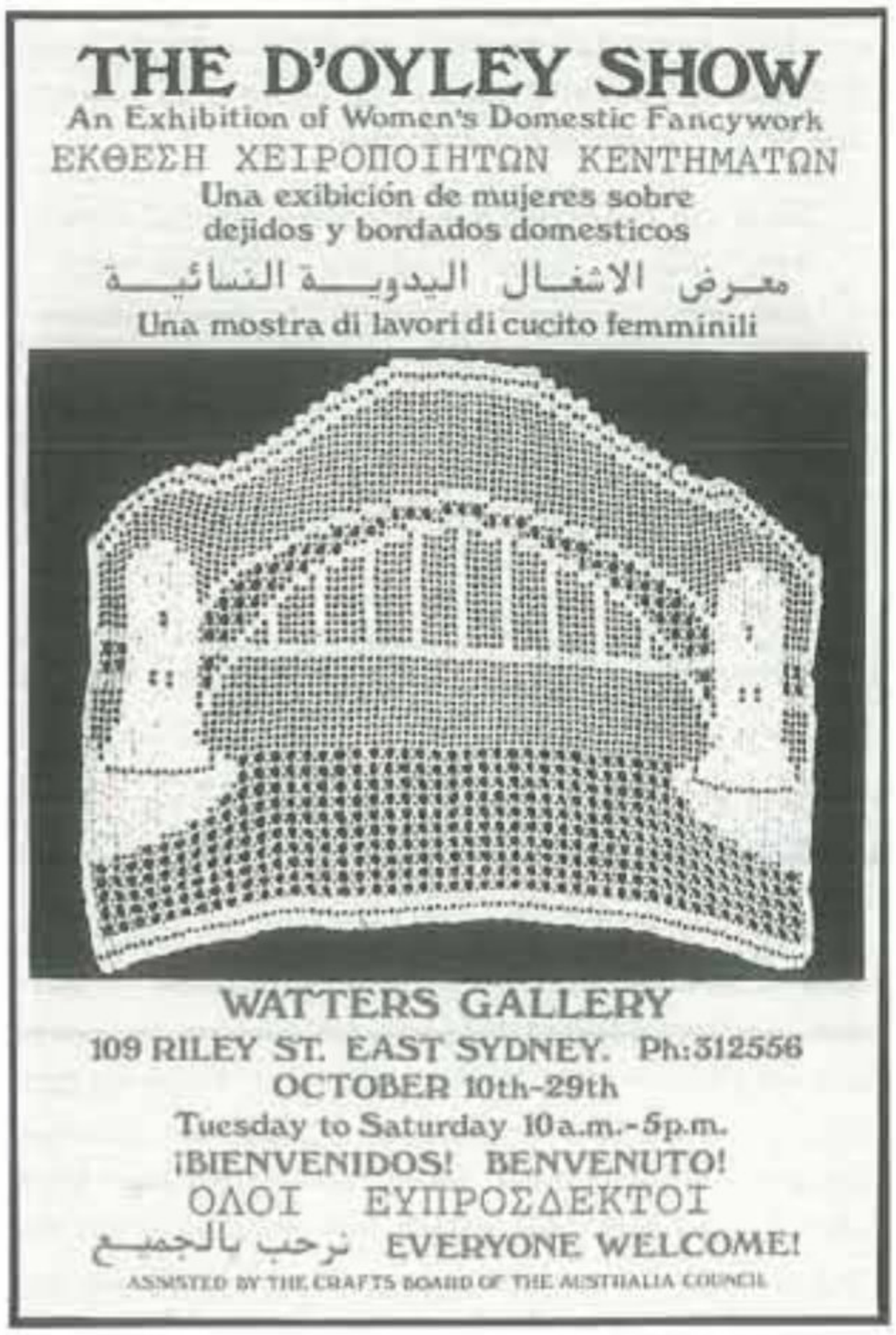
Artists' Space attracted funding of US$ 81,750 in 1973, its initial year. Similarly, the Stockwell Depot exhibition space and studios in London had been established in 1968. It was partially funded by the Arts Council and the Greater London Council. It is necessary to realise that alternative spaces were by no means the preserve of artists working in post-object forms. A review of the exhibition policy of the George Paton Gallery demonstrates that, though painting exhibitions by young artists were in a distinct minority, the program was surprisingly eclectic. Of the seven artists showing at Stockwell's second exhibition, four worked in relatively conventional sculptural forms, one with Minimalism, and only one, Roeluf Louw, made art in a post-object idiom.[60]

* * *

Ultimately, artists were incorporated into the order of art whether they liked it or not. The Paris activist collective, GRAV, found that commercial galleries removed their agit-prop objects from the streets and mounted them in exhibitions without the group's permission.[61] Lucy Lippard expressed the dilemma well:

> These blunt and blatantly non-communicative styles harboured a political awareness characteristic of the times ... "Fabrication" and "dematerialisation" were two strategies minimalists and conceptualists used, respectively, to offset the mythologisation and commodification of artist and artwork. These strategies didn't work and didn't get "art out of the galleries"...[62]

This political awareness was limited to a partial rejection of commodity status. Was there a linkage between post-object artists' protective relation to their intentions, their predominantly phenomenological orientation, and the persistence of the authorial status that insisted on individual texts? There was relatively little critique of the role of art within culture, despite the work of community artists like Vivienne Binns, the reassessments offered by the Women's Art Movement, and the posters of the Earthworks Poster Collective or Chips McKinolty. Much of the art that was most radical in its *formation* – the sort of work that Lucy Lippard described in her 1982 report on Australian alternative art for *The Village Voice* – was also determinedly traditional in its *form* , like Peter Kennedy's *November 11* (1980-81).[63] Photographs like those of Micky Allan, Carol



Chips MacKinolty and Marie McMahon, *The D'Oyley Show* 1979. Collection: Australian National Gallery. Catalogue No. 91

Jerrems or Sue Ford represented one of the most interesting and complex areas of activity in the seventies, yet the photographic forms chosen by these artists were essentially adaptations of previous genres. Aside from the displacement of vintage photography's exclusive demands, the most obvious aspect of their work was its imaging of, and appeal to, a wider audience than the avant-garde and its friends. However, Donald Judd's astonishing *Complaints Part 1* is a recitation of disagreements with personalities, claims to chronological primacy, negative reviews of art journals, and patronising references to provincial centres like London (or Sydney).[64] He offered no analysis of the system he found himself in, nor a radical alternative. Mike Parr's report on the 1979 Sydney Biennale for *Art and Australia* was altogether far more sophisticated in its polemic.[65] Less self-obsessed than Judd's *Complaints*, it nevertheless comprised an attack on those who, like Paul McGillick in *Quadrant*, failed to discern the radical, transformational intentions of artworks like the Biennale performance, *Made in Germany – a Dialogue* (!979), by German artist Juergen Klauke.

Art & Language member, Ian Burn, argued in 1975 that truly radical art practice amounted to the dissolution of art, artists and authorship:

> What can you expect to challenge in the real world with "colour", "edge", "process", systems, modules, etc., as your arguments? Can you be more than a manipulated puppet if these are your "professional" arguments? ... The inside story is that there is no "radical theory" in the arts today, and there can be none while the present state of affairs prevails.[66]

Burn emphasised the complicity of post-object artists in the perpetuation of a specialised luxury-goods industry. He accused young artists of careerism, of acceptance of an alienated relationship to power, and of reification of myths about individuality which served to disguise late capitalism's functions. Terry Smith was even more specific. He accused Don Judd of subservience to craft values, Carl Andre of misunderstood Marxism, and Sol LeWitt of decorative formalism. His essay, included in the 1975 Mildura Sculpture Triennial catalogue, was aimed at an Australian audience; therefore he was damning local artists by implication. Smith emphasised that post-object and conceptual art had not, despite its radical *form,* dealt with truly political issues:

> Moving in crates of art-historical precedence doesn't alter your economic function, your base-structural relationship to your means of production and distribution, your predictability...[67]

In effect, conceptual artists were guilty of confusing art with life. Frequent complaints about the demand that art be overtly political in its signification testify to the frustration felt by other artists. Of radical seventies' culture, Meaghan Morris remembered:

> a surveillance system so absolute that in the name of the personal-political, every day life became a site of pure semiosis. And this monitoring system functioned constantly to determine what styles, which gestures, could count as good ("valid", "sound") politics, and which ones could not.[68]

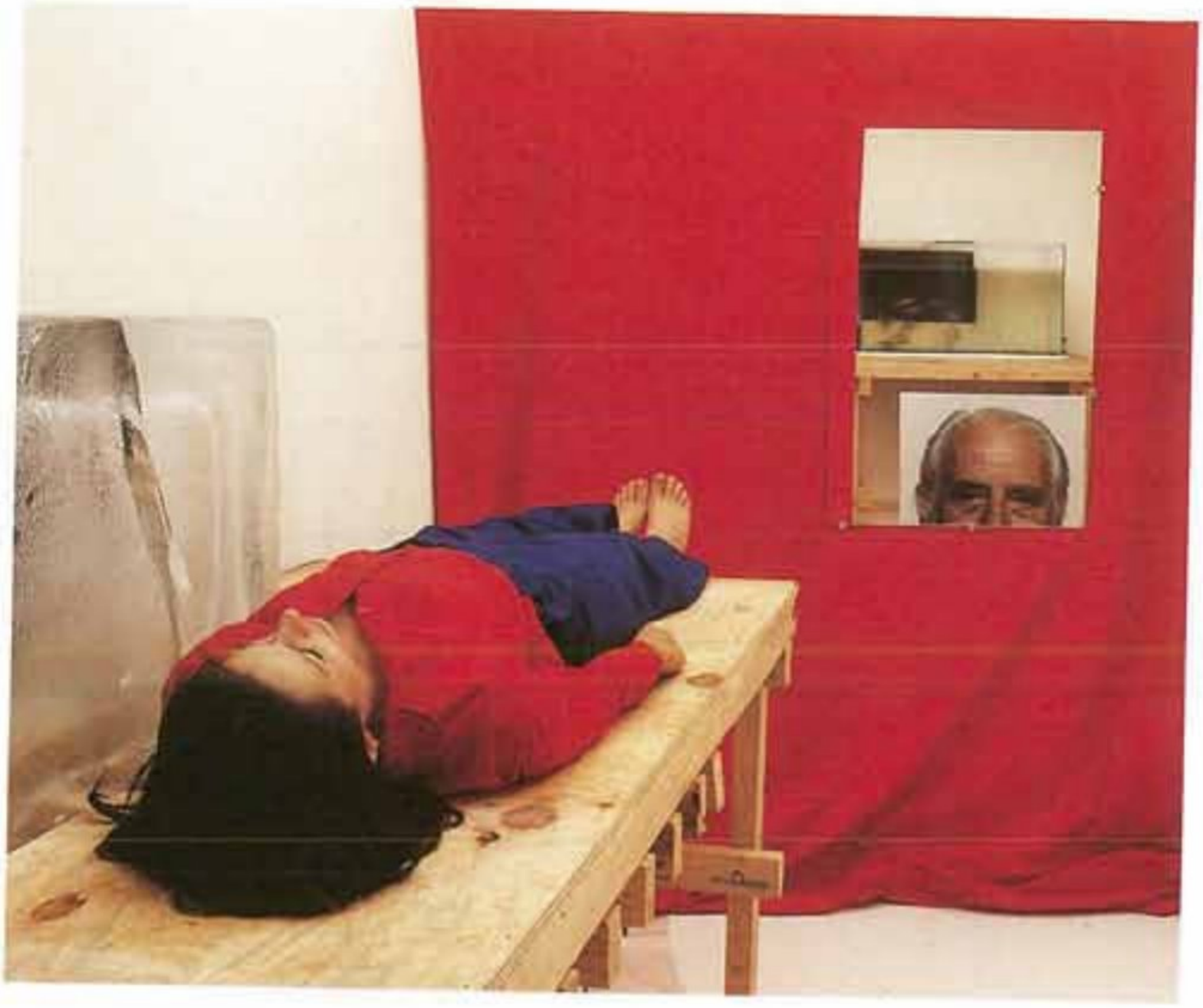
THE REPRESENTATION AND EXCLUSION OF ART: OUT THE DOOR?

The stylistic alibi of the seventies was Cool. Vulnerable sensitivity and superficial opacity masked artists' forbidden utterances. When political content could be neither trivialised nor controlled, or when simply gratuitous exclusion was allowed to disrupt the seamless neutrality of museums or galleries, certain types of advanced art were shown the door. This was despite the efforts of patrons like John Kaldor, or progressive curatorial staff like Jennifer Phipps at the National Gallery of Victoria and Tom McCullough at the Mildura Regional Gallery. Exclusion was based on aesthetic grounds: either artistic merit was the question, or the museum was deemed to be above politics. Appeals for pragmatism and common sense, two favorite motifs, justified the withrawal of support from contemporary art. A refusal to purchase the new art was also based on its unsuitability for museum display. As William Rubin at MOMA blithely stated: "Most earthworks are obviously beyond museums. Conceptual art works don't need them."[69] Establishment critics attempted an immediate periodisation of seventies' forms. Patrick McCaughey asserted that the 1973 exhibition, *Object and Idea*, was:

> a pallid, provincial and undernourished cousin of New York art of two years ago and more ... powered by a foreign rhetoric and irrelevant to present conditions in Australian art.[70]

In 1975, according to Terry Smith, the *Art & Language* exhibitions at the Art Gallery of New South Wales and the National Gallery of Victoria were banned after protests from politicians and U.S. curators.[71] The *Art & Language* exhibition in Melbourne was held instead at the adjoining National Gallery Art School, following legal threats from William Liebermann, of the Museum of Modern Art, who was curating the touring exhibition *Modern Masters*. These were memorable events, particularly the debates about cultural imperialism in *Art & Language*'s forums. Such inconvenient inquiries were later formalised in revisionist projects like Serge Guilbaut's *How New York Stole the Idea of Modern Art.* [72] Later that year, an installation by Domenico De Clario was removed from the National Gallery of Victoria. According to De Clario, his installation was a personal turning point.[73] Protests ensued by artists in the Gallery foyer. Afterwards, it was doubtful whether any substantial relation developed between the Gallery and contemporary artists, apart from the Survey shows mounted by Robert Lindsay in the late seventies. As noted previously, Tom McCullough was dramatically removed as Director of the Mildura Gallery in 1978, following long-running local controversy over inclusions in Sculpture Triennials.

It was also possible to present a picture of contemporary Australian art so partial as to misrepresent its direction. When *Ten Australians* toured Europe in 1975, it included works by David Aspden, Sydney Ball, Fred Cress, Roger Kemp, Fred Williams, George Haynes,



Mike Parr
Black Box /
Theatre of Self-Correction Part 1 **1979 (detail)**
cibachrome photograph 30.3 x 41.0
Photograph by John Delacour
Collection: Art Gallery of New South Wales
Photograph courtesy the Artist

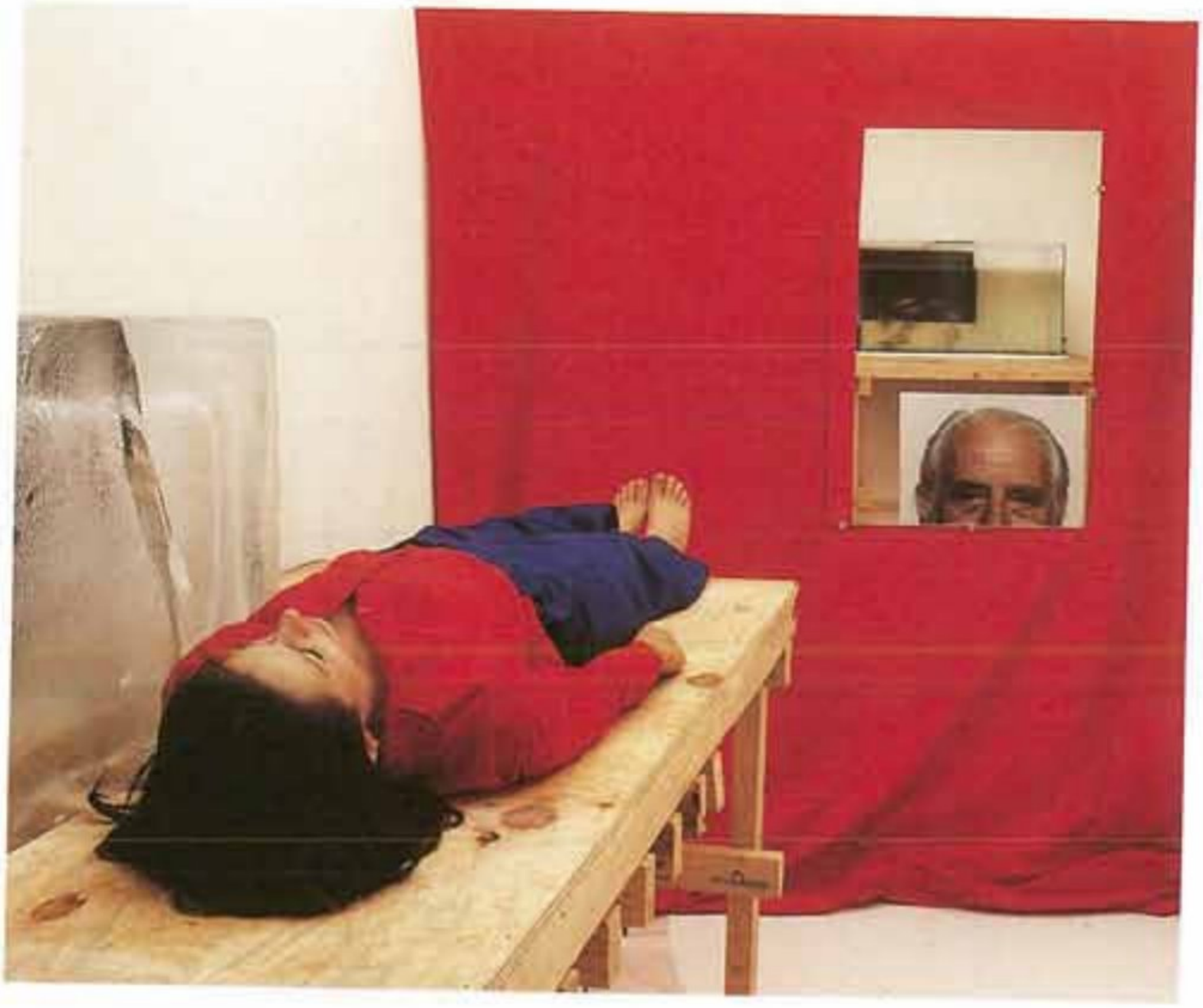
Jill Orr
Pain Melts I **1979**
Performance documentation
Photograph by Liz Campbell
Collection: the Artist

Robert Parr
Still Life **1976**
washable French velvet, wooden frame,
steel tubular legs, rubber
77.0 x 72.0 x 128.5
Collection: The University of Melbourne
Museum of Art

Peter Tyndall
Title **Detail**
A Person Looks At A Work Of Art
someone looks at something ...
SLAVE GUITAR, AMPLIFIER AND SPEAKER
(Slave Guitars of the Art Cult)

Medium **A Person Looks At A Work Of Art**
someone looks at something ...
CULTURAL CONSUMPTION PRODUCTION
Date **– 1979 –**
Artist **Peter Tyndall**

Installation view of "The Yellow City",
from the exhibition, *Peter Tyndall at Art Projects*,
February 1980.



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Jill Orr
Pain Melts I **1979**
Performance documentation
Photograph by Liz Campbell
Collection: the Artist

periodisation of seventies' criticism effected by the discourse of *Art & Text* and its editor, Paul Taylor. The celebratory modes of seventies' feminism, according to Janine Burke, were also at variance with the Theory-based criticism of the new decade.[83]

At its most irresponsible end, the eighties trivialised the previous decade's key debates, identifying them with "the past". Post-feminist film-maker Lezli-Ann Barrett explained that "I don't want to be possessed by a man and I equally don't want to be possessed by feminism."[84] Most eighties' artists understood better than their predecessors that "art, as it is ordinarily conceived, does not have any prompting for social action".[85] Many were excessively eager to affirm the corollary – that institutional art, the art of galleries – has no special political role at all. This perverse aspiration, or its naive opposite, has monopolised the last ten years of art in Australia. Progress is, truly, a myth. In the forest of signs, travellers perpetually re-invent truth.

