

Making space.

Artist-run initiatives in Victoria.

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Message from the Federal Minister for the Arts

Artist-run initiatives (ARIs) occupy a crucial role in the Australian visual arts sector. They are a grass-roots network which is particularly important for young and emerging artists.

Through ARIs, artists can hone their professional skills in a supportive environment with other artists; share knowledge, skills and equipment; take advantage of networking opportunities; and display their art in affordable and professional exhibition spaces.

The Australian Government is proud to support ARIs through its Visual Arts and Craft Strategy (vacs). The vacs is a joint initiative of the Australian, State and Territory governments which is providing \$39 million over four years to support Australia's vibrant contemporary visual arts and craft sector.

Through the vacs, the Australian Government has provided \$150,000 in funding for Victorian ARIs so that young artists and craftspeople can create opportunities so vital in forging successful careers. A further \$200,000 has supported the *Making Space* project.

The *Making Space* project will see 21 ARIs working together to link several exhibitions and forums as well as produce a publication to profile the ARI network in Victoria.

The ARI network is an integral and important part of the visual arts sector and the *Making Space* project will be a tremendous experience for everyone interested in the development of Victoria's contemporary arts and crafts scene as well as the young and emerging artists and curators who will participate.

I wish everyone associated with the *Making Space* project every success in the future.

*Senator The Hon. George Brandis SC
Minister for the Arts and Sport*

Message from the Victorian Minister for the Arts

Perhaps more than any other state in Australia, Victoria's visual arts scene is underpinned by entrepreneurial artists; artists who initiate their own events and galleries to promote their own and their fellow artists' work.

Artist-run initiatives (ARIs) are often hotbeds of innovation and new ideas, driven by the energy and passion of individuals and small groups of artists. Each ARI has its own purpose, character and style. Together they reflect the diversity of Victoria's arts community.

A genuine grass-roots network of public spaces in their own right, ARIs create further opportunities for artists. They can provide stepping-stones into larger public and commercial galleries while playing a leading role in advocating artists' rights and other issues.

The Victorian Government is committed to supporting Victoria's artists and visual arts across the State, acknowledging the crucial role ARIs play in the development of the sector.

Making Space showcases the vitality and diversity of Victoria's ARIs. From the nooks and crannies of Melbourne's CBD to our longest running ARI, arc Yinnar in Gippsland. Through a major publication as well as a series of linked exhibitions and events, we celebrate the achievements of the sector.

Making Space is an exciting endeavour to raise the profile of these important creative spaces and the artists who inhabit them.

*Lynne Kosky MP
Minister for the Arts*

Introduction

Making Space: artist-run initiatives in Victoria is the publication to accompany an event of the same name. From April to June 2007, 21 artist-run initiatives (ARIs) around Victoria will present a simultaneous program of exhibitions, forums, performances and workshops designed to celebrate the diversity of this network and their contribution to Australian contemporary art. *Making Space* has been developed collaboratively by the Victorian Initiatives of Artists Network (VIA-N) and was initiated by the Australia Council and Arts Victoria.

It is important to remember that each artist group featured in the *Making Space* project is an artistic community unto itself. While each organisation is presented in this publication as a member of the promotional group VIA-N, none of these 'artist-run initiatives' do things in exactly the same way. Some show art objects and art processes in galleries, some engage in critical dialogue to create change, and some present things that others are afraid to realise. The main similarity is that they are non-profit groups run by artists for artists and this fact alone distinguishes them from any other art space you may visit.

The scope of the *Making Space* project led us to taking the rather democratic approach of divvying up the pie equally and letting everyone do their own thing, as long as they shot something through a couple of goal posts. After all, art is not a science.

Making Space marks a point of artistic transition in Australia. The first ARI to appear in *Making Space* is 24seven; a long window gallery on Flinders Street opposite the rail lines, now lost to familiar commercial development in the city. So we open the Histories chapter with an obituary — an RIP to an ARI made by a group of artists that caused more heated arguments in the media (and in City of Melbourne offices) than anyone had witnessed about art in some time. The flip-side of this is the ongoing growth of the artist-run scene. As quickly as one ARI becomes homeless and transient, another starts up. Since going to print, two new ARIs have opened their doors in Melbourne.

