

it's  
about  
time

**Mackie - the first 5 years**



THE ART STORE WITH MOREMORE WITH STORE ART THE THE ART STORE

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# it's about time

Mackie — the first five years





## Acknowledgments

This catalogue accompanies the exhibition *It's About Time* held at the Ivan Dougherty Gallery 7 October - 4 November 1995

ISBN 0 7334 1228 9

Published by The University of New South Wales for **Ivan Dougherty Gallery** College of Fine Arts The University of New South Wales Selwyn Street, Paddington Tel: (02) 385 0726 Fax: (02) 385 0706 PO Box 259, Paddington 2021

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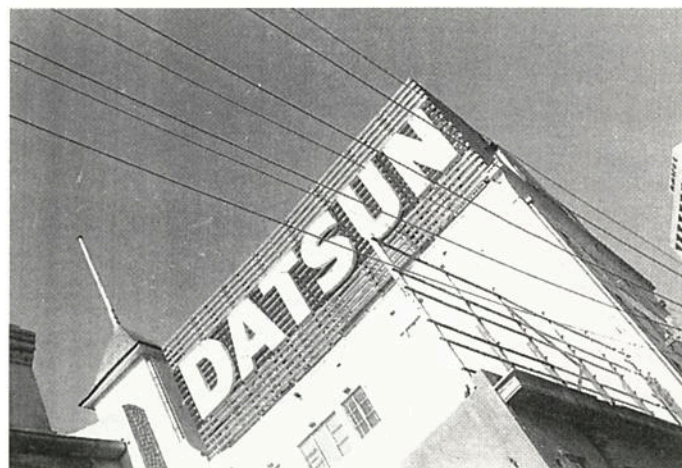
Catalogue cover, invitation, poster design: Gregor Cullen

Catalogue design: Peter Thorn

Word processing: Yvonne Donaldson, Dominique Nagy

Research assistants: Scott Portch, Jo-Ann Shaw

Special thanks to: Stephen Coburn, Beverley Fielder, Jackie Lawes, Anita Leaver, Nerine Martin, Ken Reinhard, Nick Vickers, Nick Waterlow, Maria Masson, Ross Wolfe. Thanks also to those who generously provided archival photos for this publication



## Postcards

Margaret ACKLAND  
*20 years on... If 'Life is a Beach'*

Coffs Harbour has it made

Heather ACTON (nee Brackenreg)

Rick BADGER  
*concertina greetings*

Bob BAIRD  
*from Seaforth*

Rick BALL

Angela BEAUMONT

Deborah BECK  
*Carte Postale*

Michael BOGNAR  
*20 years less hair more fat haven't we all come a long way*

— *Puberty wasn't kind to me either*

Jim BROWNETT  
*Australian Hassleblad Master*

Fiona BUCHLAND

Phill BUCK  
*No 21 at Garden Island 1986*

Peter BURGESS

Don CAMPBELL  
*To Devine St*

Lisa CHANDLER  
*Greetings from the Land of the Big Pineapples*

Kirstie CLARK  
*Dear Ivan, Love Kirstie & Blossom*

Greg CLIFF

Kristin COBURN  
*Yab Yum*

Stephen COBURN  
*Exist 55/40 North*

Martin COYTE

Jim CROKE

Gregor CULLEN

Vivienne DADOUR  
*(from the 'National Gallery of Annandale'*

Barry DELVES  
*From the House of McWilliams, Griffith It is calculated that if filled, (this house) would hold over one million litres of wine*

Chris DOBSON

John DONNELLAN  
*"hmmm, do you remember him?"*

Anne ERRY

Gary FAULKNER  
*"Still thinking of the Human Spirit"*

Jacqueline FIELD  
*"For our childrens, childrens, childrens, childrens, childrens sake. The plunder of the earth's purity through Nuclear testing must never be."*

Louise FOWLER-SMITH

Brad FRANKS  
*"Outstaring the View (as a, Postcard from the Present)"*  
Margaret FREDRICKSON

Ian GENTLE  
*"Dancing Turtle- Eucalyptus timber"*

Phil GEORGE  
*"eat me!"*

James GIDDEY  
*"Its About Time' sounds like an old Labour Party (slogan)..."*

Bernie GLEESON  
*"I dreamed I was there in Hillbilly Heaven" (\*use only graphics framing text - drop blue pen & stamp)*

Robyn GORDON

Shaun GRAY

Vivien HALEY  
*"Greetings from Coledale"*

Peter HARDY  
*"...they were great times"*

Geoff HARVEY  
*"The Pleasures of Art"*

Sarah HARVEY

Greg HIND

Paul HOPMEIER  
Alda HRAD  
*"...in Maroochydoore, Queensland. (after) 4 years in Africa, (after) 3 years in London, (after) Alex Mackie, Love you all XXX."*

Michelle JAKUES

Jennifer JAGGERS  
*Great times, youths like that...*

Therese KENYON

Ian KING

Geoff KLEEM

Marko KOLUDROVIC

Jeanette LANDSTEDT

Jackie LAWES  
*12 1/2 - major work*

Dian LLOYD  
*"Dear God, is it true that if you get what you wish for you may be disappointed? I wish I had lots of money. Love, Dian."*

Polly MACCALLUM  
*Portrait of Duchamp - The Head that Launched a Thousand Quips Assisted Readymade c P.M.*

Kim MACIUK  
*Copied Body, singular*

Mary McKENZIE

Bob McRAE  
*"I tend to use them (the rocks & trees) in my paintings along with whatever swims or flies by."*

Richard MAUDE

Edwina MAXWELL PARSONS

Alexei MAZIN

Michael MELDRUM  
*In the pink at South West Rocks*

Derry MESSUM  
*"I want this back"*

Elizabeth MICHELLE

Ailsa MORGAN

Tony MORTIMER  
*"Not Stars or Flowers"*

Sonia MUIR  
*Voila! Sonia!*

Stephen OATLEY

Denise PATTEN & Lila MULARCZYK  
*from the "Busby Girls at the Beach" in Bateau Bay*

Bill PASSLOW

Terry REID  
*your secret is overdue send your secret to: (Postal) P.O. Box 233 Surry Hills 2010 Facsimile 02 566 2266 Email xion @ zipper.zip.com.au*

Barbara RYMAN

Rob SCHUMACHER

Andrew SMITH  
*"I don't understand why, after spending so much time playing pool at the Courthouse, I haven't improved"*

Steve SMITH  
*from the "Republique Du Bozmania Iz centrale" - come & stay.*

Peter SOLWAY

Moi Moi TAN

Sarah TAVERNER  
*"Greetings from Brokenback"*

Noel THURGATE & Vivienne LITTLEJOHN  
*(Another art school romance still!!)*

Fabia TORY  
*"Greetings from Scotland Island"*

Barbara TUCKERMAN

Jim TURNER

David TWOHILL

Aziz ULAS

Trevor WEEKES

Stephen WESTGARTH

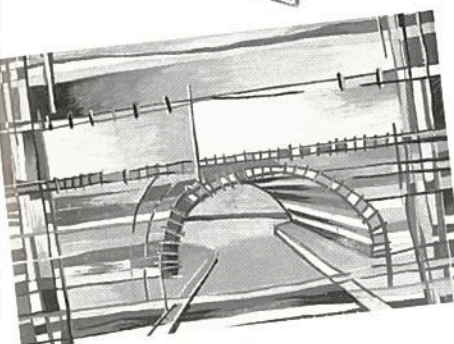
Linda WHITE (nee Blackwall)  
B/W

Margaret WILSON  
*"Time Never Caught"*

Ross WOLFE

Gary WOODS

Archibald ZAMMIT-ROSS  
*"I feel the centipede in me - cayman, carp, eagle and fax. I am moved by strange sympathies... Angels are sources of immense delight." Ralph Waldo Emerson & AZR*



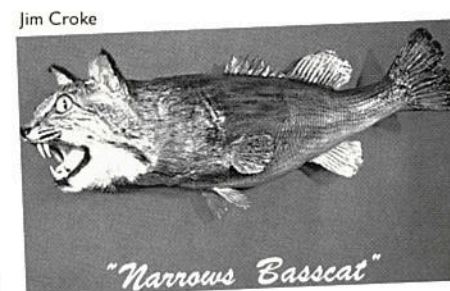
n Campbell



Dian Lloyd



Gary Faulkner



Jim Croke



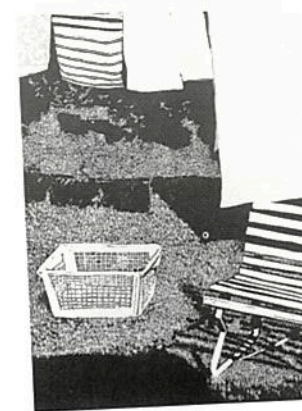
Rick Badger



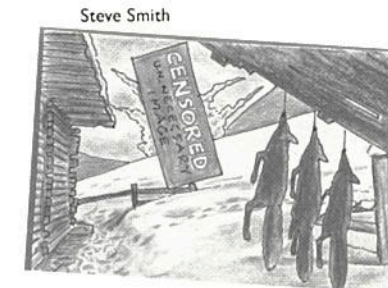
Chris Dobson



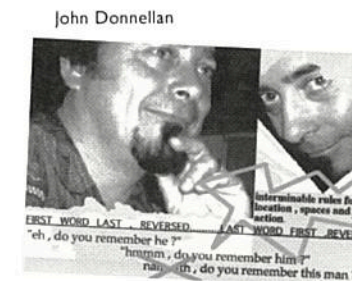
Kristin Coburn



Ailsa Morgan



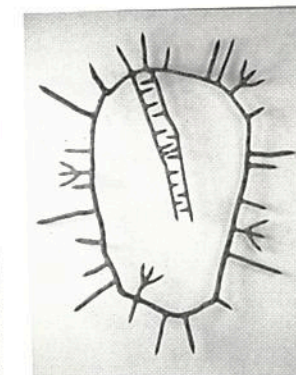
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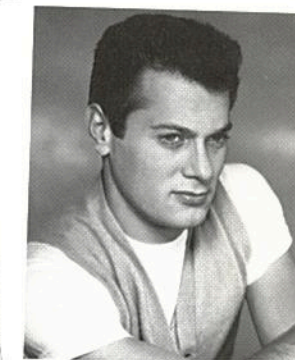
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Ian Gentle



Bernie Gleeson



Andrew Smith



Bill Passlow



Jackie Lawes/daughter Jasmin





Tony Mortimer

## Am I Or Is The Past Far Away?

Richard Maude

The motivation behind this catalogue and the exhibition it accompanies is to generate a rallying point or focus for the celebration of a reunion. This reunion can also serve to commemorate the first years of the School of Art of the Alexander Mackie College of Advanced Education, Sydney.

It is not so much the institution itself we are here to celebrate, though due credit must be given its central role — but rather the community of interests that grew out of it or, in some cases, in spite of it.

The event of this reunion has been produced largely through a great deal of work by those listed in the acknowledgements. And it is only because of the initiative of these people that the event of this reunion has occurred in any form.

*Its About Time* did not set out to be a comprehensive document of late 1970s art school but rather a wide ranging reminiscence that sought to be inclusive instead of exclusive.

Nevertheless, the restraints of limited financial resources and available time have prevented the curatorial and editorial processes from reaching everyone and including a wider range of stories.

1975 was the beginning of as many stories as there were students, and 1995 marks the end of none of those stories. Many of us will continue to make efforts to stay in touch with those with whom we share continuing interests and a wish to maintain communication.

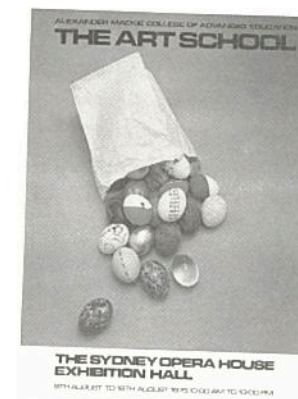
In terms of inclusion, the curatorial collective selected those who graduated or who had attended and remained close to student activity between the years 1975 and 1979. Invitations to participate were made to those who, as far as we were aware, had continued to practice and exhibit as artists.

The several essays contained in this catalogue have been commissioned to help set a scene, to tell some of those stories which were either prominent at the time or influential in providing a base for significant changes since.

That these stories reflect the particular experience and attitude of their writers hardly needs to be said. I do so because it must be emphasised that research resources were not available, nor was it ever the intention of this project to create a document that was to thoroughly profile the time and its activity.

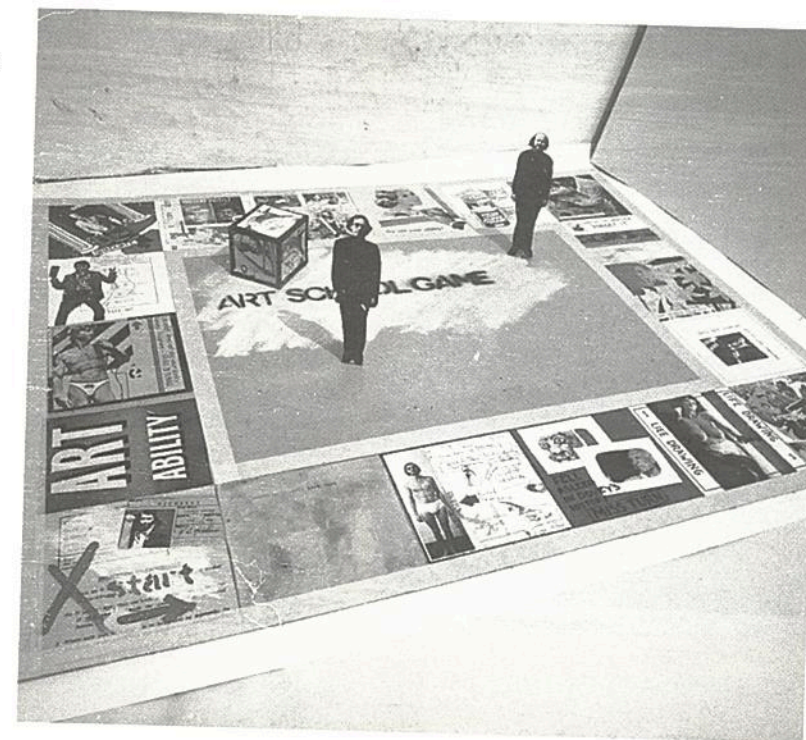
The influences of performance art, the increasing accessibility of film and video technologies, the Labour movement's high profile with a national arts strategy, the growth of residential studio spaces in vacant buildings and the radical changes in studio-based, tertiary education have been key influences on our generation of art students and on the way the art scene looks and behaves today, some 20 years on.