NOTES

1. Each writer has published considerable material on the seventies. See, for example: Donald Brook, "From the margin", *The present and recent past of Australian art and criticism; Agenda Special Supplement, Agenda* 2, August 1988, pp. 8-10; Janine Burke, *Field of Vision*, Melbourne, 1990; Anne Marsh, "The interception of performance art and feminism in the 1970s", *The present and recent past of Australian art and Criticism*, pp.10-12. There is also considerable current research that competently examines specific aspects of the seventies. I have omitted from discussion, for reasons of space, the critical role of photography – as a medium in itself, and as it was used in the documentations of artists.
2. Chris MacAuliffe's paper, "Is "New-Art" "Non-Art"?: Conceptual Art in Australia", Roger Benjamin (ed.), *Practices of Criticism in Australia, AAA Conference Papers*, 1986, was a considerable influence on the formation of this essay. If my emphasis on seventies artists' concerns with intentionality seems to conflate this philosophical term with the authors' intentions, I would argue that this is precisely true of those artists. See Donald Kuspit's article, "A Phenomenological Approach to Artistic Intention", in his *The Critic is Artist: The Intentionality of Art*, UMI Press, Michigan, 1984, pp.3-24.
3. "Bringing back the Seventies", *The Age*, 29 May 1991, *Tempo* p. 8.
4. Hal Foster, "Against Pluralism", *Recodings: Art, Spectacle, Cultural Politics*, Bay Press, Port Townsend, 1985, pp.13-32.
5. Donald Brook, "From the margin", *The present and recent past of Australian art and criticism; Agenda Special Supplement, Agenda* 2, August 1988, pp. 8-10, p.9.
6. Robert Rooney, "Warmth lost in "cool" quest", *The Australian*, April 6, 1991, *Review* p.8
7. Robert Pincus-Witten, "Anglo-American reference works: Acute conceptualism", *Artforum*, 10/2, October 1971, pp.82-85, p.84, quoted in my essay for *Robert Rooney: From the Homefront, Works 1953-1988*, Monash University Gallery, 1990.
8. Germano Celant, "The European Concert and the Festival of the Arts", *The European Iceberg: Creativity in Germany and Italy Today* (curated by Germano Celant), Art Gallery of Ontario, Canada, 1985, pp.13-22, p.19.
9. Germano Celant, *The European Iceberg*, p.19.
10. Jean Clay, "Art tamed and Wild", *Studio International*, June 1969, pp.261 -265, p.262
11. Clay, ibid., p.265.
12. Charles Harrison, "Against Precedents", *Studio International*, September 1969, pp.90-94, p.90.
13. Robert Morris (*Artforum*, April 1969), quoted in Harrison, "Against Precedents", p.91.
14. Terry Smith, "Art Criticism/ Self Criticism", *6th Mildura Sculpture Exhibition* (curator Tom McCullough), Mildura 1975, pp.1-10, p.3.
15. Michael Baldwin, in "Michael Baldwin & Mel Ramsden on Art & Language", *Art and Text* 35, Summer 1990, pp.23-37, p.35.
16. Hans Haacke, quoted in Jack Burnham, "Hans Haacke's cancelled show at the Guggenheim", *Artforum*, June 1971, reprinted in Amy Sandback (ed.), *Looking Critically: 21 years of Artforum*, New York, 1984, pp.105-109, p.108.
17. Rosemary Adam, "The moment of re-assessment", *Art Monthly* 22, July 1989, pp.9-11.
18. Bazon Brock, "Cultural and artistic development in West Germany from the Sixties to the Eighties", *The European Iceberg*, pp.241-259, p.248.
19. Brock, ibid., p.248.
20. Noel Hutchison, "Sculpturescape 73", *Art and Australia* 11/1, July 1973, pp.76-85, p.76.
21. Jennifer Phipps, catalogue essay, *Two Contemporary Artists: Peter Kennedy and John Nixon*, National Gallery of Victoria, October 1976.
22. John Nixon, "Blast; A General Note", in *Two Contemporary Artists*, ibid.
23. Robert Hunter quoted in Gary Catalano, "Robert Hunter", *Art and Australia*, 17/1, March 1979, p.78.
24. Artist's statement, *Murray River Punch* pamphlet, Melbourne, 1980.
25. Anne Marsh, "Women artists at the Triennial", *Art Network* 3&4, Winter/Spring 1981, pp.24-25, p.24.
26. Anne Marsh, "The interception of performance art and feminism in the 1970s", *The present and recent past of Australian Art and Criticism*, op cit., p.11.
27. Mel Ramsden, in "Michael Baldwin and Mel Ramsden on Art & Language", op. cit., p.32.
28. Peter Tyndall, "Slave Guitars (formerly Slave guitars of the Art Cult)", *Art and Text* 4, Summer 1981, pp.44-47, pp.44-45.
29. Mike Parr, "Parallel Fictions: The Third Biennale of Sydney, 1979", *Art and Australia* 17/2, Dec. 1979, pp.172-183, p.183.
30. Mike Parr, artist's statement, *Relics and Rituals; Survey 15* (curator Robert Lindsay), National Gallery of Victoria, July 1981, no pagination.
31. Mike Parr, *Relics and Rituals*, ibid.
32. David Bromfield, catalogue essay, *Mike Parr: Art Cologne*, Roslyn Oxley9 Gallery, 1990, text unpaginated.
33. Anne Marsh, "Body Art, in and against itself", *Agenda* 1/2, pp.7-9, p.9.

34. Terry Smith, "The Provincialism Problem", *Artforum*, September 1974. This is reprinted in Paul Taylor (ed.), *Anything Goes: Art in Australia 1970-80*, Art and Text, Melbourne, 1984, pp.46-53. Margaret Plant's essay, "Quattrocentro Melbourne: Aspects of finish 1973-77", also reprinted in *Anything Goes*, pp.68-87, explores another type of historical recapitulation as the means to examine dialectical identifications.
35. Benjamin Buchloh, "Figures of Authority, Ciphers of Repression", in Brian Wallis (ed.), *Art after Modernism; Rethinking Representation*, New York, 1984, pp.107-136, p.134.
36. Frances Lindsay, "Peter Booth", *Art and Australia* 16/1, pp.47-54, p.47.
37. Suzi Gablik, "Report from Australia", *Art and America*, Jan. 1981, pp.29-37, reprinted in *Art and Australia* 18/3, Autumn 1981, pp.249-254.
38. Graeme Sturgeon, "The Been There Done That of the New: Perspecta 81", 36. 39. *Art and Australia* 19/4, Winter 1982, pp.335-339.
40. Sydney Ball, quoted in *In the Making* (edited Craig McGregor), Sydney, 1969, p.194.
41. Bernice Murphy, "Support for contemporary art in Australia: The bad news", *Artforce* 42, Feb/March 1983, Australia Council, Sydney, pp.10&19, p.19.
42. Gablik, "Report from Australia", op cit. p.251.
43. Foster, "Against Pluralism", op cit., p.13.
44. Brook, "From the margin", op cit., p.9.
45. Foster, "Against Pluralism", op cit., p.14.
46. Lizzie Borden, "Three modes of Conceptual Art", *Artforum*, June 1972, pp.68-71, p.69.
47. Vivienne Binns, *Mother's Memories, Other's Memories*, p.2.
48. Vivienne Binns, quoted in "Socially Engaged Art – Nothing Special", *Artlink* 2/2, May/June 1982, p.9 (unpaginated text). It should be clear that I am not arguing against the incorporation of works like Binns into collections, nor am I implying they should have been withheld from those clients. I am merely noting the normative ambivalences of circulation.
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Peter Kennedy, *But the fierce blackman* 1971
Sound installation. Photograph: courtesy the Artist
Copyright: Peter Kennedy

Peter Kennedy and Mike Parr, *Trans Art I, Idea Demonstrations* 1972
Installation view, Inhibodress, Sydney. Photograph: courtesy Peter Kennedy
(foreground: Peter Kennedy, *Snare*, sound installation)

DESIRE AND DISCONTENT
PERFORMANCE ART IN THE 1970s

Anne Marsh

Performance art can be considered as a cross-disciplinary practice in the visual arts which borrows from other mediums to create an event in "real" time and space. Although historical precedents can be excavated from the history of art (Futurist theatre, Dada cabaret etc), performance in the 1970s was responding to its own socio-historical context. The return to narrative; the focus on the personal/the body; the eruption of works addressing ecological and political issues; and the continued semiotic analysis of the artist's role and the object's status were all intimately connected to the ethos of the decade.

The analysis of the role played by the artist was an effort to break down the distance between object and perceiver, artist and audience. This form of investigation had its roots in a shift in aesthetic perception precipitated by the minimalists and the pop artists but it was also linked to a wider ideological program which sought to disrupt hierarchical structures.

The acknowledgements that artists' speak from their own time may appear to be commonsense however in relation to performance it has an added significance since "performance art" as such was not named before 1970.[1] In the late 1950s and 1960s such activities were called "happenings", linking them to the notion of a spontaneous event or eruption in time.[2]

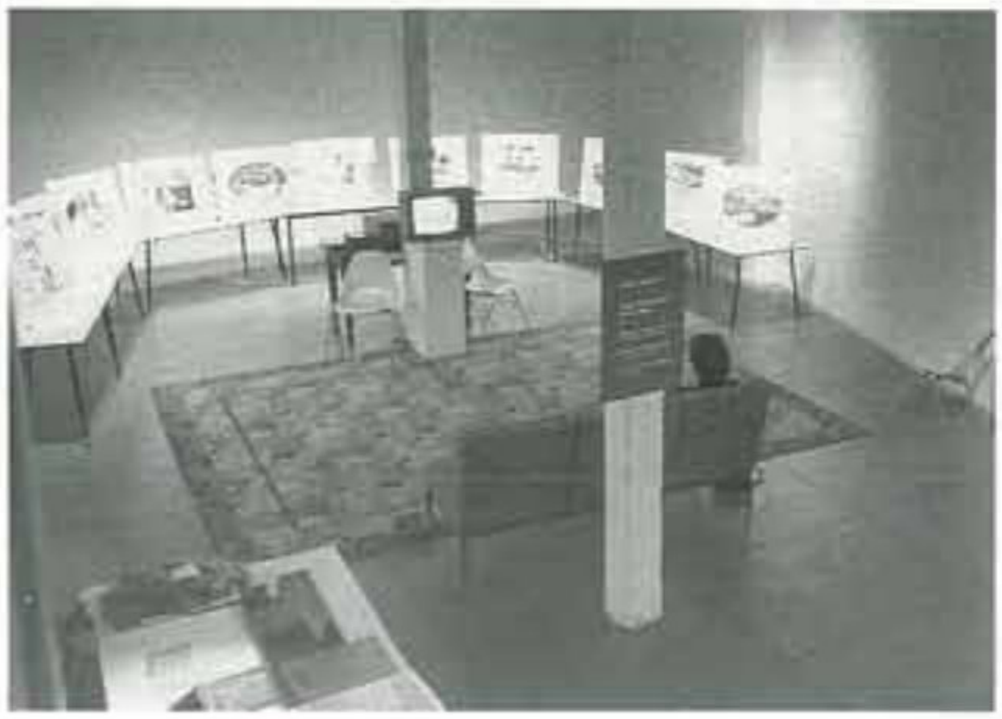
The difference between the happenings and performance art as it developed in the 1970s is significant. The happenings were collective works in which the spectator was invited to participate. Although they often emphasized notions of personal liberation or catharsis, they were group actions which displaced the role of the creative genius. Tim Johnson's *Fittings* (1971), where naked performers attempted to wear one pair of underpants in various positions on the body, and *Induction* (1972), where the audience was invited to experience sexual arousal during the event, were group activities which expressed the then current desire for sexual liberation. In Johnson's performances the audience became the subject of the art and they were asked to reassess their position as voyeurs: no longer the lookers, they became those who were looked at in the spectacle of the world.[3]

A democratic structure was also apparent in early works by Peter Kennedy. *But the fierce blackman* (1971) involved the artist and members of the audience undergoing various types of stress before repeating the phrase "but the fierce blackman" as part of a sound installation.[4] A television tuned to static, the interception of taxi broadcasts, an electric fan and the voice gagged and restricted made up the sound-picture. The choice of phrase appears to have particular relevance as the subject attempts to speak from a repressed position blanketed by the presence of a technology which does not communicate. Later in the decade Kennedy developed the political edge of his participatory works with the video *Introductions* (1976) where the opinions of various subcultures made up the substance of the work.

The political project apparent in participatory art was not as clearly defined in body art. The reinstated importance of the artist at the centre of the action often duplicated conventional myths of the romantic artist and heroic, existentialist individual. Although the self became the site for a psycho-social discourse in much body art, it is apparent that the spectacle of the body over-shadowed the critical venture.

Performance art in Australia (circa 1970-79) engaged the viewer in an intricate nexus of ideas and their interpretation by artists. This situation was further confounded by the cultural isolation perceived by an emerging generation. The strategy to link the local avant-garde with similar activities overseas was initiated by Peter Kennedy in 1971.[5] However, it is clear that the attempt to insert Australia within an international context was also supported by critics, curators and patrons.[6] Although the desire to have Australian experimental activities recognized in a broad artworld context was widespread, it is important to note that another group of artists were responding to their own critical heritage and not overly interested in promoting the idea of an "avant-garde". The political satires staged by Barry Humphries in the late 1950s, and the activities of Martin Sharp, Gary Shead and Mike Brown, who were involved in The Yellow House and *Oz* magazine, represent precursors to the happenings presented in Melbourne, Sydney and Canberra in 1972/73.[7]

Between 1970 and 1973 Australia witnessed a plethora of activity which represents the multifarious streams of "performance art". In Sydney, The Yellow House, established by Martin Sharp as a collective



Above: Peter Kennedy and Mike Parr, *Idea Demonstrations* 1972
From 16mm film. Photograph: courtesy Peter Kennedy

Right: Peter Kennedy, installation view of *Introductions*, 1974-76
Photograph: courtesy the Artist

venue for pop artists and itinerate creators, and Inhibodress artist's space, initiated by Mike Parr, Peter Kennedy and Tim Johnson, presented different interpretations of performance which were to influence the art that was to follow. The pop artists operated as irreverent critics who embraced kitsch as another cultural sign. Inserting their works into the rock/pop industry and youth culture they attempted to erode the distinction between art and life by taking art off its bourgeois pedestal. In contrast, artists at Inhibodress sought to "reconcile the local avant-garde with the most progressive international art".[8] The project for Parr, Kennedy, Johnson et al was one which worked within a more established artworld context. Although the radical edge of avant-garde activity in the 1970s cannot be ignored, it is evident that many of the events relied upon the structures they contested to designate their difference. The mere acceptance of the term 'avant-garde' was problematic due to its institutionalization under late modernism.

The desire to bridge the gap between art and life was manifested in various forms of performance art. The film *Idea Demonstrations* (1972) which documents works by Peter Kennedy and Mike Parr is concerned with the relationship between artist and audience in an immediate sense. Speaking about performance "Sitting before an audience bare your shoulder...let a friend bite into your shoulder...until blood appears" (Inhibodress 1972), Mike Parr made reference to the non-intervention of the audience. In the artist's opinion the spectator became the adjudicator: the event was allowed to proceed.[9] This type of performance was connected to the notion of abreactive therapy outlined by Wilhelm Reich which argued that the subject could liberate him/herself from primary traumas by reliving the experience.[10] Mike Parr became Australia's major protagonist in this mode, developing an opus concerned with the psychic fears of the individual and how these manifest in the social arena. Later works like *Black Box, Theatre of Self Correction* (1979) show the culmination of this type of analysis where the artist positions the patriarchal family on display. Inside the box kinship relationships are blurred: Parr appears to be wearing the head of his father, an infant plays at their feet, parrots fly about the room. A lyrical fragmentation disrupts the gaze of the viewer who looks in to the private space through peepholes cut on the outside of the box. Inside, mirrors are used to cut up the picture so that the family is seen to reflect self and other within its own structure. The narcissistic basis of identity is once again framed within the moment of looking and being looked at.

The sophisticated psychoanalytic investigation apparent in Parr's opus developed from an interest in various forms of therapy; the idea, pioneered by Freud, that there can be no civilization without discontent, erupts throughout the artist's work. The repression of the unconscious and the language of the dreamscape were also explored by other artists who were responding to the ideas disseminated through the writings of the counter-culture. An interest in Eastern religions, the lost shamanism of a distant past and the desire to create alternative lifestyles, free from the pressures of a corporate society, inspired many performance artists.

Kevin Mortensen's 1971 performance *The Seagull Salesman, His Stock and Visitors or Figures of Identification* (Pinacotheca) drew on an atavistic philosophy which investigated the relationship between man, nature and beast. However, it also inserted apolitical critique of the gallery structure. The artist, wearing a bird mask, hawks his wares on the art market. Surrounded by birds in cages and a couple of lifecast clients/spec-

tators, the artist presides over his domain, half shaman, half salesman.

Mortensen's work in the 1970s is important in the Australian context as it highlights several issues. The artist prefers the title "animated sculpture" to describe his performances and insists that the human figure has always been a dominant concern in art.[11] His recognition of the expansion of sculpture, where the installation is brought alive by the presence of the artist and some form of narrative, helps to explain a body of work in the 1970s in which the connection between sculpture and performance is blurred.

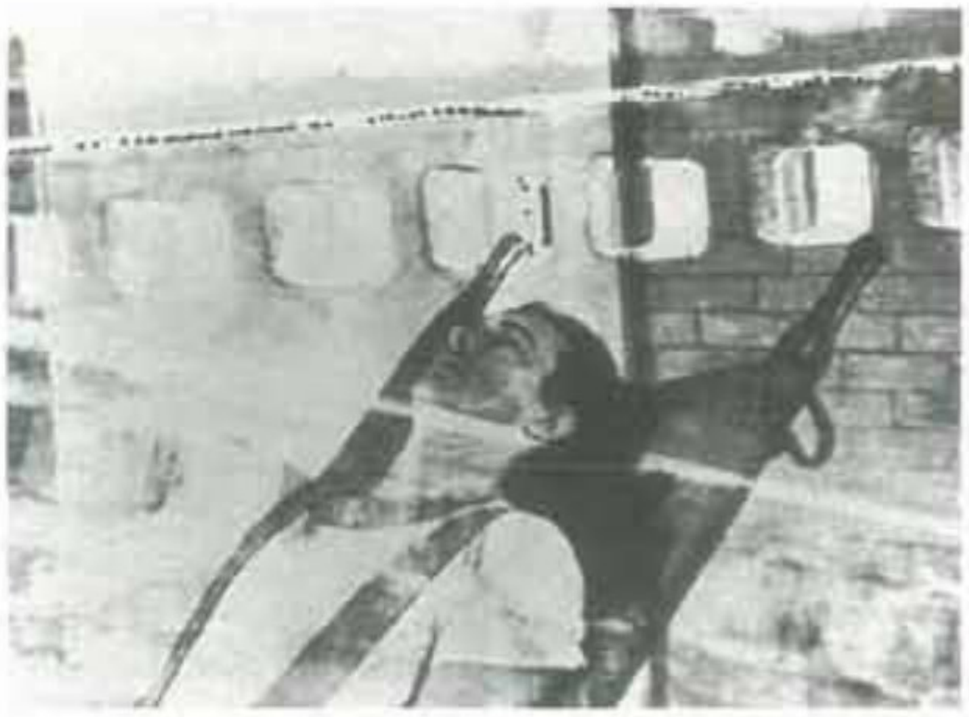
Elements of the happenings, sculptural installation and performance art are apparent in Mortensen's *oeuvre*. *The Opening Leg Show Bizarre* (Pinacotheca, 1972) was a multi-media event presented in a gallery space compartmentalized by corrugated iron sheets. In collaboration with Mike Brown and Russell Dreaver, Mortensen choreographed events from art and life. A doctor practiced bandaging techniques on a patient wearing a bull's head mask; professional ballroom dancers performed to a soundtrack created by Dreaver and Bob Thornycroft; and a local gymnasium instructor acted out a muscle man routine wearing an eagle's head. Mortensen wore an elaborate headdress which encased both his ears and housed a community of white moths. According to the artist, audience participation was diverse: an unknown drag queen continuously brushed 'her' teeth in the men's washroom, and a long queue of spectators waiting to enter the gallery were entertained by a neighbour who ran a guided tour of a collection of cheap plastic icons decorating his house.[12]

Mortensen continued his collaborative productions with *The Delicatessen* (Mildura Sculpture Triennial, 1975) and *The Rowing* (Adelaide Festival of Arts and National Gallery of Victoria, 1980). *The Delicatessen*, produced with Eddie Rosser, presented the spectator with a real storefront with a surreal difference. Operating over a period of months, *The Delicatessen* evolved as a type of dreamscape. At first Rosser was successful in deceiving the local population. Preparations for opening the store proceeded as "normal", with the shopkeeper's punctual attendance every day, however, as time went by nothing appeared to develop except the rambling narrative of a displaced individual who recounted stories of an atrocity experienced during the war.[13] Rosser's presence was eventually connected to the ensuing art exhibition, although for a short period of time his anxieties had firmly placed him within the life of the town.

