

ALTERNATIVE SPACE

ALTERNATIVE SPACES — PART TWO

BERNICE MURPHY

By the end of the 1960s the pressures to show emergent work by young artists had greatly intensified, and outstripped the resources of existing institutions to cope with a changing situation. Of course these pressures — especially with the increased politicisation on all sides — were not merely ones of volume, but more crucially of altered aspirations and ideology. The uproar and temporary closure of the Venice Biennale in 1968, was but one arena of public confrontation during the widespread student uprisings of that year. There now existed a mobilised, politicised and aggressively articulate transnational community of younger artists, dedicated to a rebuttal of the status quo of the existing art system.

Some, deciding that art could not change until society was changed, threw their energies into straight political work. Others sought to instigate and facilitate new forms of art in new kinds of (non-art) places, breaking beyond the institutional and commercial world altogether. The development and expansion of a whole range of so-called 'alternative spaces' represented one of the most important forces for experimental contemporary art in the 1970s.

In 1969 the first of a series of Art Projects in Australia, sponsored and organised by Sydney-based fabric manufacturer John Kaldor, drew

massive public attention: the wrapping of one million square feet of coastline in polythene at Little Bay, near Sydney. Christo's **Wrapped Coast**, drawing on support and labour from the Sydney art community, was the most striking realisation in Australia at that time of the more spatially extended, audience-involving, site-specific work that had been developing abroad outside of conventional art gallery spaces in the late 1960s. This was to become a distinguishing feature of the 1970s.

Art that was more audience-dependent and concept-focussed had already been surfacing quietly in Australia prior to Christo, though often through guerrilla subversions within gallery situations. This was partly because the tensions between the accepted and non-accepted in art were played out on the periphery of Australian society at this time; art in general still claimed no more than a marginal position within Australian culture — by tradition since colonial days — until the advent of the Whitlam federal government in late 1972.

However the nerve system within art itself was already altering in the late sixties.

Clive Murray-White's environmentally dependent installation of polythene balls and segments of pipes had been seen at the **Argus Gallery** in Melbourne in 1967. Murray-White was then largely responsible for the selection of local sculptors for the **24 Point Plug Show** at the Argus in May 1968 (foreshadowing the shift of energy towards more artist-directed events in the next decade). The same gallery showed Ti Parks' important **Tents** and other structures in July-August of the same year. In 1969 Guy Stuart showed his project-oriented 'enlarged and reoriented bowls' at Melbourne's **Gallery A**, and

he had already produced a model for his **continuous wooden floor** project in the same year, although this was not constructed — and deconstructed — at Gallery A until the following year (1970). Kevin Mortensen, whose work had been emerging publicly since 1967, had already taken a distinctly environmental direction, which was confirmed in both his and Ti Parks' works in the inaugural show at **Pinacotheca** gallery in Melbourne in June 1970.

So although Christo came into an environment that already showed its own stirrings towards more concept-weighted forms of art, the sheer scale, visual impact and public projection of his **Wrapped Coast** was quite stunning, giving it a unique position in the development of Australian art (as indeed it was crucial to the building of Christo's own career on an international scale thereafter; many people throughout the world attest to their first becoming strongly aware of Christo through this Sydney work). If the general public in Australia had not heard of the term 'conceptual art' prior to Christo's presence here, it had certainly been parleyed in newspapers and magazines from Sydney to Perth by the time he left.

Across the Pacific, after Kynaston McShine's important **Information** show at the Museum of Modern Art, New York (1969) had clarified the territory of conceptual art, Tom Marioni's **Museum of Conceptual Art** was founded in San Francisco in 1970. This was the first major alternative space organised on the west coast of the United States, while several spaces had already crystallised in the previous year on the east coast, in New York. Lucy Lippard described the situation at this time in an interview with Ursula Meyer in 1969:

'...in New York, the present gallery-money-power structure is so strong that it's going to be very difficult to find a viable alternative to it. The artists who are trying to do non-object art are introducing a drastic solution to the problem of artists being bought and sold so easily, along with their art...One of the important things about the new dematerialized art is that it provides a way of getting the power structure out of New York and spreading it around to wherever an artist feels like being at the time. Much art now is transported by the artist, or in the artist himself, rather than by watered-down, belated circulating exhibitions or by existing information networks such as mail, books, telex, video, radio, etc. The artist is travelling a lot more, not to sightsee, but to get his work out...when the artists travel, whether they're liked or disliked, people are exposed directly to the art and to the ideas behind it in a more realistic, informal situation.'