*Its About Time* is about getting together, swapping information and enjoying the energy of our diverse interests and histories. *Its About Time* provides an exchange for sharing our memories of the unique time we spent together 20 years ago.



The art school exhibition, Sydney Opera House, 1975

Geoff Harvey's Art School Game 1975





## The Hothouse Years

Therese Kenyon (nee Mackie)

In Sydney in the 1960s there was much dissatisfaction with the type of art education presented at The National Art School, East Sydney Technical College. Students would, for example, spend hours and hours drawing from plaster casts, and have to take exams in design and drawing and anatomy. Photography, a new medium to be taken up by artists, was not available as a course. In 1967 there was student disruption and a march to State Parliament to protest the reactionary teaching methods and out-of-date curriculum. A Committee of Inquiry was set up to review the situation. This committee invited the visual arts profession to discuss the future of art education and the institutions that conduct it. It decided to downgrade the Technical College and proposed two new art schools: one catering to artists and art educators (Alexander Mackie College of Advanced Education) and another to train artists and designers—The Sydney College of the Arts. The new schools would produce artists with ideas, not just skills.

I was a student who experienced both the older and newer systems of art education and benefited from both. I had attended ESTC during the years 1964-66, not completing the five year full time course, because I and my parents just could not afford it. We were still paying fees in those years. Afterwards I worked as an illustrator for five years drawing daily and attending classes at ESTC at night in composition, painting and drawing. Those classes were special in that the students were very committed as were the teachers Rod Milgate, Chris Gentle, Alex Trompf and others whose names I can't quite recall. There was a modernist approach to art and even though abstract art was still a shock to many in the art world and general community, some of us enjoyed playing around with colour and hard edge stuff. It was exploring another way of seeing.

Ten years later I returned to art school to attend Alexander Mackie College which certainly had some different teachers with new ideas to offer students. I looked forward to this updated course though still expected to engage in a skills based course. Certainly some of that was still in the offing. However, for the first time, I felt challenged by some teachers and courses, which was needed by this stage in my career.

The years 1974 to 1980 were a hothouse period in the Sydney art scene. Many movements came together to make the art school a vibrant place and a site for group activities which created lasting friendships and partnerships. The high number of students who decided to work for change within structures like the Regional Galleries in NSW was remarkable. The numbers that started publications, joined collectives, bands, women's groups and the Art Workers Union were also remarkable. The ideas behind these activities are still reverberating 15-20 years down the track.

Exposure to the radical movements and events outside the College fed back into the College. International trends fed back as well. The rise of interest in ephemeral forms such as performance art, video art and mass produced poster art was politically very potent at times. Especially after November 11, 1975.

Some of the ideas which influenced me and confirmed my political directions came from courses which provided guides to reading. They took more focussed positions on the basis of art theory melding with art practice. Dr Denise Hickey taught the history of art theory, and significantly for me, a Marxist theory of art. I found this immediately applicable in my association with the Radical Education Group. I laid out and illustrated a magazine for them at that time. Polly McCallum and I became firm friends during that period, discussing the intricacies of art theory.

The Woman's Movement had gained strength here in the early 1970s. By 1975, International Woman's Year, Jude Adams was at Mackie teaching her Women and Art History courses. This led some of us to exhibit and to go to meetings of the Women's Art Movement at the Tin Sheds. As well, young teachers were employed at the College. Women like Rose Vickers in art theory and Virginia Coventry in photography inspired me to work in a different way, as did George Schwarz with his more theatrical approach to photography.

The notion that the artist is a citizen first and foremost led to an increase in artists denying the elitist practises in the artist/gallery/dealer relationship and opting instead for collective activities. Self management was at the core of these operations. The Earthworks Poster Collective comes to mind as one of the first groups to cheaply mass-produce posters as a subversion of mainstream media. Some of their members were graduates of ESTC and had felt stifled by limitations in the way the art system worked. They wanted to find alternatives. Michael Callaghan and Marie McMahon provided a case in point, followed by the establishment in 1980 of Redback Graphix. They were committed to giving good design to 'left groups'. They were also committed to fair wages for artists.

The Art Workers Union was established after the fallout from the 1979 Biennale of Sydney. Lack of accessibility to major art exhibitions was realised to be a problem for Australian artists after the 1976 Biennale. This led to the struggle for 50% representation of Australian artists and for 50% of those artists to be women. The students Union at Alexander Mackie College assisted and financed the publication of *Sydney Biennale: White Elephant or Red Herring - Comments from the Art Community*. This document is a record of that struggle and highlights the conflicts and the people involved. Many were from Mackie. They became influential in promoting the ideas of the newly formed Art Workers Union.

Another logical move which came bubbling out of collective activity was the establishment of artist-run-spaces, as galleries and as studio accommodation. Several Mackie students including Richard Maude, Barbara Tuckerman and Marko Koludrovic started the Shepherd and Newman building as studio, exhibition and party spaces. I remember Dian Lloyd and Chris Downie later striving to establish the Creative Space movement - a lobby to gain government support by way of providing peppercorn studio rents. Garibaldi's Restaurant was also a site for community arts and residents' action. Mackie students such as Jude McBean, Steve Smith and those of us who served on the SRC started a newsletter style paper for students and named it 'Chimera'. A later edition presented a proposal by Richard Maude and Ross Wolfe that subsequently led to *Art Network* magazine. This was the first artist-produced magazine with national circulation and Australian Council funding. It ran until 1986.

An influential lecturer at Mackie during the mid 1970s was Ian Howard. He emphasised connections between the artist and community. Among other subjects, he taught Performance Art. It enabled us to live a little on the edge. Interest was reinforced by the visit to Australia of Nam June Paik and Charlotte Moorman. It was a highlight of Performance Art that inspired all sorts of rash behaviour. Students inspired to work in these situations tended to become close. Immediate concerns were at stake. My casual but long term friendship with Wayne Hutchins started this way, developing into both of us being involved in community arts practices. Marilyn Fairskye, also a Mackie graduate, became very committed to making community murals. The Ardwickz Billboard Project, coordinated by Ross Wolfe and others at the Shepherd and Newman warehouse took art into the street on a billboard on Parramatta Road.

There was a time when I was embarrassed by having same surname as the College (Mackie) and that was the day, as a student representative on the SRC, I was asked to present Ivan Dougherty with a gift for his retirement. I don't think I did a very gracious job of it but I think it was the gesture that mattered.

I did not feel part of the experimental vibe of the video and sculpture courses. I was concentrating on painting with Alex Butler and Syd Ball as well as photography and an interesting range of theory courses. However, I know that they and each Mackie graduate would have some legendary tale to tell. They could relate both the negative (there were some) and the positive things that shaped their futures.

I left Mackie a year before my graduation to transfer to Newcastle CAE. Consequently I find I do not have the same connections with the sorts of activities which followed but when I hear Richard Maude relate his tales of life in East Sydney at the Shepherd and Newman (where I had my own studio from 1991-93), I can sense that it was a very important period in the Sydney art scene. A lot of energy was spent reclaiming the artist as activist and a subversive element in the community was reinforced, and even encouraged, by the staff and curriculum at Alexander Mackie CAE.

Now who wants the movie rights?



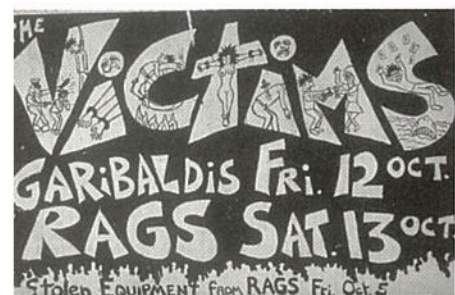
Lucifol Collective 1980-84  
Sheona White Mental As Anything 1981



Court House Hotel, Taylor Square,  
circa 1975



The Tin Sheds, Sydney University  
late 70s



Toby Zoates circa 1980



Michael Callaghan, Redback Graphix circa 1980



## My First Love [Creative Space, Life, Art and the Seventies]

Dian Lloyd

Art school was a life-changing experience for me. Of all the things I had loved and hated in my life, art school taught me that art was my first love.

Upon looking back on it, there must have been others who were also experiencing the Saturn Return. The symptoms are better known to us today, but at the time I didn't know what was happening to me. I was going through a very difficult psycho-spiritual passage from my twenties into the dreaded thirties. I was part of the sixties generation instilled with the idealism of socialism, hippy philosophy and self-interestedness. I'd been in the regular work force for a decade and I hated it. Sixties kids believed in self-expression and freedom of spirit. In the nineteen seventies we were the disillusioned youth who were no longer, strictly speaking, 'youth'. Consequently by the time we gave up our jobs and went to art school, we were essentially re-entering the educational sphere, and trying to find ourselves at the same time.

As sixties kids we were not entering art school directly from high school, but this was not an educational disadvantage. It was in fact an advantage because you were the same age as the staff, so you had a lot in common and you knew why you were there. You were there because you knew what it was you were running away from. There were younger students who had just left high school, but the differences between us were not based upon age. We all 'mucked in' together. After all it was the seventies and we believed in being cool. So long as you were a bit weird, it was okay to be a bit older. Everyone valued individualism and eccentricity, claiming this to be a natural state. It was the fashion to dress in extreme clothes obtained from op shops and to smoke and drink and party a lot. It was fun and it was not all that serious except when it came to crit-sessions about your work. Making art was nevertheless, only one aspect of being at art school. Once you were there all sorts of activities were available.

There was the Student Representation Council, if you were of a political bent. There were parties all the time and socialising if you were part of the in-set. The in-set and the political set were all part of the same set. It was tight and it was hard to get into unless you were already in it. I joined the student body at Alexander Mackie College in 1977. By the time my intake had arrived, the two previous intakes had sorted themselves out into fairly tight groups of friends and associates and they all seemed to be having a really good time. You couldn't get into their set. They had taken over everything before the rest of us arrived. They were involved in all sorts of activities both within and outside of the art school. They were setting themselves up in studio spaces, renting warehouses for living space and space to paint in and make art. They had also set up alternative spaces for performances and radical music fests; meeting places and fund-raising party venues. It was a very exciting period and it all seemed to be happening in Darlinghurst.

I was fascinated by the studio scene that was growing out of this creative ferment of alternative lifestyle preoccupation that attracted many of us to seek out empty warehouse space in Sydney. I began to visit all the people I knew who had already set up their studios with the intention of finding out as much as I could about how it was done. It had been a childhood dream on mine to live the life of an artist. I had visions of how it would be and what I saw and experienced in these strange alternative spaces attracted me enormously. But it was clear that there was more to it than simply setting up the physical space. There were a whole lot of psychological and social aspects of communal living and sharing of work space that needed to be addressed. And it was more than just making art that was at stake here. We all wanted to be artists but we also needed places in which to exhibit our work as the gallery scene was not about to take us on, and there were so many of us. We needed to be organised.

In 1979 a group of us began to meet sporadically to discuss methods and tactics for setting up some organisational structures for accommodating this growing artistic population. Regular meetings were held at Chris Downie's studio which was in a side-street at the back of the Flinders Street campus. We called ourselves Creative Space and

our aim was to establish an arts centre in Sydney which would cater for the needs of young artists who were attempting to make a career for themselves in what appeared to be a fairly unsympathetic cultural environment. Creative Space became a focal point for all of the various groups and sub-groups which shared this feeling. The meetings were also supported by several like-minded established artists who despite a certain *deja vu*, generously passed on their wisdom to us, having experienced similar struggles of their own in the past.

Creative Space began to develop a membership list and in 1980 boasted a list of names of members and supporters totalling up to 400. We began to lobby local government and institutions for access to suitable warehouse space. We had based our principles of organisation upon the British model which Bridget Riley had helped establish in London called Open Access. Bridget Riley spoke about the London experience to a mass meeting in Chris Downie's studio in 1979 when she visited Australia. We were all buoyed by the enthusiasm displayed at this meeting and our hopes were high. We thought that we could repeat the London experience here - to secure government-owned empty spaces in the central business district of Sydney, for which we would pay a peppercorn rental until such time as the space was to be developed for other purposes, whereupon we would move into another space which presumably the local government would also lease to us, and thus a tradition would be set in place which would resolve artists' accommodation problems in Sydney.

Such idealism was difficult to maintain in the face of massive disinterest from government authorities. However, there was a lot to learn in the meantime about how to locate suitable space for artists' studios, how to negotiate leasing arrangements with landlords, how to accommodate communal living arrangements in warehouses and mechanical things like how to make an open space into functional studio/living space. Many of us began to set up our own studios in the commercial sector whilst we still held out for our ideal. Efforts continued on many fronts to convince authorities that the establishment of an arts centre offering cheap studio space for artists was a good idea. To this end, Creative Space organised two open studio events in Sydney as part of the effort to promote this idea.

In 1980 and 1981 the artists who were associated with Creative Space agreed to open their studios to the public as part of a campaign to attract interest in the cause for artists' needs and respect for their practice. There were a number of alternative spaces where exhibitions were held which were also open to the public and a chain of events was put in place which were accompanied by a catalogue and posters and other advertising organised by Creative Space. The final outcome was double edged: whilst Creative Space could never boast that had achieved its ultimate aim to set up an alternative artists' space which would accommodate all of the functions which we had hoped for, it could boast that in the three to four years of its active agitation it had established a substantial communication network for artists seeking studio space to work in and live in and had fostered the development of an artistic renewal in Sydney at this time.

Looking back on it now, it is interesting to note that many of us who were already in, or about to enter the Saturn Return in the seventies are in the nineties, experiencing recovery from the Mid-Life Crisis. Lots of things have changed but many of us are still involved in the visual arts. For my part, the experience of being in art school in the seventies and the political activism of the early eighties had the effect of bonding me to the arts in a way that has changed me forever. A childhood dream came to fruition, and I have been living in and organising studio space for artists ever since. However, my practice as a visual artist has been substantially modified by the encroaching fear of permanent poverty. Not all of us can boast financially viable careers as professional artists. Many of us have found alternative avenues for the expression of our love of art in various combinations of permanent, semi-permanent and casual employment in the infrastructure of the art world where a more reliable income has seduced us away from our first love. Some of us have found that family obligations and responsibilities have taken priority over our personal art practice which has to be restricted to a sporadic exercise.

It is perhaps true to say, however, that none of us has given up our first love.