Mortensen's work is exemplary for its diversity and the way in which it draws freely on multiple sources. The artist's sensibility is expressed most lucidly in his willingness to have his performance misrepresented: authenticity is displaced even in works where the psychic experience of the artist appears to be paramount. In *The Rocking* (ACT 1, Canberra, 1979), Mortensen was rocked continuously on a see-saw structure in an effort

Left: Kevin Mortensen, *The Seagull Salesman, His Stock and Visitors or Figures of Identification*, Pinacotheca, Melbourne, 1971
Photograph: courtesy the Author

Below: Kevin Mortensen, Mike Brown and Russell Dreaver
The Opening Leg Show Bizarre, Pinacotheca, Melbourne, 1972
Detail: Mortensen in moth headdress (left)
Photograph: courtesy the Author



Kevin Mortensen, *The Rocking*, ACT I, Performance Festival, Canberra, 1979. Photograph: the Author

to produce an hallucinatory affect. Although the audience viewing the performance could not have been aware of this aspect of the work, the documentary photograph conjures up an image of mind travel as a result of an error in processing. The sprocket holes of the film have been accidentally laid over the figure producing an illusion of travel in outer space. While Mortensen positions himself firmly within a sculptural practice, his multi-media collaborations and his interest in the indeterminate structures of Zen narrative, produce an open-ended situation which entices multiple interpretations.

In 1966, Allan Kaprow, the founder of the happenings, argued that such events should:

> be measured by the stories that multiply, by printed scenarios and occasional photographs...In effect, this is calculated rumour, the purpose of which is to stimulate as much fantasy as possible, so long as it leads primarily away from the artist and his affairs.[14]

In Australia, due to the late arrival of the happenings, this philosophy was often eclipsed by a more expressive mode which centred the body/personality of the artist. The dominance of body art in the 1970s can be related to the way in which it represents the existentialist *angst* of the individual, however, in terms of the museum, it can also be seen as a result of its monostructural (single action) format which was more readily captured by the camera. The happenings, sculptural performance/installations, conceptual investigations and process works are not as easily reproduced. Mike Parr became acutely aware of the role of the camera when he described documentation of his events in terms of "photodeath"[15], pointing to the inadequacy of mechanical forms of reproduction in relation to "live" performance.

In the context of an exhibition which selectively surveys the art of the 1970s, performance art occupies a precarious position. Due to the ephemeral nature of the work the spectator is often confronted with a fragmented picture. The events themselves no longer exist; they are now only moments captured by the camera, their physicality has been eclipsed. The temperal quality of performance art has an ideological base, however, this aspect of the work reflects a dual purpose. On one hand the immediacy of the artist's/spectator's presence is stressed (physical experience is underlined); on the other, the temporal existence of the work seeks to deny a lasting physical status. The intricate nexus of the personal and the political, as it developed in the 1970s, presents the viewer with an apparent contradiction. While the immediate presence of the artist is accentuated in body art, in other modes of performance the would-be authentic moment is elusive.

A dynamic change of focus in social theory, disseminated through the writings of the New Left and the counter culture, contributed to the way in which the personal-political nexus evolved. The shift away from a scientific analysis of the economic base, as primary site for change, and towards a more integrated cultural thesis, recognised that belief structures were embedded in culture; in everyday life and the unconscious of the individual. The superstructure of cultural and moral values became the principal target for a generation disaffiliated from the programs of change associated with historical materialism.

The writings of Herbert Marcuse, Norman O. Brown and Wilhelm Reich, who proposed revolt through lifestyle and the liberation of the instincts as preconditions for social revolution, appealed to a generation alienated by a corporate technological society which stressed a rational, civilizing order whilst propagating atrocities in distant lands.[16] Amidst a society in cultural crisis the maintenance of a formalist practice in the visual arts, which supported the separation of art from society, seemed inappropriate.

Although body art may appear as an exclusively subjective response, it nevertheless had a political basis. Writing about the American artist Vito Acconci in 1980, Germano Celant said: "The intent is perhaps to insert the subversive element into the tidy, antiseptic and asexual paradise of art".[17] Mike Parr's performance *Cathartic Action, Social Gestus 5* (Sculpture Centre, Sydney; Paris Biennale, 1977), where the artist relived his castration anxiety by simulating the chopping off of his left arm, represents the horror of the psychic trauma. *Primal Vomit*, performed in the same year, involved the artist injecting coloured food dye and vomiting it up in

public places. The abreactive nature of such actions is extreme; the explosion of the inside of the body (blood, vomit) onto the outside world: the "body horrible" attaching bourgeois values.

Stelarc's suspension events, where the body is hung up by meat hooks inserted into the skin, represent a more spectacular interpretation of the body/psyche conflict. In the artist's opus the suspension and the amplifications of internal functions/organs (blood flow, heart beat, muscle movement) are presented within the context of a scientific discourse. Stelarc insists that the body is obsolete and that stretching the skin will allow for a separation between the inside and the surface of the body. In this way the soft body can be hollowed out to create a better host for technology. The mind/body split is accentuated throughout such actions where the body is forced to experience almost intolerable levels of pain.

Body art represents a nodal point in the art of the 1970s since it exemplifies the crisis of the subject. Writing about his early works, Mike Parr said: "It was really a case of 'I think therefore I am', but as Camus has put it, beginning to think is beginning to be undermined".[18] This statement acknowledges an interesting double reading which was apparent during the decade. The focus on the "I" (the ego) appeared to be based on a humanist premise made contemporary through existentialism but the focus on the body often caused a disruption of the ego by the object.

In some examples of performance art where the body appears to be dominant, a ritualistic element often stresses the quasi-religious role of the artist. The interconnection between sex, death and religion in numerous crucifixion scenes presents the artist as shaman; one who seeks to heal the sick society by asking the audience to see his/her body as the body of mankind. Ken Unsworth's series *Five Secular Settings for Ritual and Burial Piece* (Institute of Contemporary Art, Sydney, 1975) shows the artist in various poses: hanging from the neck between two wooden beams; encased in a tank of sand with the heartbeat amplified to stress the threat to life; lying across a bed of pointed sticks. Evoking the endurance rituals of an Indian Fakir, the artist becomes a spectacle for the audience.

The idea that the artist should assume the role of the shaman was popular in the 1970s; Jack Burnham argued that: "it is precisely those artists involved in the most naked projections of their personalities who will contribute to society's comprehension of itself".[19] Similarly, Theodore Roszak, who wrote the widely read book *The Making of a Counter Culture*, insisted that magic and ritual could be used to heal and unite a society alienated from its roots.[20] The valorization of a primitive pulse or the liberation of repressed desire was expressed in various ways in the 1970s. Nature, whether in the form of the land or the body, was perceived as an original source of information and inspiration for artists. There was a belief that nature was closer to the truth and it alone could reveal a sympathetic world view.

The correlation between woman and nature apparent in some body works by female artist points to the

Left: Mike Parr, *Cathartic Action, Social Gestus 5*
Sculpture Centre, Sydney; Paris Biennale, 1977

Below: Stelarc, *Event for Lateral Suspension*
Tamura Gallery, Tokyo, 1978. Photograph: Tony Figallo

Jill Orr, *Response* 1978, photographic documentation of Earth Work/Performance, Mildura Sculpture Triennial, 1978
Photograph: courtesy the Author. Catalogue Nos. 107-109

problems associated with this mode of art. A dualism between woman/nature, man/culture is extended which reinscribes conventional myths. In Jill Orr's performance *Bleeding Trees* (Third Biennale of Sydney, 1979) a mute and victimized body, strung up crucifixion -style, conjures up the image of an open wound. The injury inflicted on nature by man is juxtaposed with the castrated body of woman. The artist offers up her body to the gaze of the other as evidence of the terror lurking behind our pleasure. By representing the body of woman through preconscious thoughts and fears, Orr lays bare the ideology implicit on an unconscious level. The artist does not exceed the phallic terms of sexuality, where woman is assigned to a position of fantasy; however her work is successful in capturing the myth of woman.

The ecological concern underlying some of Jill Orr's performance work is often dramatized through the gestures of the female body. Events like *Response* (Mildura Sculpture Triennial, 1978) and *The Digging In and The Climbing Out* (Act 3, Canberra, 1983) present the viewer with a more fractured picture. The serialized components of the ritual are not as easily recorded by the camera and the spectacle of the body is eclipsed. Orr's collaboration with professional photographers, most notable Elizabeth Campbell, contributed significantly to the artist's attempt "to capture the moment". *Pain Melts* (1979) and *Lunch with the Birds* (St Kilda Beach, 1979) emphasize the passivity of the body at the mercy of natural forces, whereas *She had Long Golden Hair* (Adelaide Festival of Arts, 1980) acknowledges the cultural inscription of femininity.

Although body art and ritual are arguably the most familiar forms of performance for the spectator, other modes focused on conceptual investigation, humour and political critique. Performance art is multifarious; it can be distinguished from other forms of art by the presence of the artist and/or participating spectator. A discourse on presence is developed throughout performance art, even in conceptual events where the artist may be absent.

When Neil Evans invited his audience to a performance on the corner of George and Market Streets in Sydney at 10.15 am on 22 April, 1972 nothing happened except for the gathering of the art crowd anxious to see

the artist/performance. The audience was confronted by their own presence, anticipation and finally irritation that the "performance" did not occur. Evans duplicated a Duchampian strategy, drawing attention to the art context and the audience's role: their presence became the confirmation of the work-as-art. Evans deconstructs the role of the heroic artist genius by erasing his own presence. The spectators, captured by the artist's camera, become the spectacle and they are asked to critically examine their own complicity in a scheme which gives primary status to the gaze.

Conceptual performance emphasized the "dematerialization" of art described by Lucy Lippard in 1973 and it attempted to "democratize" art as part of an evolving critique of the avant-garde. *The Flight from the Object*, analysed in Australia by Donald Brook in 1969, was a response to the dominance of "objecthood" and the status it received due to its potential for exchange on a commodity market.[21]

In Australia the blurring of conceptual art and neo-Dada activity often produced works which used humour as a critical tool. With a keen eye for the obscure, Peter Tyndall produced Fluxus-like events in the early 1970s which questioned the status of art and the position of the artist/spectator. Employing a Duchampian ready-made stategy in 1975, Tyndall photographed a group of workers *Painting Red Poles White*. One of the early works in the series entitled:

> detail
> A Person Looks At A Work Of Art/
> someone looks at something... [22]

was a group of photographs of the artist looking at paintings in the National Gallery of Victoria. Such works displace the notion of the essential qualities of art by drawing the spectator's attention to the social context and unveiling the cultural rituals of the museum.

Peter Tyndall's most elaborate performance, *The Shooting Gallery* (Seventh Sculpture Triennial, 1978), was a replica of a carnival side-show complete with attendant (Tyndall) dressed as a 1950s-style rocker. The "gallery" within the gallery transformed the context of both venues through their juxtaposition. Operating *The Shooting Gallery* on a daily basis over two months, the artist engaged with hundreds of spectators who participated in the ritual of shooting at targets. However, unlike the regular side-show, there were no prizes to be won: after testing their skills the participants became involved in a discussion about the game in which the gaze wounded the object. *The Shooting Gallery* enticed the audience to play, to become involved in a simple procedure which would operate as a metaphor, extending before the eye into a conceptual discourse: *A Person Looks At A Work of Art/someone looks at something...*

The members of the public who encountered Aleks Danko in various city locations during the event *Day to Day* (1974) were not as responsive as the Mildura audience involved in Tyndall's work. Blindfolded, gagged and tied to a chair, Danko inserted himself into the public arena as an oddity. There he sat demented fool or jester as a model to record the indifference of society and the occasional fascination of the passer-by.

Participatory structures continued to be explored throughout the 1970s as a way of breaking through the distance between artist and audience. The presentation of performances in the streets and public venues similarly emphasized a political strategy employed by artists. Activist performance by feminist artists often concentrated on specific political issues. Jude Adams' *Childcare Performance* (Rundle Mall, 1980) criticized the lack of childcare facilities during the Adelaide Festival of Arts; and Bonita Ely's *Murray River Punch* presented shoppers in the same mall with a cooking demonstration complete with compound fertilizers and rabbit dung. Other artists, most notable Mike Mullins and Jane Kent, have produced works concerned with nuclear issues. Kent's vigilante action *Blood Fountain* (1981) involved dyeing city fountains as a protest against the neutron bomb which kills people whilst preserving property.

The position of the subject in the world has been a major concern for performance artists. As contemporary perceptions of the subject changed, artists incorporated these shifts into their work. Body art, which was criticised for its egocentrism, faded over the decade as artists like Mike Parr and Ken Unsworth extended their analysis, often clarifying their position for the audience. The simple instructions contained in Parr's early work

Jill Orr, *She had Long Golden Hair*, Experimental Art Foundation, Adelaide Festival of Arts, 1980. Photograph: courtesy the Author

150 Programs and Investigations (1971-72) were developed into a more critical analysis of repressions and socialization in later works. Similarly, Ken Unsworth's 1978 performance *A Different Drummer* (Biennale of Sydney) supplanted the existentialist quest apparent in the body works. In the latter performance, the artist operated as an attendant facilitating the movement of a small mechanical drummer on a high wooden beam. The simple action evoked memories of a troubled childhood; the vulnerability of the infant forever manipulated by the omnipotent hand of an other.

The subject who feels, thinks and speaks is the subject of performance art: the subject-as-self, the individual ego; the collective subject of woman, femininity or a mute sexuality; the political subject; the ecological body; and the subject-as-text, already written within a social code. The re-emergence of a more clearly defined political analysis became apparent at the end of the 1970s when theories of the gaze, which became widely known through feminist criticism, and shifts in marxist theory associated with structuralism, were applied to the visual arts.[23] Body art by women was criticized for its appeal to the male gaze and its complicity in the dualistic structure of Western metaphysics.[24] Woman as Nature, nurturer of land and body, was deconstructed by artists who stressed the social construction of femininity. Lyndal Jones' performance *At Home-Ladies a Plate* (George Paton Gallery, 1979) addressed both the gaze of the audience and the way in which woman was constructed within the domestic sphere. Frustrating her audience with the continual arrangement and rearrangement of dinner plates on the floor of the gallery, the artist drew attention to the futility of repetitive work. Jude Walton's installation-performance *Room* (La Trobe University, 1981) presented the audience with a similar theme, however in this instance the spectator became a participant. Confined within a large paper cube, surrounded by images of domesticity projected from the outside, the audience became the subject of the work. The close confinement created a claustrophobic feeling which was enhanced by the evolving madness of the images: the washing started to appear in the sink, teapots and dishes were shown hanging on the washing line. Tension within the "room" grew until it became obvious that only the action of the audience would put an end to the confinement and someone tore the walls apart signalling the avenue of escape.

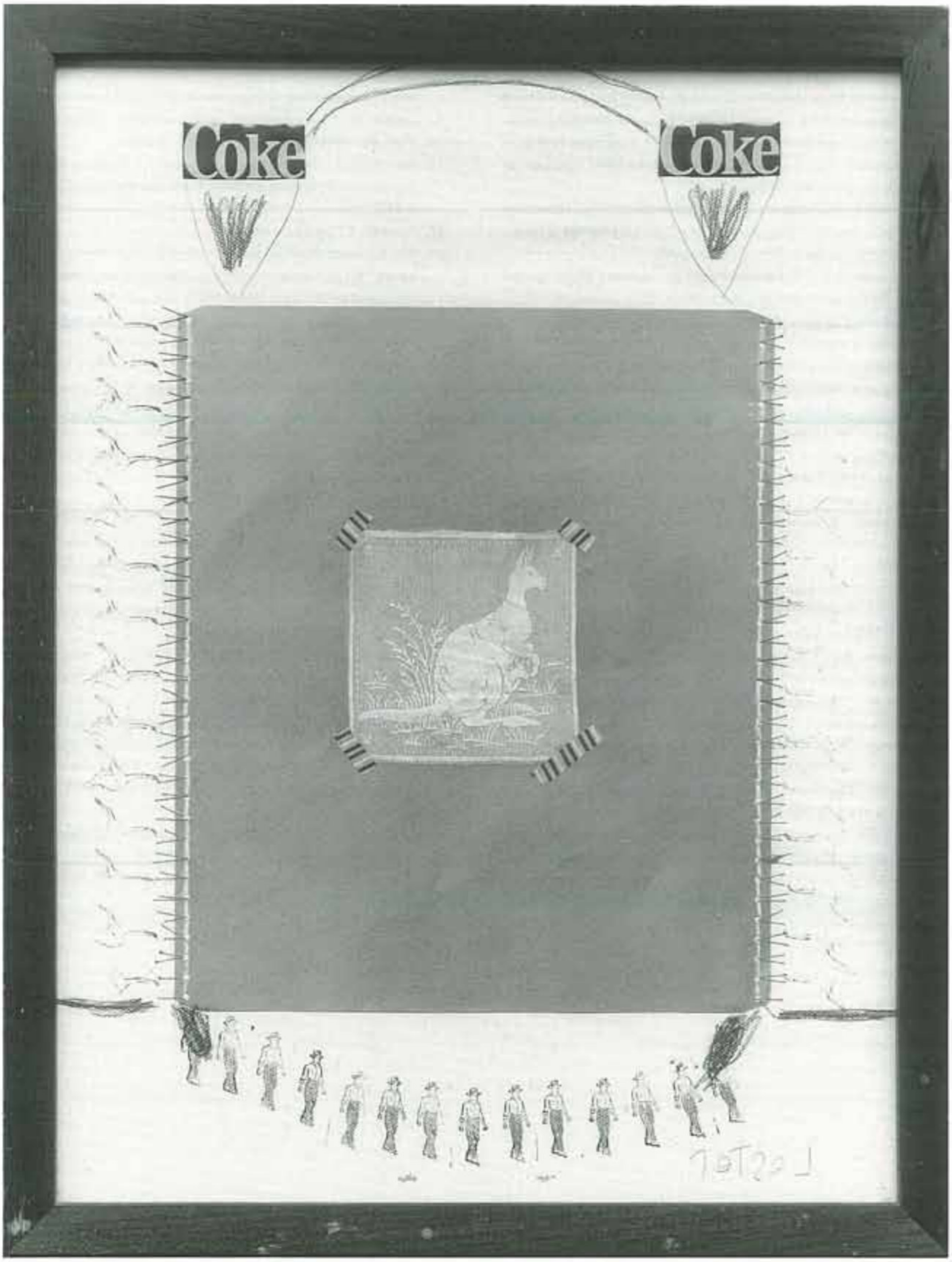
The way in which the artist's position changed in relation to contemporary perceptions of the body and the self is apparent in the short history of performance art. In the 1980s, as a result of shifts in social theory, the body as an authentic site for experience was displaced by a more critical analysis which considered the body/subject as a social text. Younger artists emerged with different ideas and this new generation were not as concerned with original experience and often embraced technology as a tool used to deconstruct the subject. It is not appropriate in the context of an exhibition surveying the 1970s to discuss more recent developments of the 1980s. However, it is interesting to note that many of the issues which exploded in performance art in the 1970s continue to be explored by artists. The focus on the subject, the unconscious and the cultural construction of existence, especially as this relates to sexuality, were all themes explored in the 1970s performance; in the 1980s and 1990s these issues continue as major preoccupations for artists working in the field.

