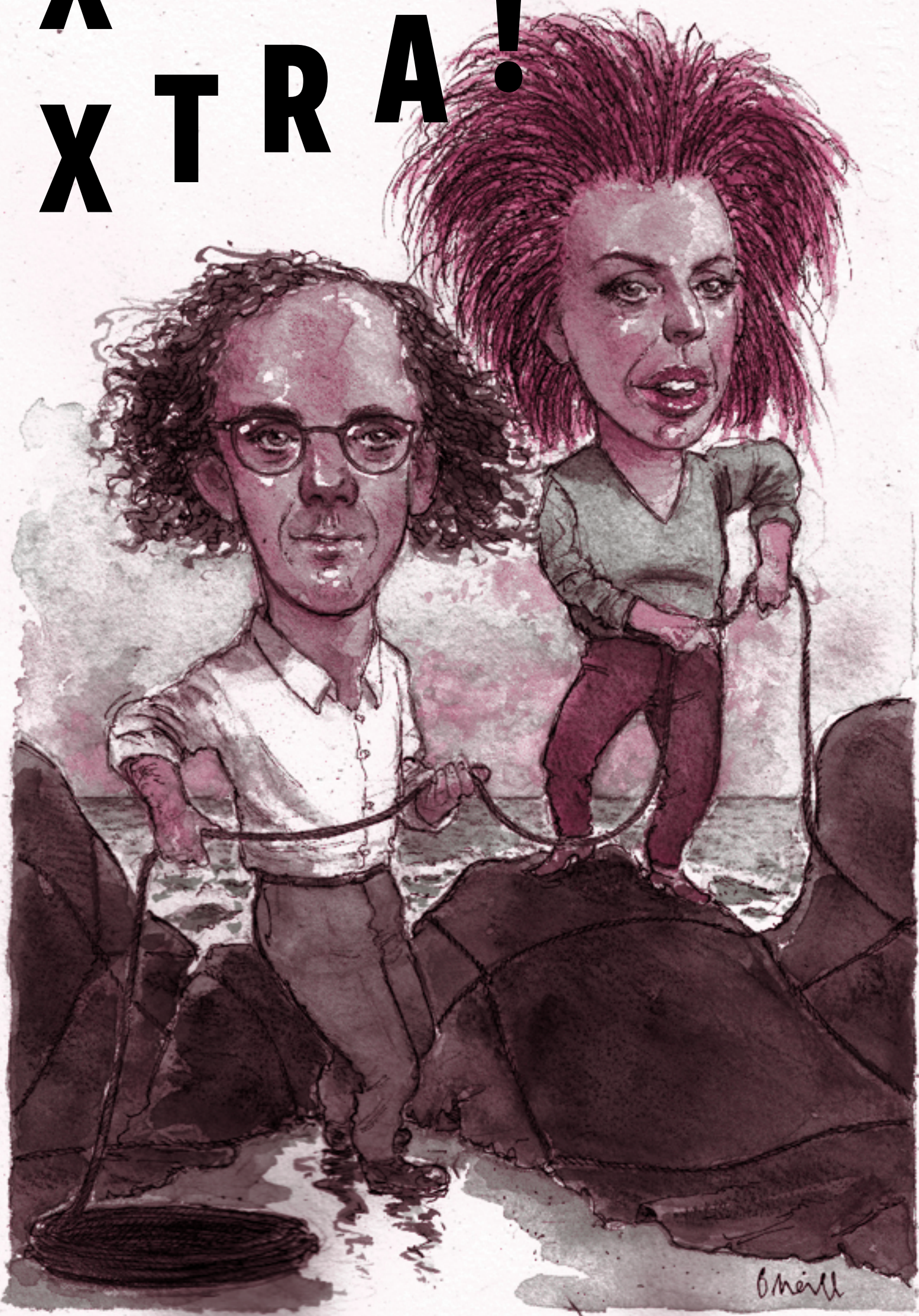


EXTRA! EXTRA!



CHRISTO AND JEANNE-CLAUDE

2019
198 x 290 mm

EXTRA!EXTRA! is published on the Lands of the Gadigal people of the Eora Nation. We the editors and contributors to this artwork acknowledge the Traditional Owners of this Country, and we acknowledge that sovereignty to this Land was never ceded.

EXTRA!EXTRA! CONTRIBUTORS

EDITORIAL TEAM

Lucas Ihlein & Ian Milliss

JOURNALISTS

Chris Nash, Wendy Bacon, Jenna Price, Lorrie Graham, John Kavanagh, Caren Florance, Boni Cairncross, Louise Curham, Shags, Sarah Rodigari, Amber Jones, Juundaal Strang-Yettica, Lorrie Graham, Ward O'Neill, Bourke Public School, Wilcannia Central School, Mickie Quick & Malcolm Whittaker

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COVER IMAGE

Ward O'Neill

WEBSITE

Amber Jones

From 9 November to 15 December, Lucas Ihlein and the Rizzeria Collective took over the Kaldor Studio at the Art Gallery of NSW with **EXTRA!EXTRA!** – a weekly newspaper which responded critically and playfully to the exhibition *Making Art Public: 50 years of Kaldor Public Art Projects*.

Each week, editor-in-chief Lucas Ihlein and special correspondent Ian Milliss were joined by special guest writers and artists, who worked with the Rizzeria team to print the newspaper in situ in a limited edition of only 50 copies.

Visitors to the Kaldor Studio were invited to write letters to the editor – and a selection of letters were featured in each week's edition of **EXTRA!EXTRA!**

Throughout the run of **EXTRA!EXTRA!** in the Kaldor Studio, visitors also participated in a range of fun risograph printing workshops co-ordinated by the Rizzeria collective.

This *Omnibus Edition* is self-funded and independently published by the artists to commemorate the conclusion of the project.

The *Omnibus* brings together the 5 weekly editions of **EXTRA!EXTRA!**, with a special bonus article by Chloe Wolfson which reflects on the overall project. We also have a late-breaking article by Chris Nash on the inside back cover which investigates the corporate newspaper industry's ties with the real estate market.

The *Omnibus* is printed on a commercial offset press rather than the Rizzeria, which means a large run of 2000 is possible so that everyone can take home a copy of the newspaper. If you can't find it in your local newsagency, go to www.extra-extra.press where you can read it all online or request a hard copy version.

CONTENT DISCLAIMER

The views expressed in the pages of **EXTRA!EXTRA!** are those of the authors, and do not necessarily reflect the opinions or official policies of the editors, Kaldor Public Art Projects or the Art Gallery of New South Wales.

We welcome responses to our articles, which can be submitted by writing posting a physical Letter to the Editor in the gallery space, or online at

extra-extra.press

WONDERING WHERE TO DRAW THE LINE

While chatting with another member of the press at the media preview of *Making Art Public*, artist and exhibition curator Michael Landy approached us to point out a wall of vinyl decals. The text is a selection of pun-laden newspaper headlines from stories about Kaldor Public Art Projects over the years, from "Package deal to put beach under wraps" to "They call it puppy love". "Wondering where to draw the line" is another. This collection of headlines gives a sense of a particular way in which each Project had entered the popular consciousness of its time – through newspaper reporting. But devoid of the actual content of each article, there is no real sense of the public discourse generated around each work.

Enter **EXTRA!EXTRA!**... Set adjacent to the exhibition and originally conceived by Editor-in-Chief Lucas Ihlein as a showcase of the Rizzeria Printing Press' uses and potential as a means of production, the project has quickly evolved to uncover and fill perceived gaps in *Making Art Public*. In *Telling the Wrapped Coast story* (Edition 3), Wendy Bacon discusses the reports that Landy has featured in headline only. Bacon's career as a journalist extends across the same five decades as the exhibition, and she has been motivated by the way the project creates a connection between journalism, history and art. "I'm much more interested now in the boundaries of journalism, where it could be more open-ended, bridge different audiences," she says. "I'm really interested in that line where conceptual art...is overlapping with journalism."

In the 1980s, **EXTRA!EXTRA!** co-editor Ian Milliss was "an artist trying to work out some way of operating completely outside the normal art scene." When considering Australia's great cultural forms, "the three things that were the most striking were trade unionism, the media in general, and religion." Jettisoning the latter, Milliss began producing newspapers for the trade union movement – publishing roots he has returned to for this project. "I was thinking about the connections between art and politics and journalism and media in general, thinking you didn't need to use normal art media to be an artist." This approach is of course the M.O. of Hans Haacke, whose controversial approach is the subject of Chris Nash's serial across each issue of the newspaper. For Nash, Haacke's importance lies in his approach to art as material rather than symbolic, and the significance of its social context within the institution. The German-American artist can be seen as a mascot for **EXTRA!EXTRA!**

This project has brought not only the means of production but also the means of criticism inside the institution. Where most texts originating from arts institutions take the forms of didactic panels, catalogues or press releases, the project has allowed for critical responses: from those working on the project, but also from the audience via letters to the editor, and via interactive methodologies such as Juundaal Strang-Yettica's friendly vox-pops, and Louise Curham and Boni Cairncross's experiential wandering. Malcolm Whittaker and Sarah Rodigari's reflections on the value of artistic labour is another notable example. The paper has also facilitated journalism to take an

inward look at itself, such as in Edition 2, where Bacon and Nash describe the shortcomings of journalistic practice in covering the climate catastrophe. In turn, Milliss reflects that one of **EXTRA!EXTRA!**'s own shortcomings is its relatively limited direct coverage of climate change, noting that the issue had been addressed more obliquely via the way the publication has chosen to place Aboriginal approaches to Acknowledging Country upfront.

This openness and transparency has partly been facilitated by the fact that **EXTRA!EXTRA!** is overseen at the AGNSW by Education and Outreach rather than a Curatorial jurisdiction. Ihlein compares this to his and fellow editor Milliss's experience half a decade ago when presenting an exhibition at the AGNSW on the work of PA Yeomans. Where every element of that show required approval months in advance, **EXTRA!EXTRA!** is afforded significant autonomy which has enabled a timely responsiveness that reflects that of a "real" newspaper.

This sense of a typical newspaper is only one aspect of the project's identity. By being produced as a limited edition, published online, and now printed as a large-edition "omnibus", **EXTRA!EXTRA!** will therefore exist in three modes: an economic scarcity version for the art market; a version for social media; and a version reflecting traditional journalism; placing it squarely (or triangularly?) within the nexus of all these cultural concerns.

In Edition 1, Milliss and Ihlein discuss how the conditions of the two professions, artist and journalist, are changing to reflect each other. In bringing journalists onto what had been conceived as an art project, Ihlein reflects that "their involvement created a feedback loop where I realised we're making an actual newspaper with actual journalism in it, not just an artwork that's play-acting at being a newspaper." Designer Ian Shoobridge has "seen it as...my role to make sure the design of the paper sits comfortably between those two [elements]" of art and journalism. "I think the most successful pages from a design point of view are the ones that aren't just strictly text articles. We've had some really nice spreads with beautiful images."

The combination of people with differing experiences in different areas has allowed for **EXTRA!EXTRA!** to inhabit this in-between space successfully. Participants have been enthusiastic to take part because it contained the possibilities of something different or new outside of their wheelhouse, and a common thread among participants is the potential for the paper to be a pilot for more ambitious versions of itself in the future. "In my mind it's not just the result[ing] newspaper, but the process of bringing...people together from different backgrounds and different disciplines has been, for me, everything I could have ever hoped for," Strang-Yettica said. "That idea that we can...find enough common ground to launch enquiry or evaluation of the things we do in the art world."

Making Art Public was the jumping-off point for the project, but the context of the half-century that surrounded these KPAP projects is emerging as more pertinent.

The idea of the archive and how to use it is a central question across the issues. Where Kaldor's exhibition perhaps falls short (as discussed in Curham's critique in Edition 2) is where **EXTRA!EXTRA!** succeeds – not just presenting key elements from those 50 years' worth of material but examining the broader context of those 50 years.

A common response among the participants has been the sense that this is only the beginning. The cocoon **EXTRA!EXTRA!** is nestled within, comprising the institutions of KPAP and the AGNSW, provided the impetus for its methodological approach at the nexus of art and journalism, however this cocoon now can potentially be shed, revealing a creature that can live successfully outside of this original context (albeit, from Ihlein's perspective, with more support to cross-check the legal implications of content – perhaps there is such a thing as too much freedom?). The publication has showcased many different types of journalism and writing more broadly, setting the template to take this pilot to its next stage. "It throws up the grandeur of the challenge," muses Nash. "If you can go down this path, what can you achieve?"

"No ordinary person would ever read most art magazines, because they're in a completely secret language. But the ones that are in an ordinary language, and there are some, don't have anything to say," art critic Matthew Collings has argued. "That's the mystery, the way art criticism now can only be real if it's secret, even though it's nothing like the other secret worlds, science or psychology or philosophy, say" (Matthew Collings, *Blimey, Pub. 21 Publishing, London, 1999, pp.182-3*). **EXTRA!EXTRA!** has begun to address this underlying issue of inaccessibility in art criticism through its hybridised approach – a multiplicity of voices and (eventual) audiences. But it also argues against Collings's stance on the art world being "different" to these other realms, showing how these worlds overlap and, in the case of Nash on Haacke, arguing that in fact "art is material...it's something that is out there just like a scientific experiment or observation is out there in the world and in fact is supposed to be replicable."

This replicability harks back to the avant-garde notion of the "score", the set of instructions for the realisation of an artwork. One of the secrets to **EXTRA!EXTRA!**'s success and potential has been the score which Ihlein originally laid out: a group of artists, journalists and other participants responding to *Making Art Public*, generating an eight-page newspaper every week in the AGNSW. Despite commencing with no material, "each week a new iteration of that process happens, where the form starts to emerge and become evident as a response to the context we're in and the instructional setup."

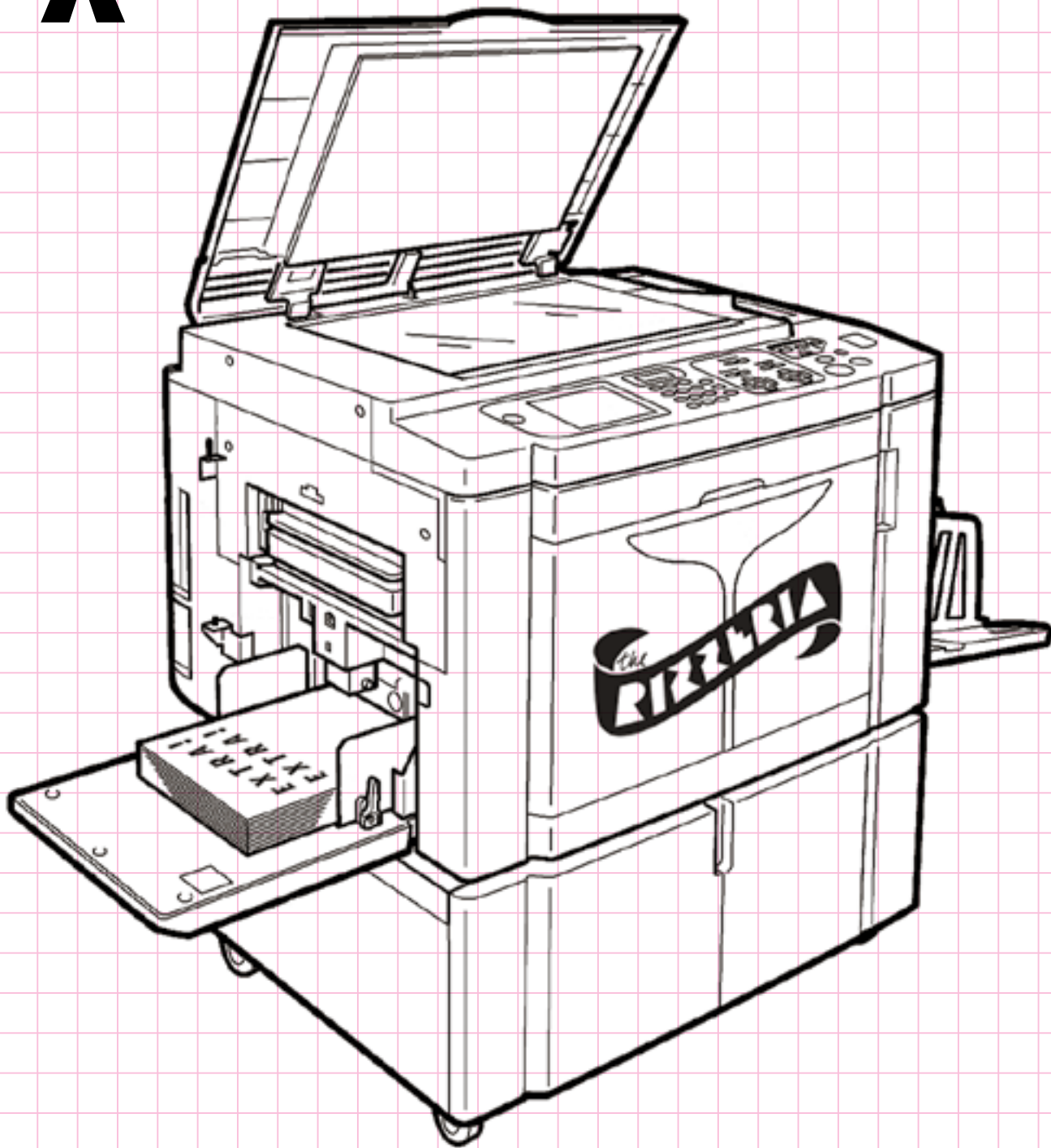
As Strang-Yettica notes, **EXTRA!EXTRA!** is creating "an accessible avenue for people to begin to understand how Indigenous and non-Indigenous society can come together with all our knowledges, to hopefully reduce the length and severity of the Anthropocene. That's a matter of lifting each other up simultaneously."

Chloe Wolfson

+ EDITION 1/5

12 NOVEMBER 2019 +

EXTRA! EXTRA!



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12 NOVEMBER 2019

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A NOTE FROM LUCAS, THE “EDITOR IN CHIEF”

25 years ago when I was a student at a very small art school I became obsessed with screenprinting. I loved its bright colours, and its *immediacy and versatility*. You could produce dozens of copies of an artwork, paste them up on bus shelters around the neighbourhood, print them on t-shirts, hand them out at gigs, cover a whole wall with multiples of them. Screenprinting offered a mashup between artmaking, publicity, and information design. The paper was cheap, the inks were cheap, the equipment was cheap, the prints weren't precious.

But our art school had no screenprinting facilities. So my classmates and I had to cobble together a half-arsed set of equipment ourselves. Sometimes when we were in a rush we used a thing at the local art supplies store called a “riso machine”. It looked like a laminator. You took a black and white photocopy and ran it through a roller, which burned a plastic layer away from a layer of mesh, producing a “photographic” screenprinting stencil in a couple of minutes. You could mount this plastic mesh on a cardboard frame and push ink through it with a piece of stiff card or plastic. The images were pixilated and prone to warping, but it did the job.

The risographic press which we're using to print this newspaper uses the same basic screenprinting technology, except that now it's housed in a fancy electronic box that looks like a photocopier. Riso printing as it's practiced these days by collectives like The Rizzeria is more sophisticated than my ham-fisted early attempts, but the same

principles of immediacy and versatility still apply. The artists and designers of the Rizzeria make zines, posters, postcards, and they run workshops to allow others in the wider community to access the means of production.

So when the opportunity came up to do a project associated with the *Making Art Public* exhibition, it made sense to me to collaborate with The Rizzeria. The idea is this: the printing press as a functional technology is the centerpiece of our installation. A roster of Rizzeria team members are present in the gallery throughout the week to show visitors how risographic printing works. In the meantime, a group of artists and journalists respond playfully and critically to *Making Art Public*, generating an eight page newspaper each week. It's printed in-situ, every Tuesday.

I've never been the editor of a newspaper before, so I'm learning on the job and muddling

widely. Every so often, though, they overlap.

Artists sometimes “play-act” at what it's like to do other jobs, and that's what our collaborative group is doing here – play-acting at making a newspaper as an artwork. I'm play-acting at being the very grand-sounding “Editor-in-Chief” (I don't even really know what the job description entails). But at the same time, **EXTRA!EXTRA!** is a real newspaper, with real articles and real content produced in real-time, with real letters to the editor, and so on. Over the coming weeks we'll explore what this hybrid form makes possible.

Lucas Ihlein

**EXTRA!EXTRA! is a real
newspaper, with real articles
and real content produced
in real-time**



Lucas Ihlein is an artist and member of Big Fag Press and Kandos School of Cultural Adaptation.

through. But many of our journalists have worked in various capacities in the news industry for decades, and as you can read from the articles in this edition, the norms of journalism and art differ

ON LAND ART & ACKNOWLEDGING COUNTRY

As is Custom and before anything, I want to Acknowledge this Land we meet upon, the Eora Nation and the Gadigal people. I also give my respect to my Ancestors, to my Elders, past, present and emerging. My love and respect also goes to my Family, Mentors and Friends.

It's lovely to meet you! My name is Juundaal and I am a Bundjalung-Kanakan woman who lives on the Land of the Wodi Wodi people, part of the Dharawal people and the Yuin Nation, known as Wollongong. I'm a mature-aged, creative arts student who hopes we, yes, you & I...will go on a walk together, of conversation and ideas about art made on the land...

In upcoming issues of **EXTRA!EXTRA!**, we'll explore what land-art means to you and to differ-

ent Indigenous artists, living or working in the city and its significance within culture to them.

Along our walk, we'll dive into what we think land art is and how it fits within society. We'll look at some examples from within the Making Art Public exhibition here at the gallery and see where it takes us!

So let's get going and ask the questions... What does land-art mean to you? Do you think it's important for society?

I look forward to walking through this little journey with all of you!

Juundaal Strang-Yettica



Juundaal Strang-Yettica: “I don't know much about much but the learning keeps me alive!”

EDITION 1/5

12 NOVEMBER 2019

JOURNALISM INTO ART

In 1970 Hans Haacke was invited by the Guggenheim Museum in New York to stage a one-person show. Shortly before the exhibition was due to open in April 1971, the Museum Director, Thomas Messer, cancelled it on the grounds that three of the works produced for the exhibition were not art but journalism.

The rejected works were *Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971* and *Sol Goldman and Alex diLorenzo Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971*, plus a proposed anonymous survey for exhibition visitors.

The two real estate works comprised a series of black and white frontal photographs of slum tenement buildings in a flat un-interpretive style, supplemented with publicly available information from the New York City County Clerk's Office detailing lot number, address, basic building description, ownership and most recent transfer, assessed land value and mortgage status. There was also a street map identifying the location of the properties and charts detailing the various companies and individuals that owned the properties and the interconnections between them and the sources of mortgage funding. None of Shapolsky, Goldman or DiLorenzo had any association with the Guggenheim Museum.

The curator of the exhibition, Edward F. Fry, was a well-published authority on cubism and contemporary art. He wrote: "In his works Haacke has succeeded in changing the relationship between art and reality, and consequently he has also changed our view of the evolution of modern art." Fry defended Haacke's work and was in turn sacked by Messer, never again to be employed by a US museum despite his pre-eminent international reputation, although he did go on to have a successful academic career in the US. Quite clearly, the scale and scope of this confrontation indicated that much more was at stake than a mere difference of opinion over the merit of some individual artworks.

Shapolsky was exhibited in a group show the following year at the University of Rochester and at the 1978 Venice Biennale; it and *Sol Goldman* were subsequently purchased by the Centre Pompidou in Paris and the Tate Gallery in London respectively. Haacke had a solo show at The New Museum of Contemporary Art in New York in 1986, but until 2008 not in a solo exhibition at a leading US public institution. *Shapolsky* was co-purchased with the Museu d'Art Contemporani de Barcelona (MACBA) in 2007 by the Whitney Museum of American Art, where it was included in a group show of recent purchases the following year.

In the meantime Haacke had been enormously productive and exhibited in leading venues internationally, including multiple invited appearances at Documenta and the Venice Biennale. The jury of his peers, major galleries, leading scholars and critics internationally, *contra* Thomas Messer, has judged that Haacke's work is certainly art, and indeed, that he is one of the major artists of the last half-century.

But we have to ask – is it also journalism? And if so, what is journalism? The short answer to the first is yes, to that extent agreeing with Messer, but that opens up the much more interesting questions of what sort of art is journalism, and inversely what sort of journalism is art, and what do the two have to offer each other.

The conflict over *Shapolsky* and *Goldman* reflected a major rupture in the way that art was to be conceived and practiced, a rupture that precipitated a new way of thinking about art in relation to reality. If the art is also journalism, then similar issues arise: what is the relationship of journalism

to reality? Fry's claim that Haacke's work transcended the representation debates in art signals a comparable opportunity for journalism.

With few exceptions since 1971, Haacke's supporters among scholars, critics, and fellow artists and curators have not responded to the journalism side of the challenge. They have explored, analysed, and praised the implications of his work for art, while his detractors have damned it for the same, but for both, journalism has been a known object from which art can and should be distinguished. In this view, art is open, dynamic, fractious, and intellectually contestable, whereas journalism might as well be a urinal or paint rag as far as its intrinsic interest is concerned. But for those who take journalism seriously, Haacke's work provides a provocation and an opportunity for a breakthrough in how we might think about journalism, both as art and as a rigorous, reflexive truth-seeking practice.

On the art side of the equation, as Fry observed, by 1971 Haacke's work had been raising fundamental questions about the relationship of art to reality for some time, and the rejected works were just an extension of this challenge into the social realm.

As young Roy Lichtenstein put the case in a famous interview, the problem for a hopeful scene-making artist in the early sixties was how best to be disagreeable. What he needed was to find a body of subject matter sufficiently odious to offend even lovers of art. And as everyone knows, Lichtenstein opted for the vulgarity of comic book images. Here's what he said to Gene Svanson in November 1963:

It was hard to get a painting that was despicable enough so that no one would hang it – everybody was hanging everything. It was almost acceptable to hang a dripping paint rag, everyone was accustomed to this. The thing everyone hated was commercial art; apparently they didn't hate that enough either.

...[J]ust eight years later, success came to Hans Haacke, who, upon invitation, produced three unacceptable pieces, which the Guggenheim Museum refused to install.

What was it about a meticulously researched, neutrally presented set of publicly available information about two large landlords' real estate holdings that could not be hung on the walls of the Guggenheim? More broadly, if anything from Duchamp's urinal to Lichtenstein's paint rag could be art, why couldn't journalism? Is journalism 'sufficiently odious' not to be art?

Chris Nash

This is an extract from the Introduction to What is Journalism? The Art and Politics of a Rupture by Chris Nash, published by Palgrave Macmillan, 2016. For further information contact chris@chrisnash.com.au

Hans Haacke is a German-American artist, born in 1936 in Köln, Germany, and since 1965 living in New York. His practice is related to conceptual art, with a long list of works, exhibitions, commissions, international honours and publications to his credit.



Chris Nash is a former journalist and academic and author of *What is Journalism? The Art and Politics of a Rupture*.

ART INTO JOURNALISM

In 2018 the architect collective Forensic Architecture was nominated for the prestigious Turner Prize. Although they didn't win the jury praised them for their "highly innovative methods for sourcing and visualising evidence relating to human rights abuses around the world, used in courts of law as well as exhibitions of art and architecture".

Forensic Architecture has been described as an "architectural detective agency" which has used sophisticated spatial analysis to investigate a range of human rights abuses and hate crimes. The group represents a trend that has been slowly developing in contemporary art during the fifty year history of Kaldor Public Art Projects, a new type of realism that presents research in traditional art venues, often accompanied by activist interventions away from those venues. It is also an example of the dissolving boundaries of previously compartmentalised occupations, like architect, artist, journalist. The institutional definition of art, that anything is art if the art world community accept it as art, can now allow other professions to be absorbed as long as part of their production can be exhibited and thereby satisfy the insatiable demand for content that drives large art institutions.

Duchamp's readymades in the early twentieth century ended the idea that visual arts must necessarily be painting or sculpture. Although it took the art world a long time to digest this, by the early 1970s a number of tendencies were coming together. Artists were moving in stages from formalist abstraction, with its purist focus on painting as an end in itself, into a renewed engagement with the world. The critic Rosalind Krauss in her influential 1979 essay "Sculpture in the Expanded Field" described 1968-1970 as the critical years when artists began to see artistic agency as extending beyond the art gallery.

This process was undoubtedly driven by the political upheavals of the time such as the Vietnam War, the civil rights movement, anti-colonial wars around the globe, and the Paris uprising of 1968. Artists were faced with the problem of creating an art that reflected these concerns, that engaged with this world, but did not lose the aesthetic potential of formalism. Initial responses were minimalism and conceptualism, both seen in Sol Lewitt's reduction of painting to sets of instructions, algorithms that generated paintings without the artist's aesthetic control. Meanwhile the use of new technologies like photocopying and video generated forms that could not quite so readily be accommodated by the art market of the time.

Christo and Jeanne-Claude's *Wrapped Coast* was one of the most prominent examples of the time, demonstrating not just that unconventional materials, including the landscape itself, could be part of the art work, but also that intangible processes like organisation were viable art materials. *Wrapped Coast* was not just a physical presence, it an event about the idea of organising a large workforce in an aesthetic project. This approach was echoed in Santiago Sierra's more sinister Kaldor project in 2010, in which a team of 28 low paid workers held up seven long box-like forms. This was a work with disturbing undertones of exploitation, bullshit jobs, and the things people will do to avoid living "underneath the arches" (the homeless subject of Gilbert and George's song).

In New York the artist Hans Haacke, already well known for his work with natural processes, began looking at human systems such as the real estate market, and the way it was manipulated by landlords. The cancellation of his Guggenheim Museum exhibition was

a watershed, arguably the beginning of what was known as institutional critique, art that analysed the social and power relationships in judgements of cultural significance. The ostensible reason, that it was journalism not art, was more a cover-up. Like all cover ups (as Christo and Jeanne Claude demonstrated with *Wrapped Coast*) it drew attention to what was being covered up – in this case, the alliance of the wealthy and powerful that dominated the boards of major cultural institutions and the way those institutions served to protect wealth.

Some of the political radicalism of the time continued in activist artist groups around particular issues, most conspicuously feminist issues in the 1970s and AIDS awareness in the 1980s. Institutional critique was slowly tamed and absorbed by the institutions, often reduced to little more than artists being allowed to play curator, selecting shows of more eccentric works from museum collections.

But a strong thread of artists working outside the conventional framework persisted, often around environmental issues and an emphasis on demonstrating factual information. For instance, Mierle Laderman Ukeles became the New York City Department of Sanitation's unpaid artist-in-residence in the late 1970s where her actions, like shaking the hand and thanking every one of the department's workers, a project that took five years, served to focus on the almost unseen social structures that maintain civil society. At the same time The Harrison Studio began its long series of major ecology projects, based on extensive social and scientific research. These projects assumed that the entire earth and its systems could be treated as a sculpture that humans were responsible for maintaining and developing.

In Australia, Ian Milliss's 1975 AGNSW exhibition about the work of innovative agriculturalist PA Yeomans was, like Haacke's exhibition, cancelled at the last moment by the Board of Trustees on the grounds that it was not art. That show eventually happened 38 years later in 2013 as a collaboration with Lucas Ihlein, by which time it had apparently become art. We have since collaborated with over a dozen other artists in setting up the Kandos School of Cultural Adaptation (KSCA), one of the collaborators in Asad Raza's *Absorption* project. KSCA produces projects around land use, science and agriculture.

All of these and many other projects internationally have one thing in common, they are a new form of artistic realism based on investigation, in researching and presenting information, and that could equally be a definition of investigative journalism. So are we now journalists as much as artists? As other professions like the architects of Forensic Architecture are absorbed into mainstream art, can we also see previously distinct professions like artist or journalist blending together? Is the only difference the means of distributing information, or the degree of speculation and experiment that can be accommodated?

Ian Milliss

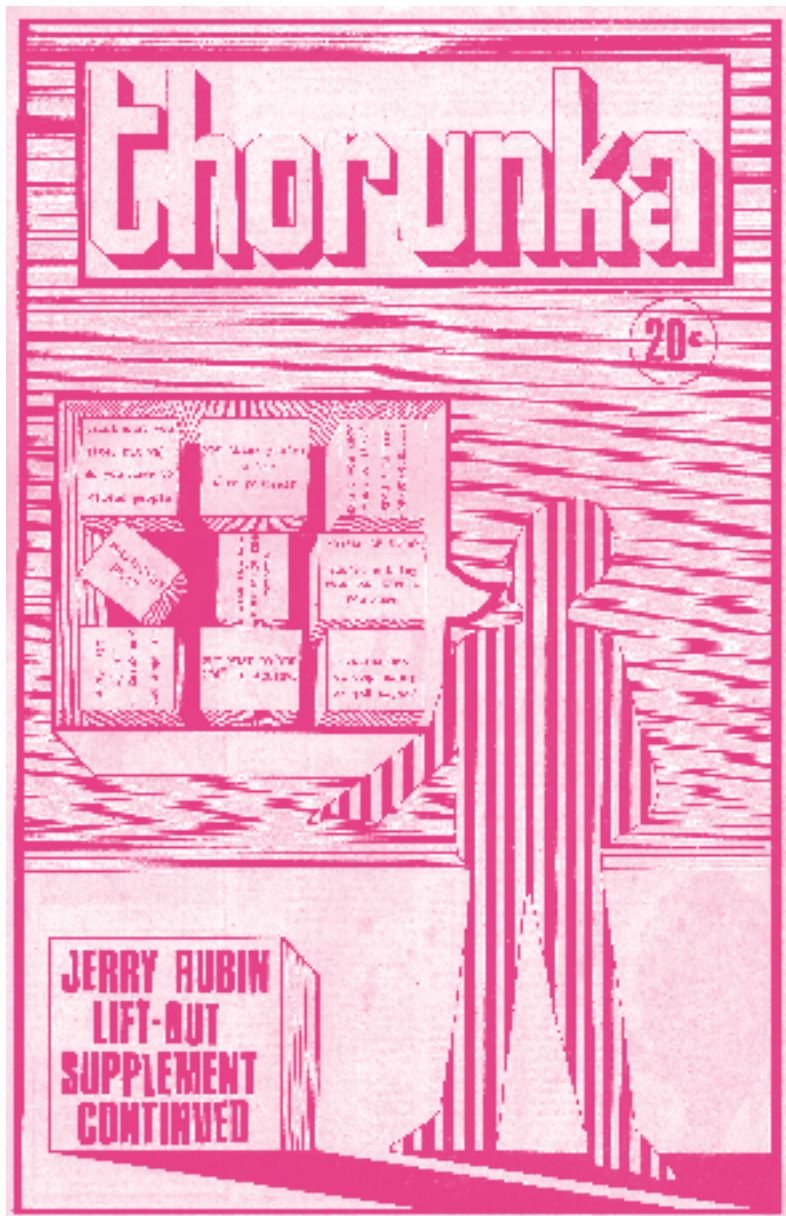
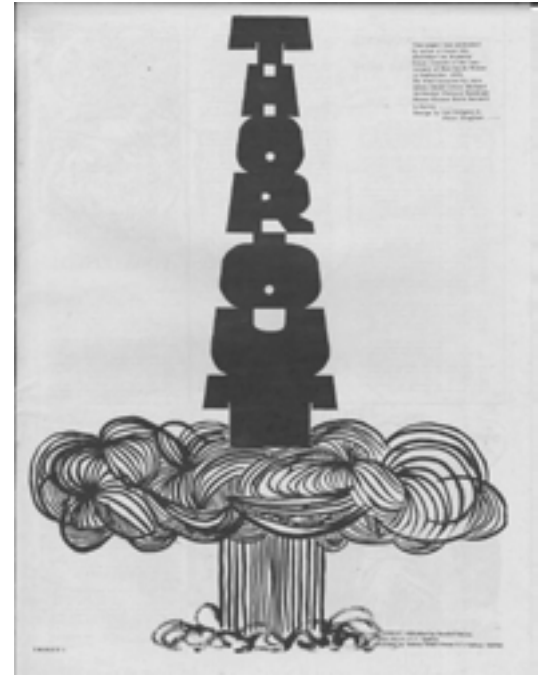


Ian Milliss is an artist who worked on *Wrapped Coast*.