Photo for Creative Space Brochure  
rooftop, Flinders Street Campus



Studio Access Project 1980



Meeting Bridget Riley, 1979



The Gladstone Hotel, William Street Darlinghurst,  
Creative Space Newsletter 1981



## Collusions and Collaborations

Richard McMillan



The Shepherd & Newman Warehouse, 1978

The then new tenants of Shepherd & Newman warehouse, predominantly Alexander Mackie, School of Art students, were looking for a place to live in a collective, sharing environment, where intense contact with ideas, concepts and possibilities in anarchical flux would collide with shaky plumbing and a hole in the roof. In this environment, expressions of collective-will multiplied as those able to keep up with the rent and the chaos at Shepherd & Newman extended the spirit of having fun and doing things together. The college newspaper was commandeered for an issue, in a communication exercise that led to *Art Network* magazine; improvisation nights were organised with artists like jazz musician Louis Burdett; an "Olds night" party was held for parents of residents, to foil take-over bids from rock musicians like *XL Capris*, *Little Ashley* and *the Incurables*, etc. keen for party space. Ivor Fabok's famous saté nights on the roof provided an attraction, and Wayne Hutchins and Jackie Lawes's band *the B-Tels* would have performed on the night Elvis died. Ross Wolfe noted in *Art Network* no 1 in 1979 that the warehouse had given many people "direction, even where that direction was reaction".

As a sculptor practising on the ground floor of the Shepherd & Newman building only since 1980, I am re-constructing the intentions of the founders of the warehouse. The intentions were something more than to provide living/working space for a few lucky individuals. Reports from the founders include glimmers of a social experiment commonly attempted by artists: working with like-minded folk; re-directing the social and work place of artists away from the control of institutions; testing the edges.

The Shepherd & Newman warehouse in this model has, for 19 years now, consciously included in its activities a recognition of local communities, at the same time acknowledging the wider, nay even global, community. Inspiration flowed from earlier Sydney projects at Inhibodress (Woolloomooloo, 1970-72) and Central Street. These scenes would have nurtured the hopeful climate of high ideals, still in place at Shepherd & Newman when I went to my first meeting of residents in 1977. By then the collective included many subsequently esteemed artists, educators and activists.

Over the years the activities generated at the warehouse, and artists involved are too many to list. I note for the record that Gregor Cullen, Tony Mortimer and Catherine Matheison (aka Kate Platt) shared a floor, before Mortimer made the shed on the roof habitable. Jackie Lawes eventually took Tuckerman & Lyn Lee's floor with Ross Wolfe. Peter Thorn and then Sheona White occupied "the mezzanine".

After Mortimer left to take up the NSW Travelling Art Scholarship Michael Rolfe moved on to the roof. The tangential participants in the warehouse's specific projects, parties and parades who lived elsewhere included Dian Lloyd, Chris Downie, Ivor Fabok, Dragan Ilic, Matthew Johnson, Dave (or Wayne, the Mentals' drummer), Tim Worth & Michael Pursche. People who eventually moved in included Julie Cunningham, Diane Bridson, Nick Coffil, Jane Calthorpe, Michael Doherty, Peter and Nichola King, Cheryl Creatrix, Jill Yates, Hugh Ramage.

In 1976 at the warehouse Richard Maude assembled chairs, plants and minimal other material in the centre of the otherwise empty top floor, and convened visits. He remembers being asked by the lecturer and theatre designer Allan Walpole if there was a place for the institution in this new context. Richard may have replied with a shrug. Walpole subsequently wrote in an issue of *Art Network* that "personality considerations may confuse the exchange of ideas" at meetings on "less than neutral ground." The challenge of a collectively-organised work and living space has prolonged this confusion; although confusion is more often expressed as being about what students in the neutral space of an art school imagine they are doing with their lives when they enrol there.

Subsequent decades have shown with clarity the Art School does have its place. It continues to refine curriculum as well as re-name diplomas with a determined persistence. As Liz Ashburn, now Professor at the University of New South Wales and head of the School of Art, noted in the same issue of *Art Network* in November 1979, studies need to

be as diverse as the students themselves; students' proposals would be accommodated. However, the careers of the original inhabitants and their successors in the largely unchanged enterprise of the warehouse, even prior to the accommodation of students' proposals, can certainly be mined for puzzling and/or inspiring examples of what Wolfe has called "direction". Confirming society's expectations of the artist-class, these stories would demonstrate successes, confidence and authority as well as dramatic failures, dejection and alienation. It will not be the burden of this short essay to tap veins of biography.

The story here is about the idea of a collectively-organised, live-in workspace for artists, and its elaborations in the art, events and other material traces which remain. Much ephemera was generated, like posters. The half-raised Shepherd & Newman roller-door has made it to the walls of the State Library in an exhibition called *25 Years of Women's Posters*. The poster was made by the Lucifoil Poster Collective commissioned by Creative Space and Art Network for the first of two Studio Access projects. These and other traces open doors to the still-fertile ambitions of some of the original residents, who were proponents of community engagement and labour-based activism.

In the late 80s Nick Coffill exhibited memorable quasi-taxidermy in a gallery-space initiative at Shepherd & Newman known internally as The Freezer because of its white walls and cool temperature all year round. The memory of this use of the space has evoked another, about the debate on even having a gallery in the building, which, until it was finally tried in 1986, was a continual temptation but also an ideological position. By and large Shepherd & Newman has not been a venue but a residential space, with parties, parades and projects drifting in and out depending on possibilities in the larger world and the success of a project in finding a majority at rarely convened meetings.

The *Gay Information* collective was one of the users of the ground floor for fundraising activities in 1980-81. And the Shepherd & Newman building is remembered in accounts of the beginning of the phenomena of artist-run-initiatives (ARIs) in Sydney, as described, for example, by Russell Barker, Jacqueline Eyres and PCD 88 in the August 1988 *Art Almanac* supplement assembled by Post Squared. (ARI's were also documented by Erica Green for the Australia Council in 1989, became the subject of a thesis-which-became-an-arts-festival at UNSW CoFA by Catherine Debus, and the subject of a book by a member of the First Draft collective.)

As Tim Jacobs, then director of the Visual Arts/Craft Board said in *The Sydney Morning Herald* when the Ultimo Project was pressing for funds: "There are lots of models for securing artists' spaces." Hopefully ours is community-based and looking outward; Beth Mayne's Studio Shop on Burton Street, with its 'artists' colony' was gone too soon after the central figure of Beth Mayne died. Another artist-run initiative, the TAP Gallery, is next-door up the hill on Palmer Street. And the struggle continues.



Poster and cover for Studio Access Project



## Transformations

Barbara Tuckerman

So long ago it seems that happy summer in 1975 when a group of people with the collective energy of stampeding wild horses came together in the former Johnson & Johnson building in The Rocks, to undertake a Diploma in Art, offered by the Alexander Mackie College of Advanced Education.

We were advised to bring a pillow to sit on in the desolate empty office building. There was not an easel in sight. We all wanted to be ARTISTS and very quickly shed any external semblance of being ordinary. We wanted to be wild and reckless and revel in a synergism none of us had experienced in our former lives.

A brief biography is required:

- Returned from Italy/USA in 1975 determined to be a sculptor — inspired by Michaelangelo's *Pieta*, no less, and earlier studies in sculpture with Lyndon Dadswell at East Sydney Technical College and the Willoughby Workshop Arts Centre.
- Awarded Diploma in Art in 1979 and in 1980 awarded the Post Graduate Diploma in Professional Art Studies. My major was painting.
- During seminar lecture by Tony Bond, then Director of Wollongong City Gallery, I requested he give the Post Graduate students an exhibition at Wollongong, which went ahead on condition that I organised the logistics. Some months later he contacted me to request I apply for a curatorial position coming up. I was appointed in April 1981 and left a decade later. A cheeky question had changed my life.
- At Wollongong City Gallery I curated/organised/initiated over one hundred exhibitions spanning diverse aspects of the visual arts. As Director from 1986 to 1991 I gained, despite considerable opposition, the renovated Council building now recognised as the largest regional art museum in Australia; the establishment of a Foundation with Franco Belgiorno-Nettis as Chairman; the commitment to greater autonomy for the Gallery by establishing it as a separate legal entity from Council. Three months after my departure a bequest of one and a half million dollars was made to the Gallery, though not effective till some 18 months later.
- In 1991 I joined my husband in Brisbane. I was commissioned by Contemporary Art Services Tasmania to curate an exhibition of Brisbane artists 'AN EXOTIC OTHERNESS — Crossing Brisbane Lines'. I subsequently initiated other independent curatorial projects and discovered this to be a minefield of broken commitments/promises and exploitation - to be approached with great caution, accompanied by lawyers!

Back to the story ... Alexander Mackie — I was determined in my five years of student life never to learn who Alexander Mackie was — went through various amalgamations and incarnations — finally culminating in its present mode of University of New South Wales, College of Fine Arts, and everyone a Professor or a Doctor and some, even, still artists. The Rocks Campus had grown to include the campuses of Flinders Street and Selwyn Street, and proudly we roamed between these locations in paint-spattered flying boots and army khakis. Pony-tailed, black suited or gelled hair and red glossy lipstick beings with aluminium attache cases evolved later. I think I can claim to be the first person to paint anything at the Flinders Street campus — it was another office space and far removed from any romantic notions one may have had about studio life.

Apart from our College activities, our 'batch' of students was very creative off-campus in setting up alternative spaces. These spaces, perhaps more than the College facilities, that provided an ambience which nurtured experimentation and permitted new forms of performance, installation, and diverse cross-media practices. The experiences were invaluable and established life-long friendships and networks.

Many arts administrators came out of the class of '75 and I suppose the project *It's About Time*, will reveal how many of us became committed full-time artists. I know people who were outstanding painters who have since not picked up a brush. Others involved in this project will perhaps have stories to tell which complement or contradict this personal viewpoint. I am grateful for those years as for the first time in my Australian life I was surrounded by kindred spirits who shared similar values. I felt at home.

## Performance Art: A Lull or a Death?

Jackie Lawes

I was a new comer to the art scene in the mid seventies when I arrived home from three years overseas doing the hippie trail. Living in London and travelling through Europe introduced me to the wonders of JMW Turner and fringe theatre. I remember one fabulous production at the Roundhouse, 'Les Veuves' (The Windows), with larger than life size puppets depicting tragedies of war. A small town is left with only widows and one sickly youth. I was struck dumb by its sculptural beauty and movement.

By the time I reached third year at AMCAE in 1977 'performance art' (not yet Performance Art) had appeared. It was not acceptable as art to the traditionalists. Thankfully, a more global thinking lecturer, a mentor to many of us, Ian Howard, found a solution - he devised a system whereby we could choose between Design A (traditional design) and Design B (conceptual and performance art). Thank you, Ian.

Design B proved to be a wonderful experience. It allowed for many a catharsis, but more importantly, encouraged the freeing of ideas and built on lateral thinking. A great variety of weird and wonderful (or not!) performances were devised on the top floor of Cumberland Street Campus. My first attempt was with Wayne Hutchins when we did a very colourful and, I think, hilarious expose on The Flat Earth Society.

Performances were initially exhibited in small lecture theatres at Cumberland Street, larger group performances took over the basement until eventually they spread to outside venues like Side F/X in Liverpool Street, the Adelaide Festival Fringe in 1980, the Melbourne Women's Performance Festival and elsewhere.

Increasingly user friendly and ever present video took performance one step further into the realm of documentation and communications. Stephen Jones, Peter Callas and Community Video come to mind with recollections of this time.

A lot of performances of that time would now be viewed as outdated relying as many did on personal catharsis. For example, my personal piece, "32 1/2" did not stand the hand of time too well. And admittedly, performance art in Australia went through a lull, although overseas artists such as Laurie Anderson improved its profile. However, in a wider overview, look at the opportunities now available to performance artists - recognition of Performance as an art form, venues that provide it space and its incorporation in mainstream art and cultural festivals. It has evolved and contributed greatly.

Performance Art is still alive and well.

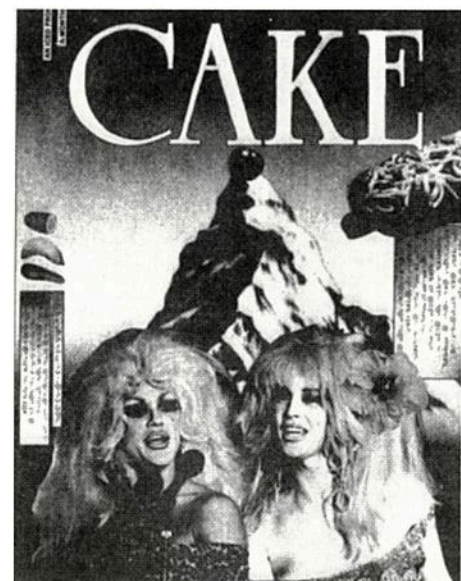
Ed. note: See Jackie's postcard to the *It's About Time* exhibition. Her performance "32 1/2"(years) is updated by a co-performance with her daughter, Jasmin titled "12 1/2"



Ian Howard, Charlie Shead, (wrapped), Ted Galvin (back row), Jan Birmingham (front left) (dont know rest) on weekend excursion



Jackie Lawes in performance of 32 1/2



Cake Community Newspaper, 1979



Side flix, Darlinghurst, 1977



## Memories of Performance Art in Sydney in the late 1970s

Nick Waterlow

I came back to live in Sydney in 1977, having left in 1966. The difference was astonishing. The censored 60s when xenophobia was rife had been replaced by an exploratory, iconoclastic and independent attitude that pervaded much of the arts. The Whitlam era had altered the consciousness of this country and opened it to the realisation that creative activity was as important to the development of the nation as any other. The founding of the Australia Council proclaimed the belief that a wide range of worthwhile artistic practices would not develop, if reliant solely on market forces, and that they were worthy of government funding.

As well as a burgeoning arts infrastructure, many new galleries large and small, had considerably broadened the scope for artists and the public. Collections were growing and exhibitions were developing in both number and diversity. The first of the 'modern' state galleries opened in Melbourne in 1968, to be followed by the extension to the Art Gallery of NSW, state galleries in Perth and Brisbane and the National Gallery in Canberra; many regional galleries also sprang to life. But of more importance to the thrust of this essay were the alternative spaces, as they were then known; the Experimental Art Foundation in Adelaide, the Institute of Modern Art in Brisbane, the Ewing and Paton Galleries at Melbourne University. They all housed performance art, particularly the EAF under Noel Sheridan; in Sydney Central Street also known as the Institute of Contemporary Art, and the Sculpture Centre hosted performance from time to time as did commercial galleries such as Coventry, Gallery A and Watters. But this was not a genre restricted to or by the gallery space; it took place on streets, on beaches, in all kinds of public places, in the landscape, and in the most unlikely buildings such as the Ministry of Defence in Canberra.