NOTES

1. It is probable that Vito Acconci was the first artist to write about his work as performance art, in a series of statements titled "Vito Acconci on activity and performance" in *Art and Artists*, May 1970. The term "performance art" is first listed in *Art Index* (New York: H.W. Wilson Company) in volume 21, 1972-73.
2. Allan Kaprow's exhibition *18 Happenings in 6 Parts* at the Ruben Gallery, New York City in 1959 was probably the first time the work "happening" had been used. However, this is not to suggest that other events in similar modes had not been presented before this date. Events at Black Mountain College from 1952, presentations by the Gutari Group in Tokyo from 1957, and actions in the streets by Wol Vostel in Rome from 1958, preceded Kaprow's "naming".
3. An extension of the phenomenological investigations which consider the relationship between the looker and the looked at: the corporeal presence of the body is accentuated as object of the gaze. In this participatory mode, however, the identity of the voyeur is conflated.
4. There were two performances of *But the fierce blackman*; the first at Inhibodress in 1971 and the second during the *Event/Structures* exhibition of 1974 (George Paton Gallery) – audience participation was more "formalised" in the second presentation.
5. Peter Kennedy established links with Lucy Lippard in New York in an attempt to break down the isolation felt by artists associated with Inhibodress. The stategy was to show works of "non-bulk art" by American and European artists. The series of exhibitions which ensued were titled *Trans-Art 1, 2* and *3*. Kennedy's communication with Lippard resulted in the inclusion of several Australian artists in the anthology, edited by Lippard, *Six Years: the dematerialization of the art object* (London: Studio Vista, 1973).
6. Donald Brook, Terry Smith and Daniel Thomas wrote extensively about the "new" art in the early 1970s; Brian Finemore (*Object and Idea*, National Gallery of Victoria, 1973) and Tom McCollough (Mildura Sculpture Triennials, especially 1973, 1975 and 1978 and *Biennale of Sydney*, 1976) contributed significantly to the exhibition of avant-garde activity by artists from Australia and overseas. The art patron John

Kaldor undoubtedly contributed more than any other private sponsor to the exhibition of international avant-garde works in this country. Between 1969 and 1978 Kaldor commissioned Christo, Harald Szeeman, Gilbert and George, Charlottte Moorman, Nam June Paik, Sol LeWitt and Richard Long to produce works in Australia. For a complete documentation see the exhibition catalogue *Australia: nine contemporary artists* (Los Angeles: Los Angeles Institute of Contemporary Art, 1984).

8. Excerpt from a letter to Lucy Lippard written by Peter Kennedy in 1971. See Kennedy, P., "Inhibodress: just for the record", *Art Network*, No.6, Winter, 1982, p.50
9. See Nicklin, L., "Art without canvas", *Sydney Morning Herald Weekend Magazine* (30/11/74), p.12
10. According to Mike Parr "theories of audience participation, critical involvement (and) compulsive urges to act out" influenced his move from concrete poetry to performance in 1971 (in answer to a research questionnaire compiled by the author). This idea of "acting-out" is connected to Reich's theory of abreaction, see *The Discovery of the Orgone Vol.1, The Function of the Orgasm* (New York: Orgone Institute Press, 1948) For a concise definition of abreactive therapy see Laplanche, J. and Pontalis, J.B. *The Language of Psychoanalysis*, (London: Hogarth, 1980), p.64.
11. Taped interview with Kevin Mortensen, 3rd October, 1987.
12. Ibid.
13. See Noel Sheridan's interview with the shopkeeper in Ken Scarlet, *Australian Sculptors* (Melbourne: Thames and Hudson, 1980), p.458.
14. Kaprow, A., "The happenings are dead: long live the happenings", *Artforum* (Vol.IV, No.7, March, 1966), p.37
15. Parr, M., "Photo(graphed)", in *Australia: nine contemporary artists*, op.cit., p.57.
16. Among the most influential works of the decade were N.O. Brown, *Life Against Death: the psychoanalytical meaning of history* (Middletown, Conn., Wesleyan University Press, 1959) and *Love's Body* (New York: Random House, 1966); H. Marcuse, *Eros and Civilization* (Boston: Beacon, 1955) and *Negations: essays in critical theory* (Harmondsworth, M'sex: Penguin Books, 1978); the Wilhelm Reich, op.cit. The social critic, Theodore Roszak was also important, his book *The Making of a Counter Culture* (London: Faber and Faber, 1970) helped to popularize many of the primary sources. Likewise the writings of Allan Watts, who popularized the writings of the Zen teacher D.T. Suzuki were significant, see *Beat Zen, Square Zen, and Zen* (San Francisco: City Light Books, 1959) and *Psychotherapy East and West* (New York: Pantheon, 1971)
17. Celant, G., "Dirty Acconci", *Artforum* (Nov., 1980), p79
18. Parr, M., "Photo(graphed)", op.cit., p.56
19. Burnham, J., *Great Western Saltworks: essays on the meaning of Post-Formalist art* (New York: George Braziller, 1974), p.140.
20. Roszak, T., op.cit., p.264-5.
21. The formalist position was put most lucidly in Michael Fried's essay "Art and Objecthood" in G. Battcock (ed.), *Minimal Art: a critical anthology*, (New York: Dutton, 1968), pp.116-47 (first published in *Artforum*, June, 1967). Brook's essay "Flight from the Object" is republished in B. Smith (ed.), *Concerning Contemporary Art* (Sydney: Oxford University Press, 1975), pp.16-34 (first delivered as the John Power Lecture in Contemporary Art, University of Sydney, 1969 and published by the Power Institute of Fine Arts in 1970)
22. In 1980 Peter Tyndall re-titled all of his previous works as "detail
    A Person Looks Art A Work Of Art/
    someone looks at something..."
    He then placed the "original" title beneath the new one as a subtitle in an effort to stress the unity of purpose in his *oeuvre*. I have retained the original titles in this essay to conserve space. However the retrospective re-naming by the artist should be noted.
23. The most notable essays are Louis Althusser, "Ideology and Ideological State Apparatuses", in *Lenin and Philosophy* translated by Bew Brewster, (New York: Monthly Review Press, 1971 and New Left Books, 1972) which was one of the first marxist structuralist texts to be translated into English and, on the male gaze, Laura Mulvey, "Visual Pleasure and Narrative Cinema", *Screen* (Vol.16, No.3, Autumn 1975), pp.6-18.
24. See in particular Barry, J. and Flitterman, S., "Textual Strategies: the politics of art making", *LIP*, 1981/82, pp.29-34 (originally published in *Screen*), Vol.21, No.2, 1980, pp.35-48.



Kerrie Lester, *Day trip to Leura* (c.1976)
Collection: Ms Grazia Gunn. Catalogue No. 87

OFF THE WALL / IN THE AIR
A SEVENTIES' SELECTION

Jennifer Phipps

Free art from art...
(Mike Parr, 1975)[1]

More and more artists were withdrawing from the art world, or trying to, or at least talking about trying. Spellbound by Duchamp, these artists seemed to want to go beyond the art object and its commercially tainted existence. The Conceptualists emphasized art-as-mental-act, with the ideas its sole value.[2]

Australian art of the early to mid-seventies provides the main thrust of this exhibition. Its selection is deliberately expansive, and is intended to characterize the main "alternative" developments in art of the period. The seventies was a decade which marked a radical change in art practice in Australia. Social and political meaning in art; the use of the mundane as an anti-aesthetic; irony; art as a serial process; repetition; the process of art making as the art work; the grid; and above all the words of Ludwig Wittgenstein: "Philosophy is not a body of doctrine but an activity"[3] were all concerns which helped shape the changing profile of the decade's art in Australia.

Within the framework of this exhibition, Ian Burn, Ti Parks and the Pinacotheca artists in Melbourne, as well as Mike Parr and the Inhibodress artists in Sydney, are represented as sources of change of the period. The change was away from the conventional aesthetics which had developed during the sixties: the gestural brushstroke and sonorous, luxuriant colour (ironically restated in black by Robert Macpherson in his *Group 9*, 1976-77, series of paintings) were supplanted at Inhibodress gallery by the image of the self. The use of the self as subject for performance, installation and gestural art, was different to the self-reflexive art of abstract expressionism and colour-field painting. The political impact of the image of the artist as art work was presented as oppositional to the enclosed aesthetics of abstract expressionism. Similarly, the gesture of painting was reduced to the use of minimal colour or texture, as in the early seventies' black paintings of Peter Booth, and in Paul Partos' white painting with letraset and black elastic, *Untitled – white* 1974. Two figurative paintings are included as counterpoints to this approach: John Brack's multiple self-portrait reflections in a kitchen shop window, Inside out and In, and Jenny Watson's portrait of John Nixon of 1974.

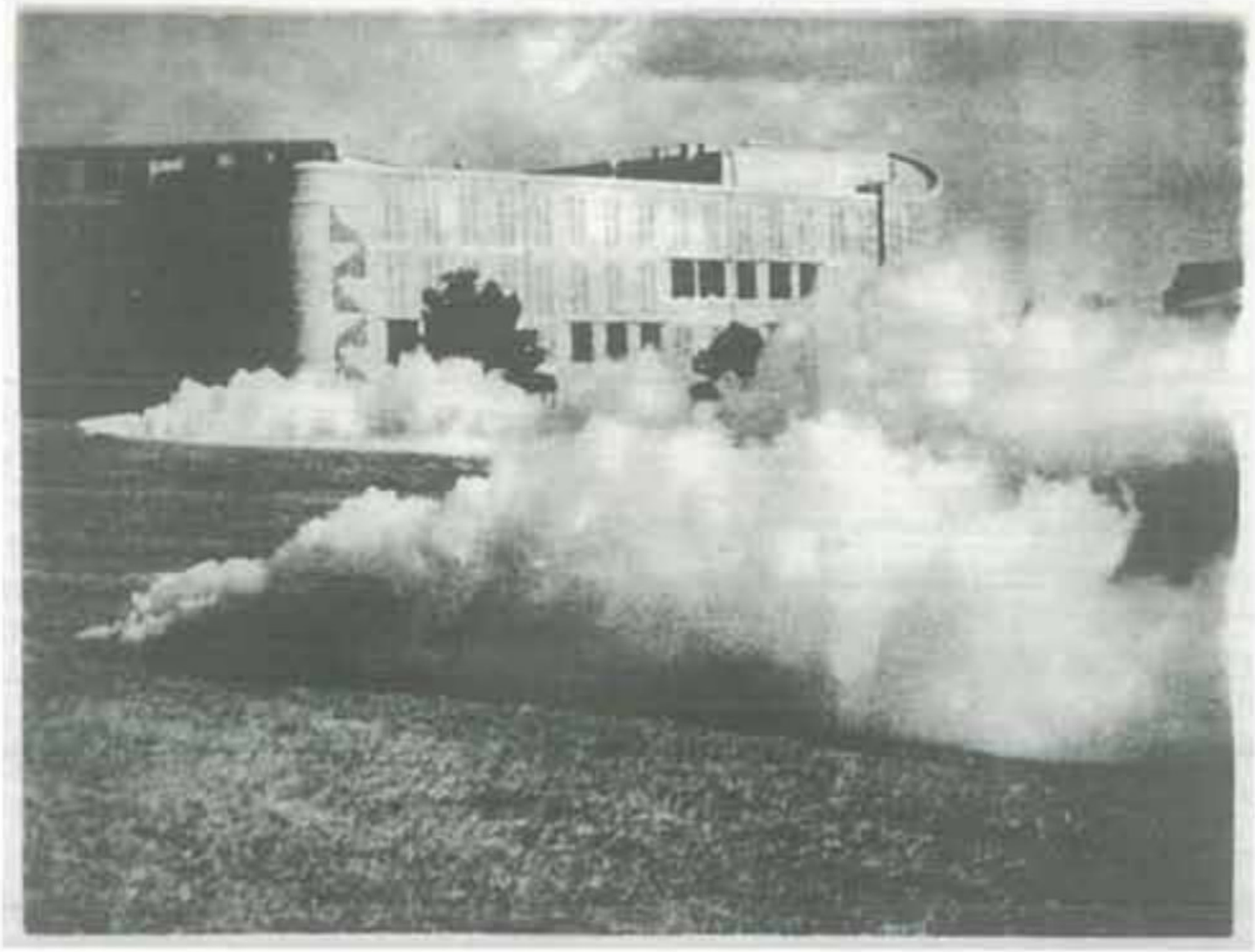
Art that in the early seventies seemed remote, hard-edged and conceptual, such as Peter Booth's *Untitled* 1970, is now viewed, with the benefit of hindsight and the experience of his later *Painting* (Man on the Road) 1977, as expressive and gestural. Different interpretations of works of art are made at different times. Robert Hunter's gridded paper installation of 1970, *Untitled*, which hangs off the wall, was given a radical critique at the time by comparing it with the wall drawings of Sol LeWitt:

> The richness of drawing within what first appears as merely a minimal statement about monochrome echoes the recent work of Sol LeWitt, and is, of itself, one of the most rewarding experiences in recent Australian art.[4]

Hunter's paper installation sets up subtle changes of shape, surface and colour within a minimal grid but the association with LeWitt's wall drawings can now be seen as a superficial connection. Perhaps the critical interpretation in 1970 was based on an understanding drawn primarily from art journals – an aspect of Antipodean cultural life which Imants Tillers has subsequently exploited. A closer understanding of LeWitt's work would only have developed after the American artist visited Australia in 1977 and made drawing installations in selected sites which were carried out by art students from his instructions. In 1980, an American critic's interpretation of LeWitt's wall drawings shows how different our understanding of that artist's work actually was in Australia at the start of the seventies:

> Sol LeWitt's wall drawings, which were usually executed by other people, had no object value; when it became necessary to repaint the wall, anyone could remake the drawings by following LeWitt's precise written instructions.[5]

The beginning of the seventies' shift in Australian art practices can be practically located in works of the



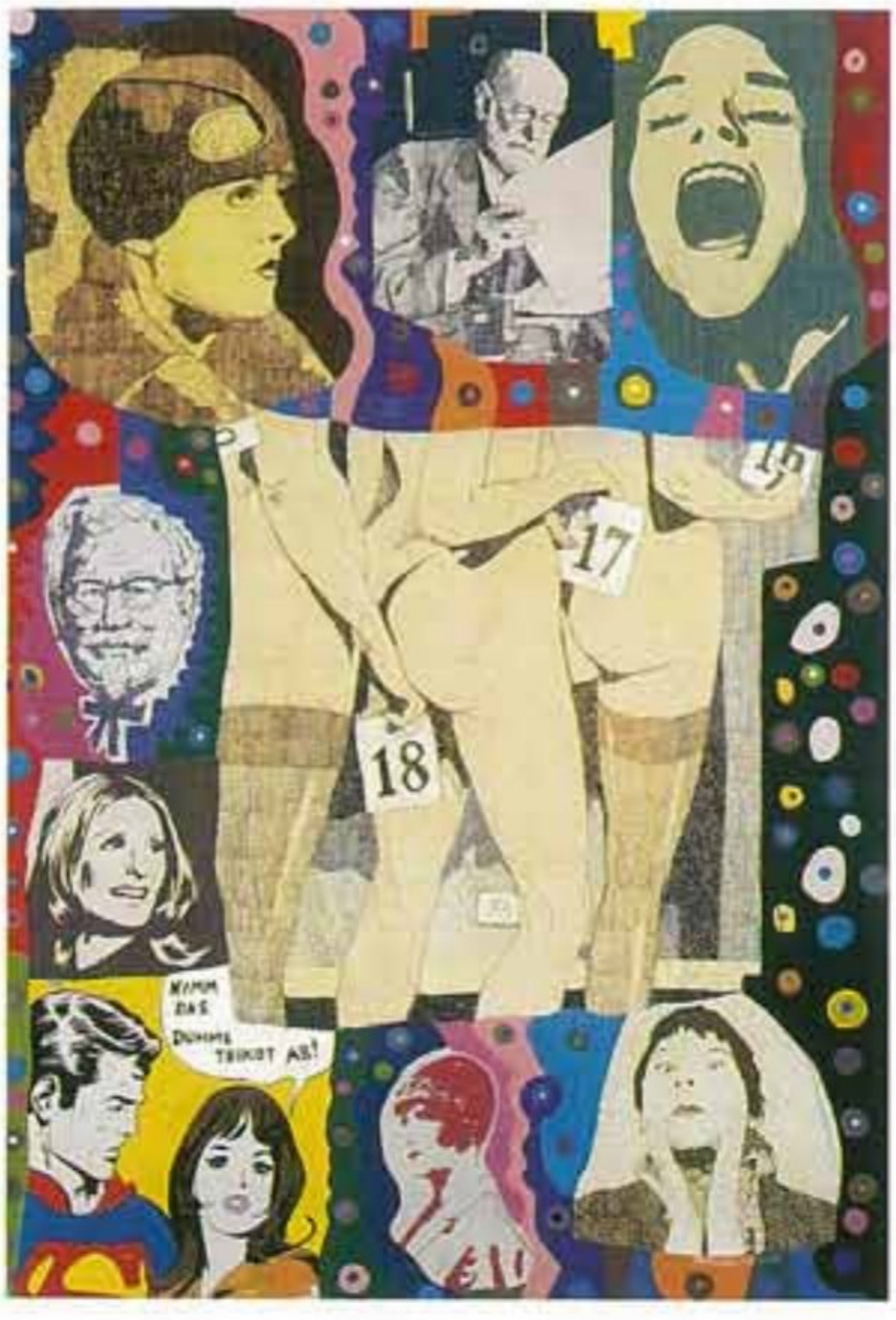
Clive Murray-White, *Smokescreen I* 1971
Collection: Australian National Gallery, Canberra
Catalogue No. 103

late sixties like Ti Parks' sculpture/constructions, and by the experience of Christo's environmental installations. Christo was brought to Australia in 1969 by the art patron and curator, John Kaldor, to wrap the coast-line of Little Bay, Sydney. Students and artists helped carry out this gigantic project. Art as a grand gesture, as an open-ended experience and as an on-going process and public event, seemed to be officially accepted. (John Kaldor was supported in his Christo project by a number of other private sponsors, but he was the main contributor.) From this historical event, art not just came off the wall, it was also made in the air: Clive Murray-White made smoke sculptures outside from chemical smoke canisters as in *Smokescreen I* (1971); others like Tim Burns built an environment, *Minefield*, with detonators on the river's edge at the 1973 Mildura Sculpturescape, which was de-activated before opening day.[6] Paul Dawson blew up sheet metal from underwater at Armidale, New South Wales; while at the Preston Institute of Technology, Bundoora in outer suburban Melbourne, art school students, with teacher Dale Hickey, were allowed to take cooking and gardening as subjects.[7]

