

CONTEMPORARY AUSTRALIAN ARTISTS

Photo: Marr Grounds



A Survey — CURATED BY JILL SCOTT

DOCUMENTATION

MARR GROUNDS MIKE PARR JOHN DAVIS BONITA ELY JILL ORE
KEN UNSWORTH VIRGINIA COVENTRY IMANTS TILLERS TIM BURNS
JIM ALLEN NOEL SHERIDAN IAN HOWARD GUNTER CRISTMAN
JANE KENT ANN MARSH TERRY SMITH BOB RAMSAY JILL SCOTT
DICK AND PAT LARTER ARTHUR WICKS PETER TYNDELL
DRAGON ILLICH RICHARD NOAKS JENNY BARBER JOHN NIXON
TERRY REID FRANK BENDINELLI DAVID TOLLEY RAY WOOLARD

EXHIBITION

AUSTRALIAN ARTISTS BOOKS/BOOKWORKS,
COMPRISED OF SINGLE EDITION ARTIST'S BOOKS REPRESENTATIVE OF
OVER FIFTY ARTISTS AND RELATED ORGANIZATIONS, PUBLISHED ARTIC -

I would like to thank all the participating Australian artists for sending slides, audio tapes, video tapes, posters and written descriptions of works to me and I am returning your material with this black and white report. Full-colour reports are available at the E.A.F. in Adelaide, the Ewing Gallery in Melbourne, and the Visual Arts Board in Sydney for you to look at, should you so desire. It is with regret that limited finances curbed more elaborate presentation.

The tour, which lasted from November 1979 through May 1980, was received with enthusiasm and interest. The show consisted of two parts: The Book/Works, graciously coordinated by Noel Sheridan and Kiffy Rubbo; and the Documentation, which took the form of two-hour presentations coordinated by myself.

As artists, we are cautious about slide-audio presentations as compared with actual objects or actions because they are inclined to narrow and deform, given their linear and visual oneness, the work of the individual artist. But this type of presentation can serve as an instrument for furthering the experience of the artwork and its related activity from a particular region when little prior exposure has occurred.

It is hoped that exchange of documentation involving the Californian and Australian artists will at best provide a jumping-off point for actual physical exchanges in the not too distant future.

With thanks and appreciation,

Jill Scott

San Francisco/May 1980

Jill Scott is an Australian artist who has been living in San Francisco since 1975. She is known for her work in performance art and has worked extensively throughout the United States. She is also the current director of Site Cite Sight, Inc., a not-for-profit alternative space in San Francisco. As an artist she sees her work as a collage of personal material adjusted for given-site situations, fusing the sculptural and the theatrical. In its essence, her work is "an investigation." With the investigatory in mind, she has extended her art into the role of curator. She has curated the "Contemporary Australian Artists: A Survey" show out of a personal conviction for the artists and their works as well as her interest in cultural exchange. In 1979, she brought a show of Northern Californian artworks to the Australian art public. To the American art audience, she presented a lecture-slide event as the structure to inform the audience and generate dialogue. The books and bookworks selection of the show then remained as an installation in each respective venue. In New York, it was appreciated and well attended by the audience at Franklin Furnace. The dialogue generated from the slides proved the show to have been worthwhile to all present. It was also an invaluable opportunity for the artists to have the documentation of their work seen by a culture outside their own. The discussion after the slides brought up the physicality of the works and of the culture. The presence of women-artists was discussed and the quality of isolation in the works was felt. The additional information Jill Scott provided from her own experience of the culture presented a valuable context within which to view the works. The audience seemed surprised at the quality and the quantity of work. I personally felt that they were excited by the presentation and the works. It was very impressive to see the work, some of which I am familiar with, in the New York context. I was recently in Los Angeles and was pleased to hear artists talking about the value of the presentation. Again they were surprised at the quantity and quality of the works. They spoke with high esteem of Australian Art.

Sam Schoenbaum

New York City/April 1980

DOCUMENTATION

SOUND

INSTALLATION

PERFORMANCE

CONTEMPORARY AUSTRALIAN ARTISTS: A SURVEY

THIS CATALOGUE IS REPRESENTATIVE OF THE SCOPE AND VARIETY OF PERFORMANCE, INSTALLATION AND SOUND WORKS BY CONTEMPORARY AUSTRALIAN ARTISTS FROM VICTORIA, SOUTH AUSTRALIA AND NEW SOUTH WALES.

Selections from this documentation were shown at the following locations in the United States of America between November, 1979 and July, 1980.

The Franklin Furnace, New York.
Hallwalls, Buffalo, New York.
Tyler School of Art, Pennsylvania.
Maryland Art Institute, Baltimore, Maryland.
Washington Project for the Arts, Washington, D.C.
Los Angeles Institute for Contemporary Art, L.A., California.
High Performance Magazine, Los Angeles, California.
University of California, Los Angeles, California.
80 Langton Street Gallery, San Francisco, California.
Site, Cite, Sight, Inc., San Francisco, California.
San Francisco State University, San Francisco, California.
Name Gallery, Chicago, Illinois.
Chicago Art Institute, Chicago, Illinois.
And/Or Art Center, Seattle, Washington.

Copies of these works are on file at Site, Cite, Sight, Inc. for future presentations and are available to the public at this location.

With special thanks to Jenifer Phipps, Bob Ramsay; Steven Joans.
Nola Yuill, Mr. & Mrs. Scott, John Nixon,
Mike Parr, Larry Fox and many other
individuals who made this show possible

CONTEMPORARY



Bert Flugleman
Early Settler's House.
'73 Sculpturescape, Mildura



Mike Parr
Black Box Series
Sydney Biennale, '79



John Davis
Installation.
'78 Venice Biennale



Ann Marsh
"Out of Water-Laying Out"
Women's Show '77, Adelaide



Jill Orr
"Response".
'76 Sculpturescape, Mildura



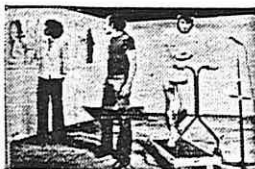
Jill Scott
"Taped to this Wall"
San Francisco, '75



Leigh Hobba.
Variations. E.A.F.
Adelaide.



Jane Kent
Installation in 3 parts
Ewing Gallery, Melbourne '77



Bob Ramsay
"Read"
'77 E.A.F., Adelaide



Ken Unsworth
From "Gunfire" installation
Sydney Art Gallery, '79

AUSTRALIAN



Tim Burns
Pedestrian Postcard Series
Mildura, '76



Peter Tyndell
"Here is Your Share of my
Cultural Dollar"



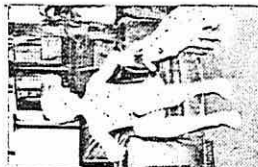
Ian Howard
"F-14 Tomcat Rubbing"
Sydney



Marr Grounds
"Sculpture at the Top Ends"
North Aust., '77



Jim Allen
-On planting a native.
E.A.F. '76.



Terry Reid
Mask Show, etc. Sydney.



Dragan Ilic
"Clamp Drawings"
Sydney, '75



Frank Bendinelli
"Identity Puzzle"
Victorian Arts Ctr., Melb.



Bonita Ely
"The Locust People at Home"
Melbourne, '76



Robert Randell
"Open Channel Performance"
Melbourne

ARTISTS

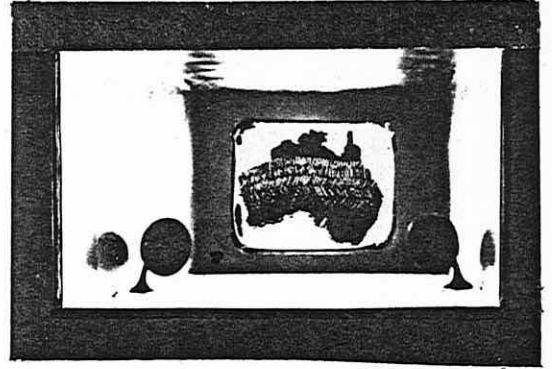
SOUND

INSTALLATION

PERFORMANCE

VIDEO TAPES.

As A selection of Tapes that refer to the Slide documentation in this show. (All tapes are 3/4*PAL) A Selection of Tapes from events at the Ewing and George Patton Galleries, Melbourne.



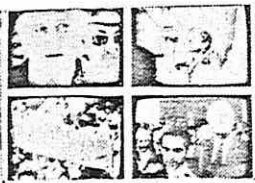
B & W PHOTOGRAPHS - XEROX.

VIRGINIA COVENTRY....."WYALLA PROJECT"
ARTHUR WICKS....."SAND MEMORIES"
BOB RAMSAY....."READ"
TERRY SMITH....."POSTER PROTEST"
JENNY BARBER....."WOMEN IN SAN FRANCISCO"

SOUND WORKS.

LEIGH HOBBA....."VARIATIONS", CLARINET, ADELAIDE.
"DIDGERIDU LOOP", ADELAIDE.
GUNTER CHRISTMAN....."JEWS HARP & TRAFFIC SOUNDS", SYDNEY.
CHRIS WYATT....."WINE GLASS PIECE", MELBOURNE.
GRAEME DAVIS....."MR. INADEQUATE....", MELBOURNE.
JILL SCOTT....."BIRD CALLS", ON LOCATION, QUEENSLAND.
"DIDGERIDU", QUEENSLAND.
DAVID CHESTWORTH....."ELECTRONIC MUSIC ALBUM", MELBOURNE.

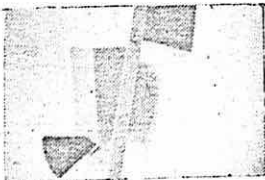
OTHER WORKS BY THE ABOVE ARTISTS WERE ALSO INCLUDED IN THE PRESENTATION.



Peter Kennedy
-Installation. Sydney
Sydney Bienalle '79.



Jude Adams
"Washing Performance"
E.A.F., Adelaide, '79



John Nixon
From Waters Gallery
Sydney, '79



Libby Gower
Installation, Sydney,
Biennale '79.

THE AUSTRALIAN BOOKS

The Gestetner, quick-copy look of much Australian printed art from the early 70s - the "Inhibodress Newsletter" and the "Situation Now" catalogue for example - conveys a kind of urgency and informality which, while partly a matter of economics, is also - and more importantly - a statement about "the precious object", "the integrity of the medium", Formalism and Conceptualism.

At a time when the question of whether anything besides "unique", "inimitable" "expensive", "handsigned", "timeless", "guaranteed-aesthetic" media could be used to carry art information; these multiple, ordinary, disposable, typewritten, coarse grained pages presented themselves - formally - as part of the answer.

Since much late Formalism had brought the state of that art to a point where many of its fundamental ideas could be stated so clearly that a fabricator might produce the item from written instructions; George Brecht and others (Evans, Johnson, Kennedy and Parr in Australia) - by simply presenting written instructions - focussed down on the true nature of the art action while opening up to the possibility of more people actively participating in that act.

This movement away from a minimal and self-reflexive art brought up the issue of how near, then, to the maximalism of everyday life would artists move - and with what consequences.

While Formalist pre-occupations with ideas of "placement, location, direction and scale" were continued as a content element to anchor what was new in some early post-object art (Mike Parr's "Wall Definition" is an example) other works of this period cut further adrift.