There seemed to be few arenas performance could not, if its proponents so chose, address or disrupt. An awareness of performance entered the consciousness of a surprising variety of people in the community. The celebrated wrapping of Little Bay by Christo in 1969 had its own performative element and its sponsor John Kaldor followed this up with real performance by Charlotte Moorman and Nam June Paik (who will ever forget her cello and chocolate naked solo at the Coventry Gallery when the intense heat caused the chocolate to run rather like rain falling down Uluru?) and by Gilbert and George. Stuart Brisley, in Sydney, for Tom McCullough's 1976 Biennale, startled businessmen, trapped by the ratrace, on their way to work by building a cage around himself in Hyde Park; he then went to Melbourne and the EAF in Adelaide to create other memorable and disturbing works.

The 1979 Sydney Biennale concentrated on the work of a variety of artists involved with performance; they included Ulrike Rosenbach's feminist philosophical derivations (which she linked in with a group at the Tin Sheds), Marina Abramovic and Ulay's truly temporal explorations, Jurgen Klauke's and Bruce Barber's behavioural investigations, (the latter incidentally introducing Jane Campion as a participant), Mike Parr's *Black Box* in which each week took place a different performance scenario with his family and assorted animals, and Joan Grounds' and Aleks Danko's protest performance and withdrawal from the Art Gallery of NSW in support of workers who had demanded the removal of asbestos from the gallery ceilings. Soon afterwards the building had this latent element removed from all surfaces, demonstrating an extraordinarily effective result for agit prop performance. Daniel Spoerri had a dinner for Australian and other artists in the gallery on opening night; the setting, with plates, knives, glasses, tablecloth and copies of *White Elephant or Red Herring?* (the famous magazine of protest against the Biennale produced through Mackie by a number of participants in *It's About Time!*), George Brecht's *Water Yam*, a series of chance instruction cards, was animated amongst others by Noel Sheridan and Mike Parr with students from Sydney and Adelaide. The May Day March in East Berlin was the subject of a Joseph Beuys action, the dismissal of Gough Whitlam the subject of Peter Kennedy's work, and a ritualistic neo-pagan exegesis the centre of

Hermann Nitsch's collective performance; all were represented through vivid documentation, sound and objects.

The 1970s were, as evidenced by this short and far from comprehensive overview, a time when the art of performance was at the forefront of practice. If Adelaide and Sydney were the main supportive centres, Melbourne spawned much activity, Canberra mounted the festivals ACT I, II and III, that commenced biennially in 1978, the Mildura Triennial under Tom McCullough always nurtured and promoted performance in its many varieties and Brisbane periodically produced works of interest. Although it was in the late 60s and early 70s that performance emerged in Australia (memorably preceded by Barry Humphries' dadaesqueries) when The Yellow House and Inhibodress in Sydney were two very different breeding grounds, it was in the later 70s that the full force and continuity of performance in its great variety was consolidated as a profoundly energetic and often disturbing presence. Australian work and its specific sources existed quite naturally and independently amongst the work of practitioners, some extremely well known, from other parts of the world.

It was the re-emergence of performance art in Sydney in the later 1970s that created a context for much practice that continues today. Joan Grounds, Aleks Danko, Tim Burns, Mike Parr (his 1977 'armchop' at the Sculpture Centre remains as legend), Tim Johnson, Peter Kennedy, Imants Tillers, Julie Ewington, Alec Tzannes, Noel Sheridan, Paul McGillick, Terry Reid, Side F/X, Jill Orr (whose *Bleeding Trees* performed during the 1979 Sydney Biennale radically explored environmental issues), Ken Unsworth (remember *Burial Piece* and *Five secular settings for sculpture as ritual* at the Institute of Contemporary Art, Central Street, 1975?), George Gittoes and Gabrielle Dalton, Mike Mullins (founder of The Performance Space), Jim Allen, Dale Frank, Richard Boulez, Dragan Ilic and many more, made their contribution.

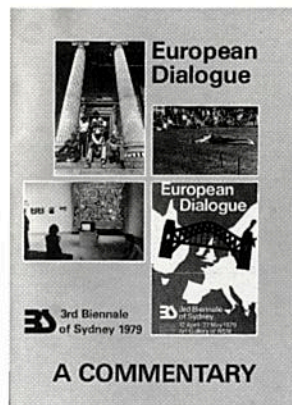
The emergence of Mackie, during this period, as a fruitful laboratory for the interconnectedness of ideas was not a coincidence. The range of philosophies, concerns and belief structures that fired much performance of the era, anarchy, Marxism, Left analysis, alienation theories, exegesis, feminism in its many forms, sexual liberation, catharsis, gender politics, socio-political critiques, effective representation of Australian artists (witness the founding of the Artworkers Union) and dissemination of their ideas (witness Art Network), questioning of the status quo, explorations of collective strength and an uninhibited joie de vivre where no boundaries existed and no barrier could not be broken down, were all present in abundance.

There were so many links through and around Mackie that contributed to the 'zeitgeist' and to the broad terrain that performance occupied. There was the group that made up Mental As Anything, Richard Maude and Peter Thorn's Side F/X, (who will forget, certainly I won't, the New Zealand invasion titled Prime Export - on the poster was a side of beef - to coincide with the 1979 Biennale), involvement with the Women's Art Movement, Ian Howard's *The Tram* at the Cumberland Street gallery (student performance event and exhibition), the activities at the Shepherd and Newman Building, Dian Lloyd, Chris Downie, Jackie Lawes, Paul Livingston (Flacco), Greg Cliffe, Terry Reid, Richard McMillan, Art Network (Peter Thorn and Ross Wolfe) championed performance, Ki-me-ra (or Chimera - produced by Mackie students) challenged everything and promoted performance, Peter Hardy, Michael Pursche, Richard Maude and Graham Hallett went to Guadalcanal in the Solomon Islands filming with Nam June Paik and Charlotte Moorman, and Jennifer Jagers and Peter Hardy took memorable part in the collective performance Art March, through Sydney, in 1979.

Fortunately some of the openness and cross-fertilisation that made this such a productive, constructive and creative era has been carried on, despite the commodification of the 1980s, into the 1990s when there are encouraging signs that some of the younger generation share that original need for change and reform. So many of the individuals who emerged through the boiler house of those early Mackie years have continued to flourish, to contribute to and participate actively in the remarkable transformation, from a somewhat xenophobic and conservative country to a dynamic, inspirational and outward looking one, that is Australia today.



Mackie students march to the AGNSW, Biennale of Sydney, 1979



3rd Biennale of Sydney, 1979



Ulay and Marina Abramovic  
Biennale of Sydney 1979



Nam June Paik and Charlotte Moorman  
TV Cello, Sydney 1976



## Sustaining an Institutional Critique

Campbell Gray

In some respects, the Vietnam Moratorium marches on the Sydney Town Hall in 1968-70 can be seen to signify the culmination of over 15 years of socio-political mobilisation against institutional authority that extended to Australia from the United States of America. Significant upon those marches and the political context that they manifest was the influence of the students at the National Art School, Sydney. This institution "occupied" the stone gaol buildings at Easy Sydney Technical College and was the only publicly funded art school in Sydney at the time. But as an institution in its own right, the ideological tension that existed between its role as a promoter of critical practices and a conservative organisational and authoritative form created its own anomalies.

This tension was manifest in the dilemmas that people such as Chris Downie were faced with. In those days Downie was something of a bohemian - a little older and more independent than the predominantly straight-from-school student population at the National Art School, averse toward bureaucratic procedure and its agendas, able to apply his critical intellect against the system notionally that supported that criticality - he became active in the Student Union and found himself compromised between producing the required body of academic work and advancing the important causes involved in challenging institutional hegemony. Eventually he was suspended from the School, perhaps as much for his adversarial stance to the bureaucracy as it was for his poor academic performance. Actually, suspension was an indication that the system has been defeated and its adversary was victorious, and the belief that Chris left the institution with greater power and self-determinacy than he possessed within it was obtained, I suspect, by all his student colleagues. Nonetheless, a few months later, Chris returned with a different attitude and more quietly resumed his studies. He found that the social systems outside the institution were more brutal towards critical expression than the bureaucratic ideologies of the National Art School, and that institutional acknowledgement actually gave social authority to that kind of practice.

From another perspective, the events and consciousness of 1968/70 began a period of increasingly sophisticated challenge to and re-evaluation of institutional authority. By the time that we were educated at Alexander Mackie College of Advanced Education in the mid seventies, a substantial transformation of the political and educational terrain had begun. For the arts, while the Australia Council had been an initiative of the preceding Government, Gough Whitlam and his Labor cabinet (1972-5) gave it an independent charter concerning the development of the contemporary arts in Australia, the remnants of which remain still. In this philosophically Modernist act, Whitlam severed the government's arts funding hand and gave it to a group of contemporary practitioners under the principle that peer evaluation will ensure that the respective agendas of government and the arts will remain discrete and that the vitality of the contemporary arts will be assured.

Visual artists already had begun to demonstrate their dissatisfaction with their treatment by the State's systems of public museums and galleries by constituting alternative exhibition spaces firstly from their own collective studios, and thereafter in various designated spaces largely in derelict commercial and industrial space on the urban periphery. These psychologically aggressive spaces provided a context in which the developing museological conventions which canonised some works and rejected others could be challenged by a sub-culture of artistic practice. Indeed, the museum as an ideological form, manifest in elaborate architecture and equally elaborate systems of management and curatorship was the focus of an assault by artists along a broad front. The principal thrust of the assault was the production and theorisation of art practices and their systems of distribution which were able apparently to exist outside the public museum system.

But almost without missing a step and certainly without real objection from the "authors", all forms of institutionally transgressive practices were institutionalised.

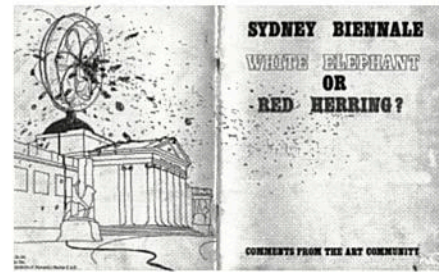
Organisers of alternative spaces applied for funding from government sources and in doing so, justified their practice in terms of particular governmentally prescribed guidelines. Nancy Foote, writing in *Artforum* in 1976, titled this procedure as "The Apotheosis of the Crummy Space".<sup>1</sup> But more importantly, without the imprimatur of this kind of institutional acknowledgement, the social and cultural reception of the spaces was negligible. Moreover the radical spatial art practices were already institutionalised because their exhibition and reception depended upon an administrative structure that was provided naturally by public gallery systems and government funding and structures. Indeed, without the patronage of the authorised arts administrative systems, transgressive practices would be invisible and therefore impotent.

It is this inevitable paradoxical bind of authority in the visual arts (and I would argue in most western forms of socially received practice) that is called by Joshua Decter in 1990, critical complicity/complicit criticality<sup>2</sup>. In this term Decter attempts to describe the complete dependence that the distribution and social acknowledgement of institutional critique has upon the willingness, and indeed enthusiasm of those systems to encourage that criticism. And conversely, that institutional authority remains socially viable and influential according to the extent to which it encourages practices which are directed critically towards itself and other institutional systems.

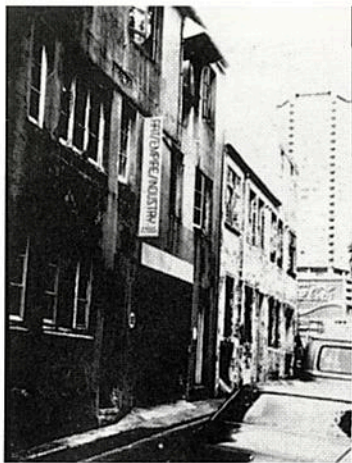
But while the critique of institutions in the visual arts has become increasingly sophisticated in the employment of these system's professional procedures to empower the critique, there is a sense of nostalgia and despair inherent in that sophistication. The nostalgia occurs because the openly adversarial challenge to authority apparent in the late sixties and seventies has now collapsed inevitably into complicity with the authority. And despair is generated by a sense that the critique is futile - that whatever challenge occurs, it is normalised and reified by the very authority it proposed to challenge. Thus the gaze is focused disinterestedly upon the strategy and its historical and theoretical context, and the institution - its subject - has become as a mere frame, as invisible as it was before the critique began.

The critique has functioned for over twenty five years upon the polemical declaration that this kind of institutional hegemony is outdated, inviable within postmodern culture and morally wrong and that an alternative must be found<sup>3</sup>. The fact that the critique has collapsed into inevitable institutional complicity does not suggest that the critique has changed, but that it has become hostage to the system it proposed to challenge. Thus it appears that its vociferousness and its efficacy has all but died. However the critique has never proposed to interrogate and understand the actual authority which sustains the institution. Simply it has challenged the effects and manifestations of that authority in the form of the institution and its practices. And in the critique's muteness, critical knowledge and appreciation of that authority and its necessary relationship with art and social practices does not exist. Therefore the original premise must be questioned. Perhaps the critique should begin with the premise that art's critical appraisal and social distribution necessarily depends upon a dialectical relationship with institutional authority; that it is the authority which causes art's viability within postmodern culture; and that while institutional authority has substantial moral force, it is the various values of that morality which must be evaluated.

It could be argued that the educational institution is the most invisible and influential form of institutional authority in the visual arts, giving value to the other systems and their critique. Whitlam's government unveiled a middle tier in the tertiary educational system which they called Colleges of Advanced Education. Those vocationally orientated disciplines that did not qualify as trades, including the visual arts, were placed into this system. Alexander Mackie College of Advanced Education had a contained history as a teacher's college and by transferring the principal players and ideas from the National Art School to it, effectively closed the extensive and colourful history of the National Art School. Even the name, The National Art School, was placed under sufficient perceptual pressure to drain it of any efficacy. The residue of this move was that the Easy Sydney Technical College was left with a small set of TAFE courses and a new, clean system provided a pathway towards degrees and postgraduates study, (as well as other Sydney based art colleges), and Alexander Mackie was the first step along the path.



White Elephant Red Herring  
Comments from the art community  
1979



Art Empire Industry  
Darlinghurst



Eric Gidney and student  
Electromedia class, 1978



Virginia Coventry's photography  
class day trip to Manly



But the name of the College was to change two more times to The City Art Institute and then to The College of Fine Arts, representing substantial institutional redefinitions, and each time it did, the sense of a past and a foundation was eliminated. Yet the staff and their ideologies largely were untouched. The shifting structural ground of the College in the seventies and eighties made it almost impossible to sustain any kind of institutional analysis and critique especially one which progressed from Downie's challenges of the late sixties.

