THE CHANGING CRITICAL ROLE OF ARTIST RUN INITIATIVES OVER THE LAST DECADE

inc

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forward

TESS HORWITZ

I remember ten years ago talking with a group of artist friends and in a moment of undiluted madness deciding to open a gallery together. We did it, with the inappropriate title of First Draft.; inappropriate, since four drafts later the thing still breathes and now is about to incubate a fifth draft. Thinking back through that experience and through the kaleidoscopic blur of other artist-run galleries and projects I have known, there emerge threads that seem far more significant than the particularities of those events.

Where does the urge to provide service come from? Those who have administered an artist-run gallery know that it is, in part, glorified housekeeping: endless phone calls, paper work, stinking beer cans full of cigarette butts, cleaning, re-painting, being tactful and diplomatic, sitting a gallery day after day for six hours with no renumeration. Then there are the considerable rewards: learning about the art world, amassing skills, being autonomous, viewing challenging art, meeting artists, and every few weeks handling new artwork, experiencing a new event. This is the interior decorating, creative part of house-keeping.

However, you rarely anticipate those rewards before you start and, perhaps, a simple explanation for this motivation to serve the art community, in the absence of normal social rewards, is that people get passionately committed to their own issues. They are willing to expend huge amounts of voluntary energy when they are stopping planes flying over their houses, or being on P&C committees where their kids go to school, or being an artist trying to answer some of the needs of artists for affordable studios and accessible exhibition venues.

Knowledge through personal experience is a powerful source of the energy towards action and initiatives. It is the lifeblood of citizenship and yet is increasingly trivialised and superseded in our society. In the wholesale abdication to the 'expert', those who lack professional training, but may be most 'in the know,' are forced out of positions of influence and power.

Currently we see artists who teach casually in art schools losing jobs as the money for teaching is eroded and as degrees replace experience in selection criteria. Elsewhere artists are rendered ineligible to join the growing caste of middle persons in the managerial, accountancy, curatorial and critical sectors of what used to be the , 'art world,' and now is indubitably the arts industry. The irony is that few contemporary artists get far in their careers without developing fairly impressive and diverse skills in public relations, promotion, theoretical articulation, networking and small business management.

With such an environment, artist-run initiatives present remarkable examples of what can be achieved out of grass-roots origins. It is impossible to pin-point them. They emerge anywhere along the continuum between clarity and anarchy, aesthetic totalitarianism and open-house policies, self-righteous indignation and slick professionalism, elitism and community involvement. Each 'generation' reacts against its predecessors and reflects the ideology of various art schools and disciplines, the era, governmental funding policies, and even critics' willingness to stray off the beaten path. Beneath all these ebbs and flows there runs the rip-tide of that passion and energy to initiate, to fill gaps, to jump hurdles.

Society is schizophrenic towards artists. While one arm of the government provides establishment funds to set up an artist-run space, another arm can legally evict the artist and close the doors. Visual arts/craft board grants do not alter the illegality of artist-run spaces in the eyes of councils who recognise businesses, residences and charities, but disenfranchise the artist studios and galleries in zoning and even garbage collection regulations. Artist-run spaces, and I am sure councils too, are adept at avoiding confrontation over the social positioning and rights of artists. In the effort to run spaces and handle daily battles with landlords, co-directors and artists, some of the broader issues get lost.

One broad issue which persists as a focus is government funding. This may seem out of proportion when you see the small amounts of money normally injected into artist-run initiatives. However, in a country with little tradition of private arts funding and considering the poverty-level incomes of most artists, public funding provides necessary injections of capital towards the costs of refurbishment, equipment, rent-subsidies, electricity, insurance, publications and all those itsy-bitsy expenses that are never projected in grant applications but nevertheless amount to terrifying totals. It is the loaves and fishes syndrome. Out of minimal initial funding, miraculously expansive projects maintain themselves through the dedication of individuals, creative financing and pure survival tactics.

Little funding means little institutionalisation. Without the impediments of boards and memberships, artist-run initiatives have a relative freedom from responsibility and a capacity to take risks. Heavily funded spaces are under pressure to prove community relevance, sound financial administration and a consistency of quality (whatever those criteria mean!).

The broader relevance of artist-run galleries may be the provision of more exhibition space in a city like Sydney, which houses about 40% of Australia's artists and where studio and exhibition opportunities are highly competitive. One definite achievement has been the provision of opportunities for women to control the contexts for their work and to be heard and seen. Another is the exhibiting of work that does not fit comfortably into more established venues. Commercial galleries need to make sales. Museums have to consider public appeal and conservation requirements. Contemporary art spaces are under enormous pressure to look good, all the time. Curators of Perspectas and Biennales often bow to international fashionable theory which can settle like dust over rawness, youth, awkwardness, and genuine cultural difference.

Despite the example of First Draft, the nature of artist-run initiatives is to be temporary. Even with First Draft, each manifestation is short- lived: a new site swiftly developed and then swiftly vacated, another set of curatorial goals expressed once again. The two year limit for each committee is part of First Draft's stated aims, made rational by the lack of money and security and the resultant burn-out factor. Transience is also the essence of such spaces: fluidity, flexibility, shifting, changing, nomad-like. They pop up like groups of mushrooms in the rain, and as the ground dries they disappear. But their spore lie beneath the ground.

Publications such as this one surpass archival concerns. The resuscitation of lost and peripheral histories is valuable, not per se, but because the effort reveals the hidden forces that enliven our culture, enrich our community and resist the corporate blandness that swamps public policy.

introduction

HELEN HYATT JOHNSTON AND VIRGINIA ROSS

With regards to the visual arts and crafts in Australia, there are many different types of space that function as gallery or exhibition spaces. Each type of exhibition space represents, in terms of an artist's career trajectory, a different hierarchical status. Yet we may acknowledge that there is real interaction and overlap between spaces. In this introduction we want to outline in broad terms a range of models for exhibition spaces, and particular instances of the emergence and disappearance of gallery spaces since the 1970s.

THE RANGE OF EXHIBITION SPACES

Firstly, there is the broad division in funding between artist-run galleries (or initiatives, commonly abbreviated to ARIs) and contemporary art spaces (CASs). ARIs enable artists to exhibit their developing art practices, though in most cases they pay rent for the privilege, while contemporary art spaces are State and/or Federally funded and assist artists with artist fees, hence directly assisting an artist's professional practice. Secondly, there are privately run commercial galleries which have a very real and pragmatic need to make a financial profit but have none of the responsibilities that come with receiving administrative funding assistance. They do occasionally receive funding towards attending art fairs and other art promotional events, this possibly reflecting a tenuous

viability in commercially dealing in contemporary art in Australia. Thirdly, there are State and National galleries, as well as institutions such as the Museum of Contemporary Art in Sydney, which house exhibitions representing the most significant visual arts production as it is generally judged in peer assessment and critical reviews. Internationally, there are very similar exhibition structures as well as some interesting innovations. The Artists' Museum, for example, is not an institution in the usual sense but seeks, through a number of international centres located in eight different countries, to create and encourage the development of collaborative projects between people of diverse cultural, political and philosophical backgrounds. It is run and organised by artists for artists.

However, it is not quite as straightforward as this simple taxonomy of exhibition spaces suggests. None of these types of institutions are inherently exclusive from the others, either in the history of the emergence of such spaces or in their current relations. For example, the Sculpture Centre in the 1970s began as an artist-run space, exhibiting a diversity of artwork, and, in so doing, highlighted the limitations of the mainstream gallery system for many artists. The Sculpture Centre became the first visual art space funded by the VA/CB (then the VAB) and was one of the precursors to what are now known as contemporary art spaces.

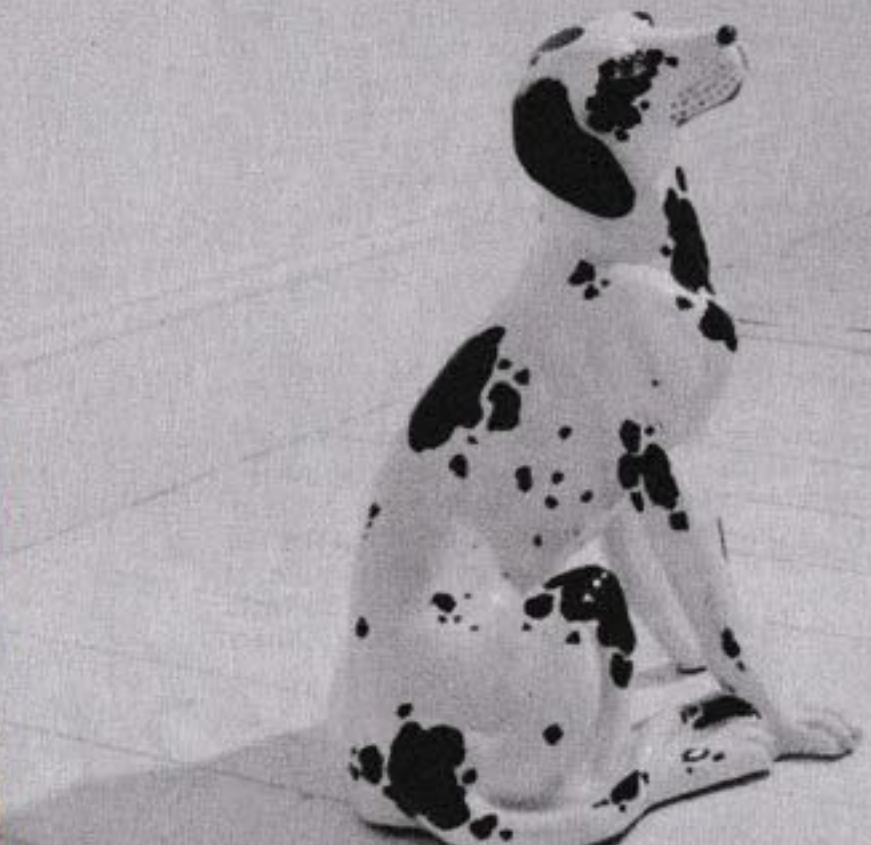
Lifestyle-oriented art sites such as the 1960s Yellow House, and conceptual, project-based spaces like Inhibodress, run by Mike Parr and Peter Kennedy in the 1970s, were clear precursors for what have now become more formalised exhibition venues for artists who practice outside of a 'mainstream' exhibiting process. In fact, it could easily be argued that the 'mainstream' of visual arts now circles more closely around the artist-run style of exhibition space

(ARIs), than it does around the commercial gallery alternative. Indeed, it is frequently through ARIs that museum curators become aware of the work of artists who they later select for exhibitions like Primavera and Perspecta. This renders ARIs as a crucial link in the hierarchy of exhibition spaces. A further instance of a complex reciprocity between exhibition sites is the way in which a commercial gallery will benefit from the exhibition in a State or National gallery of the works of artists it represents. Such exhibition, as well as exposing an artist to a broader public, significantly bestows prestige or cultural capital which may translate quite directly to economic capital.

There is not necessarily a natural or appropriate progression for artists through the hierarchy of different exhibition spaces. Artists may have been working for many years and still need to take advantage of an artist-run gallery simply because of lack of recognition by the other streams of the system. Artist-run galleries often provide the space for the early exhibitions by artists, as well as provide appropriate sites for more developed artists to exhibit in a space that is not market driven. There is, understandably, a certain inflexibility inherent in mainstream commercial galleries because of their profit requirements. This results in a real exclusivity in admitting only a very small percentage of artists into contractual agreement.

ARTIST-RUN SPACES

As with many organisational models, artist-run organisations have their advantages and disadvantages, their supporters and their detractors. Some criticism has been levelled at the requirement in artist-run initiatives, to undertake the administrative role of running a gallery on an unpaid basis, which distracts artists from a focus on their own art practices. Others



consider that such administration provides a necessary broadening for artists in understanding the relationship between exhibition sites and the skills required in attending to their own professional development. Significantly, it provides an arena where artists can demonstrably put something back into the art community.

Artist-run spaces are continually having to negotiate their own self image, which, due to their nature, takes many forms. Already such an image is imbued with historical precedents and definitions, which need to take into account the diversity, complexity and even transitory nature of such spaces. Many independent spaces over the last decade have disappeared or have reinvented themselves so that they bear little resemblance to their original manifestation. There would seem to be a high burn-out rate in alternative spaces, in their bid to encompass the ever increasing waves of artists emerging from art schools, in their attempt to address, however they can, the lack of contemporary art spaces, and in providing assistance to those without a commercial gallery.

ARIs are indicative of the desire on the part of many artists for a greater control over their practice and a movement toward shared resources and experiences. Each space is developed in response to specifically identified needs and no one organisation can be identified as being more suitable than another according to some universal criteria. Many artists have moved towards creating co-operatively based structures to facilitate the production and exposure of their own and other artists' work. In 1987, ten Sydney-based artists started Boomalli Aboriginal Artists Co-operative in response to preconceived notions by non-Aboriginal people about what constituted authentic Aboriginal art. The co-operative now serves as a resource information centre, as well as a base for its members, and is able to promote

Aboriginal culture within the visual arts. It is the very diversity of philosophical and operational approaches among ARIs which has to be recognised as fundamental to the ground-roots of visual arts infrastructure and the reason for the number of artists who benefit from the ARI system. While there is a definite need for the majority of artists to cover their exhibition and material costs, these are not necessary criteria for exhibiting in ARIs. Such direct artist support may be desirable but by no means necessary for the continuation of an ARI space.

Limited exhibition opportunities through existing commercial galleries can have significant effect on the development of emerging artists. Ironically, it is when artists are at the beginning of their careers and don't always have access to financial resources that they always seem to be paying out for exhibitions. This must have an influence on the production of their work. Yet there have always been a number of alternatives to the commercial gallery system and, while they might not have always been called artist run initiatives, self managed exhibition spaces have been around in various forms for a long time. New artist-run initiatives are always developing and it is quite impossible to keep track of all of these, especially when they are in other States and rely on "word-of-mouth" rather than more conventional modes of advertising. Curatorial policies vary from space-to-space, ranging from 'invitation-only' to open exhibition policies where, if you can pay the rent, you can have a show. An example of this is ROAR 2 Studios in Melbourne, previously the site of ROAR, which relies also on administrative support from the residents of its studios. A self funded space with no charge to the exhibiting artist was post-west, in Adelaide, which ran from March 1992 to March 1993 and was then taken over by another group and renamed [RE], eventually closing its doors in March

1994. It encouraged site specific works and, once again, the directors met the costs for rent and administration, a situation that, though much desired, would be unlikely in Sydney, given its high rents.

An earlier model for alternative spaces was provided by modernArt. The idea for modernArt came about after Richard Dunn had left Gallery A in Sydney in 1977 in order to exhibit outside the commercial gallery system. Dunn exhibited between 1978 and 1983 using his studio as an exhibition site. The founding principle of modernArt, which commenced in 1979, was that it would be a gallery with neither a fixed location nor a regular program. In fact the gallery changed its name in 1981 to Q.E.D. (subtitled Questions in Democracy). Galleries had generally been linked to a particular location which was identified with a name and therefore an exhibition schedule. The idea was that an exhibition "space" could be contingently co-opted as the modernArt venue. Oddly enough most of the exhibitions took place at the old site of One Central Street, Sydney, which was then defunct. One Central Street had been an important artist run gallery in the late sixties and seventies. The exhibitions that Dunn arranged in 1980 and 1981 were organised with the support of Tony McGillick who had an office above the gallery. The specific exhibition focus was installation and the artists involved included Dunn, Adrian Hall, Immants Tillers and John Nixon. This idea of a gallery without location initially discussed in 1979, was later used by Immants Tillers with n space and by John Nixon, in Brisbane, with Q space.