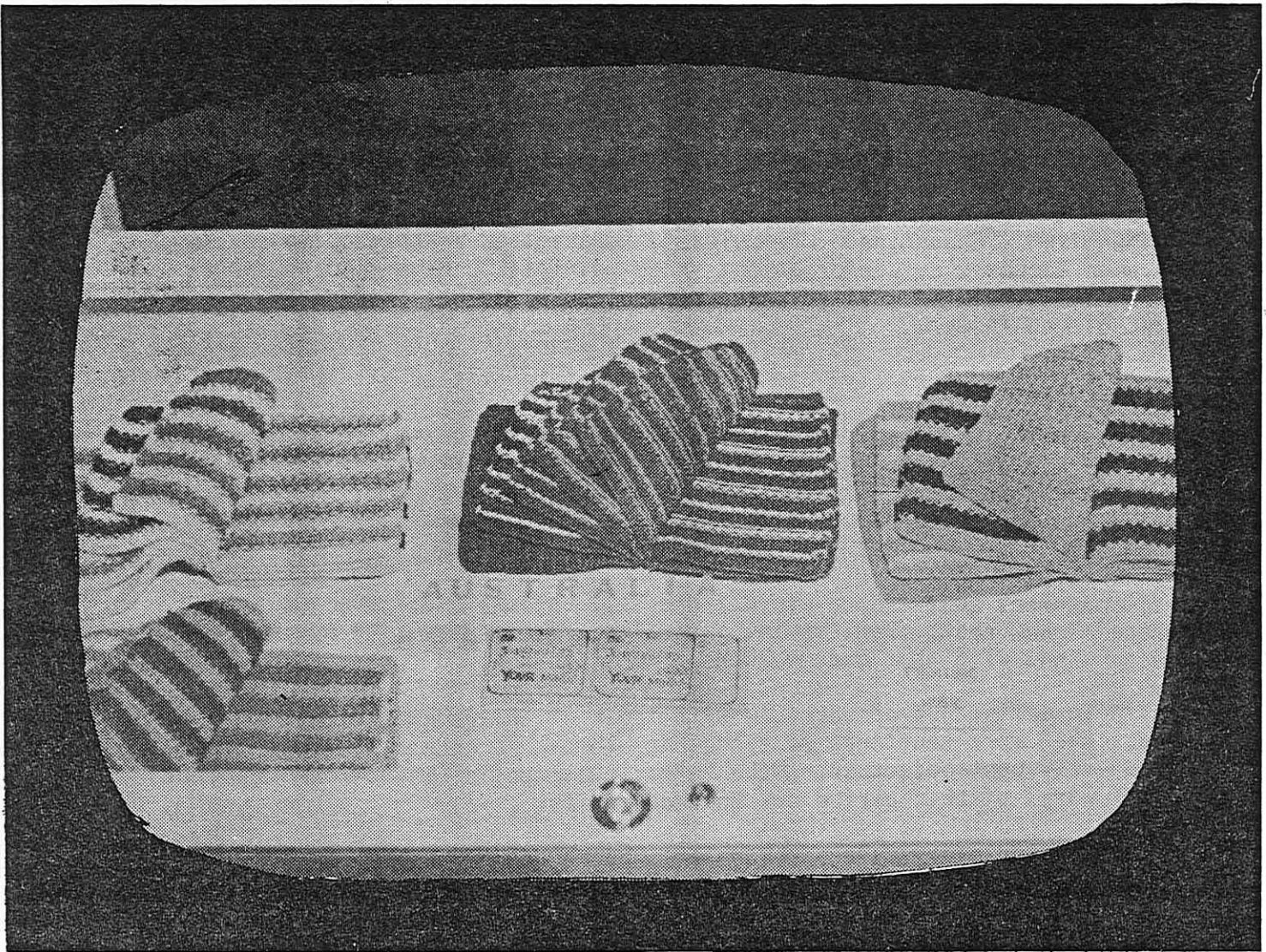
By nominating everyday actions as art, by recycling popular images and found objects into art, by questioning the special and often alienating status that had accrued to art in the 20th century, and by seeking alternatives to the traditional support system of "dealer, gallery and museum" as the most valid context for creative action; these other, less formal, works, - upping the Duchamp ante and blurring the art and life distinctions in earnest - generated an uneasy atmosphere where fundamental questions about art practice were at constant issue.

The document "I don't know what to think about anything - it don't matter nohow"; which Mike Brown printed for his show at Watters Gallery in Sydney, is a personal statement of this dilemma which nonetheless touches to the heart of the general paradox.

Those artists who continued their involvement with Post-Object art - and many either dropped out completely or returned to the firmer ground of traditional painting - often incorporated into their work the element of ambivalence, contradiction and self-analysis that was endemic to the art scene at that time. (John Fisher's "Art-Being" Notebooks show his particular approach).

The years '71 and '72 marked a watershed for the flow of information into Inhibodress Gallery in Sydney and Pinacotheca in Melbourne - besides contemporary Australian art, works by On Kawara, Dieter Rot, Klaus Groh, Wolf Vostell, Art Language and many others were presented - and although Inhibodress folded and Pinacotheca modified its exhibition policy, many personal contacts between artists were continued through the mails: Mike Parr with the Viennese group of body artists, Peter Kennedy with various community oriented artists and George Collin, John Nixon and Terry Smith with the Art Language group; which the Australians Ian Burn and Mel Ramsden had helped form.

In retrospect, the question of whether or not the publications of Art Language were "art" (art in inverted commas was a feature of early texts) seems unimportant compared to the role these works played in changing the traditional relationship between art and criticism. In subsuming the critical role within the written art work, they went a large part of the way toward



Jenny Christman. Wool Books. The Furnace. N.Y.

The Sydney University Workshops, "The Sheds", was the layout venue for works by Aleks Danko, Tim Burns, Mitch Johnson and many others whose publications Dave Morrissey at Tomato Press printed - often for the cost of materials. The on again, off again, offset, upsetting press currently installed at "The Sheds" was used to put together "Small Birds with Sticky Wings" (see account enclosed with that publication).

The Sydney poets John Forbes and Ken Bolton ("Magic Sam") also use "The Sheds" and with the Melbourne poets Walter Billiter, Kris Hemensley and Robert Kenny, keep sympathetic contact with visual artists. Rudi Krausman contributes to other art publications as well as producing the quarterly "Aspect".

The Experimental Art Foundation has recently published books by Donald Brook, Felix Hesse, Les Levine, Imants Tillers, Dorothy Thompson and the Womens Art Movement (Adelaide). The number of works waiting to go to press suggests that there is no slackening of interest in the area of artists books.

While recent trends might indicate that the art of the book is pressing forward to the illuminated manuscript stage, I still believe the best use of the book for artists lies in its power to give economical, fast, portable art information.

Author.	Title.
Walter Billiter.....	"Australian Novemberies"
Mike Brown	"I don't know what to think about anything..."
Frances Budden.....	"Portrait of a Mardi Gras"
Tim Burns.....	"A Pedestrian Series of Postcards"
Jenny Christmann.....	"Green Book", "Yellow Book", "Deep Red Book", "Brown with Grey Book"
Robert Cooney.....	"A.O.U.L.I.T.S."
Aleks Danko.....	"Ian Bell will arrive in London Jan. 3, 1974"
John Doe.....	"Silly Symbol Situations"
John Fisher.....	"Art Being Notebooks One and Two"
Ian deGruchy.....	"Blocks-Related sets and systems"
Kris Hemensley.....	"The Moths" and "Games"
Felix Hess.....	"Boomerangs" and "4096 Pins"
Leigh Hobba.....	"Aboriginal Country Music Festival 1979" and "Sound Sculpture"
Ian Hamilton.....	"The Sacrifice", "A Work for Wool, Fluoro Tubes and Sky-lights", "3M Images", "The Paintbrush", "C.A.S. Exhibition Drawings", "Woolstore and Other Drawings", "Rituals 1-Ritual Settings"
Chris Illert.....	"Sea-Shell Mathematics"
Robert Jacks.....	"12 Red Grids", "12 Drawings", "Color Book", "1975-1976", "Lines Dots", "Red Diagonals", "Lines Dots #2", "5 Drawings", "Top to Bottom" "Circular Drawing", "Painted Books 1 and 2"
Tim Johnson.....	"Disclosure", "Alienation", "You", "Coincidence", "Schooltime", "Public Fitting", "Be an Artist", "Notes on Painting", "ESP"
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Pat & Richard Larter..	"The tender, juicy, fish fingers in art", "They Buried the Unknown", "People-eating Hoardings", "Getting a Raw Toilet Bowl at your Fingertips", "A Capacity for Belly-aching", "Living With the Hair of Your Fancy", "Mind Spinners Stag Movie", "The Magnificent Slum", "You Can't Drum"
Bea Maddock.....	"This Time"
Mostyn Bramley-Moore..	"Ten Works", "Cold Leap", "The Movement of the Brown Blanket"
Michael Nicholson.....	"Poli-Poll-Pool-Shots"
Chris Nobbs.....	"Postman's View"
Bob Peacock.....	"Sixty Stories in the 60's", "Furniture Music", "Mid-year Diary"
Mike Parr.....	"Wall Definition"
Michael Pursche.....	"Of One Tree-One Hundred Leaves"
Bob Ramsay.....	"At Home", "Blow-ups", "Public & Private Info.", "Read"
Terry Reid.....	"Yellow Pages", "Mask Show", "Network", "Manifestos, Statements and other Follies"
Robert Rooney.....	"War Savings Streets"
Peter Rosman.....	"#21 (Rear Cover)" steel & mirror, (Untitled) steel #1, (Untitled) steel #2, "2 Vols.: #31A & #31B" steel & perspex, "Large Book" steel & perspex.
Ken Searle.....	"10 X's"
Noel Sheridan.....	"Everybody Should Get Stones", "It's Impossible..."
Sasha Soldatow.....	"Card Series"
Geoff Tennant.....	"Book of O's" 2 vols., "Book of R's" 2 vols., "Book of A's", "C's", "D's", and "Book of S's"
Dorothy Thompson.....	"The Journalists of you Mind"

AUSTRALIAN BOOKS. CATALOGUE.

Author.	Title.
Paul Worstead.....	"Life Modelling & Casting News", "Remember Cubism", "Between Art School...", "Out on the Lawn...", "Youth Liked the Music...", "Jumping Still...", "On Steel", "ASIAN ARAIN ASIAN AROONY", "Memoirs of a Toilet Cleaning Man", "Casting Life and Modelling News", "Modern Day...", "What's Your Problem Buddy?" "Asian Persuasion...", "Old Art Students", "Murder Mystery", "Middle Class Sculpture", "Art as a Clue.." "Trivia Issue", "Traction"

Group Projects.

Brown, Burns, Morrissey & Roberts... "A Package Deal"
Ken Bolton..... "Magic Sam" 2 vols.
Brown, Ewington, Flashtig... "The Women's Show, Adelaide, 1977"
Alison Goodwin..... "Lets Make These Walls...", "The Situation Now..."
Hopkinson, Willis..... "Art-Works - Manifesto"
Evans, Gallagher, Kennedy, Parr... "Inhibodress Publication"
Bill Clements..... "Petition"
Terry Smith..... "Art, Language & Modern Masters in Australia"
Hobba, de Gruchy..... "Freeways"
Robertson, Callaghan.. "Rare Birds with Sticky Wings"
Sheridan/de Gruchy.... "Experimental Art Foundation-Adelaide"
Nicholas Spill..... "LLIPS"
Grounds/Pholeros..... "Sculpture at the Top Ends"

Catalogues.

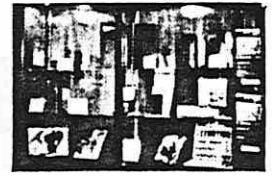
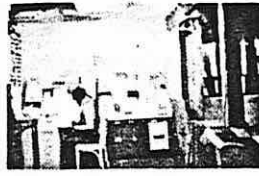
"Recent International Forms in Art" '76 Biennale, Sydney.
"Sydney Biennale-White Elephant or Red Herring?" 1979.
"European Dialogue" Sydney Biennale, 1979.
"Illusion and Reality" Australian Gallery Directors Council, 1977.
"Report and Review-1978" Australian Gallery Directors Council, 1978.
"Sculpturescape-'73" Mildura, Australia.
"The Pact Report" 1978.
"LaTrobe University Union Arts Festival" 1978.
"Roadshow Exhibition 1: Works on Paper" Visual Arts Board, 1978.
"Australian Crafts" A survey of recent work.
"The Work and it's Context" Visual Arts Board.