The most recent change, one that did not generate another name, was the adoption of the College by the University of New South Wales under the Dawkins strategy for eliminating the middle tier and grafting most CAE's onto existing Universities. This last shift has completed the elevation, notionally, of the visual arts from a technical training context to a substantial academic research context and in the process, the College is left to sort out its relationship with the terms of postgraduate research and academic "best practice" which already have been determined according to what is essentially, a text-based culture of scholarship. But the relationship of CoFA to the UNSW is delicate. In protecting certain aspects of autonomy, the College inevitably functions, at times, more conservatively than its patron. Consequently, the intuitively radical and edgeless nature of the visual arts appears quickly to be submitting to the rigorously defined taxonomies of scholarly practice, or at the least, there is a substantial tension that exists between the essential practice of the visual arts and the institution's capacity to articulate it in terms of those taxonomies.

One could easily ask: 'Which system should change?'. In effect, that question is a nonsense and only returns the debate to the paradoxical bind that is described above. Change is embodied within every moment and is made complex by the relationships established with every new contextual configuration in both macro and micro domains. Taking adversarial stances with institutional authority does nothing to help understand the relational dialectics upon which authority functions and which gives value to socially received practices. The absence of a thorough discourse on the important dialectics of institutional authority as it is applied to the art museum perpetuates museological practices that disregard the viewer and the work. So too, the absence of a similar discourse as it is applied to the educational institution perpetuates practices which disregard the student, the disciplinary field, and at another level, the College in its relationship with Kensington.

<sup>1</sup> Foote, N., 1976, 'The Apotheosis of the Crummy Space', in *Artforum*, October, pp.28-37.

<sup>2</sup> Decter, J., 1990, 'De-Coding the Museum', in *Flash Art*, November/December, pp.140-142.

<sup>3</sup> See in particular Crimp, D., 1980, 'On the Museum's Ruins', *October*, 13, (MIT Press, Cambridge, Mass.), pp.41-57; and Crimp, D., 1987, 'The Postmodern Museum', *Parachute*, 46, (Toronto, Canada), pp.61-69.

## Participating Artists

### Bob Baird



Born Sydney 1948. Has remained a full-time T.A.F.E. Teacher of Arts and Media since gaining Dip. Ed. in 1978. He has held group and solo exhibitions in Australia, U.K. and the Americas. Is represented in public, private and corporate collections in Australia and overseas.

#### Statement

*Drawing, I consider to be the soul of Art.*

### Deborah Beck



Born Sydney 1954. Since graduating has taught painting and drawing in Goulburn and Sydney TAFE colleges and at the University of Western Sydney. Work is held in a number of public and corporate collections. She is represented by Access Contemporary Art Gallery, Sydney.

#### Statement

*For the past 20 years, I have been painting and exhibiting regularly, and have used as a subject my immediate environment, or environments which have some effect on my life.*

*After finishing my Diploma in 1976, I travelled overseas for a year, and then moved to the country near Goulburn, where I began painting landscapes and interiors using collage and objects that I found there. At this stage I was exhibiting in group exhibitions in Sydney and at Goulburn Regional Gallery, and I also began teaching part-time at Goulburn TAFE.*

*On returning to Sydney, I had my first solo show at Hogarth Gallery in 1986, and have subsequently had 6 solo exhibitions in Sydney and Melbourne. For these exhibitions I have been exploring the objects and buildings that people surround themselves with - shop interiors, city buildings and their decorations,*

*and most recently fairgrounds and their forms of art and decoration.*

*I work with collage in all forms, on paper with gouache and collage, and on canvas with oils and a variety of media. I have continued to teach part-time at TAFE and some universities, and this has allowed me to spend as much time as possible in the studio.*

### Michael Bognar

Born Sydney 1951. Currently teaching printmaking at the National Art School, E.S.T.C. He has shown consistently both in solo and group exhibitions in Australia and Europe. His work is held in major corporate and private collections in Australia and overseas.



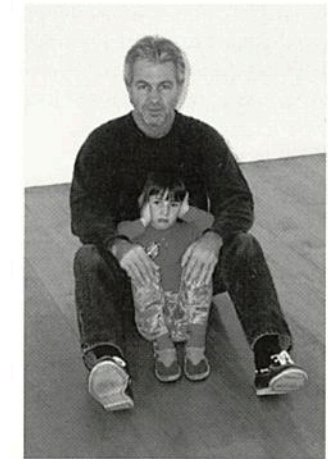
#### Statement

*East Sydney Technical College. In 1975, I became a final year student of Alexander Mackie College of Advanced Education. Twenty years later, I can only watching as a state Labour government condones and rewards the hijacking of a public institution - that same National Art School. This time I am doing so as one of its teachers.*

*My recollection of that one year at Mackie (as it was known) does not reflect the changes over twenty years. It was still very much a Tech course placed into a College of Advanced Education. I still had to battle to major in Printmaking and finally graduated by agreeing to complete one painting.*

*I still do screen prints. My knowledge of ink and mesh technology has improved greatly through involvement with the screen printing industry. I have become involved in installation work and books. I have also become far more involved in a combination of computer generated images and screen printing. I have rejected most of the dogma taught to me by those in the National Art School and Mackie. Mackie provided me with technique and dogma. It also provided me with a reason to make art long after I graduated.*

### Peter Burgess



Born Sydney 1952. Lived in USA since 1977 and completed a Master of Fine Arts in photography at the Pratt Institute, New York in 1981. He has regularly exhibited at the Sutton Gallery in Melbourne and the Bellas Gallery in Brisbane. He has exhibited extensively in group exhibitions across North America and is represented in many major collections in Australia and the USA.

### Joanna Burgler (nee Harris)

Born Canberra 1955. Lived and exhibited in Switzerland between 1982 and 1988, is represented by Access Contemporary Art Gallery, Sydney and has work in a number of local government and overseas collections.



#### Statement

*Traditional Australian bush paintings are either devoid of human traces or feature an idealised swaggy, leaving the spectator out in the cold. When I paint landscapes, I'm primarily interested in the complex interaction between the man-made world and nature; the spectator and the subject.*

*The geometric industrial forms of our society are constantly being transformed by time, the elements and Nature's chaotic order,*



presenting us with a myriad of surface patterning, colour and texture. The machines in their turn mirror back distorted images of ourselves and the landscape in the chrome bumper bars and headlights. Like the swaggy, the rusted car has a value system of its own, full of memories and nostalgia.

My interest in water tanks in the landscape also extends beyond the formal qualities of their cylindrical shape and striped patterning of the corrugated iron, to them as metaphor. These dry austere containers are actually filled with water and in these naked, empty landscapes they become a sign of hope. They have an almost maternal role as they nourish the crops and the household.

## Kristin Coburn



Born Sydney 1954. Has been teaching art at secondary schools and managing her own gallery whilst regularly exhibiting in group shows.

### Statement

In some ways I have spent all this time recovering from my time at art school. It was certainly an intense and influential time. In the twenty years since I have been able to 'sift through' what was truly valuable to me and what was not. To be young and at art school is an extraordinary experience. I'm glad I have had both.

## Stephen Coburn

Born Sydney 1955. A painter and conservator currently working with the Regional Galleries Association of NSW. He has held a number of solo and group exhibitions in Australia and the USA.



### Statement

After art school I trained as a paintings conservator and now work as the Regional Galleries Association NSW Conservator. I have had the good fortune to be able to examine and handle some truly great art works. This has added inspiration to my own aspiration as an artist and assisted in my deeper understanding of what is art.

I have had 8 solo shows and participated in many group exhibitions, and will continue to produce artworks for what ever reason, indefinitely.

## Peter Cooley



Born Murwillumbah 1956. Has consistently exhibited as a solo artist, represented by Mori Gallery, Sydney. His work has been acquired by a number of major private and public Australian collections.

### Statement

I am stunning

## Jim Croke



Born Sydney 1952. Has taught at both secondary and tertiary institutions. He has regularly exhibited at Access Contemporary Art Gallery and in many group shows. Work is held in several private and corporate collections in Australia.

### Statement

Since leaving art school twenty years ago I have continued to make both sculpture and drawings although with a varying emphasis on each. As with everyone else involved in the arts there has been a constant juggling act to perform between survival, making art and fulfilling family responsibilities. To this end I

have taught art at various institutions, usually part-time, while setting aside as much time as possible to do my own work. My wife, Deborah Beck, and I have been together since art school so I have had the advantage of a partner who shares common interests and feeling towards art which, hopefully we can also pass on to our two children.

My work has changed and become more focused over time so that now people tend to regard the results as minimalist although I don't necessarily see it that way. The influences on my work go right back to the Egyptians and Persians but I do believe all significant experiences have an effect on how we see our lives and our art and that these are inseparable.

## Ivor Fabok

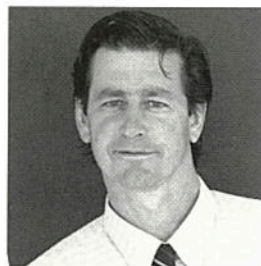


Born Sydney 1955. He is presently teaching sculpture and drawing at West Wollongong TAFE and the National Art School, East Sydney. He regularly exhibits at Mary Place Gallery, Sydney. He is married with two children and lives at Thirroul, on the south coast of Sydney.

### Statement

My means of expression are visual not verbal. All theoretical and philosophical questions are answered in the studio.

## Gary Faulkner



Born Sydney 1952. Presently visual arts teacher, Scots College. Since 1988 has coordinated the University of NSW Sketch Club. He is represented in private collections throughout Australia. Currently completing his Master of Fine Arts.

### Statement

To be a voyeur on the world occupies many of our thoughts. The process of witnessing people and events is always a past-time when exploring the human condition. Who needs to do anything else than to be swept along, immersed in life.

The mundane can even be inspirational. It is always a struggle to start and finish. The 'inbetween' is the enjoyable process.

I enjoy the simpleness of life and try, not to make it too complex. The complexities are shown in the images I produce. I really just like to record moments as they happen and enjoy my family.

## Louise Fowler-Smith

Born Sydney 1955. Completed her Master of Fine Arts in 1985 at the University of California. Is a full-time lecturer at CoFA in painting and drawing. Exhibited in solo and group shows in Australia, USA and France. Works held in several public and private collections in Australia and overseas. Her interest in women's issues has led to co-curating the annual Young Dissonance exhibitions at the CoFA students gallery.



### Statement

From the lightness of the naive - thru the darkness - towards a different light - - - - -  
 - - - - -Cumberland Street; Jackson Pollock?; "Fuck or Fail"; Unbounded optimism; love; shared studios (2,500 sq ft for \$25/week); alternative galleries; communities; the birth of Artspace; teaching by day - painting by night; exhibitions; life as a foreigner; two years in the States (is Bob Hawke a communist?); two years in France - the opposite pole of the political spectrum; exhibitions; return to Australia's version of American 80's cynicism; unemployed - semi-employed - employed; City Art Institute; UNSW COFA; marriage - mortgage - divorce; exhibitions; new friends; the desert; contemplation; orange and blue;

Looking forward to life past 40!

## Anthony Galbraith



Born The Philippines 1951. Since graduating has attended the New York Studio School before gaining an MA at City Art Institute. Represented by Macquarie Galleries and later, Australian Galleries. Has held a number of individual and group exhibitions. In 1991 completed a residency at the Cite, Paris. His work is held in state and local government collections.

### Statement

Hi!

## Ian Gentle



Born Healesville (Vic.) 1945. Obtained masters degree in 1995 from Wollongong University. Has maintained an extensive exhibitions profile with work in each major state collection, as well as in private collections in the USA and Australia. He currently lectures in the Sculpture Studio, Faculty of Creative Arts, Wollongong University.

### Statement

I was a student at E.S.T.C. when Alexander Mackie 'took over the art school. I believe the idea was to situate the art school outside of T.A.F.E. towards becoming fully autonomous. It is interesting that nearly 25 years later that history seems to be repeating itself.

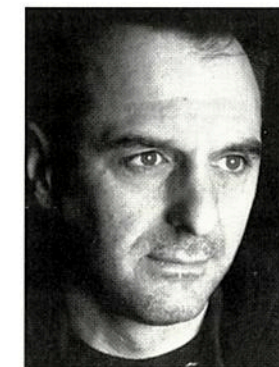
There were many 'growing pains' with the new art school and I was a very disgruntled student. My high marks were converted to passes under the new system and the introduction of mature age entry was not retrospective. I also objected to having to attend compulsory classes in 'Yoga' and Executive's Toy Production, although only for one session.

Failing classes was a regular occurrence as I dogmatically focussed on my major areas of study (painting). At the time I was working on large abstract 'combine' paintings out of a warehouse studio in Woolloomooloo, which I shared with Alex Tromph, Andrew Smith and many others.

I have many fond memories of the painting teachers and many of the students of this time. I have remained good friends with many of them.

## Phillip George

Born Sydney 1956. Travelled extensively. Developed computer generated imagery in photography. He has exhibited widely with this work in group shows in Australia and overseas and is represented in many publications. Currently employed at the College of Fine Arts, University of NSW.



### Statement

1970s mid  
 Memory compresses Time.  
 in Time, memories are compressD

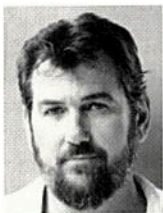
distorted  
 reinvented  
 relived  
 relied On  
 re mapped  
 re orientated  
 re memberD

and

forGotten



## James Giddey



Born in Gloucester (NSW) 1949. Recently completed his M.A. in Visual Arts at the Southern Cross University, where he specializes in drawing. He was the inaugural director of Moree Plains Regional Gallery which opened in 1988 after leaving the Tamworth City Gallery where he was director for eight years. He has maintained his art practice and shown in both group and solo exhibitions.

### Statement

When I left college, I became, probably the first of a long line of Mackie Graduates to become a Regional Gallery Director. I started the gallery in Tamworth, March 1981 and moved to Moree in 1988 to become their first gallery Director.

In that time I found a way to balance the public and professional life with producing artworks. I would retreat to total isolation on an occasional weekend and aided by legal and illegal substances to set the mood, I would paint, 'binge painting' I called it. Over the years I made quite a substantial body of work, although most of the stuff was rubbish and meant something only to me, a visual diary.

In 1992 I retired from gallery work and went to live in Paris awhile and indulged. I returned to Australia to commence a Post graduate degree in painting at Southern Cross University, Lismore. I was awarded a Masters degree at the end of 1994.

It was fortunate for me that I didn't throw away all my old art works as I used them as material for the Masters project. In an empty house I laid out all my personal things, including paintings, photographs and objects. They were important fragments of my past, my mythology. The reason that I referred to the paintings as a diary, is that they reflected a personal response to events. I would paint through the events, exploring in quite a symbolic manner the essence of these events. Most of the old paintings and photographs no longer exist, they have been cut up and fragments collaged into the new works, so that I feel that I have already had my reunion.