As we are intimating, the realisation of artist-run exhibition spaces has taken various forms, from shop-front sites to home-pages on the internet. NO VACANCY in Melbourne converts vacant street spaces into public art spaces, maximising exposure in shop fronts and foyers. Other artist-run initiatives have

undertaken similar strategies elsewhere in Australia. Alternative spaces, in their different structures and permutations are a response to differing needs and demands by artists. For example, one development in Sydney has been an organisation calling themselves Art Hotline using Telecom 0055 information lines to advertise studio-based and itinerant art activities. New work can be shown regularly and cheaply and it is one way of avoiding rental costs on exhibition spaces. Art Hotline openings can be spontaneous and the shows themselves might only run for a couple of hours. Another organisation, taking a different temporal approach to exhibiting, is CBD Gallery in Sydney. Following an initial series of intense one day exhibition events, CBD Gallery has formalised its exhibition policy into a program of one week shows. Selenium Gallery in Sydney, previously Sylvester Studios, ran under an exhibition policy whereby groups of artists would take over the space for a period of time. The groups programmed and administered their own shows, allowing the artists more autonomy within the gallery. This approach lent itself to a more flexible exhibition format and to installation work. Unfortunately, Selenium will be closing at the end of 1995 at its current site.

FIRST DRAFT GALLERY

First Draft was incorporated in 1985 as a non-profit, artist managed organisation and established in 1986 with seed funding from the Australia Council. Every two years a new group of directors is selected to administer First Draft. It is expected that the directors are themselves practicing artists. The turnover of directors provides the opportunity for a reformation of the way the gallery functions and provides the possibility for new approaches to the styles of artwork it shows. This gallery, in its third relocation since its inception, is now located in premises in Surry Hills, Sydney, these premises also housing artists' studios. The longevity of First Draft is probably due to a range of factors. Certainly, funding from the Australia Council is one of the most important. This funding has been invaluable in that it has allowed for the reduction of some of the rent expected from the artists who exhibit there. This is particularly significant in terms of equity for access to exhibition, given the cost of rent in inner Sydney compared to the rest of Australia.

Artist-run galleries provide artists with the opportunity to have their work seen in environments clearly identified as spaces for new and developing artwork. The availability of such alternative sites enables artists to retain some control over the way their works are viewed. Certainly, the current diversity of artist-run exhibition spaces in Australia provides artists with an appropriate range of choices in this process.

alternative spaces to critical spaces

MARK JACKSON

PRELIMINARY REMARKS

The directors of First Draft gallery asked if I could put together an essay for their publication which ostensibly dealt with the contexts for a history of First Draft. Their request seemed straightforward enough:

> The first essay is the one you will be writing and will address the arena of national funding in regards to visual arts and crafts and its housing. This will include critically assessing the changing face of gallery spaces within the nation in relation to the international context. There would be an evaluation of both the historical and critical discourse in regard to funding history, its communication in the global context and its overall effect on the development of Australian contemporary art and craft.

As I began researching this arena, two things became quite clear. This essay, if it was to fulfil anything like the above brief, could not simply be a summary of an array of secondary material, or the culling of a series of archives neatly shelved in the Australia Council library or elsewhere. In fact, I found that for much of this thematic, much primary research would be required. The second thing that became clear, and this was confirmed by anyone with whom I discussed the research, was that there is a real need to do this

research fully, in depth, as a scholarly pursuit. Given the scale of this writing here, my time-frame and resources, what follows is but a schematic overview of the contextual outline intimated above, and possibly a guide to what I think is a bigger research project waiting in the wings.

APPROACHING THE ESSAY

I want to initially, and briefly, outline what I see as the complexity to discussing this issue of the "housing" of the visual arts and crafts, the intersecting and interlocking series of issues that need to be ad-dressed in order to avoid on the one hand, a naively empirical accounting for spaces and funding and on the other, an overly romantic appeal to an artistic freedom of expression in explaining, for example, the "alternative" nature of alternative gallery spaces. These preliminary comments serve, as well, as an introduction to a later discussion on some of the published literature which focuses on a critical approach to exhibition spaces. There are three issues I want to mention here. Firstly, there is the very notion of exhibition, and the lineage it has in modernity regarding the aspiration to forming what Kant called, in his Critique of Judgement, the sensus communis, a term more recently focused-on by the French philosopher, Jean François Lyotard, in his writings on Kant's aesthetic philosophy.[1] Of concern here is a history of spaces of exhibitions, forms and institutions of exhibition, which cannot be dis-sociated from, on the one hand the ideal of aesthetic practices having as an end the formation of a community of taste, and on the other hand, the role of the State in giving support and direction to the acculturation of its population in achieving this end. Any study of funding and housing for the arts needs to negotiate this Eurocentric lineage, and the tenacity with which

the notion of State supported culture continue to be grounded on romantic aesthetic precepts. Secondly, with a notion of the "space of the seen," we need to consider the issue of the production of space as a politically invested act, and one which cannot be dissociated from questions of power and its exercise. Any exhibition space, regardless of how open or non-hierarchically it defines its program, is construed within relations of power and is itself, as an institutional site, in the broadest terms, a space for the formation of particular forms of knowing. The parameters in this analysis entail a series of relays between particular art practices, exhibition spaces and the construction of an audience. Where the first issue we mentioned, of the sensus communis, leans towards a critique of the foundational nature of the "aesthetic idea," this second issue focuses much more on a Foucauldian analytics of power and visibility, offering an approach which undercuts most decisively any ground of romantic idealism with which we tend to link aesthetic practices and notions of freedom.[2]

The third arena to consider is that of community itself, particularly in terms of some contemporary writings on the issue.[3] In approaching this question, we are attempting the quite difficult task of considering the ends, or goals of the cultural, of cultural funding, practices, institutions, outside of that lineage we have noted above, outside the ideal of a sensus communis. The difficulty here is the extent to which such a thinking challenges every given notion of inter-subjective relation, and asks us to question at its foundation the agency and ethics of exhibition practices. Many of the critical discussions of the politics of exhibition, the construction of audiences and the possibility of "alternative practices" have gone some way to such a questioning.[4] Certainly, critical inquiry along Foucauldian lines begins to address this

question. However, there is yet to be substantial consideration of contemporary writings on community, agency and ethics, in relation to the architecture of culture building, particularly in relation to governmental instrumentality.

As I intimated at the beginning, to adequately and fully assess this simple issue of funding and housing the visual arts and crafts, we need to broach such a range of issues as a propaedeutic to the more conventional empirical investigation of funding levels, range of spaces, panoply of practices and so on. In what follows I want to give a broad account of developments in establishing and consolidating a range of visual arts spaces, commencing with a 1981 account in the journal Art Network of what were referred-to as "alternative spaces" and concluding with the 1995 Artspace program, titled "Critical Spaces."[5] Between these two moments there were a series of pivotal reports, which consolidated the establishment of Australia Council funding for a national network of "contemporary art spaces," as well as recognition and financial support guarantees for another network known as "artist-run initiatives." As we will see, the 1980s became the crucial decade for consolidating a viable system of exhibition spaces which were clearly outside of both the established State and Federal galleries and the commercial sector.

ALTERNATIVE SPACES

In May this year, the Visual Arts Board announced, in a letter to 34 assorted Sydney artists, that it had decided (in principle) to support the establishment of an alternative space in Sydney.[6]

Rather than this being a moment of quiet celebration within the visual arts community in Sydney, the Art Network article indicates the extent to which the VAB initiative had seemed a little insensitive to what was an already committed group of artists who had established a diverse range of alternative spaces: Its letter comes at a time when interest in alternative space is widespread in Sydney, not only from established directions, but from younger artists and artist organisations like Creative Space which has already done much work toward making the issue visible.

The article goes on to provide contributions by Lindsay Parkhill on Praxis Incorporated, an alternative space established in Perth in 1973, later becoming one of the Contemporary Art Spaces funded by the VAB; Jeffrey Gibson on Art/Empire/Industry, an artist-collective gallery in Sydney; Ann Berriman on Culture Centre and the VAB Sydney Studio, set up in July, 1980, as a space for visiting artists from over-seas and other States in Australia to work in for specific periods of time.; Michael Rolfe discussing 339 Sussex St, a space which highlighted attempts to utilise enormous quantities of City Council vacant building space at greatly reduced rents. This project was formalised, in 1981 into Studio Access Project, associated with the Festival of Sydney that year. Geoff Batchen comments:

The Access Project aimed to open up a number of existing inner-city studios to the general public, thereby giving them an opportunity to see how, and where, artists really work. ... The display of the work was, however, only peripheral to the main purpose of the Project, which was to make people more aware of the needs and problems associated with artists' studio space.[7]

This series of writings indicates a moment of great activity within the visual arts, and a clear sense that organisational strategies were required for both funding options and directional priorities. On the one hand, the VAB initiative precipitated a meeting of interested parties which debated the composition of any artists committee which would run a VAB funded

space. On the other hand, Batchen indicated the necessity for a National Studio Access Project, which would "result in more effective publicity and more funds being made available."[8]

As a result of the VAB initiative, there were a series of meetings in Sydney, along with numerous working parties, "supporting the proposal for an alternative space and setting out the needs, aims and objectives of such a space."[9] In July, 1981, a Board of Management was elected; by July, 1982, Judy Annear was appointed as the first Co-ordinator/ Director and in February, 1983, Artspace began operating from premises in Surry Hills. In January, 1984, Gary Sangster was appointed Director.[10] Aust-ralia Council support for 1982 and 1983 was $30,000 for each year.

THE BROWN REPORTS

By 1985 the VAB was funding a series of alternative spaces, it termed Contemporary Art Spaces. These were Artspace, Sydney; Australian Centre for Photography (ACP), Sydney; Australian Centre for Contemporary Art (ACCA), Melbourne; Chameleon, Hobart; Experimental Art Foundation (EAF), Adelaide; Institute of Modern Art (IMA), Brisbane; Praxis, Perth. In late 1994, the Australia Council commissioned a report on the organisational structure and funding of this series of exhibition spaces. The report was prepared by Karilyn Brown, a Project Officer with the VAB, and John Acquino, from the Financial Advisory Division of the Australia Council. The report states, as its agenda:

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The timing and perceived necessity for this review stems from a major VAB policy decision on funding established in 1981. In this policy, the Board would provide assistance to organisations for the first three years of operation. After that period such organisations were expected to attain a general level of self-sufficiency. In 1982, the Board informed organisations that 1983 would be considered the first year of their three year cycle. At the end of the three years, funding would be project-based rather than general purpose.[12]

It was quickly recognised the extent to which this policy placed the survival of CAS in question, as each of the Spaces faced significant difficulties in attempting to achieve self-sufficiency. In 1983, the Board's policy was re-defined, with an agreement that the VAB would support general purpose funding applications to at least 80% of the previous year's funding. This decision, coupled with the aim to establish a CAS in Canberra and Darwin required that the Board undertake an extensive examination of the structure and financial commitments to its funding of CAS. This report is significant at a number of levels. At the most obvious, it establishes the ground for government policy and future directions for those exhibition spaces which are to address the concerns and issues associated with contemporary visual arts practices. As well, though, when one examines the twenty-three points of the concluding summary recommendations, there is a realisation of the transformation that this document enacts, or at the very least, records. The document is primarily a guide book to

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professional and responsible management, and in this we recognise the ground covered from the sentiments and activism of those referenced in the earlier Art Network article, artists who became defacto gallery managers, and relatively large-fund recipients, encountering a sudden critical mass of consolidation in the early 1980s and who had to shore-up their look of professionalism if government confidence in funding contemporary art practices was to continue. To give an idea of the funding level for these organisations, here are some comparative figures for different spaces of total funding (general purpose and special project) to 1985 (the time of the report).

Artspace	funding 1982-85	$149,250
ACP	funding 1974-85	$572,783
ACCA	funding 1984-85	$ 98,000
Chameleon	funding 1983-85	$ 30,000
EAF	funding 1975-85	$408,250
IMA	funding 1975-85	$246,035
Praxis	funding 1981-85	$189,660

While I have given some indication of the "alternative spaces" milieu out of which Artspace emerged, it is useful to give an indication of the backgrounds to a number of the other venues which were consolidated into the network of CAS. The Brown report provides a brief background resume for each of the spaces it documents. The ACP initially established itself in 1973, with discussion by a group of photographers and "other interested people."[13] With a total grant from the VAB of $65,000, the ACP was officially opened in 1974, in a small terrace house in Paddington. After purchase of premises in Oxford Street, Paddington, by the Sir William Dobell Art Foundation, the ACP moved its Gallery and Workshop in August 1981. Praxis was established in 1975 as an association of 12 artists, utilising a warehouse as exhibition space. Costs were met by the artists them-

selves. 1976-79, the artists could no longer afford to support gallery premises and staged an extensive program of activities held in a range of venues in Perth and Fremantle. In 1980, following the formation of the WA Artworkers Union, application was to State and Federal funding bodies for the establishment of a CAS in Perth. It was decided that Praxis was the most appropriate organisation to undertake the project.

These brief examples indicate how what we now term "artist-run initiatives" or what was then termed "alternative spaces," often studio/exhibition spaces funded by artists, developed into fully supported and established venues for the exhibition of contemporary art practices, and with an expectation of an entirely professional management and financial structure.

ARTIST-RUN SPACES

Of course, there was, at the time, a continuation of the flux of emerging and transforming initiatives by artists, in the form of alternative spaces and Artist-Run Initiatives. In fact, there developed, almost inevitably, with the consolidation of on-going general purpose funding for CAS, debates, sometimes fierce, over the allocation of funding for contemporary art practices. The CAS were quickly seen by some as a conservative move, consolidating an "official" contemporary practice, and most significantly, swallowing up huge funding resources which might otherwise have been very widely distributed to more meagre, leaner and spontaneous collectives, project, events, resources. Hence ensued the debate between the CAS and the ARI, their funding levels, purposes and outcomes. Three documents are useful in gaining an understanding of the relations which were perceived to exist between Artist-Run Spaces and Contemporary Art Spaces. These documents all date from 1987, two of them being VAB reports. The VAB commissioned a report, again by Karilyn Brown, on Artist-Run Spaces.[14] The Board published revised policy guidelines, in 1987, for Contemporary Art Spaces.[15] The third document constitutes the proceedings of a conference held at First Draft gallery, which focused on Artist-Run Spaces and Contemporary Art Spaces.[16]

IN HER REPORT ON ARTIST-RUN SPACES, BROWN NOTES:

In recent years, we have witnessed a significant increase in the number of Artist-Run Spaces, a phenomenon which has played a crucial, though not always acknowledged, role in the development of contemporary visual arts practice in Australia. In using the term "Artist-Run Spaces," I refer to those facilities, such as exhibition venues, studios, workshops, information and resource centres, which have been established and are maintained on a co-operative basis by groups of artists.[17]

Brown goes on to acknowledge the often transitory nature of these Spaces, their low level of funding, and their significance in sustaining a significant visual arts culture. She indicates that the Board recognised its low level of funding in 1984, and at that stage initiated extensive research into the operations, needs and concerns of ARS, with the aim to producing guidelines for a program of assistance:

The result is this paper, a culmination of information gathered from questionnaire responses and from discussions held with members of Artist-Run Spaces over a period of 3 years. Whilst not dealing specifically with the operations of all Artist-Run Spaces contacted in the process of research, this paper nevertheless examines a range of issues which, in varying degrees, could be seen as pertinent to all spaces.

Brown delineates four distinct types of ARS[18]: studios, operated on a collaborative basis; open

access workshops, which are media-based facilities established in order to promote and foster activities, such as etching, lithography, photography, graphics/poster production; exhibition venues, about which Brown comments:

The development of artist run exhibition venues is primarily a response to the real need of providing exposure for artists who frequently have no other outlet for their work, of creating the means by which new and innovative work can be fostered and en-couraged on a sustained and meaningful level, and of providing the forums for dialogue and critical analysis in contemporary visual arts practice.[19]

The fourth ARS delineated by Brown was Information and Resource Facilities, such as the Artworkers Union and the Women's Art Register, as well as artist collectives which have attempted to undertake research or collect resource material relevant to their interests and activities.