Artist control, often in a collective situation of group energy and evolving consensus, quickly became a dominant feature of the new alternative spaces. New York had the important precedent of the gallery **'291'** as a vitally generative artist-directed space in the early twentieth century. Opened by Alfred Stieglitz in 1908, and originally intended to champion modern photography, it had succeeded an operation in the photographer Edward Steichen's studio in an adjacent building, **The Little Galleries of the Photo-Secession** (1905-8):

'This new place exhibited the latest American painting, sculpture and photography together with the work of young European art rebels. Neither the Americans nor the Europeans had any other viable New York outlet, so a photographer and his friends created one. And the

opportunity for discussion afforded by 291 became as important as its exhibition program. From its center art talk and activity radiated, especially in the direction of Greenwich Village. However, commercial galleries, inspired by the work exhibited at 291, soon came to dominate the showing and marketing of art until the sharp turn of events in the late 1960s.'

One notices in the above account the pattern of innovative creative energy, originally concentrated for its lack of commercial support, subsequently being drained and dispersed as commercial interests turn towards it — a cyclical pattern in the latter part of the century.

In April 1969 **Gain Ground**, founded by artist Robert Newman, first opened at 246 West 80th Street, New York, with an exhibition **Book Work Art, Objects Made by Poets, Word Art and Poet Visions**. Gain Ground soon went on to give Vito Acconci and Eleanor Antin their first solo exhibitions.

Acconci's **Room Piece** (January 1970) was an activity/process work in which the artist moved the contents of one room of his apartment to the 'gallery' on each of three successive week-ends. Eleanor Antin's **California Lives**, at Gain Ground immediately afterwards, was concerned with constructing various 'portraits' of different imagined lives, employing 'brand-new, American-manufactured consumer goods'.

Antin's work, especially her subsequent **Portraits of Eight New York Women**, reflects the surfacing of feminist work at this time, and the important influence feminism had in the return of personalisation, a looser, more informal structure, and narrative to art. Indeed years later, in a panel session at the first 'Alternative Artspaces' conference

(**The New Artsspace**) at the **Los Angeles Institute of Contemporary Art** in 1978, Ruth Iskin of the L.A. **Women's Building** reflected:

'The 1970s wave of alternative spaces I see as inspired by the women's movement because [in the existing art system] women had less access even than others.'

Shortly after Gain Ground, the **Apple** studio of New Zealander Billy Apple, at 161 West 23rd Street, was committed to the realisation of experimental works by Apple himself and a group of artist associates:

'I began the space in 1969 in order to provide an independent and experimental alternative for the presentation of my own work and the work of other artists...a place where artists could discuss, present, and experience "difficult" works — pieces which often could not be done in commercial galleries.' [1973]

Holly Solomon's **98 Greene Street** — this one the first of many in Soho — was the third significant alternative space to open up in New York in 1969 — although it should be added that a great social and political space had already been wrenched wide open for a sense of 'alternatives' during the long haul of sixties activism.

In 1970, when Robert Smithson's **Spiral Jetty** in Utah and Michael Heizer's **Double Negative** in the Nevada desert were crystallising the alternative intent and vast geophysical scale of 'land art', **Video Free America** was started by Skip Sweeney. This signalled the increased importance and social mobilisation of video in the 1970s, taking it beyond the avant-garde music festival circles and **Fluxus** network where it had remained, somewhat more confined, in the 1960s (despite the important works of Nam June Paik and others which had

staked out the new and exciting expectations for a video art, as well as for a more socially fluent and reflexive communication vehicle than film).

The Kitchen Center for Video and Music, established the next year in 1971 (at first in a cramped, literal kitchen space of a community centre, later moved to Wooster Street) went on to become one of the most important centres for video, dance, performance and intermedia work in the 1970s.