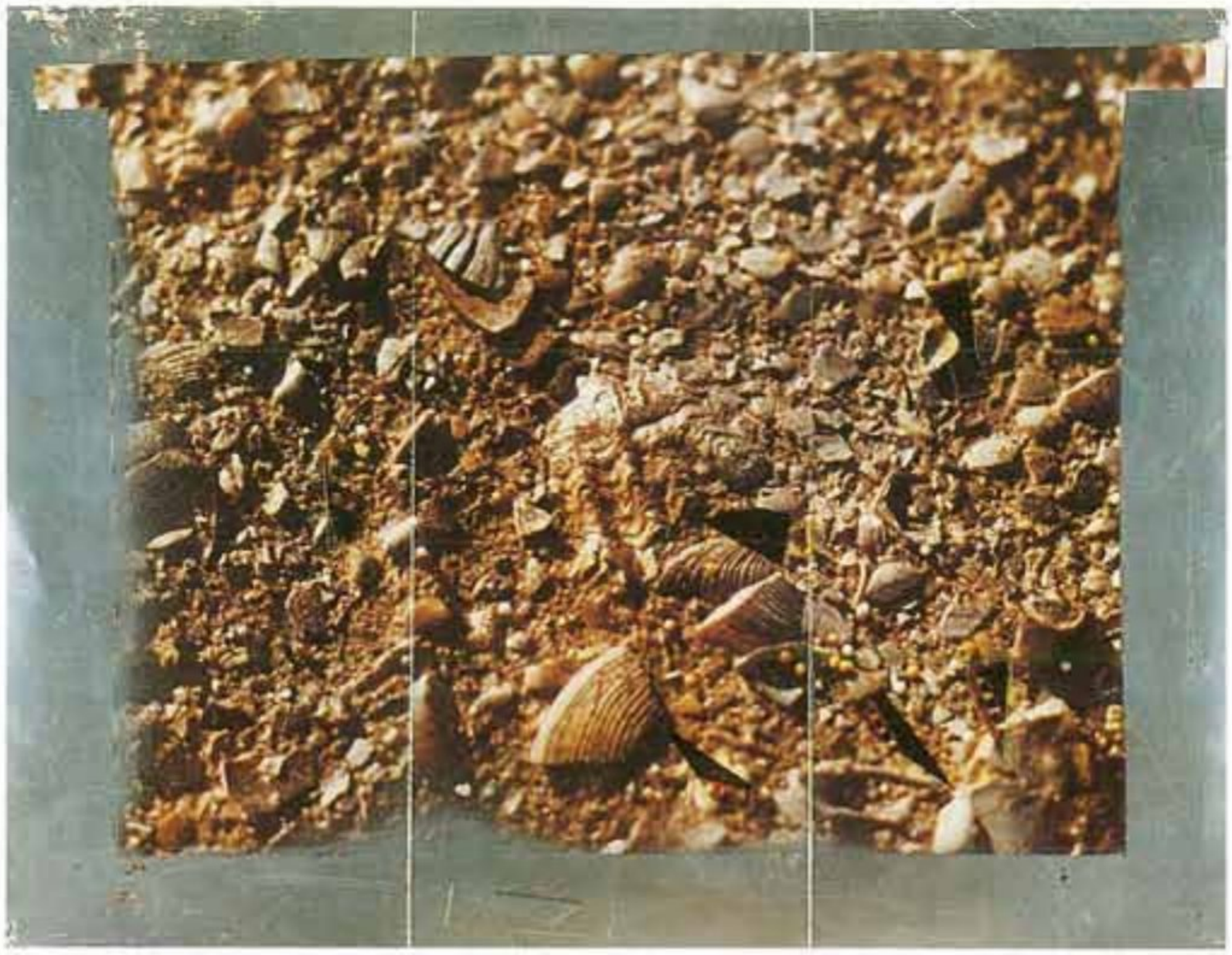
The Kaldor Art Projects were, to the general public, the most visible of visual arts events, but they joined with a small art community which had its own contacts and sources to the avant-garde of America and Europe. Inhibodress Gallery and the Power Collection of Contemporary Art in Sydney, showed Fluxus artists and Pinacotheca in Melbourne exhibited Ian Burn, Mel Ramsden and Joseph Kosuth from New York. Kaldor brought Harald Szeeman to Australia in 1971 to organise an exhibition of the Australian avant-garde, which he did in two weeks, and which was shown in Bonython Gallery, Sydney and the National Gallery of Victoria. Szeeman was curator of the Kassel Documenta of 1971 and the 1969 Bern exhibition *Live in Your Head: When Attitudes Become Forms: Works, Concepts, Processes, Situations, Information*. His handwritten, xeroxed catalogue entitled, *Harald Szeeman in Australia*, included his observation that "the show proved the autonomous art caracter (sic) of the local scene which could be one in Europe or the States" and "that Brett Whiteley's formulated obsessions"[8] were representative of many works by artists of the older generation. Szeeman's selection included John Armstrong, Tony Coleing, Aleksander Danko, Margaret Dodd, Dale Hickey, Tim Johnson, Peter Kennedy, Nigel Lendon, Ian Milliss, Ti Parks, Mike Parr, and Guy Stuart with one of his large, rubberised net pieces.

Mike Parr and Peter Kennedy, with Tim Johnson and eight other founding members, started Inhibodress late in 1970. The gallery and information centre in Charles Street, Woolloomooloo, Sydney, was the beginning in

Peter Kennedy
Introductions No. 6 1974-76
watercolour 38.7 x 56.2
Collection: Darnell Collection,
University of Queensland



Richard Larter
Twisted Dispensable Trifle 1977
synthetic polymer paint on canvas
182.0 x 124.5
Collection: Monash University



Ti Parks
Polynesian 100 1973 (detail)
photograph, collage, paper, paint biro
27.8 x 35.8
Collection: National Gallery of Victoria

Ken Searle
Kangerigar Fountain 1978
oil on canvas 82.7 x 138.4
Collection: Ballaarat Fine Art Gallery
Purchased with the assistance of the Visual Arts Board
of the Australia Council

Australia of a radical art practice which was based on canvas, oil, paint, marble, brush, chisel and the foundry. The less radical Central Street Gallery showed conceptual art and non-conformist but formally-based work by artists like Tony McGillick, whose stained, unstretched canvas in the current exhibition, *Imogen's Ensign* (1973) is loosely draped across the wall and onto the floor. Pinacotheca in Melbourne became an artists' co-operative during 1970-1973, by mutual agreement with its owner, Bruce Pollard.[9] Pinacotheca did show conceptual art, particularly photographic pieces, by Robert Rooney and Dale Hickey, and work by influential artists like Ian Burn, who had studied at the Gallery School, Melbourne and left for England in 1965, then lived in America for most of the seventies. Burn's "xerox book", *Three Mirror/Structures*, was shown in Pinacotheca, St. Kilda in 1969 and was the result of this process:

> A blank sheet of clean white paper was copied in a Xerox 720 machine. This copy was then used to make a second copy, the second to make a third, the third to make a fourth, and so on. Each copy was then used to make a second copy, the second to make a third, the third to make a fourth and so on...
>
> Each copy as it came out of the machine was reused to make the next: this was continued for one-hundred times, producing a work of one-hundred sheets. The machine was used under normal conditions and was not interfered with in any way.[10]

Both this work and Mike Parr's *Blacked-out Book*, are objects which were considered by the artists as part of an on-going process. Although the two artists had stopped making the books at the point of completion, the idea behind the object was not simply self-contained within the work. Both of these "books" questioned the expectation that the visual is the dominant source for the meaning of the object.

In Burn's "xerox Book", the automatic, mechanical process interrogates the traditional role of the artist. Here, the idea or concept, is discerned within the process which may be observed by examining a few pages...or can it? Implicit in the process is the idea of open-ended activity by the artists. For Burn, there was also a social and philosophical irony of a self-written book, with a "secret language" or non-language, manufactured by incidental, reproduced effects of a photocopy machine. The irony is reversed in Parr's *Blacked-out book*, where the known language is made secret. A slide work of this book was exhibited in *Trans Art 1, Idea Demonstrations* at Inhibodress, 1972 and Mike Parr discusses the book in his unpublished manuscript "Some Notes On My Work" in these terms:

> In the "Black Book of History" 1971-1972, the idea of behaviour modification was incorporated as a part of the work. In exactly one year of working at a predetermined rate, I turned every page in a volume of history (*The Rise and Fall of Civilization*) into a small black painting (where the format for each painting was determined by the amount of printed information on each page). In this way a history of Western Civilization metamorphosised as one year of my life where the idea of a completely inarticulate image, was incorporated with a catatonic, repetitive activity.[11]

Parr has inscribed inside the cover of the book:

> I had this idea that I would like to get another copy of this book (same edition etc.) and do the same to it as I have done to this copy, except that I would paint everything out white this time. This way I would have black/white copies of the history of Western Civilization. Mike Parr. May 1974

Dale Hickey's *90 White Walls*, 1970, is a serial and process work of 90 black and white photographs of white walls of buildings he knew and regularly visited. The photographs are on cards in a box, which also has the addresses of all the white walls. Each white is different and the anonymity reflects the number of white painted walls in Melbourne in the 1960s, and the kind of lives which were lead there.[12]

John Kaldor's Art Projects, organised over most of the decade, sometimes coincided with the Sydney Biennale. International visiting artists worked with concepts, around performance, gesture and sculpture.

Ian Milliss, *Untitled* 1970 foam rubber floor piece
Installation view. Reproduced: *Studio International*, February 1971.
Catalogue No. 101

They used everyday material and objects as well as new technology. The visiting artists included Gilbert and George, Living Sculpture, who performed repetitive gestures to a tape of *Underneath the Arches*, Nam June Paik and Charlotte Moorman with a TV bra, Richard Long and Sol LeWitt. They, and the artists visiting with the exhibition of Minimal and Conceptual art from the Museum of Modern Art, New York, called *Some Recent American Art*, in 1973, reinforced the radical art circles in Sydney and Melbourne, and in Adelaide, under Noel Sheridan, where the Experimental Art Foundation was founded in 1974/75. Donald Brook, Senior Lecturer at the Power Institute, University of Sydney and Professor of Fine Arts, Flinders University from 1973, provided the critical underpinning and philosophical support for radical artists in both cities. Harald Szeeman had read Brook's long article on "New Art in Australia" in *Studio International* on the Contemporary Art Society Exhibition held in Sydney, October 1970.[13] Ian Milliss' *Untitled*, walked-over, foam rubber floor piece, and Peter Kennedy's *Sheep* were both exhibited at the Blaxland Gallery. In *The Sydney Morning Herald* magazine section called "It's a Happening World", critic James Gleeson, writing of these and Neil Evans' piece of string called *Tramseat VI* (price $13) thoughtfully explained:

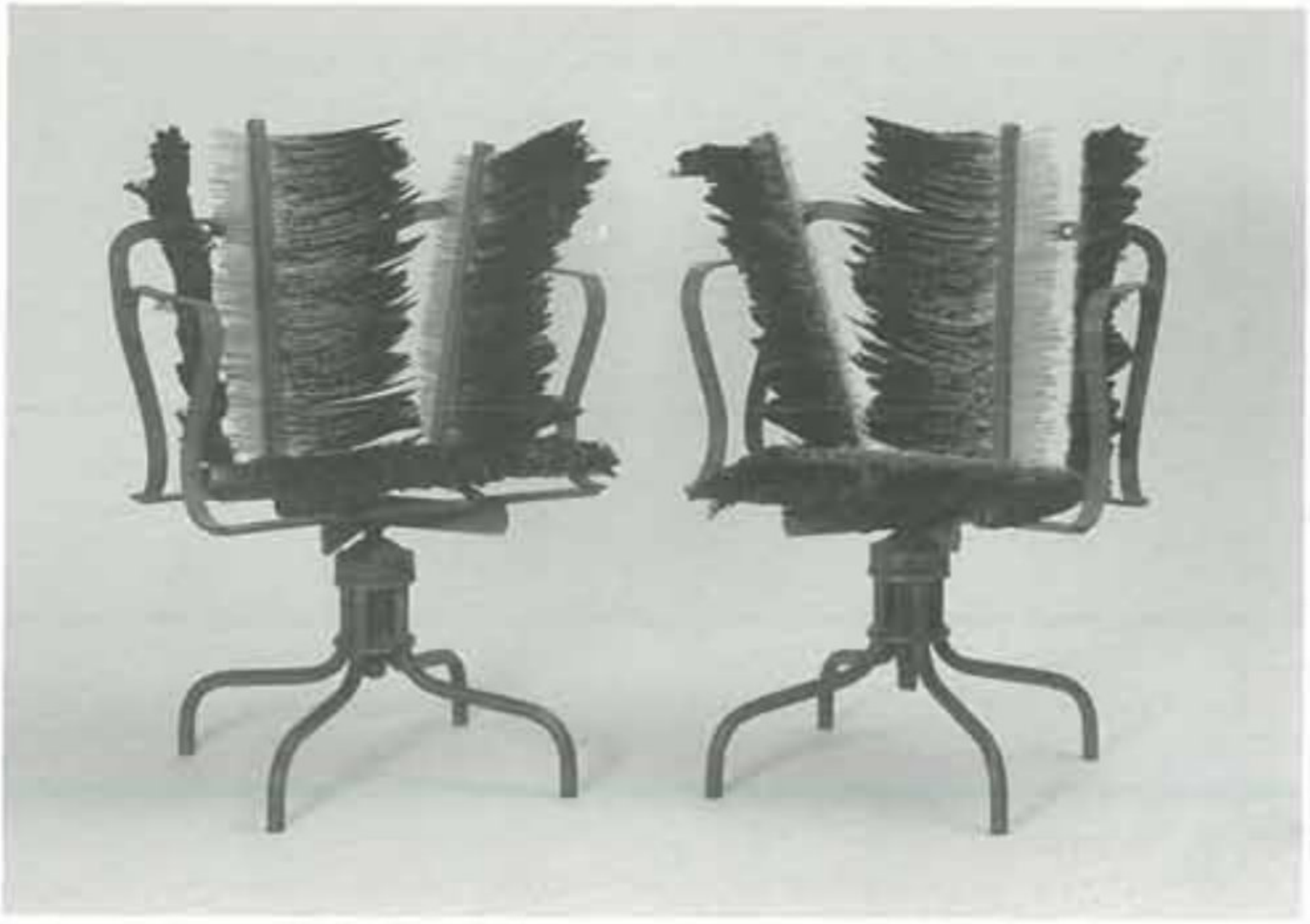
> Wrappers, like Christo, earthworkers and conceptualists, like Evans, Milliss, Kennedy and Armstrong, are quasiartists because they have rejected all modes, elements and techniques of art as it has been understood to the present day.[14]

Even with this charge of new energy, and the procession of visiting foreign artists and exhibitions, a government-sponsored view of art in this period was the *Ten Australians* exhibition which toured Europe in 1974-1975. Here, colour-field painting, and metal sculpture influenced by Anthony Caro, were dominant, as they were in the commercial galleries. (In the declining affluence of the decade, American and European, Pop and Op prints and multiples were occasionally exhibited in commercial galleries).

In an historical exhibition *Recent Australian Art*, at the Art Gallery of New South Wales in 1973, Tim Burns made an installation of a small room with a naked man and woman inside who spoke with members of the public through a black and white closed circuit T.V.. When the man, Barry Prothero, walked through the gallery, an attendant called the police and made a citizen's arrest. The attendant was not supported by the gallery and the artists threatened to withdraw their works. Prothero was charged and eventually freed after Tim Burn's installation, and Prothero's actions were defended as legitimate art works. The incident is briefly described in the C.A.S. Broadsheet of January, 1974, on a page with a pledge on ethical treatment of artists and artworks, signed by Daniel Thomas, Senior Curator, Art Gallery of New South Wales. While Robert Hughes, in 1975, was saying: "Reproductions are to original paintings like shrunken heads to human faces",[15] Imants Tillers was making his dazzling, exploratory games of juxtaposed reproduced images of Duchamp's *Bride stripped Bare by her Bachelors even* over Hans Heysen's *Landscape Summer* of 1909. Mounted on aluminium tripods, the Tillers' serial sculpture of slow-changing paintings transforms from Duchamp's *Bride* image to Heysen's axeman in the bush.[16]

The Dadaist sculptures of Aleks Danko are witty, "irreverent" comments and oppositional constructions to the "heavy metal" school of sculpture, and to traditional aesthetics, as in the cotton duck wrapped board on a wheeled trolley called *The Danko 1971 Concept of Sculpture Sculpture as being the elusive object HA!*. Danko's *Hmm... an elephant or a sailing ship*, exhibited at Watters Gallery, Sydney, 1972, in *Ideas, Words, Processes*, is a parody of the aesthetics of the ubiqui-

Aleks Danko, *Hmm, an elephant...or a sailing boat?* 1972
Collection: National Gallery of Victoria
Catalogue No. 31



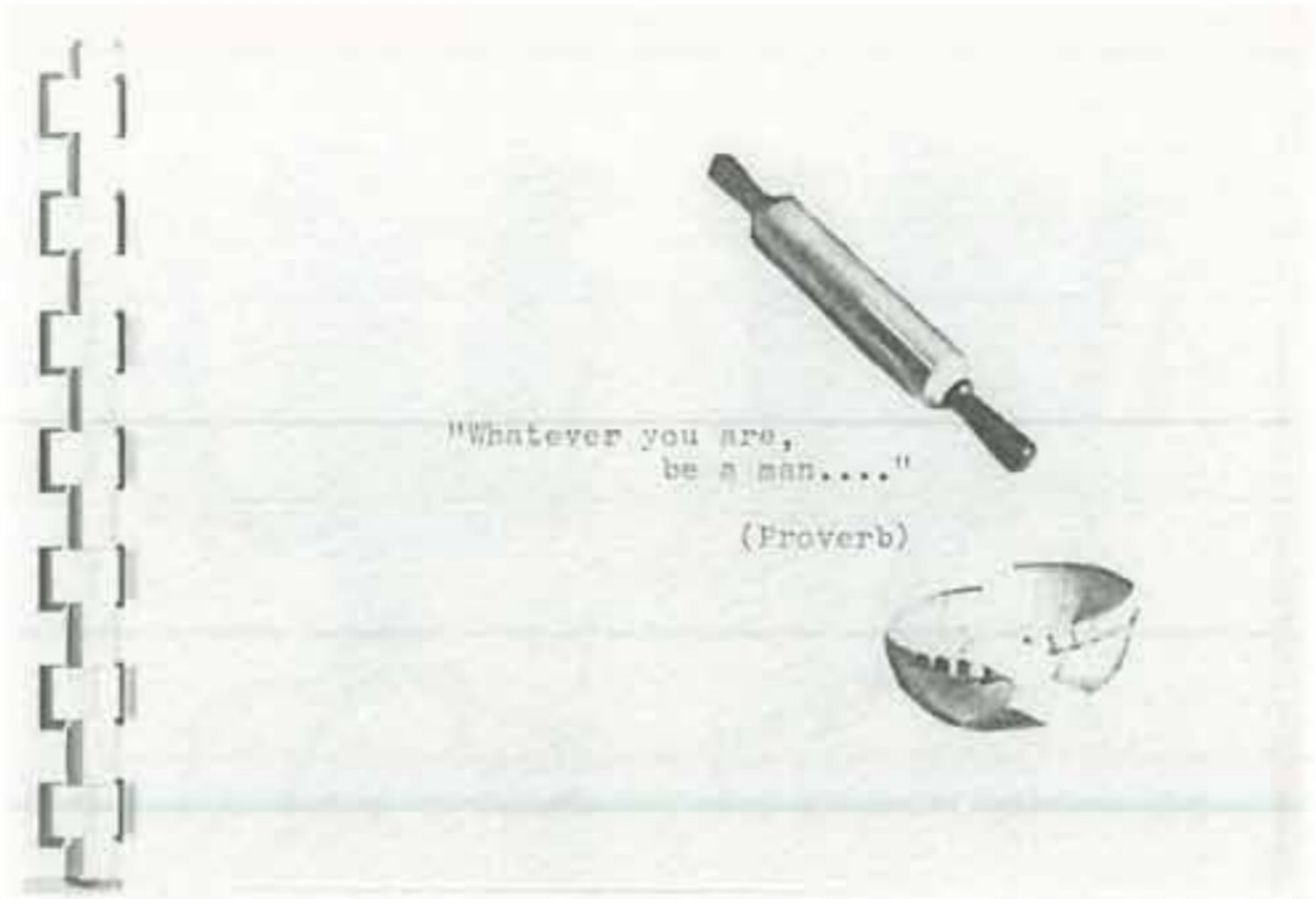
Rosalie Gascoigne, *2 feathered chairs* 1979
Collection: Mr John Buckley. Catalogue No. 51

tous seventies' ceramic by the potter seeking understated Zen perfection. *Day to Day* from the Ballarat Collection marks the end of making sculpture in the seventies for Danko. It gathers fragments of sculptural pieces made from the time of his first exhibition at Watters Gallery in 1971: the chair in *Day to Day* referring to his installation in *Object and Idea* at National Gallery of Victoria in 1972. After this sculpture, Danko worked in performance, often with Joan Grounds.[17]