## Bernard Gleeson



Since graduating has taught at TAFE and secondary schools. Currently teaches at a western Sydney high school and lives with his wife and two children on their property in the Hunter Valley.

### Statement

Painting and drawing have become more important to me over the years as a personal sanctuary of 'my time'. Friendships with artists, musicians and other bullshitters continue to give me great satisfaction. Life is good!

## Robyn Gordon

Born Sydney 1943. Exhibited throughout Australia and internationally with work held in many major public and corporate collections. Has received many awards and commissions.



### Statement

I began my professional working life as a secondary school art teacher - looking at the creativity of other cultures ancient to contemporary and accumulating knowledge about a plethora of media and techniques. In pursuit of broadening experience, understanding and having a good time, I've lived about five years outside Australia exploring India, Europe, the eastern Mediterranean area, Indonesia, Japan and U.S.A. From living in the late swinging 60's in London, then visiting diverse places such as Hammerfest, Erzurum and Kyoto, interspersing my teaching with struggles against the war in Vietnam and for nuclear disarmament, women's rights and aboriginal rights; in many ways all these experiences set the parameters for my future modus operandi as an artist. During 1976 I returned to Art School for some cross pollination.

For me 1980 proved a watershed - during six months my husband and I spent in Japan, the Greek Islands and U.K. I crystallised my future in terms of largely leaving teaching behind and working as an artist full-time. Then

back to Australia in 1981 for more exchange.

During my fifteen years of professional practice, making jewellery/body adornment has been continuous and is ongoing - these mixed media works interpret an intimate world of the micro-environment whilst celebrating a basic desire felt by many people regardless of age, race or status to adorn their bodies for many purposes - spiritualism, ritual, tokenism, identification, pride and joy in decoration.

My painting, printmaking, sculpture, assemblage, body adornment reflects an enduring interest in the environment, especially coastline and marine life. I portray images of fantasy and ambiguity of relationships. My work can simultaneously be contemplative, ostentatious, decorative, symbolic, material and metaphorical.

I've just finished painting Ruby Brilliant's portrait, am concurrently working on bronze sculptures, works on paper and jewellery as well as getting on with the stuff of life. And the struggles go on...

## Vivien Haley



Born London 1954. Since graduation has been teaching fabric printing and design at Wollongong TAFE, whilst regularly showing in group and solo exhibitions throughout Australia, Hong Kong and Germany. Her works are held in private collections in Australia and overseas.

### Statement

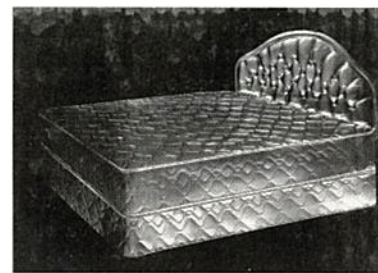
Part of my work deals with the landscape but contains imagery that is man made. Comparisons of the two forces often opposed and occasionally working in harmony.

The more harmonious side of my work is based on the premise that many cultures have developed designs for printed cloths from the flora and fauna of their environment. These forms are often based on leaves, rocks, fish, fossils. These are executed in traditional block printing my personal style of dyeing and mono printing. I print on silk, and often stitch at random onto linen and fold areas to give a relief effect.

I feel that, in an age of mass production and highly urbanised living, the awareness of nature, and the handmade, is of great importance.

## Fiona Hall

Born Sydney 1953. After completing her Master of Fine Arts (Photography) at Rochester, New York she has exhibited extensively in Australia, U.S.A, Asia and Europe. Her work is held in major public and private collections in Australia, Europe and the USA. She is a lecturer in Photostudies at the South Australian School of Art, University of South Australia.



## Graham Hallett



Born Sydney 1956. Has continued to play guitar with a variety of bands. His painting has been exhibited in several solo and group shows in Sydney and in the Blue Mountains, where he currently lives. He is included in many private collections in Australia and is represented by Maudespace, Sydney.

### Statement

Where I live is mostly what I paint - not specific places or scenes but compilations based on observation.

Portraying the natural environment even if affected by intrusion and or manipulation still interests me more than portraying the strictly built environment. The anonymity of the landscape and its forms allows the paintings to speak without overt symbolism.

Although the completed landscapes are formal they begin with more random techniques of splash and spatter and layers of transparencies which lend themselves to

organic shapes. These are refined and literally grow to resolution.

I can talk a lot but can't talk much while I paint. My paintings speak slower and softer than I do. I hope that they go on - but not as much as me.

## Peter Hardy



Born Melbourne 1947. Taught at secondary schools before completing a Master of Fine Arts at CoFA in 1993. Exhibited regularly in Sydney and Adelaide at BMG Fine Art, Blaxland Gallery and NSW Regional Galleries. His work is held in a number of regional and private collections around Australia and overseas. He is a part-time lecturer in sculpture, drawing and design at Newcastle University and at Seaforth and Meadowbank TAFE colleges.

### Statement

TheBrooklynCumberlandStreetWhitlam FriendsTheStonesArtNetworkFitzroy StreetRocksPushTeachingHannibalThredbo PollockFibonacciGreenbergArtspace TramalfadoreJenniTheBlakeLedZepPinkFloyd WeeJasperAlanStivellTheBasement GuadalcanalMooreman+PaikGlebeFlinders StreetRauschenbergJohnsTaxis8x4 FairweatherSoulageNolanTobeyBoyd Bill+Tony'sOrbanMotherwellWollongong Shepherd+NewmanBeuysAdelaideArts FestivalArtPoveraNicholasTeaching BillBoardsBonythonMeadmoreZenIgnatius StudioTamworthBlaxlandBowralNewcastle BondiNow

## Julie Harris



Born Sydney 1953. Lived and worked in London 1976-79. She has shown

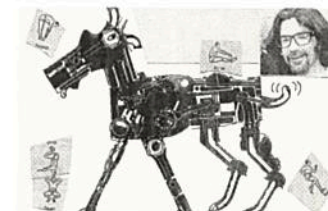
consistently in both solo and group exhibitions in Melbourne and Sydney and is represented in Sydney by Legge Gallery. Her work is included in private collections in Australia, USA and Germany.

### Statement

Twenty years is such a short time...

## Geoff Harvey

Born Sydney 1954. Completed Master of Fine Arts, CoFA, in 1987 and is currently teaching at Newcastle University, University of Western Sydney and the National Art School. He has consistently shown in both group and solo exhibitions and his work is held in major public and corporate collections. He is represented by Robin Gibson Gallery, Sydney and Solander Gallery, Canberra.



### Statement

Twenty years ago I would not have been able to tell you what my life was going to be like in the future. Now that time has past - I can say that I still really enjoy making art, thinking about art, looking at art - so really not much has changed at all.

## Greg Hind



Born Sydney 1952. Since graduation has continued playing percussion with various bands. Has continued to show in both solo and group exhibitions while his work has been acquired by a number of public collections and privately overseas. Exhibits regularly at Despard Gallery, Hobart.

### Statement

The three years (1973-75) I spent studying painting at the National Arts School/Alexander



lackie 'campus' were three of the most life altering experiences of my life. Having escaped the cultural desert of suburban Sydney moved into the hub of city life that focussed around Taylor Square and the 'Cross'. It was here I found at last kindred spirits. Here were fellow students and lecturers exploding with creative energy and intoxicated by the new and cultural identity the Whitlam government was instilling into Australian society.

The variety of both the art lecturers and the students in individual styles set a dynamic pace within the school. There was much camaraderie between both parties and many an 'art lesson' was conducted around the pool table and bar across the road in Oxford St.

During my period as president of the National Arts Students Union I was embroiled in the political battle to maintain the identity and tradition of the National Art School. The union body organised a march through the city streets onto Parliament House and appeared on the 'Good Morning Australia' television program all to no avail. Although this all proved fruitless we all ended up with a 'Diploma of Fine Art' in the end instead of a certificate of 'Painting'.

My very fond memories of that time will never be forgotten and I feel very lucky to have been 'at the right place at the right time'.

## Christopher Hodges



Born Sydney 1954. Has exhibited regularly in Sydney, with Coventry Gallery until the mid 80s, and more recently with Utopia Art, a commercial gallery specialising in original art which he established in 1988. His work is included in many corporate and public collections, including regional galleries.

## Paul Hopmeier

Born Westmead (NSW) 1949. Undertook postgraduate studies at the New York Studio School 1978-79. Exhibited regularly

at Gallery A and Macquarie Galleries, Sydney and Powell Street Galley, Melbourne. His work is held in several public and private collections around Australia.



### Statement

At the creation of every new art school there is always the hope that this time they will get it right. Unfortunately Alexander Mackie didn't but, it is still going twenty years later and has influenced the lives of many thousands, most, hopefully for the better. Students seem to be able to get something out of a school no matter how fashionable its methods are.

Things have changed since the days when Plato sat down under a tree with his students. Expanding student numbers demanded a much bigger tree and instead of being happy just to supply shelter, the tree demanded a say in what happened under its boughs as well. Blame the tree.

It is always amazing how much conflict and dispute art schools engender which has nothing to do with art or education. Despite that I believe art schools supply a very valuable service to society.

Happy Birthday Alexander Mackie/City Art/CoFA.

## Jan King



Born Cunnamulla (Qld) 1945. Undertook postgraduate study at the New York Studio School (1979), followed by an B.A. in Visual Arts at CoFA (1985). She has held regular solo and group exhibitions and is represented by Sydney's King Street Gallery on Burton. Her work is included in public and private collections.

### Statement

I guess I was among the first graduates, 1975. The beginning of the transition from the old

National Art School to AMCAE - a time of change, challenge and conflict. Since then there have been many more changes - that's life. Some things have been lost, baby and bath water, some things have been gained.

It was hard when the campuses were split and scattered. At least we, as sculptors, were spared the dispersment. It is hard to move sculpture.

Since then things have rolled on. AMCAE is now COFA, University of New South Wales. I've been a student in other places and taught in other places. It's good to run into other people who were with me at the National Art School. Our paths have diverged but there were some terrific people there, both students and teachers, and I was lucky to have known them.

I'm still making sculpture - I guess I like doing it. I'm looking forward to the 'Twenty Years On' events - a good reunion.

## Geoff Kleem

Born Young (NSW) 1953. Currently on an Australia Council Fellowship in residence at New York's Institute of Contemporary Art (PSI). He has exhibited in several solo and many group shows in Sydney, Brisbane and Tokyo. His work is held in major public collections in Australia and many private collection overseas.

## Marko Koludrovic



Born Kalgoorlie (WA) 1954. Gained an MA(Fine Arts) in 1995 from the Southern Cross University, Lismore (NSW), where he currently lectures in drawing. Since 1987 has been artist in residence at Richmond Clinic, Lismore Base Hospital. He has presented work in solo and group exhibitions around Australia and was the founder, in 1991, of the New Agency artist run initiative.

### Statement

At the end of 1975 I was invited to attend the Exclusion Committee as a result of returning several failed grades and committing intolerable acts on the Cumberland Street campus of Alexander Mackie. It is surprising to me now that I was allowed to complete the year,

expecting as I was to be hauled away any minute and dispatched into the void.

"I don't remember much about the interview except it was sombre and I was treated very well, all things considered. It was explained to me that I would be better off away from art school, with Ken Reinhardt observing that I suffered from what he termed 'the Jackson Pollock syndrome'. That condition persisted regrettably until early 1986, when we moved from Katoomba via Catherine Hill Bay to Lismore where, in 1988 I gained my BA (Visual Arts) and this year, an MA (Fine Arts) from Southern Cross University (SCU)

I have been very fortunate since 1988 to have the benefits of steady part-time teaching at SCU, mainly in drawing, but also in the painting and briefly in the sculpture studios. As a result I had become increasingly interested in the impact part-time teaching has on studio practice, seeing the idea as a base for an exhibition by artists who teach or have taught part-time.

I am interested therefore in establishing a dialogue with interested parties to develop this project with the aim of organising an exhibition to tour art schools. Thanks to the organisers of this project for their insight and determination; Cheers.

## Stephen Lees



Born Sydney 1954. Postgraduate study at the Tasmanian Art School in Hobart, where he now resides. He has exhibited regularly in group and solo shows mostly in Tasmania and was art reviewer for the Hobart Mercury (1982-84). His work is represented by the Freeman Art Gallery in Hobart.

### Statement

My student years spanned the latter days of the National Art School and the diaspora that attended the first year of Mackie. I noticed no Babylonian tribes at the gates of the tech nor potato famine in the canteen, still a scattering of tribes occurred nevertheless. Students desiring higher academic status and start desiring higher wages were the dominant forces, I think. Whatever the desire, the effect was inevitable, considerable more weight was

to be given the currency of academia; the written word.

Globally, the same shift was being festered within the 'post-object' debate. Nationally it was being affirmed by Donald Brooke in The Australian while locally, Noel Hutchison was placing his case for the negative in the Sydney Morning Herald. Within the walls of the East Sydney Tech these ideas were blowing straight over the painting studios but taking firm root in the sculpture department. There, breathing models were being stood down as new unartistic ones were installed. Stripped of their definitive articles 'stack', 'flow' and 'wedge' stood provocatively astride the widening schism. Cults at the time were rigorous with "punks" getting and giving a battering (babylonians?... well, they did have a unique way with language). You soon realised what all the steel-capped boots were about; no, not for im? failed work with negative space but to serve as self-correcting devices akin sand in those inflatable punching bags.

This was no place for a painter but on returning? studio you'd find things as they were; students staring despairingly at paint bleeding beneath masking tape as the teacher genteelly nodded off into the sports section of the telegraph.

So from a distance the situation just prior to the inception of Mackie looked fairly precarious, a sculpture school fearing espialiation and a painting department threatening to jump off the wall from sheer boredom.

Close up though, as I recall, it was all beer and skittles and in 75 we all dutifully wandered off to our allotted annexes. Twenty years on 'Mackie' has become 'COFA' and the National Art School has been born again yet I can't help but sense the spectre of those mod 70s sculpture crits haunting their respective identities .. which I imagine to be a healthy state of affairs.

Personally, twenty years on, I am presently on a high grassy plateau in Tasmania, living in a cross between an apple shed and space lab and making a polite living reflecting on the thing I enjoy most, staring into space.

## Kerrie Lester



Born Sydney 1953. Has held twelve solo exhibitions since 1978 and has been included in major survey shows and group exhibitions nationally and internationally. Her work is held in major collections around Australia and she is represented by Australian Galleries, Sydney.