In May 1982 **10 Bleecker Street** came into being as one of a number of spaces negotiated or established by Alanna Heiss for new work at this time. By October of that year she had incorporated her activities under the title of the **Institute for Art and Urban Resources**. Its physical base and exhibition space at **The Clocktower** was still to come in 1973; and its flagship **P.S.1** was later to be developed as its major thrust of the latter part of the seventies — **Project Studios One** (1976ff.) providing work and exhibition spaces for local and eventually internationally funded artists, in the dilapidated rooms of an old public school in Queens.

Although it had no stable home for the first two years, the title Institute for Art and Urban Resources proved to be a particularly useful label in the latter years of the seventies when alternative spaces had proliferated, downtown areas were regenerating and the need for a stronger profile to deal with local government and private agencies for support in the arts started to become more crucial for the alternative spaces' survival.

By the end of 1972, the establishment of such spaces was fanning out into a more extended network for artists to find support and mobility. In this year Bowery warehouses were salvaged and used for artists' studios

and performance work, and a Sculpture Factory was opened on Coney Island (Alanna Heiss again); **112 Greene Street** was operating; Helene Weiner and others were active at **105 Hudson Street**, and the women artists' co-operative **A.I.R.** was established at 97 Wooster Street, New York; **Artists Space** (later directed by Helene Weiner, 1975-80) was also founded in this year by Trudie Grace and Irving Sandler.

Elsewhere in 1972 other spaces in support of new art were appearing: **A Space**, the first artist' space in Canada, opened up in Toronto, followed by **Art Metropole** begun in the same city by the group General Idea. This led to echoing moves across the country and the growth of the so-called 'parallel galleries' in Canada.

Right at the end of 1972, the Labor Government of Gough Whitlam came to power in Australia and soon began to transform the support structure, momentum and status of the arts across the country, notably through its establishment of the Australian Council for the Arts (later Australia Council), which comprises seven grant-giving and advisory Boards.

In contrast to the embattled astringency with which Mike Parr and Peter Kennedy had run **Inhibodress** in Sydney from 1970-72, the unusual upsurge in federal government patronage which the Whitlam Government directly released afterwards in support of the arts in Australia provided a much more favourable buttressing for the important new 'alternative' venues which existed in Australia by the mid-1970s: notably the **Ewing Gallery** at the University of Melbourne (directed by Kiffy Rubbo 1972-1980, Judy Annear 1980-82, and Denise McGrath subsequently); the **Experimental Art Foundation** in Adelaide (directed by Noel Sheridan

The Institute for Art and Urban Resources flagship P.S.1, Queens, New York City



1975-80, David Kerr since then); and later, the **Institute of Modern Art** in Brisbane (directed by John Buckley 1976-79, John Nixon 1980-81, and now run by a non-artist committee).

In Sydney, the Sydney University Art Workshop, otherwise known as the **Tin Sheds**, first operated informally in 1969, then expanded and facilitated a great amount of experimental art work by students and others in the period 1970-4. During those years it was an important focus for a growing interest in Sydney in conceptual art (or "post-object art", as critic/lecturer Donald Brook preferred it to be understood). It has continued ever since, later becoming a forcing-house for a lot of political and community work, and continues to the present to play a significant seeding role for students of the University's Fine Arts and Architecture faculties, as well as providing classes and community access to workshop facilities for others.

On the west coast of the United States, **Womenspace** had been started in 1972 in Los Angeles to give a focus for the strengthening programs of feminism in the arts. This was consolidated when suitable premises were found in the ensuing year and the **Women's Building** was opened in 1973.

The Women's Building deserves a special place in the story of the alternative energies of the 1970s for the comprehensiveness of the issues it addressed. It was not just to provide access for younger, unknown artists seeking a launching pad from which to take off into the art world (as often proved to be the case in other spaces, where artists were notching up a curriculum vitae). The Women's Building bespoke a much larger, more far-reaching concept. It embraced the whole life program of feminism in the early seventies.

Womenspace moved into the Women's Building, followed by a commercial gallery **707**, and artists' workshop, bookstore and coffee shop — all run by and for women. By the late 1970s it had established a school (which had a staff of 7), was running various programs to do with feminism in the arts and publishing **Chrysalis** magazine, an important journal devoted to women's culture. As Ruth Iskin of the Women's Building commented a little ruefully in 1978 (staff then 20), looking back to the nascent days in 1972: 'We didn't realize that we were beginning, and had to maintain, an institution.'¹² But that institution testified to a remarkable achievement in six years.