The report provides detailed commentary on each of these arenas, and documents particular Spaces for each of the arenas. Significantly, the report provides a series of precise recommendations for increased recognition and funding of ARS, delineating appropriate funding levels, funding categories, eligibility guidelines and requirements.

THE HINDSIGHT DEBATE: CAS AND ARS

The paper presented by Karilyn Brown at the Hindsight conference, at First Draft, provided a good summary of this history outlined above, and basically summarised the research findings and policy recommendations for which Brown was responsible. The paper concludes with a comment on the then recent amalgamation of the Visual Arts Board and the Crafts Board, and the fact that "the integrity of funding for CAS and ARS will not be adversely affected and that, in fact, a positive outcome is likely to be achieved."[20]

The paper presented by Juilee Pryor at the Hindsight conference projected a different reading of the VAB initiatives in supporting contemporary art practices. Outlining the establishment of Art Unit in 1981 through self-funding, Pryor levels criticism at the VAB's initiative in setting up Artspace, in particular at the degree to which the Board's particular notion of professionalism was exclusionary:

We [Pryor and Robert McDonald] filled none of their criteria and yet time showed us more than capable of managing our own initiative. This is an example of the VAB's arbitrary imposition of often irrelevant conditions on the management of artistic experience. What it indicates is an inbuilt deficiency by the VAB to be able to recognise and develop the skills and talents of individuals as opposed to institutions.[21]

What Pryor is ultimately identifying is a criticism of funding bodies which end up supporting institutional structures which mirror their own framework of professional responsibility, and hence allocating funds to buildings and managers, rather than to projects and artists. Further on in her paper Pryor notes:

A fully funded CAS can ultimately only lead to establishing mediocrity as its base line — it cannot hope to cater for the really excellent or the truly atrocious. It would seem, then, that the current system of funding can only lead to institutional culpability in the breeding of a scenario of artistic cowardice.[22]

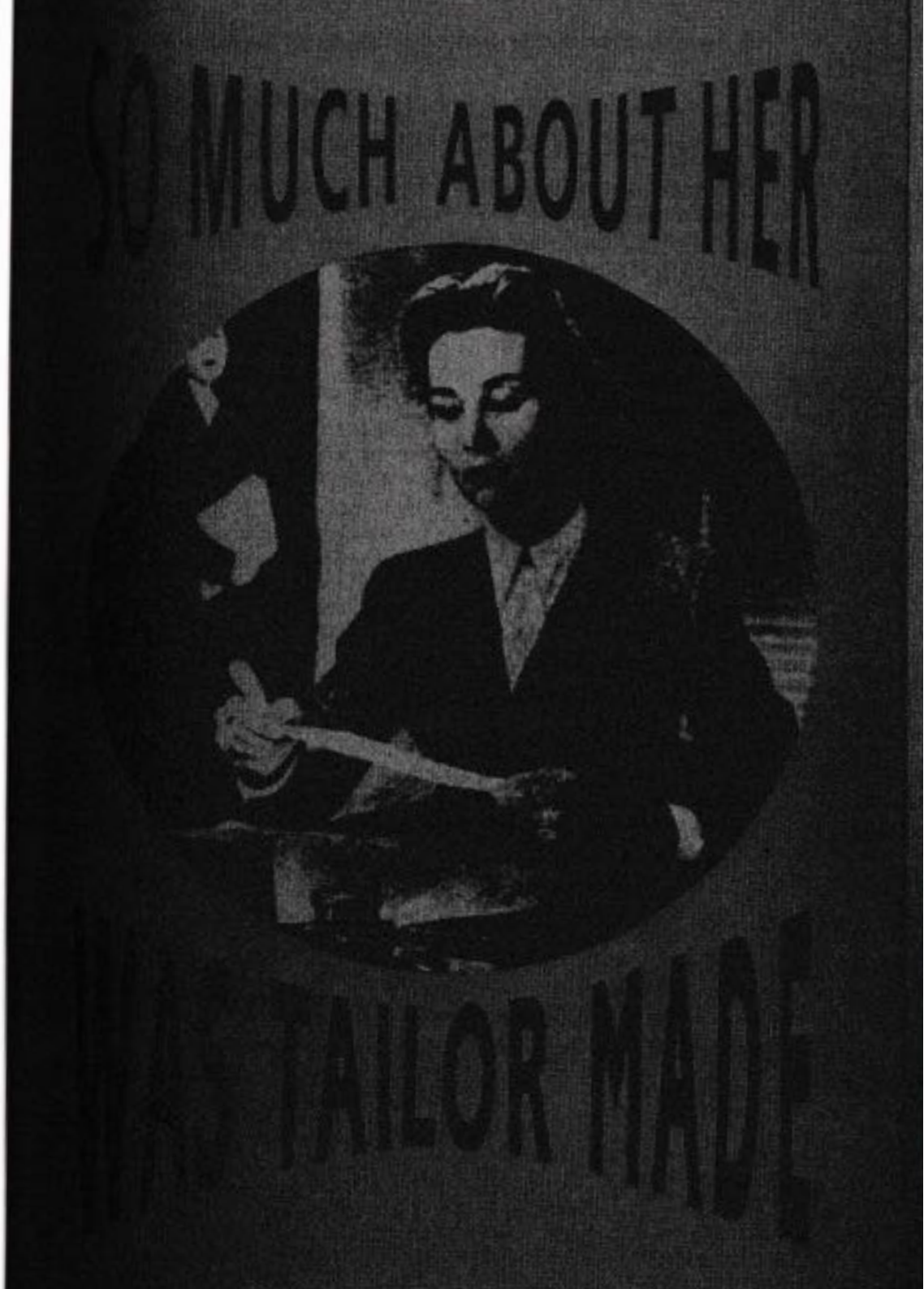
Pryor calls, boldly, for a rejection of a philosophy of funding dependence, which necessitates the developing of personal and professional self-sufficiency: "throw out the CAS and flagship models and concentrate on seeding and development of new peoples

and places."[23] This is a call to overhaul the institutionalising of "official" contemporary art practices with their processes of "exclusivity of funding", and install the rapid expansion of artist-run initiatives, which, by nature, are fleeting, without official histories or a solid architecture of culture-building.

The paper by Robert McDonald is possibly even stronger in its criticism of the, then, current funding practices of the VAB.[24] McDonald notes:

The distinction in name between a CAS and a ARS is artificial and based exclusively on funding from the Australia Council and State arts funding bodies. It is a distinction that has aroused bitterness and divisiveness within the artistic community. It is a system of definition that is discriminatory in the short term and unworkable in the long term. In arbitrarily defining the difference between a CAS and an ARS, the VAB have defined the roles and function of each but also their weaknesses.

McDonald's basic argument is that the funding mechanism for CAS means that these institutions, because of their total dependence on public funding, will stagnate. His term is "degenerate."[25] McDonald presents some figures for Artspace and his own ARS, Art Unit, dealing with 1984 expenditures. For Artspace 14% of the budget ($14,000) was self-generated. For Art Unit, in the same period its self-generating income was 85% of its budget. The point for McDonald is that with the CAS model there will always be a problem with growth, while for ARS, who generate much of their own income, growth will not be a problem, meaning a broadening of the spectrum of artistic practices, rather than their narrowing. McDonald concludes with a similar comment to Pryor, on the necessity for expansion of seeding and development programs "opposed by the Australia Council by and large because it breaks the continuity of the bureaucratic maze."[26]



PLANNING FOR THE 90S

Without a doubt, the role of the Brown reports was to make homogeneous, at an infrastructural level, a multitude of co-operatives and associations by artists, for the purpose of establishing guidelines for funding, and guarantees for funding outcomes. As we have noted, this inevitably presented itself as a conservative process to sections of the visual arts community. By 1992, the VA/CB recognised that what it had established and consolidated with the 1985 and 1987 reports required reviewing. It initiated a document in 1992, which set about revising its nationalprograms for infrastructure grants.[27] The Report notes:

The ad hoc network of contemporary art spaces and artist-run initiatives became increasingly specialised in the early 90s as conditions of employment improved, and the talented stayed in jobs. Funding bodies encouraged organisations to run with their strengths. The encroaching homogeneity of the 80s retreated as the CAS's and ARS's came together, pursuing the briefs spelt out for them by their increasingly sophisticated boards and staff.[28]

The summary conclusions of this report emphasise the extent to which the VACB wanted to encourage diversity, an interventionist role by its client organisations, presenting "more innovative, riskier, experimental and exploratory projects."[29] One may recognise this as a shift in direction from the institutional directives established in the 80s, or a maturing of the field in such a way the funding body has more confidence in its "client organisations" following their own independent directions. Space restrictions does not allow me to discuss this document and its recommendations more fully. It should be stressed, though, that the "green paper" which has emerged from the Discussion Paper cited, is to set the future directions for the major budget expenditures on the visual arts and crafts in this country.

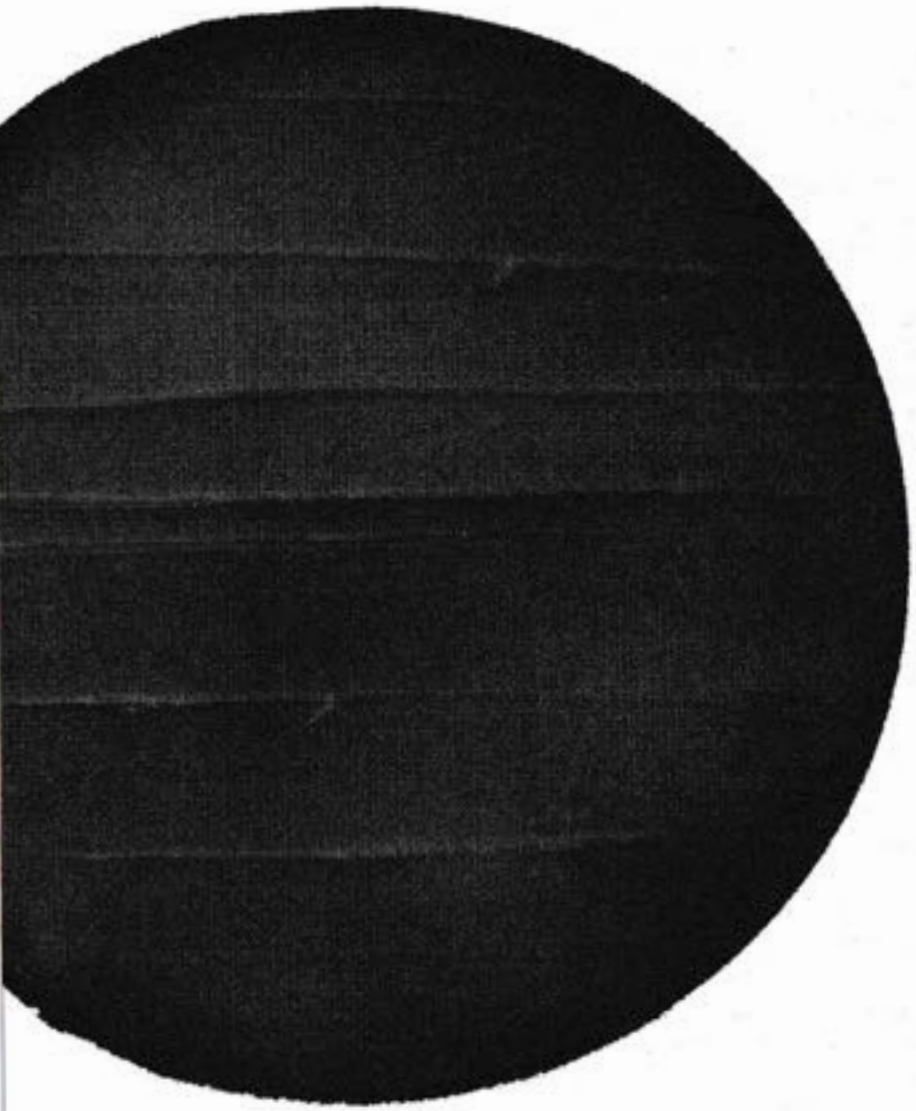
CRITICAL SPACES

Indicative of a more open and flexible relation between different exhibition spaces has been the 1994 project by Artspace on Critical Spaces, which allowed for an open, reflexive and critical look at the differences between artist-run spaces and contemporary art spaces. The program was curated by Nicholas Tsoutas, and in his introductory essay to the program's catalogue, he notes:

Critical Spaces provides a space for open dialogue, to throw into question how spaces generate meanings through art. Where is the culture industry grounded, who authorises and how is art authorised, legitimised, historicised? ... Critical Spaces creates a context whereby artist run galleries are focussed upon and scrutinised in relation to a contemporary art space such as Artspace, critically problematising the function of Artspace itself.[30]

The Artist Run Initiatives involved in the project were Pendulum, with a text by Mishka Borowski, Selenium, with a text by Terry Burrows, Street Level, involving Adam Lucas and Con Gouriotis, and First Draft, with Leanne Barnett, Helen Hyatt Johnson, Jane Polkinghorne, Sharyn Raggett and Virginia Ross. The Project included a forum on "Critical Spaces," with contributions by Peter Anderson, Colin Hood and Jacqueline Millner, as well as a panel discussion by the directors of the Spaces involved. It is significant that the final paragraph in the catalogue publication for the project, within an essay by Adam Lucas, reiterates, almost inevitably, comments we would have read back in 1981, with those early discussions on government funding for "alternative spaces":

Given the current situation with regards to funding, and some of the problems outlined in this forum, it would seem that there is a good case for ARI's to be receiving more government support than they are at



present. Alleviating the balance of payments is not a sufficient reason to cut expenditure in any area of the public sector. It is a fact that cultural industries generate over 8 billion dollars per year for the Australian economy. It state and federal governments are serious about maintaining cultural diversity and developing Australian culture in the long-term, then they are going to have to invest more money in the future of Australian art. That future is exemplified by the work of artist-run initiatives.

While the optimism in the strength of ARIs is something with which we are by now familiar, what is quite new in this rhetoric is the ready acceptance of a culture "industry." Certainly we can recognise after the Creative Nation document, the extent to which the visual arts community at all levels has come to accept the necessity to recognise cultural productions and activities as an industry sector, and not as some range of practices autonomous to corporate and industry thinking.[31]

Also significant are the range of questions and issues raised by Nicholas Tsoutas regarding the very grounds of the culture industry, its authority and authorisation, in relation to the issues initially raised in this essay, regarding questions of institutions, power and community. The dismal comments made by Robert McDonald concerning the possibility for growth for CAS institutions is, in a way, borne out with the thwarting of most of the project grant initiatives put up by Artspace for its 1996 program of events. While it received its recurrent general grant with appropriate indexing, its plans for greatly expanded projects were not supported. On the other hand, First Draft continues it transformative process, with its fifth renewal of directors, and continued funding for its range of initiatives.

This essay has focused on providing a brief history to the emergence of institutional structures for what we now take to be the plurality of VACB

funded exhibition spaces and initiatives. Certainly, it is incomplete and fails to even begin to address major organisation initiatives such as the National Association of Visual Artists, or a history of funding for craft exhibition, which has its own series of contestations and debates. This incompletion really indicates the necessity for further documentation of this history. As I mentioned at the beginning, much of the primary research is still to be gathered, in particular archives and interviews from those involved in gallery and artist space initiatives. I hope this documentation of First Draft and its contextual history goes some way towards encouraging a more fully documented history.

ACKNOWLEDGEMENTS

I want to thank a number of people for their assistance in research for this article. Vivian Palmer, librarian at the Australia Council library, was extremely helpful in making available material held by the A.C. I would also like to thank Billy Crawford and Nicholas Tsoutas for their interest and concern in this research, and for the documents they made available. The directors of First Draft have been helpful in supplying documentation and patient in the extreme in waiting for the appearance of this writing.