+ 12 NOVEMBER 2019

EDITION 1/5 +

NEWSPAPERS, FREE SPEECH AND ACTIVISM IN SYDNEY SINCE 1969



In October 1969, while Christo, Jeanne-Claude and others were wrapping Little Bay, a small group of University of New South Wales students, academics and anti-censorship campaigners produced two *ad hoc* newspapers. I was part of that group.

Thorout, as it was called, followed a vote to abolish the UNSW Students Union Council because of its quietism and servile relationship to the university administration. When the motion passed, the Council's supporters argued that despite its lack of activism, the Council did at least produce the *Thorunka* student newspaper. We replied that anyone could produce a newspaper. We were aware that with the advent of small offset printing, it was much easier and cheaper to produce a newspaper. Back in the not-long-past days of hot metal type, producing newspapers was a more exclusive activity. Having argued that it was possible, we thought the least we should do was produce a newspaper. So we did.

I remember that the thought of producing our own newspaper was exhilarating, much like blogging seemed in the early days of the web, thirty years later. Up until then, we had only produced pamphlets on a *Gestetner* machine. Now we used an electric typewriter, *Letraset* for headlines, pen and ink drawings and montage. Typos had to be laboriously corrected by cutting out tiny letters and gluing them carefully on top of laid out sheets that were later photographed to make plates for the presses. We paid cash to a small offset printery.

We were a small but varied group that included Sydney Libertarians who supported permanent protest, anarchists and anti-authoritarian Marxists including radical Labor Club members. As far as I can remember, no one attempted to resolve the inconsistencies. To conservatives we were a "riff-raff" and "lunatic fringe".

As far as I know, none of our small group was actively involved in *Wrapped Coast* but we enjoyed the fact that, initially at least, it "got up the nose" of the staid Sydney establishment. The *Wrapping* provoked debate about the nature of art and that resonated with young people who felt little connection with mainstream institutional life, including the media and cultural institutions.

Our first two newspapers led to a three-year anti-censorship campaign that included the publication of *Thorout*, the 1970 edition of the UNSW student paper *Thorunka*, underground newspapers *Thorunka* and *Thor* and a free newspaper version of *The Little Red School Book*. There were arrests, trials and brief periods of imprisonment. We were part of a tradition that had already been established earlier in the 1960s at UNSW by

Martin Sharp, Richard Neville and others including the artist Johnny Allen, who also helped with our first publications. Looking back I don't think we expected much from the mainstream media. When they expressed outrage at our "filth", we laughed and created a montage of the headlines.

Our initial internal focus on university politics soon gave way to a much broader agenda. These productions were part of the alternative, student and small magazine press that flourished around Australia in that period, constantly challenging the limits of censorship and reporting on issues and voices that were absent in the mainstream media.

Civil disobedience was everywhere in those days. There was a constant stream of sit-ins, marches and arrests. Hundreds signed statements of defiance against conscription. A few draft resisters were jailed, which led to more protests.

In April 1969, university students had organised an anti-conscription march that featured a giant petition. 500 police gathered in the city. The force of their intimidating presence was a surprise because police had approved the route. Protesters were crushed against the Wentworth Hotel wall and some were trampled underfoot. More than a hundred protesters were arrested, many violently. NSW unionists supported the students by publishing 50,000 copies of a four-page supplement. The front page was a single photo of an arrest, headlined, "Do you approve of this? This happened in Sydney only a few days ago."

Thorout, which appeared a few months later, stood out from others in that we saw publishing itself as a form of direct action against censorship and self-censorship. More than 100 books were still banned in Australia. In 1969, anti-censorship campaigners were picketing censored movies that could be seen freely elsewhere. We published and held festivals of banned words and works that were self-censored by the timid Australian publishing industry. The sexually explicit materials we published ranged from fictional works whose authors could not find publishers to descriptions of early sexual experiences and contraception manuals.

While the mainstream newspapers including *The Sydney Morning Herald* (SMH) and *Daily Telegraph* did report some allegations of police violence, we observed for ourselves how it was downplayed. But mainstream journalism was silent around everyday violence towards working-class people and blatant racism towards Aboriginal people. Once people realised that the *Thorunka* crew were interested in breaking through silences, we received a flow of information and ideas. We published prisoners' signed statements about organised mass violent assaults. The SMH had rebuffed the requests of civil lib-

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erties' lawyers that they be published. A fellow student and Aboriginal activist Paul Coe and author Frank Hardy assisted us in publishing a four-page supplement in support of the Gurindji Land Rights struggle. This advocated a boycott of Imperial Foods, which was owned by Vestey's, the UK company that owned the cattle stations where Aboriginal stockmen were on strike.

The strongest intellectual influence on our first publications were the Situationists, and especially Guy Debord who wrote *The Society of the Spectacle*. The roots of Situationism could be traced back to Dadaism and Surrealism. By the time the Situationists reached the height of their influence in the massive French uprising of students and workers in 1968, they could be described as anti-state Marxists.

The Situationists encouraged breaking out of everyday routines and roles. They were interested in urban planning and architecture. Earlier in the sixties, they went on "wanderings" through the city. They recorded their findings which they used to explore the link between environment and influence on the behaviour and emotions of individuals. This they called, "psycho geography."

The Situationists argued that rather than being seen as a separate sphere, art should be

integrated into everyday life. Later, Debord argued that art must be dissolved into revolutionary praxis. We found his critique of modern capitalism compelling. My memory is that we only read translations of parts of the Situationist works, extracting quotes and extracts for publication.

The idea of the Spectacle made sense to us at two levels. The commodification of daily life was everywhere around us in the endless ads for appliances, fashion, apartments and holidays. Sydney's first major mall Roselands was promoted as a fairyland where customers, 70% of whom were women, could organise exciting day long excursions. But we also saw the spectacle in notions of democracy and politics that encouraged passivity and acceptance of authority.

In 1969, as Jeanne-Claude and Christo were wrapping the coast, we were still on the cusp in Australia of a major uprising of movements around Aboriginal Land rights, black rights, women's liberation, gay rights, prisoners' rights, kids' rights and environmental activism. A major property boom meant that lower-income residents in the Inner City were being forced out of old working-class neighbourhoods. Developers had their eyes on remnants of urban bushland.

Residents action groups were mushrooming. Unions were vilified in the media for their fairly frequent strikes, including for the 35-hour week. The construction workers' Green Bans that saved parts of Sydney were not imagined until 1971.

Those involved in each of these movements developed a voice through their own art and journalism. Coverage of the issues raised were also pushed from the shadows into more mainstream art and journalism. This project will always have unfinished business. Silences continued, especially around the issues faced by those on the margins. It is worth exploring for example why, even though we campaigned to stop the cruelty in the juvenile justice system, child abuse was never mentioned.

Our revolutionary optimism was unfounded. A decade later, we reflected on whether our confidence in the "revolutionary moment" was itself an illusion, just another part of the spectacle. To use another Situationist term, what were the processes by which capitalism "recuperated" and became even more extreme adding to inequalities and climate change that now threatens millions of people and species?

While each period is different, those of us who remember 1969 feel the reverberations of

the past. Those who are threatened by repression and vilification respond with frightening force and promise more repression. Censorship and self-censorship still exist while the spectacles of freedom and democracy surround us. We know that being treated as customers and clients is not the same as being a citizen and that consultation that is not intended to be meaningful cannot stand in for participation.

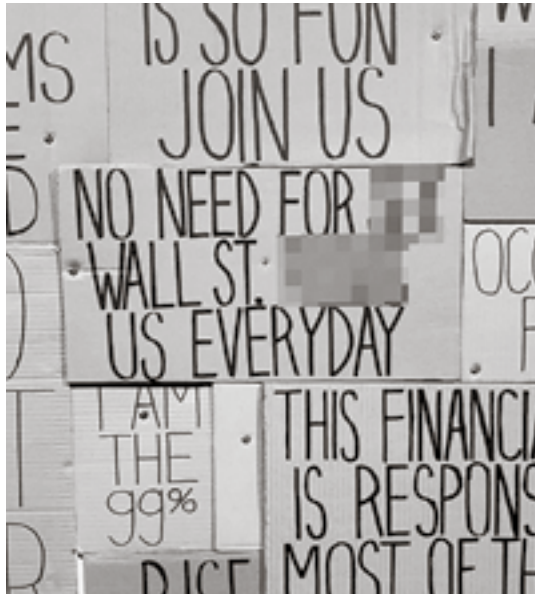
Wendy Bacon



Wendy Bacon has been an urban activist and journalist since 1969. She is a non practising lawyer & was previously the Professor of Journalism at the University of Technology Sydney.

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Artwork by Sarah Goffman



Artwork by Deborah Kelly

NOTHING IF NOT WARM & WELCOMING

The artist Deborah Kelly was recently kicked out of an exhibition called *How The City Cares* at Customs House gallery because the City of Sydney, who produced the show as part of the Big Anxiety Festival, claimed that her work *My Sydney Summer* was “not suitable to be viewed by children”. The work, devised as a four metre wide print, depicts young people protesting against inaction on climate change.

Your intrepid *EXTRA!EXTRA!* reporter is a participating artist in the exhibition as part of the artist-activist group *SquatSpace*. *How The City Cares* considers life in Sydney through artist-led projects that care about its people and places. Our contribution to the show is an historical overview of the Redfern-Waterloo Tour Of Beauty, a bunch of bus and bicycle tours that we used to run from 2005–2016. The Tour took people to meet locals in Redfern and Waterloo, to hear their perspectives on the rapid changes affecting the area.

We too were required to submit all images and video to the City of Sydney for vetting, even though the curator Bec Dean already knew our work very well. I was half-expecting the City to come back with objections to something edgy in our work. Perhaps the video interview with Aboriginal activist Jenny Munro might be cutting too close to the bone in her descriptions of the genocide of her people, or perhaps the varied criticisms of the NSW state government’s terrible handling of the area’s development would prove to be troublesome. But alas we sailed through the vetting process without ruffling anyone’s feathers.

It wasn’t until the day before the exhibition opening that I heard about Deborah Kelly’s very different interaction with the City. She posted about it on social media, adding that “I also want the artists, with whom I was so looking forward to showing, to know I was excluded”.

The road to Kelly’s exclusion from the exhibition was a highly unusual one for any artist. It was not a straightforward ban on that particular finished work. She was asked by the City to remove particular elements in the image. Perhaps the downside to digitally created art is that it creates the perception that it can be “edited”. It is highly unlikely that a painter would be instructed to go back into their canvas with their brush: such a request would quite rightly be seen as puppeteering the hand of an artist. But digital art somehow enters that grey area where it can be treated like graphic design, with the “client” submitting “requests for changes”. This is not the way that artists should be treated.

Kelly’s situation involved heavy handed puppeteering by the City. She says, “They asked for the burning church to be removed and only

because of my friendship with (curator) Bec Dean, I complied. THEN they said I had to remove the smoke! I said no.” The puppeteering was likely to have kept on going. Deborah added, “They also didn’t want the zombies, but by then I had refused further alteration”. It was this refusal that led to the work being kicked out of the exhibition by the City staff.

It’s outrageous that the City has meddled in Kelly’s work to this degree. In the weeks leading up to Halloween they were quibbling over images of teenagers dressed up as zombies. Those kids are participating creatively in protests about our likely extinction. Extinction = the death of human existence = zombies... get it??

In trying to understand the motivations of the City, Kelly says, “I feel that it’s the celebration of protest per se that they did not like. AND maybe, that they censored my work in advance of the ‘Religious Freedom’ laws, which everyone fears”. Perhaps it’s easier for an institution to pre-emptively censor on the side of caution.

In the face of this injustice to artistic freedom, your intrepid reporter had to take action. I quickly created an A5 flyer to hand out at the opening of the exhibition on the evening of Tuesday November 5. The flyer had a reproduction of the banned artwork with the text, “here it is snuck into the exhibition opening night, albeit a lot smaller, on this A5 flyer!”

The back of the flyer asked the following questions:

WHAT IS THE CITY WORRIED ABOUT?
...Kids seeing other kids participating in the global protest movement against climate inaction in the face of an extinction crisis? Really?

IS IT THE “NEEDLESS ANXIETY” FESTIVAL NOW?

IS IT THE BURNING CHURCH? ...an intentional reference to the 1978 artwork *Keep Warm This Winter* by Marie McMahon, a poster from the Tin Sheds Art Workshop, which is in the collection of The National Gallery of Australia, and also currently on display at the State Library of NSW. Other posters from the Tin Sheds Poster Collection are in this exhibition at Customs House. The church in Deborah’s artwork is the old church of convicted paedophile George Pell. The anger is deserved, but actually the ‘mob’ outside this church is in fact just a candlelight vigil, which communities are conducting for an increasing range of concerns, whether it’s for the victims of Australian immigration policy, or the victims

of murderous rapists, or the victims of terrorist shooting attacks at mosques. Just as the poster in the NGA collection is filed under ‘Subject: Community Issues’, the City of Sydney should not be interfering in and censoring this contemporary expression of community issues.

IS IT THE ANTI-SCOMO T-SHIRT WORN BY ONE OF THE PROTESTORS? ...bloody hell, it’s not the City of Sydney annual report being designed here!

IS IT THE PARTIALLY OBSCURED IMAGE OF DANNY LIM? Just like the magistrate who decided that Danny’s ‘CVNT’ sandwich-board was ‘cheeky but not offensive’, his words about the reaction of the police also apply to the City of Sydney’s reaction to Deborah Kelly’s work: ‘unnecessary and very heavy-handed’.

I handed out the flyers at the opening with my seven-year-old kid. He was also outraged that an image of kids protesting climate action was censored. His school principal has been amazing about the school climate strikes, finding ways to step gingerly around the NSW Department of Education’s ban on staff supporting or even discussing the strikes. She addresses the school about the importance of organising collectively for positive change that will benefit us all. That is leadership.

Perhaps the City of Sydney frets that someone like Alan Jones will make a big hoo-ha out of the work in their exhibition. Upon reflection, I don’t think my flyer landed the point strongly enough that other major state institutions are simultaneously displaying controversial material (a poster with a church on fire with the directive of its title, *Keep Warm This Winter*) without censoring the artist.

I had handed out about 50 flyers at the opening when I was approached by the head of programs at the City of Sydney, I didn’t catch her name. She asked me to stop distributing the flyers “out of respect for the other artists”. The speeches were about to begin. “Let me talk to you about respect”, I nearly replied, but she said we could discuss the problem after the speeches. I was happy with that and complied.

After the speeches we had a chat, also with another City of Sydney bureaucrat. I went through the points on the flyer with them. It all boiled down, they said, to their policy that content on display at Customs House had to be “warm and welcoming”. They said they had the right to choose appropriate works to fit that criteria. I pointed out that it wasn’t a straightforward

process of selecting works, and I detailed the meddling and puppeteering they had been doing, to which they had nothing really to say, except “there’s two sides to the story”. I urged them to make this elusive ‘other side of the story’ public so that it can be scrutinised and held to account. To date we are still in the dark on the exact reason why Kelly’s work was censored.

As I walked around the exhibition I discovered that the City had also censored parts of Sarah Goffman’s work, *Occupy Sydney*. Her large photographs document hundreds of the phrases seen on the protest placards of the Occupy movement during its occupation of Martin Place from 2011 to 2014, only a few blocks from Customs House.

Expletives on the placards have been heavily pixelated. As always with censorship by pixelation, this has the counter-productive effect of making the viewer more curious about what is being concealed. Somehow holding a phone camera up close to the pixelated words reveals the word a little more clearly. One censored word was ‘ASSHOLES’!

Sarah said of the censorship process, “I was bemused by it frankly, and a bit disgusted by their meddling (now that I see the work). The notion of the city caring, the appearance and reality of the City of Sydney as a body corporate censoring and decisively marketing themselves...argh!”

The City would be more transparent in its processes if they had blacked out the offensive words with solid black blocks, and added text over the black that says ‘CENSORED’, since this is what has happened.

I write this on the day that catastrophic fire danger is forecast for large parts of the country. This predicament is not ‘warm and welcoming’, it’s hot-as-hell and hostile-as-fuck. We need to support our young people in their protests about the climate inaction that might decimate their future. Our institutions need to support the cultural expressions of this state of affairs. For the City of Sydney to hinder this important work makes them the ASSHOLES!

Mickie Quick



Mickie Quick has decades of tactical media activism under his belt. In his day job, he is Publications Manager at *Honi Soit* newspaper.



To see the original image scan this code

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Deborah Kelly and collaborators "horn-in" protest, 2012

“Society has changed” – Gender representation and Kaldor Public Art Projects

In October 2019, the latest Countess Report was released. Created by Australian artist Elvis Richardson, the Report has published data on gender representation in Australian contemporary visual arts since 2008. The 2019 Report indicates an increased interest from major institutions in dealing with issues of gender inequity in the Australian arts sector. In this article, inspired by the Countess Report, Jenna Price explores the historical inclusion of women in Kaldor Public Art Projects.

Women artists might be making great strides towards equality in all of our major contemporary art institutions but that's not yet reflected in the Kaldor Public Art Projects. Looks like they are trying to fix it right now. Fingers crossed.

Since 1969 and across 35 projects, only two women have been accorded the status of solo shows: Marina Abramovic and Vanessa Beecroft. And on only four occasions have women been named with equal billing to men – Charlotte Moorman with Nam Jun Paik in 1976; Jeanne-Claude with Christo, in the foundation project in 1969 and again in 1990; and more recently, Allora and Calzadilla in 2012.

It's what prompted Australian artist Deborah Kelly to organise a "horn-in" at the Art Gallery of NSW in 2012. Kelly and others adorned themselves with horns and lay dead on the floor – a nod to the kind of anatomy that might get an artist a gig at a Kaldor Public Art Project.

Kelly, now in London, recalls that she and her colleagues were protesting at the preponderance of men exhibited in the new Kaldor Galleries at AGNSW. Of the 32 artists exhibiting, Kelly recalls, only one was a woman.

But the future will be different, says writer

and curator Julie Ewington, whose work extends over four decades. Ewington was part of the curatorium for *Unfinished Business: Perspectives on art and feminism*, at ACCA in late 2017.

Ewington is convinced the Kaldor Public Art Projects will change – not because of quotas or protocols – but because society has changed. She believes John Kaldor, now 83, whose energy and philanthropy leads the projects, is a man of his generation.

"He responds to artists who engage him and as it happens, they have been predominantly men. He follows his desires and wishes and that's the way it pans out. One might say that John's being drawn to male artists is a function of his generation and his preconceptions."

"Do I wish that he had taken more interest in leading women artists in the past? Indeed I do. Do I hope that he will pick up work by more wonderful women? Yes please."

An analysis of the projects over 50 years is a sharp reminder of gender inequality in these particular arts.

Of 35 projects, 25 were solo male shows – over 71 per cent, compared to just under six per cent of solo women; and 11 per cent in shows with equal billing for men and women.

The remaining four projects have more than two artists. They include *An Australian Accent* in 1984, again showing only men: Mike Parr, Imants Tillers and Ken Unsworth.

More recently, the 2019 Asad Raza show, *Absorption*, where Raza had top billing, had three named collaborators, Daniel Boyd (already a successful solo artist with a string of commercial and critical successes to his name, and two women,

Chun Yin Rainbow Chan and Megan Alice Clune).

Equality of gender representation soared during 2013's 13 Rooms, which was a critical and popular success with queues going out the door. It signalled a shift by Kaldor curators with just over 30 per cent of the rooms occupied by either a solo woman, or the Australian performance artists Clark Beaumont, both women. Again Jennifer Allora worked with Guillermo Calzadilla in a room where both artists had equal billing. 13 Rooms was also Marina Abramovic's first outing with KPAP, a forerunner to her solo project in 2015.

13 Rooms was one of the stronger exhibitions for Kaldor Public Art Projects, recalls University of Sydney academic Catriona Moore, and she says public scrutiny of such work will increase as private patronage plays an increasingly important part in the arts.

"There has been a historical problem with gender balance and more recently there has been an attempt to rectify that, partly through the arts community with protests such as Deborah Kelly's," she says.

Jo Holder, co-convenor of research centre Contemporary Art and Feminism, and director of The Cross Art Projects, is unconvinced that there is real structural change at KPAP.

"Every time a woman appears, she's got no clothes on and she's down on her hands and knees," says Holder, referring to the work of Vanessa Beecroft. She believes that these kinds of works repress the presence of the outside world.

But this year's project, the 35th, goes beyond the promise of 13 Rooms. The four new commissions in *Making Art Public* are 50/50 for the first

time: Alicia Frankovich, Agatha Gothe-Snape, Ian Milliss and Imants Tillers. Associated with the Milliss work is the publication of *Extra!Extra!* in which this article appears.

And Agatha Gothe-Snape is optimistic about the future. She has embedded herself with KPAP for 18 months with the projects. She says that both curatorial and management are very aware of the bias. She has spoken to Kaldor himself a number of times about the problem of gender inequality among the projects.

"I am happy to be a woman working at this fold in KPAP and believing the future will be different," says Gothe-Snape.

She says it was also a concern for her as the time to make a decision about the commission approached.

"It was very much that if I didn't do it, it would be one less woman. I'm so proud to be in this work that spreads some of John's resources to women and non-binary people who have been employed as leaders, and to give as many people as possible a chance to benefit from these acts of philanthropy."

Jenna Price and John Kavanagh



Jenna Price and John Kavanagh have been going to Kaldor Art Projects together since 1984. They've been journalists for longer than that.

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PLAYING WITH THE FACTS

In a recent interview the American feminist theorist Donna Haraway commented on the necessity for play in the way we approach developing solutions to the world's imminent environmental disaster. "Play captures a lot of what goes on in the world," she said. "We need to develop practices for thinking about those forms of activity that are not caught by functionality, those which propose the possible-but-not-yet, or that which is not-yet but still open."

Similar thought lay behind the development of this short term newspaper. When initially commissioned to run a Kaldor Studio project Lucas Ihlein proposed a series of printing workshops with Rizerria, an organisation he had helped found in the dim distant past of 2008. He proposed producing a weekly newspaper demonstrating the possibilities of riso print technology usually associated with zine culture. The newspaper would play off various Kaldor projects, giving them more context but also a contemporary response.

But it was soon obvious that the task was enormous. There was such a wide range of possible responses to the Kaldor projects, and the fifty years over which they occurred are arguably the most important in human history, marked by enormous social, cultural and technological change, as well as the realisation of the almost certain destruction of that same society within the next century.

Producing even a small weekly newspaper is no easy task, requiring many different specialised skills. So Lucas called in artist Ian Milliss, a collaborator who had professional newspaper publishing experience, and they set about quickly recruiting a team of journalists and artists to work with.

It became clear in our discussions that this project stood at the nexus of two critical areas of cultural change.

On the one hand, from the late 1960s, when Kaldor Public Art Projects began, art began to unhitch itself from specific media or activities, and what was called the "institutional definition of art" took hold. In other words anything could be art as long as a consensus of art world institutions accepted it as art. At the same time what was called "institutional critique" also developed as artists began to make art which looked critically at those institutions and how they worked, leading eventually to current contemporary art which investigates all manner of social and cultural activities and presents them back to the public in a wide range of media.

On the other hand investigative journalism, which had always existed to a degree, became a major form of newspaper journalism. The 1970s to the 1990s can almost be seen as the pinnacle of print journalism, ringed around by the "rivers of gold" delivered by classified advertising. The development of the internet and its accessibility as an almost free platform for distributing information brought that to an end. There was no reason to buy a newspaper for its journalism if you could get the same information free online. Newspaper circulations dropped, advertising revenues plummeted and the quality of journalism declined as its financial base disappeared.

It was often commented over the last ten years, as journalists suffered massive redundancies, that journalists now face the same plight as artists in the form of precarious or non-existent employment at low wages. Many journalists have become freelancers competing to develop their own brand in the form of specialty areas and crowd-sourced patrons while subsidising their journalism with other activities.

Has art now become like investigative journalism? And has journalism become a free-range cul-

tural activity like art? If so, how can we play with this? What if we bring them together in an art context with art freedoms and restraints and see what comes out of it? How will the results compare to the traditional production of both activities?

The newspaper we imagined is not quite a normal newspaper:

- It will initially be almost handmade rather than mass-produced, an exclusive product with a limited print run of only fifty copies. There will be only five editions of eight pages, although we hope to then compile it into a single forty page mass-produced version with a print run of several thousand, to be given out free during the remainder of this exhibition.
- The audience will be the limited audience of the art world rather than the general public audience sought by most newspapers.
- It will be produced under the economic limitations of art production. Contributors will be paid a minimal set fee, many will be volunteers.
- Contributors will have the freedom to choose their own subject but, as always with "artistic freedom", their work will be curated into certain general thematic areas. In other words, opinions will be theirs, not necessarily endorsed by the editors, Kaldor Public Art Projects or the Art Gallery of NSW.
- It will connect to Kaldor Public Art Projects by providing a wider context to the fifty years of projects, linking the projects to other social and cultural change during that period, and teasing out barely visible aspects of some of the projects.
- It will be more an artwork than a newspaper, so it will tend to cultural interpretation rather than the political or economic and we hope the limitations in some areas will be balanced by imaginative flights and some futurology in others. Our wildest hope is that it will be a

prototype, a sketch for a range of similar projects, as has occurred with our earlier agricultural projects.

- Although the potential themes are more than we can realistically cover we will tend towards several major areas: the growing understanding of public art's relationship to land reflected in the contrast between Wrapped Coast in 1969 and Jonathan Jones' barrangal dyarac (skin and bones) project in the Royal Botanic Gardens in 2016; the changing nature of journalism; the recognition of women and gender-diverse artists; and the transformation of culture as labour, as seen through live art, media, and its institutions and histories.
- Above all we want to have some fun, with histories and with ideas.

In her interview, Donna Haraway emphasised a hope that we could develop playful ways to bring about a better future:

It seems to me that our politics these days require us to give each other the heart to do just that. To figure out how, with each other, we can open up possibilities for what can still be. And we can't do that in a negative mood. We can't do that if we do nothing but critique. We need critique; we absolutely need it. But it's not going to open up the sense of what might yet be. It's not going to open up the sense of that which is not yet possible but profoundly needed.

That is exactly what we also hope **EXTRA! EXTRA!** can be part of in its own modest way.

Ian Milliss and Lucas Ihlein

"A Giant Bumptious Litter: Donna Haraway on Truth, Technology, and Resisting Extinction", Logic Magazine, Issue 9 Nature, November 2019.

LETTERS TO THE EDITOR

FROM THE EXTRA! EXTRA! LETTER BOX 11/11/19

I'd like you to investigate why there's so little art included in the primary and secondary school curriculum. It is the most wonderful way for students to pass the school day, but time keeps being snatched away from them. Please investigate!
Kind regards Tina (not the one)

The Newspaper idea is great
It should be made available to all to take a copy home
Public art should be public after all
Brad Stephens

Thank you!! Mr. John Kaldor,
From the Art teacher
Community for giving &
dedicating your passions
to the Visual & Creative
Arts in Australia &
World wide!!! Always
Mr. K. Yap

Dear editors
Please investigate + discuss
how we can better support
our emerging artists (TAFE + uni
students) in mainstream
galleries like MCCA, Art Gallery
at NSW
Thanks

PEOPLE ARE LITTERING
and starting back fires
and I want it to stop
becos it is bad!!!



WE WANT TO HEAR FROM YOU

If you have an opinion about Kaldor Public Art Projects or have a topic you would like us to investigate in a future publication of **EXTRA!EXTRA!** write a letter to the editor and post it in our postbox.

EXTRA! EXTRA!



HERE ALL THE **DETRITUS**
OF MODERN PRINTING
AND ELECTRONIC
COMMUNICATIONS MEDIA
HAS BEEN TRANSFORMED
BY AN INTELLECTUAL
GAGGLE OF DEMI-
INTELLECTUALS
INTO A LOW GRADE FORM
OF SHOW BUSINESS

Hilton Kramer, New York Times, 1970

TREES IN COFFINS

Juundaal Strang-Yettica

P.3

EXTRA VISUAL

Louise Curham &
Boni Cairncross

P.4-5

*THE ART WORLD'S
COVER-UPS*

Chris Nash

P.6

*FILTERING
DISINFORMATION*

Wendy Bacon & Chris Nash

P.7

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EXTRA!EXTRA! is published at the Art Gallery of NSW, which stands on the lands of the Gadigal people of the Eora Nation. We the editors and contributors to this artwork acknowledge the Traditional Owners of this Country, and we acknowledge that sovereignty to this Land was never ceded.

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From 9 November to 15 December, Lucas Ihlein and the Rizzeria Collective take over the Kaldor Studio at the Art Gallery of NSW with **EXTRA!EXTRA!** – a weekly newspaper which responds critically and playfully to Making Art Public.

Each week, editor-in-chief Lucas Ihlein and special correspondent Ian Milliss will be joined by special guest writers and artists, who will work with the Rizzeria team to print the newspaper in situ.

Visitors to the Kaldor Studio are invited to write letters to the editor – and a selection of letters will be featured in each week's edition of **EXTRA!EXTRA!**

Throughout the run of **EXTRA!EXTRA!** in the Kaldor Studio, you can also participate in a range of fun workshops and have a go at making a risographic print yourself!

CONTENT DISCLAIMER

The views expressed in the pages of **EXTRA!EXTRA!** are those of the authors, and do not necessarily reflect the opinions or official policies of the editors, Kaldor Public Art Projects or the Art Gallery of New South Wales.

We welcome responses to our articles, which can be submitted by posting a physical Letter to the Editor in the gallery space, or online at

extra-extra.press

ARCHIVAL PROVOCATIONS

This week the **EXTRA!EXTRA!** team was joined by Boni Cairncross and Louise Curham, who completed a “one-day-residency” in the gallery. Artists who engage with the problematics of live art, Boni and Louise were tasked with coming up with a rapid response to *Making Art Public*. What happens after an ephemeral, site-specific work is finished? How can we experience it after the fact? What works and what doesn't? And how can we activate the archives so that the public can “feel” what the original experience might have been like? In an exhibition like *Making Art Public* which consists of a range of diverse “leftovers”, these are pressing questions for audiences and art historians alike.

Here at **EXTRA!EXTRA!** we're exploring the links between art and journalism, between the conventions of aesthetics and the rules of the world beyond the art world. Artworks do not appear miraculously in a vacuum, isolated from the social, political, and environmental goings-on of this planet – but sometimes we act as if they do. **EXTRA!EXTRA!** takes seriously its

responsibility to remind visitors to the pleasantly air-conditioned Art Gallery of NSW that we are all connected to the climate crisis, the dominant narrative of our times, and this is tackled by Wendy Bacon in her enquiry into the ethics of reportage on global warming.

What subject matter is considered “relevant” or “proper” for an artwork? This is an ongoing question for Chris Nash in his series of articles which investigate the turbulent events surrounding prominent German-American artist Hans Haacke, one of the early adopters of institutional critique – a mode of artmaking which draws attention to the political machinations of the artworld itself. Haacke's battles with museums, fought using the weapon of fact-based art reportage, were instrumental in paving the way for more transparent institutional structures – and these developments were all happening at the same time that Kaldor Public Art Projects was just starting out in Australia.

Finally, as part of her series exploring the relationship between land art and acknowledg-

ing country, Juundaal Strang-Yettica reflects on her emotional response to Christo and Jeanne-Claude's *Two wrapped trees* (1969) – box number 9 in the exhibition. Juundaal, a Bundjalung-Kanakan woman living in Wollongong, provocatively and poetically proposes the repatriation to Country of *Two wrapped trees*. What processes of respectful consultation with Traditional Owners, and what administrative processes of de-accession would be required for the AGNSW to carry out such a repatriation?



Lucas Ihlein is an artist and member of Big Fag Press and Kandos School of Cultural Adaptation.

ABOUT RISO [GRAPH] PRINTING

This newspaper is printed using a risographic printing press. Our risograph is like an automated silk screen machine that produces stencils that are wrapped around a rotating cylinder. Similar to a wet-ink silk screen process, the artwork is impressed through a fine mesh screen and onto the paper.