The "alternative" strategies of Tillers and Danko were incorporated into a deliberate regionalism, and a manufacture of "low" art. The hybrid *Kangerigar Fountain* (1978) of Ken Searle's invention, the posters on underprivileged groups and environmental issues such as Ian Burns' *Shouting Man* (1975) were ironic analyses of official nationalism and the universal conventional acceptance of democratic government. By implication, these posters and paintings reacted against the integration of the avant garde into establishment culture. Art had become provocative, political and permissive. It was seen, most of the time, located in the art gallery, whether the public or alternative space, unless it was film, sound, performance or site specific installation. Mehta Gita describes a hippy flea market beside a European beach in India in her book *Karma Cola, Marketing the Mystic East*:

> Anjuna Beach in Goa is an anthropologists's dream. It illustrates what people will keep and carry with them to the bitter end, long after they have lost their passports, their money, their virginity, their health, and often their sanity. There they are, still holding on to a plastic feeding bottle, two worn paperback thrillers, a box of American detergent, an opera hat, an extraordinary collection of items that have been clutched and carried five, eight, ten thousand miles across the face of the earth, to be displayed for sale by illogically destitute foreigners on the sands of an Indian beach.[18]

These seemingly irrational siftings of the flotsam and jetsam of people's lives appeared, metaphysically, in the assemblage sculptures and installations of Domenico de Clario which he began making in 1965. He accumulated what could be called symbols of bourgeois and suburban life, or domestic junk, or materials left over from other artists' work, and assembled them into *Arte Povera* sculptures. In 1975 the National Gallery of Victoria's Exhibitions Officer, Graeme Sturgeon, invited De Clario to make an *Artists' Artists* exhibition installation called *Elemental Landscapes* in the Australian Art Gallery. Each part dealt with the Four Elements, and loosely responded to the paintings on display, such as David Davies' *Moonrise*. De Clario was allowed to place a working radiator in the gallery. At the peremptory removal by Director's orders of two of the four installations, which were given rough treatment, a group of artists organised a sit-in protest which subsequently



Ruth Waller, "Whatever you are, be a Man..." (1977)
Collection: National Gallery of Victoria
Catalogue No. 143

resulted in the inclusion of an artist on the gallery's Board of Trustees and a separate contemporary art curatorial department.

Unlike the smooth solution to the wandering naked artist at the Art Gallery of New South Wales, staff in the National Gallery of Victoria had to take down the Australian Collection as a security measure, while the artists sat-in, on 18 August, to demand more shows of Australian art. De Clario received an apology from the Gallery Trustees. His installations embraced both architectural space and the space around people's lives, and were gestures symbolising the other and hidden side of their activities. The NGV installation was a turning point in De Clario's work, and served as an opportunity to focus on his night painting in a personal interpretive manner. De Clario's *Night Painting* series, begun in 1971, are landscapes painted outdoors at night, some of which he later used in collages and installations.[19]

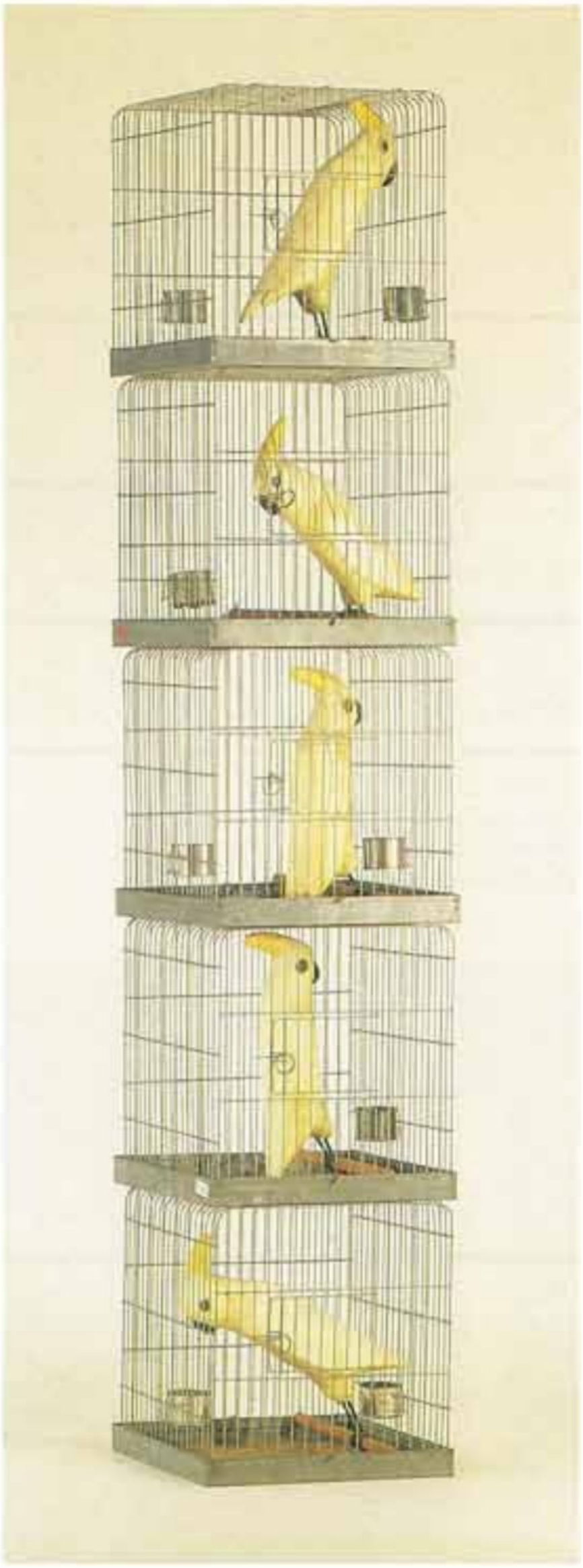
Overt political meaning, whether Marxist, domestic, Feminist, anti-Vietnam, anti-Capitalist, or anti-nuclear and pro-environment, entered into art making, partly because the process was the art, and partly because the open-ended meanings within the process meant people could choose to participate in the art process. No art gallery is needed to engage with Mike Parr's *150 Programmes & Investigations*, simply the viewer's access to the cards, each with its typed performance instruction. Ti Parks' *East Cliff Number 1* (1970), with its wooden frame on rubber tyres, comments on the picture frame without the picture. His *Polynesia 100* is 100 colour photographs of sand on a St Kilda beach, spray-painted in pastel colours. The 100 photographs mark the days to a nuclear test in Tahiti, and the coloured sand is polluted in closeup. Through Peter Kennedy's video and installation, *Introductions*, 1974-1976, four clubs met up with each other – a Hot-Rod Club, an Embroidery Club, a Bushwalking Club, a Marching Girls' Club, through the elaborate interconnection of the artist's work with them. For Kennedy, as he described in the catalogue "a form of conceptual space (had) emerged",[20] while at the same time he was experimenting with the possibility of making art which could reach a much wider audience.

The Women's Art Movement (WAM), began to meet in Sydney in about April 1974. 1975 was United Nations International Women's Year, and WAM planned to register as a co-operative to rent studio and workshop space, and form a Registry of Women's Art and Women Artists. The Women's Art Movement Newsletter, Sydney (20 June 1974) contains a sample questionnaire from Barbara Hall, asking public and commercial galleries for the statistical breakdown of their collections, acquisitions and exhibitions by gender. "Vivienne (Binns), 23.6.74", reported that she no longer wished to paint but was interested in vitreous enamel as an art form. Her sculpture, *Mothers' Memories, Others' Memories* (1980),

Jenny Christmann
20 woollen books **1977-78**
knitted wool various sizes
Collection: Australian National Gallery
Gift of Philip Morris Arts Grant

Isabel Davies
Kitchen Creation **1978**
wood, perspex, tin cans, paper, wire,
fabric, tin opener 23.0 x 61.0 x 17.0
Collection: the Artist

Vivienne Binns
Mothers' memories others' memories 1980
wire, enamel, steel, vitreous enamel relief
on photo-screen
90.4 x 27.0 x 27.0
Collection: Australian National Gallery



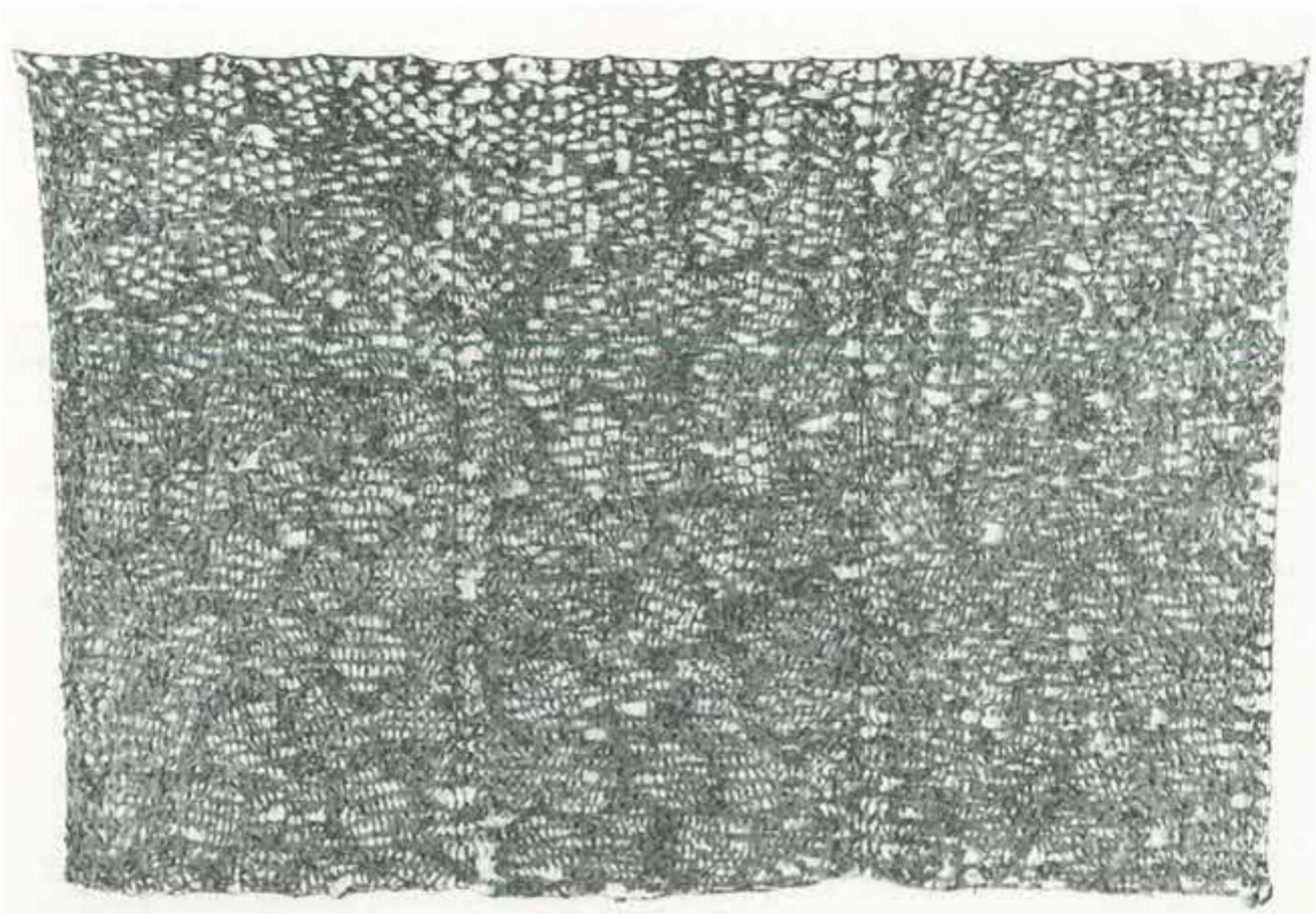
Robert (Bob) Jenyns
The Bird Show (five sulphur crested cockatoos) c. 1975
metal and wire birdcage, wood, synthetic polymer
paint, sunflower seed, gravel, wire, dowling
89.3 x 47.4 x 47.5
Collection: Australian National Gallery
Gift of Philip Morris Arts Grant

in effect draws this seventies' exhibition to a close. Its enamelled "postcards" on their rack, were made co-operatively as part of Binns' Blacktown Community project. Blacktown is an outer Sydney suburb, and Binns worked there from 1979 as a co-ordinator and community artist, retrieving the lost or hidden history of women in the district, using their craft skills to create images of their history and values, or to give them confidence to value openly the memorabilia of their past and their domestic lives. The work resulted in a large co-operative exhibition, some of which toured Australia, venues including the George Paton and Ewing Gallery in Melbourne. The post-card rack is a pun on Duchamp's readymade sculptures.

At the end of the seventies, as at the beginning of the decade, the spirit of Duchamp flowed through the more dissident art of the time in Australia – some of which has shaped this exhibition. In the early seventies, there was a climate of there being little left to lose. By the end of the decade a new art boom was developing, but it was the example of Duchamp which still prevailed – whether in domesticated or digitalised form.

NOTES

1. Mike Parr, *Lafart, light in a load of shit*, Broadsheet, 1975.
2. C. Tomkins, *Off the Wall, Robert Rauschenberg and the Art World of Our Time*, Penguin, New York, 1980. p.282.
3. Quoted in Wittgenstein, *Paleis voor Schone Kunsten*, Brussels, 1990. (not paginated).
4. T. Smith, [Review], *Other Voices*, Aug/Sept., 1970. p.46.
5. C. Tomkins, op.cit. p.282.
6. K. Scarlett, *Australian Sculptors*, Nelson, West Melbourne, 1980. p.97.
7. Conversation with Dale Hickey, 11/6/91.
8. John Kaldor *Art Project No. 2. Harald Szeeman in Australia* 14-27/4/71. Bonython Gallery, Sydney. National Gallery of Victoria, Melbourne, 1971 (no date on catalogue)
9. S. Cramer, *Inhibodress 1970-1972*, Institute of Modern Art, Brisbane, 1989. p.7.
10. U. Meyer, *Conceptual Art*. Dutton, New York, 1972. p.94.
11. Quoted S. Cramer, op.cit. p.16.
12. Conversation with Dale Hickey, 11/6/91.
13. Donald Brook, Sydney. Commentary, "New Art in Australia", *Studio International*, Feb., 1971. p.76-80
14. J. Gleeson, "It's a Happening World", *The Sydney Morning Herald*, 8/11/1970.
15. Quoted in T. Smith, *Art & Language*, Sydney, 1977. p.8.
16. M. Plant, "Quattrocento Melbourne: Aspects of finish, 1973-77" in *Anything Goes. Art in Australia 1970-1980*, ed. P. Taylor. Art & Text, South Yarra, 1984. p.69.
17. Conversation with Aleks Danko, 23/6/91.
18. M. Gita, *Karma Cola, Marketing the Mystic East*, Ballantine, New York, 1991 p.174.
19. Conversation with Dom De Clario, 2/4/91.
20. P. Kennedy, *Two Contemporary Artists*. National Gallery of Victoria, 1976. (no pagination).



Guy Stuart, *Net Piece* (1972)
Collection: National Gallery of Victoria
Catalogue No. 135

CATALOGUE OF WORKS

ALLAN, Micky
b. Melbourne, Australia 1944

1 *My Trip* 1976
paper publication, 20 pages, 46.0 x 29.5
First exhibited: Experimental Art Foundation, Adelaide, 1976
Collection: Monash University Gallery

2 *Babies (number one)* 1976
(from a series of seven hand-coloured photographs)
watercolour and coloured pencil on silver gelatin print, 11.5 x 11.5
numbered on mount in pencil I.I.1/2, signed, dated and inscribed on reverse
First exhibited: Ewing and George Paton Galleries, University of Melbourne, 1976
Collection: Peter Corrigan

3 *Babies (number two)* 1976
(from a series of seven hand-coloured photographs)
watercolour and coloured pencil on silver gelatin print, 11.5 x 11.5
numbered on mount in pencil I.I.1/2, signed, dated and inscribed on reverse
First exhibited: Ewing and George Paton Galleries, University of Melbourne, 1976
Collection: Peter Corrigan

4 *Babies (number three)* 1976
(from a series of seven hand-coloured photographs)
watercolour and coloured pencil on silver gelatin print, 11.5 x 11.5
numbered on mount in pencil I.I.1/2, signed, dated and inscribed on reverse
First exhibited: Ewing and George Paton Galleries, University of Melbourne, 1976
Collection: Peter Corrigan

5 *Babies (number four)* 1976
(from a series of seven hand-coloured photographs)
watercolour and coloured pencil on silver gelatin print, 11.5 x 11.5
numbered on mount in pencil I.I.1/2, signed, dated and inscribed on reverse
First exhibited: Ewing and George Paton Galleries, University of Melbourne, 1976
Collection: Peter Corrigan

6 *Babies (number five)* 1976
(from a series of seven hand-coloured photographs)
watercolour and coloured pencil on silver gelatin print, 11.5 x 11.5
numbered on mount in pencil I.I.1/2, signed, dated and inscribed on reverse
First exhibited: Ewing and George Paton Galleries, University of Melbourne, 1976
Collection: Peter Corrigan

7 *Babies (number six)* 1976
(from a series of seven hand-coloured photographs)
watercolour and coloured pencil on silver gelatin print, 11.5 x 11.5
numbered on mount in pencil I.I.1/2, signed, dated and inscribed on reverse
First exhibited: Ewing and George Paton Galleries, University of Melbourne, 1976
Collection: Peter Corrigan

8 *Babies (number seven)* 1976
(from a series of seven hand-coloured photographs)
watercolour and coloured pencil on silver gelatin print, 11.5 x 11.5
numbered on mount in pencil I.I.1/2, signed, dated and inscribed on reverse
First exhibited: Ewing and George Paton Galleries, University of Melbourne, 1976
Collection: Peter Corrigan

ARCHER, Hilary
b. Calcutta, India 1934; arr. Australia 1949

9 *Tubeseed (A)* 1972
transparent synthetic polymer sheet, moulded; rubber inner tube; steel nuts and bolts, galvanised
29.0 x 48.0 x 40.5
inscribed 3.1982. 197
Collection: Australian National Gallery

ARKLEY, Howard
b. Melbourne, Australia 1951

10 *Operations – Notch – Trim* 1975
synthetic polymer paint on canvas
170.0 x 240.0
signed, dated and titled on reverse, synthetic polymer paint "Name. Howard Arkley/Title. Operations – Notch – Trim/ Date. 1975/ Size 240 cm x 170 cm/ Medium Acrylic on canvas"
Medium acrylic on canvas
First exhibited: Tolarno Galleries, April 1975
Collection: the artist
Courtesy of Tolarno Galleries

ARMSTRONG, John
b. Sydney, Australia 1948

11 *Yellow* (1970)
synthetic rubber foam, cotton, steel nails, wood block assemblage
127.0 x 50.0 x 24.5
not signed, not dated
First exhibited: Watters Gallery, Sydney, February 1971
Collection: Australian National Gallery, Canberra

BALDESSIN, George
b. Italy 1939; arr. Australia 1949; d. 1978

TILLERS, Imants
b. Sydney, Australia 1950

12 *According to Des Esseintes* 1976
aquatint and mezzotint
Each plate : 18.3 x 25.8
Each sheet : 64.8 x 51.2
signed and dated, l.r., pencil, "G. Baldessin/Imants Tillers 1976"
Collection: Ballaarat Fine Art Gallery

BALSAITAS, Jonas
b. Melbourne, Australia 1948

13 *Space Time Structures* 1977
video tape, colour, sound, 32 minutes
First exhibited: Longford Cinema, 1977, as 16mm film
Collection: National Gallery of Victoria

BINNS, Vivienne
b. Wyong, Australia 1940

14 *Mothers' memories others' memories* 1980
wire, enamel, steel, vitreous enamel, relief on photo-screen
90.4 x 27.0 x 27.0
not signed, not dated
First exhibited: Watters Gallery, Sydney 1980
Collection: Australian National Gallery, Canberra

BOOTH, Peter
b. Sheffield, U.K. 1940;
arr. Australia 1958

"My participation in this exhibition was only agreed to on the condition that I could register my personal protest on behalf of the thousands of animals suffering in the many experiments being conducted at Monash University."