1 Kant, I. The Critique of Judgement, Oxford, Oxford University Press, 1928. On Lyotard, see, for example, Lyotard, J.F., Lessons on the Analytic of the Sublime, Stanford, Stanford University Press, 1994. On sensus communis, Kant notes: "By the name sensus communis is to be understood the idea of a public sense, i.e. a critical faculty which in its reflective act takes account of the mode of representation of every one else, in order, as it were, to weigh its judgement with the collective reason of mankind..." See Kant, op. cit. p.151.

2 An excellent analysis of Foucault's work on visibility and power is to be found in John Rajchman, "Foucault's Art of Seeing," October no.4, Spring 1988, pp.89-117.

3 See, for example, Jean-Luc Nancy, The Inoperative Community, ed. Peter Connor, Minneapolis and Oxford, Oxford University Press, 1991; Maurice Blanchot, The Unavowable Community, trans. Pierre Joris, Barrytown, N.Y. Stationhill Press, 1983.

4 See, for example, Matha Rosler, "Lookers, Buyers, Dealers, and Marker: Thoughts on Audience." in Art After Modernism: Rethinking Representation. Ed. Brian Wallis. New York, The New Museum of Contemporary Art, 1984; Thomas Crow etal., "The Cultural Public Sphere." in Discussion in Contemporary Culture, Ed. Hal Foster, Seattle, Bay Press, 1987; Rosalyn Deutsche, "Alternative Space." in If You Lived Here: The City in Art, Theory and Social Activiosm. Ed. Brian Wallis. Seattle, Bay press, 1991;

5 Chris Downie, "Alternative Space: VAB calls Scrum Spectators Delirious." Art Network 3/4, Winter/Spring 1981, pp.70-72. I am grateful to Billy Crawford, currently Project Officer at the Australia Council, for pointing out this reference to me; "Critical Spaces" Catalogue, Artspace, May 4-28, 18995.

6 Downie, op. cit. p.70.

7 Ibid. p.72.

8 Ibid. p.72.

9 Karilyn Brown and John Aquino, Review of Visual Arts Board's Program of Assistance for Contemporary Art Spaces, Visual Arts Board, The Australia Council, March 1985, p.20.

10 Ibid., p.21.

11 Ibid., p.3.

12 Ibid., pp.1-2.

13 Ibid., pp.30-31.

14 Karilyn Brown, Artist-Run Spaces: Research Report Commissioned by the V.A.B.. Australia Council. May, 1987.

15 N.A., Visual Arts Board Assistance for Contemporary Art Spaces Policy Guidelines. Australia Council, March 1987.

16 Unpublished proceedings from the conference "Hindsight: The Changing Nature of Artist-Run Spaces and Contemporary Art Spaces." 12 October, 1987. I am referring here to three papers delivered at this conference: Robert McDonald, "Breaking the Contract of Dependence;" Juilee Pryor, "Rejecting the Philosophy of Dependence;" and Karilyn Brown, "General introduction to the function of CAS an d ARS on a national basis, including an historical overview of the development of these organisations and research towards establishing funding policies by the Visual Art/Craft Board.

17 Brown, Artist-Run Spaces, op. cit. p.1.

18 Ibid., pp.5-7.

19 Ibid., p.6.

20 Karilyn Brown, "The Changing Nature of Artist Run Spaces and Contemporary Art Spaces." op cit.

21 Juilee Pryor, "Rejecting the Philosophy of Dependence." op. cit. p.2.

22 Ibid. p.3.

23 Ibid.

24 Robert McDonald, "Breaking the Contract of Dependence." op. cit.

25 Ibid., p.2.

26 Ibid., p.5.

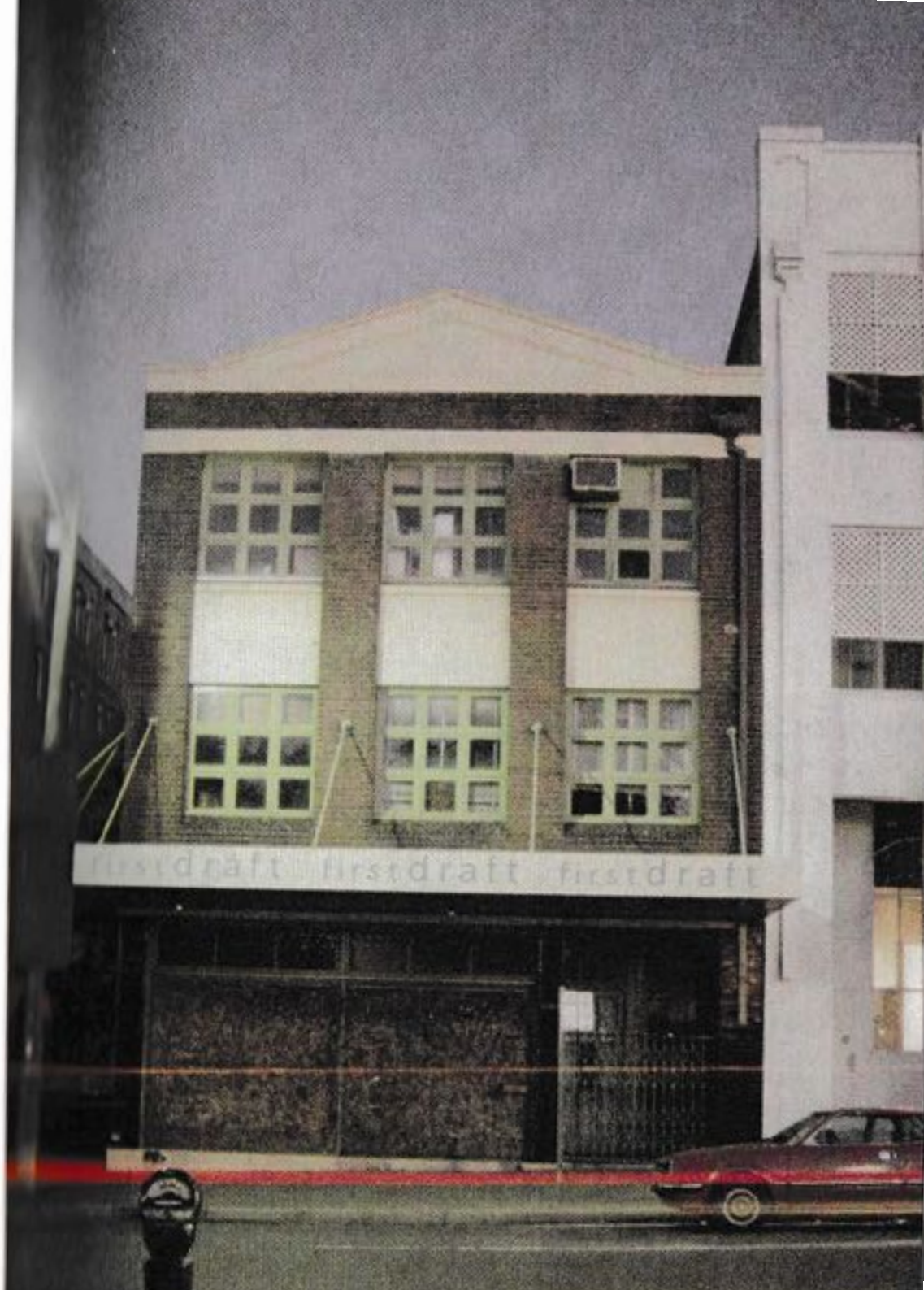
27 Michael Snelling, Discussion Paper for a Review of the National Infrastructure Grant Program, Visual Arts/Crafts Board, Australia Council, July 1992.

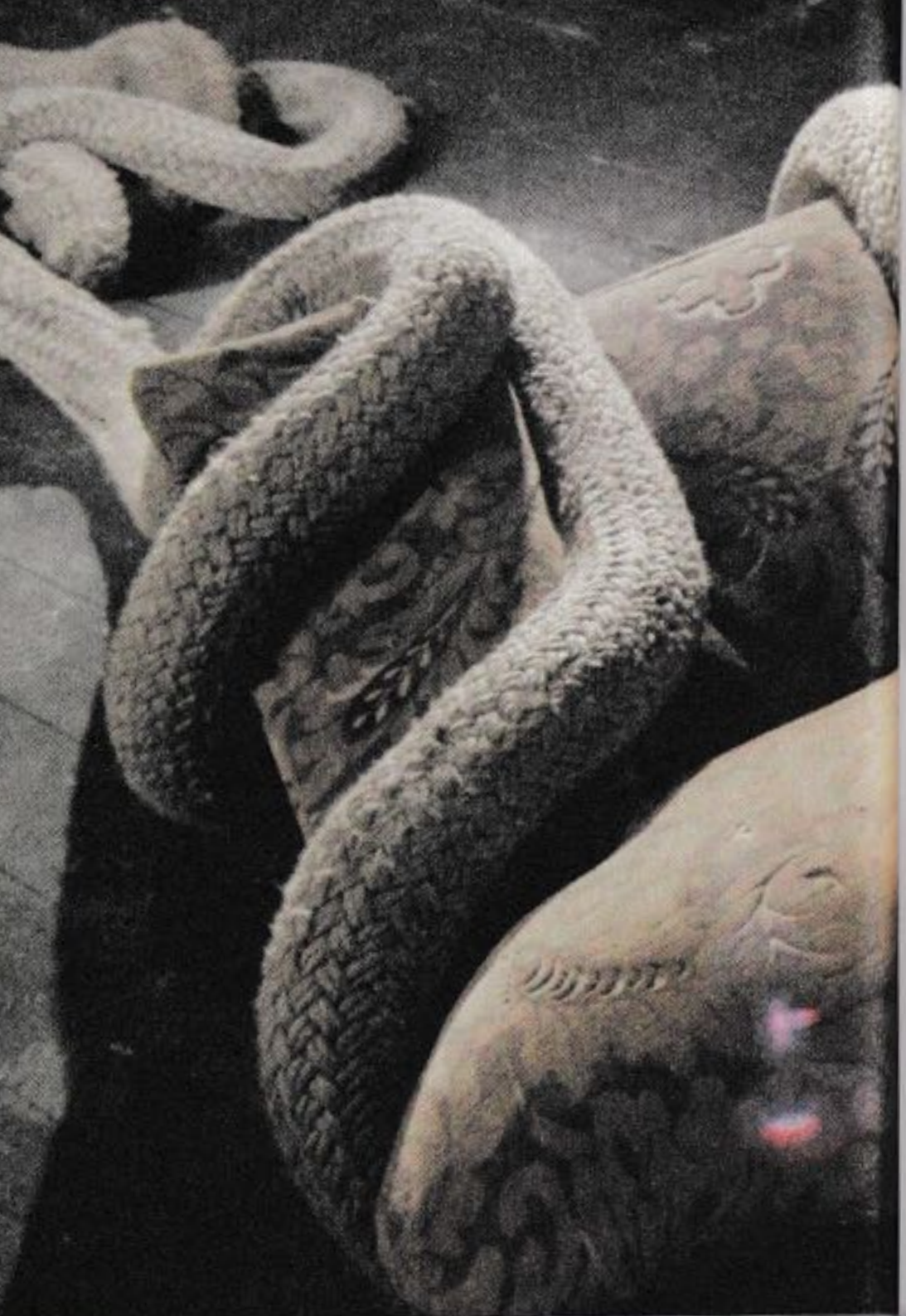
28 Ibid., p.8.

29 Ibid., p.5.

30 Nicholas Tsoutas, "Artspace," Catalogue for Critical Spaces Project, 4-28 May, 1995.

31 See Creative Nation: Commonwealth Cultural Policy, October 1994.





firstdraft

a case history on the organisation of an artist run initiative

PHILIPA VEITCH

INTRODUCTION

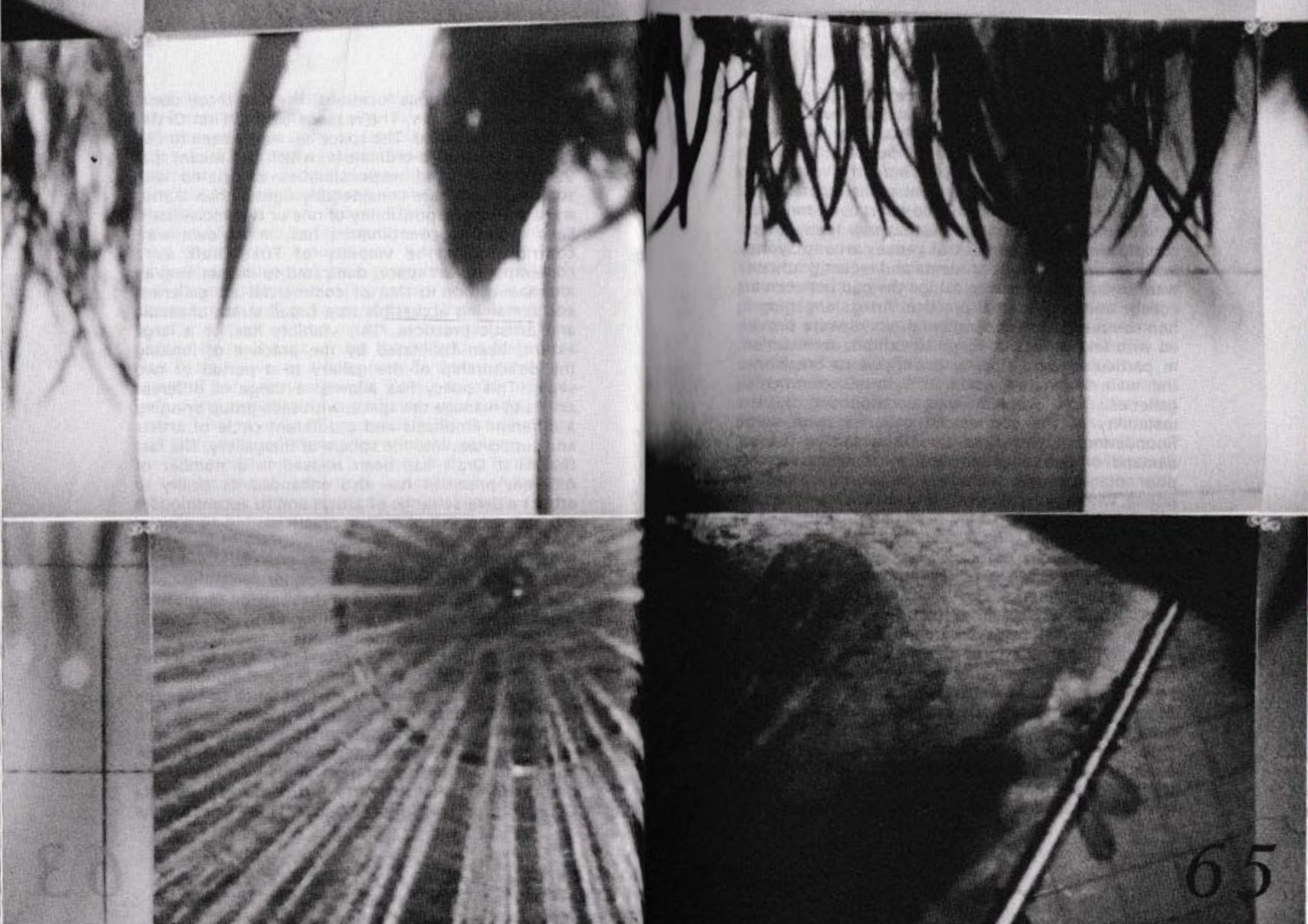
Artist-run initiatives are, by nature, ephemeral, relying on the hard work and not insubstantial administrative skills of those running them. Yet it is the combination of these different elements that constitutes the history of an ARI of even the shortest duration, a history that can provide an insight into the artistic climate of the time. For this reason we are presenting here, in some detail, the history of one such ARI, which has, in fact, survived longer than most. The history of events associated with First Draft, with its inception and growth, has largely remained an invisible one. The documentation of this history has

been intermittent, distributed unevenly and in different forms among those who have been associated with the gallery in various capacities and at different times. Lack of consistent documentation results in a fragmented knowledge of the space, a knowledge composed from catalogues, newspaper clippings, advertisements, and slides. This essay has been researched primarily by interviews with individuals from each of the groups who have managed First Draft. These dialogues took a number of forms, with each co-ordinator addressing issues pertinent to the management and policies of First Draft during the specific period of her or his association with the gallery. By no means is this the definitive history of First Draft. However, it does provide the reader with a series of perspectives gained from a number of subjective and sometimes contradictory viewpoints, from artists who have been responsible for the founding and the continued management of the gallery.