Posters and announcements.

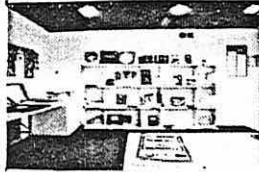
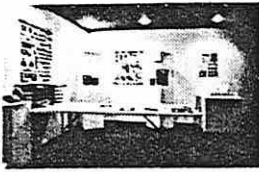
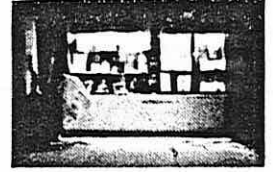
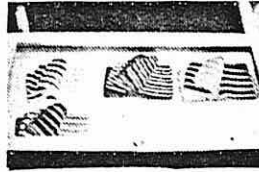
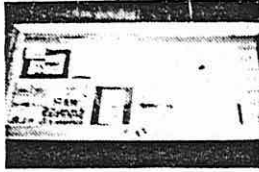
The Experimental Art Foundation, Adelaide.
The Ewing-George Patton Galleries, Melbourne.
Pitt Space, Preston Institute of Technology, Melbourne.
The Sculpture Center, Sydney.
The Institute of Modern Art, Brisbane.
Women's Art Movement, Adelaide.
The Tin Sheds, Sydney.
Mildura Sculpturescape Shows.

Open Channel, Melbourne.
Clifton Hill Music Center, Melbourne.
A.C.T. Performance Festivals, Canberra.
Mail Art/Shows, Australia

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Dorothy Thompson.....	"The Journalists of you Mind"



NEW YORK



LOS ANGELES



SAN FRANCISCO



Franklin Furnace

archive, exhibition & performance

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Tuesday and Thursday
Evenings at 8:30 PM

Performance

\$2. Contribution
\$1. Members

November

1 LUISA CIVIDINI/ ROBERTO TARONI

"Real Thing." Video/audio/slides/live interaction
by Milanese artists

6 SUSAN BRITTON

"Before & After Magnetism." Vision of future
seen through bullet-proof glass; video by
Toronto artist

8 JILL SCOTT

Australian artist uses her body as sculptural
medium & magnetic force in space

13 ANNE HAMBURGER

"The Meeting." Why we meet . . . or don't. Solo
performance by artist from Sweden

15 MICHAEL MEYERS

"Stories." Readings with slides & sound tapes

27 PIERRE JOUVET

"El Desdichado" & "Théophanie." Films by
French filmmaker involving modern mythology

29 MARK A. SCHERMAN

"In Quest of the Red Witch" & "Invasion." Film
& live performance; role of media artist

December

4 BERN PORTER

Porter's performance is sound, found in the
most unpredictable places

6 NIGEL ROLFE

"Drawing." Primitive enactment involving
drawing with dust with artist's body by English
artist

11 LAURA HAYES/ ALAN SONDSHEIM

"Geography." Videotapes "Japan" &
"Minnesota Clearing" dealing with identity &
ideology

13 DONALD BURG

Live solo performance

18 PETER GORDON

Alone. (Music performance)

Guest Curators

November

CONTEMPORARY AUSTRALIAN BOOKS/WORKS, Curated by Jill Scott

Opening: Saturday, November 3, 2-6 p.m.

Slide & tape presentations by Jill Scott of work by contemporary Australian artists, 3:00 p.m.

This exhibition curated by an artist from Australia will include a collection of single edition artist books representative of the work of 50 artists and related organizers: published material for mail art, photographs, posters and catalogues from Australian galleries and alternative spaces, postcards and handmade book sculptures as well as some more traditional kinds of books.

Special thanks to co-curators Kiffy Rubbo of the Ewing & George Paton Galleries, Melbourne, and to Noel Sheridan of the Experimental Art Foundation, Adelaide.

December

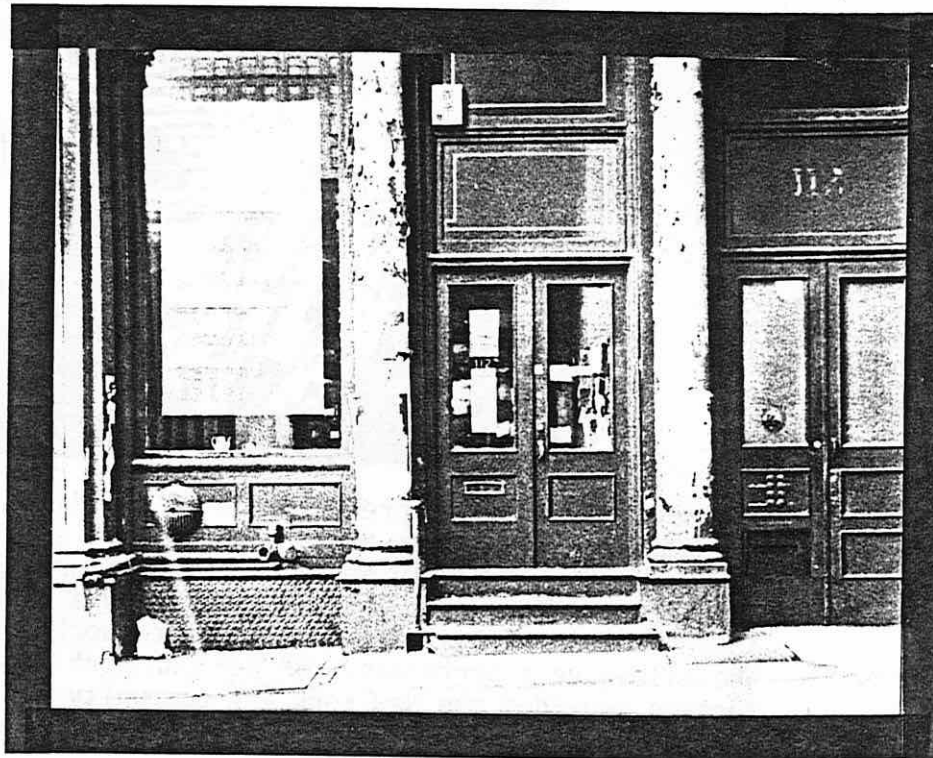
BERN PORTER RETROSPECTIVE Co-curated by Charles J. Stanley & Judd Tully

In his first major retrospective with over 60 items spanning four decades of artistic and scientific commingling, Bern Porter—concrete poet, literary cartographer, nuclear physicist, publisher, and editor of artist's books and cultural journals—will be seen as a pioneering found-objects artist. Porter brought into print the work of Henry Miller, Kenneth Patchen, Kenneth Rexroth.

Curatorial work courtesy of the Cultural Council Foundation Artist Project with funds provided by the New York City Dept. of Employment under CETA Title VI.

Franklin Furnace is a non-profit corporation dedicated to the cataloging, exhibition and preservation of book-format

**Franklin
Furnace**
archive, exhibition & performance



FOR IMMEDIATE RELEASE

AUSTRALIA IN NEW YORK: November 3 - 27, 1979, Franklin Furnace will present Contemporary Australian Books/Works, curated by JILL SCOTT. Saturday, November 3, at 3 p.m., JILL SCOTT will present a slide presentation on Australian artists, and Thursday, November 8, at 8:30 p.m., the Franklin Furnace Performance Series will present JILL SCOTT in her own performance work.

JILL SCOTT, performance artist and teacher from Australia, will curate an exhibition, Contemporary Australian Books/Works, opening Saturday, November 3, 2 - 6 p.m. The exhibition will include a collection of single edition artist books representative of the work of 50 artists and related organizations: published material for mail art, photographs, posters and catalogs from Australian galleries and alternative spaces, post cards and handmade book sculptures as well as some more traditional kinds of books. (Special thanks to co-curators Kitty Rubbo of the Ewing and George Paton Galleries, Melbourne, and to Noel Sheridan of the Experimental Art Foundation, Adelaide.) This is part of an ongoing international exchange. In 1978 the Franklin Furnace organized an exhibition of 44 works (one-of-a-kind books and audio tapes documenting performances) that traveled to 11 major galleries and museums in New Zealand and Australia.

On November 3, at 3 p.m., MS. SCOTT will give a slide and tape presentation concerning the work of contemporary Australian artists. This is an exciting collection, most of which has never before been seen in New York City. Among these artists are: Margaret Dodd, Noel Sheridan, Peter Kennedy, Bonita Ely, Virginia Coventry, and others.

Thursday, November 8, at 8:30 p.m., JILL SCOTT will be performing, using her body as a sculptural medium and as a magnetic force in space. She has built an electromagnetic drawing machine that records the repelling and attracting forces of her body movements. She will also be using slide projections and a dissolve unit that depicts opposing images and a sound track recorded in Australia that relates to the repetitive structure of the piece.

Review



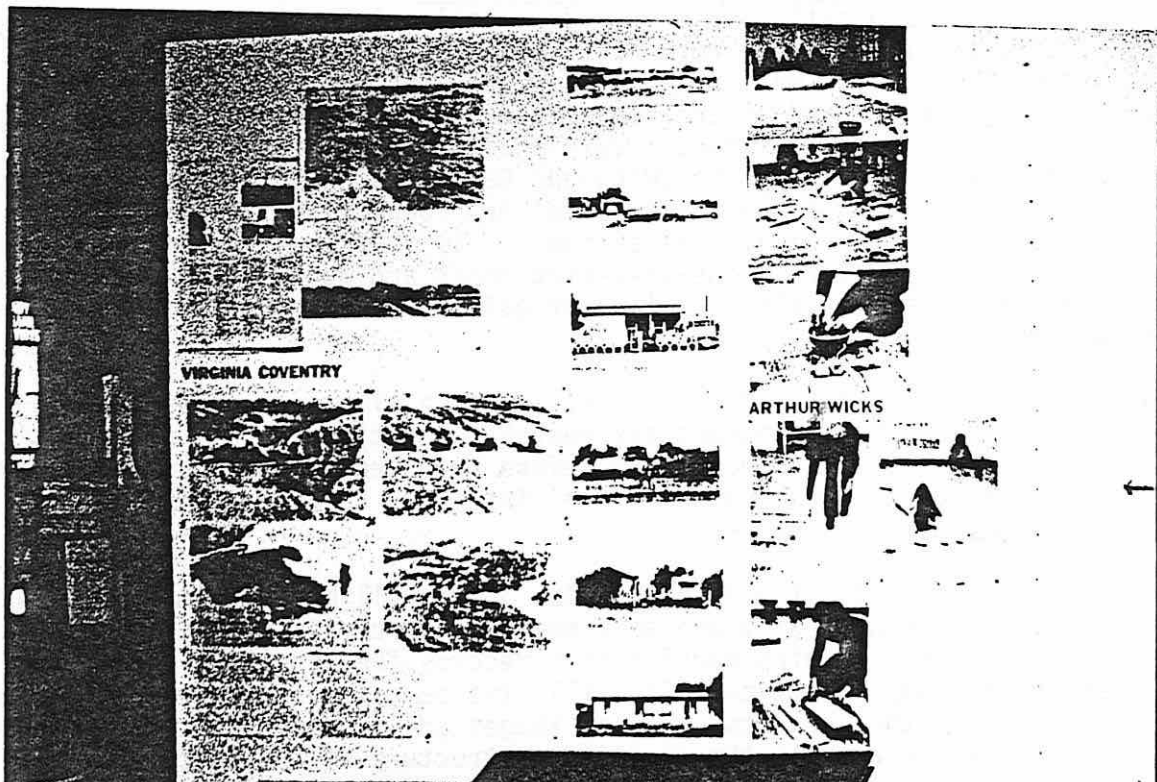
It was an outstanding presentation of a wide range of work by contemporary Australian artists working in this area. Much of this work had not previously been seen in New York. The show was beautifully installed by Ms. Scott and accompanied by a highly informative slide lecture of Australian performance work, given by Ms. Scott who also gave a performance of her own work. The exhibition and lecture provided the New York art community with an important opportunity to become familiar with Australian art.