### Statement

My work has grown out of pop inspired witticisms combining quilting, stitching, pasting, painting, found objects and ceramics transcended into a diffusion of societal commentary and burlesque.

The distinctive black outlining in my painting is stitching into the canvas, thus resembling naive samplers. I paint over this stitching to emphasise the outlining of the images, in a manner of Leger. This stitching technique has grown from my early work in collage. It has evolved into a way of breaking down the surface of the canvas. Objects and words are surrounded by a three dimensional hard edge thus giving them a bold isolation that separates the heavily painted areas of neutral white and colour.

The content of my works is a satirical thrust at not only the shortcomings of society, but on a more autobiographical level, to share with my audience the dichotomies, euphorics and strains of my own domestic situation. It is as if my work is a snapshot of a passing moment; a moment frozen; that split moment between the unseen and the conscience appearance.

I am economic with colouring, reducing it to a bold, primary form of expression, adding whites with equal intensity, thus creating a chromatic-monochromatic cohabitation. My tendency is to over emphasise colours. I like extreme brightness of colour, achieved by an overlaying of paint. I love to over emphasise not only my imagery, but also my materials.

## Vivienne Littlejohn

Born Launceston (Tas) 1948. Has exhibited widely in Australia and overseas in solo and group exhibitions, most recently at Australian Galleries, Sydney. Her prints



are represented in many major public collections. She lives in Sydney.



## Dian Lloyd



Born Sydney 1946. Was awarded an MA from The University of NSW in 1989. Since graduation has been involved with and exhibited in a number of alternative art spaces, including Art/Empire/Industry, Artspace and First Draft. Besides exhibiting in a range of group and solo exhibitions, she has lectured widely on art and culture and written catalogue essays, reviews and articles for a variety of publications. She lectures in Art History and Theory at CoFA and at The University of Western Sydney.

### Statement

*My professional life is now happily divided among various practices in the visual arts which are also being reflected in my personal practice as an exhibiting artist. I like to combine some curating of exhibitions on selected themes with my teaching and lecturing in visual art history and theory. Creative writing has increasingly become an interest of mine and I am also involved in publishing articles and essays from time to time. For the past sixteen years I have been managing a group of artists' studios in the inner city of Sydney. These diverse activities allow me to follow up and develop personal and professional interests which I love. My primary aim in this work is the promotion of women artists in Australia and I would like to think that in some way I shall be able to contribute to the recognition of Australian women artists in an international arena.*

*In my personal art work I would like to believe that an unashamed non-bashful self-examination made accessible to public scrutiny may represent symbolically the experience of*

*everyone; that somehow the individual experience of one woman may entail universal issues that touch all of us. Identity, spirituality and the commonplace in everyday life are the issues I wish to address.*

## Polly MacCallum



Born England. Received a Master of Arts (Visual Art) from City Art Institute in 1985. Her work has been included in many group shows and she has produced seven solo exhibitions since 1980. She is represented by Coventry Gallery and her work is held in a number of public collections in Australia.

### Statement

*I seem to have been associated with this college for a large slice of my life - twenty years in fact - having started as a mature-age art student in 1975 in the Cumberland Street building which was part of the Alexander Mackie C.A.E. When we first moved in with the office partitioning still intact I felt a typewriter would have been more appropriate than a paint-brush. But it was a great four years moving between Cumberland Street, the old Sydney Tech. building, Flinders Street et al, meeting lots of interesting people and, strangely, learning quite a lot about the esoteric art of "art". Since then I have been working and exhibiting regularly in spite of returning to the college (then the City Art Institute) in the eighties to complete a Masters Degree.*

*Now, just to prove that one can continue to be a practicing artist and take an interest in scholarship, I have embarked upon a combined theory/art practice Ph.D. with the same college, albeit now the College of Fine Arts, U.N.S.W. People ask me: why? I can only answer that I enjoy a challenge and a new approach stops me from repeating myself which, as we all know, Duchamp said was fatal.*

## Jude McBean



Received an MA (Visual and Performing Arts) from Charles Sturt University this year. She has exhibited widely in group exhibitions around northern New South Wales, where she currently resides. Her work is held in several regional gallery collections.

### Statement

*I am a regional artist living in the Clarence Valley on the Orara River amongst gum trees and wallabies with my three daughters and partner. The environment as ever determines my work. Art school was a necessary distraction to this work. Two years after graduating I picked up the work which I had taken to art school in the first year, work I have been doing as far back as I can remember. The distraction was interesting and rewarding.*

*I live on the coastal fringe at the foot of the Great Dividing Range, on what Phillip Drewe calls the edge, yet I don't look out to sea as if on my veranda. I study the land and try to describe the relationship between it and the figure, searching to display a symbolic order of our world so to give a sense of unity between the figure and the landscape.*

*The land I study is particular, it is of my childhood and now of my adulthood. It is not international and universal, it is personal, local. The richly coloured sensuality of my work is there to respond to enjoy and to celebrate and so perform those rites that will keep the desert away.*

## Derry Messum



Born Wales 1953. Arrived in Australia in 1968. He has exhibited regularly in solo and group shows since graduating and is currently represented by Rex Irwin Art Dealer, Sydney.

### Statement

*I do not wish to make an artist's statement. If there is any content, there is a danger of explaining it away. If there isn't, then an artist's statement won't help.*

## Ailsa Morgan

Born Brisbane 1953. Received Dip. Ed. from Sydney Teachers College 1977, before post-graduate printmaking at the Central School of Art, London, 1979-80. She has continued to teach at a variety of tertiary level institutions and has been a full time printmaking teacher at the National Art School, East Sydney, since 1989. Her work has been included in many group exhibitions and her most recent solo show was at Charles Hewitt, Sydney. Work is held in a number of major public collections.



### Statement

*Having returned from London, at the cross roads with my image making, trying too hard to 'make art'. I was given an autobiography of Georgia O'Keefe and her words have stayed with me - 'If I can't live where I want to, and I can't do what I want to, I decided I was a very stupid fool not at least to paint'...in my case print...what I want to'.*

## Tony Mortimer



Born 1953. Won the Travelling Art Scholarship upon graduation and has since been exhibiting in Sydney and regional New South Wales. Received post graduate qualifications in Adult Education from the University of Technology, Sydney, 1987. He is a full time lecturer at Seaforth TAFE and his work is held in several public collections in Australia and in corporate collections overseas.

### Statement

*Two Hundred words that reflect on the years since Nineteen Seventy Eight So I graduated had my first show along came the NSW Travelling Scholarship Big Jet Plane California Dreaming Sausalits Houseboat Mucho Mezcal on Mexico living with Indians on the beach New York London Munchen palace living The opera down to Italy and Greece Twenty mad productive months Alphabet City NYC Home in Eighty Two PIT teaching Painting Art Hist TAFE W'gong I renovate houses bust my arse - have shows each year regional galleries fall in love move to Armidale more PIT teaching Sculpt, Hist - We go to New Guinea years of wine + roses then Pop its 87. So I get more paper at UTS specialise in Sculpture - teach FIT in TAFE two years in the country the Seaforth TAFE and more shows this goes on I make art I teach so to Thailand fall in love fall in love feed the birds at my Bundeena retreat collect art and read voraciously I live and work in a studio complex in Redfern but that about to change so dear reader ITS TODAY MAKE MINE BLACK STRONG ONE SUGAR PLEASE.*

## Garry Nichols



Born Tasmania. After graduating he attended the New York Studio School. 1978-85. He has remained in the US exhibiting regularly and has recently received a New York Foundation for the Arts scholarship in painting. He is represented in collections in

the USA and in public collections in Australia.

### Statement

*In my studio work I am transforming images of remembered landscape into symbols of personal landscape, with a precise symbology of colour. I explore the abstract potential of these iconographic forms.*

*I am committed to pushing modern pictorial space further with my paintings, playing with its ambiguities, inducing a feeling of dislocation and timelessness within that space.*

*My preparation for the larger oil paintings includes making cardboard cut-outs, ink and charcoal studies, and watercolours.*

*I have been living, studying, painting professionally in New York for seventeen years and last year I was the recipient of a New York foundation for the arts fellowship in painting.*

## Angus Nivieson

Born Walcha (NSW) 1953. He has exhibited regularly in seven solo and many group shows, since 1991 at Coventry Gallery in Sydney. He has received a number of regional art awards and is represented in many corporate and public collections.

### Statement

*As a young child who always wanted to be an 'Artist', I took myself and a like minded friend to an Artist's house, knocked on the door and said, "I want to be an artist! How do I do it?" The artist replied "Don't be stupid, do something else! It's no fun believe me, and besides the only good artists in Australia are 'Sunday painters!'" He shut the door.*

*Nevertheless I ended up at East Sydney Tech, still with a passion to be an 'Artist', though a little puzzled at why 'Sunday painters' would be better than a true 'Careerist'.*

*After my studies were over I left Alexander Mackie to begin my career as an artist sure that I had learnt it all, certain I would succeed, but still puzzled about these 'Sunday painters'.*

*Now, twenty years on I realise that I know little, except to treasure what I hold to my heart, and always be true.*

*Almost amazingly I have become what always puzzled me, a 'Sunday painter' stealing precious moments in the studio between farm work and family.*

*No longer the careerist painting a job, but rather painting because I have no choice!*



## Chris O'Doherty



(i.k.a. Reg Mombassa) Born New Zealand 1951. He plays and sings with Dog Trumpet and Mental As Anything, works as a freelance artist for Mambo Graphics and exhibits paintings and drawings at Watters gallery in East Sydney.

### Statement

*live in Sydney with my wife and three children and am inspired by heavy machinery, neatly trimmed shrubs, semi professional birthday balloons and the wind.*

## Penelope Orchard



Born Turkey 1951 and raised in Zimbabwe. She has exhibited her ceramics throughout Australia, as well as in the UK, US and Japan. Her work is included in many major public collections. She has received various public commissions, including a series of vases and teapots for World Expo at Seville (1992) and has held teaching positions, most recently at Sydney College of the Arts.

### Statement

*My earliest memory of making objects was when I was six in Rhodesia (now Zimbabwe). I had just arrived in this strange land and I was assailed with stories from missionaries just turned from troubled parts of the continent including the Congo) of the power of witchdoctors and evil spirits. I noticed how the Zonga people made effigies and charms and placed them around their "kias" for protection. So I too made small figures from wood, plaster, paper and clay. Each figure had a team attached and watched and protected me. My room was full of them. I have never stopped making things although most of my objects now are not made as much to watch as to be watched. A small piece of me goes into each one and I still believe that these objects hold, in some way, the power of protection.*

## Ian Pearson



Born England 1951. Subsequent to graduation lectured in print making, painting and drawing at the National Art School, East Sydney for eight years. He has lectured part-time at Southern Cross University, Lismore, since 1988. He has had 14 solo exhibitions since 1977 and is represented in many public and private collections.

### Statement

*Of the Cruelty of Man ...*

*Creatures shall be seen upon the earth who will always be fighting one with another with very great losses and frequent deaths on either side. These shall set no bounds to their malice; by their fierce limbs a great number of the trees in the immense forests of the world shall be laid level with the ground; and when they have crammed themselves with food it shall gratify their desire to deal out death, affliction, labours, terrors, and banishment to every living thing. And by reason of their boundless pride they shall wish to rise towards heaven, but the excessive weight of their limbs shall hold them down. There shall be nothing remaining on the earth or in the waters that shall not be pursued and molested and destroyed, and that which is in one country taken away to another; and their own bodies shall be made the tomb and the means of transit of all the living bodies which they have slain. O Earth! what delays thee to open and hurl them headlong into the deep fissures of thy huge abysses and caverns, and no longer to display in the sight of heaven so savage and ruthless a monster? (From the writing of Leonardo Da Vinci)*

## Lynne Roberts-Goodwin



Born London, England 1954. After graduating from Mackie completed her Master of Fine Arts at Manchester

University (England) and Associate Diploma Teaching at Sydney College of Advanced Education. She has exhibited widely throughout Australia, New Zealand, UK and France. She is represented by Michael Wardell Gallery in Melbourne and lectures in Photography and computer generated imaging at CoFA.

### Statement

*...it was the last bastion of mystique for me as a kid." E is petite - your grandmother would call her a slip of a girl - with enormous blue-green eyes and clean tawny skin. Contrary to her Z, and her shiny pink dress, her Y presence doesn't reach out and grab you by the lapels: instead she radiates a low-grade Y, (or is it confidence or is it both?) She laughs easily and often and punctuates her speech with improbable phrases like MMM.*

*E talks swiftly, purposefully and articulately, with an easiness suggesting that this is a woman who views conversation as an artform.*

*E is genuinely interested in what she has to say and is stimulated by the things that come out of her mouth.*

*E is also hyperobservant, prone to near-obsessive analysis. 'I grew up in dialogue' E says. I didn't know anything, but I wanted to talk really loudly.'*

*It's easy to picture E theorising at a coffeehouse, arguing at a bar about the differing dynamics of astroturf versus grass.*

*E's analysis, however, extends to her K work. There is a calculated veneer to E's dissection of her own K- so much so that at times they seem more like B than E.*

*E has denied that she manipulates the MEDIA. ...*

from 'L.Phair - POP IDOL' by Jancee Dunn, Rolling Stone magazine, p.74, March 1995. (names, bodily functions and locations edited by the artist).

## Marta Romer



Born Budapest (Hungary) 1954. Migrated with family to Canada in 1957. Studied/travelled in Europe 1973-75. Migrated to Australia in 1975. Completed MA (by coursework) from CoFA in 1994 and is at present studying for MFA (by research). This

Has shown in both group and solo exhibitions.

### Statement

*This etching is part of a series of portraits of Jewish and Arab women, Australian women, my colleagues and friends. Specific issues and events brought us together - the Intifada, the Gulf War, the racism of Australian attitudes towards the Middle East.*

*Through visual/textural juxtapositions the portraits explore our relationships to our own histories, traditions and communities and our experience of being Australian women in the 1990s. The etchings combine contemporary and traditional methods layering the surface of the image to evoke the layers of our ever-shifting identities.*

## Susan Rushforth



Born Sydney 1953. After graduation travelled to Japan to research methods of woodblock printing and papermaking. Taught in NSW state schools and several universities and schools in Japan. She has exhibited primarily in Japan returning to Australia to commence her MFA at CoFA.