The technology is similar to Mimeograph machines from the 1960s. The original image file is sent from a computer or scanned by the machine itself and is burnt onto a “master”, which is then wrapped a print drum. The drum rotates at high speed, pushing the ink through the screen and onto the paper as it is sent through. The risograph uses real soy-ink rather than toner, allowing each image to have a hand-made quality.

The first riso digital publication machines were released by the Japanese company Riso Kagaku Corporation in 1986. The risograph bridges the gap between a standard photocopier and commercial lithographic presses. The risograph is primarily used to produce things like small press books, zines, art prints, posters, postcards, invitations and business cards. Its main appeal for artists and graphic designers is its accessibility. At The Rizzeria, the community we work with are involved in the set-up and printing process from beginning to end.

Risograph machines are extremely energy efficient and generate minimal amounts of waste. Unlike toner-based printers, Riso printers are free from ozone emissions, toner particle emissions,

silica dust, and other air pollutants. Riso printers do not emit any greenhouse gases and use 95 per cent energy less than toner based photocopiers.

Alisa Croft



Alisa Croft is a print-maker and volunteer at the Rizzeria.

Coming up in EXTRA!EXTRA!:

We recently hosted students from Wilcannia and Bourke in Western NSW who produced some beautiful layered risograph prints in the Kaldor Studio, and in Edition 3 we will include a bonus liftout poster from these artworks. We'll also have an article by Jenna Price looking at the geographic origins of artists who have been involved with Kaldor Public Art Projects since 1969.

In future issues we'll focus on the labour relations surrounding live art. Our guest correspondents include Sarah Rodigari and Malcolm Whittaker, both Sydney artists who have worked as performers, interpreters or enactors of live art works for Kaldor Public Art Projects.

ERRATA:

There were two errors in the article “Society has changed” – Gender representation and Kaldor Public Art Projects” in Edition 1 of **EXTRA!EXTRA!**.

There was a production error in our listing of Asad Raza. While Mr Raza is the named artist, the project involved the following collaborators, including four male and five female artists: Daniel Boyd, Chun Yin Rainbow Chan, Megan Alice Clune, Dean Cross, Brian Fuata, Agatha Gothe-Snape, Jana Hawkins-Andersen, Khaled Sabsabi and Ivey Wawn. In addition, Wawn presented a choreographic collaboration with Ivan

Cheng, Daniel Jenatsch, Julie Lee, Eugene Choi and Taree Sansbury.

The article quoted Jo Holder saying that the only time women appear was when they were naked on their knees. Holder remembered this as a reference to Vanessa Beecroft's project, but in fact it was Xavier Le Roy's *Temporary Title*, 2015, presented at Carriageworks in Sydney. Some of the women in the Beecroft work wore tights, although not all.

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Christo Two wrapped trees 1969 (detail), two Eucalyptus trees, polyethylene, tarpaulin, rope, Gift of the John Kaldor Family Collection 2011. Donated through the Australian Government's Cultural Gifts Program, © Christo

TREES IN COFFINS

“

Have they really been wrapped and bound like that, laid in a long white box, like a coffin without a lid, for fifty years?

”

Hello! hello! It's good to be with you again! Shall we pick up where we left off? Last week, the questions before us were: What is Land Art? And is it important to society?

Here's some of what I've come up with. The definition of Land Art according to the Tate Gallery in the United Kingdom is art made directly in or on the landscape, manipulating the land or making structures on the land with natural materials, twigs or rocks. Land Art is sometimes referred to as Earth Art and artists are known for bringing the outside into the gallery, creating Land Art installations. It seems to me this is an important role for art practice, especially now given climate change and the pressure our environment is under. Where better to advocate for nature than from within it? And that would be eco-art, yes?

So, I thought I'd ask some of the exhibition visitors and casually feel out the general consensus. Most of those I chatted with agreed that Land Art is important to society - it brings art out of the gallery and as a consequence, art becomes visible to more people. Some of these conversations took a turn toward the philosophical - art teaches us things, not just about the world we live in but also about ourselves.

Come with me, let's see what we can learn... the first work that calls my attention is Two Wrapped Trees (1969) by Christo and Jeanne-Claude. Amid the chatter and giggling of school children, a long white box has been laid on the floor. To me it looks like a coffin without a lid. Inside the coffin-box, silent and still, are two trees, roots and branches wrapped and bound tight. This is Land Art. According to what we've learned so far, the Land has been brought from outside, wrapped and bound and brought inside. I'm sure there's a back story and a framework through which we are meant to view these trees. But I'm sorry folks, I'm not feeling it.

I am however, feeling very, very uncomfortable about these trees, wrapped and bound, brought from outside to inside, laid down in a long white box, like a coffin without a lid. I'm

wondering about this feeling. Was this the artists' intention? I want to know, were these trees alive when they were wrapped and bound, top and bottom? Were they pulled out of the earth by their roots for wrapping and binding? Did this artistic wrapping and binding suffocate and kill them?

Now, I do not have traditional Indigenous knowledge but I do care about the environment. I grew up in Glebe and am always within arm's reach of a cafe latte, but these trees, I can't let go. When it comes to anything to do with the land, it has always and will always be part of Indigenous People's care and concern. For me, this includes art made on the land.

In the first edition of *EXTRA!EXTRA!* We offered our respect to the Gadigal people and Eora Nation and to the Land. Doesn't that Land include trees? The questions I ask may not have any bearing on artistic intention or creative celebrity but I want to know.

Where did the trees come from?
Whose land, whose Nation do they belong to?
Were they given or taken?
Can't we give them back, bring them Home?
Have they really been wrapped and bound like that, laid in a long white box, like a coffin without a lid, for fifty years?

I don't know much about much folks but, when I look at these trees, I feel grief.

Juundaal Strang-Yettica



Juundaal Strang-Yettica:
"I don't know much about much but the learning keeps me alive!"

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EXTRA VISUAL – INSTRUCTIONS FOR A SENSE-FOCUSED EXPERIENCE OF MAKING ART PUBLIC

The exhibition Making Art Public has been created from archives, remakes and documentation of past Kaldor Public Art Projects and is itself Project Number 35: Michael Landy. Unlike most exhibitions, in this show the residue of earlier temporary public art is used to create a new kind of artwork, one that describes the original work but is not itself that original work (even though it may contain fragments). In this article, Boni Cairncross and Louise Curham reflect on their experience of the exhibition, and their attempt to create an archive of intangible experiences in the form of instructions that allow momentary experiences to be recreated and shared.

We (Boni and Louise) decided to make an “experimental archive” of *Making Art Public* in order to respond to their questions about archives, evidence, sets of criteria and reimaginings of archival material. *Making Art Public* is both a major survey exhibition of the 34 projects staged by Kaldor Public Arts to date, and the 35th project in which artist Michael Landy worked with the archival material to present this overview.

We discussed ways to make a “mini-archives” that was the opposite to what people usually think of as archives. For us the commonsense meaning of archives is a set of evidence linked to events from the past. The archive is a trace of things that have been done. We soon decided to replace the word experimental with “experiential”. We agreed we wanted to keep working with evidence, but we wanted to look for evidence that wasn’t so obvious.

Like many of the projects represented in the boxes, this exhibition is temporary. Technically it

could be restaged at some point in the future. The boxes could be in the same configuration, the way we walk around them might be not so different, what’s in them would be similar. But what about our embodied experience of the elements that make up the exhibition? In other words, even if your common sense perception is that you’re the same person, and the things you’re looking at are the same, in reality we’re never the same again. All the time. With this in mind we decided to focus on our experience of viewing *Making Art Public*, right now, today, on Tuesday November 12, 2019.

To make an archive, you need to do something. As a rule of thumb, archivists hold that about 5% of the residue of an event or experience is worth keeping - and would meet the criteria of “significance”. That evidence gets drawn together to form the archives. The evidence from the walk that Boni and Louise went on include two audio recordings, a handful of photographs and our notes. We were “engineering” an archive and we had our selection criteria. Many art experiences use your eyes a lot but ask less of your ears, touch or taste. So our selection criteria for our archives is based on the moments in the exhibition where our attention was called by sensing organs other than our eyes, where our ears and our sense of touch were able to do some work. We were thinking about things that tend to get left out or overlooked in records of art experience - the “extra visual”.

What did we actually do? We walked around *Making Art Public* (Kaldor Public Art Project 35: Michael Landy), alert to what was extra to the



visual material that Michael drew together. By “extra to the visual”, we mean what we heard, touched and imagined. We were looking at the exhibition, but also at how the public were interacting with the projects and with each other.

Our “archives” don’t actually exist at this stage. We’ve got the audio recordings, the notes and the photographs, but we haven’t physically winnowed them down to the 5% we think constitute the significant evidence that should make it into the archive. Instead we have made a “finding aid” about that 5%, in the form of instructions that

guide you through a sense of our experience of *Making Art Public*.

We invite you to access our “archives” and share our experience by following these instructions, which are printed here alongside a handy lift-out map of the exhibition drawn by Mieke Lindebergh.

At the end of our efforts to record the extravisual experiences of *Making Art Public* (Kaldor Public Art Project 35: Michael Landy), we ran into John Kaldor himself. He kindly had a short chat with us. We commented that it must be like



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meeting a handful of old friends, seeing this exhibition, and we wondered if there was a project that speaks particularly loudly to him - to which he replied that they are all so different. We were curious if he keeps in contact with the artists. John explained that it varies but he noted that he does regularly catch up with some, Richard Long and Gilbert & George, for example.

Our conversation moved to the impact these projects have had on Australian artists and audiences. It seemed to us that the early Kaldor Public Art Projects, such as Christo and Jeanne-Claude's *Wrapped coast - one million square feet, Little Bay, Sydney, Australia (1969)*, was a significant experience for Sydney artists. John said that it was not for him to comment on the impact, and he spoke enthusiastically about *The Living Archives*. He emphasised that this was particularly important as the projects were all temporary exhibitions. (Editor's note: *The Living Archives* project involves collecting stories from people who experienced specific projects over the last 50 years - you can find them on the Kaldor Public Art Projects website)

With Kaldor's focus on temporary projects in public spaces, the archive becomes increas-

ingly significant. It is the trace, the things that remain behind. What we have attempted to do is think about the archive both practically and metaphorically. How an archive is both the 5% record of things that have been done, and a space for imagination, reinterpretation and play. In thinking metaphorically about the archive, we wondered about the gaps that inevitably exist. For now, we experimented with ways to capture the "extra visual" stuff and a sense of an experience of *Making Art Public*. Yet this list can continue to evolve. On this note, we ask that you please contribute some of your own evidence by recording your discoveries of "extra visual" stuff in a letter to the *Extra!Extra!* editor.



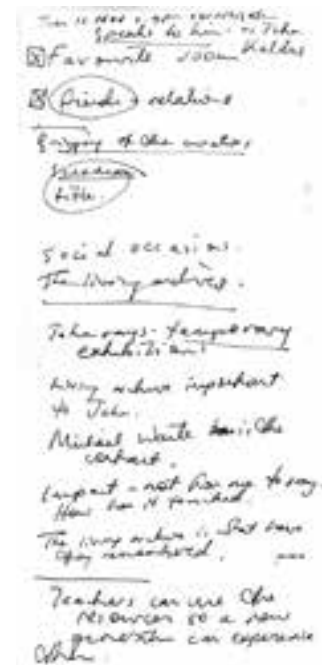
Scan this code to read the web-extra report by Amber Jones, who followed Boni and Louise through the gallery observing their exploratory research



Louise Curham is an artist, archivist and filmmaker, and a researcher at University of Canberra's Centre for Creative and Cultural Research.



Boni Cairncross is an artist interested in temporality and archives.



THAT'S NOT AN ARCHIVE, THIS IS AN ARCHIVE!

Australians are terrible at criticism. John Gillies made this point to me when I began post-graduate study with him in the year 2000. The arts community in Australia is relatively small, people don't like to say anything nasty about each other, and if something nasty is said, we don't know how to talk about it. The massive down side to this is a) we have to read between the lines to gauge how our work really goes down; b) we all lose the skill of criticism which turns us into quiet australians.

There is a training in the public service called 'giving and receiving feedback' to upskill people at this process. It's a hospitable approach, and that's always the rub: if someone invites me to respond, I always feel I must be a good guest. However, I think we must evolve our idea of a good guest from a quiet guest to one who is **defiant in good heart**.

Here's the public service approach: choose an appropriate time and place. Don't store it up. **Give feedback** as soon as possible and practical. Allow enough time so that you are not rushed. Sleep on it if you are angry, upset or stressed because feedback given at the wrong time often does more harm than good. And the advice on **receiving feedback** is that there are 3 stages: react, reflect and respond. Have a think before responding, and "take responsibility for the feedback".

The *Making Art Public* exhibition, curated by Michael Landy, works with the metaphor of "archive boxes". So, here comes my feedback, from an archives perspective.

(Incidentally, why should you listen to me? Like you, I've been a visitor to the exhibition, twice in fact. Secondly, the *EXTRA!EXTRA!* editorial team has asked me to contribute because I've been working with archives for a long time - since the early 2000s).

From my point of view, where does the exhibition fall short?

- Not enough archives.**
- The choices of archival records on show are disappointing.**

I'll go into more details now about each of these points.

a) Not enough archives.

When I was exploring the exhibition with Boni, I saw very few actual records. (Note: "records" are the items that live within an archive). The most prominent administrative records included some letter exchanges with Christo and Richard Long. I wanted more, much more! Why? Because records let me draw some of my own conclusions. I can learn in unexpected ways, for example, through seeing Richard Long's beautiful, patient hand writing for myself. Archival records also let me form my own conclusions about the "truth". For example I was interested to see Christo describe in his own words that he didn't want to give a lecture in English. The stories records tell can be unruly. I'm sure there must exist a fascinating letter chain summoning all those hardworking volunteers to Little Bay. They can give us an insight into the administrative processes behind a project, and they can give us insight into the structuring structures. For me, that's part of what's intriguing about John Kaldor's work, his collaboration around the logistics. Unfortunately, the opportunity to explore all this, by showing us some of the meta-story of how all this art came to be in the world is largely missing from Michael Landy's curatorial efforts (I have however acknowledged his efforts in the adjacent article co-authored with Boni Cairncross).

I know I am not alone amongst archivists in subscribing to the view that the slow absorption of archives is rewarding. In my opinion, it has the potential to reward every viewer and it's a shame we don't get more of the opportunity in *Making Art Public*. It does take time, lots of it, to absorb oneself in this strangely material and conceptual environment that is an archive. Perhaps Michael could have re-enacted an aspect of his curatorial research, and called on the artist volunteers of Sydney to rummage through the boxes in public. That kind of chaotic interactivity does seem quite terrifying to an archivist, but it's my experience that when people understand how they have to care for archives (don't mix 'em up, take care with their order, that it's like heart surgery, never

remove them from their companions in the box), they can do it!

Trying to make sense of that archival encounter would have been a behemoth task, but fascinating. It would have given us a bit more of a sense of the courage of some of this art and we may have learnt more about ourselves as audiences. So here's hoping, John, you decide to do all this again, and next time let's engage with all the materiality of the archival "stuff" you've lovingly cared for since 1969. (Editor's note: *this month, Kaldor Public Art Projects will launch an open access digital archives for the public to access - check their website for a link*).

b) The choices of archival records on show are disappointing.

I have appreciated for some time the way that Jonathan Jones assiduously credits everyone who brings his work into existence. Jones acknowledges there's so much more to the work than his solo-authorship. Archives share that property. By definition, they never stand alone - the one record we see on the wall is a companion to a whole lot more in the file, in the box, the box within the repository (the same applies in digital archives). So in Christo's box, I wanted to know the administrative lineage to the correspondence between Christo and John. Did John keep a filing cabinet of his letters or did he and his staff all add to files organised by project? Was there a moment where he split out the projects from his textiles business? That would tell us he felt the art projects had really taken on a life of their own. I wanted a label that kept the language John used at the time for the folder he kept the letters in, that would start to give me a sense of how this all really worked within John's business and in the scene in Sydney at the time. In other words, the archives start to come to life if we can see how they connect to one another. And as they start to come to life, they start to connect to us, the audience.

So I wanted a label for each record with provenance info. I also wanted to be told that the replica records were just that, *replicas*. They were strangely pretending to be original, with holes punched in the copies!

To return to the rules of giving and receiving feedback. The action I'd like to see is the courage to exhibit archives *as archives*. In my experience, curators understand or are interested to learn about the joys and difficulties of exhibiting records. We don't need to shy away from them. The public (us) has a role, which is to ask for archives - to demand direct access to them! The National Librarian at a recent talk wondered why people don't quiz our institutions more about what's missing. So write your letter to the editor and request the relevant records!

Louise Curham

Postscript from Louise: further examples of archival material I noticed in the exhibition were newspaper clippings of the Murdoch party for An Australian Accent; diagrams were exhibited in Box 5 (Charlotte Moorman and Paik); photographs were used for quite a few boxes (Miralda's Coloured feast springs to mind); television coverage also featured heavily - Gilbert & George is a good one there, and of course Christo; and then there were the objects like Sol Le Witt's exuberant drawing/plans. These whet the appetite, and made this archivist-artist crave more!

(*The Art of Feedback: Giving, Seeking and Receiving Feedback, ACT Public Service n.d.*)

Louise Curham is an invited speaker at the Archives in the digital age symposium, Celebrating the Kaldor Public Art Projects Digital Archive, on Wednesday 20th November, 1-4pm, at AGNSW.



Louise Curham is an artist, archivist and filmmaker, and a researcher at University of Canberra's Centre for Creative and Cultural Research.



For more info on the symposium, scan this code:

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The radical upheavals of the late 1960s generated by the Vietnam War and the civil rights movement soon created a searching critique of the entire social framework, and all social institutions found themselves under scrutiny. Art institutions were no exception, with radical formal innovation such as land art (like *Wrapped Coast*), video art (like the work of Nam June Paik and Charlotte Moorman) and performance art (like Gilbert and George) implicitly undermining art museums' exhibition models. Sometimes the museums were also under explicit political attack for their connections to conservative politicians, and it all came to a head when they moved to protect rich and powerful trustees from criticism. In part 2 of his series on Hans Haacke and the convergence of art and journalism, Chris Nash describes the build-up to Haacke's infamous 1971 Guggenheim Museum exhibition. This is the story of a period of particularly fertile transformation in the New York art world which became a precursor to the institutional critique of much contemporary art, including the **EXTRA!EXTRA!** newspaper that you're reading right now.

Hans Haacke produced and exhibited a wide range of natural systems artworks up until the late 1960s. The best known to later audiences are the various versions of the *Condensation Cube* (sometimes called a *Weather Cube*), comprising a sealed plexiglass cube into which a small amount of water had been inserted. Because of the differential temperature inside the cube caused by light energy from the surrounding environment, the water vaporises then condenses on the inside walls of the cube, forming rivulets as it runs down to collect and vaporise again in an endless cycle whose visual patterns never repeat themselves.

Haacke's project is not to produce an artwork that exhibits the artist's sensibility and creativity, but to explore the relationship of art to reality, and the activity of the artist in distilling and mediating that relationship. As Fry put it:

The weather boxes, as Haacke so aptly called them, thus extend the Duchampian concept of the ready-made to include, at least potentially, any real phenomenon in the world: anything as a result of which the artist might choose to "articulate something natural". The difference between Haacke's appropriation of phenomena and the ready-mades of Duchamp lies in the fact that Haacke's phenomena retain a double identity: once isolated and "signed" by the artist, they nevertheless continue in their original functions, whereas Duchamp's objects lose their original function after having been placed into an aesthetic context ... Haacke's systems, in fact, only enter into the realm of art because they operate as representations of aspects of the world – being those aspects themselves – and because Haacke chooses to present them within an artistic context."

In the late 1960s Haacke extended his focus to social systems, and immediately addressed the political dimension. The broader US social context of the late 1960s included large angry street protests, race riots in multiple cities since the summer of 1965, rampant police violence at the 1968 Democratic Party Convention in Chicago, the worst labour unrest since the 1930s, revelations in November 1969 of the 1968 My Lai massacre in Vietnam, the killing of students by National Guard and police on Kent State University and Jackson State College campuses in May 1970, and news of the secret US bombing of Cambodia.

In a series of four exhibitions across 1969-1970 in German and US cities, a teletype machine printed real-time continuous transmissions from selected international news agencies, the content of which included reports from the war in Vietnam. This was Haacke's first explicit engagement with journalism in his art. He also initiated audience participation in survey polls, soliciting information from exhibition visitors such as place of birth and residence, demographic characteristics, and political views on a range of contemporary issues. At the *Information* exhibition at the Museum of Modern Art (MoMA) in July 1970, museum visitors were asked to place a ballot in one of two transparent boxes labelled 'Yes' and 'No' in response to the question 'Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina policy be a reason for you not to vote for him in November?' Nelson Rockefeller contacted MoMA Director John Hightower asking him to "kill that element of the exhibition"

JOURNALISM INTO ART (PART 2): THE ART WORLD'S COVER-UPS

which Hightower declined to do. After twelve weeks on exhibition the result was 25,566 (68.7%) yes and 11,563 (31.3%) no. In his memoirs published three decades later, MoMA Chairman David Rockefeller (brother of Governor Nelson Rockefeller) still expressed outrage at this specific artwork by Haacke.

The collection and exhibition policies of MoMA were naturally a vital concern for contemporary artists, at the same time that they were challenging the very definitions of art, artists and museums. As a result of a confrontation with MoMA in early 1969, some prominent artists had formed the Art Workers' Coalition (AWC), in which Haacke took a prominent role.

The AWC was not the only politically radical organisation formed by New York artists in the 1960s, and around it blossomed a range of groups of varying size, membership and concerns. The AWC had its own agenda, in particular to develop policies for artists' working conditions and contractual rights, but also was something of an unorganised umbrella group that mounted actions and protests around these industrial issues and in support of other workers' strikes, in opposition to the war, and on issues around gender, class, race and ethnicity.

MoMA occupied a special place in these conflicts. Apart from its significance as the self-proclaimed 'citadel' for modern art in the United States, MoMA was a particular focus for the anti-war actions because of its close association with the Rockefeller family. Nelson Rockefeller, brother of David, was Governor of New York (1959-1973) and subsequently US Vice-President (1974-1977) in the Republican administration of Gerald Ford. He had been President of MoMA from 1939 to 1941 and again 1946-1953, and was a trustee of the Museum from 1939 to 1978, which period included the late 1960s unrest. Although on the more liberal end of the Republican Party, he supported President Nixon's prosecution of the Vietnam War. A confrontation with MoMA over funding for the anti-war poster *And babies?* (from the 1968 My Lai massacre) led to an AWC demonstration on 2 May, 1970 in front of *Guernica* and an unsuccessful request to Picasso to withdraw the work from the museum. Prominent artists began withdrawing their work from exhibitions and collections as part of an art strike, and three weeks later the New York Art Strike against Racism, War and Repression was staged on the steps of the Metropolitan Museum in New York.

The AWC campaigns were reported in depth in the *New York Times* (NYT) and other media, and prompted heated exchanges among critics, museum staff and artists. For example, the *Art Mailbag* section of the NYT on 8 February, 1970 included a long letter from the AWC 'Why MoMA is Their Target', with Hans Haacke as one of three signatories; a letter 'Hard to Forget' from artist Alex Gross roundly attacking MoMA for "30 uniformed policemen [who had been] smuggled into the basement" before the large artists' demonstration in the *Guernica* gallery the previous year; and a letter 'Erroneous' from a MoMA staff member attacking on behalf of a "silent majority" the report by NYT journalist Grace Glueck on the controversy over the *And babies?* poster, accompanied by a response from Glueck.

As well as the politics and policies, some of the exhibitions themselves at MoMA were deeply controversial. Hilton Kramer, the neo-conservative art critic for the *New York Times*, was scath-

ing and openly mocking in several reviews of the July 1970 *Information* exhibition. One article commenced with a description of Haacke's Rockefeller poll exhibit and included the jibe "here all the detritus of modern printing and electronic communications media has been transformed by an intellectual gaggle of demi-intellectuals into a low grade form of show business." Ten days later Kramer returned to the fray with a further review that ended with "What unmitigated nonsense this exhibition is! What tripe we are offered here! What an intellectual scandal!" It was about this time in mid-1970 that Haacke received a prestigious commission for a one-person show the following May from the Solomon R. Guggenheim Museum, two miles up Fifth Avenue from MoMA and close to the Metropolitan Museum on Central Park.

The contemporary art scene in New York was in sustained uproar, with consequences for all concerned – elite institutions, their managers and staff, artists and their publics. The confrontations continued into 1971 and at MoMA eventually led to the sacking of the Museum Director, John Hightower, appointed to the role amid the turmoil in 1970, went some distance to accommodate the AWC activists in both their artistic and political/industrial demands. In doing this he angered the MoMA Board of Trustees and its Chair David Rockefeller:

John was entitled to voice his opinions, but he had no right to turn the museum into a forum for antiwar activism and sexual liberation. ... When MoMA's professional and curatorial staff went on strike in 1971, John immediately yielded to their demands to form a union. With the staff in disarray, contributions drying up, and the trustees in open revolt, Bill Paley [MoMA President and founding CEO of the CBS television network], with my full support, fired Hightower in early 1972.

Meanwhile over at the Guggenheim, there was a showdown among the artists scheduled to exhibit at the Sixth (and as it turned out, last) Guggenheim International in February-April, 1971. A minority of five artists objected to the alleged impact on their own art of work by Daniel Buren that included a large striped canvas hanging down into the central void of the ascending broad spiral of galleries.

Buren made unequivocal the critique developed by his installation by providing a political language outside his work. Speaking to *New York Times* reporter Grace Glueck, who had come to preview the International, Buren insisted that he not be referred to as an artist and proclaimed that "both artists and museums in the traditional sense are obsolete".

The majority of the exhibiting artists supported Buren, who refused a compromise offer of a subsequent solo show and withdrew his work when the curator refused to hang the controversial canvas. There were artists' demonstrations at the Guggenheim during opening hours.

Separate to this conflict, when he reviewed the Guggenheim International for the NYT, Hilton Kramer mocked the "inane rubbish that the so-called 'artists' have been invited to fill the museum with" and directly attacked the Director Thomas Messer for accommodating "a trend toward dismantling the artistic enterprise and casting contempt on the integrity of the museum". The following day Messer wrote to Kramer:

Dear Hilton, Your *Guggenheim International* review and the points you make in it invite some discus-

sion. Would you care to join me for lunch some day next week? I would be glad if you would. – Thomas M. Messer

It was while Messer and the Guggenheim were under attack for the International Exhibition that Messer was negotiating with Haacke over his upcoming show that was to follow immediately after the International. Haacke and the curator Edward Fry had met with Messer on 19 January, where Messer for the first time expressed reservations about the two real estate pieces that Haacke had been researching and preparing for about six months since receiving the museum's invitation. The works were *Shapolsky et al. Manhattan Real Estate Holdings, a real time social system as of 1 May 1971* and *Sol Goldman and Alex diLorenzo Manhattan Real Estate Holdings, a real time social system as of 1 May 1971*. There was no connection between Shapolsky, Goldman or diLorenzo with the Guggenheim Museum, and none was asserted in the artworks. Various law enforcement agencies including the New York Police Department (NYPD) had been scrutinising Shapolsky, Goldman and diLorenzo in the preceding decade, and Shapolsky had been indicted for bribery and convicted of rent gouging. The activities of all three had been reported in the New York media over a period of years. (Editor's note: see edition 1 of **EXTRA!EXTRA!** for more on this work.)

Messer said the museum didn't have the resources to check the accuracy of the information in the artworks. There was a period of negotiation that involved advice from lawyers to both Haacke and the Guggenheim as to whether the artworks might be libellous and defamatory, and an offer by Haacke to disguise slightly the principals' identities, but that was unacceptable to Messer. On March 19, in the days following his lunch with Kramer, Messer wrote to Haacke describing the works as "a muckraking venture" that as an "active engagement towards social and political ends" were excluded under the Guggenheim's Charter to pursue "esthetic and educational objectives that are self-sufficient and without ulterior motive." On April 1 Messer cancelled the exhibition, and when the curator Edward Fry publicly supported Haacke, Messer dismissed him. Over one hundred artists signed a statement "refusing to allow [their] works to be exhibited in the Guggenheim until the policy of art censorship and its advocates are changed" and there were rowdy demonstrations by placard-holding artists inside and outside the Guggenheim building. The controversy received extensive coverage in the *New York Times* and other news media as well as the arts press, including publication of the relevant letters and personal explanations by the protagonists. The NYPD after reading the news invited Haacke to visit them and share his research about Goldman and diLorenzo because they suspected a money-laundering operation for organised crime interests.

Chris Nash

This is an edited extract from *What is Journalism? The Art and Politics of a Rupture* published by Palgrave Macmillan, 2016. For further information contact chris@chrisnash.com.au



Chris Nash is a former journalist and academic and author of *What is Journalism? The Art and Politics of a Rupture*.

EDITION 2/5

19 NOVEMBER 2019

FILTERING DISINFORMATION: CLIMATE CHANGE JOURNALISM SINCE THE LATE 1960S

Over the fifty years that Kaldor Public Art Projects has been running a lot has happened in the background. Events, issues, artists that at the beginning seemed insignificant slowly emerged as the most important. But there is no greater issue than climate change, and nothing more urgent than dealing with bushfires. Looking back it turns out that rising carbon dioxide levels were already being noted in the 1960s and the CSIRO was warning about increased bushfire danger in 1987. Wendy Bacon and Chris Nash reflect on the biggest story ever and the biggest cover up ever.

It's Sunday night in mid-November 2019 and there are 142 fires burning across NSW and Queensland.

Australia is in the midst of an unprecedented bushfire catastrophe, on top of devastating drought and water shortages throughout large swathes of NSW.

But should we be surprised?

It's more than half a century since scientists first warned that human beings might be contributing to global warming by burning fossil fuels. In the late 1980s, Australian climate scientists reported that global warming would bring more severe bushfires. In 2014, the Climate Council's Professor Lesley Hughes published a summary report warning that climate change was contributing to "Earlier, More Frequent, More Dangerous Bushfires in New South Wales". The window for hazard reduction was shrinking.

Journalism can do a fine job of reporting the here and now. In recent weeks, the mainstream media have dispatched scores of reporters into the field. Hundreds of stories of devastating loss and threat have been told that enable us to identify with those on the frontline of fire. Firefighters risking their lives against a backdrop of flames and black smoke. Survivor koalas getting their paws tended after hundreds of others are incinerated. Traumatized residents standing beside homes and cars turned to ash.

Social media amplifies these media reports. "Evan" who describes himself as an "animist, botanist and misanthrope", tweeted a video to his followers last Friday of his dogs bounding through his mid North coast property before it was burnt to the ground. "This is my farm before the fires. Now there is nothing left of the house. Not. One. Thing. Imagine the lost of wildlife." 15 years ago, he built his off-the-grid concrete and steel house and planted more than 10,000 trees on what had been a weed infested block. By Sunday, the video had been viewed 71,000 times. Many of the 500 people who responded offering support mentioned climate change.

Endless stories are waiting to be told. Reportage is important but it's not enough. Journalism is rooted in the present but to understand the present, we need to understand the past. When it comes to explaining the "how and why" of events, journalism struggles.

In this case, the "how and why" involves talking about the links between bushfires and climate change. This is just what the Prime Minister Scott Morrison and the leader of the Labor opposition Anthony Albanese wanted us to postpone last week. Fortunately, some reporters ignored their advice and continued to ask questions about the link between the fire emergency and climate change. NSW Mayors, including Glen Innes Mayor Claire Sparks who had lost her home, and ex-NSW Rural Fire Service Commissioner Greg Mullins urged the government to take action to address climate change and stop Australia's rising emissions. "It's not political, it's fact," said Mullins.

You can get no more credible sources in a bushfire emergency than heroes and victims of fires. "Bushfires and climate change" is finally "a big story". But the question is: why did it take so long and even now, is the media fulfilling the goal it claims to embrace of making sure all Australians have a right to know?

In trawling through back copies of anti-censorship UNSW student paper *Tharunka* in preparation for reporting for *EXTRA!EXTRA!*, we discovered some old reports. In the late 1960s the "great pollution problem" was newsworthy. A then-young radical sociologist and designer Rick Mohr put together a package of stories including a reprint of a story by US-based scientist Gordan J.F. McDonald, who asked whether the activities of man could be impacting on climate in significant ways. "Increasing the carbon dioxide content of the atmosphere by burning fossil fuels" was on top of a list of activities.

There were many unknowns, confusions and uncertainties in early reports about human-induced climate change. But over the next two decades, the climate science field developed and resolved many of them. By 1988 the evidence was so strong that the United Nations set up the Intergovernmental Panel on Climate Change (IPCC). In 1990, it predicted that global warming from greenhouse gases would produce changes unlike what humans had ever experienced.

In 2004, science historian Naomi Oreskes published research that showed that from at least as early as 1993, almost all peer-reviewed climate science reports accepted the position that by burning fossil fuels, human beings have contributed to global warming.

Australian scientists were leaders in bushfire research. In early 1987, a research paper attracted the attention of *Sydney Morning Herald* (SMH) science journalist Bob Beale. The report was by the CSIRO's National Bushfire Unit's Dr Tom Beer and two others. Their calculations were based on projected higher temperatures and stronger winds by the middle of the 21st century.

Last week Dr Tom Beer wrote a letter to the *The Age*: "The current controversy over bushfires and climate change led to my hunting out a reprint of the scientific paper." He reminded the public that he and his colleagues in scientific examination of Australian bushfire danger, predicted that under climate change, the mean annual fire danger – in other words, the fire danger every year on average – would be larger than the fire danger during the year in which Ash Wednesday occurred. It appears to have been a perceptive comment.

So if there were warnings 30 years ago, why have we not been preparing for thirty years, or better still acting to avert disaster?

Interviewed by *The Guardian Australia* this week, Dr Beer and his CSIRO boss in the 1980s, Dr Graeme Pearman, asked whether they could have done more to persuade policy makers to pay attention to the science. Pearman partly blames the lobbying efforts of the fossil fuel industry for the lack of action.

But if scientists have questions to answer, so do journalists. These questions are pertinent as we campaign for press freedom under the banner of "Right to Know". Have journalists and editors obscured the truth?