In Australia, the similar contribution of feminism in general to the broad expansion of alternative energy in the seventies can be noted in the establishment of the **Women's Art Register** in 1975 (directly stimulated by Lucy Lippard's visit in July 1975, combined with the existing momentum of local energies — notably the opening of Janine Burke's exhibition, **Australian Women Artists, 100 Years, 1840-1940**). Earlier, in 1973, a **Women's Vision** seminar held at the Sydney Filmmakers Co-Op had attracted some 500 women from around

Australia; a **Sydney Womens Film Workshop** followed early in 1974, and the first **Australian International Women's Film Festival** was held in August 1975 → one of the many activities arranged under the rallying banner of International Women's Year.

In Melbourne (the strongest centre in Australia for experimental theatre in the sixties and early seventies) a **Women's Theatre Group** was established early in 1974. A **Women's Film Group** emerged early in 1976. By the end of that year, the interaction of the various feminist groups in Melbourne had produced the **Lip Collective**, which brought out the first issue of its journal **Lip** by the end of that year (and annual volumes since).

The **Women's Art Movement** in Adelaide should be mentioned: this exceptionally active and generative collective organised the first national exhibition of contemporary women's art in 1977, and have continued to produce highly focused feminist exhibitions, most recently **Quantum Leaps**, at 10 venues in the city, 16 July-22 August 1982. A much-needed focus for experimental energies in the sprawling, only loosely connected community of artists, was the **Los Angeles Institute of Contemporary Art (LAICA)**, founded in 1973 by Bob Smith, who is still its Director almost 10 years later. In a city which is almost antipodally opposite to the New York art world (although many share its aspirations and models), LAICA sponsored a great deal of work that would otherwise have had nowhere to go in that city during the seventies. It held an international exhibition of artists' books and ephemera, **Artwords and Bookwords** (co-curated by Judith Hoffberg and Joan Hugo) in 1978 (part of which later came on to Australia). Through Bob Smith's approaches to the National Endowment for the Arts, LAICA eventually organised and hosted the first gathering into one forum of the directors of alternative spaces and associated arts administrators across Canada and the United States. The **New Artsspace** conference, held at the Mirimar Hotel in Santa Monica, with palm trees facing out across the Pacific, occupied three days of panel and discussion sessions in April 1978.

This was perhaps the crescendo of the buoyant phase for the alternative spaces in North America. It was reflected in the large attendance and exuberant atmosphere at this first conference. However the wave of support was already recoiling; crucial CETA government funds on which so many spaces had depended (like the RED schemes then current in Australia) were already being cut, and this was snipping the blood-lines for many programs; artists were being put back on the dole instead of being employed on arts-related work through artist-run spaces and community arts projects. By the time the second conference was held, in New Orleans in April 1981, federal support was greatly diminished and Reagan's slashing of the National Endowment for the Arts was about to occur. A somewhat valedictory mood descended over the second meeting,

and it was difficult to achieve any consensus of goals and objectives in such a transformed situation.

The first wave of spaces in the United States was over. A whole peer group that had grown up together through the late sixties and early seventies was diversifying and moving on. The gradual shifts in the axes of power that had seeded the movement, and the recurrence of the almost inevitable pattern of co-option alluded to earlier in connection with the Photo-Secession phase at the beginning of the century, was producing a revised climate of perceptions and activities. By the end of the seventies, for instance, Alanna Heiss and the I.A.U.R. were starting to advise the corporate sector on collecting, the governing boards of many spaces were run less by artists and more by managerial and fund-raising personnel, and Helene Weiner, after years of struggling with issues of rents, budgets and energy renewal, had moved over to the more commercial side of Soho and opened her own gallery, **Metro Pictures**, in a building she now owned, for security. Meanwhile new spaces had sprung up, further away from the conventional art world again, anti-spaces and provisional spaces in third-world communities and storefront situations: **Fashion Moda**, **ABC No Rio**, **Group Material**, and others, in areas like the southern Bronx, appealing to neighbourhood, community and street audiences, to a new set of publics that often had no identification with the art world (nor sought any) at all.