### Statement

*Over the past eight years I have been working with the media of woodblock printing and handmade paper, using both to express my artistic response to Nature. Particular emphasis in my conceptual approach has been to adapt elements from Nature as a means of artistic expression.*

*In my overall approach to my work, Nature has been used to reflect my relationship with my environment. 'Landscape' is not therefore the rendering or expression of an external world but rather an expression of an internal landscape, 'what I see inside'. The underlying principle of my vision-expression of landscape is change, growth, and release. There has been a growing preoccupation in my work with simplifying the form and I believe this relates to my concern with searching for an inner truth, an essence in Nature.*

*To create a semi-transparent surface, images have been printed from the back as well as the front. Also layers of water based pigments have been used to allow the textural qualities of Japanese hand made paper and the wood surface to be an integral part of my work. This*

*multilayered effect of printing over and over on the same sheet is, I believe, also reflective of my search to create a sense of the many selves that can be expressed within each of us.*

*In the woodblock print 'Boundaries' there is featured a vertical line which divides the composition into separate zones and acts as a representational demarcation of a place of stillness and silence from a place of life and activity. This line also denotes a division of the past - still and without voice - from the present - vivid and vocal.*

*Along the same thematic lines, (as in my most recent works) areas of light, darkness and shadows (in between) act as compositional elements that literally thread together and connect the past and present in the metaphoric space of the work.*

## Robert Schumacher



Born Sydney 1955. Spent eight years teaching in state schools and adult education. Recently shown in group and solo exhibitions in Sydney. Artist-in-Residence at Orange Regional Gallery. Completed a collaborative mural project with Tracy Bostock at the Australian Museum. Currently working at the AGNSW.

### Statement

*I live in Dulwich Hill with my family. A compulsive painter who left teaching to resume painting. My work springs from a love of unsullied remnants of Australian bush. Many images are distilled after touring coastal and inland rivers in canoes. I also like to paint passages of water because I find myself swimming a lot. Some work refers to sublime or heroic landscape minus the conquest mentality.*

## Harvey Shields



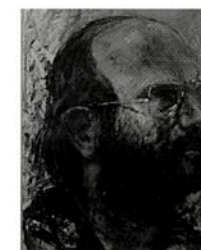
Born Gladstone (Qld) 1948. Completed his post graduate studies in Toronto Canada in 1977. He received a Visual Arts Board travel grant as well as the New York studio the following year. He has held several solo exhibitions in primarily public or artist-run spaces and his most recent exhibition was at Annandale Galleries in Sydney. He has taught in The University of Southern Queensland, and TAFE colleges in Sydney.

### Statement

*The exposure of the body, i.e. neither feminine nor masculine, denotes: 'ungraspable space'.*

## Noel Thurgate

Born Nowra (NSW) 1955. After graduating he completed a Diploma of Education and subsequently taught painting at several Sydney TAFE colleges. Employed as technical assistant at the National Art School (1979-86). He has undertaken many portrait commissions since 1980 and continues to exhibit widely in group shows. His most recent solo exhibition was at the King Street Gallery on Burton, Sydney. He is represented in many public and private collections.



### Statement

*Upon recalling Mackie days,  
The sweat, the toil, the smoky haze  
Of Friday nights in the upstairs bar,  
With pool cue chalked and hash like tar;  
The talk of art, that rush of blood  
Recalls the sound of that soft thud,  
As another competitor hits the rug  
From every known illicit drug.  
Or Monday night in a flood of swill,*



he Unicorn crammed to overfill,  
 n the pool-table stage on the lino floor,  
 he Mentals dish out all and more,  
 a crowd that's never heard of enough  
 r knows not what is on or off,  
 or what is a little, nor when to stop  
 he pick, indeed, of Mackies' crop!!!  
 A special thanks must also go  
 to those who ran the NASSU show.  
 to teach the younger ones, like me  
 hat fun and art aren't poles apart,  
 hat life and love and all of that  
 re wondrous things; just have a go.  
 s Cell Block does got underway,  
 hey'd roll and roll from break of day,  
 'ntil at last, a silver tray...  
 With joints piled high, would greet each guest,  
 But NASSUS' crew would never rest  
 heir duty then, beyond reproach,  
 hey blew the lot; yes, every roach!  
 Tho Mackie days are now long gone,  
 nd we've moved on  
 Ve just remember bits and parts,  
 ome serious ones; some arty farts  
 ut something rare was slipping by,  
 Ve'd glimpsed it through a blurry eye  
 he way an art school used to run,  
 Where making art and having fun  
 nd unselfconscious wondering  
 Vere just a part of every thing,  
 ut nets were lowered, all standards dropped,  
 They passed us all and packed us off  
 o who knows where, or why or when,  
 Vhat eludes us only now, is then,  
 nd ART goes on despite us all  
 emember Mackie: we had a ball!!!

1979-86 when three delicious children were small.  
 Built a house with husband, sub-contractors  
 and much aggravation on Scotland Island and  
 from 1986 this is where our life has been.  
 Returned to full-time painting in 1987.  
 My work is intertwined with our lives here -  
 landscapes of Pittwater, bush, water views,  
 boat races, spotted gums, still lifes from within  
 the house, inner life paintings of women  
 swimming, diving and underwater, images of  
 the family.

This work is fairly positive and celebratory -  
 although at times I don't feel as such -  
 colourful, highly decorative, mostly optimistic. I  
 work on paper with watercolours, black ink  
 and crayons, building up layers of colours and  
 patterns. The subject matter often becomes  
 secondary to the pictorial surface. I also work  
 with acrylics on canvas, usually on personal  
 themes.

Have been working on the dining table in a  
 room with a beautiful view and am able to  
 work in any situation - music, radio, television,  
 phone calls, kids quarrels, childrens friends,  
 husband working from home...

I have had to lose any prima-donna  
 inclinations that have surfaced over the years.

### Ruth Waller



Born Sydney 1955. She has been a full-time  
 lecturer in painting at Canberra School of  
 Art, Australian National University, since  
 1990. Her work is represented by Watters  
 Gallery, Sydney, where she has held six solo  
 exhibitions since 1981. She has been  
 included in many group shows and examples  
 of her work can be found in most major  
 public collections.

#### Statement

I'd have to say that Alexander Mackie CAE had  
 just about nothing to do with those issues  
 which drove me as a student and a young  
 artist in the seventies. As time went by I spent  
 less and less time there. I was disillusioned  
 with painting as it was "taught" there and  
 much more interested in what was happening  
 in the world outside. As one of my tutors said  
 at the time, you could have run that school

from a phone booth! - students could have just  
 rung in and said "I'm doing a blue one today"  
 and that would have been just fine...

Outside of school, the influence of political  
 critiques of culture and power, especially  
 feminism, led me through a radical shift in how  
 I thought about art and I felt a sense of  
 cultural accountability to ones' audience and  
 history. The '75 'coup' was a very strong focus  
 for political dissent.

Student life round Darlinghurst was pretty  
 wild and fun, though often in a desperate kind  
 of way. We had some pretty good parties. I  
 made some fantastic friends at art school, but  
 the institution just seemed irrelevant. It was a  
 good ten years after graduating that I was  
 ready to come back to painting with a very  
 different understanding of it.

### Geoff Weary

Born Bathurst (NSW) 1952. Completed  
 his MFA at CoFA in 1991. He has lectured  
 at Sydney College of the Arts since 1989,  
 most recently in the Electronic and  
 Temporal Arts Studio. He has shown  
 consistently in both solo and group  
 exhibitions and his work is held in several  
 public collections in Australia and overseas.



#### Statement

The Eye of the Model was photographed in  
 Moscow and St Petersburg in the northern  
 winter of 1992-93. The work is concerned  
 with the erasure of the iconography, words and  
 images of former Soviet Communism. The  
 smashed, desecrated, paint-spattered statues  
 toppled after the failed coup of August 1991  
 and left discarded in the grounds of a museum  
 in Moscow are enmeshed with other sequences  
 of imagery referencing the body,  
 architectural space, painting and the cinema.  
 The interweaving of these materials are  
 intended to suggest a series of ambiguous  
 relationships alluding to the ways in which  
 representational images, spaces and objects  
 inform perceptions of ourselves-as-being-in  
 the-World.

### Trevor Weekes



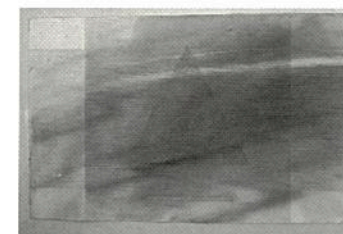
Born Orange (NSW) 1951. Has  
 concentrated on the idea of flight, both in  
 nature and man made, and has exhibited  
 widely in Australia. He has also written and  
 illustrated many books over the past ten  
 years. He is represented in major  
 collections, both public and private.

#### Statement

I've been lucky to continue to do what I do - I  
 do it because I have to.

### Margaret Wilson

Born Melbourne 1939. Completed a  
 Masters of Creative Arts at James Cook  
 University, North Queensland (1991). She  
 has exhibited in many solo shows primarily  
 at Macquarie Galleries in Sydney during the  
 1980s and in many group shows. She has  
 recently been the co-ordinator of the 'No  
 Vacancy Project' for NAVA in Townsville.  
 Her work is represented in many public  
 and private collections in Australia and the  
 USA.



#### Statement

N. A. S. - Alexander Mackie CAE

Circular memories rounding  
 Time held  
 In pecked walls of cell  
 And spiral  
 Rising  
 Once again a bird aflame  
 From bureaued ash is flying.

### Archie Zammit-Ross

Born Hamrun, Malta 1945. After  
 graduating from Mackie he completed a  
 Diploma in Education at Sydney Teachers  
 College. He is currently engaged in MA  
 studies at the University of Western Sydney.  
 He works in conservation services for  
 architects and museums.

#### Statement

Main areas of interest : Political and Spiritual  
 marshlands (the spongy areas, within geo-  
 political and spiritual landscapes - 'cyber  
 swamps').

Means of ACCESS. ELECTRO Rubbing of  
 molecules and the present moment. A  
 partnering process of a high democratic  
 consensus. The FOCUS, Gaia.

### Contributors

#### Gregor CULLEN

Born Wollongong 1954. Graduated in 1979. Co-founded  
 Redback Graphix 1980-85 with Michael Callaghan. Artist  
 in residence South Coast Labor Council 1986-87.  
 Manager/Director 'Cullagrafix' 1987-89. Art Director  
 Casula Powerhouse Design Studio 1989-91. Associate  
 Lecturer, Visual Arts, University of Wollongong 1992-95.

#### Campbell GRAY

Alexander Mackie CAE, 1974 - 77, (Dip. Art Ed.); City  
 Art Institute, 1982, (B. Ed Art); University of Sussex,  
 1992-94, (DPhil); Education Officer, AGNSW, 1979-81;  
 Director, Lewers Bequest and Penrith Regional Art  
 Gallery, 1981-86; Senior Lecturer, University of Western  
 Sydney, 1986 - present.

#### Jennifer HARDY (nee Jagers)

Born Sydney 1951. Graduated from Alexander Mackie  
 CAE in 1978 in Visual Arts. Taught at secondary and  
 tertiary levels within Sydney. Birth of son in 1982.  
 Returned to the UNSW College of Fine Arts to  
 complete a third postgraduate course (Art  
 Administration) followed by employment at the Ivan  
 Dougherty Gallery in a curatorial capacity, and ... hides  
 behind statements like this.

#### Therese KENYON

Born Sydney. After graduating in 1979, co-founded  
 Newcastle Printmakers Workshop & Newcastle  
 Community Arts Centre before taking up artist-in-  
 residences in Brisbane & Newcastle. Continued to  
 exhibit in a variety of public galleries. Completed MFA at  
 CoFA in 1992. She is currently a lecturer and director of  
 the Tin Sheds Art Workshop and Gallery at the  
 University of Sydney and has recently completed a  
 written history of the 25 years of the Sheds.

#### Jackie LAWES

Born Sydney 1946. Graduated from Mackie in 1978 and  
 1980, was last seen in a previous life with bass guitar in  
 B-Tels at the Tin Sheds, 1980.  
 The last fifteen years have evolved around domestic  
 issues, motherhood and re-entry into academia, receiving  
 a MScSoc, UNSW in 1993. Currently being chauffeur for  
 daughter Jasmin's sporting events and adjusting to full-  
 time employment.

#### Dian LLOYD

Born Sydney. Co-founded Creative Space. Studio 27  
 manager, 1980-present. Currently a lecturer in Art  
 History and Theory at CoFA and the University of  
 Western Sydney. She is a practising artist and freelance  
 writer.

#### Richard McMILLAN

Born New York State 1944. Lived in Sydney since 1977.  
 He was an editor of Art Network magazine, 1981-83.  
 Worked with Peter Townsend on Art Monthly Australia,  
 1987, to which he still contributes. Visual Arts editor,  
 City Life magazine, 1988-90. He is a member of the  
 National Association of the Visual Arts and has been a  
 regular contributor to its quarterly newsletter since  
 1986. He exhibits sculpture at the King Street Gallery on  
 Burton in Sydney.

#### Richard MAUDE

Born Sydney 1/9/53. Since graduating has maintained a  
 meandering practice in a variety of mediums and in a  
 variety of places, including: audio-visual and print  
 technologies; community-based, studio practice;  
 Germany; painting; Lismore; curatorial and gallery  
 management; other public projects. Currently co-  
 operates with other artists via maudspace in Sydney's  
 Glebe.

#### Terry REID

Born Vancouver 1942. Has worked in picture, word and  
 act in conjunction with cross-discipline Fluxus artists;  
 ran the Japan branch (Bank of Tokyo) for the Image Bank,  
 filing (sometimes defiling) the common currency of  
 cultural imagery; was the message in the bottle bobbing  
 on the shores of New Zealand and Australia for the New  
 York Correspondence School (of art); prefers the  
 telephone to writing.

#### Michael ROLFE

Born Sydney 25 August 1956.  
 Presently Director of Tamworth City Gallery & a Member  
 of the Board of the Regional Galleries Association of  
 NSW. If anybody recognises me I'll be gob-smacked.

#### Peter THORN

Born Melbourne 1956. Lives and works in Sydney.

#### Barbara TUCKERMAN

Curator, Wollongong City Gallery from 1981 then  
 Director of same, 1986-1991. Currently freelance  
 curator. Lives in Brisbane.

#### Nick WATERLOW OAM

Born England 1941. Married Rosemary O'Brien, Sydney,  
 1965. Director Biennale of Sydney 1979, 1986 and 1988.  
 Director, Visual Arts Board, Australia Council, 1980-83.  
 Curator of many exhibitions in Australia and United  
 Kingdom. Writer for Art and Australia, Art and Text, Art  
 Monthly, Studio International, Flash Art and other  
 journals. Taught part-time at Mackie from 1977.  
 Currently Senior Lecturer in Art History and Theory at  
 CoFA and Director of the Ivan Dougherty Gallery.