At this point, it's worth remembering that something else happened in 1987. The Labor Federal government allowed News Corp to take over a Melbourne newspaper called *Herald and Weekly Times*. Soon Australia had the most concentrated

media in the world with News Corp owning the only mainstream media print outlets in Hobart, Brisbane and Adelaide, and what were to become the two biggest newspapers in Australia, the *Herald-Sun* (Melbourne) and the *Daily Telegraph* (Sydney).

The answer lies in another characteristic of journalism. As journalists we exercise power. We can play a role in stigmatising and marginalising voices. We select evidence and sources to build narratives. The production of silences is at least as much an exercise of power as the production of stories. The media proprietors' power to publish (or not) is not the same thing as the public's right to know. Unless held accountable to standards of evidence and accuracy, journalism can become a propaganda weapon and that is what happened with the reporting of climate change in Australia.

Levels of media coverage of climate change did not rise until 2004, but by then there had been nearly 15 years of organised, well-funded activity designed to contest the climate science consensus.

In May 1992, 143 nations attended an Earth Summit in Rio de Janeiro to draft a treaty to limit greenhouse gases. A week later, the Australian Coal Association held a conference on the Gold Coast. The following day's *SMH* story was headlined, "Scientist Pours Cold Water On Global Warming". It led with the words: "There was no evidence to suggest that increased levels of greenhouse gases were warming the globe, a leading American climatologist said yesterday." Professor Richard Lindzen had told the conference that most climate experts did not believe any global warming was caused by human factors. He accused "vested interest groups" in the environmental movement of hijacking the debate.

Professor Lindzen remained active in the world of climate scepticism for the next 25 years, compiling lists of opponents of climate change to challenge the IPCC. He left the respected Massachusetts Institute of Technology and joined the right wing free enterprise Cato Institute. In 2017, DesMos, a blog devoted to tracking and debunking climate scepticism, reported that Lindzen had sent a letter signed by 300 climate sceptics and denialists including Australia's One Nation Senator Malcolm Roberts urging President Trump to pull the United States entirely from the **United Nations Framework Convention on Climate Change** (UNFCCC).

A large amount of research has already investigated the way journalists cover climate change, particularly how journalistic notions of "balance" are used to suggest scientific debate where none exists. Australian media has been described as the most climate change sceptical in the world.

We used the *Dow Jones Factiva* news database to get an up-to-date snapshot.

The first thing you notice is that Andrew Bolt has written more stories discussing climate change than any other journalist. Since 2009, he has published in *The Herald-Sun*, *The Daily Telegraph*, *The Advertiser* (Adelaide), *The Courier-Mail* (Brisbane), *The Northern Territory News*, *Townsville Bulletin*, *Cairns Post* and the *Gold Coast Bulletin*. He also broadcasts on *Sky News*.

In 2010, he wrote, "The great global warming scare is dying not with a bang, or even a whimper. Try a great horse laugh", as he mocked the 20,000 politicians and so-called "carpetbaggers" meeting in the Mexican resort city of Cancun. In May 2011, "hot air was leaking from the alarmists balloon". In 2018 when the Greens were warning about climate change as Tathra burned on the

NSW South Coast, he wrote: "The Greens are vultures. They flap in to feed off every natural disaster, screeching: "Global warming!" They've done it again with the fires in NSW and Victoria and the cyclone that hit Darwin."

As the fires burned last week, I checked Andrew Bolt's blog. He's still at it, warning readers of the "apparent (false) assumption that the fires were caused or made worse by global warming." Andrew Bolt is just an individual and only one of several sceptic NewsCorp and Sky News columnists. He publishes because editors want his content. In 2013, the Australian Centre for Independent Journalism investigated Australian media coverage of climate change. We compared three months of coverage in 2011 and 2012, 32% or nearly one-third of 602 articles that covered climate science either rejected or suggested doubt about the consensus position. Almost all Fairfax (now Nine) coverage accepted the climate consensus position. The highest proportion of climate scepticism was in the *Daily Telegraph* in which 62% of stories were coded as either rejecting or suggesting doubt about the consensus position.

As evidence of the terrible impacts of climate change from around the globe mounts, it's easy to assume that everyone else is in your own media bubble. But audiences are packaged as well as the news. A review of recent coverage of climate change in the *Townsville Bulletin* shows that a reader who relied on this outlet for information could justifiably believe that there is no scientific consensus about the role of humans in climate change and that "progressives" and the "left-wing ABC" are broadcasting false reports about the link between bushfires and climate change.

This year *The Conversation* announced that it would not publish views that it judged to be misinformation about climate change. In response to questions, editor Misha Ketchell replied: "It's part of the role of a journalist to filter disinformation and curate a positive public discussion that is evidence-based and doesn't distort the range of views ...", he said. *The Australian* accused *The Conversation* of stifling free speech. But in the face of the danger that fires already pose to millions of Australians and the threat to future generations, shouldn't free speech include the public's right to know as well as the power to publish?

By Wendy Bacon and Chris Nash



Scan this code to read the full article



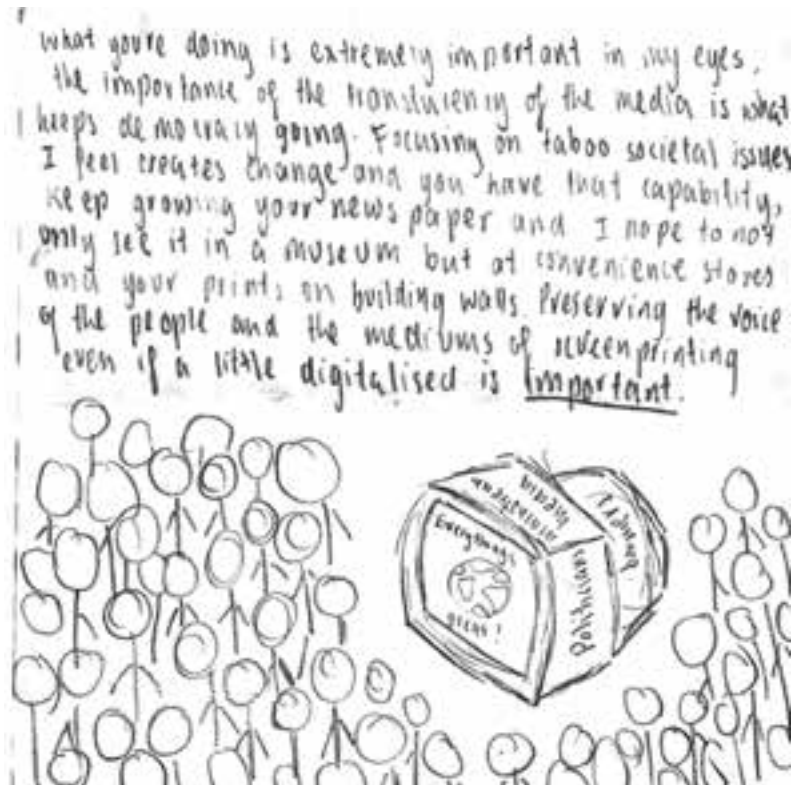
Wendy Bacon and Chris Nash are both former directors of the Australian Centre for Independent Journalism.

19 NOVEMBER 2019

EDITION 2/5

LETTERS TO THE EDITOR

FROM THE EXTRA! EXTRA! LETTER BOX 18/11/19



DEAR EDITORS
 THANKS FOR YOUR ANALYSIS OF GENDER REPRESENTATION IN KALDOR PUBLIC ART PROJECTS (EDITION 1, 12 NOV 2019)
 I WONDER WHETHER YOU HAVE APPLIED THE SAME PRINCIPLES OF GENDER DIVERSITY TO YOUR OWN NEWSPAPER?
 I NOTICE THAT EDITION 1 HAS ARTICLES BY FOUR MEN AND THREE WOMEN (WITH ONE OF THOSE ARTICLES CO-WRITTEN WITH A MAN), SO 5 MEN TO 3 WOMEN IN TOTAL. I HOPE YOU PULL UP YOUR SOCKS FOR FUTURE EDITIONS!
 YOURS,
 FRANCISCO CAVELLI

Dear Editor,
 a topic that has intrigued me for a while is the mental health of artists.
 Van Gogh, for example, described himself as suffering his mind for his sake. A modern artist who I have found interest in is Billie Eilish. Although, she's a teenager, her lyrics and videos reflect mental struggles. She talks of battling depression, and the art she was able to create because of this mental state.
 My questions are: Do artists feel emotion at a higher intensity than the average individual? Does mental illness affect artists in their practice? Do the handling of mental illness allow artists to express raw emotion more readily?

I too would like to be able to take home a copy of Extra! Extra!
 Also, please consider putting out an issue about water - who owns, who should own, what to do about water mining...
 And another issue on giving legal rights to nature - rivers have rights in some places already.
 Art is part of making all these issues/ideas/solutions public.
 Thank for what you're doing.
 Sarah Shrub



WE WANT TO HEAR FROM YOU
 If you have an opinion about Kaldor Public Art Projects or have a topic you would like us to investigate in a future publication of EXTRA!EXTRA! write a letter to the editor and post it in our postbox.

EXTRA! EXTRA!



Other rockies carry on. Problem: rockies earning \$20 a day hanging over cliffs in rope slings to stitch strips of polyweave together, staple ropes to rocks. Christo aware of this expense, upset when rockies pause to rest. Rockies upset that Christo upset — cliff-scaling uphill work.

VISITORS FROM THE WEST

Amber Jones

P.2

ALL IS CREATED ON COUNTRY

Juundaal Strang Yettica

P.3

LIVE ART & THE GIG ECONOMY

Malcolm Whittaker

P.4-5

TELLING THE WRAPPED COAST STORY

Wendy Bacon

P.7

26 NOVEMBER 2019

EDITION 3/5

EXTRA!EXTRA! is published at the Art Gallery of NSW, which stands on the lands of the Gadigal people of the Eora Nation. We the editors and contributors to this artwork acknowledge the Traditional Owners of this Country, and we acknowledge that sovereignty to this Land was never ceded.

EXTRA!EXTRA! CONTRIBUTORS

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Amber Jones

From 9 November to 15 December, Lucas Ihlein and the Rizzeria Collective take over the Kaldor Studio at the Art Gallery of NSW with **EXTRA!EXTRA!** – a weekly newspaper which responds critically and playfully to Making Art Public.

Each week, editor-in-chief Lucas Ihlein and special correspondent Ian Milliss will be joined by special guest writers and artists, who will work with the Rizzeria team to print the newspaper in situ.

Visitors to the Kaldor Studio are invited to write letters to the editor – and a selection of letters will be featured in each week's edition of **EXTRA!EXTRA!**

Throughout the run of **EXTRA!EXTRA!** in the Kaldor Studio, you can also participate in a range of fun workshops and have a go at making a risographic print yourself!

CONTENT DISCLAIMER

The views expressed in the pages of **EXTRA!EXTRA!** are those of the authors, and do not necessarily reflect the opinions or official policies of the editors, Kaldor Public Art Projects or the Art Gallery of New South Wales.

We welcome responses to our articles, which can be submitted by posting a physical Letter to the Editor in the gallery space, or online at extra-extra.press

EXTRA CONTEXTUAL

One of our principal objectives in producing this newspaper has been to present context, hence the name **EXTRA!EXTRA!**.

But there are many different types of context. In this issue Juundaal Strang Yettica continues her reflections on how projects can be read from an indigenous viewpoint. She sees Jonathan Jones' Project 32 *barrangal dyara (skin and bones)* (2016) as a major turning point in Kaldor Public Art Projects. The ethical processes underpinning Jones' work should lead to an acceptance that all Australian cultural activity happens on Aboriginal Land. Strang Yettica hopes this will grow respect for Country and traditional protocols, and guidelines about how artists, especially land artists, should behave in relation to the Land. So do we.

In a wide-ranging survey of contemporary media coverage of *Wrapped Coast* (1969) Wendy Bacon uncovers the sad reality of the media's treatment of Aboriginal interests at the time. Some art critics welcomed *Wrapped Coast* even though the media at first treated it like a joke,

then became increasingly respectful. However, the only mentions of the traditional owners in the nearby area of La Perouse were racist and without any consideration that they might have a legitimate interest in the area.

These two KPAP projects show that there has been progress in public attitudes even if there is still a long way to go. The fact that *barrangal dyara (skin and bones)* was the first Kaldor Public Art Projects commission by an Australian artist is a tribute to the way that the organisation, like all good art, has continued to learn from evolving ethical relations in contemporary society.

Malcolm Whittaker's article on the precarious nature of being an artist labouring in the art world's gig economy also captures the spirit of our times. A continuing position of this newspaper has been that the collapse of the advertising base in mainstream journalism has pushed journalists into a freelance gig economy. This new economy resembles the precarious employment structures that have always existed in the art

world. Regular employment is increasingly for the few, while the rest make do as best they can.

Malcolm reflects on the shared problems of different art ventures, from the Cementa festival in Kandos, to this newspaper, to the AGNSW. We thank KPAP for agreeing to the publication of various details about the administration of the Tino Sehgal piece that would normally be regarded as confidential. We feel that this transparency should be shown by all organisations operating in the artworld.

Ian Milliss



Ian Milliss is an artist who worked on *Wrapped Coast*.

VISITORS FROM THE WEST

Last Tuesday students from Bourke Public School and Wilcannia Central School travelled eleven hours from inland western NSW to join us at the Kaldor Studio. Bourke and Wilcannia are both engaged in *Your Public Art Project* – an upcoming initiative by Kaldor Public Art Projects. Connecting with primary and secondary schools across NSW, the program has extended its engagement with students from Dubbo, Parkes, Western Sydney, and Sydney's inner west.

The Kaldor Public Art Projects' physical archive serves as an introductory tool for the program, enabling students to understand diverse approaches to public art-making. The gallery recently held a major program launch and student showcase event, inviting student representatives and teachers from participating schools to discuss their own art project.

Wilcannia Central School students recently worked on a temporary mural on the main street of their town. Their mural explores their cultural connection to the Baarka (Darling River), and embodies their concerns about sustainable water management.

Leah Smith is the assistant manager in education with Kaldor Public Art Projects, and throughout the program she was responsible for facilitating learning resources and conducting workshops with school students and staff members. She describes this project as being one of the highlights of her career.

"What you see in Wilcannia and Bourke's responses have a real connection to land. And the landscape was a strong theme in their work because they're experiencing the severity of the drought."

"When I was talking to some of the students in regional towns, they were saying that they wanted to be a part of these kind of student protest marches, but they don't have that same sort of space to be able to be as politically active," Smith says.

At the **EXTRA!EXTRA!** headquarters, Alisa Croft from the Rizzeria invited pupils to sit at our workshop table, providing them with a sheet of black cardstock and a single lead pencil. Students drew totems or symbols that could be found in their mural, also reflective of Indigenous identity and culture. Drawing various native animals, pupils started cutting



out their individual pieces to be placed, scanned and ultimately printed for themselves to take back home. Surrounded by a rich Australian landscape, emus, eagles, yabbies, lizards and fish swarm across the pages creating a vibrant composition expressing their Aboriginality. Selecting their colours, they opted for red, green and yellow resembling deep earthy tones symbolic of the landscapes they call home.

Wilcannia Central School is located in isolation, in the Broken Hill district, with 90 per cent Aboriginal enrolment. The school itself is committed to closing the achievement gap for Aboriginal and Torres Strait Islander students. Wilcannia is home for many Indigenous residents, mostly from the Barkindji nation. According to the 2016 census, Wilcannia had a population of 549. The environment is borderline semi-arid to desert, consisting of landscapes adapted to flooding.

Located 800km north-west of Sydney, Bourke is the traditional country of the Ngemba people. Bourke Public School aims to provide its students with knowledge and skills to help children operate effectively as members of society now and in the future. Bourke also has a hot semi-arid climate, with a minimal amount of rainfall throughout the year. As of 2016 Bourke had a population of 1,824 people,

and the town itself represents the edge of the settled agricultural districts and the gateway to the outback that lies north and west of Bourke.

After our riso press printed 30 copies per school group, we rolled their individual prints up and invited them to take them away to share with their friends and family. They were then whisked away for a tour of the Yiribana Gallery supported by Indigenous educators from the AGNSW.

Your Public Art Project is still progressing, and is a continual process of questioning and reflecting.

"Each school responds to key concerns of their students and their community and are able to tailor their responses to *Your Public Art Projects*, to be most meaningful for their students and their wider community which is really special," Smith says.

Your Public Art Projects is taking place in 2020, and the Kaldor Public Art Projects team are currently developing relationships with schools who want to get involved.

Amber Jones



Scan here to find out more about the program.



Amber is an interdisciplinary performance artist, theatre-maker, and journalist

+ EDITION 3/5

26 NOVEMBER 2019 +



ALL IS CREATED ON COUNTRY

Hello, how are you? I've been waiting for you...Come with me...

Let's step away from the hype of the boxed land-art archives for a moment. Come with me... Let's sit awhile with Jonathan Jones' *barrangal dyara (skin and bones)* (2016). Here, borrow my glasses, maybe you can glimpse this moment through my eyes...

I deliberately have not spoon-fed a description of the extensive foundational processes behind Jonathan Jones' artwork here because I think that is for you to investigate and learn. I think the integrity of your engagement with his work, in this place, upon this land, today, sits with you.

When I sit with this work, the archive is memory. *Barrangal dyara (skin and bones)* is a gathering of ancient custodianship, knowledge and traceable intersecting histories. The work is woven within our social order, a non-linear place where the past, present and future meet, re-meet and will always meet. It resonates with me as a most personal and yet very public interaction with our ancestors, memory, history and

our contemporary social processes, inviting us all to meet.

To my ways of seeing, *barrangal dyara (skin and bones)* reads like an invitation to engage with and be immersed within our own social archaeology, whether you're Indigenous or not. The work says, sit with it all - the ancient and the sacred of this land and its custodians - as much as sit with all the truth of colonisation here, because there is no place left to hide colonialist denial or amnesia.

When I am with this work, I see thousands of years of spiritual and cognitive social cohesion wrapped within environmental custodianship. Interrupted by invasion, not forgotten but enduring and resilient in this modern world. In Jonathan Jones' work I see remembering, I see remembering Culture and its revitalisation here and now, as much for the future as the past. Right now, we are sitting at another marker where the past, present and future are interwoven and intersecting.

Barrangal dyara (skin and bones) sits with me, most beautiful and confronting, magnificent and mournful... ancestral memory, history, documen-

tary and prediction, simultaneously. It sits proud on the ground with me beside it, inter-weaving the ancient and contemporary, speaking to me about Indigenous dual consciousness, fatigued but resilient, both fragile and powerful.

Now let's step back into the room of archived boxes of land-art and consider them within the context of *barrangal dyara (skin and bones)*. I see Jones' work as an invitation, maybe even a benchmark that challenges land-art makers to absorb and accept that, no matter where they create, they always create on Country.

To my way of thinking, what is required has always been required and cannot be avoided. These are demonstrations of artistic accountability and respect for the land and its traditional custodians. Without these demonstrations and markers of respect, artistic and aesthetic integrity are weakened.

So here in the big city, how can land and eco-artists acknowledge and demonstrate respect for Country? What protocols exist that they can follow? Who and what guidance or permissions could be sought to raise the integrity of artistic practice here? I realise these are not small questions but demonstrating respect for Country is no small thing. With these big questions in mind, I did some research, some reading and asked the guidance of mentors and what I have come up with is a circle.

That circle reflects the circle of our walk together this week. Indigenous people have been

speaking respect for a long, long time. Answers to today's questions are within reach, in front of you and right beside you. The opinion I sit with today is that respect and accountability for where we are and the integrity of artistic engagement starts with self-responsibility, the artist, gallery, the agency and the art community. Responsibility is not for me to spoon-feed. Responsibility for learning sits with art-goers and land-artists alike, to be simultaneously humble and brave. Look, listen, investigate and ask the questions cross-culturally, across disciplines and generations. To my way of thinking, this would be a starting point for respectful artistic and socio-ecological engagement with our collaborative and joint responsibilities.

Until next time, I will leave these ideas with you...

Juundaal Strang Yettica



IMAGES: Kaldor Public Art Project 32: Jonathan Jones, *barrangal dyara (skin and bones)*, Royal Botanic Garden Sydney, 17 September - 3 October 2016, © Jonathan Jones, Photo: Pedro Greig

Juundaal Strang Yettica: "I don't know much about much but the learning keeps me alive!"

So here in the big city, how can land and eco-artists acknowledge and demonstrate respect for Country? What protocols exist that they can follow? Who and what guidance or permissions could be sought to raise the integrity of artistic practice here? I realise these are not small questions but demonstrating respect for Country is no small thing.

LIVE ART & THE GIG ECONOMY

+ +

“Oh, this is so contemporary”

I am being paid thirty dollars an hour to sing and dance whilst dressed as a gallery officer from Monday to Saturday for the *Making Art Public* exhibition.

“Oh, this is so contemporary”

I am being paid forty dollars an hour to sing and dance on Sundays.

“Oh, this is so contemporary”

I am being paid two hundred and fifty dollars to write here and now for *Extra!Extra!*

“Oh, this is so contemporary”

I probably shouldn't be writing at all.

+ EDITION 3/5

26 NOVEMBER 2019 +



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"Oh, this is so contemporary",

I probably shouldn't be writing at all.

Doing this singing and dancing is supposed to remain a completely ephemeral experience for gallery goers. It is supposed to leave no trace. It is the 2005 work of artist Tino Sehgal, who sold the score to John Kaldor in 2014 for Public Art Project #29. Kaldor then gifted the score to the Art Gallery of NSW, where I sing and dance the work once more. Or that is my understanding at least. I am but an "interpreter" of Sehgal's "constructed situation", which seeks to imbue interpersonal relations into the visual art world.

However, given Sehgal's successful selling of the work within a visual art market, I wonder whether the mode of production of this constructed situation, as with the outsourcing of labour within the delegated performances of many of the Kaldor Public Art Projects (including this here newspaper), is organised to produce a problematic sense of surplus value. It is problematic because the surplus value never belongs to us as the largely unacknowledged workers of the work, or who *are* the work, and always belongs to the capitalists higher up the food chain, whether that be John Kaldor, or artists such as Tino Sehgal, Marina Abramovic (Public Art Projects #27 and #30, for which I also "performed"), Santiago Sierra (Public Art Projects #22 and #27), or even our EXTRA!EXTRA! editor-in-chief Lucas Ihlein.

It is often espoused that these sorts of delegated performance works offer critiques of capitalism and the labour relations therein. In the case of Sierra, the exploitation of the labour force is a deliberate strategy to create unsettling social sculptures that make these problems palpable. In the case of my labour for Sehgal, I am but a singing and dancing shift-worker, both enacting the work and acting as the work. "That looks like a fun job. How much are you getting paid to

do that?", gallery goers often ask in between our endless routines during gallery open hours, and then offer a sympathetic look when I answer.

Whether or not our salary is commensurate is possibly contingent on how much Sehgal himself was paid for the work. Given the lack of documentation on the work, it is rather difficult to find an answer to this question. About fifty thousand dollars is the median guess from the other interpreters when I quiz them on what they reckon. Sehgal cleverly creates such speculation around his work through his anti-documentation anti-material stance. On one level, this stance does indeed privilege a live encounter with the ephemeral work as paramount, and there is nuance to the pronoun *this* being "so contemporary". *This* refers to the immediate moment of encountering the work, in the upmost contemporary present, although a parody of contemporary art is probably the first and foremost reading for most viewers.

On another level, the stance perpetuates a self-mythologising for Sehgal and a sense of commodity fetishism for his ephemeral constructed situations, disconnected from their actual use value. What in reality is a relationship between people becomes a relationship between the situation as a "thing", not so different from any other physical artwork in the context of commodity fetishism that produces surplus capital for the higher ups. Sehgal's achievement of this is both significant and impressive, as is the staging of the work by Kaldor, but the achievement has also become a sort of kool-aid to be sipped in awe of the artist. Could it be that in actual fact, Sehgal's desire for zero documentation of his work is strategic, because its documentation would expose a slightness to his situations - a similarity to a bit of a silly flash mob in this case, and possibly impact upon their fiscal value in the process? In any case, this mystery is harder and harder to maintain.

What is truly contemporary now is incessant documentation. In this reprise of *This is so contemporary* for *Making Art Public*, it has become nearly impossible to police gawking patrons from recording the work on their smartphones, technology that was not so readily available when the work was first presented at the Venice Biennale in 2005, and this behavior has rapidly increased since the presentation of the work at Art Gallery NSW in 2014. Viewers now regularly shun

the "interpersonal encounter" proposed, and opt instead to video these singing and dancing "officers" when they begin the act of the work in the gallery. Ironically, this perhaps makes them even more active as viewers than their mere triggering of this singing and dancing.

What is equally contemporary as the incessant documentation of life to be lived out later is the ever-increasing casualisation of the workforce for a gig economy, which results in a need to work multiple jobs at once. I am writing this article in the town of Kandos (mid-west NSW), where I am skiving off being so contemporary for a couple of days to work as a participating artist of the *Cementa* festival. And I am also, right at this minute, moonlighting from my *Cementa* duties to generate this content for EXTRA!EXTRA!

My practice as an artist is typically predicated on providing context rather than content, through a process of appropriating and repurposing social forms for the public. Examples of my works include support groups for ignorance and dog walks for deceased and departed canine friends. As per a motto I have come to adopt, "these works aren't about something but rather *are* something", and the aboutness takes shape in the way the interpersonal relations play out in the context created.

The social form I have appropriated for the *Cementa* festival is that of the handshake. For the commission to make a work in Kandos, I am looking at what might constitute meaningful community engagement by endeavoring to shake hands with every resident of the regional town. There are echoes in the work of both Mierle Laderman Ukeles shaking hands with the New York City sanitation department, and with *Making Art Public* artist David Capra's work for the first *Cementa* festival in 2013. Ukeles' handshaking took place over an extended period of time (and was meticulously documented). Capra's handshaking was in part facilitated by a highly visible costume.

My handshaking has taken place in the everyday flow of life in the town over the course of the festival, barely registering as art. I have self-consciously used the ordinary handshake as a live art activity in an attempt to open up sincere interpersonal relations around the act. I would have preferred not have documented my undertaking of the act at all, but do not have the clout of Sehgal to stave off pressure from the likes of festival media or this here newspaper. *Cementa* did give me the

agency to produce any work I liked for the festival, in response to a weeklong residency in Kandos.

Such agency is incredibly rare. What helped me refine my approach to such an open brief was to consider what would be commensurate with the artist fee of one thousand dollars offered by the festival for the gig. Festival co-director Alex Wisser was incredibly understanding of such a position. Most of this fee consequently went back into the regional town over the course of the festival as my everyday spending. I was happy for this to be the case, in part because it felt like I was working for myself. It felt like my labour was producing surplus value for myself and the festival in relatively equal measure. I am also happy to accept that this cannot always be the case, and for this reason I agree to be paid thirty dollars an hour to interpret for Sehgal. Or am I interpreting for John Kaldor, or the Art Gallery of NSW? This confusion is a bit of a problem.

What would make me happier is greater transparency regarding all the labour relations we engage in as artists. What would make me happier still is to move from what *is* (or *was*) so contemporary, and towards what *could* or *should* be so contemporary. Let's reimagine (or *re-interpret*) ways of being together, as I believe art should. In so doing, let's strive to quantify the value of artists labour, especially those who produce intangible ephemeral experiences, whether they be singing and dancing or shaking hands or whatever else. We might not be able to obtain and articulate such a value, but we should strive to do so, and work out why and for whom we are laboring in the process. In the meantime, I need to get back to splitting my attention between the five other jobs I am working right now.

Malcolm Whittaker



Malcolm Whittaker keeps up with the turn of the Earth by working as an artist, writer, researcher, teacher and performer.

+ 26 NOVEMBER 2019

EDITION 3/5 +

JOURNALISM INTO ART (PART 3): ALIEN SUBSTANCES



Hans Haacke, *News (exhibition version), 1969/2008*

In his third article on the convergence of art and journalism, Chris Nash examines the debate that followed the censorship of Haacke's real estate works. This debate, about the nature of what activities can legitimately be regarded as art and the relationship of art institutions to those activities, is now even more loaded than it was fifty years ago, as artists increasingly work in social and media spaces rather than physical institutional spaces.

Guggenheim Director Thomas Messer set out in detail his concerns with Haacke's work in a guest editorial for *Arts Magazine* in 1971, and made the link with journalism:

Where do we draw the line? With the revealed identities of private individuals and the clear intention to call their actions into question, and by a concomitant reduction of the work of art from its potential metaphoric level to a form of photo journalism concerned with topical statements rather than with symbolic expression. To the degree to which an artist deliberately pursues aims that lie beyond art, his very concentration upon ulterior ends stands in conflict with the intrinsic nature of the work as an end in itself.

the response to a work of art can become an intrinsic part of the work's meaning

.... The tendency within this contradiction in the work itself transferred itself from it onto the museum environment and beyond it into society at large. Eventually the choice was between the acceptance of or rejection of an alien substance that had entered the art museum organisation. The incident at the Guggenheim Museum is, perhaps, the most dramatic among similar conflicts but by no means an isolated one. Parallel developments have occurred in other museums and more of the same may be predicted unless there is a change of attitude among artists as well as among museums.

Messer presented himself as drawing a set of defensive lines against "an alien substance" on behalf of the museum community and "society at large", and for that reason alone, if not Haacke's prominence in the wider artistic struggles of the time, the significance of the artworks has to be considered in the broadest socio-political context.

For his part, Haacke's response to Messer's action and arguments was plain and simple: the cancellation constituted an unacceptable act of censorship of an artist's work. The subsequent development of his thinking and art made clear, however, that he well understood the profound insight that Messer had gifted to him – the response to a work of art can become an intrinsic part of the work's meaning, and therefore artwork that addresses social systems might consider what future responses might be and how they might be anticipated, incorporated and contribute to the meaning of the work. The interplay between the present and the past and future is a constant factor in journalism, and after the Guggenheim experience Haacke frequently incorporated it into his art.

At the time it was the sacked curator Edward Fry who most cogently articulated the significance of Haacke's work. He set out his analysis in the essay he had written for the cancelled exhibition catalogue, which was subsequently published in Germany in 1972 and forty years later in the US in 2011. He was in no doubt about the significance of Haacke's practice: "As a consequence of his efforts he, like every significant artist, has extended the limits of art and has forced the re-examination of both previous art and art theory." In a perception that relates strongly not only to the fact/news value nexus in journalism, but also all attempts at empirical investigation in the natural sciences, Fry argued that the key to Haacke's approach lay in his attempt to reveal through empirical evidence the invisible relations of force that produce the material and social world:

"In his search for the means to demonstrate the *invisible but fundamental* relations which underlie the nature of the world Haacke appears as far more a representational artist than many painters who, returning to traditional craft techniques and academic motifs, merely repeat old retinal habits of external representation."

Haacke shared with fellow artists in the Art Workers Coalition (AWC) the radical critique of the role of art, artists and art institutions in modern societies:

"Coming at the end of a modern tradition in which art was relegated to a privileged but specialized and often highly esoteric social function, the approach to reality offered by Haacke

acts not only as a severe critique of previous modern art, but also serves to eliminate arbitrary boundaries within our culture between art, science and society. Haacke's way of representing the world offers an alternative to subjective limits as well, for he has consistently moved toward the elimination of ego as a guide to the apprehension of reality."

The elimination of "arbitrary boundaries within our culture between art, science and society" occurs through the shift of the art/reality relationship away from symbolic representation to direct alignment. This was the rupture through which Haacke brought artistic practice into alignment with truth-seeking disciplines in the humanities and sciences (both physical and social) and with journalism. Empirical evidence or acts that are reported and incorporated into scientific research and into journalists' reports remain facts in the world, even when they might have been produced as a result of the science or journalism itself, for example a laboratory experiment or an answer to a journalist's question, a photo opportunity or a press release.

"As an artist, he is perhaps even more subversive than Duchamp, for Haacke so treats his own ready-mades that they remain systems representing themselves and therefore cannot be assimilated to art. Thus he violates the mythic function, to which art has long been assigned, of acting as a buffer between man (sic) and the nature of reality. His work instead presents a direct challenge, not only to the fatal but convenient bourgeois separation of art from life, but also to the related view that art functions as a symbolic transformation and interpretation of experience. Haacke's world is rigorously materialist, not symbolic, but his materialist view is of such large dimensions and possesses a logic and truthfulness of such clarity that it reaches the level of an almost transcendental moral force: rather than setting limits to consciousness, he offers a new freedom.

The complete and fundamental incompatibility between Messer's and Fry's views of art is stark. In 1997, art historian Alexander Alberro's observed that the consecutive censorship of

Buren and Haacke by the Guggenheim marked a victory for the forces of reaction in North American art institutions and the onset of "the new cultural conservatism". But for other parts of the art world, including private galleries in New York and major international and European institutions, that was not the case, and Haacke continued to receive prestigious invitations and to mount challenging exhibitions. *Shapolsky* was exhibited in Milan the following January, and then in Rochester in upstate New York and a number of other galleries before inclusion in the Venice Biennale of 1978. Goldman trod a similar exhibition path. For Haacke, the actions by the Guggenheim and other institutions gave these social artworks a continuing life and systemic status comparable to the ongoing physical systems of the wind and water works. It was a major beachhead to secure in the exploration of art's relationship to social reality. The link between art and journalism reveals how we understand journalism in relation to social reality, and as a knowledge-producing practice.

Chris Nash

This is an edited extract from *What is Journalism? The Art and Politics of a Rupture* published by Palgrave Macmillan, 2016. For further information contact chris@chrisnash.com.au



Chris Nash is Professor of Journalism at Monash University, and previously Director of the Australian Centre for Independent Journalism at UTS.



Hans Haacke, *MoMA Poll, 1970*

EDITION 3/5

26 NOVEMBER 2019



TELLING THE WRAPPED COAST STORY

A massive groundbreaking work that engaged huge audiences both in Sydney and internationally. An art process that took effect not in a studio or gallery but outside on the land, and then disappeared. Decades later, this is how art historians and critics have described Christo and Jeanne-Claude's *Wrapped Coast*.