– Peter Booth (1991)

15 *Untitled* 1970
synthetic polymer paint on canvas
156.0 x 320.0
signed and dated on reverse, horizontal crossbar c., fibre-tipped pen "Peter Booth 1970 BOOTH"
Collection: Monash University

16 *Painting* 1977
(Man on the Road)
oil on canvas
182.5 x 304.5
signed and dated on reverse
First exhibited: Pinacotheca, Melbourne, 1977
Collection: National Gallery of Victoria
Presented by the artist to the National Gallery of Victoria in memory of Les Hawkins, 1978

BRACK, John
b. Melbourne, Australia 1920

17 *Inside out and outside* 1972
oil on canvas
164.0 x 130.5
signed and dated l.r., oil "John Brack 72"
First exhibited: Australian National University, Canberra, 1977
Collection: Australian National Gallery, Canberra

BURN, Ian
b. Geelong, Australia 1939;
lived in New York 1967-77

18 *Three Mirror/Structures* 1969
xerox book, paper, plastic, screws
20.5 x 35.0 x 2.0
signed and dated on third page, typescript "Ian Burn. April 1969"; titled on second page, typescript "THREE MIRROR / STRUCTURES"
Collection: Mrs Lyn Williams

BURN, Ian
RAMSDEN, Melvyn (Mel)
b. Nottingham, England 1944;
arr. Melbourne 1963;
lived in New York 1967-77;
lives and works in England since 1977

19 *(Index (model (...)))* 1970
typed statements collaged on file cards in metal rotary card file (126 white cards)
23.0 x 23.0 x 21.8
inscribed on first index card, typescript "(INDEX (MODEL (...))) / 1970/Ian Burn/Mel Ramsden
Collection: Australian National Gallery, Canberra

BURN, Ian
RAMSDEN, Melvyn (Mel)

20 *Shouting Man* 1975
four posters, silkscreen and hand-lettering
76.0 x 51.0 each
not signed, not dated
First exhibited: Kunstmarkt, Cologne, 1975
Collection: Ian Burn

BURNS, Tim
b. Cunderdin, Australia, 1947

21 *What about crosswalks in Mildura?* 1976
colour xerox pages
8 sheets each 35.5 x 21.5
signed on title page l.r., Tim Burns 9/10, dated on xerox copy Tues 8th June 76
First exhibited: Watters Gallery, Sydney, 1978
Collection: National Gallery of Victoria

CHRISTMANN, Jenny
b. Dusseldorf, Germany 1929;
arr. Australia 1955

22 *20 woollen books* 1977-1978
knitted wool
various sizes
not signed, not dated
First exhibited: Arts/Crafts Gallery, The Rocks, Sydney 1978
Collection: Australian National Gallery, Canberra

CLEMENTS, Bill
b. Bendigo, Australia 1933

23 *Ten Easy Pieces* 1973-74
painted steel
10 units, 16.0m total length
not signed, not dated
First exhibited: Hawthorn City Art Gallery, Melbourne, 1974
Collection: Art Gallery of New South Wales

COLEING, Tony
b. Warrnambool, Australia 1942

24 *Mr Australia* 1973
wood, mixed media
164.0 x 100.0 x 170.0
signed on underside
First exhibited: Watters Gallery, 1973
Collection: the artist
Courtesy of Julie Green Gallery, Sydney

25 *Mrs Australia* 1973
wood, mixed media
155.0 x 56.0 x 17.0 signed on underside
First exhibited: Watters Gallery, 1973
Collection: the artist
Courtesy of Julie Green Gallery, Sydney

26 *Yellow cake* (portion of sculpture No. 2 "Who wants to be a millionaire") 1980
synthetic polymer foam, metallic glitter, plastic spoon on paper doily on paper plate on tissue
10.0 x 25.2 x 25.5
weight 0.25 kg
stamped on doily "YOU CAN'T HAVE YOUR/CAKE AND EAT IT TOO"
First exhibited: Venice Biennale, 1980
Collection: Australian National Gallery, Canberra

27 *Yellow cake* (portion of sculpture No. 2 "Who wants to be a millionaire") 1980
painted plaster on paper plate, plastic spoon knife and fork on tissue
10.0 x 25.2 x 25.5
weight 0.25 kg
"You can't/have your/cake & eat/it too/ T.Coleing/1977
First exhibited: Venice Bienale, 1980
Collection: Australian National Gallery, Canberra

CREASER, Marlee
b. Sydney, Australia 1932

28 *Brollies* 1974
transparent plastic film on umbrella frames, iron chains, five units
Umbrellas : 76.0 dia.; Chains in length: (a) 247.0; (b) 155.0; (c) 150.0; (d) 148.0; (e) 114.0
not signed, not dated
Collection: Art Gallery of New South Wales
Gift of Mrs John Lewis 1974

DANKO, Aleks
b. Adelaide, Australia 1950

29 *The Danko 1971 Concept of Sculpture Sculpture as being the elusive object HA!* 1971
canvas, wood, steel, engraved trafelite
46.0 x 120.0 x 35.0
not signed
Collection: Monash University
Purchased with assistance from the Visual Arts/Craft Board of the Australia Council

30 *Day to Day* (1974)
wooden chair, clock, photographs, folder containing photographs and printed maps
not signed, not dated
First exhibited: Watters Gallery, 1975
Collection: Ballaarat Fine Art Gallery

31 *Hmm, an elephant...or a sailing boat?* 1972
3 sections of low-fired stoneware
140.2 x 72.0 x 37.0
inscribed on tallest component
AD 72
First exhibited: Watters Gallery, 1972
Collection: National Gallery of Victoria

DAVIES, Isabel
b. Melbourne, Australia 1929

32 *Kitchen creation* 1978
wood, perspex, tin cans, paper, wire, fabric, tin opener
23.0 x 61.0 x 17.0
not signed; dated with newspaper cutting "The Herald", Mon., July 11, 1977
First exhibited: Experimental Art Foundation, 1977
Collection: the Artist

DAVIS, John
b. Ballarat, Australia 1936

33 *Plaiting* 1975 (from installation *Place*)
video tape, black and white, 40 minutes
First exhibited: Mildura Sculpture Triennial 1975
Collection: the Artist

34 *Lean To* 1977
wood, twigs, paper, twine, cotton thread, underfelt and cloth
142.8 x 106.4 x 9.7
not signed, not dated
Monash University Collection
Gift of the Artist

de CLARIO, Domenico
b. Trieste, Italy 1947; arr. Australia 1956

35 *Night painting with cypress* 1976
oil on canvas
61.0 x 76.0
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH CYPRESS/ OIL ON CANVAS / COLL. OF THE ARTIST 1976"
Collection: the Artist

36 *Night painting with hedge* 1976
oil on canvas
51.0 x 61.0
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH HEDGE/ OIL ON CANVAS/ COLL. OF THE ARTIST 1976"
Collection: the Artist

37 *Night painting with blooms* (after J. Womersley) 1975
oil on board
48.6 x 39.2
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH BLOOMS/ (AFTER J. WOMERSLEY) / OIL ON BOARD / COLL. OF THE ARTIST. 1975"; inscribed reverse, c., pencil "10"
Collection: the Artist

38 *Night painting with sea and star* 1979
oil on wood
19.7 x 29.7
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH SEA/ AND STORM 1979 / OIL ON WOOD / COLL. OF CHRIS McKENZIE"
Collection: Chris McKenzie

39 *Night painting with ti-tree* 1976
oil on board
35.7 x 45.8
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH TI-TREE / OIL ON BOARD / COLL. OF THE ARTIST 1976"
Collection: the Artist

40 *Night painting with meadow* 1973
oil on canvas
40.5 x 45.5
signed on reverse stretcher l.c., fibre tipped pen "DOMENICO DE CLARIO"; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH MEADOW /OIL ON CANVAS/ COLL. OF THE ARTIST 1973"
Collection: the Artist

41 *Night painting with night sky and four cypresses* 1975
oil on board
35.2 x 45.7
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH/ NIGHT SKY AND FOUR CYPRESSES/ OIL ON BOARD 1975/ COLL. OF THE ARTIST"
Collection: the Artist

42 *Night painting with path and cypress* 1972
oil on board
23.0 x 30.7
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH PATH AND/ CYPRESS OIL ON BOARD/ COLL. OF THE ARTIST 1972"
Collection: the Artist

43 *Night painting with architecture* 1976
oil on board
25.3 x 38.2
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH/ ARCHITECTURE OIL ON BOARD/ COLL. OF THE ARTIST 1976"
Collection: the Artist

44 *Night painting with clear stream* (after Piero della Francesca) 1977
oil on board
98.0 x 67.5
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH/CLEAR STREAM (AFTER PIERO/DELLA FRANCESCA) OIL ON BOARD/COLL. OF THE ARTIST 1977"
Collection: the Artist

45 *Night painting with river* 1976
oil on board
65.5 x 65.5
Collection: National Bank of Australia

46 *Night painting with distant water* 1976
oil on board
31.0 x 40.5
Collection: Ms Prue Gill

47 *Night painting with church* 1975
oil on canvas
61.0 x 91.3
not signed; dated and titled on reverse on paper label, ballpoint pen "NIGHT PAINTING WITH CHURCH/ OIL ON CANVAS/ COLL. OF THE ARTIST 1975"
Collection: the Artist

DODD, Margaret
b. Berri, Australia 1941

48 *Holden* 1972
ceramic
19.0 x 20.0 x 45.0
signed and dated r.f., bumper bar incised 'DODD '72'
Collection: Geelong Art Gallery
Purchased through the Gordon Jackson Bequest, 1983

EAGER, Helen
b. Sydney, Australia 1952

49 *(Refrigerator)* 1975
colour lithograph
Sheet: 64.7 x 45.6
Comp.: 54.5 x 34.1
signed and dated l.r., pencil, "Helen Eager '75"
Collection: Ballaarat Fine Art Gallery

EARTHWORKS - Collective 1971-1979
ARBUZ, Mark
CALLAGHAN, Michael
FIELDSEND, Jan
LITTLE, Colin
MacKINOLTY, Chips
MacKAY, Jan
McMAHON, Marie
ROBERTSON, Toni
YOUNG, Ray

50 *Writing on the fence is better than sitting on the fence* (n.d.)
photo-screenprint
56.1 x 75.4
signed l.r., printed symbol, "Earthworks/Poster/Collective"
not signed, not dated
First exhibited: Watters Gallery, Sydney 1977
Collection: Ballaarat Fine Art Gallery

GASCOIGNE, Rosalie
b. Auckland, N.Z., 1917;
arr. Australia 1943

51 *2 feathered chairs* 1979
steel frame, feathers, wood, paint
2 each 80.0 x 57.0 x 52.0
not signed, not dated
First exhibited: Ray Hughes Gallery, 1979
Collection: Mr John Buckley

GOWER, Elizabeth
b. Adelaide, Australia 1952

52 *Plastic pouches on sewn nylon and plastic sections* 1977
synthetic polymer paint and paper on nylon and synthetic polymer film
179.0 x 207.5
signed, dated and titled on reverse c. on label, fibre tipped pen "ELIZABETH GOWER/title "Plastic pouches on sewn nylon/and plastic sections"
Collection: Shepparton Art Gallery

GREGORY, Bill (William A.)
b. Windsor, England 1942;
arr. Australia 1966

53 *Untitled* (1971)
steel and glass
3 units 61.7 x 234.2 x 102.4 each
not signed, not dated
Collection: Monash University
Commissioned by the Faculty of Law, 1970

GROUNDS, Joan Dickson
b. Atlanta, U.S.A. 1939;
arr. Australia 1968

54 *Untitled* (cup) c.1972
stoneware, partially glazed
40.0 x 20.0 x 11.0
not signed, not dated
On loan to Shepparton Art Gallery from Mr Frank Watters

GROUNDS, Marr Roy
b. Los Angeles, USA 1930;
arr. Australia 1968

55 *Base art work, dedicated to Australian Democracy* (1 of 2) 1975
stamped, polished lead on cut and pressed synthetic polymer foam
7.8 x 16.3 x 9.5
base 4.6 x 22.2 x 16.8
inscribed "12.12.74.23 MARR/DEDICATES/THIS/RECYCLED BASE/ART WORK TO AUSTRALIAN DEMOCRACY/ON/13./12./75/ONCE AGAIN/AGAIN"
First exhibited: Commonwealth Gardens, exhibition, March 1975
Collection: Australian National Gallery, Canberra

56 *Base art work, dedicated to Australian Democracy* (2 of 2) 1975
stamped, polished lead on cut and pressed synthetic polymer foam
5.5 x 12.9 x 9.6
base 4.5 x 16.2 x 13.2
inscribed "12.12.74.10 MARR/DEDICATES/THIS/RECYCLED BASE/ART/WORK/TO/AUSTRALIAN DEMOCRACY/ON/13./12./75./...ONCE/AGAIN...
First exhibited: Commonwealth Gardens, exhibition, March 1975
Collection: Australian National Gallery, Canberra

57 *(Untitled)* 1974
stamped, polished lead
10.5 x 12.0 x 10.5
not signed, stamped with dated "12.12.74.."; stamped "MARR"
not previously exhibited
Collection: Ms Grazia Gunn

58 *(Untitled)* 1974
stamped, polished lead
7.5. x 12.5 x 10.5
not signed, stamped with dated "12.12.74.22"; stamped "MARR"
not previously exhibited
Collection: Ms Grazia Gunn

59 *Second Artbit installation* 1976
screenprint
50.6 x 75.9
signed and dated c.r., printed, "...1976/...Marr Grounds"
Collection: Ballaarat Fine Art Gallery

60 *Sculpture at the Top Ends* 1977-1978
video tape
First exhibited: Watters Gallery, September 1978
Collection: National Gallery of Victoria

GROUNDS, Marr Roy
PHOLEROS, Paul

61 *Sculpture at the Top Ends* (1977)
book, paper
22.0 x 30.9
inscribed in text front page, MARR GROUNDS & PAUL PHOLEROS/ DEC. 77.
First exhibited: Watters Gallery, September 1978
Collection: National Gallery of Victoria

HICKEY, Dale
b. Melbourne, Australia 1937

62 *90 White Walls* 1970
95 cards, 90 black and white photographs sequentially numbered, 5 index cards, in a handmade box; wood, synthetic enamel, fibre tape, cardboard, ink
18.5 x 15.1 x 9.5
not signed, not dated
First exhibited: Inhibodress, Sydney, 1971
Collection: National Gallery of Victoria
Presented by Bruce Pollard, 1980

63 *Groups of Cups* c.1972-73
oil on canvas
33.0 x 33.0
First exhibited: Pinacotheca, Richmond, 1973
Collection: Dr Joseph Brown

HOWARD, Ian
b. Sydney, Australia 1947

64 *Enola Gay* 1975
rubbing, black wax crayon on paper
274.0 x 361.0
not signed, not dated
Collection: Art Gallery of New South Wales
Gift of the NSW Travelling Art Scholarship Committee 1977

HUNTER, Robert
b. Melbourne, Australia 1947

65 *Untitled* 1970
synthetic polymer paint on paper and masking tape
6 pieces each
165.2 x 151.8
not signed, not dated
First exhibited: Pinacotheca, Richmond 1970
Collection: National Gallery of Victoria

JENYNS, Robert (Bob)
b. Melbourne, Australia 1944

66 *The bird show (eight caged pigeons)* 1975
wood, dowel, wire, synthetic polymer paint, screws, nails, nuts, bolts, rubber grommets
28.3 x 50.9 x 20.4
not signed, not dated

First exhibited: Abraxas Gallery, Canberra 1975
Collection: Australian National Gallery

67 *The bird show (five sulphur crested cockatoos)* 1975
metal and wire birdcage, wood, synthetic polymer paint, sunflower seed, gravel, wire, dowelling 89.3 x 47.4 x 47.5
not signed, not dated
First exhibited: Abraxas Gallery, Canberra 1975
Collection: Australian National Gallery, Canberra

JOHNSON, Tim
b. Sydney, Australia 1947

68 *Public Fitting, Schooltime, Be an Artist...* 1972-76
books
signed and dated on reverse of first leaf A13.a/1977 "Public Fitting". A13.b-h not signed, not dated.
Collection: National Gallery of Victoria

KENNEDY, Peter
b. Brisbane, Australia 1945

69 *Sheep* 1970
black and white photographs x four 40.5 x 51.0 each
First exhibited: Contemporary Art Society, Farmer's Blaxland Gallery, Sydney, 1970
Collection: the Artist

70 *Introductions* 1974-6
video tape, colour, sound, 42 minutes
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: National Gallery of Victoria

71 *Introductions 1* (1976)
from a series of 11 watercolours
watercolour
43.7 x 45.0
inscribed l.c., blue watercolour, "front row: Gwen Noble, Di Hanly, Audrey McMahon/back row: Marjorie Beck, Margaret Turner"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

72 *Introductions 2* (1976)
from a series of 11 watercolours
watercolour
40.2 x 58.0
inscribed l.c., green watercolour, "Mrs Audrey McMahon"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

73 *Introductions 3* (1976)
from a series of 11 watercolours
watercolour
55.8 x 38.1
inscribed l.c., green watercolour, "Noela Taylor/Eileen Gayle Effie Mitrofaris"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

74 *Introductions 4* (1976)
from a series of 11 watercolours
watercolour and pencil
40.2 x 58.0
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

75 *Introductions 5* (1976)
from a series of 11 watercolours
watercolour and pencil
40.2 x 58.0
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

76 *Introductions 6* (1976)
from a series of 11 watercolours
watercolour
38.7 x 56.2
inscribed l.c., purple watercolour, "Ron Williams; Dennis & Lyn Campbell"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

77 *Introductions 7* (1976)
from a series of 11 watercolours
watercolour
43.7 x 45.3
inscribed l.r., brown watercolour, "back -: Joe Stephens, Dennis Campbell, Paul Northey, Ron Cooper,/Ron Williams, Mike McDonald, Bert Weingott./front:- Fred Eyley, Jim Greedy, Phil Buchanan, Graham Meek"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

78 *Introductions 8* (1976)
from a series of 11 watercolours
watercolour
43.8 x 45.2
inscribed l.c., green watercolour, "Paul Northey, Fred Eyley, Bert Weingott"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

79 *Introductions 9* (1976)
from a series of 11 watercolours
watercolour
39.5 x 45.0
inscribed l.c., blue watercolour, "Bruce Vote & (indecipherable)"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

80 *Introductions 10* (1976)
from a series of 11 watercolours
watercolour and pencil
43.7 x 45.0
inscribed l.c., orange watercolour, "Rae & Nick Gooch"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