The *Making Space* publication is set out in four main sections: *Essays* by leading Victorian artists, writers and curators, as well as interviews with the artists who founded artist-run spaces in the past and created a legacy for the groups featured here; *Histories* about each of the 21 artist-run spaces written by their own members in their own words; *Documentation* of a mere sample of 20 years of artist-run activity in Victoria; and *Lists of Artists* that include 6,500 names of everyone we could still find in the records who have shown new art in Victorian ARIs. You will also find contact information for each of the 21 groups on the last page of this publication. For a true experience of what the ARI scene is all about, we encourage you to go and see for yourself.

Din Heagney (editor) and the Making Space editorial committee.

VIA-N: an association or a network?

Brett Jones

The idea to establish a network of Victorian artist-run initiatives came from Canada, where associations representing artist-run centres (ARCs) have operated since the 1970s. In Canada the artist-run centre associations are very active in representing the interests of their members, especially in the areas of government arts policy and funding, promotion, critical debate, dialogue and knowledge sharing. After meeting Jonathan Middleton — then exhibitions curator at the Western Front, Vancouver — in 2001 at the Space Traffic symposium in Hong Kong, I became acquainted with these ARC support associations. Upon travelling to Vancouver in 2004 to participate in InFest, International Artist Run Culture symposium, I was able to witness first-hand the benefits of such associations to ARCs and Canadian artists. InFest was organised by the Pacific Association of Artist Run Centres (PAARC), which represents ARCs on the west coast of Canada. The scope and organisation of the symposium was impressive, pointing to the exceptional outcomes artist-run organisations can generate when working together.

I arrived back from Vancouver intending to develop an association that could represent the interests of artist-run initiatives in Victoria. I believed that some unity amongst Victorian ARIs would provide greater impact than acting individually as they have always done. Working together would create better opportunities for communicating what ARIs are, how they operate and what they do. Furthermore, a unified voice would be more influential on government arts policy where it concerns ARIs.

It was made clear at the first meeting in June 2004 that a formalised association was not going to get the support it required from ARIs. Thus, an informal network was conceived as the way to move forward. Kate Fulton came up with the name Victorian Initiatives of Artists Network (VIA-N), which was broadly accepted as the name for the network. After a couple of lively meetings it was agreed that the production of a map and the establishment of a website would be the most manageable and effective activities to begin with. A small group — coordinated by Kate Fulton, Warren Taylor and me — set to work on making the Map and website happen. Kate did a fantastic job in organising the launch for VIA-N and the first Map on 9 July 2005 at Conical.

The *Making Space* event and publication represents an important showcase for the network, demonstrating its ability to organise and work together. The network now stands in a good position to formalise its role in representing and promoting the activities of Victorian ARIs. It would be good to think that VIA-N projects could expand further to present conferences and events such as InFest, as well as remonstrating the interests of ARIs to government funding bodies. The network represents a logical and necessary development for ARIs in Victoria as they continue to evolve into longer-term and more professional organisations.

Essays

Unfiled notes on Victorian artist-run initiatives

Zara Stanhope

FACT OR MYTH?

One of the meatiest debates taking place in the Australian media in recent years, and one with far-reaching consequences for culture, has been the discussion and polemics regarding the discipline of history — the ‘history wars’.

A primary protagonist in this dialogue was Keith Windschuttle, who in 1994 voiced claims of historical knowledge being murdered by literary critics and social theorists who were writing ‘bad history’, or whose preconceptions were not based in strict empirical inductions from evidence.¹ Windschuttle subsequently shifted ground to criticise conventional, empirical historians of Indigenous history.² Another feature related to this discussion of historical meaning has been the rise, or revival, of historical fiction — novels grounded in the results of archival research — a phenomenon proliferating from the early 1980s.