Rebecca Coates, Director of the Shepparton Art Museum, argues in *The rise of the private art foundation: John Kaldor Art Projects 1969-2012* that *Wrapped Coast* was a key cultural moment. The significance of the awe-inspiring work that briefly covered the Little Bay coastline lies partly in its relationship to the public. In this sense, the realisation and aftermath of the project can be seen as part of the work itself.

The journalism around *Wrapped Coast* is evidence of some of the public response to the work. It's also a glimpse into the specific time and place in which it was produced.

As John Kaldor himself recalled in the *Sydney Morning Herald* (SMH) in 1990, it took months to secure the site, after the Liberal government refused access to government land. Prince Henry hospital agreed to provide access to several kilometres of coastline.

Kaldor issued a press statement in June 1969. In a letter to Christo, Kaldor explained that a lot of the early coverage had ridiculed the project. It's a "wonderful opportunity for stupid uninformed columnists and commentators to make stupid comments" but the serious critics "have been very strongly in your favour," he wrote.

After Christo and Jeanne-Claude arrived in Sydney, there was almost daily media coverage. *The Australian Women's Weekly* did a double-page spread and even *Life* magazine sent an international critic to cover the project. There were also cartoons.

The sexist and conservative journalist Ron Saw, who wrote a regular column in Murdoch's *Daily Mirror*, admitted knowing "absolutely nothing about art". He not only ridiculed the project but also the Little Bay community which he suggested "could do with a bit of packaging". "Stray fisherman, lazing nurses and an occasional sad leper - wrap them all in string". This is highly offensive to the whole community, including the Aboriginal community who have occupied the area for many thousands of years. (There was a "male lazaret" at Little Bay that is now regarded as a significant site of oppression of the Aboriginal community.)

The Reverend Roger Bush railed against the project on radio and is reported to have suggested those sponsoring *Wrapped Coast* should be boycotted. Reflecting deeper social rifts, these hostile attitudes probably helped make the project even more exciting to young people.

The Sydney Morning Herald took the project most seriously by assigning reporter J.A.C. Dunn to produce "Christo's Chronicle." Dunn was not an art reporter, and although initially sceptical was eventually captivated by the sheer physical scale, the level of cooperation from hundreds of students and workers. He was later described by an American colleague as never taking notes and having perfect recall, which

probably means his accounts should be treated with some caution.

Together his stories provided an account of the obstacles and risks faced by Christo and his hundreds of paid and unpaid helpers, as well as the mounting excitement at the site. One volunteer fell down a rock face. Christo dislocated his shoulder. A "southerly buster" blew the fabric off the cliff leaving the fate of the project briefly in doubt. Slivers of rock flew off the rock face while the fabric was being hammered on. One is left wondering whether the whole project could even have happened in today's much more safety-conscious society.

There is one story that reveals Dunn's more arrogant side. Not long after Christo and Jeanne-Claude arrived, he visited their apartment. Describing Jeanne-Claude as a "pretty wife" and Christo as having a body "built like a fence rail" and hair like a "mop in the throes of electrocution", Dunn peppered them with questions about the purpose of their art. In response, Christo is "inarticulate, gazing into the distance" and "shrugging an eloquently uninformative shrug". Displaying breathtaking insensitivity, Dunn is frustrated by Bulgarian born Christo's "embarrassingly mangled words," communication "made more difficult because he held his hand over his mouth." He dismisses Christo's explanations as "intellectually barren bones" and suggests that he is making "handsome" money out of the project, which appears on the evidence to have been unfair.

Showing more insight, Dunn ends by conceding that "wrapping attracts interest in what is concealed" and that the energy scoffers and sceptics expend "betrays their preoccupation with their target". This he sees as an "invisible arrow" in Christo's quiver and accepts that Christo believes that what he does is just as validly art as painting. In another story, he went up in a helicopter to capture the enormity of the wrapped coast with tiny figures scurrying across the massive billowing fabric, headlining it, "The Alps on a surf-washed Australian Pacific Shore".

The ABC's Brian Adams made a video which is available for watching in the Kaldor exhibition. This visual record conveys more information about what it was like at the time than 50 year old print records can ever do.

Back then even the tabloid press treated art criticism more seriously. The critics also wrote for art magazines and were often art practitioners or curators themselves.

Art curator, historian and *Sunday Telegraph* critic Daniel Thomas was very supportive of *Wrapped Coast*. The Melbourne Herald sent its art critic Alan McCulloch to Sydney. McCulloch reported that "every taxi-driver knows the way to Little Bay and the roads from the city are packed with tourists". 250,000 people visited *Wrapped Coast*.

However, not everyone in the art world embraced the project. McCulloch also later reported in *Art International* that painter Albert Tucker "accepted the role as defender of the national innocence from attacks by 'the paranoid out-riders of the extremist international fashions'".

But of all the critics, it was the SMH critic Donald Brook who embraced the concept of the work. He began: "A tempting way of taking Christo's work is to think of it not as an object but as the incidental product of action; to think of it as a gigantic ephemeral happening, with public participation on a scale that outstrips even the theatrical." Brook, who died last year at age 91, was an educator, critic, philosopher and sculptor who saw it as his duty to reform "contemporary attitudes and practices in the visual arts that seemed abominable." He wanted to break the "nexus between [market] value and practice". He despised the idea that the history of painting was the only intellectual discipline suitable for artists. However, his approach to art criticism put some establishment noses out of joint and in 1972, he was sacked by the SMH. Posters appeared calling for his reinstatement.

Journalists look for angles and points of conflict. During the 1960s, support for nature conservation was growing rapidly in Sydney as remnants of bush were threatened by roads and housing estates. Some conservationists were worried that the massive fabric cover could damage plant and animal life, particularly fairy penguins. Eventually several "experts" examined the site and said they were satisfied that no wildlife would be damaged. I was therefore surprised to read in an article written by John Kaldor for the SMH in 1990 about "fairy penguins who stole bits of the fabric to line their nest. Instead of being endangered, as the environmentalists had feared, they were seen to thrive in their new, more comfortably sheltered surroundings."

As an older female journalist viewing the coverage of *Wrapped Coast* from the present, the representation of women and their absence from the art scene strikes me in a way it may not have done at the time. The feminist art movement was a strong part of Sydney's second wave of feminism, and was only stirring in 1969. It would blossom in the next few years and was part of the experience of a whole generation of radical women. There had always been women artists but they struggled to get exhibition space and were mostly ignored by art historians. In the case of *Wrapped Coast*, the artist, the collector, the project manager, the critics, the filmmakers, the voice overs and most of the reporters were men. The gendered nature of the media representation and its project was typical of media at that time, but an awareness was growing. At the beginning of the project, Christo helper artist and co-editor of *Extra!Extra!* Ian Milliss remembers student volunteers - described by *The Australian* as "long hairs and hippies" - being divided into two groups. Women were given giant needles and the men ramjet guns to put the massive, specially manufactured pieces of fibre together and attach them to the rocks. But after looking at the video and photos today, I think the gender roles may have broken down during the process.

Sexist is the only word to describe the coverage of Jeanne-Claude. She was described as "cute and charming". Her role was defined as supporting her husband. Later, in 1994, Christo recognised Jeanne-Claude as an equal author; it

was well known that she organised the sales and financial aspects of the projects but he explained that her creative role in developing their concepts, which could take decades to realise, had not been recognised.

Jeanne-Claude's death in 2009 was well covered by the international press. Obituaries are a form of journalism that can bring the benefit of hindsight to narratives. It was only when reading the *Wall Street Journal* while researching this story that I learned that in 1968, the year before they came to Sydney, Jeanne-Claude was wrapping a fountain and a mediaeval town in Italy at the same time Christo was wrapping an art museum in Switzerland. There was no mention of this in the SMH of 1969. But you can see glimpses of recognition of her important role in their mutual creative vision in the 1969 record, despite her positioning as a "pretty wife". George Gurney, the Smithsonian's deputy chief curator was quoted as saying, "She couldn't draw, but she collaborated aesthetically on every other decision. It was always a joint endeavor."

All of which goes to illustrate yet again that journalism's "first draft of history" only tells a bit of the story which may be distorted or misleading. No journalist seems to have thought to ask the Aboriginal community at La Perouse what they thought about the covering of their land. Like history and art, journalism needs to be read in the context of its time. A future work of journalism can provide a more accurate and fuller record of events, which in turn leads to new understandings and stories.

Like art and history, the field of journalism is diverse and constantly contested and changing. In researching this story, I've only touched the surface of the available record, let alone interviewed those who were present. John Kaldor's plan to bring two extraordinary outsiders into Sydney was successful in attracting huge media and public attention. The record shows that Kaldor, Christo, Jean-Claude and hundreds of helpers put huge effort in accomplishing their vision. But the project also needs to be seen in a broader international and local context in which artists, students and educators were actively striving to reshape an arts scene that was controlled by an establishment comfortable considering art as objects in galleries with a potential market value.

Wendy Bacon



Wendy Bacon has been an urban activist and journalist since 1969. She is a non-practising lawyer & was previously the Professor of Journalism at the University of Technology Sydney.



Scan here to read the full article.

26 NOVEMBER 2019

EDITION 3/5

LETTERS TO THE EDITOR

FROM THE EXTRA! EXTRA! LETTER BOX 25/11/19

CLIMATE CHANGE ART

Hi there
 I flicked through your issues in the Art Gallery of NSW, and I was very impressed by what you were doing, especially in regards to land art [*"Trees in Coffins", 19 Nov 2019*].
 I'd love to see an article on the impending Climate Change Crisis and how it affects the art of this society. I think it'd be a very interesting read.
 Thanks,
 Vi.

Thanks for your letter, Vi.
 Have a look at the article "Filtering Disinformation" by Wendy Bacon and Chris Nash in Edition 2 of *EXTRA!EXTRA!* - that piece discusses the ethical role of journalism in reporting on climate change over recent decades. In my own experience as an artist and a university teacher, artists are increasingly engaged with the problem of the climate crisis. The big question is how to respond in a meaningful way to an issue of such an enormous scale. My own personal favourite artists in this field are the Harrison Studio in California - look them up!
 Lucas

THE VALUE OF CREATIVITY

Dear Editor
 Please investigate why creativity isn't as valued as how much money you earn, and its impact on childrens' mentality and social habits.
 Thank You
 Anonymous
 I agree that this is a big issue. Our society does indeed seem to place a disproportionately small value on human labour which involves creativity. The income that artists receive is one part of this. In "Live Art and the Gig Economy" published in Edition 3 of *EXTRA!EXTRA!* Malcolm Whittaker reflects on this problem.
 Lucas

BECOMING AN ARTIST

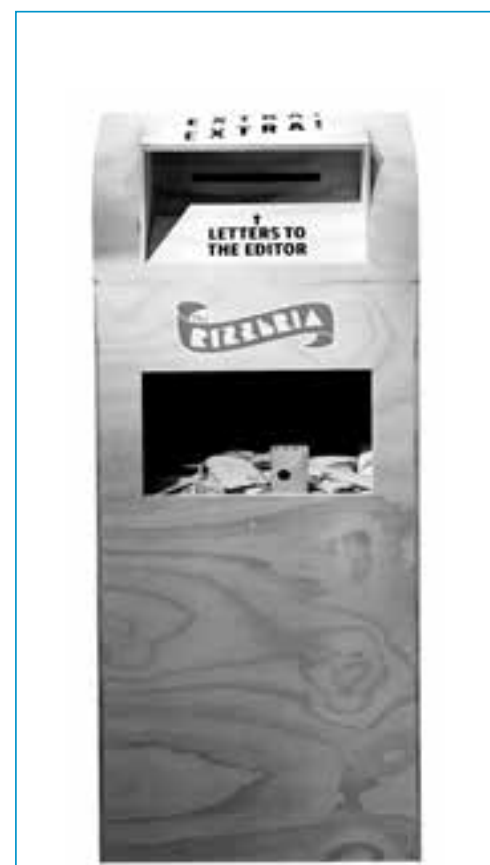
Dearest Editor
 How does one chase the role of an artist when there are limited positions?
 Yours truly
 A small scared Highschooler,
 Zara Mambralu
 Dearest Zara
 Great question. By "chase the role" I presume you are asking: how does one become an artist? Well, there's good news and bad news. The good news is that there are unlimited positions for the role of artist in society! As long as you decide to be an artist, you can be one. You don't need to go for a job interview or anything like that. The bad news is that the gigs available to be an "Artist" (with a capital A) in Proper Art Galleries are indeed limited. To get those, you generally need to belong to a fairly select social club called "The Art World". These days, the best way to get club membership is to go to university and study art, and then hang around in the foyer of The Art World until someone sneaks you in. A route that is less tedious is to gather together a gang of cronies and form your own DIY artist run initiative - that way you can have fun right now and you don't have to kow-tow to the powerbrokers and gatekeepers. But hey, look, your letter is in *EXTRA!EXTRA!*, so you're already an exhibiting artist in the Art Gallery of NSW! Mum will be proud.
 Lucas



Hi Editor
 Great exhibition!
 5 stars!

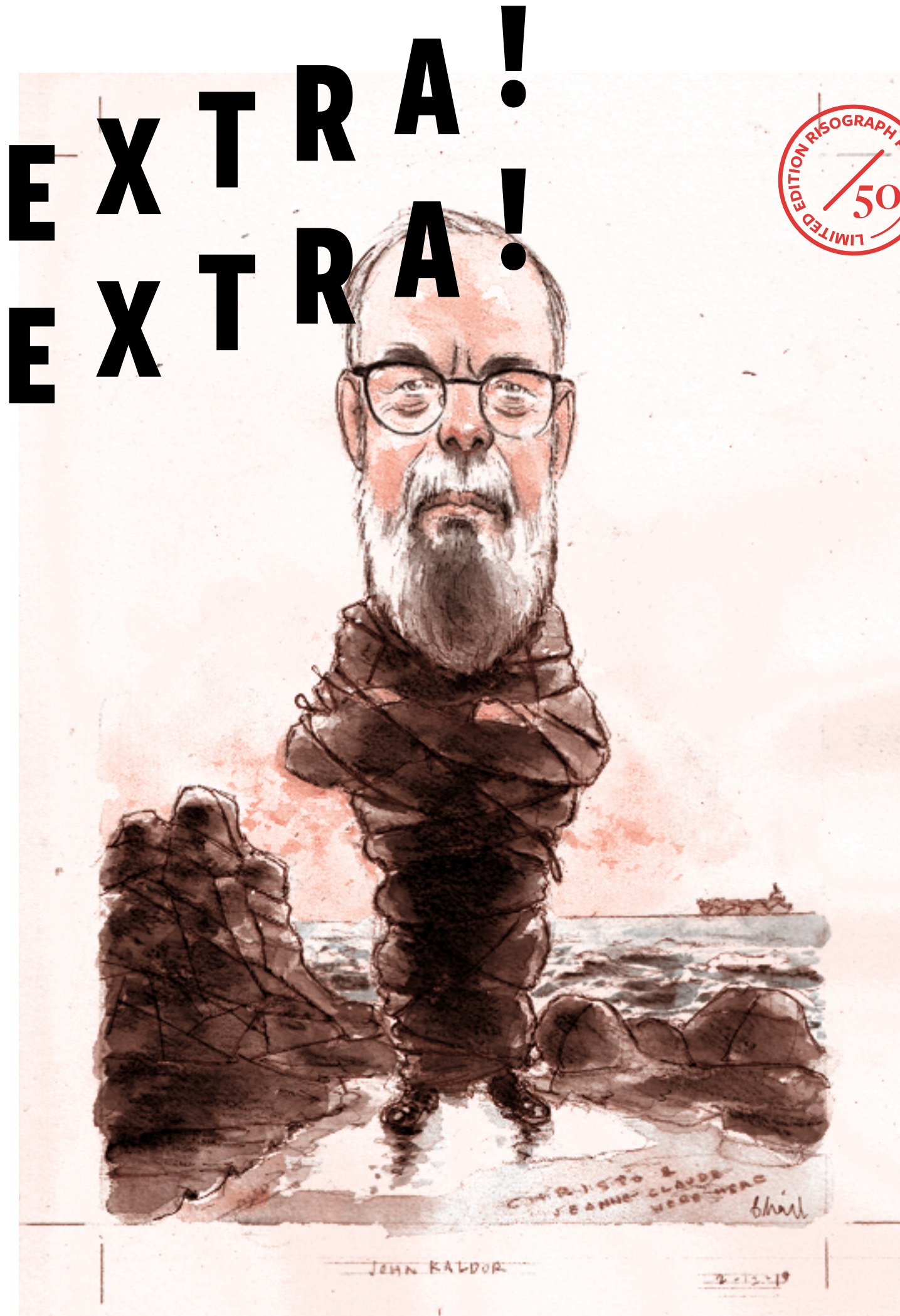
Do you know if Christo & Kaldor Projects consulted with Indigenous Owners of the Coastline when that work was planned? Would love to hear!

? contemporary art?
 if it is not aesthetically pleasing and the meaning isn't clearly apparent, can it be considered art?



WE WANT TO HEAR FROM YOU

We welcome responses to the articles in our newspaper.
 Post a letter in our letterbox at the Art Gallery of NSW, or online at www.extra-extra.press/



WHAT'S YOUR FOOTPRINT GOING TO LOOK LIKE?

Juundaal Strang-Yettica

P.3

TINA CIGARS, TENNIS OR GOLF

Sarah Rodigari & Malcolm Whittaker

P.4-5

WORK AS ART

Ian Milliss

P.6

MUCKRAKING & MORAL OUTRAGE

Chris Nash

P.7

03 DECEMBER 2019

EDITION 4/5

EXTRA!EXTRA! is published at the Art Gallery of NSW, which stands on the lands of the Gadigal people of the Eora Nation. We the editors and contributors to this artwork acknowledge the Traditional Owners of this Country, and we acknowledge that sovereignty to this Land was never ceded.

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COVER ILLUSTRATION

Ward O'Neill has worked for the Sydney Morning Herald, the Financial Review, the Bulletin and many other publications as an illustrator and cartoonist. He has received three Walkley Awards and last year won the Prix International at the St Just cartoonists Salon in France.

From 9 November to 15 December, Lucas Ihlein and the Rizzeria Collective take over the Kaldor Studio at the Art Gallery of NSW with **EXTRA!EXTRA!** – a weekly newspaper which responds critically and playfully to Making Art Public.

Each week, editor-in-chief Lucas Ihlein and special correspondent Ian Milliss will be joined by special guest writers and artists, who will work with the Rizzeria team to print the newspaper in situ.

Visitors to the Kaldor Studio are invited to write letters to the editor – and a selection of letters will be featured in each week's edition of **EXTRA!EXTRA!** Throughout the run of **EXTRA!EXTRA!** in the Kaldor Studio, you can also participate in a range of fun workshops and have a go at making a risograph print yourself!

CONTENT DISCLAIMER

The views expressed in the pages of **EXTRA!EXTRA!** are those of the authors, and do not necessarily reflect the opinions or official policies of the editors, Kaldor Public Art Projects or the Art Gallery of New South Wales.

We welcome responses to our articles, which can be submitted by posting a physical Letter to the Editor in the gallery space, or online at

extra-extra.press

EDITORIAL

The decline of newspapers has seen the decimation of entire areas of traditional journalism. Among the first to go as a cost cutting measure were the specialist press photographers. In our final edition of **EXTRA!EXTRA!** next week we'll feature an interview with one of the greatest, Lorrie Graham.

After press photographers, next in line to be axed were illustrators and cartoonists, who are now reduced to a very small number. We are pleased to feature on the front cover of this issue "CHRISTO AND JEANNE-CLAUDE WERE HERE!" – a portrait of John Kaldor by Ward O'Neill. He has received three Walkley Awards and last year won the Prix International at the St Just cartoonists Salon in France. O'Neill has worked for *The Australian*, *The Sydney Morning Herald*, *The National Times*, *The Bulletin*, the *Australian Financial Review*, and now for **EXTRA!EXTRA!**.

Our exploration of the labour relations surrounding live art continues this week. The centre spread hosts a playful dialogue "in three acts" between local artists Sarah Rodigari and Malcolm Whittaker, who have each at various times been employed by Kaldor to enact or inhabit the spaces created by international stars like Marina Abramović and Tino Seghal.

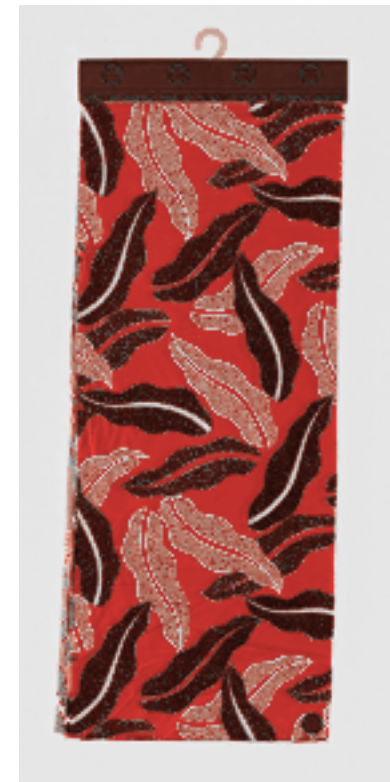
EXTRA!EXTRA! editor Ian Milliss provides further commentary on art and labour, arguing that the organisational logistics of collectives (like a union, like a group of rock climbers, like a fabric company) can prompt significant cultural adaptation, and thus be framed as "art".

And speaking of fabric as art, in her article Jenna Price recalls attending an early Kaldor Public Art Project with her mum, in the rag trade district of Sydney. Jenna's discussion about diversity in the arts is also a reminder that Surry Hills, where John Kaldor Fabricmaker traded, was in its heyday a thriving centre of cultural diversity.

Lucas Ihlein



Lucas Ihlein is an artist and member of Big Fag Press and Kandos School of Cultural Adaptation.



John Kaldor Fabricmaker Pty Ltd, Fabric sample 1981



Photo by Michael Waite

ABSEILERS REUNITED AT LITTLE BAY

On Saturday, November 30, approximately 20 of the *Wrapped Coast* rock climbers gathered at Little Bay for a reunion. Michael Waite, Research Assistant at Kaldor Public Art Projects was there to listen to some stories from the climbers, 50 years on. Here we reproduce a few of their tales.

Megs: Megs was, and still is a member of the Sydney Rockclimbing Club (SRC). The club was approached to supply people to abseil at Little Bay to help Christo and Jeanne-Claude create *Wrapped Coast*. Hearing that it was paid work "was like music to our ears", said Megs.

She was on a Commonwealth scholarship, in the second year of her Social Work degree at UNSW. The most she had been paid up to then was \$20 per week and that had to cover rent of \$17 per week in one of the residential colleges, "So to get \$20 a day was phenomenal!" she said. Her regular work was part time waitressing at University events, plus some babysitting.

Megs worked most days for two weeks on *Wrapped Coast*. "It wasn't just the money we were

doing it for. It was a very new-age thing to have somebody come out and do something so stupendous as wrap up part of the coast, but it was really because I was with friends. We were a close-knit group of people, and doing what I loved, it was outdoors. It was exciting and it was physically demanding, and I'm very proud to say I was the first woman in NSW to get a Ramset licence." She says that it was probably a twenty minute lesson, since there wasn't much in the way of occupational health and safety training in those days.

The abseiling was difficult because the cliff was undercut, and you couldn't see what the terrain was like beneath the material, billowing in the wind. It was hard to find your footing, and the material was slippery. The climbers were safety conscious, always checking their gear. After *Wrapped Coast* Megs went on a climbing trip to NZ with Warwick Williams, and her earnings went towards the fare. Megs appears in both of the *Wrapped Coast* documentaries.

Hugh Ward: Hugh was one of the main abseilers and was responsible for organising

many of the others who could only commit for a few days. Hugh was there full-time as he was otherwise unemployed. While working on *Wrapped Coast*, Hugh sprained his neck when an anchor gave way and had to wear a neck brace for a couple of months, after which he was fully recovered. His wife Maureen was also a member of SRC but didn't work at *Wrapped Coast* as she had a full-time job and was too honest to take sickies.

Ed: At the pub after our reunion abseil at Little Bay, Ed told us that he was the only person to be fired from *Wrapped Coast*. One day he was slacking off, sitting on the edge of the cliff smoking a cigarette and idly firing Ramset nails into the ocean. Christo came over and said "You're finished". Ed told Hugh Ward who then went to Christo and said "One out, all out!". So Christo allowed Ed to stay on.

Lee Smith: Lee can't recall how many days he worked on *Wrapped Coast*, but not many. In 1969 he was a graduate surveyor, had studied at UNSW, was working for the Commonwealth Government, going through his Licensing Board exams and working in an office in the Sydney CBD. He would take sickies from his day job to work on *Wrapped Coast*. Lee says, "At one stage I was abseiling down the cliff and I looked across the headland and there was the local news camera zooming in on me. I'm thinking, 'Oh no, my boss is going to be seeing me on the news tonight!' ... But they never found me out".



Michael Waite is a Research Assistant at Kaldor Public Art Projects and also a tutor at the Australian Centre for Photography



To read more stories from *Wrapped Coast* reunion, scan this code.

What's Your Footprint Going To Look Like?

Hello! It's good to have you with me again and I must thank you for your Letters to the Editor! Your responses and questions are so welcome! So, shall we go in?

After our conversations about respect for Country and our Traditional Custodians, last week, through Jonathan Jones' *barrangal dyara (skin and bones)*, 2016, we touched upon self-accountability in land-art... let's walk that path? This week I hope to bring you closer to a sense that ethical land-art practice is not only an Indigenous thing but that it is accessible and achievable for artists from any cultural background. What I hope to leave you with is this: it's not a paint-by-numbers system of protocols, but a set of principles that might help guide culturally ethical land-art practice.

It seems to me that as more and more people come to embrace the holistic, environmental knowledges of Indigenous cultures, and what it means to be entwined within socio-ecology, we might begin to absorb the idea of shared responsibility. The need to engage with Indigenous people, sciences and environmental knowledges is compounded by the urgent needs of the environment. Climate change and environmental crises exist for all things of nature, from the bacteria and microbes, through all plants, all soils, oceans, rivers, to the smallest and largest animals. The environment requires our social cohesion.

If we of the art community can harness our concerns for the environment through eco-aesthetics with meaningful demonstrations of respect for Country and its Indigenous people, perhaps our efforts would go some way to reorienting Australia's cultural changes over time.

So how can land-artists align and demonstrate respect for Country and Indigenous people in their practice? Well, I've done some looking and what I've found is that there's not one blanket set of protocols for the state or the nation. Now, this is understandable and a good thing! What it means is that art agreements, protocols and collaborations are local to the Indigenous people and places where they're undertaken.

But some common themes emerge. And folks, the more I looked the more I found! Ethical artistic engagement with Indigenous people is brought together through these principles: respect, reciprocity, reflexivity, relationships and partnerships, representation and meaningful reflection. It's apparent that so very much work has been done, it cannot be avoided.

In your art practice, look to your galleries, museums and universities and their policies and practices. Be humble and brave at the same time and seek out ethical, collaborative relationships with your Indigenous community. Indigenous agencies to connect with might include the local Aboriginal Land Council, art gallery or Indigenous centre on a university campus. In effect we in the art community have before us the oppor-

tunity to form diverse trans-cultural coalitions with Indigenous communities for cultural revitalisation. We can be eco-diplomats to address the environmental crises that the whole world is confronted with.

The healing and respect for this Land we all live upon requires that diversity and respectful collaboration become the new norm. Furthermore, culture and nature cannot be separated. Diversity and culture are inextricably interconnected and entwined with biodiversity and require all of us to respond. In these most serious of environmental times, I think artists can undertake a serious role, not only as warning messengers but as translators and problem solvers in the new socio-ecology.

Now, wow! That feels like a huge amount for you to digest during our short amount of time together! So, the take-away I'd like to give you is this: in these times of environmental crises, collectively and respectfully, we have the ability to heal our relationships with the planet if we undertake to simultaneously heal our relationships with each other.

Before I say goodbye for this week, here are a couple of readings on some of the things we've been yarning about:

The Indigenous Roadmap Project (2018), produced by Terry Janke and Company, available here: <http://www.terrijanke.com.au/roadmap-report>

Protocols for Working with Indigenous Artists (2007), produced by the Australia Council for the Arts, available here:

<https://www.australiacouncil.gov.au/about/protocols-for-working-with-indigenous-artists/>

"Art Ecology & Institutions" (2013) by Lam, Ngcobo, Perskian, Thompson, Witze & Liberate Tate, in *Third Text Vol 27, No. 1*.

"Not just a pretty picture: art as ecological communication" (2007), by Catriona Moore, in *Gavin Birch (ed), Water, wind, art and debate: How environmental concerns impact on disciplinary research*, Sydney University Press.

Juundaal Strang-Yettica



Juundaal Strang-Yettica: "I don't know much about much but the learning keeps me alive!"



Juundaal Strang-Yettica, *Fairy Meadow Beach*, digital photograph, 2019

“
Ethical artistic engagement with Indigenous people is brought together through these principles: respect, reciprocity, reflexivity, relationships and partnerships, representation and meaningful reflection.”

”

TINA CIGARS, TENNIS OR GOLF

CAST

SARAH RODIGARI
MALCOLM WHITTAKER

ACT ONE

Level 2, Art Gallery NSW

Two characters convene. They each have a background in theatre, rendered daggy and repudiated by the contemporary art world they now work within, which has included much enacting of live art works for Kaldor Public Art Projects over the years. They walk and talk. They record the conversation that unfolds. The conversation will be published in the newspaper EXTRA! EXTRA! Does this make them journalists? Maybe of Nietzschean type, in that they offer "no facts, only interpretations". The same could be said of much of what passes as journalism in the post-truth world they live in.

Critic Michael Fried suggested that art depreciates when it reaches the point of theatre. But maybe he didn't go far enough. Maybe it is life that depreciates when it reaches the point of art?

SARAH: So, you've already written about This is So Contemporary?
MALCOLM: Well, yeah. They needed some content last week. So, I wrote a reflection on labouring and interpreting for the Tino Sehgal work This is So Contemporary that we both did in 2014, and I am doing again now.

SARAH: I haven't read your article. Should I read your article?
MALCOLM: Maybe? It's coming hot off the press this afternoon.

SARAH: How shall we think about this piece then? Lucas has approached us to write something about art and labour. What did you want to say about art and labour that you haven't said in your article?

MALCOLM: Well, maybe it would be good to expand on it. What you mentioned earlier sounded interesting. The article that you found and then couldn't find again, about the focus on valuing artist's labour beyond a fiscal sense? Is that what the article was about?

SARAH: Last week, you talked about labour, what you're doing, how much you're getting paid, who's getting valued. You were in This is So Contemporary in 2014 and now it's 2019 and you're in it again. Are you getting paid the same?

MALCOLM: I think it is a little bit more this time around.

SARAH: That's something we might want to fact check.

MALCOLM: What I think we need to fact check is what an award wage is for a performer. A slippery ground is created because we're not deemed performers, but rather "Interpreters". Officially speaking, contractually, you're an interpreter, not a performer.

SARAH: Are you entitled to an MEAA rate for a performer or a NAVA rate as an artist?

MALCOLM: Strictly speaking, within the "score" of the work, you are not an artist or a performer, but rather an "Interpreter". The other problem is that you're labouring to produce capital for someone else. This is what I wrote about last week. Whether it's a commensurate wage or fee that you're paid to interpret in a Sehgal work, or in any of these delegated performance works, seems to me to depend on how much the artist with their name on the work is getting paid and what you are paid comparatively to execute the work. I don't know how much Tino Sehgal was paid. To me, the idea of whether our wage is a "good one" or an "award one" or an "appropriate one" seems to be that it should have some interplay with that greater context. But because there's a lack of transparency around that, it does feel like you're not acknowledged because you're an "Interpreter". And your name isn't mentioned. What are you really labouring for?

SARAH: Okay, so what are we going to talk about this week, given that that you've already written an article on art and labour?

MALCOLM: Well, I wasn't really sure what we were doing this week. We scrawled some notes and then we were just going to wing it with a conversation.

SARAH: Let the improvisation begin.

MALCOLM: Maybe, like you said, the point is to shift the conversation from being one of valuing artists' labour in a finan-

cial sense, versus, I don't know, an aesthetic sense or something like this? Is that what you reckon?

SARAH: Uh, I'm not sure. How do artists work and how do we value what they produce, not just financially, but also socially and culturally - which is of course linked to economic value. There's a lot of discussion around fair pay for artists, so that's great, but how might we value the work that artists do differently so that artists can recognise the labour that they're doing and see merit in it. Is that even possible?

MALCOLM: What is a process by which we might be able to work to achieve and articulate that? Within the practices of Tino Sehgal's work, and maybe yours and mine, the labour is achieving an intangible performative experience. Is there an assessable efficacy as the outcome of what you do?

SARAH: I think there's also some idea of sustainability. To be invited to do This is So Contemporary again raises questions for me. Why do I want to do that? What do I get out of it? Is it just a financial exchange?

MALCOLM: Performing artists seem much more accustomed to getting paid and asking to be paid than visual artists. I've done a couple of the Australia Council peer review panels, and visual artists actually are so ill-accustomed to being paid that they don't even ask for fees. Whereas people with more of a performative background or practice value their labour and ask for a fee for what they're doing.

SARAH: This becomes complicated because in visual art, the labour of the artist isn't necessarily valued, but the artwork is, so you get paid for the object. Perhaps the object will sell and if it sells, you recuperate the labour costs in its sale?

MALCOLM: But that's taking a risk, right? In the performing arts, for example, in a professional context, I think you get paid for the labour and the value of your labour is your ability, your skill as a performer. It doesn't necessarily have to be contingent on say ticket sales. You're paid a wage, regardless of ticket sales. You're not risking anything in the way visual artists would at the potential of selling their work.

SARAH: You have to get paid for performance because you have to be in the rehearsal space. The visual artist foregoes an artist fee in order to pay somebody to fabricate the artwork, which then potentially sells. That's rare for a lot of people. Visual artists need to be paid proper artist fees regardless of the artwork.

MALCOLM: Of course!

SARAH: To come back to this Tino Sehgal thing, did the interpreters get paid the same as a visitor services officer?