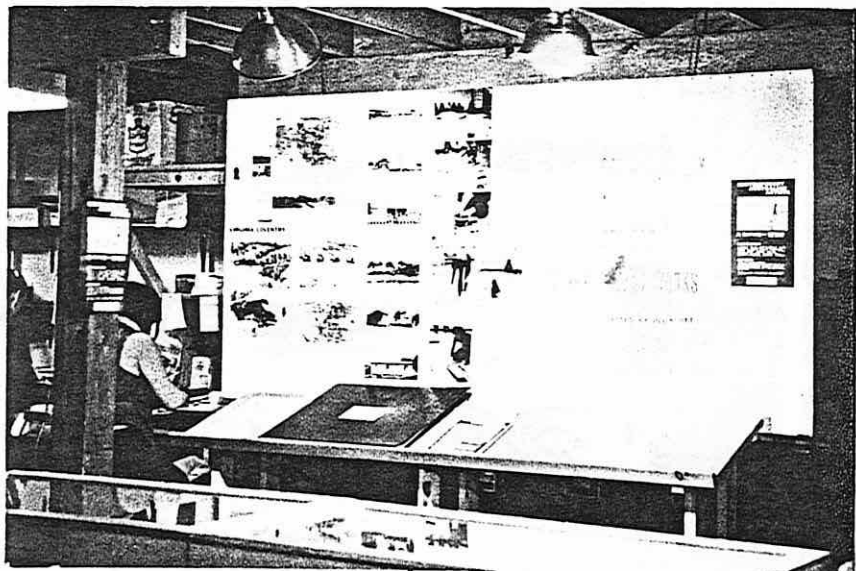
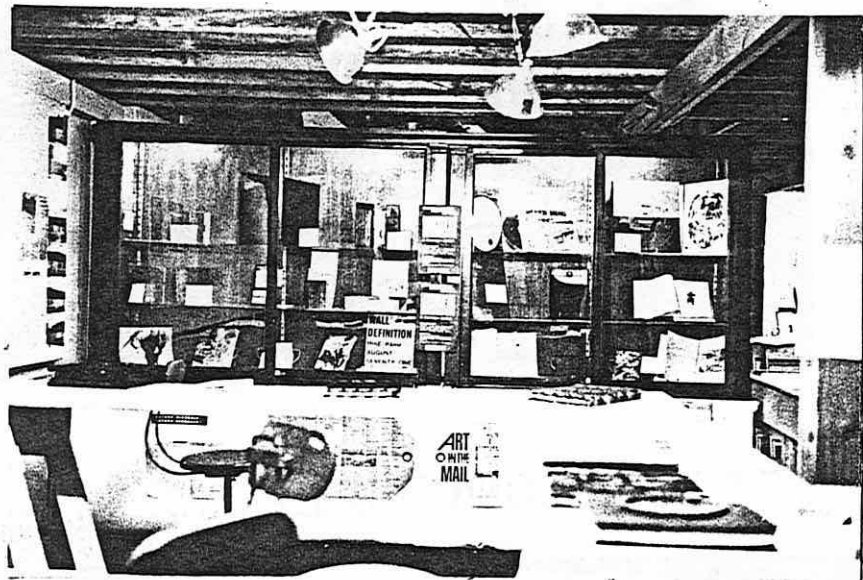
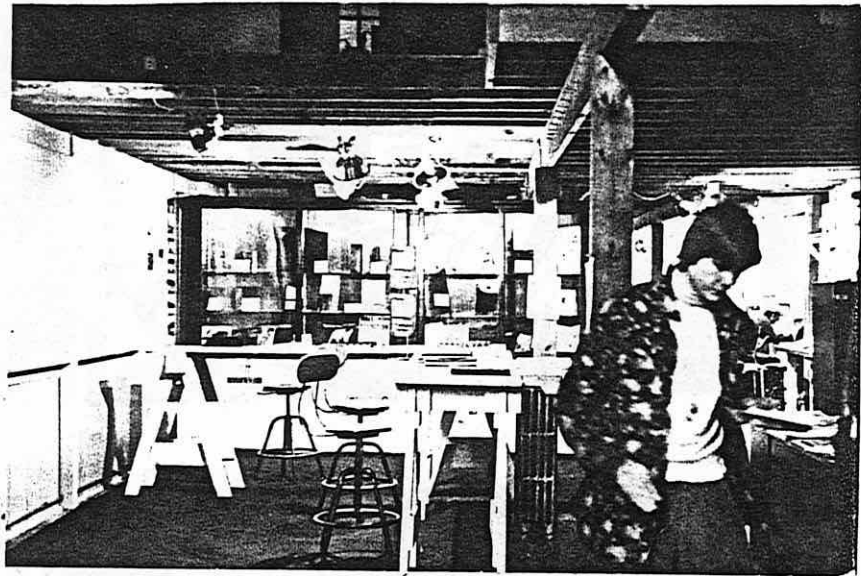
This exhibition was part of an exchange program with Australia. A traveling show of American artists books and audio tapes from performances curated by myself toured New Zealand and Australia 1978-79 to 11 major galleries and museums.

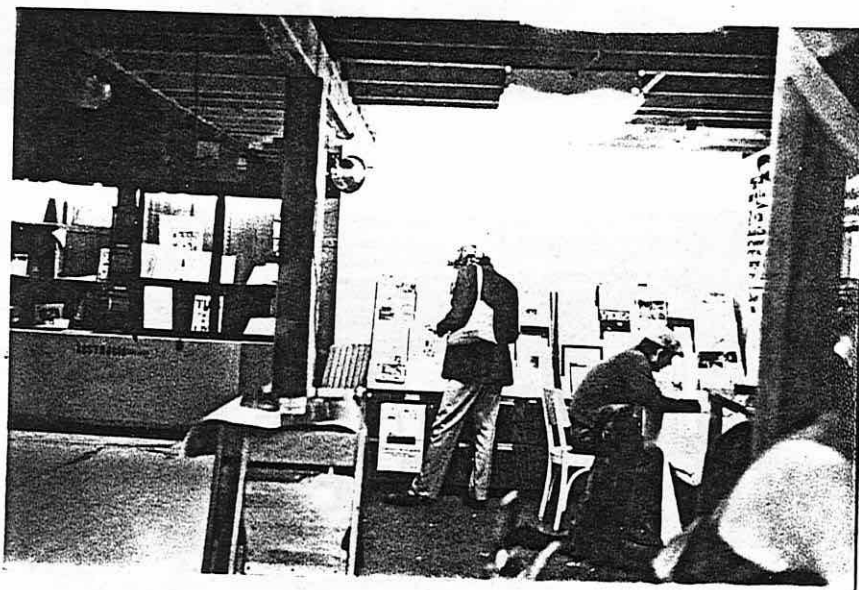
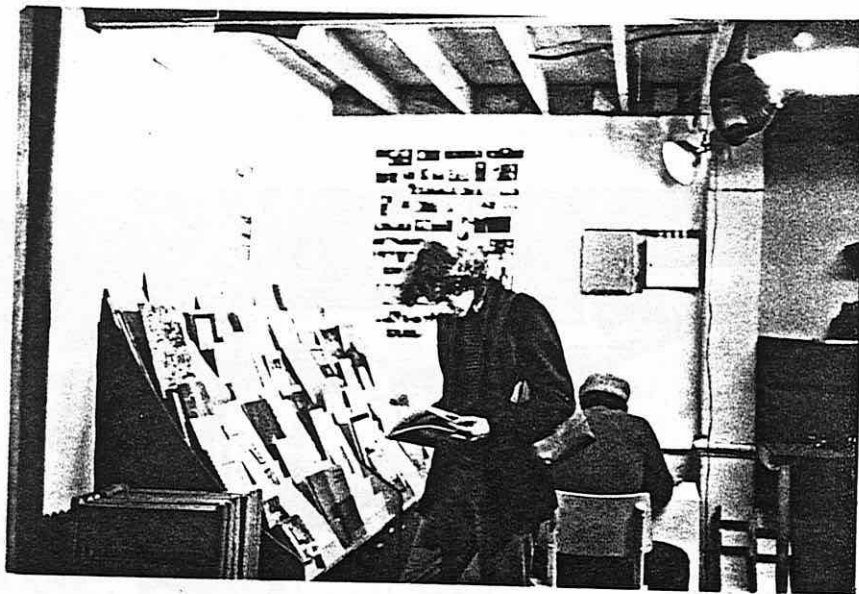
Jacki Apple
Curator of Exhibitions

Jacki Apple

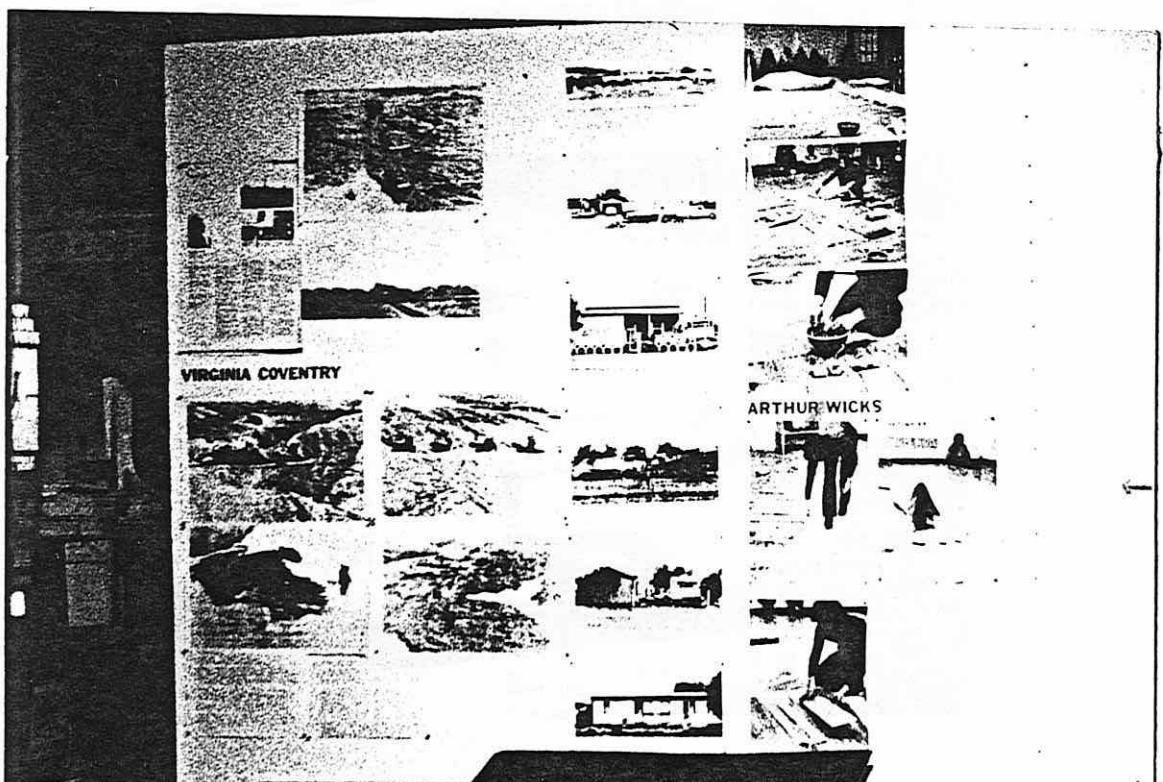
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NEW YORK CONTINUED.....