In Australia, it remains to mention the series of smaller, more provisional spaces that grew in the latter part of the decade: **Art Projects** in Melbourne (directed by John Nixon, 1979ff); **Avago** gallery — "the smallest art-space in the Southern Hemisphere" — started in 1979 in a tiny recessed window on a public street in Paddington, Sydney, by Michael McMillen and Marr Grounds — used in rotation by a large number of artists for micro-installations over the three years' since; **Art Projects Annex** (1979), **Q Space & Q Space Annex**, Brisbane (1980-81), the **Institute of Temporary Art & V Space**, Melbourne (1979ff) — these six all provisional spaces, often in the artist's living place, and all directed by John Nixon, who continues to run Art Projects as a slightly more formal gallery space for other artists' exhibitions (and sales of work); finally **N Space** (directed by Imants Tillers 1981ff) and **Q.E.D.** (directed by Richard Dunn) brought two such, largely conceptual spaces to Sydney for similar artist-conceived provisional statements in an evolving dialectic with (or against) the rest of the art world.

Perhaps by the early 1980s, when many originators of the alternative spaces were renegotiating their directions and lives, their greatest achievement already survived them: in the form of the ongoing ideological strength of the alternative energy they had mobilised. This seemed to survive, and be seeding new forms, way beyond the contracting confines of organisational support structures and economics. The 1970s spaces

represented a reaction against the structure of the art world of the 1960s, but still in terms of an inner art-world audience in many cases. The 1980s third-world and storefront spaces in ghetto areas of society mark a catalysing of energy within new audiences and publics altogether.

The 1970s spaces assisted crucially in the creation of an expanded field of creative venture for art. In addition, and most importantly, the last fifteen years have witnessed a major shift in artists' relations with galleries, museums and other institutions sponsoring or showing their work. The gradual build-up of exhibitions of modern and contemporary art since World War II, and especially the development of such ventures as the **Überkunstfest** which occurs at Kassel every four or five years, had seemed to lend a falsifying degree of authorising power to the creators of exhibitions. The development and proliferation of alternative spaces represented a counter-balancing assertion of initiative and responsibility on the part of artists, or as Helene Weiner put it in 1978: "an emphasis away from prima-donna curatorship and towards artist installation and artist care of work".¹³ It changed not only the nature of relations between artists and institutions during the 1970s, but changed the nature of art itself during this period.

¹ Lawrence Alloway, **The Venice Biennale, 1895-1968: From Salon to Goldfish Bowl** (London, Faber, 1968).

² In Sydney, Vivienne Binns' first solo exhibition of mixed media works in 1969 aroused extraordinarily vehement controversy over its aggressive use of female genital imagery — but in retrospect, was one of the earliest signs of the growth of a feminist art in the 1970s.

³ See **Art Network**, number 6; Winter 1982, pp46-47; see also Peter Kennedy's account of **Inhibodress** in same issue, pp.49-51.

⁴ Quoted in Preface to Lucy Lippard, **Six Years: The Dematerialization of the Art Object** (London, Studio Vista, 1973) p.8.

⁵ Mary Delahoyd, essay in **Alternatives in Retrospect: An Historical Overview 1969-1975**, exhibition catalogue (The New Museum, New York, 1981) p.9.

⁶ *Ibid.* p.19.

⁷ *Ibid.*

⁸ *Ibid.*

⁹ **The New Artsspace**, conference (Los Angeles Institute of Contemporary Art, April 26-29, 1978) panel session: 'History and Objectives'.

¹⁰ **Alternatives in Retrospect** (exhibition catalogue) op.cit., p.22.

¹¹ The **Association of Non-Profit Artists' Centres** recently listed 45 members in their bi-monthly publication, **Parallelogramme**.