MALCOLM: I think we were actually paid a little bit more. When we did it in 2014, I remember standing next to a real gallery officer and having a little chat in between routines. You know, I'm there in my officer's costume, standing next to an actual gallery officer. I asked him and he told me his hourly rate and it was a bit less than the \$27-odd dollars an hour we were getting last time. And this time round, in 2019, we're actually on \$30 an hour Monday to Saturday and \$40 on Sundays.

SARAH: I wanted to bring up the idea of being called an "Interpreter" but not an artist. Isn't an artist an interpreter of some sort? There seems to be a fine line between not being recognised as an artist or as a performer. Everything seems a little false. Like these flowers in the Jeff Koons puppy work we now find ourselves standing in front of.

MALCOLM gestures to fondle a flower in the Jeff Koons Puppy installation. SARAH slaps his hand away. A gallery officer gives them a disapproving look but says nothing.

MALCOLM: Well. I suppose that all art involves representation and all representation involves a process of interpretation, and in so doing becomes removed from the truth. Didn't Plato make that observation a few thousand years ago? But Sehgal has leveraged this position for himself where the work is not considered theatre, even though it runs for a season, even though we have learnt lines and attended rehearsals and wear a costume. I feel like I read once that he doesn't like the word performance because there's a quantifying side to the word, like "key performance indicators" or "high-performance". There's a certain effi-

cacy to what performance achieves that he wasn't into, so instead he calls them "constructed situations", using the language of the Situationist International. But why shy away from the idea of achieving something, and what is theatre but a constructed situation in the first place?

SARAH: Doesn't Sehgal value the performance as an object? He sells it like an object. He separates himself from the gallery or the institution that goes on to present the work. He's not building a relationship with the interpreters. They're just outsourced labourers making the work happen.

MALCOLM: But each time I've been an interpreter for This is so Contemporary, there's also always someone there to give the tick of approval of how "Tino would like it to be". We have worked with Xavier Le Roy, Becky Hilton, Asad Raza and Ivey Wawn, as "directors" (whether they like that term or not). You're interpreting, but within that there is someone there to oversee on Tino's behalf, to keep the score, to be a delegate somewhere in between us as interpreters and him as the artist.

Pause.

MALCOLM: All this wondering that we do is because of what Sehgal has orchestrated through his anti-documentation, anti-material stance, which elicits our speculation. Everything is hearsay, everything trickles through the grapevine, nothing is written down.

SARAH: Have you done any research on this?

MALCOLM: *(Shrugs)*. I have read a couple of articles. He sells the work. There's a verbal contract that says "this is what you have to do, this is the amount of people, this is the score, this is the amount of time they need to rehearse and train, this is how much they should be paid, which is equivalent to this rate". Something like that. But apparently there's not even any written contractual paperwork anywhere.

SARAH: So that's what creates all this mythology and narratives around human labour, because it's so elusive?

MALCOLM: To write it down would be documentation and therefore create a material trace of the work - which Tino forbids.

SARAH: I have also heard that if you buy the work, somebody delivers the contract to you verbally. Perhaps Kaldor could clarify this?

MALCOLM: Maybe you could ask him?

SARAH: Maybe.

Pause. They walk.

SARAH: We're walking from one end of this Kaldor exhibition to the other. What's it called again?

MALCOLM: Making Art Public.

SARAH: We started at one end of the exhibition, skirting This is So Contemporary, and now at the other end there is Lion's Honey, a performance by Agatha Goth-Snape. Both consist of other people working in public on behalf of the artist to make the art happen. We had an awkward conversation before about whether or not people talk about money and artist fees and how it always feels impolite to talk about money. In this instance, how do we talk about Making Art Public without talking about labour, and how do we talk about labour without talking about money?

MALCOLM: Well, Agatha's work seems like a joyous gift for the delegates she is working with, especially when we can see them from our position interpreting for Sehgal. Their labour is for their own enrichment, being provided the time and space to simply read in the gallery.

SARAH: I've said yes to doing Kaldor projects in the past because I saw them as an opportunity to work with international artists and develop my skills and understanding of art practice. *[Editor's note: in 2015 Sarah Rodigari was a selected artist for Kaldor Public Art Projects' Australian Artists Residency Program for Marina Abramovic: In Residence. Sarah reflects on this experience in her PhD thesis.]*

MALCOLM: Sure, me as well, and critical reflections have then been generated and fed back into my own practice through my participation, which has been incredibly valuable.

SARAH: But with the international artists, there is seldom an interpersonal relationship. In this case, you don't get to work with the artist, even though you're in their work.

MALCOLM: But with Agatha you do.

SARAH: Yes, and you are not constrained by a "conceit" in Agatha's work, to use one of your words. You are just reading.

MALCOLM: Yes. Richard Schechner has this idea of "dark play", where some of the participants don't know they're part of the play. The frame has been concealed. The conceit is still there. I think that's definitely what's going on in Sehgal's work. Even though you remove the didactics and all the usual technologies of framing an artwork, that doesn't mean that we're not still at play and experiencing an art project and a performance. I think This is so Contempo-

rary might be aiming for something of an institutional critique, but for many patrons it probably falls into the realm of parody, which incidentally is a place I have mistakenly fallen in my own work plenty of times.

SARAH: What have you learnt about yourself from working on the Tino Sehgal piece? Did you get fit?

MALCOLM: Oh, yes. Definitely. That's an added bonus, for sure. That's value adding! Adding further fitness value was cycling into the gallery each day, as Tino has requested we do. Oh, everyone also refers to him as "Tino", as if he is our mate, and I find that funny. I've never heard an artist that you've never met referred to by a first name so much.

SARAH: Is it important for you to value or respect artists that you're working with? Or do you just take this job for the money?

MALCOLM: Not necessarily, but don't get me wrong. I do respect Tino Sehgal, but respect doesn't place something above critique. This is also a chance to work and be paid as a practicing artist, which is rather rare. It's also nice to hang out with the other interpreters. It's convivial in that sense. We're a sort of temporary micro-community. I like doing the performance too. It has moments of great joy, when you do one of these routines and you get a sense of satisfaction when you do the job well, when you all come together in unison to reach a successful iteration of the performance. It is satisfying as an artist, aesthetically, in terms of what you have achieved with your comrades, in your three-person ensemble.

SARAH: This is a good point because Kaldor Public Art Projects employ a lot of local artists to work on their international projects, and these do form supportive local conversations and art communities.

MALCOLM: Definitely.

ACT TWO

Same time. Same place. Walking through the Sehgal exhibition.

INTERPRETERS: *(Singing and dancing.)* Oh, this is so contemporary, contemporary, contemporary...

MALCOLM: Oh, great.

SARAH: Did you ever feel like you're busking when you're doing it?

MALCOLM: Yeah.

SARAH: Have you ever thought of busking?

MALCOLM: No.

SARAH: Do you know how much buskers get paid? An hour?

MALCOLM: No.

SARAH: That's something to look into.

MALCOLM: Maybe.

Pause. They walk towards the escalator.

ACT THREE

Same time. Same place. They stand on the escalator, looking down on the INTERPRETERS as they head up to Level 1.

MALCOLM: On the record, what were you saying the other day about feeling a little bit humiliated when you did it last time? I did it with you in 2014?

SARAH: Yeah.

SARAH: Did we ever do it together?

MALCOLM: I don't think you ever had the pleasure.

SARAH: I don't think I've ever had the pleasure of seeing you do it. I wouldn't mind seeing that on video.

MALCOLM: That's one of the liberating joys of the work. There's no incriminating footage of me. *(Pause)*. Although, maybe there is? Who knows?

SARAH: Hypothetically, it does look less humiliating this time round. Because this time around, you're within the context of an exhibition space with other contemporary artworks, as opposed to being in the entrance of the gallery.

MALCOLM: There have been a few significant improvements in how the work has been staged this time around. Placing the work in a gallery means that it resonates with the other parts of the space, rather than the work accosting people like a sort of flash mob in the entrance hall. Also, a wonderful degree of care has been shown to us as performers. For example, every hour we take a little break to have some water, have a snack, have a sit down. With this sort of care factor in mind, and the repositioning in the gallery space, we're producing much better work.

SARAH: Shall we get a coffee?

MALCOLM: I don't have my wallet. Your shout?

SARAH: Sure.

Audio recording fails.

FIN.

03 DECEMBER 2019

EDITION 4/5

WORK AS ART

John Kaldor, as this exhibition demonstrates, has a well-earned reputation as a great patron. In my understanding of art as the process of cultural adaptation, Kaldor's history makes him a considerable artist in his own right, using other more conventionally recognisable artists as his material to change Australian culture.

Like most Australian artists, John Kaldor supported his art with a day job, as a manufacturer of widely admired high quality textiles for both clothing and interior decoration. As a manufacturer he commissioned original designs, many of which are now in the collection of the National Gallery of Australia. But by 2004 when the Australian branch of Kaldor's company closed, his daughter Bettina, who had been managing director of the company's UK division, identified that the economics of the fabric market had significantly changed:

"For textile wholesaling, the better years were behind us," Bettina Kaldor said. "There's probably lots of reasons for that, but the market - and I don't just think it's an Australian market - tends to want to do prints that have already been done overseas.

"Therefore if you are copying or creating the design, it's not the design (the customers want), it's whether you (the supplier) can do it quickest and cheapest.



"The whole business in that sense has really changed; it's not colour and design that's important, it's logistics. It's about getting a product as quickly as possible (to market), so I guess over time we did lose our unique angle.

"The biggest thing is (that) the originality of fashion is really not that important any more."

The fact that Kaldor's fame rests so much on his activities as an artworld patron raises interesting questions about what we recognise and value as significant cultural activity, how we understand labour in society, and how we value it. It is a thread that appears several times in the Kaldor projects, often in challenging ways.

If we start at the end and look back we can see that, in the fifty years Kaldor Public Art Projects has been running, art has effectively disap-

peared, at least in the sense that it is no longer the production of a high status consumer item but has become a general category of human activity rather like work. Any activity can be art, just as any activity can be work (or not work) depending on its context. Initially this was described as the "institutional definition of art", that any object or activity could be regarded as art if it was endorsed by an institutional consensus. But this definition has broken down in the 21st century as the institutional gatekeeper's role has collapsed in the face of new technology enabling wider participation and distribution. There are no longer effective gates for the gatekeepers to keep, and indeed the institutions are increasingly scrambling for relevance. As a result institutional recognition is insufficient - what matters in the future is whether an activity generates cultural change.

Three Kaldor Projects illustrate this. The first is *Wrapped Coast* in 1969. For me as a young artist who worked on *Wrapped Coast*, the most impressive aspect was the artwork as work, as an organisational and financial project involving hundreds of people being managed to an end that most people considered absurd and yet became increasingly fascinated by. Thinking about this in following years led me to understand organisational structures as cultural artefacts, potentially as works of art, and also to an understanding that an organisation or a group of workers could be regarded as an artist. This is how I came to understand the NSW Builders Labourers Federation (BLF) and other trade unions like the Federated Engine Drivers and Fireman's Association (FEDFA) as artists in the sense that as collaborative groups they used their one tool, their ability to withhold their labour, to generate cultural change. In fact their influence was so great, starting with their first Green Ban at Kelly's Bush in Sydney's Hunters Hill in 1971, that they inspired the development of the German Green Party, leading to worldwide parliamentary Green Parties, one of the most important elements of the battle against climate change. This was cultural change on a grand scale.

The second is Project 22 in 2010, titled *7 forms measuring 600 x 60 x 60 cm constructed to be held horizontal to a wall*, by Santiago Sierra.



Forty years after *Wrapped Coast* the world was a very different place. The rise of neoliberalism had featured global arbitrage of labour, by constantly shifting production from one country to another in search of the lowest conceivable labour costs and conditions. Sierra's work symbolised this process, a titillating spectacle of abjection where unemployed workers carry out meaningless tasks at the lowest wage. In this case they held up a series of beams against a wall, a sad parody of the caryatids of classical sculpture as precarious workers but also a forerunner of the age of so-called "bullshit jobs". While essentially pointless and unproductive, low paid bullshit jobs served to maintain a psychology of managerial control over workers. Sierra's work portrays this toxic cultural change.

In 2013 the anthropologist David Graeber published an essay entitled "*On the Phenomenon of Bullshit Jobs*". Graeber argued that the value of increased productivity was divided unequally, almost all going to management and shareholders and little to workers. Bullshit jobs were used to keep workers divided by constantly monitoring each other. Meanwhile the Puritan-capitalist work ethic turned having a job, any job, into a religious duty that stigmatised those who were not in paid jobs, disregarding the work they often did as carers etc. Wikipedia summarises Graeber's argument:

... [people] believe that work determines their self-worth, even as they find that work pointless. Graeber describes this cycle as "profound psychological violence", "a scar across our collective soul". In turn, rather than correcting this system, Graeber writes, individuals attack those whose jobs are innately fulfilling.

The third is Project 29 in 2014, Tino Sehgal's *This Is So Contemporary*. Sehgal's work involves creating a parody of service industry bullshit jobs. It is hard to see his work as anything but an attack on "those whose jobs are innately fulfilling", and this may well explain his reluctance to have the work documented in any way. Sehgal's resistance to documentation can perhaps be understood as a residual shame, a desire to leave no evidence. Sehgal's work allows institutions to misrepresent socially engaged art as little more than annoying harassment interrupting their preferred business model of art as exhibitions.

At the heart of this is the rise of social practice, the offshoot of conceptualism beginning in the mid 1970s that resulted in many artists (including me) distancing themselves from the official art world to work instead embedded in communities, using their artistic skills in social and political activism. The institutions, over ensuing decades, made repeated attempts to incorporate and monetise this tendency. The work of Vanessa Beecroft (*Project 12*, 1999) promoted by the curator Nicholas Bourriaud as "relational aesthetics", was typical of an earlier attempt to institutionalise the idea of community collaboration by mimicking it while compromising it, thus robbing it of political power. Sehgal is a later attempt that promotes but also parodies attempts at social engagement, turning it into a form of abuse and harassment.

Sehgal's temporary popularity probably reflects the way institutions had begun to feel their own significance slipping away. Their power had waned as the more marketable forms of art had become less meaningful, hollowed out by vacuous biennales, art as tourism and money laundering, the art world version of the same processes of global neoliberalism that had slowly made the Kaldor fabric business less profitable and also less fulfilling. In art as fashion originality is "really not that important any more" and the market only wants the quick, cheap and familiar delivered fast. It is ironic that within the Kaldor projects there is such an exposition of that process.

Ian Milliss

IMAGES: Kaldor Public Art Project 22: Santiago Sierra. 7 forms measuring 600 x 60 x 60 cm constructed to be held horizontal to a wall, Gallery of Modern Art, Brisbane, 20 - 28 November 2010. © Santiago Sierra. Photo: Natasha Harth



Ian Milliss is an artist who worked on *Wrapped Coast*.



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JOURNALISM INTO ART (PART 4): MUCKRAKING & MORAL OUTRAGE

When Guggenheim Director Thomas Messer cancelled Hans Haacke's commissioned exhibition in May 1971 because it was "not art but journalism", the supporters of Haacke and sacked curator Edward Fry bypassed the journalism question to support the artistic merit of the works. Messer's description of the work as "muckraking" invokes the North American term for investigative journalism linked with moral outrage going back to the nineteenth century. Subsequently Grace Glueck, the *New York Times* (NYT) arts reporter who covered the Haacke controversy for her paper, recalled how she had marvelled at his diligence and skill as an investigative reporter. Had Haacke not devoted himself to art, he might have become an exemplary journalist, not only because of his bulldog talent for research, but also because of his total indifference to the power wielded by important people who are anxious to keep publicly questionable activities private. His work is all the more convincing because, while it comes out of a deep passion for justice, its presentation is studiously dispassionate.

Glueck also attributed to Haacke the "fourth estate" ethical commitment of journalism to the public interest, and linked it to the calibre of his research, which included both documentary and human sources of journalists.

Haacke's success as a watchdog of public morality is due in no small measure to his prodigious research efforts. While many artists need go no further than their own studio for their material, he travels far and wide, visiting libraries, checking archives, reading obscure publications, examining court documents, talking with "sources". And he keeps extensive files on his targets.

Glueck's view is that because of the high calibre of his research and his concern with issues involving public morality, Haacke's art substantively is journalism – with the converse implication that as journalism it is also art.

This was precisely Messer's problem with the work. He specified the verifiability and meaning of the facts being reported by Haacke as a basis for rejecting the works. If Haacke had been merely appropriating some unusual object, medium or process to make a symbolic statement, much as Duchamp did with his urinal, wine rack and snow shovel, then there would have been no problem, but because Haacke's art was making statements about facts open to verification in the material and social worlds, it was unacceptable to Messer.

Haacke himself has never rejected the art-journalism linkage, although he has never identified himself as anything other than an artist. He had quickly realised the significance of Messer's hostility on the verifiability issue for what it revealed about the importance of methodology in the politics of art and knowledge. Thereafter he used the research methodologies of journalism as a staple of his practice.

Apart from Glueck at the NYT, other journalists over the years who reported and analysed the controversies generated by Haacke's artworks also recognised both the reliability of his factual evidence and his journalistic sensitivity for the "productive provocations" that would provide access into institutional politics – his news sense. For most of the other institutions that exhibited these and similar artworks by Haacke, the works maybe were or were not journalism, but either way it didn't seem to matter. For those institu-

tions for whom it did matter – the Wallraf-Richartz-Museum in Kassel with *Manet PROJEKT* '74 in 1974 and Köln's *Westkunst* exhibition with *Der Pralinenmeister* (*The Chocolate Master*) in 1981, not to mention the institutions that discreetly avoided commissioning work from Haacke – the problematic issue was the same one: his claims to verifiable truth about the sensitive activities of people or organisations involved with the museum.

The very scale and intensity of the conflict at the Guggenheim in 1971 suggests that there was something deep and serious at stake in the journalism-art connection. The conflict was reported in detail in the *New York Times*, and their art critic Hilton Kramer was an assertive combatant in the struggle. Curator Edward Fry, an internationally respected expert on modern art, was dismissed for supporting Haacke and never worked again in a US art institution [see *EXTRA!EXTRA!* edition 3 for more on this story]. It took almost four decades before Haacke's work would be purchased by a major US institution: *Shapolsky* by the Whitney Museum of American Art in 2007, in a half-share with the Museum of Contemporary Art in Barcelona. In the meantime Haacke's star had risen high in the international art firmament and, as Buchloh observed in a detailed analysis in 1988, his continuing marginalisation by elite US and German public institutions was meaningful in itself and required analysis. A reunified Germany acted with the 1991 Venice Biennale invitation for *GERMANIA* and the contested Bundestag invitation of 1999. In US art circles, the situation was undoubtedly an embarrassment when the Whitney finally acted in 2007 to purchase *Shapolsky* as one of the major works of 1970s American art. Nonetheless, four decades of prolonged absence demands an explanation.

In passing, the ignorance about this conflict among scholars of journalism is also important and needs to be rectified. In parallel to the art world, that ignorance is indicative of, in Buchloh's terms, a failure to recognise "a turning point – one of those historical moments in which a set of traditional assumptions about the structures and functions of art are being challenged." Haacke's work, precisely because it brings journalism and art together as methodology, highlights the issue

and can bring journalism into focus with contemporary art practice and theory.

Haacke proposed a relational approach to the issue of what is art, asserting the inherent social and political nature of the question:

Products that are considered "works of art" have been singled out as culturally significant objects by those who, at any given time and social stratum, wield the power to confer the predicate "work of art" onto them; they cannot elevate themselves from the host of man-made objects simply on the basis of some inherent qualities. Today museums and comparable art institutions ... belong to that group of agents in a society who have a sizable, though not an exclusive share in this cultural power on the level of so-called "high art". Irrespective of the "avant-garde" or "conservative", "rightist" or "leftist" stance a museum might take, it is among other things a carrier of socio-political connotations. By the very structure of its existence, it is a political institution. This is as true for museums in Moscow or Peking as it is for a museum in Cologne or the Guggenheim Museum.*

From Haacke's definition, an artist cannot but be involved in the politics of art, even if only passively as the beneficiary and bearer of a conventional wisdom about the nature of art. Similarly, a journalist cannot but be involved in the politics of knowledge, even if only passively as the beneficiary and bearer of a conventional wisdom about the nature of news.

Chris Nash

* Excerpt from "All the art that's fit to show", in Hans Haacke: *For real: Works 1959-2006*, eds. Matthias Flüge and Robert Fleck, Richter Verlag, Düsseldorf, 2006.

This is an edited extract from *What is Journalism? The Art and Politics of a Rupture* published by Palgrave Macmillan, 2016. For further information contact chris@chrisnash.com.au



Chris Nash is a former journalist and academic and author of *What is Journalism? The Art and Politics of a Rupture*.

DIVERSIFYING THE SOCIAL FABRIC

My parents were in the rag trade. That was pretty standard for Holocaust survivors who came to Australia. It worked this way at least in my family - Mum did piecemeal when she got off the boat. Dad worked at Port Kembla. They saved enough to start a small business and then built it into something bigger.

John Kaldor was a big deal to my parents. He was younger than they were, had arrived a couple of years before they did; and he fitted in to Australia in a way they never could. His English was perfect, theirs less so. But they worked within a few hundred yards of each other in Surry Hills. And it wasn't long after Kaldor began his business that he brought contemporary art to the *schmattes* district in a way which transfixed my mother. She received an invitation to *Coloured Feast* (1973) to celebrate the opening of the new Kaldor showrooms. I had already decided to study art for my higher school certificate and knew about Christo (we didn't hear much about Jeanne-Claude back in the day) and Gilbert and George. Mum was keen to go. My memories are vivid of the night. Mum made me a dress from bold Kaldor fabric. We walked up the hill to the showrooms together. Dad decided work was more important. But Leslie Walford, famed interior decorator, and even more famed social writer in Sydney's *Sun-Herald*

from the 1960s through to the 1980s, took notes:

"The mayonnaise was purple, the sausages blue. The cauliflowers were red or pink or green. The jellies were psychedelic. The pâté was turquoise, the corn on the cob sky blue. Was it the first work of art ever eaten in Australia?"

In an interview with Valerie Carr about the forthcoming *Coloured Feast* in the *Australian Women's Weekly*, then a publication where you could expect real news about contemporary art, Kaldor said he didn't really want to startle people with the food.

"Our feast won't be too psychedelic," he told Carr in September 1973, yet its memory is still intense in my mind.

This wasn't "art" in my father's mind. While Miralda was Spanish, he wasn't El Greco. That was about as modern as Dad got. He wasn't even sure Australians could be artists. And if you take an overview of the Kaldor Public Art Projects, it looks like Kaldor and Dad were pretty much on the same page at least when it comes to state of origin. Dad died in 1976 and would have been shocked by Jonathan Jones's expansive work in the Royal Botanic Gardens, which marked a clear shift in the Kaldor projects.

I looked at all the artists who are named as exhibitors in the Kaldor Projects since 1969, either solo or duo. Since I'm only looking at solo or duo projects, I chose to leave out An *Australian Accent*,

where three Australians, Mike Parr, Ken Swinworth, and Imants Tillers were shown in 1984 (that group exhibition travelled extensively and gave an international platform to these artists). I also leave out 13 *Rooms* and *Making Art Public*. Of the 35 projects, I count 32. It gives a clearer historical picture of the story so far. Of those 32 projects, one is Jonathan Jones, of the Wiradjuri and Kamilaroi nations of south-east Australia; 15 projects have either one or two artists who can be predictably classified as European by residence at least before Brexit or at least before they died. Some divide their time in that group: Miralda, for example, spends time in the US.

A further 15 shows are of artists who live in the US or its territories (or did before they died) according to their biographies. Of those, Charlotte Moorman (d. 1991), Sol Lewitt (d. 2007), Jeff Koons, Barry McGee, Stephen Vitiello, Bill Viola, Jennifer Allora and Asad Raza were all born there. Others such as Vanessa Beecroft, Urs Fischer, Marina Abramovic and Ugo Rondinone moved to the US. Jeanne-Claude is the only artist born in Africa; Nam Jun Paik the only artist born in Korea; Guillermo Calzadilla was born in Cuba but, along with Allora, now lives in Puerto Rico, a US territory. Tatzu Nishi, the only Japanese artist, now divides his time between Japan and Germany.

Does it matter if the Kaldor Public Art Projects

are nearly exclusively white (some artists explicitly mention heritage which is non-European) and either European or from the United States?

I asked Ghassan Hage, Future Generation Professor of Anthropology at the University of Melbourne, about whether this really mattered. Hage, it could be argued, is Australia's leading scholar on race. *Should Kaldor Public Art Projects be more diverse?*

Hage: "Why should it be representative of anything, why does it have to be non-white or non-European? Is it really a national thing and therefore there has to be [or is] some tension or some need to represent, something like a variety of people to reflect the variety of artists around Australia? Or is it his own thing and that's his taste? Then he is free to choose and people who don't like this, don't have to go and watch."

As Hage points out, there are historical reasons why certain things are more white than others. A contemporary view would say that it is not acceptable now for something to be so white.

"And that is not said in a spirit of hatred but in a spirit of diversification, with the expectation that there will be a gradual transformation."

There is no point in taking a tokenistic approach: "You can't expect something [to go] from all white to a radical cultural diversity, but the critique has to begin somewhere."

Hage says there are two stages of transformation – the first and most obvious is for galleries and museums to exhibit non-white art, but the second and perhaps even more crucial is for the organisations themselves to be changed (as Richard Bell points out in his essay, *Bell's Theorem*).

CONTINUED ON NEXT PAGE

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DIVERSIFYING THE SOCIAL FABRIC (CONTINUED)

“It is a reasonable thing to demand some gradual move towards inclusion and diversification of both what is being presented and the mode in which it is being presented. Any step towards diversification is good [unless] the step becomes perceived as an answer or a structure.”

“There is a continuous need for critique, an ongoing process.”

Jennifer Higgle, editor-at-large of international contemporary art magazine *Frieze*, says that it’s important to recognise that from the beginning the Kaldor Public Art Projects were also forward-thinking.

“John Kaldor started with a European – an outsider – sensibility, animating both local and public spaces. He didn’t just ask Christo [to Australia] to impose something the artist did elsewhere, he invited Christo to wrap the cliffs.”

“It was, ‘how might this art adapt or be interesting to local people?’”

Higgle is back in Australia to finish writing her book *The Mirror and the Palette*, an investigation of historic self-portraits by women artists. She says she’s noticed a shift in how art situates itself in this country.

“More vital and more representative – an awareness by Australian institutions of the

importance of discussions on race, class, sexuality and gender.”

“Art wouldn’t be able to happen without philanthropists – they are hugely important and hugely generous. Of course there are challenges,” says Higgle.

For Kaldor Public Art Projects, some of the critiques and challenges are about making changes in its own organisational practices. More recent group exhibitions address questions of balance and origin. Clearly there’s more to do, but in contemporary art, change is inevitable, even if slow. I can see change is coming. If Mum were still alive, I know she’d be coming to see the latest

Kaldor project, and maybe I could even have persuaded Dad to walk up the hill with me.

Jenna Price

*Richard Bell, *Bell's Theorem*, 2002, is available at <http://www.kooriweb.org/foley/great/art/bell.html>



Jenna Price is an academic at the University of Technology Sydney and a regular columnist for *The Sydney Morning Herald*.

LETTERS TO THE EDITOR

FROM THE EXTRA! EXTRA! LETTER BOX 02/12/19

Re: Nothing if Not Warm and Welcoming (Mickie Quick, Edition 1)

Great piece of writing Mickie Quick. This reflects badly on City of Sydney. Greta Thunberg talked about ‘Cathedral Thinking’ in a recent speech – a reference to both the Notre Dame fire & the immediate global action to fund its restoration, as well as the potent symbolism of medieval guilds & the legacy of those builders in light of the kind of commitment we need to address the climate emergency collectively now. It’s such a great visual reference, along with all of the other supposedly controversial imagery in the work. It’s a strong piece in a long tradition of art as social action. I’m so glad Deborah Kelly spoke up & I really appreciate the clarity you’ve given this in your writing here, particularly the point about doctoring digital work – this should not happen. As you say, a painter would never be asked to touch-up a work to appease a patron.

Thanks,

Tania Leimbach

As someone who has been censored, banned and excluded from exhibit options I would urge other artists and the curator to withdraw their work in solidarity... otherwise we will see more and more of this.

Tim Burns

Re: Filtering disinformation: climate change journalism since the late 1960s (Wendy Bacon and Chris Nash, Edition 2)

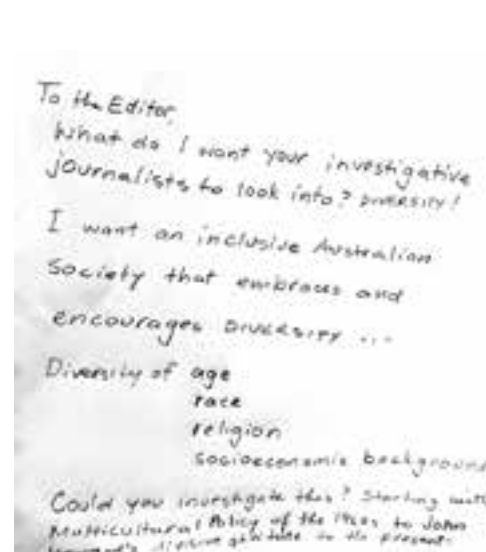
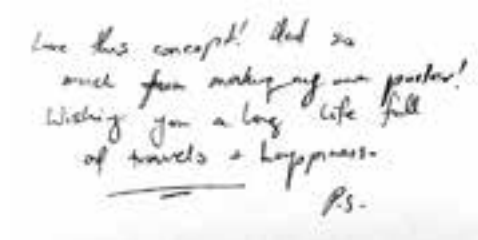
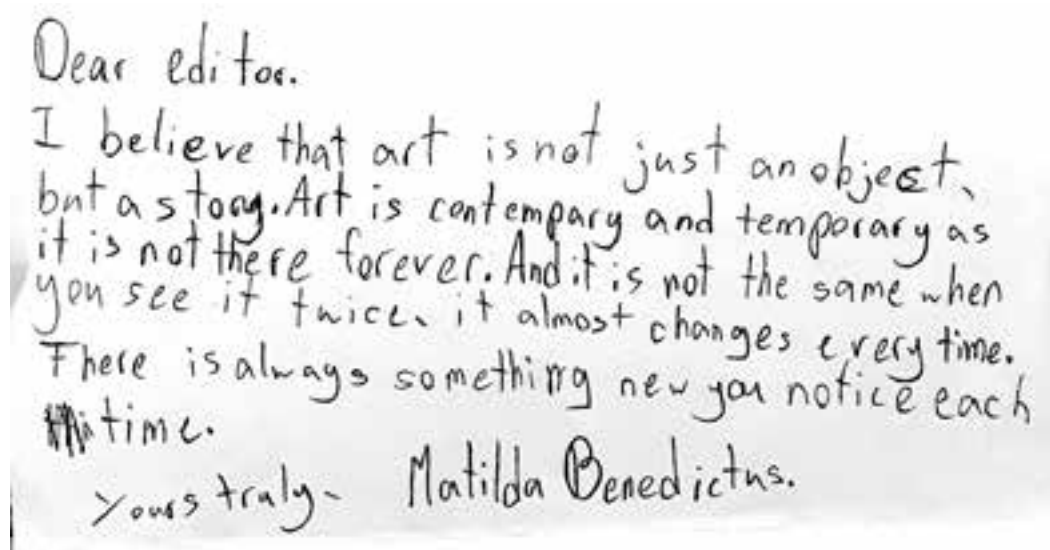
Thank you, Wendy and Chris, for a meticulously researched and presented article. I hope it’s amplified in large-circulation publications, but evidence of continued muffling of climate change stories is pretty clear, so I’m not hopeful. Social media will hopefully spread it nonetheless.

Thanks!

Peter Barnes

I agree Peter. Every bit does spread the word. Fairfax stopped printing sceptic columns about 8 years ago and the ABC likewise. I feel that one really big danger is that the threat of the impacts of climate change – for example – the bushfires gets normalised and becomes non-newsworthy. This needs more thought I know. As someone who has worked in the mainstream, I know the pressures and try to be fair. But when we heard story after story yesterday morning about Clive James as a public intellectual, the dire warnings [about the climate crisis] from the UN on the same day were pushed into the background. The SMH did cover it but only used the AAP wire story – and the ABC station that I was listening to mentioned it as a footnote at best.

Wendy Bacon



WE WANT TO HEAR FROM YOU
 We welcome responses to the articles in our newspaper.
 Post a letter in our letterbox at the Art Gallery of NSW, or online at www.extra-extra.press/

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EXTRA! EXTRA!



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ANZAC AND THE OTHER

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EXTRA!EXTRA! is published at the Art Gallery of NSW, which stands on the lands of the Gadigal people of the Eora Nation. We the editors and contributors to this artwork acknowledge the Traditional Owners of this Country, and we acknowledge that sovereignty to this Land was never ceded.

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From 9 November to 15 December, Lucas Ihlein and the Rizzeria Collective take over the Kaldor Studio at the Art Gallery of NSW with **EXTRA!EXTRA!** – a weekly newspaper which responds critically and playfully to Making Art Public.

Each week, editor-in-chief Lucas Ihlein and special correspondent Ian Milliss will be joined by special guest writers and artists, who will work with the Rizzeria team to print the newspaper in situ.

Visitors to the Kaldor Studio are invited to write letters to the editor – and a selection of letters will be featured in each week's edition of **EXTRA!EXTRA!**

Throughout the run of **EXTRA!EXTRA!** in the Kaldor Studio, you can also participate in a range of fun workshops and have a go at making a risographic print yourself!

CONTENT DISCLAIMER

The views expressed in the pages of **EXTRA!EXTRA!** are those of the authors, and do not necessarily reflect the opinions or official policies of the editors, Kaldor Public Art Projects or the Art Gallery of New South Wales.