PISTOLETTO

STRALIA will present "Survey Australia," a two-part exhibition of contemporary art from Australia. "Australian Books and Bookworks," 141 books and related works by Australian artists, comes to LAICA from New York's Franklin Furnace; "Australia," a program of 36 works by 32 artists, travels to LAICA (Kitchen Center for Video and Music, also in Manhattan.

an Books and Bookworks," curated at LAICA by Jill Scott, was created by Noel Sheridan of the Experimental Art Foundation. Rubbo of the Ewing and George Patton Galleries for the Australian of the "Artists' Books and Bookworks" exhibition which completed a tour of Australia and New Zealand. The exhibition will include single edition artists' books representing over 50 as well as posters, postcards and related mail art, published photographs, and homemade book sculptures.

is represented in "Video Australia," curated by Stephen Jones. ce Murphy, use video in a variety of ways from documentation onal narrative to formal exploration, and they come to the om a variety of backgrounds: dance, architecture, and painting, s commercial film and television. Many of the Australians are, ited by a social and environmental concern that is echoed in ice and treatment of subject matter.

OF CONTEMPORARY ART

Non Profit Org.
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Los Angeles, CA.
Permit No. 31590

LAICA NEWSLETTER

QUESTED

THE LOS ANGELES INSTITUTE OF CONTEMPORARY ART

ARTISTS BOOKS/WORKS

AUSTRALIAN BOOKS/WORKS is curated by Jill Scott in collaboration with Kiffy Rubbo and Noel Sheridan.

The exhibition will include a collection of single edition artists' books representing over fifty artists and artists groups: published material for mail art, photographs, posters and catalogs from Australian galleries and alternative spaces, post cards and handmade book sculptures as well as more traditional kinds of books.

Lecture by Ms. Scott on Contemporary Art in Australia, December 17 at 8p.m.

LAICA wishes to thank co-curators Kiffy Rubbo of the Ewing and George Paton Galleries in Melbourne and Noel Sheridan of the Experimental Art Foundation in Adelaide.

VIDEO AUSTRALIA

VIDEO AUSTRALIA is curated by Stephen Jones and Bernice Murphy.

Video Australia provides a survey of the current state of video production in Australia. The show reflects a wide variety of approaches to the video medium; tapes include documentary analyses of political situations and the media in Australia, Aboriginal myths as rendered in the video medium, documentation of performances and artworks, computer generated abstract pieces and video synthesized pieces. Most of the tapes were shot within the last two years and are in color with stereo sound.

This show was funded by the Visual Arts Board of the Australian Arts Council through the Australian Gallery Directors Council and the Australian Film Commission.



NEWS INFORMATION

PRESS RELEASE
FOR IMMEDIATE RELEASE

CONTACT: Carol Mike
Howard Singerman
(213) 559-5033

LAICA

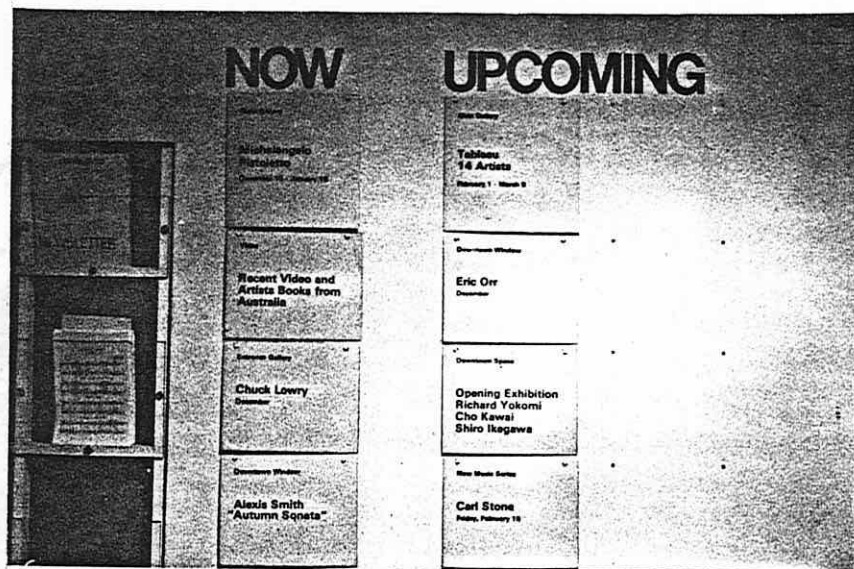
2020 South Robertson Boulevard
Los Angeles, California 90034
(213) 559-5033

SURVEY AUSTRALIA

The Los Angeles Institute of Contemporary Art will present "Survey Australia," a two-part exhibition of contemporary art from Australia, from December 15 to January 18. "Australian Books and Bookworks," 141 books and related works by Australian artists, comes to LAICA from New York's Franklin Furnace; "Video Australia," a program of 36 works by 32 artists, travels to LAICA from the Kitchen Center for Video and Music, also in Manhattan.

"Australian Books and Bookworks," curated at LAICA by Jill Scott, was originally created by Noel Sheridan of the Experimental Art Foundation and Kiffy Rubbo of the Ewing and George Patton Galleries for the Australian section of the "Artists' Books and Bookworks" exhibition which recently completed a tour of Australia and New Zealand. The exhibition at LAICA will include single edition artists' books representing over 50 artists, as well as posters, post cards and related mail art, published articles, photographs, and handmade book sculptures.

"Australian Books and Bookworks" was designed to give the public a current and descriptive account of contemporary Australian art. The exhibition was supported in part by funds from the Visual Arts Board of Australia, the Experimental Arts Foundation in Adelaide, and the Ewing and George Patton Galleries in Melbourne.



SURVEY AUSTRALIA on 2

echoed in their choice and treatment of subject matter.

Tapes by the Media Collective, Dragan Ilic, and Jeune Pritchard and Luce Pelissier deal specifically with the problems and policies of Australia's recent governments. The Australian outback and a concern for its ecology provide the subject for works by Arthur Wicks and Marr Grounds. Michael Glasheen and Joseph El Khourri examine the outback's aboriginal population. Glasheen's Uluru is a record of the aboriginal vision of creation. El Khourri's Ascension of the Rainbow Serpent follows the journey of the Rainbow Serpent and his companion Raincloud Melting from the mythical aboriginal paradise Illinka to the twentieth century. Both Glasheen and El Khourri use the aboriginal concept of "dream time" to structure their works. As Glasheen puts it, "Film time is dream time."

"Video Australia" is supported in part by funds from the Australian Gallery Directors Council and the Australian Film Commission.

On Monday, December 17, at 8 p.m., co-curator Jill Scott will speak at LAICA on contemporary art and artists in Australia. She will discuss the works of 20 artists, including Mike Parr, Marr Grounds, Jill Orr, Bonita Ely, and Ken Unsworth, using slides and audiotapes.

The Los Angeles Institute of Contemporary Art is located at 2020 South Robertson Boulevard. Gallery hours are noon to six p.m., Tuesday through Saturday. Further information may be obtained by calling 559-5033. This project is supported in part by a grant from the National Endowment for the Arts, a federal agency in Washington,

SURVEY AUSTRALIA, VIDEO AND BOOKWORKS

Los Angeles / Bruce Yonemoto

Though McLuhan's concept of a global village is now considered almost a cliché in intellectual circles, the reality of a telecommunications revolution outside traditional media centers is often neglected or given only a patronizing, casual glance by American audiences. The Los Angeles Institute of Contemporary Art's two-part exhibition of contemporary work from Australia is a reminder that the electronic media web stretches worldwide, snaring artists from every culture it envelops.

Video Australia, curated by Stephen Jones and Bernice Murphy, is an ambitious compilation of thirty-six works by thirty-two artists. These artists come to video from a variety of backgrounds: dance, music, architecture and painting, as well as commercial film and television. This interdisciplinary approach to video contrasts with much of the video art presently produced in America. Instituted in 1973 and modeled after the Videographe Media Resource Center in Montreal, Canada, ten national video access centers offer ¾" color video equipment and editing facilities, for nominal fees, to communities throughout Australia. Thus, video in Australia has developed more from a sociopolitical consciousness than from individual artistic concerns.

This consciousness is the motivating force behind the Media Collective's *The Greatest Advertising Campaign The Country's Ever Known* (1977). By covering a news event with their own team of eight portapacks and juxtaposing their footage with that of national television news covering the same event, the Media Collective gives viewers a sobering look at "unbiased" television reporting. The collective's point is illustrated with force; the information channeled into the public's homes is often not only an interpretation of events, but also a censored interpretation.

Though less successful than *The Greatest Advertising Campaign*, Jeune Pritchard and Luce, Pelissier's *The Queensland Dossier* (1977) is an effective expose of a contemporary reactionary government. This view of a system that attacks oppressed minorities, women, trade unions and the state educational system in the name of religious fundamentalism too often falls into hysterical editorializing, rather than letting a clear assessment of these controversial issues speak for itself.

Calling upon historical and anthropological references, Michael Glasheen's *Uluru* combines time-lapse photography with processed video special effects to communicate an aboriginal legend by visual means. The use of compressed time to alter reality dramatically is reminiscent of Gary Beydler's *Venice Pier*. Glasheen states that aborigines read their myths in the forms of the natural environment as we would read a book or watch a film. The natural form in *Uluru* is famous Ayers Rock, and Glasheen successfully gives a visual reading of this sacred aboriginal



DRAGAN ILIC: ELECTRONIC PENCILS, still from videotape documenting a performance at Adelaide Festival Centre Gallery, 1979.

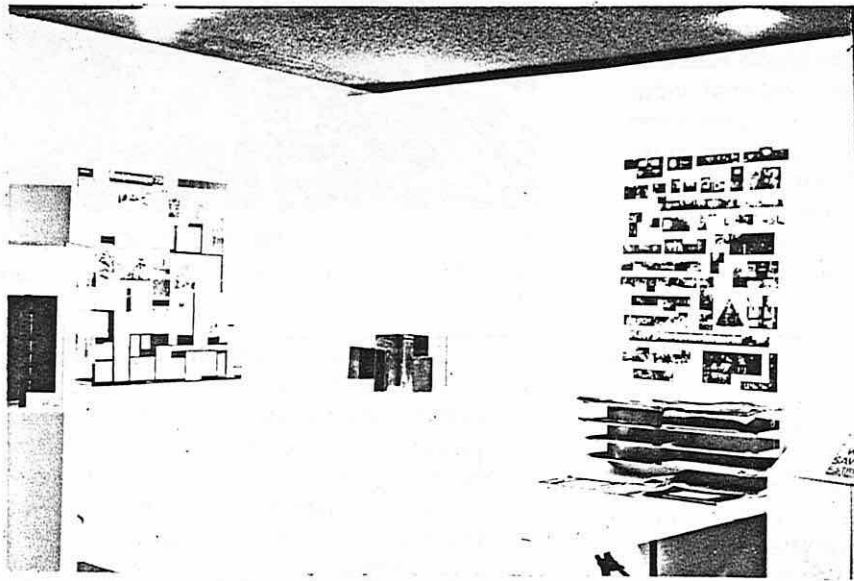
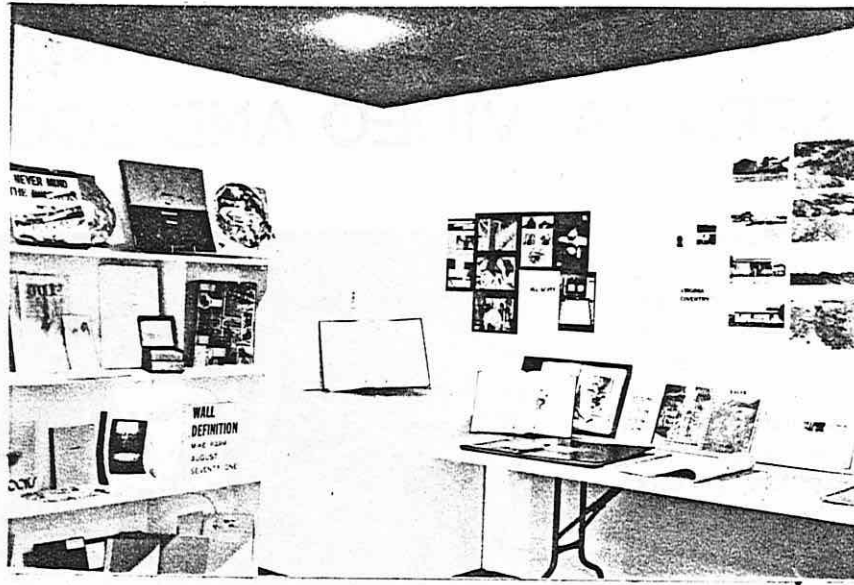
Due to the unavailability of a European standard PAL monitor, it was not possible to view the many video process and synthesizer works in color. This is a small indication of the problems created by the lack of a single international video hardware standard. Inhibiting information flow between countries, these separate national standards continue to support technological provincialism throughout the world.