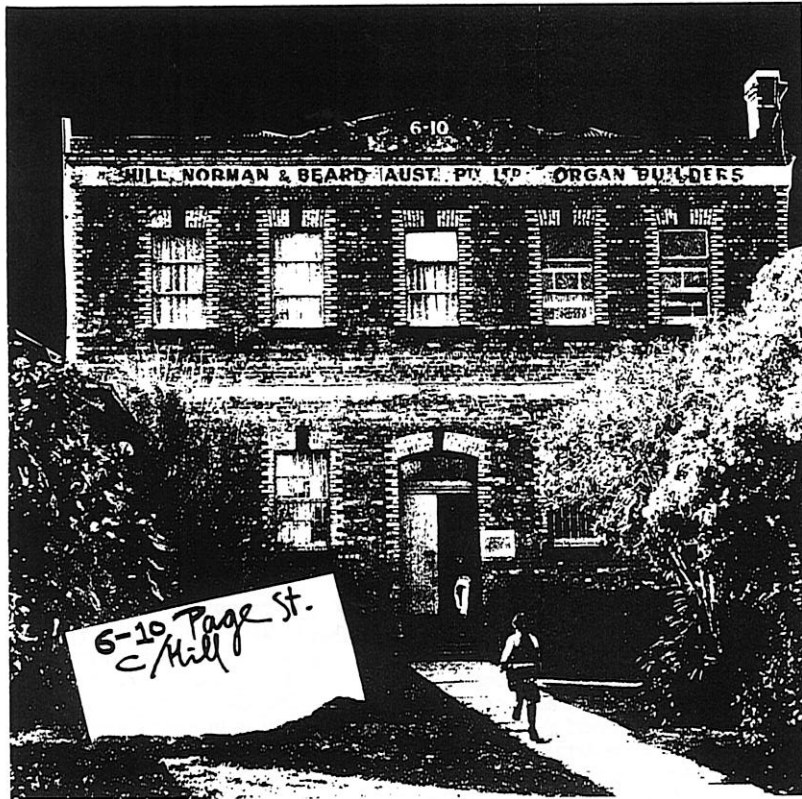
¹² **The New Artsspace**, op.cit., panel session: 'History and Objectives'.

¹³ *Ibid.*, panel session: 'Artist/Curator Relations'.

Bernice Murphy is the curator of Contemporary Art at the Art Gallery of New South Wales.

NOTES ON THE CLIFTON HILL COMMUNITY MUSIC CENTRE

ROBERT GOODGE



The Clifton Hill Community Music Centre (CHCMC) was set up in the Organ Factory, a building owned by the Victorian Education Department, at 6 to 10 Page Street, Melbourne in 1976. Its main aim was, and still is, to encourage and provide an outlet for participatory music making, video, film, performance, etc, in the community. The CHCMC was trying to break out of institutionalized systems which imposed academic criteria on what music should be, and therefore its basic policy on performance became one of access to anyone who wished to perform there, with no expectations made in relation to what might be presented by them. It was also decided that all concerts should be free, thereby eliminating money-induced hierarchies (i.e. where the audience pays for the privilege of the venue and performer). Ron Nagorcka initiated the centre and was co-ordinator during the first two years and both he and Warren Burt, brimming with energy and ideas, proved over these two years that the centre's format was a workable one. This proof of course came in the form of music, music and more music.

New music was admittedly being performed and encountered in other areas around this same time, most notably at the A.B.C. Waverley Workshops, commandeered by Felix Werder; the Victorian Time Machine's concert presentations at the Grant Street Theatre; ACME (The Australia

Contemporary Music Ensemble); the Composers Collective; and the New Audience concert series, but it must further be admitted that these areas of new and experimental music were mushrooms in the shade of the academic tree. The CHCMC differed from these formalized areas because it was community orientated, as opposed to such academic or composer orientated formats. In the first couple of years the centre attracted a small, but dedicated audience. During this time the centre's existence was known to only a few people. The reason for this was twofold. Firstly, there was no way of knowing just who in the community would be a potential participant (audience/performer), and so it was difficult to know how and where to advertise the venue; secondly, there was no money whatsoever available for costly publicity. A partial solution was at hand in the form of photocopied posters. In the early days they were rather plain and to the point, and only covered colleges, universities and places like La Mamma, The Commune, etc. Consequently, the early participants at the CHCMC were mainly either people who had already been involved in some form of new music making or who were primarily into some other art form; the 'community' as such was not validly represented. In 1977, two developments occurred which dramatically increased awareness and interest in new music in Melbourne. The first of these was the commencement of 'The New and

Experimental Music Program' on 3CR (originally called 'Amputations' — 'we were stumped for a title'). This show presented new and experimental music from Melbourne and overseas, and included discussions and interviews with the people producing the music. With the start of the radio show, nearly all performances at the Centre were recorded and replayed on air. The programme also informed people of interesting musical events in and around Melbourne, and interstate. Attendances at the CHCMC concerts increased as more people became aware of both the venue and the music (hey! that's just like the stuff I do at home, etc.)