We welcome responses to our articles, which can be submitted by posting a physical Letter to the Editor in the gallery space, or online at

extra-extra.press

EDITORIAL

It's now been five weeks since **EXTRA!EXTRA!** was born. Throughout the entire lifespan of the newspaper, Sydney has been enveloped in a pall of bushfire smoke, the intensity of which has never been seen before in this city. The location of our pressroom within the bowels of the Art Gallery of NSW in the heart of Sydney means our focus has spiraled out from the *Making Art Public* exhibition to encompass pressing issues in the wider world, including climate change, land rights and social justice. This week in the paper, Wendy Bacon covers the important and problematic dismissal of Aboriginal academic Tess Allas from University of NSW Art and Design. As Bacon demonstrates, as well as being an accomplished curator, Allas has made a crucial contribution to the pastoral care and education of Indigenous and minority students over many years, and serious questions are raised about the process of this dismissal.

In Edition 5 we continue our investigation of the relationship between art and journalism with a story on award-winning photojournalist Lorrie Graham, whose work is featured on the cover of the paper. Lorrie's moving photos of the community's battle to block the WestConnex roadway in Sydney will be shown in our pressroom until the end of our residency at the AGNSW. Her documentation of the activists' wrapping of condemned trees is eerily reminiscent of Christo and Jeanne-Claude's *Two Wrapped Trees* from 1969.

Finally, this week we were joined in the **EXTRA!EXTRA!** newsroom by visiting Canberra artists Caren Florence and Shags. Both are accomplished printmakers, and relished the opportunity to be artists-in-residence within the *Making Art Public* exhibition. Their graphic pieces created in response to the exhibition are offered as a bonus liftout in this edition of the paper.

We've loved working on **EXTRA!EXTRA!** and now that our tenure in the Kaldor Studio is coming to a close, we'd like to thank Kaldor Public Art Projects and the Art Gallery of NSW for accommodating our rambunctious and energetic team of artists, designers and journalists. As I mentioned in my Editorial in week 1, none of us have ever done anything quite like this before. Now that we're at the end of the process, having accomplished our goal of creating a weekly newspaper as a work of live art, we can see enormous potential for this model. Long-live journalism as an ever-evolving, context-specific artform!



Lucas Ihlein is an artist and member of Big Fag Press and Kandos School of Cultural Adaptation.

WHO WILL PRESERVE OUR DIGITAL ARCHIVES?



Lorrie Graham is a photojournalist. And a bloody talented one at that. I had the pleasure of sitting down with her to discuss her work, why photojournalism isn't recognised within major arts institutions, and why without institutional support we are in danger of losing our digital archives.

Lorrie Graham broke the glass ceiling in the 1970s when appointed to a photographic cadetship at *The Sydney Morning Herald*. Dozens of women followed her in years to come. Lorrie's work has appeared in most of the greatest international newspapers and magazines, and features across all Fairfax titles in Australia.

Having combatted an alarming amount of sexism and hostility, Lorrie went on to work for *The Observer* in London, *Rolling Stone* magazine, and *The National Times*.

Over the last 40 years she has photographed former Australian Prime Ministers Bob Hawke, Paul Keating, and John Howard, and collaborated with creatives such as Andy Warhol, Barry Humphries, Cate Blanchett and an overwhelming number of other notable figures. But Lorrie is a significant player in her own right through photojournalism that features a strong social conscience, an eye for detail, and masterfully constructed visual storytelling.

But why isn't the work of photojournalists recognised within major arts institutions? She invited me into her home to reflect on these concerns.

Lorrie's work has actually been collected by the National Gallery of Australia, the National Portrait Gallery, the National Library, the Museum of Sydney and the State Library of NSW. She makes it clear that her intention isn't to bitch about not being collected, and admits she's been one of the lucky few in that sense.

"Photojournalism is such a specific and incredibly important area that I don't think has been recognised by institutions to the degree that it needs to be", Lorrie says.

Lorrie's concern stems from the fact that international photojournalists are recognised while the abundance of talent to be found in our own backyard is ignored.

Why aren't more Australian photojournalists represented within our major galleries and

institutions? Photojournalists play a fundamental role in contributing to media coverage, they drive visual storytelling. So why aren't their images deemed art worthy?

It seems that purely "aesthetic" modes of photography are valued more than utilitarian approaches to imagery. Perhaps an image is deemed art worthy from an institutional standpoint only when it shows signs of interpretation by an "artistic" sensibility? But this is a false distinction which does not acknowledge the creativity and social engagement involved in producing "factual" photographs.

Lorrie added that it might also stem from the idea that photojournalism is a form of employment outside the art world so art institutions may not attempt to see beyond its commercial use.

"They don't see the worth in it because it's in their face and they can't separate it out. And there's no curiosity about it. I don't think there's a great deal of exploring of photojournalism by the art world" Lorrie says.

But when I reflect on some of the images that have resonated with me in the past, they are all the work of talented photojournalists.

"Photojournalism embodies all those elements that are really important in people's placement of memory, placement of time, placement of huge events that have happened in the world," Lorrie says.

She also notes that frequent photographic competitions might perpetuate a belief that there are plenty of opportunities for photographers to establish their reputations and gain exposure. Social media platforms such as Instagram are also useful, opening opportunities for collaboration and community engagement.

"I think there is a huge plus in social media now. And you can almost circumvent the big institutions", Lorrie says.

These social media platforms allow emerging artists, creatives, and photojournalists alike a means of connectivity that was not present when Lorrie had begun her own career. Lorrie has her own blog where she regularly posts, focusing on women over 50. "The reason I do that is because I'm passionate about women not being seen after

a certain age for what they are. And also, being recognised for what they've done".

She has also been using her photography in local activism. She says on the WestConnex Action Group blog, "I've been documenting the Stop WestConnex campaign since early 2015, when I first became aware of the devastating impact this tollway would have on our communities. Later that year, my husband Greg and I started a group called Save Newtown from WestConnex."

The group even used wrapping as an activist tool to draw attention to trees in Sydney Park that WestConnex was about to destroy. "So we found some recycled material in the same colour as the WestConnex branding and began to wrap the condemned trees in and around Sydney Park. We let people know that if you see a blue ribbon, that tree is dead, gone, destroyed unless we take action to stop WestConnex."

In our conversation, one of the concerns that Lorrie also stressed was the problems inherent in preserving digital imagery. Lorrie predicts that we won't be left with an archive of imagery.

"So where is the archive of the future?" Lorrie says.

The past is being neglected and now it's slowly disappearing. Institutions need to ensure that our history is being preserved, which means allowing for storage capacity of RAW files and funding to support the care of our digital archival material. Hopefully this might lead to the recognition photojournalists deserve for their contribution to media coverage, and their capacity to produce and compose artful interpretations of the world we live in.

Amber Jones



IMAGE: Tree wrapping campaign run by Save Newtown from WestConnex to try and save trees targeted for destruction to be replaced by a Tollway. Credit and copyright Lorrie Graham

Amber is an interdisciplinary performance artist, theatre-maker, and journalist

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Kaldor Public Art Project 32: Jonathan Jones. Kangaroo grassland, barrangal dyara (skin and bones), Royal Botanic Garden, Sydney, 17 September – 3 October 2016. © Jonathan Jones

“
Ensure the benefits of an art project aren't just for the artist. Art and cultural practices need to lift everyone and not just benefit one or two. By pooling our knowledges we can create benefits for the entire community and grow together.
 ”

GRANDMOTHER LESSONS

Hello! There you are! I've been waiting for you! Come in, come with me...

By no means am I any kind of expert about anything and sometimes I'm not even sure yet what there is in front of me to learn but I go in anyway, with or without a map...and most times I end up at a completely different place than I thought I was headed! Please let me try to explain this better... When we first met, yes, you and I, I had hoped to give you something, I hoped to leave you with something, an idea, a new question to ask, a memory or a seed planted. I have since come to understand that I don't have to be an expert. People are willing and wanting to share their knowledge and experience so we can all learn and for this I am grateful. So, shall we go in?

Have you ever sat with an artwork and thought, I get some of it... but I know there's more? You say to yourself; it's trying to tell me more... there are more layers and deeper levels here... Have you ever wished you could ask an artist those questions that keep running through your mind? Well folks, this week I have had the privilege of such an opportunity, and I'd like to share it with you... Come with me, let's go sit with Jonathan Jones' *barrangal dyara (skin and bones)* (2016) again. *barrangal dyara (skin and bones)* hasn't left my thoughts all week. It has raised for me more questions about the layers - and those layers don't seem to want to let me go.

So, through my involvement with *EXTRA!EXTRA!* I took the opportunity to email Jonathan Jones some questions about his work, and his thoughts on some of the topics we've been talking about: respect for Country and traditional Custodians, artistic accountabilities and collaborating. I thought of it as an electronic cup of tea... a cup I'd like to share with you.

As I listened, re-listened and traced through the recording Jonathan made, I noticed that deep

respect is woven through all his words, no matter what the topic. Respect seems to be at the core of everything. It's apparent in the way he speaks about his relationships with Country, Elders, and Community. From collaborators to local people, traditional Owners, their stories, memories and histories and how to best represent them. I could hear respect, for his use of materials, making processes and the responsibility of his role as an artist. All of this is the foundation of his practice.

Now, hearing his words arrange themselves into beliefs and principles, to my way of hearing things folks, this is no ordinary explanation of what it is respectful art practice because...echoing around me, I remember my Mother teaching similar things to me. Respect your Elders, listen to your Elders and look after them. She'd say things like, be grateful for what you have and if you have something, share it, don't let others go without. In the recording Jonathan says he deliberately wants to "ensure the benefits of an art project aren't just for the artist. Art and cultural practices need to lift everyone and not just benefit one or two. By pooling our knowledges we can create benefits for the entire community and grow together." These ideas resonate strongly within me personally.

The further into Jonathan Jones' recording I went and the longer I sat with *barrangal dyara (skin and bones)*, I felt the immaturity of my questions being unknotted and given back to me in a weaving, that I experienced more as feelings and memories. It seems to me that Jonathan Jones' in his art practice walks ancient connected paths, deeply trodden, reclaimed and brought back to our modern world for healing the future before it's measured on a calendar. That's when it finally dawned on me - he isn't using new words, new ideas, new principles or even new philosophies, but old ones. Very, very old ones...

Hmmm... so folks, where to from here? I've hardly begun to share with you, before I am drawn to stop...you decide from here because I don't know if I'm explaining myself properly, but I do hope two things. Firstly, that I have been respectful and grateful for what was shared with me and what I have learned. Secondly, that you might take your responsibility in hand and listen carefully to the layers and the layers of meaning inside Jonathan's words. The invitation is there for everyone and I kind of believe that, if I can hear my Mother in them, then most certainly I am listening to my Grandmother, perhaps as she listened to hers... and this then is, the deepest collaboration I could ever hope for but never imagined.

Let me step a little outside myself for a moment and attempt to unfurl what I think I understand. *barrangal dyara (skin and bones)* the artwork is a conduit for local Indigenous voices, histories, knowledges and Custodianship. In part it is a signpost of Indigenous cultural resilience and revitalisation of Indigenous philosophies and knowledges. By undertaking and following traditional pathways and learning practices in producing the work, in effect all those involved have created it.

Here's how I understand it. Jonathan Jones' and those with whom he collaborates undertake these traditional pathways and practices such as listening and learning from Elders about Country, local people, their histories, memories, reparations and sharing knowledge. In doing so they are simultaneously revitalising and activating Indigenous culture and philosophies in the 21st Century. Now folks, bear with me while I think this through further... if I can hear my Grandmother, through my Mother, my memory and Jonathan's creative processes and the work, then is what I am feeling, thinking and doing, my Indigenous ontological and epistemological under-

standings of time, the world before me, around me and within me, in the here and now?

I leave you with this question: regardless of what century we tell ourselves we are in and all the things we've met about today... is Indigenous art a form of philosophy, or an expression of it?

It seems, I am the one who has been given something...

Juundaal Strang-Yettica

Some of the readings that have been helpful in my thinking:

Shawn Wilson, *Research Is Ceremony: Indigenous Research Methods*, Fernwood Publishing, 2008.

Zoe Todd, "Indigenizing the Anthropocene", in *Art in the Anthropocene: Encounters Among Aesthetics, Politics, Environment and Epistemology*, edited by Heather Davis and Etienne Turpin, Open Humanities Press, 2015.

I want to give my gratitude and respect to Jodi Edwards, Nathan Sentance, Jonathan Jones, Antonia Fredman, Wendy Bacon and the Kat-in-the-Hat, for their guidance and support for this little project. I also want to thank all of you before we say goodbye, I wish you well and I wish you many more questions to come.



An edited version of the audio conversation between Jonathan Jones and Juundaal Strang-Yettica will be uploaded to the *EXTRA!EXTRA!* website - scan this abovecode to find it.



Juundaal Strang-Yettica: "I don't know much about much but the learning keeps me alive!"

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STAND WITH TESS

Thirty artists and academics, including several significant Indigenous artists, have vowed to boycott University of New South Wales galleries unless they reappoint long-term Indigenous staff member and Director of Indigenous Programs Tess Allas, whose contract was terminated in October.

Tess Allas, who has worked at UNSW Art and Design for more than 13 years, was told by the Dean of Art and Design Professor Ross Harley in October that her contract would not be renewed. Allas has been responsible for teaching courses about Aboriginal art and supporting Aboriginal and Torres Strait Islander and other students. She is a practising artist with a Masters in Curatorial Studies.

It is not unusual for contract staff members to be terminated in universities. What is extraordinary about this situation is a public campaign calling for a reversal of the decision and an outpouring of support for Tess Allas from the Indigenous and the academic art communities.

A student led campaign #StandwithTess launched an online petition which has more than 1600 signatories, and scores of letters of support have been sent to Professor Harley from people familiar with Allas' work as an artist, educator and academic.

At a #StandwithTess rally on November 5, artist Tony Albert called for the boycott of UNSW galleries. Albert is a well known Indigenous artist who has exhibited in the Art Gallery of NSW and many other high profile museums. His work critiques institutional racism. At the rally, Albert acknowledged Allas as a "proud Aboriginal woman and a teacher beyond comparison. Tess Allas is the kind of leading figure any university would and should hold up as a valued member of staff. Tess is not an academic whose conclusion comes from reading and research, while she is incredibly versed in both. Her voice is one of lived experience, someone on the ground, someone present. I'm appalled at the way the university is treating Tess Allas". Albert described the decision to terminate Allas as one of institutional racism and asked, "Where is the recognition for the oldest, living, surviving culture in the world?" Albert is currently working with leading contemporary artists Richard Bell and Daniel Boyd. "We are calling for all Indigenous artists and their allies to boycott UNSW Galleries. We will never exhibit in the confines of this university again" unless Allas is re-employed.

Signatories to the boycott call also include Joan Ross, Dale Harding, Reko Rennie, Julie Gough, and New Zealand-born artists Hayden Fowler and Angela Tiatia. First Nations Canadian artist Adrian Stimson of the Siksika Nation in Southern Alberta has sent letters to Vice-Chan-

cellor Ian Jacobs and the Dean Ross Harley and has posted a video in support of Allas on Instagram. Stimson says that he is "baffled by the decision" because Allas is the "most wonderful professional director of indigenous programming that UNSW could ever have." He says that the failure to respond to his concerns shows a lack of "professionalism, accountability and transparency." The #StandwithTess instagram account also features artist Vernon Ah Kee wearing a #StandwithTess t-shirt when he addressed the Australian Association for Research in Education conference last week.

Several senior academics have also supported the boycott, including art historian and feminist art practitioner Latrobe University Professor Jacqueline Millner, Head of School at Macquarie University Professor Joseph Pugliese and UNSW Associate Professor Joanna Mendelsohn. A blunt blog post by Mendelsohn on *The Art Life* website was headlined 'Asset-stripping', a reference to what she said was a "loss of someone so crucial to the well-being of students and staff." Mendelsohn attributes the success to-date of UNSW Art and Design as a "quiet leader in the achievements of both its Aboriginal students and those from minority backgrounds" not to major funding but to the "efforts of one staff member, Tess Allas."

Allas began working as a researcher on Vivien Johnson's *Storylines*, for which she wrote hundreds of biographies of Aboriginal artists. From there she began to teach courses on Aboriginal art which Mendelsohn argues "transformed the lives of many students and changed career paths." Mendelsohn regards Allas' work as "crucial to the well-being of students and staff alike."

For some years, Allas has held contracts as both a lecturer and a professional support staff member. Allas has curated and co-curated significant exhibitions including the award-winning *With Secrecy and Despatch*, which was commissioned by the Campbelltown Arts Centre in partnership with UNSW Art and Design in 2016.

The #StandwithTess campaign has dampened the UNSW Art and Design end of year alumni and graduate events, with security staff keeping activists away and moving some of the events inside. There has been an ongoing guerilla campaign to repost posters and stickers removed from walls.

EXTRA!EXTRA!'s reporter attempted to interview and then sent questions to Professor Harley, who forwarded them to UNSW communications. UNSW responded with a statement: "UNSW Sydney is unable to comment on individual staffing matters because of confidentiality considerations. In line with University policy, all

faculty staffing decisions are made at the faculty level with the final endorsement of the University. UNSW understands the concerns and interest in how it supports Indigenous students and staff. UNSW has a long and proud history in the education of Indigenous people. The University is committed to providing learning opportunities that embrace Indigenous knowledge, culture and histories. The University achieves this through interactions with passionate Indigenous staff, access to world-class teaching and research activities, and connections to a robust community. We continue to be a leader in educating the next generation of Indigenous students while inspiring Indigenous researchers and practitioners to achieve their educational needs and aspirations."

UNSW is confident that by continuing its Indigenous Strategy in 2020, it will "create an improved structure for the ground-breaking work UNSW already does. The university has offered to meet with the Design and Art students in the New Year.

The National Tertiary Education Union (NTEU) will be unimpressed with UNSW's response to the #StandwithTess campaign. NTEU organiser Sarah Gregson told the #StandwithTess rally on November 5 that previous commitments to increase First Nations employment at the University had been undermined when the contract renewals of staff without secure appointments came up. "What do they do? They rely on weasel words and empty strategy documents and show that they really have no intention of properly meeting those commitments."

The Faculty Student Council President Jack Poppert and #StandwithTess campaigners delivered several demands to UNSW management last week. They are concerned that far from arrangements being in place for 2020, students are enrolled in Allas' regular and advertised *Aboriginal Art Now* course without a lecturer appointed to teach it. They argue that the issue is now a very public one, and criticise the Faculty for failing in "their responsibility to everyone affected by this decision." Their demands include a meeting with senior management before the end of 2019 and an apology for the hurt done to Allas, UNSW Elder in Residence Vic Chapman and Indigenous students.

While the university claims to be holding to its strategy, Elder in Residence 87-year old Yuwaalaraay man Vic Chapman rejects this notion. Chapman is highly regarded by UNSW. Only a year ago, UNSW newsroom issued a release documenting his contribution to UNSW Art and Design, through his mentorship role in the Printmaking Studio. "Vic Chapman acts

as a mentor, the grace and precision of his wise counsel is incalculable and is not restricted to our Indigenous cohort," said the Head of Printmaking Michael Kempson. Last November, UNSW Chancellor David Gonski conferred an Honorary Fellowship on Chapman who has also been awarded an Order of Australia for services to the Indigenous community, tertiary education and the visual arts. In November this year, Chapman wrote to Gonski, the Vice Chancellor and other senior staff expressing his deep "disappointment in your institution, arguing that the decision (to terminate Allas) "will in no way benefit the current crop of Indigenous Art & Design students and will only serve to decrease any future intake of Indigenous students in this faculty." So far, he has received only an acknowledgement and no meeting has been organised with him.

This week Chapman told EXTRA!EXTRA!, "Tess is well known locally, nationally and internationally in the art world, with international curatorial awards, etc. Her strong support of students and staff in the workplace – Indigenous and non-Indigenous – surrounding her dismissal speaks volumes for her concern for them, her commitment and capability as a teacher."

Chapman believes that the UNSW galleries will be poorer as a result of the boycott by Indigenous artists. If Allas is not at the university next year, he will also relinquish his role as Elder in Residence. Chapman rejects UNSW's assurance that its Indigenous Strategy is not damaged by the decision to terminate Allas and says, "I have spent most of my almost 88 years working in the field of education. In the Teacher's Handbook which governed the conduct of schools I worked in, there was a regulation which stated that a person of Indigenous descent could be barred from the Public School system on the protest of one non-Indigenous member of the school community. It remained in the Handbook until 1972 and acted upon until the late 1960's. I wonder if what is happening to Tess is an echo of those times."

Wendy Bacon

*(Tess Allas declined to be interviewed for this story.)



Wendy Bacon has been an urban activist and journalist since 1969. She is a non practising lawyer & was previously the Professor of Journalism at the University of Technology Sydney.

Image from @standwithtessi instagram account



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JOURNALISM INTO ART (PART 5): THE QUESTION.



Hans Haacke, *Der Bevölkerung*, 2000. Photo by Richard Alois.

In his final article for **EXTRA!EXTRA!** on the work of Hans Haacke, Chris Nash delves deeper into the art/journalism divide. Intriguingly, Nash argues that Haacke's art work is "replicable" in the sense that scientific research or journalistic investigations are replicable, because the artist asks very explicit questions which shape each of his projects. It is in the playing out of these questions in specific circumstances that the work's impact is made. As Nash points out, "meaning resides in the social reaction to an artwork, whatever its form and substance, and is not intrinsic to the work itself" – and this is also something that is clearly evident in the most significant of the works in the Making Art Public exhibition.

In his catalogue essay for Hans Haacke's cancelled Guggenheim exhibition in 1971, curator Edward Fry made the following points about Haacke's practice as an artist:

"Haacke so treats his own ready-mades that they remain systems representing themselves and therefore cannot be assimilated to art. Thus he violates the mythic function, to which art has long been assigned, of acting as a buffer between man (sic) and the nature of reality. His work instead presents a direct challenge, not only to the fatal but convenient bourgeois separation of art from life, but also to the related view that art functions as a symbolic transformation and interpretation of experience."

"The approach to reality offered by Haacke acts not only as a severe critique of previous modern art, but also serves to eliminate arbitrary boundaries within our culture between art, science and society."

"Haacke's world is rigorously materialist, not symbolic, but his materialist view is of such large dimensions and possesses a logic and truthfulness of such clarity that it reaches the level of an almost transcendental moral force."

To rephrase and elaborate on Fry's observations, we can say that Haacke is establishing a direct verifiable relationship between the content of his art and some selected instance of the real material world, such that the selected instance is both the art work, and also continues in the world with its own existential integrity regardless of its status as art.

This art/reality relationship is the same as a science/reality relationship, where a scientific observation or experiment lifts the empirical object/process under observation into the realm of scientific research, but at the same time that event/process continues in the world with its

own integrity and can be reproduced or observed and verified by other scientists independently.

It is also the same as journalistic research, where the essence of the truth being asserted is that the object/event, even if it was produced through a photo opportunity or an interview question with the goal of being reported, continues in the real world as a verifiable event/object. It is thoroughly founded in a rigorous empirical materialism, with no required interpretive or symbolic transformation through an artistic representation or symbolic interpretation. Of course, original empirical evidence can be transformed into myth or symbolism, or ornamented with aesthetic flourishes, but the point is that that requires an active process of production and interpretation, and is not intrinsic to the evidence itself.

Like any scientific experiment or observation, Haacke's art is replicable by other artists in the same way that scientific research has to be replicable and verified to be validated. The same validation requirement applies to journalism, which is why Haacke could use journalistic methods in his research, and also why highly regarded social scientists like Pierre Bourdieu attributed a scholarly research status to his work alongside its artistic merit.

So Fry is correct, and Haacke's work "serves to eliminate arbitrary boundaries within our culture between art, science and society". As a direct consequence of this approach (or methodology), Haacke is blowing up the notion of the artist as a creative, highly individualised sole operator whose authentic work is necessarily singular and can be copied but never truly replicated. He is destroying the notion that the artwork must be an object that can be decontextualized and commodified – abstracted and hung on a wall or put on a pedestal. True, intellectual property laws can be applied to artistic processes as much as to scientific ones, but such laws are an external social imposition on the work in question, and by no means immanent to the processes and works themselves.

So if the authenticity of Haacke's art does not reside in the uniqueness of its material content, where does it reside? As with science and journalism, it resides in the questions that the artwork poses. What makes for good scientific research is a good research question, as any scientist will tell you. What makes for good journalism is a good set of questions: *what's the story? Who are the players? What is at stake?*

What makes for good journalism is a good set of questions: what's the story? Who are the players? What is at stake?

What unites Haacke's conception of art with science and society is the fundamental focus on what scholars call methodology – what is the question that you are wanting to ask? Why is that a good question? How, where and when are you going to pose it in order to achieve an answer?

Journalists, like artists, are generally terrible at discussing methodology – when pushed, journalists tend to fall back on ethical justifications, and artists on 'creativity' or 'imagination'. But ethics, creativity and imagination apply to research in the social and physical sciences just as much as to art and journalism. And journalists are very good at identifying questions, and the methods they might use to achieve answers; similarly, artists can discuss methods in great detail.

The 'how, when, where and why' of asking questions is at the very centre of Haacke's contribution to art and to journalism. Information about the real estate moguls in the cancelled Guggenheim exhibition of 1971 could have been published in newspapers, leaflets, radio programs (all of which it was), but the Guggenheim's issue was the content in relation to the art gallery location for exhibition. What Messer's response in cancelling the exhibition demonstrated was that it is absolutely not acceptable to question how New Yorkers make money from real estate in the elite art galleries that depend on wealthy patrons for their income and public status. And it is especially not acceptable to pose that question in the form of an artwork. That is the meaning of *Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971* and *Sol Goldman and Alex diLorenzo Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971*.

Similarly Haacke's large garden box of untended weeds that constitutes the controversial *DER BEVÖLKERUNG* ("To the Population") artwork in the north courtyard of the refurbished Reichstag building in Berlin would be uncontroversial on a vacant block anywhere outside that building. But when it was proposed in 1998, in the temporal context of public and parliamentary

debates about changing the definition of German citizenship away from the 1938 racial basis, the decision went to the full parliament and the Bundestag spent more time discussing the proposed artwork than it did the deployment of German troops to the Balkan War (the first extra-territorial deployment of German armed forces since World War II). The debate was frontpage news in the German media. The commission was finally approved by a majority of 360 to 358 votes, with 32 abstentions – no doubt a highly curated result. Collectively, those facts are essential to the meaning of *DER BEVÖLKERUNG*.

Clearly Haacke also has what journalists would call a 'news sense', or what scientists might call an intuition, for the social context and meaning of an issue. Sociologist Pierre Bourdieu, with whom Haacke collaborated on a book *Free Exchange* (1995), would suggest his concepts of habitus and cultural capital are highly relevant. The fundamental consideration for art, journalism and science is that meaning is a social construct, it can be highly political if it challenges social and political elites, and that meaning resides in the social reaction to an artwork, whatever its form and substance, and is not intrinsic to the work itself.

Haacke's work is enormously liberating to artists, journalists and scientists of all disciplines in opening up the range of ways that questions about the real world can be posed with great forensic power. It exposes institutional silences, and sheets home accountabilities, usually by way of self-identification in the public debates that ensue. Very exciting!

Chris Nash



Chris Nash is a former journalist and academic and author of *What is Journalism? The Art and Politics of a Rupture*.

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SELECTIVE MEMORIES

Until Kaldor Public Art Projects came along most of the public art in Australia took the form of memorials of one sort or another designed to preserve the memory of a person or event. It was a starkly instrumental view of art that valued it mostly as a reference to something else rather than something to be admired in its own right. Even a sculpture as hypnotic as the *Archibald Fountain* (in Sydney's Hyde Park) was actually intended as a war memorial commemorating the relationship between Australia and France in the First World War.

Memorials can have complex meanings that change over time. *What exactly should we remember?* Memorials exclude as much as they include, and who decides who is included? As Judith Pugh notes in her essay, often the historical events that are memorialised are less important than the social power displayed by creating the memorials, disguising meanings that are not immediately apparent.

While the Kaldor Projects seemed to be simply staging radical art of a sort rarely seen previously in Australia, they also implicitly represented the influence of post Second World War immigration and the rise of multiculturalism. The radicalism of the projects reflected John Kaldor's grounding in full blooded European modernism, at a time when most Australian art still reflected the more insipid and timid British version of modernism.

Nonetheless, several of the projects deal directly with memorialisation. The most obvious is Project 19, Tatzu Nishi's *War and peace and in between* (2009) where the heroic equestrian sculptures at the front of the Art Gallery of NSW were captured within suburban rooms. The overscaled

earnestness of the bronze horses has always felt wrong for their location, and the uncomfortable militarism of *The Offerings of War* became farcical when trapped in a domestic bedroom. *The Offerings of Peace* on the other hand seemed puzzled by the mundane bourgeois soft furnishings of a modernist living room. Both were proof that the bombast of memorials can be easily punctured.

A very different type of memorialisation, via re-enactment, can be seen in the refugee cages of Project 16, Gregor Schneider's 21 Beach Cells on Bondi Beach in 2007. The 4 x 4 metre cells contained amenities for visitors – an air mattress, beach umbrella and black plastic garbage bag – and were soon inhabited by beachgoers looking for a site to rest and find shelter from the sun. But the cells were reminiscent of Australia's Manus Regional Processing Centre, a concentration camp for refugees opened in 2001, giving the whole work a sinister edge as beach goers using the cages unwittingly acted out the racist claims that the camps were tropical Edens, a virtual holiday resort.

War memorials are the most common memorials in Australia yet the most important war is never mentioned. The European invasion and the genocidal war on Australia's Indigenous owners is at the heart of Project 32, Jonathan Jones *barrangal dyara (skin and bones)*. If the memorial halls that Judith Pugh discusses can be seen as assertions of the invaders' control of Country, Jonathan Jones brings that hidden history back into view. Part of this remembering happens through *remaking*, in the form of 15,000 shields that represent the destroyed artifacts that had been stored in the Garden Palace building.



Kaldor Public Art Project 16: Gregor Schneider, 21 beach cells, Bondi Beach, Sydney, 28 September – 21 October 2007. © Gregor Schneider. Photo: Gregor Schneider

It could be argued that an exhibition such as *Making Art Public*, made from archival material relating to a series of events, is a form of memorial, a memory of events rather than the events themselves. But the final memorial is a memorial of the exhibition itself. I'm thinking of Alicia Frankovich's performance *The Work* (2019) in which original workers on Kaldor projects over the last half-century revisited fragments of their own activities in a complex and playful choreographed re-enactment.

This all raises the question of how we memorialise important events in contemporary society. Kellys Bush is a public reserve close to John Kaldor's home. As the first Green Ban, Kellys Bush represents a cultural moment as significant in its way as *Wrapped Coast*, and one with even greater worldwide consequences, yet this significance is barely recognised at the site. Wendy Bacon's archival investigation notes that there are only two small pieces of signage about the

history of the area. This way of marking history is clearly inadequate, since the battle for Kellys Bush was arguably the small spark that triggered a worldwide movement. The tourist Petra Kelly learned of the Green Bans while visiting Australia in the early 1970s and was inspired to form the first Green Party on her return to Germany. That party began the green parliamentary movement around the world. How could we better memorialise the small suburban inspiration of such an enormously influential movement?

Ian Milliss



Ian Milliss is an artist who worked on *Wrapped Coast*.

SUBURBAN BATTLERS WHO CHANGED THE WORLD

If you catch a ferry from Circular Quay in Sydney to Woolwich Pier on the Hunters Hill peninsula and take a short walk, you will find a small nature reserve on the coast called Kellys Bush.

At a lookout, you will find a plaque commemorating the handing over of the reserve to Hunters Hill Council in 1993 by NSW National Party Minister Robert Webster and then local Liberal MP Kerry Chikarovski. It notes that a local group called the "Battlers for Kellys Bush" fought to save the land; it was the site of the first Green Ban; and the land was purchased by the NSW government in 1983. If you venture into the bush, you will see another small faded metal photo of some of the 13 "local housewives": the Battlers who saved the bush along with Jack Munday, the leader of one of the unions who imposed the Green Ban in 1971.

Beyond these plaques, there is little to help visitors understand a struggle of worldwide significance that saved this seven hectares of bush for public use. There is no mention of the Wran Labor government that bought the land for public use in 1983 or the NSW Builders Labourers Federation (BLF) or crane drivers' union (FEDFA), the key unions that imposed the ban. Like many memorials, the choice of words in these plaques was political and controversial.

There is also nothing to inform you that this land at the meeting of the Parramatta and Lane Cove rivers is part of the ancestral lands of the

Wallumettagal clan of the Eora nation, the Indigenous people of this part of the Sydney basin. For thousands of years, they took care of the bush. After they were killed by smallpox or driven off their land, the bush became a buffer between a smelter works and the Hunters Hill village that is today one of Sydney's best known heritage suburbs. For seventy years, locals used Kellys Bush for walking and fishing. Although it was privately owned, some farsighted mid-20th century planners could see Sydney's coast was disappearing fast and zoned the bush "open space".

While Christo and Jeanne-Claude were doing their temporary "wrap" of Little Bay in 1969, decisions were being made that could have permanently obliterated Kellys Bush. Sydney was in the middle of a property boom and developers were eyeing off every piece of available land.

When the smelter works moved, the local Mayor and NSW government decided to seek a buyer for Kellys Bush. One of Australia's biggest housing developers AV Jennings snapped up an option and later bought the land. They planned to build high rise apartments, although they later downscaled their plans to 25 homes.

In September 1970 a group of 13 local women met in a parish hall and formed the Battlers for Kellys Bush. When the NSW government conveniently changed the zoning from "open space" to "residential" with the flick of a Minister's pen,

all seemed lost. Then the Battlers took a brave and imaginative step. Bridging class and political divides, they sought the help of militant communist-led construction unions. With the broader union movement behind them, the BLF and the FEDFA imposed what became known as a "green ban". No unionist would work on the site. Jennings' plan came to an unexpected halt.

Kellys Bush was the launching pad for a unique movement called the Green Bans, a form of strike or boycott that saved parkland and the physical fabric of The Rocks, Victoria Street, Woollahroo, Centennial Park and scores of heritage buildings in Sydney. The Green Bans were based on the principle that people should be involved in the planning of their communities, and each Ban was imposed in partnership with strong community action groups. The Green Bans gave residents breathing space to work on solutions. In the case of Kellys Bush, it took 13 years of campaigning before the Labor government, led by Neville Wran, bought the land.