The establishment of a gallery such as First Draft is not an event occurring in isolation. Artist-run initiatives, as they have come to be known, or the history or biography of particular ARIs, have to be examined in the context of the broader community, taking into account the artistic milieu, the prevailing economic climate, property values, policies within relevant government departments and so on. Not the least to consider are the artists who become involved in these types of initiatives. Individuals who take on the task of managing an ARI are performing a kind of public service for artists, a role that has many rewards, but which can also be a potential source of anxiety due to rental costs, sometimes fraught internal politics, and difficult relations with landlords and real estate agents who are sometimes unsympathetic towards their artist tenants. By current standards First Draft could be said to have had a relatively long history, opening its doors in 1986, and in various locations, keeping those doors open for nine years. The reasons behind First Draft's longevity are varied. The space has never been run by fewer than four co-ordinators, which has meant that the pressures and responsibilities associated with such a position are considerably lighter than if they were the sole responsibility of one or two individuals. Each group of co-ordinators has, in its own way, contributed to the viability of First Draft as a contemporary art space, dedicated to maintaining an alternative face to that of commercial art galleries, and remaining accessible to a broad strata of media and artistic practices. This viability has, to a large extent, been facilitated by the practice of limiting the directorship of the gallery to a period of two years. This policy has allowed a range of different artists to manage the space, with each group bringing a different emphasis and a different circle of artists and supporters into the sphere of the gallery. The fact that First Draft has been housed in a number of different premises has also enhanced its ability to attract a diverse range of artists and to accommodate a broad spectrum of artistic practices.

EARLY HISTORY

The early eighties was a time that saw an increase in the activities of a great number of Sydney artists, resulting in the formation of the Artworkers Union (1979), a push for a publicly funded contemporary art gallery (Artspace opened in 1982) and the publication of Art and Text. These ventures did much to raise the level of discussion and critical debate within the loosely associated array of artists and artist co-operatives working in Sydney at the time. As well, a number of artist-run spaces were applying for seeding grants from the Visual Arts Board of the Australia Council, prompting in 1984 a major review by the



VAB into the needs of ARIs and the subsequent development of funding guidelines. By 1985, however, the momentum built up from these activities had begun to diminish. The demise of a number of ARIs, including Art Unit and Art/Empire/Industry, escalating rental costs and the development of the inner city, all led to a re-evaluation of artist co-operatives and alternative spaces. It was a period that saw many artists complaining about the lack of venues around Sydney in which to exhibit. Art students and recent graduates were finding it difficult to bridge the gap between art college and professional practice. Artists engaging in non-commercial or experimental works were provided with few venues in which to exhibit, and women, in particular, were finding it difficult to break into the male-dominated world of Sydney's commercial galleries. This problem was compounded by the instability of the commercial galleries, with some floundering at this time due to a fall in market demand or poor management. In some cases, this poor management included the non-payment of artists, with some galleries using profits from the sale of artworks to stave off financial deterioration.

It was in this climate of growing dissatisfaction with the status quo that First Draft emerged. Founded in 1986, and housed within the premises of an existing studio space, First Draft was initially intended to be only a two year project. The studios, housed on the second floor of a warehouse on Abercrombie Street, Chippendale, had been established by Tess Horwitz and Roger Crawford in 1983, and also housed the office of Art Bulletin, a monthly calender of Sydney exhibitions and openings initiated by Tess Horwitz and Narelle Jubelin in 1984. Tess Horwitz, Paul Saint and Narelle Jubelin had recently completed post-graduate studies at the City Art Institute, Sydney, when they and Roger Crawford, a graduate from the National Art School, began discussing the ideal of setting up a gallery in the Abercrombie Street studios. In July 1985, an application was submitted to the Visual Arts Board requesting funding to assist in the initial renovation and establishment costs of the gallery, with a view to the gallery opening in March 1986. The proposal gave a fairly detailed description of the space itself, as well as a statement regarding the objectives of the co-ordinators and the organisational model on which the gallery would be administered. These objectives spanned a number of different areas, with the primary intention being to provide a professional environment in which artists could exhibit contemporary art outside of the system of mainstream commercial galleries. This principle of running a soundly administered gallery resulted in the introduction of artist's contracts, which provided a statement of the responsibilities of the gallery and of the artist in relation to rental obligations, commission, installation and removal of work, supervision of the venue and so on. The gallery was covered by public liability insurance, and artists were provided with financial statements. As well as this, a set of guidelines was instituted in relation to the sale of work, with requirement of a ten percent deposit and a full payment upon the conclusion of the show. It was a policy designed to support the concept of the artist as a professional in the artist/gallery relationship.[1]

There were other objectives important to the project of establishing First Draft as an artist-run initiative which related to the milieu of other artist-run spaces and galleries, and its curatorial or exhibiting policy in relation to those of other galleries. With the initial aim being to provide an additional and much needed venue for the exhibiting of contemporary art in Sydney, a range of policies were then developed that provided a framework for the organisation of the gallery. These aims included the practice of pre-booking exhibitions at a minimum of

four months in advance, promoting the idea of an ongoing dialogue between artists and the gallery.[2] First Draft encouraged artists to submit proposals involving non-traditional art forms such as performance, installation, and technology-based artworks, as well as curated exhibitions and projects. The co-ordinators sought to foster links with other artist-run initiatives, while at the same time distinguishing the gallery from many such venues in its facility to accommodate large scale works and exchange shows.[3] A major feature of First Draft's guidelines was its aim to ensure equal gender representation among management, exhibiting artists, and curators. It is interesting to note that First Draft attracted some degree of derision for its policy on affirmative action, with many galleries around Sydney voicing their scepticism about the gallery's ability to attract the required number of proposals from women. In fact, of the artists exhibiting in the first year, about sixty percent were women, with the proportion of women exhibiting at First Draft remaining a consistent fifty or sixty per cent over the duration of the gallery's existence. At a management level, the directorship of First Draft has been dominated by women, who have made up seventy-five to eighty percent of the gallery's co-ordinators over the years.

This ideal of accessibility was carried over into the gallery's financial administration, with the objective being to minimise the often considerable costs artists incur in exhibiting their work. In those early years, inadequate funding meant that First Draft was, to a large extent, financed by its co-ordinators, who subsidised artists' rents, mail out and opening night costs, as well as paying for electricity, telephone, and for cleaning and painting the space. Whereas in later years many of these costs would be covered by government funding, First Draft's initial grant of $2,444.00 from the Visual Arts Board was used to renovate the existing studio into a working exhibiting space, as well as paying for establishment costs such as incorporation, public liability insurance, council approval and so on. Given the extent of the renovations, the co-ordinators had themselves to match the funding from the VAB before First Draft could open its doors to the public.

EARLY EXHIBITIONS

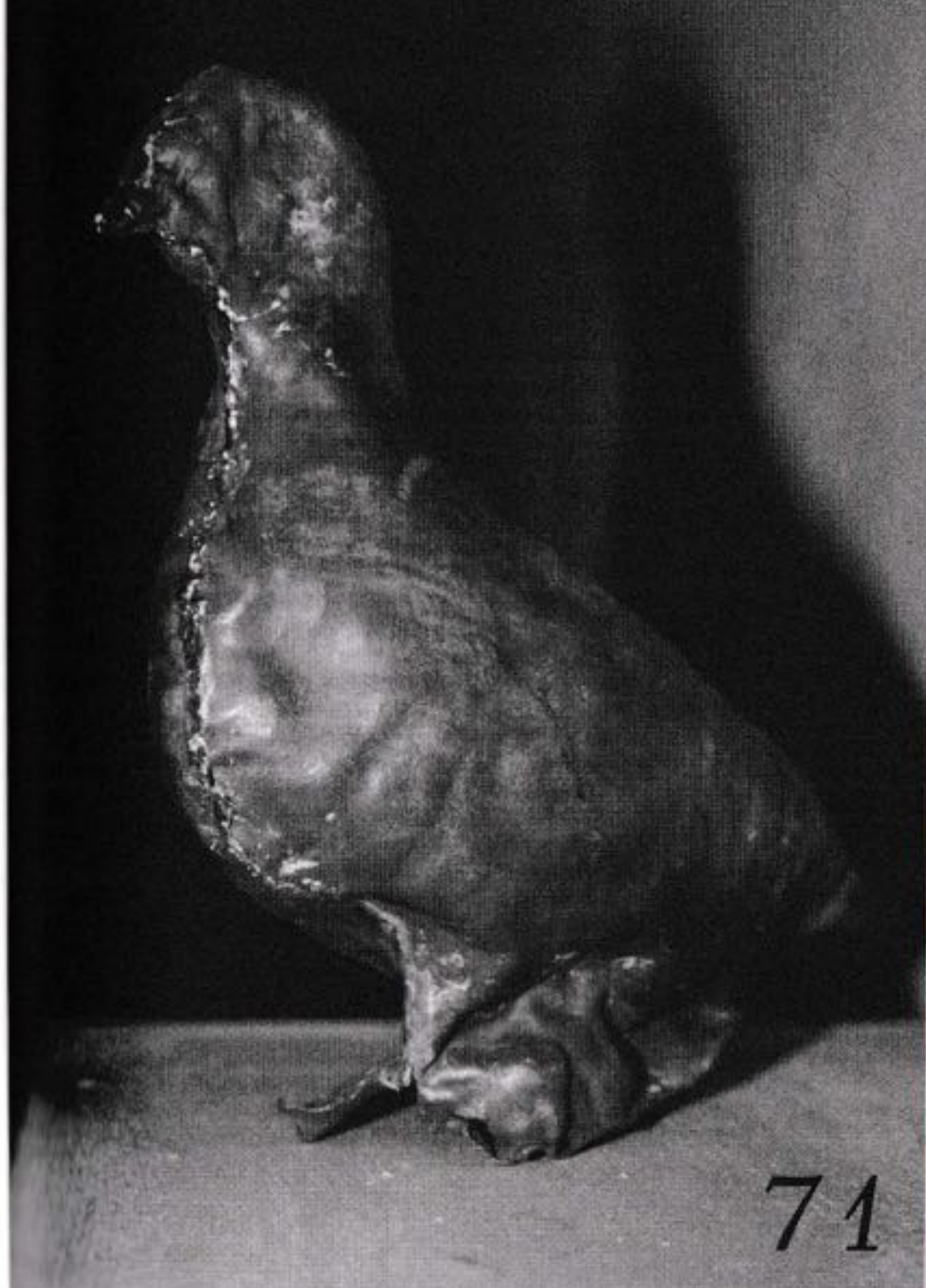
The program for the first four months included two group shows, Forbidden Fruit and Spirit of Place, and solo shows by Robert Eadie, Su Baker, and Bonita Ely. Forbidden Fruit, an all-women's show, inaugurated the First Draft exhibition program, and included the artists Linda Forester, Ann Harris, Donna Marcus, Carolyn Ostenhaus, Peta Sanderson, Margaret Morgan and Deborah Singleton. Forbidden Fruit coincided with the 1986 International Women's Day, and addressed current debates in feminist art practice. The exhibition included installations, drawing, photography and painting, and was accompanied by a catalogue written by Jo Holder and Catriona Moore. This catalogue, whose format borrowed graphics from the children's board game Cluedo, attempted to circumvent the reductionist tendency to include all work produced by female artists into the homogeneous categories of "women's art" or "feminist art." At the same time, the writers questioned the traditional relations between artist/writer/curator, and argued for a re-negotiation of these relations:

The familiar division of labour between writer (as disembodied theory/commentary), artist (embodied practice) and curator (disembodied custodian) has been increasingly queried through interest in artist curated, collaborative or reflexive exhibition projects. These have been marked by inter-disciplinary referencing of cultural and political analysis. In these

contexts, the conventional function of the writer as cipher of an authorial expression and value becomes dubious.[4]

In this type of work, a dialogue is introduced and a proposition is made, which offers the possibility for developing parameters for a space such as First Draft. An exhibition serves as a reference point from which a kind of orientation takes place, each exhibition becoming an event that re-establishes the line or trajectory of the gallery, as well as continually re-aligning the position of the gallery in respect to its general artistic milieu. Rather than taking up the position of an "alternative space," a term which implies an almost seductive or binary opposition to a mainstream practice, First Draft, and many other ARIs, have taken more of a discursive approach, where a program of exhibitions becomes a process of rescripting the traditional roles of artist/curator/writer/director, and the space becomes a site where a multiplicity of practices and theoretical debates can be played out. First Draft has been consistent in its policy to foster work with critical agendas.

In 1986, First Draft hosted sixteen exhibitions as well as a benefit for the Artworkers Union. A number of these were group shows or collaborative exhibitions, with a good proportion being accompanied by publications and catalogues. About half of the exhibitions at First Draft in 1986 and 1987 were reviewed by critics from Sydney's metropolitan daily newspapers, including John McDonald, Terence Malloon, Bruce Adams and Bronwyn Watson. Many of these exhibitions dealt critically with the discourses current within their own field of practice, while others broadened the parameters of their art practice by collaborating with or adopting the forms employed by artists working in different media. In 1987, the exhibition program tended more towards solo shows, including Twelve, a series of twelve one person shows with



artists exhibiting for a period of twenty-four hours on consecutive days. Other features included Hindsight, a forum on the changing nature of ARIs and Contemporary Art Spaces, that ran in conjunction with Working With The Enemy, an exchange show between First Draft and Canberra's Bitumen River Gallery. The forum addressed the role of ARIs and Contemporary Art Spaces, and looked at their place in relation to more traditional institutional and commercial spaces. Funding issues were addressed, and case studies pertaining to particular artist run initiatives were also examined in some detail. Speakers included Karilyn Brown, a project officer at the VAB and former co-ordinator of the Bitumen River Gallery (1983); Judy Annear, freelance writer and curator, and director of Artspace (1982-1983); Rob McDonald and Julie Pryor, co-ordinators of Art Unit (1982-1985); and Jeff Gibson, co-ordinator of Art/Empire/Industry (1981) and Union Street (1985-1986).[5]

CHANGE OF DIRECTORS

Towards the middle of 1987, the co-ordinators of First Draft circulated a document calling for expressions of interest from artists wishing to take over the co-ordination of the gallery during 1988 and 1989, with artists who had exhibited in the gallery also being invited to submit a proposal. The document outlined the policies of the co-ordinators, and gave a measure of the running costs and the time that would be required by the new co-ordinators to administer and staff the gallery. The second group of co-ordinators were Adrienne Boag, Mikala Dwyer, Astrid Kriening and Joanne McCambridge. The new group saw a need for women to increase their level of representation or involvement in the management of artist-run initiatives. Their proposal emphasised their interest in feminist art practice, and their aim was to redress the disparity in the gender balance evident in galleries and institutions in Sydney at the time. Graduates from Sydney College of the Arts, and informed by a background in performance, installation and sculptural work, the group wanted to depart from the painting and two dimensional artwork that was coming back into vogue during the mid-to-late eighties. There was a perception that the first group of directors had exhibited established artists and had built up a profile through a program that included some very slick, professional looking shows.