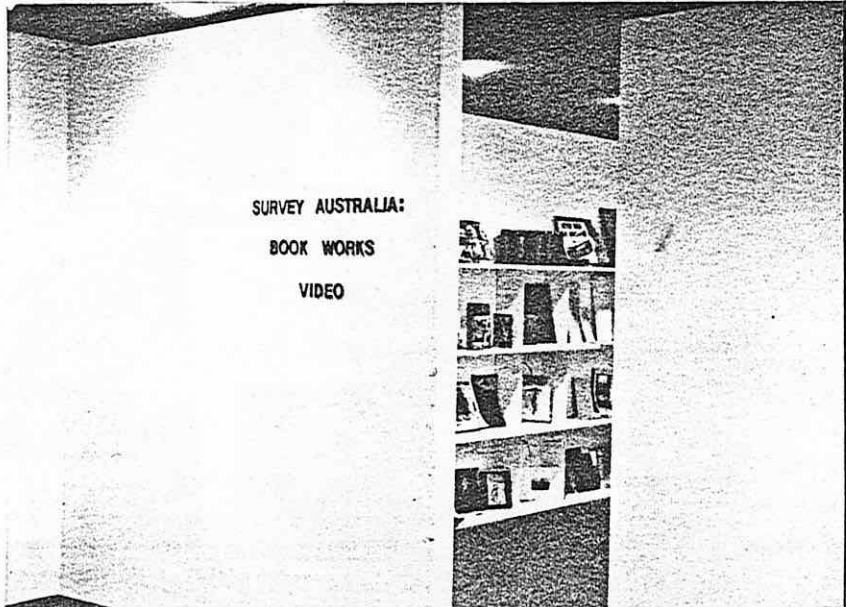
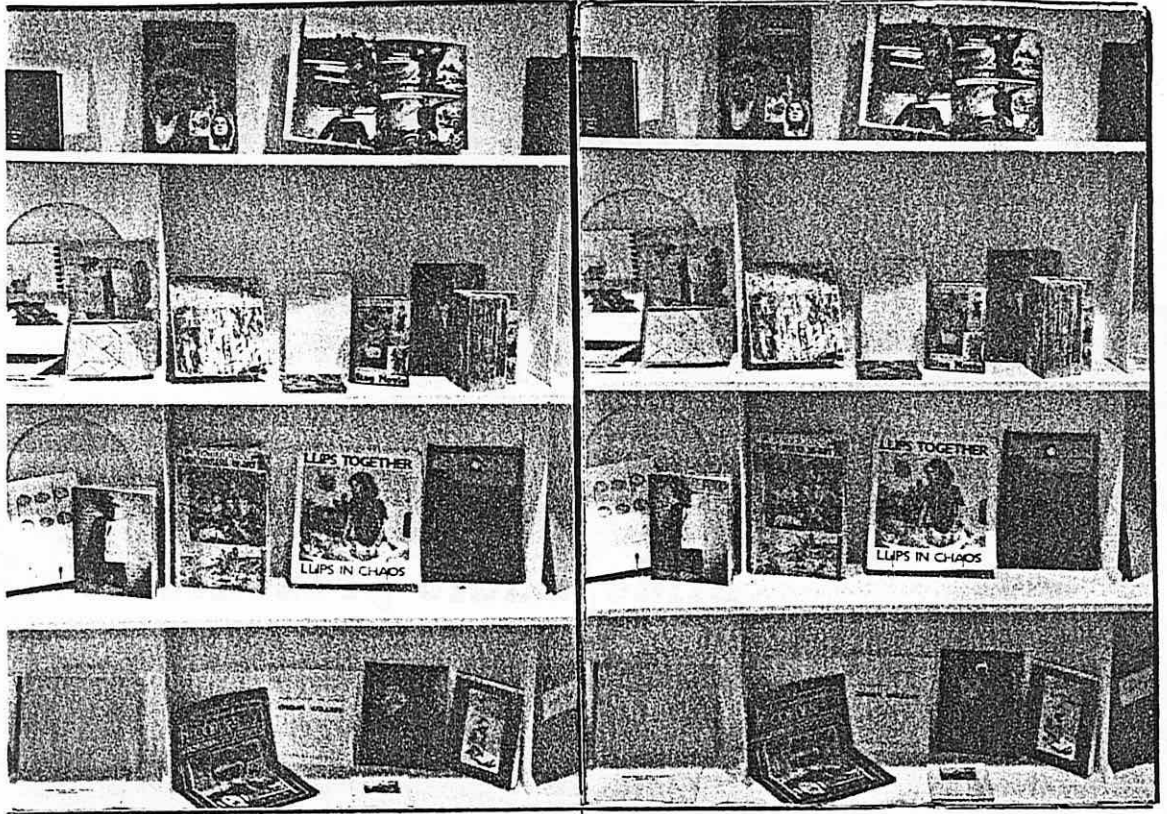
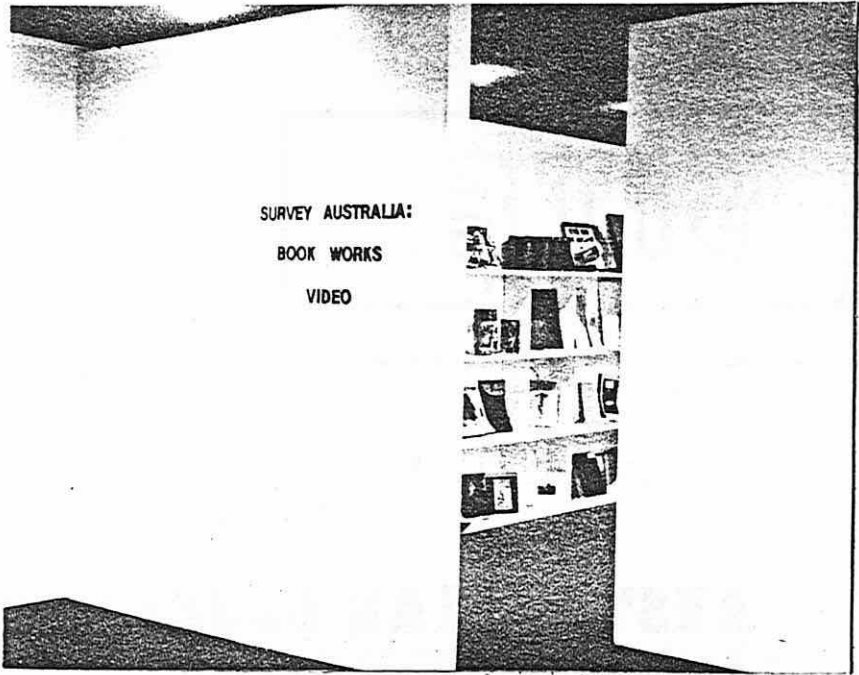
Australian Books and Bookworks, curated at LAICA by Jill Scott, consists of 141 books and related works by Australian artists. The exhibition includes single edition artists' books as well as posters, postcards and related mail art, published articles, photographs and book sculptures. Arthur Wicks' *Views for Binocular Vision* is a stunning collection of photographic panoramas, while Glen Clarke's narrative photodocumentation of his street performance,

Suppression = Alienation = Oppression, is symbolically humorous. Felix Hess' *Boomerangs, Aerodynamics and Motion* examines this indigenous aboriginal weapon in great scientific detail. Geoff Tennant's *Book of O's, R's, A's, Etc.* adds a humorous element of dada to this traditional means of communication.

A large portion of this book and video survey concerns itself with post-object art and performance. Although photo or video documentation may never

totally re-create a physical activity or environment, it is clear that contemporary artists in Australia, like artists everywhere, are attempting to take responsi-





SITE

THE NEW LIBRARY PROGRAM AT SITE PRESENTS

AUSTRALIAN BOOKS/WORKS

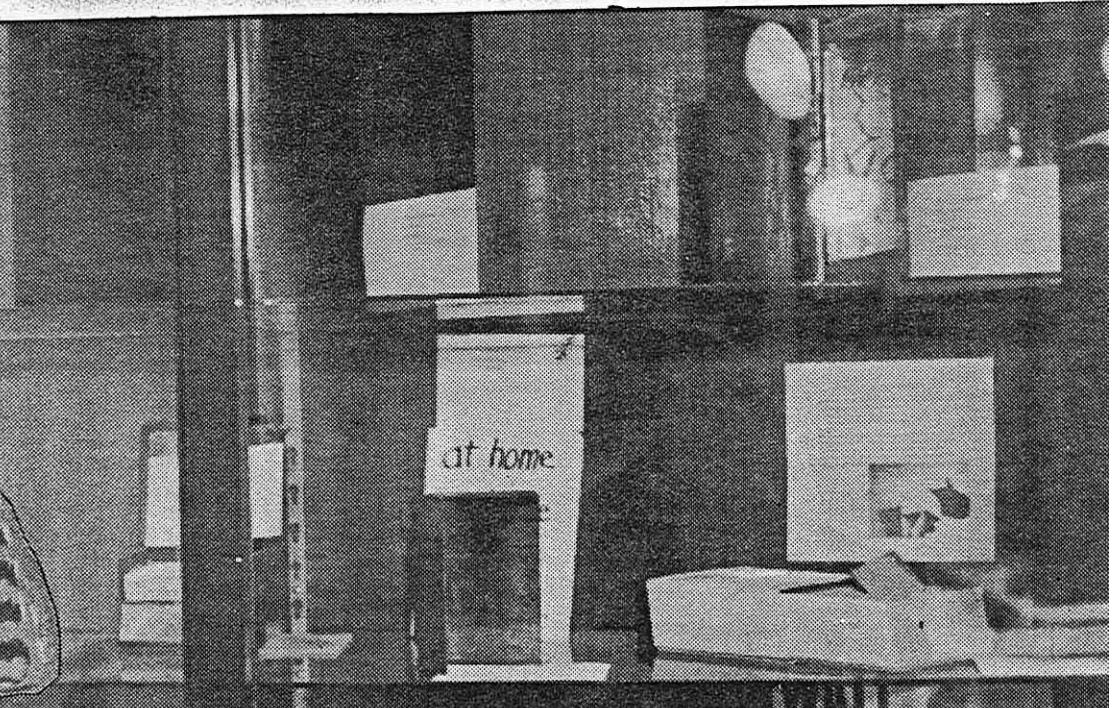
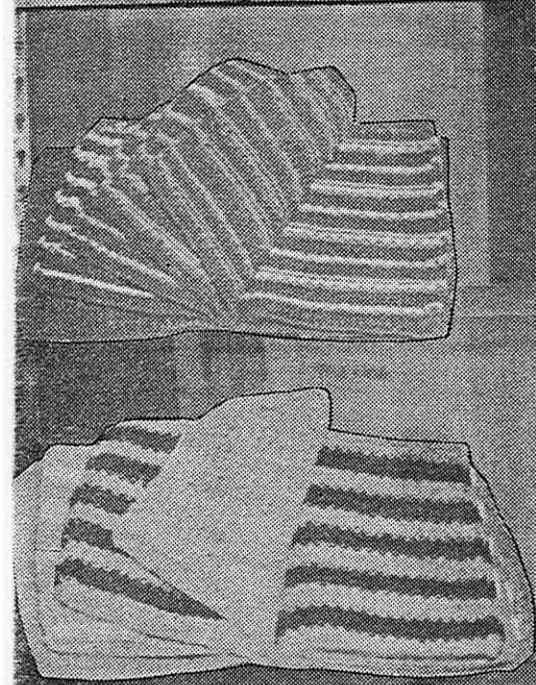
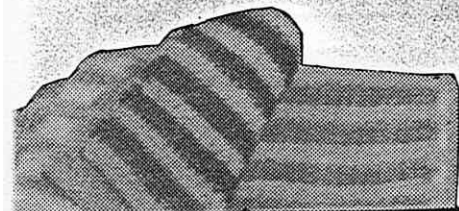
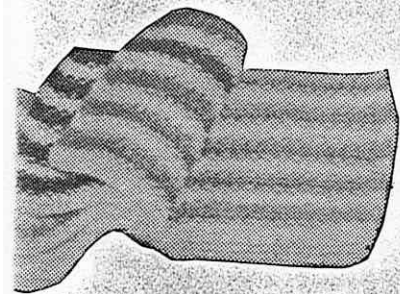
**Information - Post-Object Art,
Books and conceptual Bookworks
by contemporary Artists**