This much of the story has often been told. But I wanted to know more about these local women. What aspects of the struggle had been downplayed, disappeared or merely forgotten? In the spirit of investigating major cultural changes that had their birth at the same time as Kaldor Public Art Projects, I explored three boxes of Battlers' archives in the State Library of NSW, visited

Kellys Bush and the local Hunters Hill museum, and spoke to people who remember the battle.

In the archives, the Battlers for Kellys Bush are variously described as a group of "middle-class housewives", "just a pack of bloody housewives", the "blue rinse set", and "prim and proper ladies" who "fluttered" around Jack Munday.

The Battlers were indeed middle-class and nearly all were involved in full-time work in the home. But according to their own accounts, once the campaign took off, they threw aside routines and devoted themselves to saving the land with what one described as "evangelical zeal".

Well-known Sydney landscape architect Michael Lehany is the son of the late Battlers' secretary Kath Lehany. He remembers that his mother, an amateur actor and environmentalist, relished the campaign. She hated housework because her own mother had been a stickler for it, endlessly scrubbing wooden floors.

Dr Joan Croll is the only surviving battler and also a lifelong environmentalist. She was recognised with an Order of Australia for her pioneering work in breast cancer and mammography. Despite these other achievements, she describes her involvement in saving Kellys Bush as the "the most important thing I ever did." Coming from a conservative background, she initially "had a fit" when she thought she was meeting a "true red person". She decided to withdraw until

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Anzac And The Other

I've always avoided Anzac and Remembrance Day Ceremonies. The men in my family avoided them: they did their duty, then they turned their thoughts from war. They didn't march, they didn't identify as ex-military, and the further in the past their service the less comfortable they were with Anzac Day.

In a storm during a battle, escorting an Arctic convoy, one of my maternal uncles saw an overheating shell stuck in a gun barrel which had contracted because of the intense cold. Vaulting over a rail on a violently rolling deck, he grabbed the shell and threw it overboard. My grandmother told me this in the context of his athleticism. He never mentioned the incident.

Rupert Murdoch has so vulgarised the media that one forgets his father Keith Murdoch's *Melbourne Herald* had been reporting on the behaviour of the fascists, even in the arts pages, long before war was declared in 1939. Melburnians like my family had been reading about the treatment of European Jews and of dissenters; my uncles and my father joined up because they had thought about what these incidents meant for the democracy they valued.

My protestant uncles were very conventional, my Catholic father and his brother more progressive. Dad had been at a ski lodge when war was declared in 1939, and told me that when other people began to celebrate, he went outside alone, wondering why anyone would be pleased to have to go to war. He was scathing of the RSL's lobbying power; of an Anzac Day that became an excuse for drunkenness, a celebration of militarism itself. His contempt towards the notion of "heroes" derived from his brother's experience in the War.

At the fall of Singapore, Uncle John and his men became prisoners of war of the Japanese. Uncle John's stories of the various camps and the events therein were sophisticated, often amusing, always reminding us that the Japanese soldiers were in a rigid authoritarian system and behaved according to their cultural understandings and material circumstances. Yes, he and his men were starving, but that meant that the Allies had breached their supply lines; and the Japanese too were short of food and medical supplies. He discussed systems established to assist everyone to survive, he described certain incidents in quite a lot of distressing detail. These stories were always told to instruct me: *principle is more important than advancement; lead from the middle; never ask anyone to do anything you wouldn't do yourself; people should be understood from their own point of view.*

When relatively young, Uncle John had a disabling stroke, and my father assisted him to apply for a pension. The Department of Veterans Affairs refused the application, on the basis that stress was not a factor in the condition. Dad wrote to the POW newsletter asking if anyone recalled him sustaining any head injuries. Yes. An officer's duty is to protect his subordinates, so when a Japanese soldier was beating one of his men, he stepped between them, or if they'd been knocked down, Uncle John lay on top of them and took the blows of the rifle butts on his head.

My first husband enthusiastically joined the army, was sent to New Guinea and the Celebes, cheerfully killed the enemy in hand-to-hand combat, and then with his mates killed a group of Japanese soldiers who had surrendered to them, and with whom they had camped for several days.

Later, sent to Japan with the occupying force, he heard about and saw the effects of the Hiroshima bomb. First the blinding flash of light - and the victim, if facing the explosion, was immediately disabled. Then the intense wave of heat, blistering the skin wherever it was exposed, scorching clothes, then the shock wave ripping open blisters and burning cloth. The radioactivity killed all bacteria, and he saw the dreadful irony: those who arrived to help brought infection with them. He walked among men and women who had lived through the trauma, lying in silk hammocks, burned, suppurating, waiting to die. He considered what he had done and seen, and became an anti-war activist. He did not celebrate on Anzac Day.

Uncle John lived with us after the War as his life returned to its planned trajectory; and spent hours with me, a small child. I don't need Anzac Day to remember him. So when I moved to a small rural village where the annual Anzac ceremony occupies the minds of locals, I was not keen to attend. But after a couple of years it seemed impolite, and this year I watched as a photograph of a local who served in the Australian Imperial Force was presented to hang in the supper room beside those of other locals who'd been servicemen. The family summed up that contented and unremarkable post-war life, and I found myself wishing that Uncle John might be so remembered. For a moment, I imagined memorialising him, his service, his sacrifice.

And then I realised: this ceremony, these photographs, don't refer to sacrifice, or character, or even the war. These perfectly pleasant people are having an annual get together, with encouragement and funding from the Federal Government

and Local Government. It's about memory, but the memory is not of battles or comrades dying in an Asian jungle. It's about living in this district, belonging to this district, coming from this district. Only those connected to this place, the settler occupation of this place, are here enshrined.

That's the reason John Howard, Tony Abbott, and the bunch of non-combatants who, pumping money into the extravagant ridiculous reconstruction of the Australian War Memorial, starving other galleries and museums, have commercialised Anzac Day and Remembrance Day. It's a blind. It's a brilliant blind. Anzac celebrations announce that unless you're a local, with some connection to a serviceman, you're not *one* of us.

It's a way of othering all the European refugees, the migrants, holocaust victims, the people who left chaos in Asia, South America, for the stability and opportunities Australia offers. This perverse annual public celebration of belonging subverts the multicultural narrative, it encourages the vanilla settler image of nation, it is an annual way of asking for a public commitment to that image. To honour the men in my family who went to war, I won't be there next year.

Judith Pugh



With occasional diversions into political activism and other more mundane activities, Judith Pugh has spent her life in the arts; she now writes in Regional NSW.

she discussed it with her husband who changed her mind. In time, Dr Croll, who has previously described herself as a "bossy lady," came to regard the Green Ban concept as a "brilliant idea" and regards Jack Munday as a "wonderful and very clever man". When her children were young Croll was not in the paid workforce, but by the later stages of the campaign she was working as a doctor. When asked what she felt at the time about the Battlers being described as "a bunch of middle class housewives", she said she thought it was "very funny."

Michael Lehany's view is that the Battlers used the image of conservative housewives to their own advantage. It helped them to get access to politicians and to capture media attention. Their first act was to get a letter explaining their case presented as a frontpage news story in the local paper. Assistant Secretary Monica Sheehan later recalled that they had no trouble getting publicity due to their "evocative name" and the "novelty in that era of citizens daring to protest against the action of their masters."

Liberal Premier Bob Askin initially seemed to be on side. There was an election in February 1971 which Labor was expected to win. Two days before the election, the Battlers received a telegram from Askin stating that he was "very hopeful of a helpful decision on your problem and will advise within 24 hours." The telegram is in the archives.

The conservative government just scraped home. Despite Askin's telegram, everything went silent. In June 1971, Askin rang the Battlers President Betty James to tell her that the Minister for Local Government and Roads Pat Morton, who for many years was a part-time businessman as well as a politician, was about to rezone the land as residential.

After putting on their "high heels and smart clothes" and armed with a letter from Opposition Leader Pat Hills promising to save the land if Labor came to power, Betty James and Monica Sheehan

managed to meet with Askin but he refused to intervene. James later wrote that she declared "the Battlers will stand in front of the bulldozers". Monica Sheehan said she was terrified and wondered who might be driving the bulldozers.

So it was that the Battlers got in touch with the unions including the FEDFA Secretary Jack Cambourn, who said his union would support a ban on the use of heavy equipment on the site. The BLF were contacted, and after investigating they agreed to impose a ban. To understand what this meant in Hunters Hill, you need to know that the mainstream media had frequently condemned the militant BLF, whose members marched to court to support arrested organisers and had even thrown an inadequate workshed into an excavation site during a safety campaign. But they had also recently passed a motion to support environmental action. Far from being passive, the Battlers insisted that they would do their own picketing. At one stage, AV Jennings threatened to use non-union labor but the BLF announced that work would immediately stop on an office block in North Sydney, leaving it as a monument to Kellys Bush. From then on, AV Jennings respected the ban.

The Battlers were called "communists" and "ratbags" and Prince Edward Square where some of them lived was called "Red Square".

One journalist saw the Battlers as determined "ladies" rather than a "group of housewives". This was local Kings Cross journalist Juanita Nielsen who formed a bond with the Battlers in April 1975. She visited the site and described a rock pool with Aboriginal markings and a "metre of furry caterpillars head to tail marching through the bush". A copy of her NOW newspaper which devoted pages to Kellys Bush is in the Battlers' archive. Three months later, Nielsen was murdered as a result of her opposition to the development of Victoria Street, Kings Cross and support for the Green Bans. Like many

other resident activists, the Battlers felt shocked and fearful when she disappeared. Some of them had also received threatening phone calls.

Nielsen described the women as being "13 local ladies ranging in outlook and temperament from very conservative to ever so slightly militant." She observed their determination and "endless trust" in the BLF.

Michael Lehany recalls that his parents could have been called "Fabian Socialists" and had attended meetings against Australia's involvement in the Vietnam War.

However, some Battlers were forced to stand up to conservative husbands who drank in their local pub when they got off the ferry from work in the city. There were violent arguments at some local events. One woman noted that her embarrassed husband turned down invitations that he thought would involve arguments. Some experienced being treated with derision by old friends, and false allegations were made about them. Monica Sheehan later compared the situation to "Northern Ireland". But support for the Battlers only grew. Local Labor party activists like Rod Cavalier, who went on to become a Minister in a NSW Labor government, was very involved.

In June 1971, 200 children from primary and secondary schools in Hunters Hill and Chatwood marched to Kellys Bush, led by the school band. They bore banners, "We don't want a jungle of concrete" and "Save Kellys Bush" and booted the Local Liberal MP Peter Coleman. Lehany remembers that this was very controversial but the Battlers were unfazed.

Over time, the Battlers came to understand that there had been a "shitty deal" behind the scenes to sell the land. In this sense, the threat to Kellys Bush involved a classic Sydney property deal. When the Battlers discovered that the NSW government and local Council had actively sought a buyer for Kellys Bush, Monica Sheehan wrote that Jennings should not make a profit out

of the speculation. Defamation laws made it hard to talk about these matters publicly until Labor MP George Petersen made a single statement under parliamentary privilege. He accused the Minister of increasing the value of the land by rezoning it. Rather than buying it more cheaply for the public, he had made "a gift of more than \$400,000 to one of the government's friends".

The Battlers were not just interested in their own small world of Hunter's Hill. They were part of the Coalition of Resident Action Groups (CRAG) who defended the Green Bans, after the militant NSW BLF leadership was deposed by building industry bosses and the Federal branch of their own union. Juanita Nielsen reported on a meeting where they publicly offered to be there with other groups to confront the bulldozers.

The thirteen Kellys Bush Battlers were nearly all "middle class housewives" but they were far more than that. Like others who were involved in the Greens bans, their lives were transformed through action.

When I walked through Kellys Bush this week, I heard birds and the water gently lapping on rocks. In the distance was the roar of planes. It's a work in progress to preserve the physical heritage of Kellys Bush as part of the commons. But the social relations that fought for and saved it are obscured. 50 years on, there's a strong case for commissioning a major public art project to memorialise this significant site of post-invasion land conservation.

Wendy Bacon



Wendy Bacon has been an urban activist and journalist since 1969. She is a non practising lawyer & was previously the Professor of Journalism at the University of Technology Sydney.

10 DECEMBER 2019

EDITION 5/5

LETTERS TO THE EDITOR

FROM THE EXTRA! EXTRA! LETTER BOX 09/12/19

From David C.
 Dear Editor - in a "good-hearted" way I'd like to ask for more writing about our Federal Government's walking away from adequate support for creating - etc Arts in Australia.
 I think there needs to be discussion of the Universities success at creating and "fixing" creative sets within their business model. These two changes in Australia are really creating our opportunities + goals.

Dear Editor 😊,
 As one would say "Art is not just about fashion, vision or expression. Art is the way of life, it is the revolution of invention and evolution."
 Art is infinite, it is the cycle of expression and life. Love is art and Art is love.

The printer is really cool and an excellent alternative to normal printing! How can we showcase this on a bigger scale? How can we make the printer more public? The printer looks scary + corporate but the art is fun!



THE MINISTRY OF COMMUNICATIONS & TRANSPORT & INFRASTRUCTURE!




Dear Editor -
 I would like to know the thinking of the Federal Government in merging the ministries of Art and Transport. Are they wanting to get more poems and paintings on planes and boats and trains, perhaps on motorway overpasses as well?
 Or are they just madly ignorant and irresponsible about the necessity of Art in our society? Please investigate. Thanks for the paper. Christina

Dear Editor,
 I know that you've been busy editing things but sometimes you just want a break so go for it.
 from Charlotte Flett

THANK YOU

Thanks to everyone who posted Letters to the Editor - we've loved rummaging through our letterbox each week. And a big shout-out to artist and journalist Mickie Quick who (assisted by The Editor Himself) built the custom EXTRA!EXTRA! plywood postbox that received all your mail.



REAL ESTATE REPORTING – THE DOMAIN OF ENDLESS JOY

Over the five weeks of EXTRA!EXTRA! Chris Nash has published a developing analysis of Hans Haacke's art as a form of investigative journalism. Nash's final article ended with a discussion of "replicability". He writes:

"Like any scientific experiment or observation, Haacke's art is replicable by other artists in the same way that scientific research has to be replicable and verified to be validated. The same validation requirement applies to journalism, which is why Haacke could use journalistic methods in his research".

In this bonus "stop the press!" article, published simultaneously in EXTRA!EXTRA! and The Saturday Paper, Nash puts this principle into practice. In the spirit of Hans Haacke, this dual publication means the article can be categorised as art here and journalism there. Either way it replicates Haacke's approach to investigating the mechanics of the real estate market.

Real estate manipulation was at the centre of the controversy that blew up around Haacke in the early 1970s, and what is more representative of Sydney's actual living culture than its obsession with real estate prices? Journalism in Australia has been propped up by this obsession. Real estate was a major part of the old classified advertising phenomenon, the fabled "rivers of gold" that funded Australian newspaper journalism until the internet era. Of course, online real estate advertising still generates vast amounts of cash for the mainstream media but very little of this revenue flows towards investigative journalists.

But the media also functions ideologically, to actively promote markets and to ensure the profitable real estate obsession continues. In this article Chris Nash takes his research on Haacke one step further, and like Haacke, he investigates some seriously questionable media practices in real estate advertising.

My parents married, bought a double block of land in Merrylands in the late 1940s with a War Service Loan, and started a family. Merrylands was then on the western fringe of Sydney suburbia, these days it's near the geographic centre. There was an old weatherboard house on one block where we lived until the late 1950s while they built a new fibro house on the vacant block and sold the old place. They owned and lived in that house till they sold it to move into a retirement village in December 2003, getting the excellent price of \$596,000 at the very tail end of the 1996-2003 property boom.

The house was bought by a bloke who said he wanted to use it as a childcare centre, but that was never going to happen because of asbestos in the fibro cladding, and it was rented out. He sold it three years later in December 2006 for \$420,000. That price delivered a nominal loss of 30%, but if you factor in the interest payments on the mortgage offset by the rent received, transaction costs on the sales, inflation, and forgone interest if he'd had his money on term deposit for three years, the loss in real terms was probably well above 40%.

Domain.com.au offers what it calls a "full property history" facility on its website, which provides information about previous sales for properties "provided under licence from the Department of Finance and Services, Land and Property Information". The information is compiled and provided by Australian Property Monitors (APM), part of the Domain Group established by Fairfax Media and now 60% owned by Nine.

The history provided for my parents' home includes the following three sales over the period 2000-2010:

2000 (\$300,000);
2006 (\$420,000);
and 2010 (\$425,000).

The sale price history for the same property on realestate.com.au is different: 2003 (\$596,000); 2006 (\$420,000); 2007 (\$452,000); and 2010 (\$425,000).

Realestate.com.au includes four sales over the period – two of them apparently loss-making – while Domain has only three sales and omits the loss-makers.

There was no sale in 2000. My parents owned the home till 2003 and used the money from the sale to buy into the retirement home. I have the sale documents. The 2000 sale in the Domain history is a fabrication. What's more, the omission of the 2003 sale for \$596,000 hides the fact that the property lost 30% of its nominal value over the following three years. Taken with the false sales report it implies a profit of 40% – \$120,000 on \$300,000 over six years – instead of a loss of 30% – \$175,000 on \$595,000 over three years.

The Domain history omits another sale (in 2007) which incurred a second apparent loss (of \$27,500) when it was sold in 2010, although by that time the large quarter-acre block had been subdivided, with a second house to be built subsequently on the separated back of the original property. Taken together, Domain's omission of two apparently loss-making sales, and the fabrication of another sale, implies that no loss was ever made on any sale of that property. It is deceptive.

Domain.com.au reported 586 auction results for the weekend of 30 November, 2019. A 10% representative selection was made by taking the first sixty properties (with specified sale price) listed alphabetically by suburb and street (the relation-

ship between property type and suburb/street name is random). Domain reported only five properties where historical losses have been indicated. Two of them were adjoining lots on a busy road in Bankstown that a quick succession of owners seem to have tried to assemble for joint sale to an apartment block developer. (Realestate.com.au also failed to report a loss on one of those two properties, but not the other.) The other three properties were all in Bexley, and subject to rapid-fire turnover by speculators. All of the other 55 properties in the Domain random sample, drawn from across greater Sydney and including both houses and apartments, show nominal profits only on any sale.

However, in four of the sample properties Domain omits a loss-making sale that realestate.com.au reports. An apartment in Arncliffe was sold for \$365,000 in 2013 at a loss from the 2008 purchase price of \$385,000, and an apartment in Balmain East went for \$420,000 in 2007 at a loss from the purchase four years earlier for \$447,500, but those sales are not reported in Domain. Nor was a loss of 47% on a Belfield property between 1998 and 1999 (from \$245,000 down to \$130,000), or a quick loss of \$5,000 (1.6% of the price back in the day) over two months on a Baulkham Hills house in 1993.

Of nine properties sold on 30 November 2019 where there were current or historic losses, Domain reported losses in only five, and they were for speculators making fast turnovers. For the other four properties the loss-making sales were omitted. There are some absences in the realestate.com.au histories of the total sample of properties, but only one historical loss omitted, as part of the Bankstown speculation: all other losses are included.

This improbable pattern in the Domain sample spans the bursting of the 1996-2003 boom, the following stagnation till well after the Global Financial Crisis, and the sharp deterioration since the most recent peak in late 2017. The clear implication is that individual buyers of real estate very rarely lose money on their purchase, whatever and wherever they buy, even though the general real estate market might decline.

How could that be? It is true that property owners try to avoid selling into a falling market, but in a downturn or prolonged stagnation some sellers don't have much choice. No doubt the 'price withheld' tag on some reported sales could be a fig leaf for an embarrassing loss. But following the falls from the 2003 and 2017 peaks, how come only 'speculators' delight' properties lost value in a random representative sample, and everybody else is supposed to have made a nominal profit despite two housing price busts and ensuing stag-nations? And how could the loss-making sales on five properties out of 60 (8.3% of the total) be omitted by accident, and one false report of a profit-producing sale be fabricated?

A spokesperson for Domain said "Domain Group Policy is not to alter or remove past sales data supplied by the state and territory governments. The data is automatically sent to Domain (via APM) and updated regularly by the state government department. If we have a report that there is a major problem with the sales data, then our internal support team have an option to hide the entire history for the property. They have no capability to pick and choose which transactions to hide, all or nothing."

Domain made no response to specific questions about the discrepancies evidenced above and the apparent divergence from their stated policy.

Professor Bill Randolph, Director of the City Futures Research Centre at UNSW, expressed surprise at this reported situation because it would be "a bad business move" risking discovery and brand damage. However, he said that the "buying and selling of real estate is much more managed than most people realise, and is highly nuanced with different sectors playing support roles for the main game of generating sales. Press coverage of the real estate market is very much a good news story."

The general pattern of optimistic reporting on the real estate market is far from unique to Domain. For my own PhD research I did a detailed analysis of journalism about the Sydney residential real estate market in the 1996-2003 housing boom. Real estate advertising historically has been one of the three main sources of the 'rivers of gold' that funded the newspaper industry, and Domain is still fundamental to the economic fortunes of Nine media.

The housing boom beginning in 1996 saw the take-off of a massive increase in household debt to over 150% of household disposable income, and a catastrophic doubling from 6 to 12% of interest payments as a proportion of household disposable income. Meanwhile, household savings went negative and outstanding balances on credit cards tripled to 7% of household disposable income. By the end of the boom in 2003, mortgage debt had surpassed both business and personal debt as a proportion of GDP, while government debt was negligible. Over the same period, Sydney house prices doubled.

But after the end of the boom, house prices in western and south-western Sydney dropped more quickly than in the rest of the country. Hence the 30% drop in my parents' home over 2003-2006. With the GFC in 2008, the falls spread to the inner-city, eastern and northern suburbs, and didn't recover for years.

But to read the real estate journalism at the time (in *The Sydney Morning Herald* and *The Daily Telegraph* in my study), it was always a good time to enter the market, as either a seller or buyer, no matter what stage the cycle was at. Housing affordability, household debt and increasing homelessness were side issues dealt with elsewhere in the news, and largely a welfare issue. They had little to do with the market. The overarching imperative for real estate reporting is to keep the market optimistic and buoyant, regardless of the economic and social costs beyond.

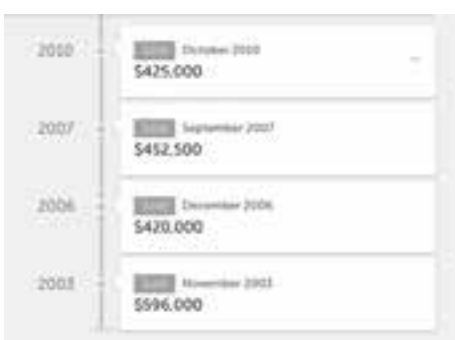
The long and the short of it is that very little of what journalists say about real estate should be taken at face value. Their very jobs depend on keeping the market busy and expansive. Misleading sales histories are just a straw in the wind blowing through the domain of endless joy. Buyer, and seller, beware.

Chris Nash



Chris Nash was Professor of Journalism at Monash University 2008-17, and a Walkley Award-winning journalist at the ABC.

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On the following pages we reproduce the “Free Bonus Liftouts” that were included in various Rizzeria-printed editions of **EXTRA!EXTRA!**

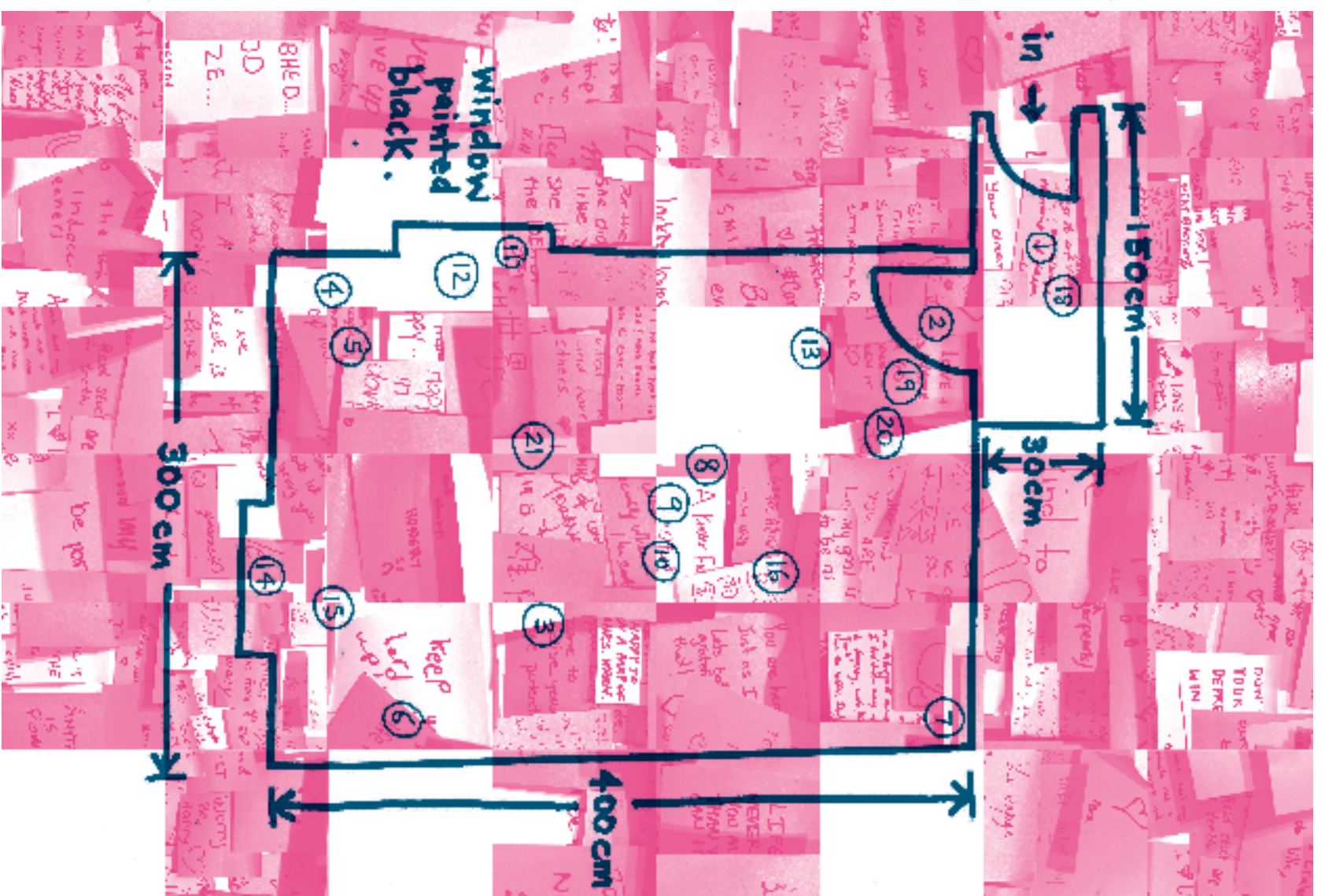
Page 44: Shags and Caren Florance, “Instructions for Empathy” (included with Edition 5).

Page 45-46: Artworks by visiting students from Bourke Public School and Wilcannia Central School (included as a liftout in Edition 3); Boni Cairncross and Louise Curham with map by Micke Lindebergh, “Extra Visual – instructions for a sense-focused experience

of Making Art Public” (included with Edition 2); Caren Florance and Ian Milliss, “ART DOESN'T MATTER ANYMORE...” (included with Edition 4).



Instructions for empathy				
1	take a breath			
2	relax your shoulders			
3	remember the worst thing you've done			
4	with the benefit of hindsight			
5	apply that to your opinions			
6	notice your reactions			
7	name that emotion			
8	be specific			
9	excavate the reason			
10	what are you wrapping?			
11	are you preserving?			
12	or suffocating?			
13	what are you not addressing?			
14	do you matter to someone?			
15	hope you're existing			
16	shift your location			
17	[I've lost you and now I'm freaked]			
18	take a breath			
19	relax your shoulders			
20	at the speed of plants			
21	the great compost is coming.			



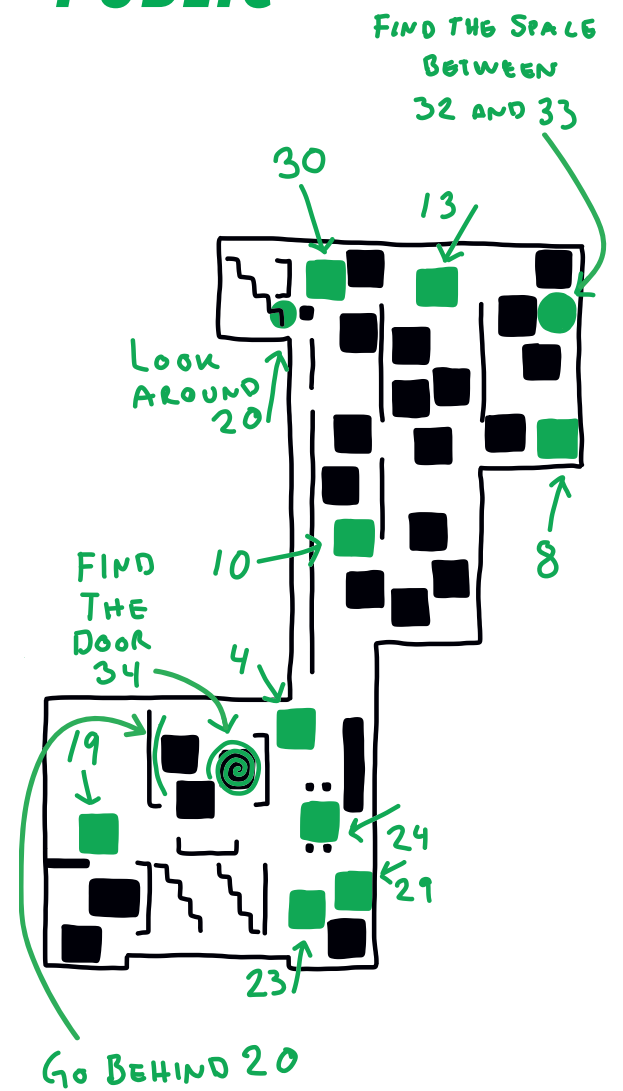
choosing how to feel

An invitation to respond opens us up and we only have a few hours. We came in cold, wanting no expectations to pre-wrap our curiosity, and found ourselves starting at shrouded trees, wondering if they represented more than they were meant to. We worked our way, scribbling, through the unboxed/reboxed archive, mostly sticking together after Caren wandered off and had a small childhood-memored panic attack from once losing parents temporarily in a strange overseas art museum. Each walked room held traces of trying to reach people, but *which* people? Our mutual love of text, and an awareness of the historical 'look of information' in contemporary art kept us coming back to the chaotic warmth and continual growth of Landy's Post-it notes: democratic notes to self and to others breaking up into shards of words through the insect-like clusters. The other walls we were attracted to held hand-drawn lines of plans and ideas and sharp areas of bright colour. Sometimes we were transfixed by sound and music. We liked lists that told us what to do, even though the moment to do it had passed. We asked ourselves: if we had a room, what would we do with it? Then we realised that we did have a room: we had a double spread of a room. We wanted to help people feel things about art, about making, about saving, about each other. The arts are precarious, never more so than now. All we can do is suggest instructions for a way forward, through eggs and attitudes. Everything about that day seems easier with hindsight.

Shags & Caren Florance



**EXTRA VISUAL –
INSTRUCTIONS
FOR A SENSE-
FOCUSED
EXPERIENCE OF
MAKING ART
PUBLIC**



**ART DOESN'T MATTER
ANYMORE**

This set of instructions was created by artists Boni Cairncross and Louise Curham to encourage visitors to experience some of the incidental, accidental, or “extra-visual” phenomena within the exhibition. The map was drawn by Micke Lindebergh.

1. As you walk through the exhibition, pay attention to the roughened surface of the stickers on the floor compared with the smooth stone or wood underneath them.
2. **Box 24** (Michael Landy): See if you can find any unkind notes on the wall. (Boni imagines you scrunching them tightly in your hand).
3. **Box 23** (John Baldessari): Imagine running a clean finger along the wall feeling for the join in the vinyl... feeling for the bump... using your finger to trace family groups within the names. Spend a few moments considering the difference between a name in lights for 15 seconds and a name in printed text for the duration of an exhibition.
4. **Box 29** (Tino Sehgal): Try respecting the outlines of the room. For us this deepened the experience. (Remember: sometimes this is an absent box, and sometimes it's activated by performative interpreters).
5. Stand between **Box 32** (Jonathan Jones) and **Box 33** (Anri Sala). Listen. We found the fluctuations in the audio filled each other in ways that made us think about the issues in both works.
6. **Box 30** (Marina Abramovic): Sit on one of the chairs and stare at the coloured paper for as long as possible.
7. **Box 13** (Ugo Rondinone): Lay down on the floor near the sculpture (you are asked not to touch it).
8. In the stairwell behind the miniature **Box 20** (Stephen Vitiello), you will find Ian Milliss' *Natural Parallels 2* (2019). Imagine holding the ropes in your hands and leaning your head into the space to look up. Dream about how the ropes would move along their whole length.
9. **Box 6** (Sol LeWitt) and **11** (Sol LeWitt): Stand between boxes 6 and 11 with your back against the outside wall. Notice the narrow alley these boxes make. Louise saw some people having fun taking photos of each other lying on the floor beneath the picture of the three men on each other's shoulders.
10. **Box 10** (Jeff Koons): Squat on the floor, or get as low as you can, and imagine running your hands across the top of the flowers. Notice how some are plastic and some are dried – imagine the difference in textures.
11. **Box 4** (Miralda): Stand in the centre of this box and squint your eyes so they are only just open. Notice how the colours and patterns blur.
12. **Box 34** (Asad Raza): Have fun finding the door by doing three laps around the outside of the box before entering the space.
13. **Box 20** (Stephen Vitiello): Find the wall behind box 20. Walk between the box and the wall. Look just above eye height for the trace. Add your own – it doesn't have to be visible.
14. **Box 19** (Tatzu Nishi): When you leave the gallery later on, cross the pedestrian crossing and look back at the horse sculptures so you get a better idea of what Tatzu Nishi did with them.



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