The second group reacted against this by encouraging proposals from artists who couldn't necessarily exhibit their work elsewhere, and began including those artists engaging in more conceptually-oriented work. Emphasis was placed on the non-preciousness of the gallery, and its ability to facilitate alterations or damage to the space. Their program included student shows and a number of event-nights featuring performance and sound-based works, with one such event, Sirens, running over a period of two weeks and featuring over sixty artists. This second group of co-ordinators, along with subsequent groups, benefited from a policy change by the Visual Arts/Crafts Board in 1987 that saw funds allocated towards the establishment, administration and operating costs of artist-run initiatives. With grants of $5,000.00 in both 1988 and 1989, the second group were, to a large extent, able to manage First Draft without incurring the personal financial burden experienced by the founding co-ordinators.

However, relations with the landlord were deteriorating. Strict fire rating laws put many artist-run spaces, traditionally occupiers of warehouses and industrial buildings, in dubious legal standing. This was the case with 2/27 Abercrombie Street, where access to the second floor did not conform to standards required for public access. This created

tensions with the landlord, who, because of the low rent and dubious legal status of the gallery, would frequently threaten the group with eviction or dramatic increases in the rent. By the end of 1989, after the third group of co-ordinators had been selected, this threat had become a reality. This proposed massive increase in the rent meant that the prospect of remaining in the building had become untenable. The new co-ordinators, Janet Shanks, Helga Groves, Vincente Butron, Kate MacKay and Maria Cruz (who later withdrew) found themselves bereft of a space. As with the previous group, the new co-ordinators had all exhibited at First Draft, and had been aware that the co-ordinators were inviting artists to put in proposals to take over the management of the gallery. However, by the end of the year, with the closure of the gallery imminent, support for First Draft began falling away. The new group were advised to drop the idea of attempting to re-establish First Draft in a new venue. Some of the artists who had been signed on for a show in 1990 lost interest and began looking for alternative exhibition venues.

FIRST DRAFT (WEST)

So it was in a negative climate that the third group began the task of looking for a space in which to rehouse the beleaguered gallery. The group looked at a number of locations around the inner west, including premises in Newtown and Leichhardt, and were eventually shown the property at 39 Parramatta Road Annandale. It was a shopfront building with a large showroom on street level as well as a number of other smaller rooms on a first floor. Despite its appearance as a commercial property, it had an industrial zoning, making it difficult to lease. As a result, the building had been vacant for a number of years, and had fallen into a state of disrepair, plagued by

rising damp, rotting floorboards and an infestation of rats. Despite these blemishes, the group saw the potential for the building, and, with the help of Arts Law, drew up a list of demands and a lease agreement to present to the new landlord. Enthusiastic for the gallery to go ahead, the landlord, Mr Jacob, met all of the demands, including the installation of outside stairs leading to the kitchen on the first floor, and the employment of an electrician to install new wiring in the building. The group received $5,000.00 in emergency funding from the VA/CB to pay for the move, as well as $5,000.00 towards administration and operating costs. Renovations to the space were carried out over December and early January 1990. Linoleum was taken up from the floor, and the walls were sanded back and repainted. The rats were chased out of the top floors, and debris accumulated from the building's twenty year use by a clothing manufacturer was removed. In its first incarnation, First Draft (WEST), as it came to be known, housed the gallery in the large front room on the ground floor with the office situated in the annexe. Studies were situated on the upper levels, with one of them occasionally being used as accommodation for artists who had travelled from interstate. The rent for the building was $350.00 per week, and this cost was covered by the artists who rented the studios and who exhibited in the gallery.

In Full Sunlight was the first exhibition to open at 39 Parramatta Road. Curated by Scott Redford and Luke Roberts, it included over sixty artists, many of whom were established artists represented by commercial galleries (Susan Norrie, Lindy Lee, John Young and others).[6] Graduates from the painting department at Sydney College of the Arts, the new co-ordinators introduced different aesthetic and curatorial considerations to those of the previous group, despite having trained at the same institution. A preference for painting and two dimensional work,


TIRED & BITCH!
ATTI
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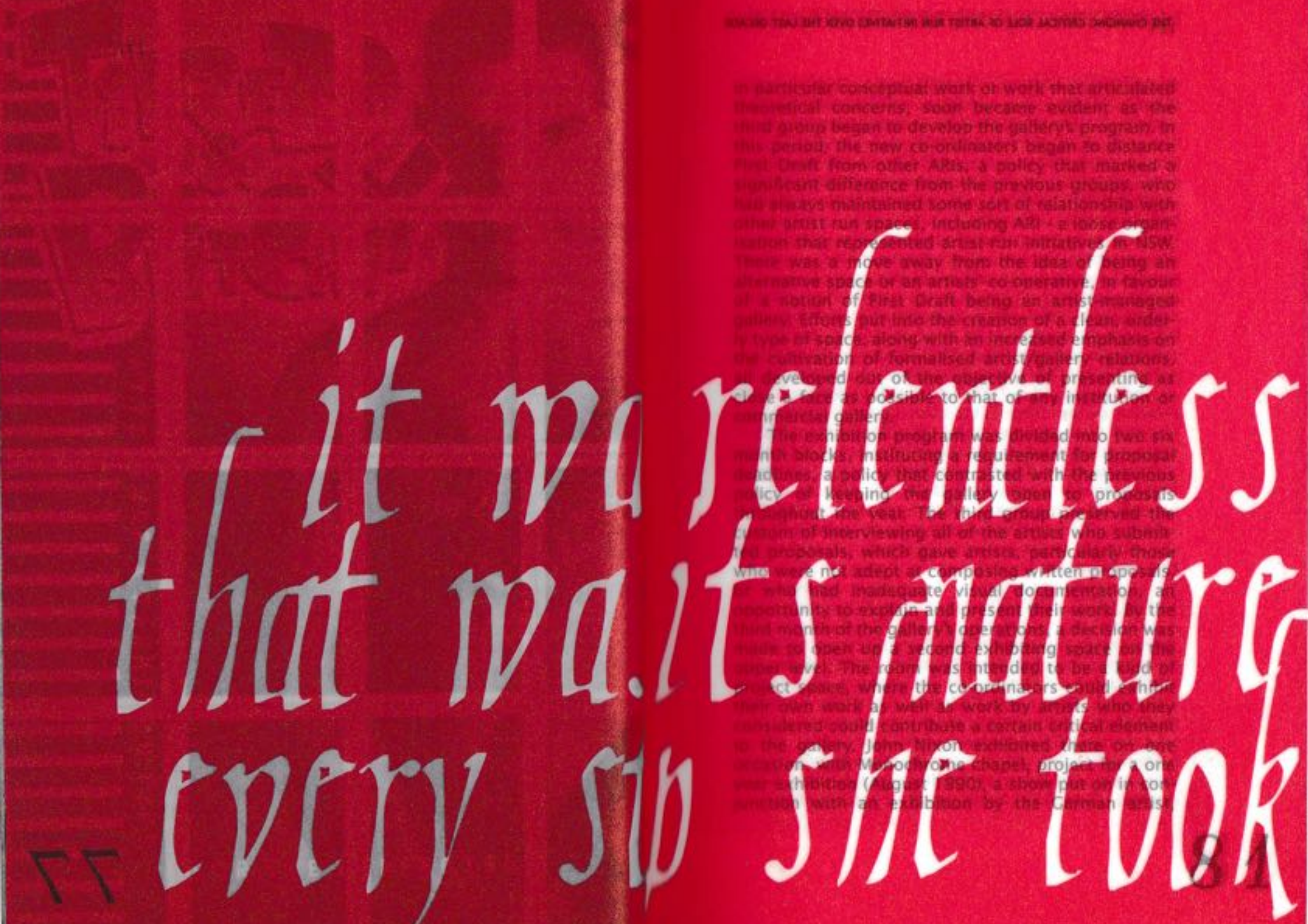
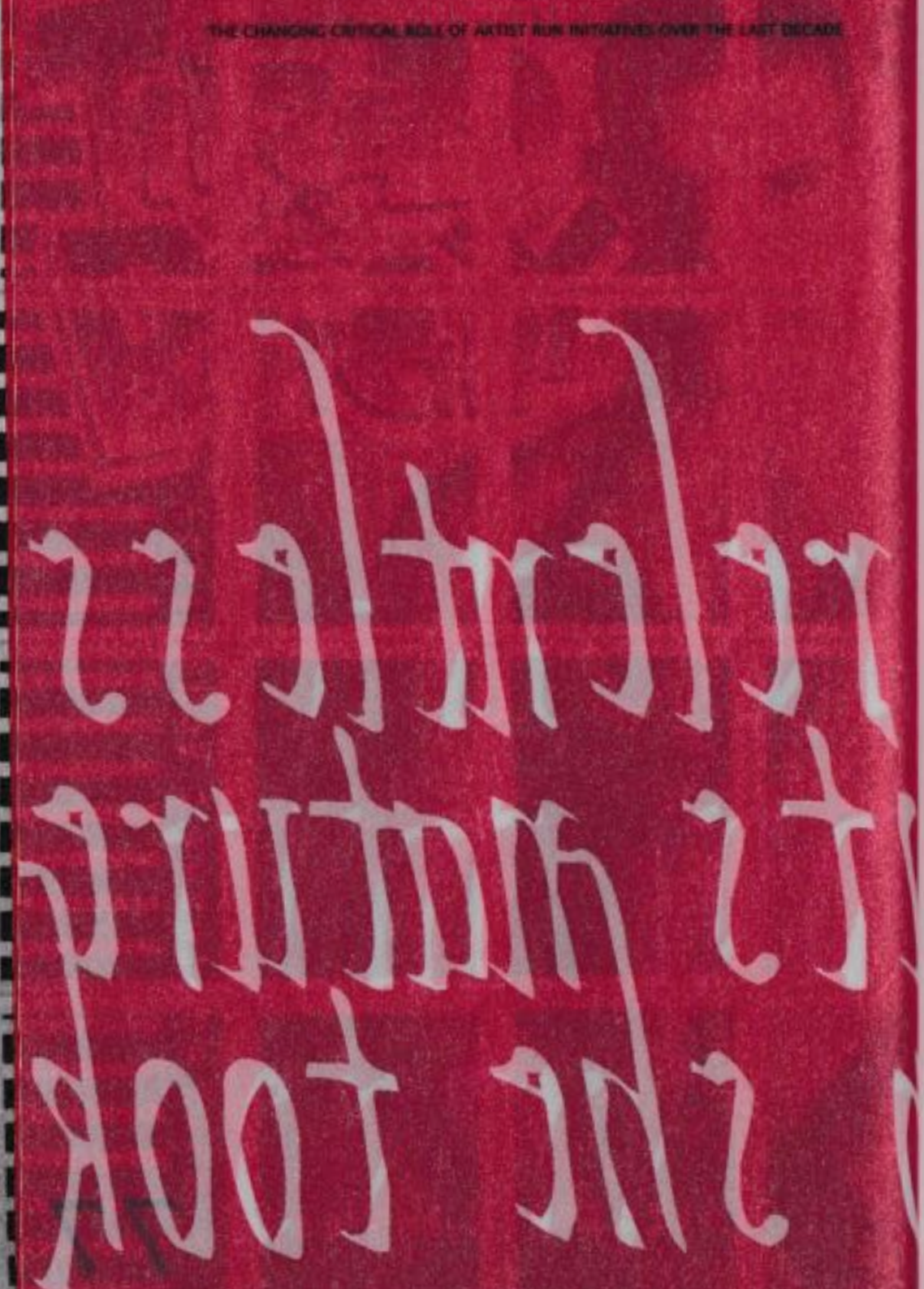
ON TIPS
FOR THE I NFECTED


it was relentless
that wait's nature
every sip she took



in particular conceptual work or work that articulated theoretical concerns, soon became evident as the third group began to develop the gallery's program. In this period, the new co-ordinators began to distance First Draft from other ARIs, a policy that marked a significant difference from the previous groups, who had always maintained some sort of relationship with other artist run spaces, including ARI - a loose organisation that represented artist-run initiatives in NSW. There was a move away from the idea of being an alternative space or an artists' co-operative, in favour of a notion of First Draft being an artist-managed gallery. Efforts put into the creation of a clean, orderly type of space, along with an increased emphasis on the cultivation of formalised artist/gallery relations, all developed out of the objective of presenting as close a face as possible to that of any institution or commercial gallery.

The exhibition program was divided into two six month blocks, instituting a requirement for proposal deadlines, a policy that contrasted with the previous policy of keeping the gallery open to proposals throughout the year. The third group preserved the custom of interviewing all of the artists who submitted proposals, which gave artists, particularly those who were not adept at composing written proposals, or who had inadequate visual documentation, an opportunity to explain and present their work. By the third month of the gallery's operations, a decision was made to open up a second exhibiting space on the upper level. The room was intended to be a kind of project space, where the co-ordinators could exhibit their own work as well as work by artists who they considered could contribute a certain critical element to the gallery. John Nixon exhibited there on one occasion, with Monochrome chapel, project for a one year exhibition (August 1990), a show put on in conjunction with an exhibition by the German artist,

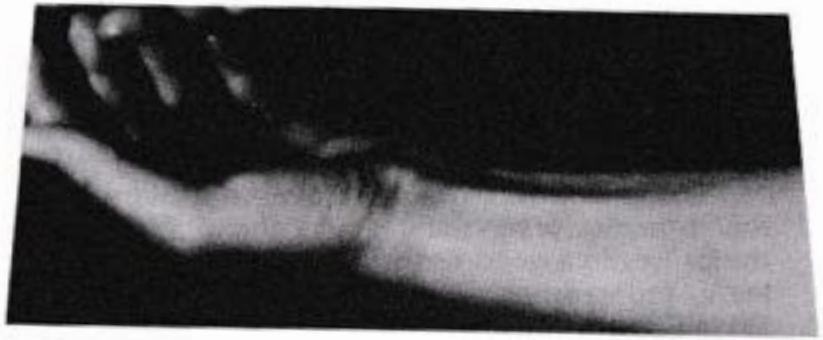
Stefan Jehler, in the downstairs space. Serbian artist Mladen Stilinovic was invited to exhibit, with funding arranged to bring him to Sydney and install his show, The exhibition of money, death, zeros and cakes, in the upstairs space, in March 1991. Artists from Store Five in Melbourne, introduced by John Nixon, also exhibited at First Draft, and included Melinda Harper and Gary Wilson.[7]

Selecting artists out of each set of proposals was a process requiring a balance between the co-ordinators' subjective views and aesthetics, and the need to exhibit a range of work in line with the gallery's obligation to the funding body. Assessing a proposal meant that a number of considerations had to be taken into account. Was First Draft an appropriate venue for the work, or could it just as easily exist in a commercial gallery? What does the work look like in relation to the other exhibitions that the gallery has shown? At the same time, this third group of co-ordinators remained conscious of exhibiting artists who may have found it difficult to get a show elsewhere. As a rule, First Draft was able to accept around seventy percent of the proposals submitted, with insufficient time and space to exhibit being the primary reason for rejecting a proportion of the applications.

FUNDING ISSUES

Government funding played a significant role. As mentioned earlier, administration grants from the VA/CB required the gallery to meet a number of objectives. These included that the gallery provide evidence of adequate planning and sound administration, as well as demonstrable evidence of its relevance to the artistic community.[8] On the other hand, the provision of funding meant, to a small degree, that First Draft could try to maintain a consistency in the quality of its exhibitions, thereby adding to the credibility of the gallery and making a significant contribution as a venue for contemporary art. In 1991, however, First Draft's application for funding from the VA/CB was rejected, a predicament that placed the financial viability of the gallery into serious question. There were a number of factors that may have contributed to this decision, one being that the VA/CB was at that time putting a freeze on funding, a decision prompted by a need to retard its rapidly expanding client base, the second reason being that a significant amount of funding for that year was injected into the Art Space/Gunnery development. Eventually funding was secured through the NSW Ministry for the Arts, a result achieved through some intense lobbying by Anna Ward and NAVA, who acted on First Draft's behalf.