To write about artist-run initiatives (ARIs) operating today offers an overview of a current scene but a limited history; for how can generally short-term, unofficial, committee-driven associations retain the type of empirical information on which to base an understanding of the particularities of each operation, yet alone offer an overview of the whole? The archives, if they were kept, of defunct ARIs are in individual hands, and exist from the days before digital documentation and websites. So any overview must start from the basic information available, consider the existing spaces and their materials and, like the historian Stuart Macintyre, be cognisant that in searching for history we have to ask ‘What if? How has history been written?’ in order to speculate what it might be now and in the future.³

DOCUMENTS

One thing is obvious; ARIs have come into being because other industry structures and organisations are not serving artists’ needs. Today, ARIs have a heritage, and already historicism has offered a dictionary definition, conceptualising them, as:

any projects run by visual artists to present their and others’ projects. They might approximate a traditional art gallery space in appearance or function, or they may take a markedly different approach, limited only by the artist’s understanding of the term. “Artist-run initiatives” is an umbrella name for many types of artist-generated activity.⁴

Is this definition — preserved for history in the short term, which ascribes to ARIs the orthodox gallery function plus the ability to operate differently — serving

Victorian ARIs well, or does it ascribe a false uniformity, or alternatively the potential for a heterogeneity that does not exist?

Unvalued, there is little chance ARI archives will find their way to repositories such as the State Library, and verbal histories need a benefactor for their creation. Committee members change over time and each have distinctive memories of the highs and lows of their time; the best show, how often they operated the bar and which artist created havoc by pulling out from the program at short notice...

Consider the characteristics of the 20 or more ARIs that exist in Victoria today: their structures are managed by artists (as well as designers, curators, writers, and so on); roles are defined partly by geography (location or determined by budgets) and partly by architecture (indoors or outdoors, studio or exhibition spaces); and some ARIs put a large emphasis on networks or modes of collegiate operation. A house style of art practice may also be a signifier. Are these organisations the antithesis of the public or commercial art institutions, existing due to the failure of the art industry system? What do their material existence or activities convey about purpose and how ARI intentions are achieved?

MATERIAL HISTORY

An understanding of Victorian ARIs from the traces of those who went before (1st Floor, Grey Area, *h.*, MIR 11, etc.) relies on taking the historian's route of tracking down the infrequent publications, defunct websites, random newspaper and journal reviews, slide collections, memories and oral histories. Visiting the location of an ARI reveals that what existed one year may not be there the next, or might appear in a different incarnation — physical traces are ephemeral and even current projects are often difficult to access.

In Centre Place, off Flinders Lane, the light boxes of Citylights are a permanent feature, constantly visible, their illuminated media blending with the commercial signage of city. Hence, these changing works operate best when they engage with or challenge the surrounding context. With a history that extends back to 1996, Citylights has spread to several city locations, where hundreds of thousands of people see changing visual and street art that engages with issues and imagery related to current sociopolitical issues and the urban context. This independent street project is a foundation from which Melbourne's government laneway art projects have been launched.

Shop fronts also ensure public visibility for artists' work. For three years, TCB was viewed through its window in Port Phillip Arcade until it moved to Waratah Place in 2001; Allan's Walk and Seventh have been on permanent public view since 2000; The Dolls House for a couple of years; while the street fronts of 24seven and FRONT in Geelong both operated until recently.

SPACE FOR RENT

Visitors to ARIs are often frustrated to find nothing on display. Is this the right

of the ARI as a voluntary rather than taxpayer-funded operation? Choosing to operate in the public realm also brings with it requisite responses, as those who work with Platform can narrate. The cabinet spaces of Platform in Degraeves Street, the entrance to Melbourne's train service, are challenging for artists as well as onlookers. In this location, art must attract attention if it is going to be noticed by commuters moving through the large, cavernous space. Here, art has to take on the conditions of a public thoroughfare and shopping zone. These are real challenges that offer a particular interpretative context to work with, and hence are not environments of interest to all practitioners.

There is an assumption, one that is becoming increasingly common, of artists being unable to afford high rents, and hence that artist-run exhibition spaces must be diminutive by necessity. Modest spaces have their benefits, as the scale does not demand that an artist stretch their resources to produce a large body of work or extend their existing methodology in order to fill space. It must be said, however, that many of the most successful works in the elongated window of 24seven, for example, were those that took on its challenging scale with mural-sized work. Currently, most ARIs in Melbourne can still meet the expense of an average-sized project, if not larger ones. Platform extends across 15 cabinet spaces, the equivalent of a large commercial/public exhibition, and a predominance of ARIs have a large, central space (if not multiple spaces) perfect for a manageable solo project or even group shows.