The second development was the publication of *The New Music Newspaper* in August 1977. It was an ambitious project (aren't they all), which came to grief after only three editions. The reason for this was financial, not musical. The paper was subsidised alternately by the La Trobe University Union and Melbourne University's Faculty of Music. As it happened, a fourth issue was ready to be pressed, but Melbourne's Faculty of Music was not. The money never came and so the paper had to fold. *New Music Newspaper* attempted to cover all aspects and areas of contemporary music (concert reviews; composers scores; the odd serious article; people profiles, etc.). Unfortunately, the paper did not have enough time to develop its aims further. Such an all-encompassing, non-discriminating publication needed an existence beyond the boundaries imposed by it being dependent on academic institutions.

In 1978 David Chesworth took over as co-ordinator of the CHCMC. Ron the founder hadusly stepped aside to let someone else take over, someone who was ignorant and innocent of the whole what-it-means-to-be-organizer bit. This move undoubtedly led to more people finding and assuming small organizational responsibilities. More people involved meant more concerts, more publicity and lots more music. Throughout 1978 and 1979 audience numbers picked up dramatically. A reasonable audience was no longer 5 but 25. The reason for this leap was due partly to a general increase in community awareness brought about by more successful publicity, but more significantly, a new audience had developed. One which had its roots in punk and new wave music. The musical ideology of punk/new wave is in many ways similar to that of early new and experimental music. Both basically involve a rejection of accepted musical values and formats in favour of re-asserting and re-defining the fundamental processes involved in music making. The 'anyone can do it' attitude figures prominently in both areas.

In many ways the boundaries separating new music from popular music such as 'rock' had become blurred. Through punk and new wave, mass communication became accessible (independent record production; new media outlets such

as pop magazines and alternative radio, etc.). This new audience came to the CHCMC firstly to hear bands like →↑← and then stayed on as regular audience/performer participants.

In 1980 CHCMC made its second attempt at producing a magazine, this time the quarterly '*New Music*', edited by David Chesworth and Phillip Brophy. The magazine documented all performances at the centre and involved both performers and reviewers in an interview situation. At this stage it seems the magazine will only survive for one more issue due to financial difficulties. 1980 also saw two independent record labels begun by certain groups of people involved with CHCMC: **Adhesive Records** and **Innocent Records**, both of which are finding markets interstate and overseas. Adhesive Records was set up to produce and distribute the work of the band **Laughing Hands** and to date has released two LP's and one cassette. Innocent Records, a larger collective concern, has released numerous singles and LP's including two compilation albums of material performed at CHCMC during '78-'79 and 1980. It should be stressed though that both these labels are separate entities from overall CHCMC areas, there is no CHCMC 'house' label. During 1980 audience sizes again increased, with numbers being around 45 to 50 for most concerts and in some instances exceeding this. *New Music* magazine, record production, better publicity and the interest of 3RRR were partly responsible.

In 1981 the most interesting development at CHCMC has been the increasing involvement of independent filmmakers, both 16mm and Super 8. CHCMC now provides the only venue in Melbourne for the screening of these films on a regular basis.

In conclusion, it must be stressed that CHCMC does not consider itself as the be all and end all of new music in Melbourne. Performances of new music do occur in other venues (though not on any regular basis). As well as this, the degree to which people are involved as performance/audience members in the CHCMC varies considerably. For some the centre serves as only one of many outlets for performance and musical experience, whereas for others, the centre has provided the sole opportunity to realise and develop their performance aims. Since its inception in 1976 CHCMC has featured over 200 different performers and therefore functions as an important and integral part of the music scene in general. And don't you forget it.

This material derives in part from an article by David Chesworth which appeared in New Music preissue 1979.

The coordination of the Clifton Hill Music Centre has recently succeeded to Andrew Preston. All enquiries to (03) 481 2981.