The new group, who took over in January 1992, found themselves in the happy position of 'acquiring' the gallery in a good financial position, with a secure lease and reasonable rent. The five co-ordinators, Linda Goodman, Simone Patterson, Rod Jacka, Penny Thwaite and Richard Dabek, brought with them a range of artistic practices and influences, and probably more individualised aesthetics than the previous group. Backgrounds in a variety of media, including performance, installation, painting and photography, promoted a shift to a greater diversity in the exhibition program, which also began to incorporate a small amount of craft-based work, such as jewellery, glass and ceramics. At the same time, the gallery was expanded to include two new exhibiting spaces, one of which had been at various times a studio or storage space, the other being the small installation space known as ± 27.01.m3, that had been run by Mikala Dwyer and Justine Trendall between November 1990 and December 1991. This decision, prompted partly by financial considerations and partly through



demands for more space, meant that the gallery now had a total of four exhibiting spaces, with one studio and an office that was situated in the former kitchen on the first floor. A series of artists' talks were introduced, with exhibiting artists presenting informal lectures about their work and practice. Held usually on weekends, the talks were attended by the friends and supporters of the artists, but were eventually dropped due to a lack of wider interest. Fund-raising events were usually more successful, with the inaugural First Draft ART RAFFLE attracting strong support, and the introduction of a lighting fund also bringing in a modest income.

In 1991, First Draft was the recipient of a special grant from the VA/CB that funded the purchase of a computer, a printer, and a filing cabinet. Whereas previous co-ordinators had been required to typeset invitations and do general administration work on computers at home or at work, the new group were able to make considerable savings by being able to do this type of work 'in house'. The purchase of the computer contributed to the ongoing financial and administrative viability of the gallery, providing a valuable resource that could be used by future groups of co-ordinators. Despite this small bonus, however, the question of funding remained paramount. A White paper addressing the issue of funding and artist-run initiatives, cast doubt on how future VA/CB support for First Draft would be administered. While such support had always been tenuous, a move to include funding for First Draft in the category of Professional Development grants for artists made the situation even more precarious. A move in this direction would mean that First Draft would be competing against established artists who were seeking funding to further develop their careers. Given that First Draft was a non-profit gallery, run on minimal funding for the public benefit, it seemed inappropriate, if not

ludicrous, to include it within this particular funding category. The co-ordinators put up a vigorous protest, and after several meetings within the VA/CB, the idea was dropped and funding resumed. As a rule, the funding bodies have recognised First Draft, and acknowledged both its role in supporting the work of emerging artists, and the consistency of its exhibition programs. The ongoing level of funding has generally eliminated the need for the co-ordinators to contribute their own funds, and the VA/CB has also supported the gallery with emergency funding in times of crisis or change (as has the NSW Ministry of the Arts on occasion).

MOVING AGAIN

In 1994, First Draft once again adopted a new identity. In a major change of location, a new group of co-ordinators brought the gallery out of the inner west, and back into the city, bringing First Draft to its present location in Chalmers Street, Surry Hills. The decision was prompted by a number of considerations. These included a re-assessment of the suitability of the layout and architecture of the Annandale premises, and of the deployment of the gallery over the four separate spaces. Coupled with this was a concern with the gallery's location, and a perception that First Draft could benefit from once again being within the sphere of other inner city galleries. The new co-ordinators, all graduates of Sydney College of the Arts, included Leanne Barnett, Helen Hyatt-Johnston, Jane Polkinghorne, Virginia Ross, and Alex Gawronski (who left the group in mid-1994 and was replaced by Sharyn Raggett). At the end of 1993, the group began to investigate the possibility of moving First Draft to a new location. Over a period of several weeks a number of sites were inspected before Virginia Ross was alerted to the possible availability

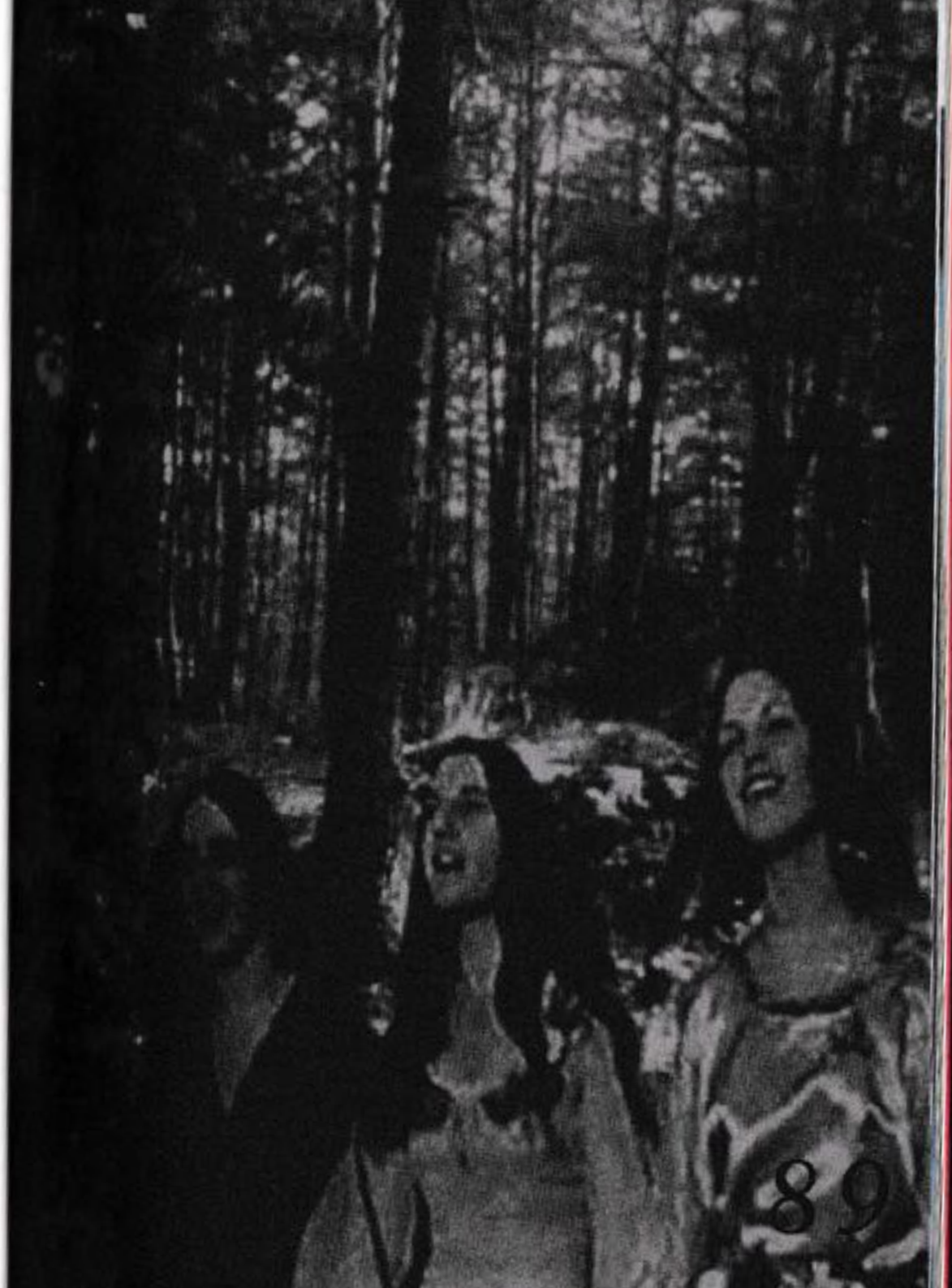
of the Chalmers Street building during an Artworkers Union meeting.

The building was, in fact, owned by Tess Horwitz, a former co-director of First Draft and an active participant in the Sydney visual arts community. Tess Horwitz's mother had owned the building for thirty years, and had always had a policy of maintaining it at a low rent. When she died, the building was bequeathed to her children, and hence the building came to be made available to expressions of interest from the visual arts community. Negotiations between Tess Horwitz and First Draft were initiated, with the co-ordinators subsequently submitting a grant application to the VA/CB to fund the move, as well as investigating the legal avenues by which they could break the lease at the Parramatta Road premises. Funding from the VA/CB came through in January 1994, including an administration grant, as well as emergency funding totalling nearly $7,000.00 for moving costs and the refurbishment of the Chalmers Street premises. The curatorial possibilities presented by the Surry Hills premises differed greatly from those of the domestic environment of the previous building. The exhibiting spaces were reduced from four to two, affording the co-ordinators greater control over the make-up of the exhibition program. These spaces offered very specific architectural environments, one assuming formal qualities more akin to that of an institutional space, with the other retaining the characteristics of its industrial origins. Artists were encouraged to install work that addressed the specificity of the gallery's environment.

There was a move to re-affirm the gallery's relations with other ARIs and contemporary art spaces. A marketing initiative by the directors of Art Space, in conjunction with First Draft, Boomali, Street Level, the Performance Space and the Australian Centre for Photography, resulted in Six Of The Best. Launched at

Boomali gallery in 1994, the project aimed to increase awareness of these galleries through advertising and other promotional activities, including the Artbus. Transporting people to different galleries each Saturday, and hosted by a guest MC, the Artbus aimed to increase public accessibility to a range of Sydney's non-commercial visual arts venues.

The process of self assessment and re-evaluation will always remain integral to First Draft's ability to maintain its relevance to the visual arts community. New co-ordinators, forums, and publications have contributed to the gallery's ability to re-invent itself and partake in the debates occurring among artists, ARIs and various art institutions over the period of nearly a decade. Its evolution over this time has seen it pass through varying relations with the network of artist-run spaces in Sydney and interstate, thus broadening its contact with artists from around Australia and encompassing the spectrum of artistic practices and debates. It is these activities and the support they have attracted, that have contributed to the survival of First Draft during periods of difficulty and of change.



OTHER REFERENCE MATERIAL

1 Endangered Spaces: exhibition catalogue edited by Adrienne Doig and Tess Horwitz.

2 Hindsight: forum papers by Karilyn Brown, Judy Annear, Rob McDonald and Julie Pryor and Jeff Gibson.

SPECIAL THANKS TO

Tess Horwitz, Paul Saint, Adrienne Boag, Mikala Dwyer, Vicente Butron, Kate MacKay, Janet Shanks, Linda Goodman, Rod Jacka, Helen Hyatt-Johnston, Virginia Ross, Gianni Wise and Mary Makris.

1 This information about the initial objectives of First Draft comes from - The Australia Council - Visual Arts Board. Funding application for organisations requesting special project assistance for 1986. The application for First Draft was submitted by Tess Horwitz, Roger Crawford, Paul Saint and Narelle Jubelin. 15 July, 1985.

2 Ibid.

3 Ibid.

4 Holder, J. and C. Moore.: Catalogue for Forbidden Fruit, March 1986.

5 First Draft. Position Paper. Forum: Hindsight, 1987.

6 Butron, V., Groves, H., Mackay, K., Shanks, J.: Untitled publication compiled by the third group of First Draft's Co-ordinators. A chronological list of the artists and exhibitions shown at First Draft between the years 1986 and 1991.

7 Ibid.

8 Visual Arts/Crafts Board. Funding guidelines for Artist Run Spaces, 1987.

list of directors

1986-1987
Roger Crawford, Tess Horwitz, Narelle Jubelin and Paul Saint

1988-1989
Adriane Boag, Mikala Dwyer, Astrid Kriening and Joanne McCambridge

1990-1991
Vicente Butron, Helga Groves,Kate Mackay and Janet Shanks

1992-1993
Richard Dabek, Linda Goodman, Rod Jacka, Simone Patterson and Penelope Thwaite

1994-1995
Leanne Barnett, Helen Hyatt-Johnston, Jane Polkinghorne, Sharyn Raggett and Virginia Ross