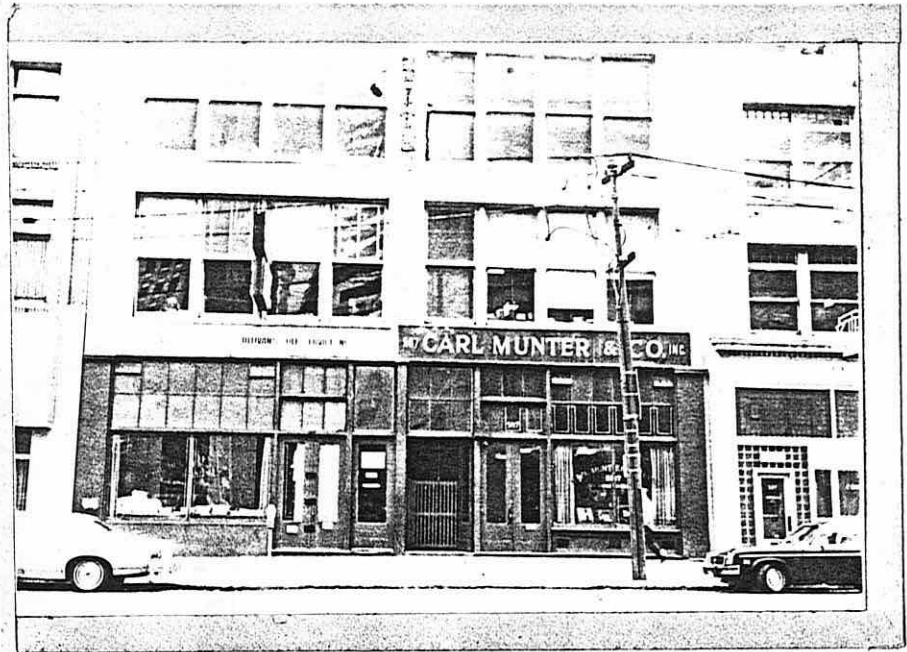
March 1-22/Wed.-Sat/1 to 6 p.m.

Site.585 Mission Street. San Francisco.

Slide/Audio presentation: 22 March / 8 p.m.

BY JILL SCOTT OF 25 PERFORMANCE/INSTALLATION/SOUND
WORKS BY CONTEMPORARY AUSTRALIAN ARTISTS. «WINE»





SITE 585 Mission St.
San Francisco, CA 94105
543-6994 (funded in part by NEA, Washington, D.C.)

PRESS RELEASE.

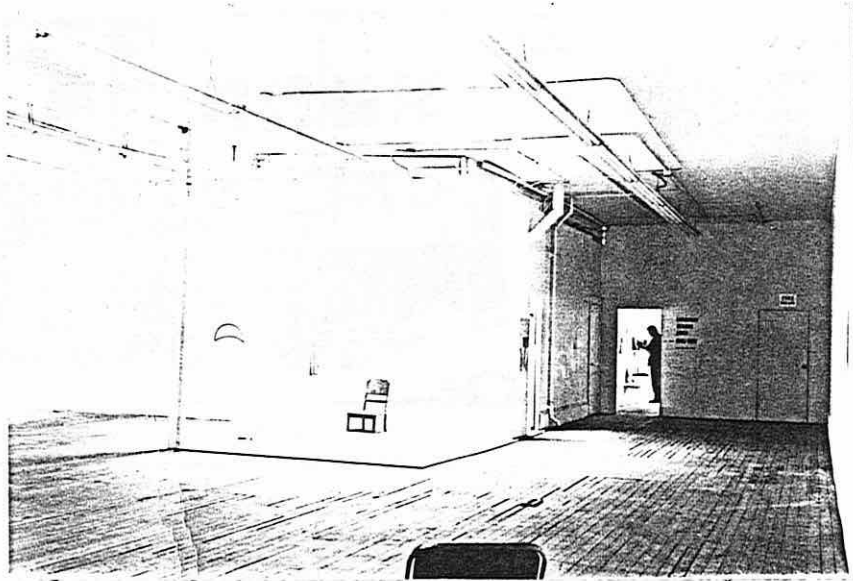
Site presents a talk by Australian born artist Jill Scott. This talk is designed to give American artists an indication of the diversity and atmosphere of performance, installation and sound work by contemporary Australian artists.

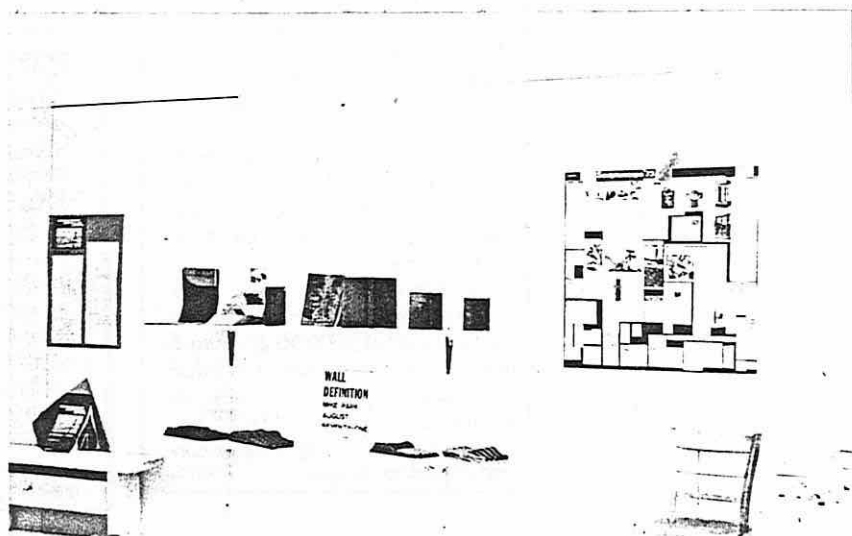
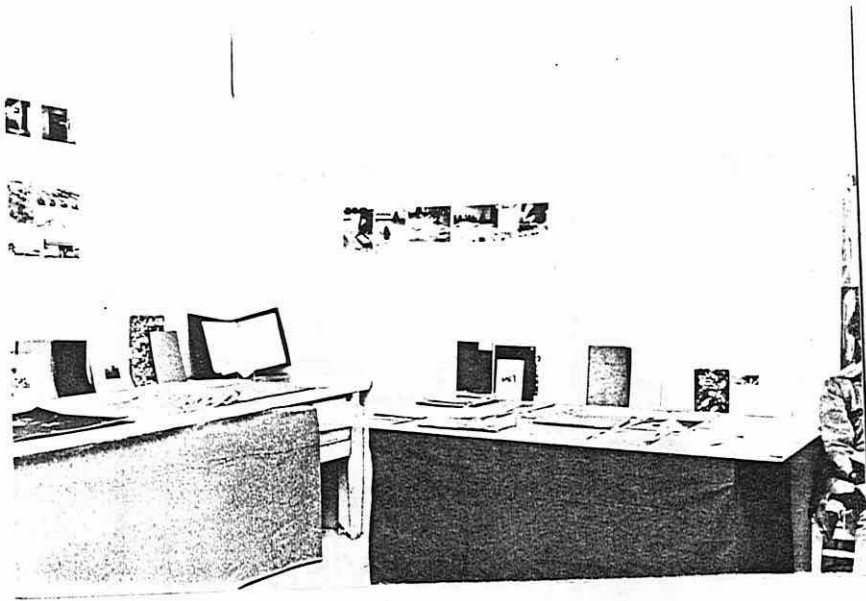
Twenty five artist's works are represented by documents in the forms of slides, audio tapes and video tapes. Documentation is not as accurate as the actual event or installation but the audience can gain an insight into this exciting activity from this two and one half hour presentation.

The talk is on the 22nd of March at 8:00 p.m. at Site, 585 Mission St., San Francisco. This is the same evening that marks the closing of the Australian Book/Works.

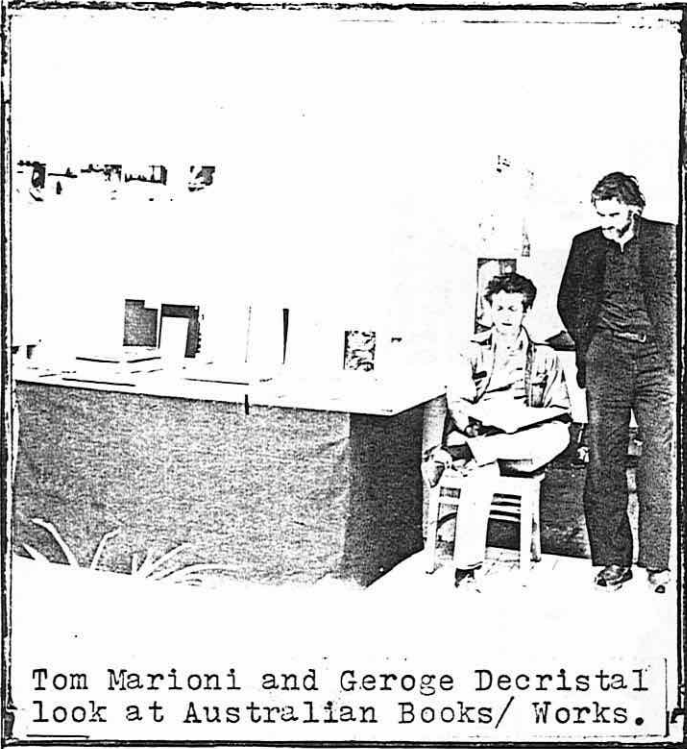
CONTACT PERSON - Larry Fox

543-6994





site, cite, sight, inc. 585 mission st. San Francisco, Ca 94105 TEL (415) 543-6994



Tom Marioni and Geroge Decristal
look at Australian Books/ Works.

A R T ROBERT ATKINS

Funk-con- structivism and trash art

australia:

Wondering about what's going on Down Under? Or, Out Back? AUSTRALIAN BOOK-WORKS voluminously tells a tale of recent Australian artmaking through 144 artists' "books." These aren't the kind of books you'll find at Brentano's, they're artists' "one-of-a-kind" or multiple editions.

A few, like Jenny Christmann's crocheted objects don't even resemble books. Others are oversized: Bob Ramsay's *Blow-Up* composed of giant stills, shot from a television viewing of the film of the same name; or Robert Jacks's *Painted Books II*, a collection of abstract golden-orange desertscapes. Still others are undersized: Bob Peacock's tiny mimeoed *Furniture Music*, an illustrated ode to John Cage and Erik Satie, or numerous rubber stamped works. There's also poetry (Tim Johnson's *Alienation*), catalogs (*The Women's Show—Adelaide 1977*) and criticism.

The only thing lacking is provincialism. (After mail art, artists' book-making seems the most international of art forms.) While I tend to think that many artists' books are so thin, conceptually, or so poorly produced, they don't justify the bother or expense of production, this is about as good a batch as I've seen anywhere.