81 *Introductions 11* (1976)
from a series of 11 watercolours
watercolour
43.5 x 44.7
inscribed l.c., blue watercolour, "Noela Allen & Dennis Riltson"
not signed, not dated
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

82 *Introductions* (1976)
questionnaire folder
cardboard, ink on paper
37.2 x 25.0
inscribed l.r., "Peter Kennedy 6/130 Victoria Street, Kings Cross, 2011. Phone 258 2349."
First exhibited: Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

83 *Introductions* (1976)
four questionnaires
(1) The Embroiderers Guild; (2) The Kameruka Bushwalking Club;

(3) Drag-ens & Early Ford Hot Rod Clubs; (4) The Northern Highlanders Marching Girls Association
ink on cardboard
4 packs each 33.7 x 48.6
not signed, not dated
First exhibited:
Institute of Contemporary Art, (Central Street Gallery) 1976
Collection: Darnell Collection, University of Queensland

LARTER, Richard

b. Hornchurch, England 1929; arr. Australia 1962

84 *Twisted Dispensable Trifle* 1977
synthetic polymer paint on canvas
182.0 x 124.5
signed and dated l.r., white oil "Richard. LARTER. 5. 1977."
Collection: Monash University

LATIMER, Bruce

b. Sydney, Australia 1951

85 *Incorrect view of a sculpture* 1974
colour screenprint, thermometer, photograph
55.8 x 38.1
signed l.l., ink, "Bruce Latimer"; dated l.r., ink, "1974"
Collection: Ballaarat Fine Art Gallery

LENDON, Nigel

b. Adelaide, Australia 1944

86 *Untitled Industrial Structure* 1970
pinewood, nails
17.3 x 51.0 x 47.5
signed and dated underside centre, "Nigel Lendon/1970"
First exhibited: Fourth Mildura Sculpture Triennial, March 1970
Collection: Ballaarat Fine Art Gallery

LESTER, Kerrie

b. Sydney, Australia 1953

87 *Day trip to Leura* c.1976
aluminium, tape, thread, ink, crocheted doyley, crayon
72.5 x 53.4 (sight)
signed backwards l.r., in pencil "RETSEL"
not previously exhibited
Collection: Ms Grazia Gunn

McGILLICK, Tony

b. Sydney, Australia 1941

88 *Imogen's Ensign* 1973
acrylic on canvas
231.1 x 330.0
not signed, not dated
Collection: Art Gallery of New South Wales

MacKINOLTY, Chips

b. Melbourne, Australia 1954

89 *Land Rights Dance* 1975
photo-screenprint
Sheet: 76.0 x 51.2
not signed, not dated
First exhibited: on the streets of Sydney, then Watters Gallery, Sydney, September 1977
Collection: Ballaarat Fine Art Gallery

90 *Make life impossible* 1976
colour screenprint
75.3 x 54.2
not signed, not dated
First exhibited: on the streets of Sydney, then Watters Gallery, Sydney, September 1977
Collection: Ballaarat Fine Art Gallery

MacKINOLTY, Chips
McMAHON, Marie

b. Melbourne, Australia 1953

91 *The D'Oyley show* 1979
colour screenprint on paper
74.0 x 49.2
not signed, not dated
First exhibited: Watters Gallery, Sydney, October 1979
Collection: Australian National Gallery, Canberra

McMAHON, Marie

b. Melbourne, Australia 1953

92 *For Mother* (n.d.)
colour screenprint
91.0 x 58.0
not signed, not dated
Collection: Ballaarat Fine Art Gallery

MacPHERSON, Robert

b. Queensland, Australia 1937

93 *Group 9* 1976-77
oil on canvas
7 canvases each 176.0 x 21.0
not signed, not dated
Collection: Art Gallery of New South Wales

94 *Queensland series No. 1: from a series of paintings* from *National Art: a Simplistic View* (1977-78)
steel nails, steel staples on plywood
5.5 x 42.4 x 2.5
not signed, not dated; inscribed on reverse on paper label, pencil "MACPHERSON, Robert./National art & simplistic/view. Queensland series/ X WS
First exhibited: Institute of Modern Art, Brisbane, July 1988
Collection: Australian National Gallery, Canberra

95 *Queensland series No. 2: from a series of paintings* from *National Art: a Simplistic View* (1977-78)
synthetic polymer paint on plywood
60.8 x 46.5
not signed, not dated; inscribed on reverse on paper label, pencil "MACPHERSON, Robert./National art. a simplistic/view - Queensland series/ X WS
First exhibited: Institute of Modern Art, Brisbane, July 1988
Collection: Australian National Gallery, Canberra

96 *Queensland series No. 3: from a series of paintings* from *National Art: a Simplistic View* (1977-78)
synthetic polymer paint on plywood and steel nails
60.0 x 46.1
not signed, not dated; inscribed on reverse on paper label, pencil "MACPHERSON, Robert./National art a simplistic/view. Queensland series/ W WS
First exhibited: Institute of Modern Art, Brisbane, July 1988
Collection: Australian National Gallery, Canberra

97 *Queensland series No. 4: from a series of paintings* from *National Art: a Simplistic View* (1977-78)
synthetic polymer paint on pencil on plywood on steel nails
54.8 x 43.0
not signed, not dated; inscribed on reverse on paper label, pencil "MACPHERSON, Robert./National art a simplistic view. Queensland series/ X WS
First exhibited: Institute of Modern Art, Brisbane, July 1988
Collection: Australian National Gallery, Canberra

98 *Queensland series No. 5: from a series of paintings* from *National Art: a Simplistic View* (1977-78)
synthetic polymer paint on plywood
54.6 x 43.0
not signed, not dated; inscribed on reverse on paper label, pencil "MACPHERSON, Robert./National art a simplistic/view Queensland series/ X WS
First exhibited: Institute of Modern Art, Brisbane, July 1988
Collection: Australian National Gallery, Canberra

MADDOCK, Bea

Born Hobart, Australia 1934

99 *Hanging Tracks One Two* 1975
photo etching and aquatint
3 plates, 75.0 x 29.7, 75.0 x 30.6, 28.0 x 29.7;
sheet 96.4 x 70.4
signed and dated l.r., pencil "Bea Maddock '75"; titled l.c., pencil "Hanging Tracks One Two"; editioned l.l., pencil 9/10
Collection: Monash University

100 *Hanging Tracks Three Four* 1975
photo etching and aquatint
3 plates, 75.0 x 30.7, 75.2 x 29.7, 2.8. x 59.6; sheet 96.0 x 70.3
signed and dated l.r., pencil "Bea Maddock '75"; titled l.c., pencil "Hanging Tracks Three Four"; editioned l.l., pencil 9/10
Collection: Monash University

MILLISS, Ian
b. Sydney, Australia 1950

101 *Untitled* 1970
foam rubber
185.0 x 185.0
not signed, not dated
First exhibited: Contemporary Art Society, Farmer's Blaxland Gallery, Sydney, 1970.
Reproduced with the artist's permission

MORTENSEN, Kevin
b. Melbourne, Australia 1939

102 *Brave Chief Running Dog* (n.d.)
plaster, clay, synthetic polymer resin, bitumen, wax, steel armature, wood and steel base
133.0 x 220.5 x 106.5
not signed, not dated
Collection: Ballaarat Fine Art Gallery

MURRAY-WHITE, Clive
b. Walton-Upon-Thames, U.K. 1946; arr. Australia 1959

103 *Smokescreen I* 1971
photolithograph on thin white paper
comp 50.3 x 65.8; plate 46.0 x 60.3
not signed, not dated
Collection: Australian National Gallery, Canberra

NIXON, John
b. Sydney, Australia 1949

104 *Black/Postcard (negation)* 1970
enamel on postcard, 9.6 x 13.8
signed on reverse l.r., pencil "John Nixon/1970"
Courtesy of City Gallery

105 *Notes on asserting* 1972
photocopy typescript sheets
2 pages each 33.0 x 21.7
signed on reverse on each u.r. pencil "John Nixon/1972"
Courtesy of City Gallery

106 *On contexturalization/Black + red squares* 1976-78
typescript on index cards and acrylic on 14 newspaper pages
14 sheets of various sizes between 59.5 x 59.0 and 60.5 x 61.5
not signed, dated by newspaper mastheads October, November, or December, 1976
Courtesy of City Gallery

ORR, Jill
b. Melbourne, Australia 1952

107 *Response (one)* 1978
(photographic documentation of earth work/performance, 1978)
photograph
64.0 x 84.0
not signed, not dated
Collection: the artist

108 *Response (two)* 1978
(photographic documentation of earth work/performance, 1978)
photograph
84.0 x 64.0
not signed, not dated
Collection: the artist

109 *Response (three)* 1978
(photographic documentation of earth work/performance, 1978)
photograph
64.0 x 84.0
not signed, not dated
Collection: the artist

OWEN, Robert
b. Sydney, Australia 1937

110 *Chinese Whispers* (1977)
mixed media
190.0 x 170.0 x 42.0
not signed, not dated
Collection: Art Gallery of New South Wales

PARKS, Ti
b. United Kingdom 1939; arr. Melbourne, Australia 1964; returned to U.K. 1975

111 *The Tent II* (1968)
Construction with mohair & painted wood
304.8 x 609.6 x 121.9
not signed, not dated
Collection: National Gallery of Victoria

112 *Drawing No. II* (1969)
wood, paint, pencil, screws, bolts, wingnuts
252.3 x 182.6
inscribed on reverse "Ti Parks Number Eleven Drawing"
Collection: National Gallery of Victoria

113 *East Cliff Number 1* 1970
timber, wire, wool, mono filament, coiled metal springs, rubber-tyred wheels
246.0 x 360.0 x 56.0
signed and dated reverse, t.c., fibre-tipped pen, "Top back. Ti Parks 129 Glen Eira Rd. Balaclava VA 3183 Title - Eastcliff No 1 1970/VA"
Collection: Ballaarat Fine Art Gallery

114 *Polynesian 100* 1973
photograph, collage, paper, paint, biro
100 photographs each 27.8 x 35.8
each photograph signed and dated on reverse, numbered in blue biro.
Red polynesian mask drawn in red biro.
First exhibited: 8th Paris Biennale des Jeunes, Paris 1973
Collection: National Gallery of Victoria

PARR, Mike
b. Sydney, Australia 1945

115 *Blacked-out Book (The rise and fall of civilization)* 1971-72
paper, gouache
19.0 x 13.5
signed, dated in black letraset, title page: Mike Parr 1971-72
inscribed inside cover in blue biro: "i had this idea that i would like to get another copy of this book (same edition etc etc) and do the same to it as i have done to this copy, except that i would paint everything out white this time. This way i would have black/white copies of the history of Western Civilization.
Mike Parr. May 1974"
First exhibited: Inhibodress, Sydney, 1971, *Trans-art 1: Idea Demonstrations* with Peter Kennedy; original as slides installation, not previously exhibited as a book
Private collection

116 *Push a camera over a hill: from Inhibodress Archives* (1971-72)
video tape from 16mm film, black and white, sound
First exhibited: shown as video at Inhibodress, Sydney, 1971, this version was then re-formatted onto 16mm film, 1972
Collection: Australian National Gallery, Canberra

117 *150 Programmes and investigations* 1971-72
xerox pages in white, enamelled solander box
28.0 x 31.5 x 7.0
signed and dated on lid, letraset, 150 PROGRAMMES & INVESTIGATIONS/ Mike Parr 1971-72
First exhibited: Inhibodress, Sydney, 1972 *Trans-art 1: Idea Demonstrations* as slide installation, with Peter Kennedy
Collection: the Artist

PARR, Mike
KENNEDY, Peter

118 *Idea Demonstrations* 1972
video tape from 16mm film, colour, black and white, sound, 40 minutes
First exhibited: Inhibodress, Sydney, 1972 (film)
Collection: Art Gallery of New South Wales

PARR, Mike

119 *Rules and displacement activities part 2*
video tape from 16mm film, colour, sound, 2 hours
part interview, part documentation
Collection: Australian National Gallery, Canberra

120 *Lafart, light in a load of shit* 1975
broadsheet
51.0 x 37.5
First exhibited: as part of a mail-out during 1975-76; appears in the video *Rules and Displacement activities Part 2*; not previously exhibited in this form.
Private collection

121 *Black Box (word situations) variation 3* 1976-78
mixed media
inscribed in text on frontispiece, "Mike Parr, Sydney, June 1978"
the original version 'Word Situations 1' first exhibited at Inhibodress, Sydney, March 1971; variation 3 includes some of the original material and was completed in Vienna, 1978
Collection: National Gallery of Victoria

122 *Black Box/Theatre of Self-Correction Part 1*, Performances 1-6 1979
cibachrome photographs each 30.3 x 41.0
black and white photographs each 23.6 x 35.2
photographs taken by John Delacour
First exhibited: as a performance and installation piece during the Biennale of Sydney, 1979, European Dialogue
Collection: Art Gallery of New South Wales

PARR, Bob (Robert PARADINSKI)
b. Adelaide, Australia 1923

123 *Still life* (1976)
washable French velvet, wooden frame, steel tubular legs, rubber
77.0 x 72.0 x 128.5
not signed, not dated
Collection: The University of Melbourne Museum of Art

PARTOS, Paul
b. Czechoslavia 1943;
arr. Australia 1950

124 *Untitled - white* 1974
oil on canvas, black elastic, decal letters
228.5 x 172.5
signed on reverse horizontal stretcher, ballpoint pen "Partos"
Collection: Monash University

ROBERTSON, Toni
b. Sydney, Australia 1953

125 *Tea and yellowcake* (n.d.)
screenprint
56.0 x 75.8
not signed, not dated
Collection: Ballaarat Fine Art Gallery

126 *Remember the dignity of your womanhood* (n.d.)
photographic screenprint
Sheet: 56.1 x 76.0
not signed, not dated
Collection: Ballaarat Fine Art Gallery

ROONEY, Robert
b. Melbourne, Australia 1937

127 *Superknit I* (1969)
acrylic on canvas
134.0 x 245.0
signed, dated and titled on reverse u.l., "ROBERT ROONEY/"SUPERKNIT 1" December 1969"
First exhibited: Pinacotheca, Richmond, 1970
Collection: National Gallery of Victoria

128 *Holden Park 1 & 2 May 1970* 1970
1:11 colour photographs
2:8 colour photographs
each 8.9 x 8.9
sheet 76.0 x 102.0
First exhibited: Pinacotheca, Richmond 1970
Collection: Monash University

129 *"Words and Phrases" from the collected works of I.B.M.R.*
revised version January 1972
xerox paper and staples
33.5 x 20.5
Collection: the Artist

130 *Coats* 1973
flat enamel on canvas
twelve panels each 33.0 x 33.0
not signed, not dated
numbered on reverse of each stretcher, ball-point pen (black "0-5"); (white "0-5")
First exhibited: Pinacotheca, Richmond 1973
Collection: the Artist

SANSOM, Gareth
b. Melbourne, Australia 1939

131 *Figure studies 1* (n.d.)
four black and white photographs overprinted with synthetic polymer paint, collage of polaroid photographs and printed paper
71.5 x 188.5 including artist's frame
Photographs: 49.0 x 39.0 each
signed in comp., c.r., photographically, "Gareth"; not dated
Collection: Ballaarat Fine Art Gallery

SCHOENBAUM, Sam
b. Austria 1947;
arr. Australia 1951

132 *Still life: Breakfast piece* 1976
video tape, black and white, sound, 30 minutes
not signed, not dated
Collection: Australian National Gallery, Canberra

SEARLE, Ken
b. Sydney, Australia 1951

133 *Kangerigar Fountain* 1978
oil on canvas
82.7 x 138.4
signed and dated reverse, u.l., fibre-tipped pen, "Ken Searle...1978.."
Collection: Ballaarat Fine Art Gallery

SILVERMAN, Lynn
b. Syracuse, U.S.A. 1952;
arr. Australia 1975;
lives and works in U.K. since 1981

134 *One Block on a Partly Cloudy Day*
twenty six gelatin silver photographs
First exhibited: National Gallery of Victoria, 1978
Collection: National Gallery of Victoria

STUART, Guy
b. Canberra, Australia 1942

135 *Net Piece* (1972)
mixed media
310.0 x 472.0
not signed, not dated
First exhibited: Art Gallery of New South Wales, 1973
Collection: National Gallery of Victoria
Purchased with assistance from the Visual Arts/Craft Board of the Australia Council

TILLERS, Imants
b. Sydney, Australia 1950

136 *Ninety One Missing Works* 1972-73
bound book of 230 pages
16.1 x 18.5
inscribed in text on 3rd page Imants Tillers 1972-3
First exhibited: Watters Gallery, Sydney, 1973
Collection: National Gallery of Victoria

137 *Conversations with the Bride* 1974-75
each picture 12.7 x 18.3
each stand 150.0 x 112 stands
acrylic coated gouache on paper on aluminium with documents
not signed, not dated

First exhibited: Watters Gallery, Sydney, July 1975
Collection: Art Gallery of New South Wales

138 *Rendezvous with Configuration P* 1978
bound book of 32 pages
20.5 x 14.6
not signed, not dated
First exhibited: National Gallery of Victoria 1978
Collection: National Gallery of Victoria

TYNDALL, Peter
b. Melbourne, Australia 1951

139
Title detail
A Person Looks At A Work of Art/ someone looks at something...
Medium A Person Looks At A Work Of Art/ someone looks at something...
CULTURAL CONSUMPTION
PRODUCTION
Date – 1972 –
Artist Peter Tyndall

140
Title detail
A Person Looks At A Work of Art/ someone looks at something...
SLAVE GUITAR, AMPLIFIER AND SPEAKER
(Slave Guitars of the Art Cult)
Medium A Person Looks At A Work Of Art/ someone looks at something...
CULTURAL CONSUMPTION
PRODUCTION
Date – 1979 –
Artist Peter Tyndall

TUCKSON, Tony
b. Ismailia, Egypt 1923;
arr. Australia 1943; d. Sydney 1973

141 *White on Black, with paper* (c.1973)
synthetic polymer paint, paper on hardboard
244.5 x 122.5
not signed, not dated
First exhibited: Watters Gallery, Sydney 1973
Collection: Ballaarat Fine Art Gallery

UNSWORTH, Ken
b. Melbourne, Australia 1931

142 *Two Performances*
(i) Five Secular Settings for Sculpture as Ritual & Burial Piece
(ii) A Different Drummer
video tape
Collection: National Gallery of Victoria

WALLER, Ruth
b. Sydney, Australia 1955

143 *"Whatever you are, be a Man..."* (1977)
book, paper, 28 loose pages
10.5 x 15.0
inscribed in text on 4th page "Ruth Waller London October 1977"
Collection: National Gallery of Victoria

WATSON, Jenny
b. Melbourne, Australia 1951

144 *Yellow Painting: John* 1974
synthetic polymer paint on canvas
182.5 x 380.5
signed and dated on reverse u.l., fibre-tipped pen "JENNY WATSON/ 1974"; titled on reverse u.l., fibre-tipped pen "'YELLOW PAINTING:/ JOHN'"
Collection: Monash University

WOLSELEY, John
b. London, U.K. 1938;
arr. Australia 1976

145 *Description of a journey from Ormiston Pound to an ochre mine in the Heavitree Range, Northern Territory* 1978-1979
twelve separate sheets
each 23.5 x 31.5
watercolour
not signed, not dated
from the expeditions: 2 June 1978, Ormiston Pound from West to East, and another 2 August 1979 both on the way to the Heavitree Range
First exhibited: Geelong Art Gallery, 1979
Collection: Geelong Art Gallery

* * *

All measurements in cms, height before width before depth
Abbreviations:

l.r	lower right
u.r.	upper right
u.c.	upper centre
u.l.	upper left
l.l.	lower left
c.l.	centre left
c.r.	centre right
( )	(date/title) curatorial designation

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Jenepher Duncan
DIRECTOR

Colour Photography

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