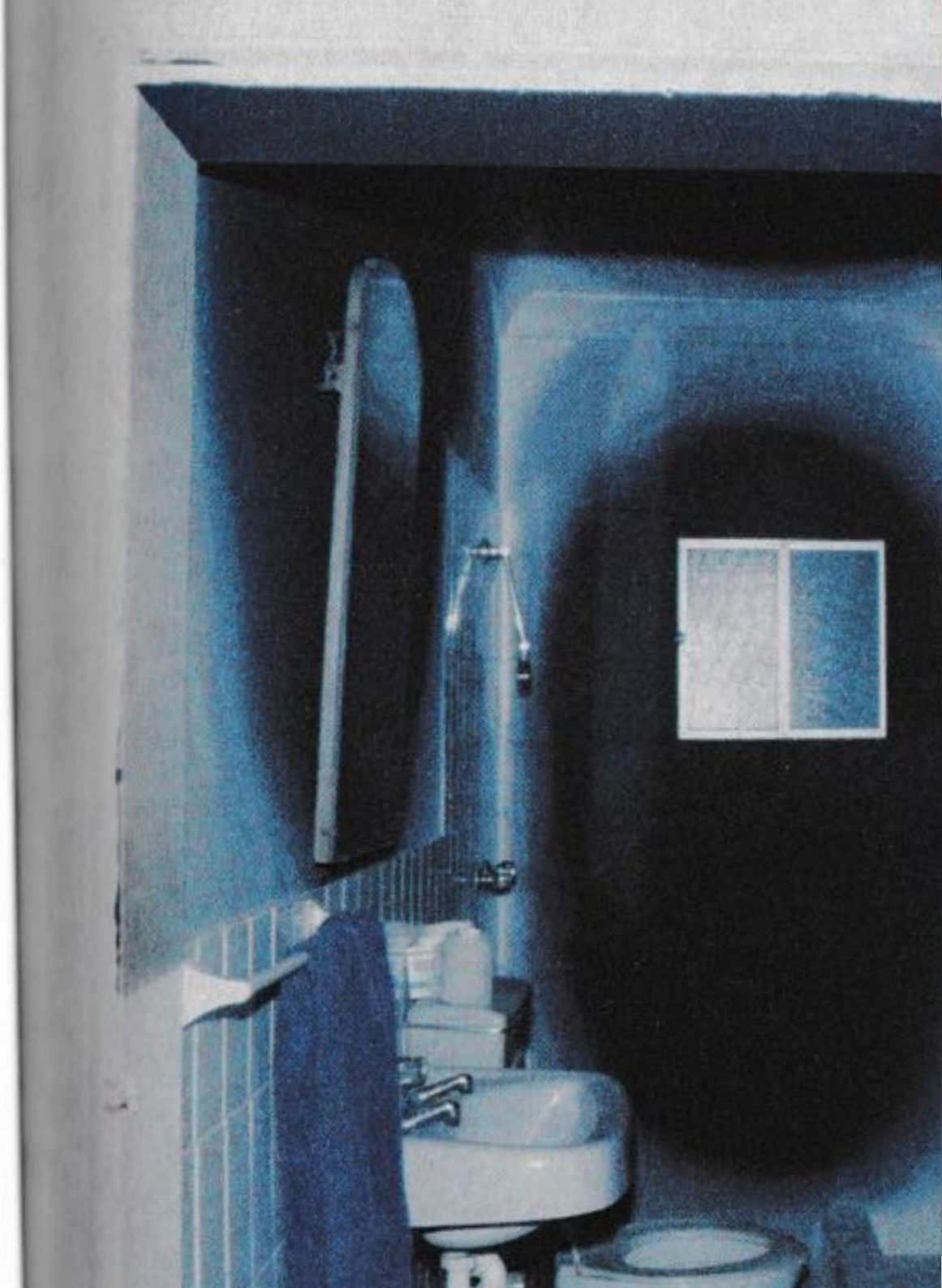

FAX
THOUGHT

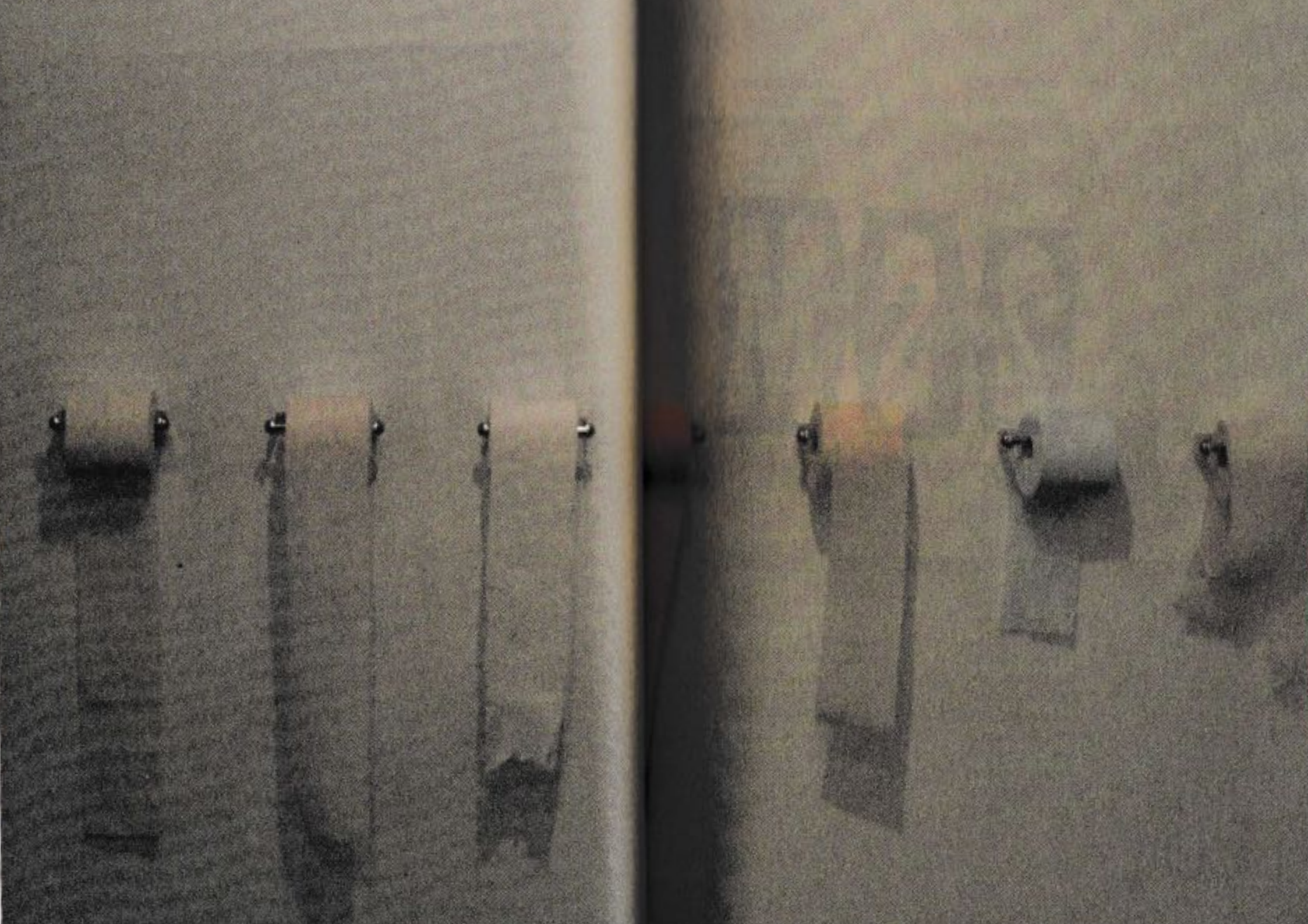
list of artists

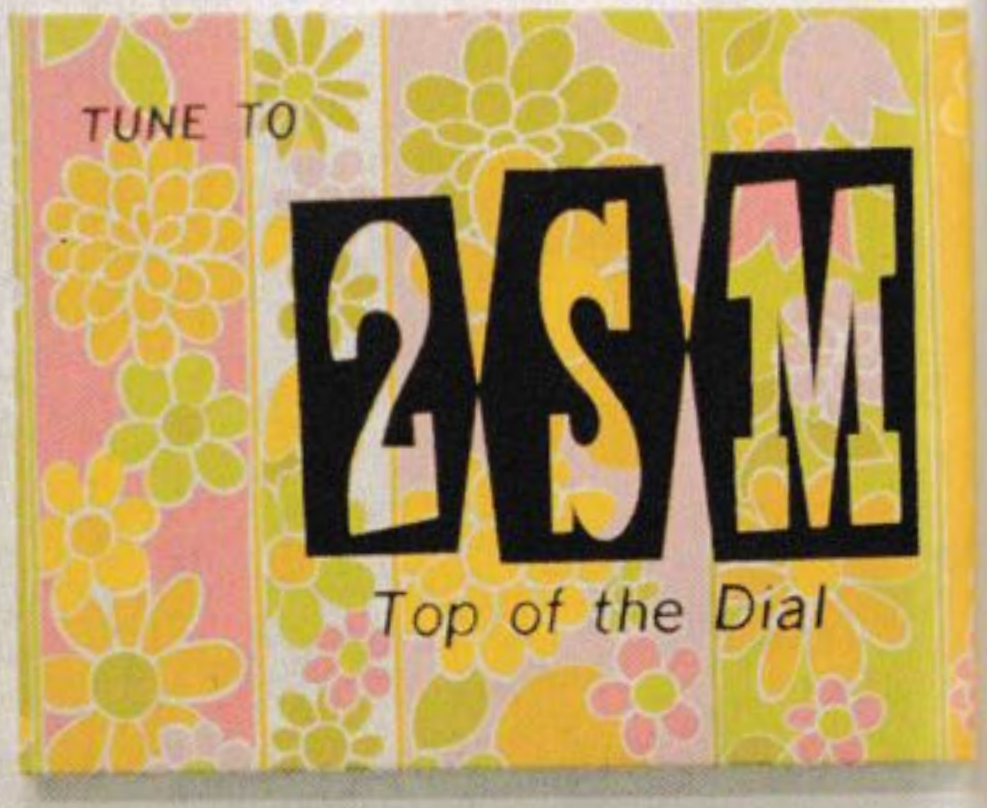
Jane Abbey
Judith Adam
Jose Aerts
Judith Ahern
Pam Aitken
Stephen Alderton
Tony Ameneiro
Paul Andrew
Susan Andrews
Charles Anderson
Anon
Hany Armanious
Fergus Armstrong
Lisa Anderson
Dan Arthur
Tom Arthur
Liz Ashburn
Chris Auckett
Zylvia Auerbach
Bronwyn Austen
Maree Azzopardi
Anthony Babicci
Robyn Backen
Cristina Bahamid
Su Baker
Amedeo Balestrieri
Juli Balla
Bronwyn Bancroft
Robyn Bannon
Tracey Barbe
Ross Barber
Dominik Barbier
John Barbour
Michelle Barker

Ivor Barnard
Phil Barnes
Leanne Barnett
Jane Barney
Virginia Barratt
Jane Barwell
Jenny Barwell
Gabrielle Bates
T.E. Batten
Nicholas Baume
Peter Baxter
Jane Becker
Nicholas Beckett
Jenny Bell
Lilian A. Bell
Michele Beevors
Neil Berecry
Ian Bettinson
Gudrun Bielz
Janet Birchill
Kerry Blackwell
Tracey Blake
Adriane Boag
Geoffrey Boccalate
Michael Bode
Gabor Body
Michael Bognar
Beatrice Bohl
Paul Borderi
Marika Borlase
Mishka Borowski
Kassandra Bossell
Cath Bowdler
Adam Boyd
Stephen Bram
Jens Brand
Joan Brassil
Ian Breakwell
Carl Breitkreuz
Angela Brennan
Paddy Brennan
Lyndell Brown
Mark Brown
Paulo Bruscky
Phillip Bryant
Brad Buckley
Peter Buckley
Peter Burgess
Dale Burke
Maureen Burns
Terry Burrows
Vicente Butron
Malcolm Bywaters
Anthony Cahill
Emanuel Caiato
Chris Caines
Gennaro Calese
Sue Callahan
Barbara Campbell
Elizabeth Campbell
Herbert Capalle
Daniela Capogna
Eugene Carchesio
Michael Carlin
Simon Carver
Pasquale Cassandro
Nicolo Catania
Jon Cattapan
Brandon Cavallari
Jane Cavanough
Brain Cell
Cernak
Carla Cescon
Rebecca Chapman
Hean Chang
Cecily Cheo

Jack Cheslyn
Aldo Ciardiello
Olga Cironis
Greg Clark
Bronwyn Clark-Coolee
John Clarke
Liz Coates
Isabell Coe
Rosalie Cogan
Ellen Comisky
Camilla Connolly
Irena Conomos
John Conomos
Matthew Cooper
Stephen Copeland
Christine Cornish
Graeme Cornwell
Penelope Coss
Martien Coucke
Virginia Coventry
Stephen Crane
Gillian Craven
Jude Crawford
Roger Crawford
Cheryl Creatrix
Gerard Crewdson
Jenny Crowley
Melody Cruikshank
Colleen Cruise
Maria Cruz
Dave Cubby
Adam Cullen
Rebecca Cummins
David Cunningham
Dagmar Cyrulla
Richard Dabek
Vivienne Dadour
Charmaine Dalli
Nicola D'Ammora
Julian Dashper
Ruby Davies
Mark Davis
Liz Day
Christopher Dean
Pam Debenham
Mark Delin-Hill
Catherine De Luca
Rox De Luca
Sherrie De Lys
Peter De Lorenzo
Linda Dement
Anthony Denham
Sabine Dibbern
Gio Disera
Brian Doherty
Viola Dominello
A.D.S. Donaldson
Kathleen Done
Lionel Doolan
Antonio Dottore
Simone Douglas
Jon Dovey
Clinton Doyle
Rosalind Patterson
Drake-Brockman
Jack Draper
Christoph Dreher
Marion Drew
Jaap Drupsteen
Maureen Duffy
Jo-Anne Duggen
Richard Dunn
Judith Duquemin
Mikala Dwyer
Robert Eadie
Edwin Easydorchik







John Edwards
Franz Ehmann
Lucinda Elliot
Mark Elliot-Ranken
Gloria Ellis
Nicole Ellis
Judith Elliston
Bonita Ely
Deborah Emmett
Mitchell English
Enmore Music Co.
Malcolm Enright
Estelle
Eckhard Etzold
Lauren Ewing
Jacqueline Eyers
Freddy Fabian
Deej Fabyc
Mathew Farghar
Steven Fasan
Dorit Feldman
Michael Felstead
Jeffrey Fereday
Susan Fereday
Anne Ferran
Denise Ferris
Jamie Fielding
Jan Fieldsend
Alison Fietz
Rebecca Finnane
Michael Fitzjames
Tina Fiveash
Michael Florrimel
Rebekah Fogarty
Fiona Foley
Viviane Fontaine
Anthony Foot
Linda Forrester
Christopher Fortesque
Ann Foster
Merrick Fry
Trevor Fry
Monika Funke-Stern
Allen Furlong
Joe Furlonger
Dianna Gabriel
Adrienne Gaha
Clinton Garofano
Anne Gaulton
Galia Gavish
Alex Gawronski
Adam Geczy
Jason Gee
Philip George
Diena Georgetti
Rita Georgiadis
Matthys Gerber
Jeff Gibson
John Gillies
Lesley Giovanelli
David Godbold
Emil Goh
Susan Gold
Linda Goodman
Anne Graham
Chantel Grech
John Green
Babette Griep
Louise Gorst
Helga Groves
Leah Grycewicz
Fiona Gunn
Eddie Hackenberg
David Haines
Brent Hallard
Barbara Halnan

Barbara Hammann
Gustave Hamos
Paul Handley
Thomas Hanghoff
Simon Hanly
Helen Haralambous
Johnny Harden
C-Moore Hardy
Greg Harkness
Melinda Harper
Ann Harris
Penelope Harris
Amanda Hart
Paul Hastie
Gail Hastings
Ineke Havekes
Philip Hayes
Brent S. Hayward
Greg Healy
Nigel Helyer
Mala Henderson
Peter Hennessy
Rodney Henton
Paul Hewson
Mori Hidekl
Jessica Higgins
Virginia Hilyard
Cathie Hines
Joyce Hinterding
Crow Hirst
Sue Hjalmhof
Ian Hobbs
Gavin Hodge
Terence Hogan
Belinda Holland
Donald Holt
Rachel Honnery
Colin Hood
Joanne Hooper
Nan Hoover
Tess Horwitz
Katherine Hourihan
Cassie Howard
Ian Howard
Wendy Howard
Craig Hoy
Wendy Hucker
David Humphrey
Andrew Huston
Michael Hutak
Helen Hyatt-Johnston
Boysie Imperial
Rod Jacka
Glenys Jackson
Mark Jackson
Ann Jakle
Anton James
Doug Jeans
Lyndal Jefferies
Kirsten Johannsen
Jay Johnson
Pam Johnson
Tim Johnson
Isobel Johnston
Jay Johnston
John Johnston
Susan Johnston
Andrea Jonas
Finola Jones
Peter Jones
Steven Jones
Frances Joseph
Narelle Jubelin
Linda Judge
Philip Julian
Felicia Kan

THE CHANGING CRITICAL ROLE OF ARTIST RUN INITIATIVES OVER THE LAST DECADE

Thomas Karsch
Louise Katz
Ann Kaye
Jon Kelly
Caroline Kennedy
Jan King
Victoria Kirkwood
Tess Knight
Tony Knott
Guus Koenraads
Marja Kok
Ara Koopelian
Derek Kreckler
Astrid Kriening
Harald Kubiczak
Denise Kum
Sutee Kunavichayanont
Helen Kundicevic
Rosemary Laing
Brian Langer
Eric Lambert
Petre Lambropoulos
Leonore Lancaster
Janet Laurence
Francesca Lauris
Jan Leach
Lindy Lee
Lorraine Lee
Penny Lehman
Kri Leitner
Sue Leonard
Grant Lingard
Stephen Little
Frank Littler
Dian Lloyd
Victoria Lobregat
Jim Logan
David Lowe
Donna Lougher
Natalie Lowrey
Noelene Lucas
Monica Luff
Marcia Lyons
James McAllister
Bridgette Macarthur
Anne MacDonald
Fiona McDonald
Tony McDonald
Bruce McCalmont
Jo McCambridge
Jennifer McCamley
Diane McCarthy
David McDiarmid
Antony McDonald
Ewan McDonald
Lou McDonald
Stephen McFarlane
Dhirendra McGrath
Rose-Ann McGreevy
Kate Mackay
Glenn McKenzie
Leah Mackinnon
Ronnie McNeill
Prue McSweeney
Simon Maddison
Tim Maguire
Margalat Mamma
Garry Manson
Richard Mansfield
Donna Marcus
Marion Marrison
Judy Marsh
Vicki Marsh
Fiona Martin
Nicole Mather
Lindie Matthews


HUSSY

Rebecca Shanahan
Janet Shanks
Marie Shannon
Gary Shinfield
Seiji Shomoda
Tony Shuker
Kay Shumack
Deborah Singleton
Maryrose Sinn
Pam Sinnott
Belinda Smith
Brett Smith
Mandy Smith
Stuart Smith
Christopher Snee
Margaret Snowdon
Jan-Michael Sobottka
The Society for Other Photography
Roni Somld
Barrina South
Janelle Speight
Peter Spilsbury
David Lawrence Stafford
John Stafford
Dobrila Stamenkovic
Warwick Stanbridge
Igor Stepancic
Sharon Steyne
Mladen Stilinovic
Jackie Stockdale
Laura Stocker
Richard Stringer
Suzy Sureck
Ursula Szulakowska
Keiko Tachinbana-Barrs
Paola Talbert
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THE CHANGING CRITICAL ROLE OF ARTIST RUN INITIATIVES OVER THE LAST DECADE

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