On March 22, at 8 pm, Australian-born, local video/performance artist Jill Scott gives an illustrated lecture on new Australian art-making. I heard this talk last month at 80 Langton Street, and it's a lively and stimulating presentation. *continued next page*

REVIEWS

continued from previous page
tation, which indisputably makes the point that Australian art fits comfortably within the international mainstream, but speaks with a special Australian accent all its own. (Both the exhibition and lecture are being held at SITE, 585 Mission St.)

★ ★ ★
UC Santa Cruz photography instructor NORMAN LOCKS shoots tiny Polaroid SX-70 prints of rather ordinary subjects (interiors, still lifes, figures.) Then he alters the prints by manipulating the surprisingly slow-drying photographic emulsions with a stylus, dental tool or the like. By doing so, he's able to create surfaces or richly embossed textures or stained glass-like linearity. Locks transforms Polaroid prints into transformed Polaroid prints.
Once the novelty of seeing Pola-

PRESS RELEASE



"SURVEY AUSTRALIA": slide and audiotape
presentation by JILL SCOTT

DATE: FRIDAY, FEBRUARY 8, 1980

TIME: 8 P.M.

ADMISSION FREE

Bay Area artist Jill Scott will present slides and audiotapes of the work of twenty contemporary Australian artists at 80 Langton Street on Friday, February 8 at 8 p.m. Her presentation will include documentation of performance, installation and sound works.

Scott will present and discuss a variety of contemporary artwork being done in Australia which she feels is representative of a concern for real human issues in art rather than with decoration or personal profit. She is interested in whether or not art plays a social role in Australia, and in the growing problem of identity in Australian art.

Jill Scott, born in Australia, lives and works in San Francisco. She has performed and exhibited her work in San Francisco, Los Angeles, London and Australia. Earlier this year she curated, with San Francisco writer Ron Silliman, a series of poetry readings and artist performances at The Farm in San Francisco. She has presented "Survey Australia" at the Franklin Furnace (New York), Washington Project for the Arts (Washington D.C.) and LAICA (Los Angeles). A related exhibition of Australian books and bookworks has been on exhibit at Franklin Furnace and LAICA.

Box 302 PO North Sydney NSW 2060 Telegrams Ozart Sydney Telex 26023

Melbourne Liaison Office

10 Queen Street Melbourne Vic. 3004 Telephone (03) 2673666

In reply please quote:

Australia Council

168 Walker Street

North Sydney

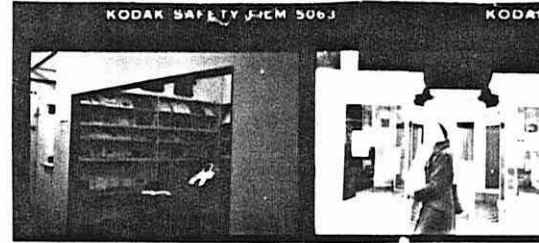
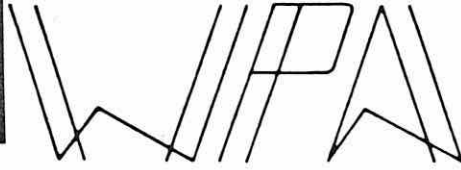
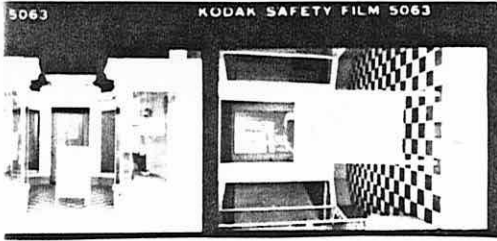
NSW 2060

Telephone (02) 9222122

Visual Arts Board

Ms. Jill Scott,
71 Langton Street,
SAN FRANCISCO, C.A.
U.S.A. 94103

5 November 1979



Washington Project for the Arts

PRESS RELEASE - FOR IMMEDIATE RELEASE

JILL SCOTT TO LECTURE AT WPA

On Saturday, December 1, at 2:00 p.m. in the WPA Film Room, Jill Scott, Australian artist and curator, will present a lecture on "Contemporary Australian Artists: A Survey." The lecture is based on the show "Contemporary Australian Artists: A Survey", curated by Ms. Scott and consisting of three parts. The first features slides, videos, and photographs of the work of twenty four Australian artists; the second a comprehensive survey of catalogues, slides and tapes related to specific Australian galleries and art institutions; and the third part is an exhibition of Australian Artists' Books and Bookworks. Ms. Scott's lecture presentation will address all areas of her show.

1227 G Street, Northwest

Washington, DC 20005

202 347-8304

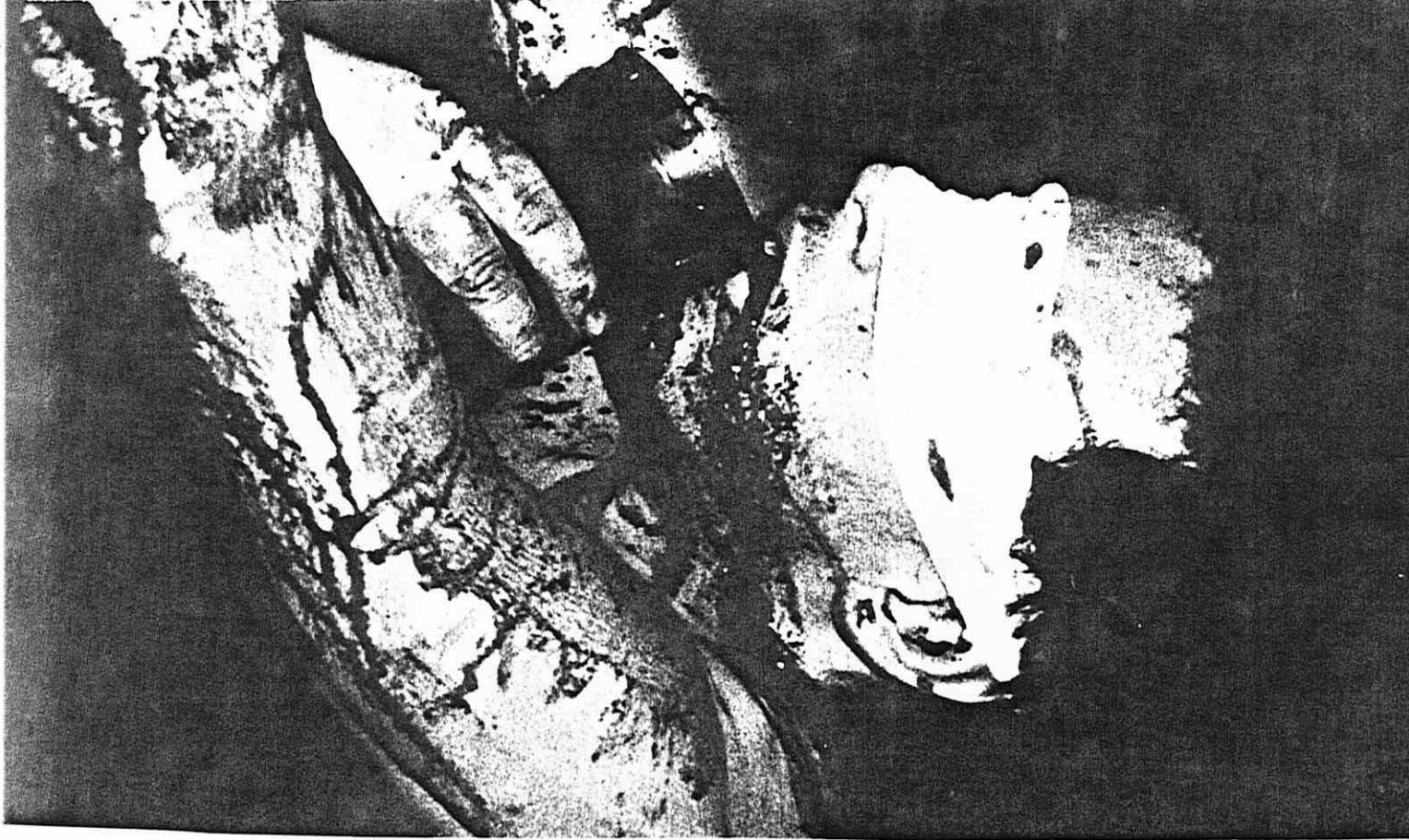
CoAccident/Merzbaum Collective 3022 Abell Avenue Baltimore, Maryland 21218 (301)889-5839

In addition to her own performance work Ms. Scott also has curated a collection of contemporary Australian Books/Works, showing in Australia, & New York City, & Los Angeles as part of an ongoing international exchange; & assembled the works of 20 northern California artists for showing.

On Monday, November 26th at Maryland Institute of Art & on Wednesday, November 28th at UMBC, Ms. Scott will present lectures with audio, videotape & slides on performance & installations concentrating on the work of contemporary Australian artists.

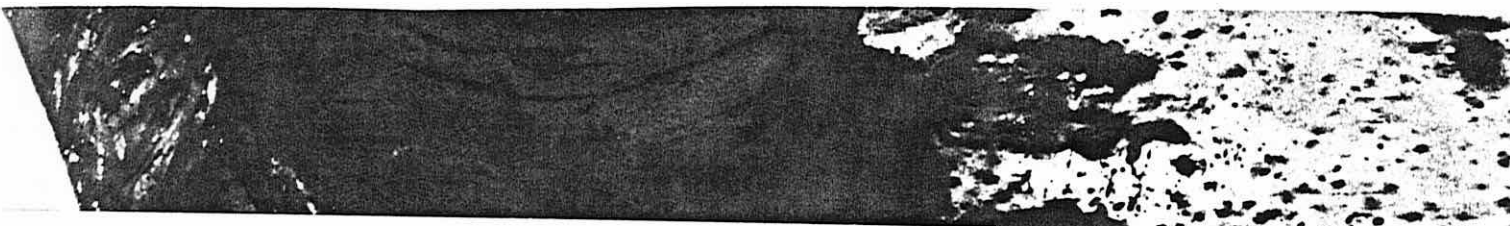
Jill Scott, a teacher as well as artist, was born in Australia in 1950.

HIGH PERFORMANCE



Recently we experienced an exciting presentation of slides and audio work about Artists from Australia. I wish to invite Australian Artists to contribute black and white photo documentation and written descriptions of works to High Performance magazine, as soon as possible. The Australian work/performance was very interesting.

Linda Burnham.
Editor. HIGH PERFORMANCE.



PERFORMANCE

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here

\$2⁰⁰

mail to:
HIGH PERFORMANCE

N.A.M.E.

GALLERY

A not-for-profit, tax exempt, artist-run space

9 W. Hubbard, Chicago, Illinois 60610

312-467-6550

FOR IMMEDIATE RELEASE

April 10, 1980

N.A.M.E. EVENTS

free

A SURVEY OF CONTEMPORARY AUSTRALIAN ARTISTS

A slide and audiotape

presentation by Jill Scott. Thursday, May 1st at 8:00 p.m.

Jill Scott will present slides and audiotapes of the work of twenty contemporary Australian artists. Her presentation will include documentation of performance, installation, and sound works. Scott will present and discuss a variety of contemporary artwork being done in Australia which she feels is representative of a concern for real human issues in art rather than with decoration or personal profit. She is interested in whether or not art plays a social role in Australia, and in the growing problem of identity in Australian Art.

Jill Scott, born in Australia, lives and works in San Francisco. She has performed and exhibited "Survey Australia" at the Franklin Furnace in New York, Washington Project for the Arts in Washington D.C., and at Los Angeles Institute of Contemporary Art .

For further information please contact Jean Sousa, (312) 467-6550 on Mondays or Tuesdays.

We gratefully acknowledge the National Endowment for the Arts and the Illinois Arts Council for their generous support in making these performances at N.A.M.E possible.