STRUCTURAL CONDITIONS

The architecture of a site, as well as its location and people, may factor in the ability of an ARI to become established and serve a community. The Dolls House in Preston currently offers one of the most prescribed physical spaces. Exhibitors need to have a vision of working within the shop front and the doll's house construction, along with its associated domestic and female characteristics. Beyond the conceptual objectives of an ARI, the architecture, funds and the artists are three factors working together that impact on projects and their form. Built features can be distracting unless put to use (think of that window at *Blindside*, or the linoleum at *TCB*), but most ARIs have put effort into modifying structures, preferring to operate from a home base rather than creating transient projects in public sites.

Yarra Sculpture Gallery plays host to artists' works and also operates off-site projects to promote sculpture to diverse audiences, such as the annual exhibition in the St Kilda Botanic Gardens. A home is less relevant to organisations such as the Geelong Arts Alliance, with its history of working collaboratively with local groups and engaging in joint art and sociocultural projects in public sites, as Susan Hartigan notes in this publication: 'WEST10 ... is not object- or project-based, or concerned with sales or commissions, or showing work more appropriate to a commercial space. It functions as a think tank, a project development space and a conceptual space for experimentation, ideas and work.' This more flexible mode

of working, of engaging in projects and relations in changing spaces, offers a viable model for the future that few Australian ARIs have yet to embrace, apart from regional organisations such as WEST10 and Allan's Walk. It contrasts with the oldest organisation to be included in the current group of artist-run initiatives, arc Yinnar in Gippsland, which with the support of the Gippsland City Council and Latrobe City offers a complex of subsidised studios, exhibition spaces, classes and workshops for local practitioners and audiences.

Forced by circumstances, CLUBSproject has abandoned their fringe CBD physical space (existing from 2002 to 2005) to undertake projects in one-off locations, a welcome shift to a stimulating model of operation and one appropriate for a group of artists concerned with exploring creativity and dialogue in relational ways. CLUBSproject's meetings, forums, events and curatorial experiments now face the challenge of being created afresh each time.

MAP REFERENCES

Does location make a difference to ARI stakeholders? The culture of a community generates its own energy. Most ARIs draw on and support artists across their city or region, some such as 69 Smith Street in Collingwood have a more local focus. The billboard at Trocadero is an expensive but public way for artists to explore and expose practice to viewers who may be passing along Hopkins Street, Footscray (the suburb where artists have been attempting to reach out to local audiences since the advent of West Space in 1993). Street front access obviously opens up audience potential, compared to being upstairs and behind a closed door. Often location relates to a mission or vision. The Dolls House, like West Space, prefers to envision a democratic model of operation, being open to artists at any stage in their career. Audiences, particularly the local community, can access the shop front in Preston at any time of night or day. Kiron Robinson commented that '24seven always sought to engage a non-typical art audience.'⁵ And artists operating through WEST10 in Geelong's industrial area have deliberately set out to create partnerships with community health, welfare and educational bodies, and to engage the local population through sociological and political issues.

ARIs also take note of their stakeholders, whether they are public or private. Platform, established in 1990, has run art under the City of Melbourne, from Spencer to Degraeves Streets, across a 17-year span of operation, changing directors along the way. The current team at Platform has set a performance indicator of not alienating a public audience, and will only work with artists who demonstrate a connection with the space. The comments on Blindside in this publication suggest that the activities occurring around them in the iconic Nicholas building — by milliners, jewelers, tailors, designers, and so on — infuse the content of their program, a poetic idea with a thread of truth. Artists at Ocular Lab in Brunswick regularly report neighbours dropping in to see what is occurring in the space, despite the vision of this ARI being artist rather than community focused.

PROPOSALS

Most ARIs promote the democracy of their selection process, offering a seemingly open-door application process to graduated artists, curators and writers. Determined to provide an alternative to commercial and public galleries in ways that are sustainable, the conditions that Kiron Robinson notes for 24seven also apply to other ARIs.

The uniqueness of the exhibiting challenge that we provided was for a more social/political type of artist, which we also encouraged. I don't think, at least on a commercial level, there is much opportunity for people who have political bents to do much, at least for artists at a developmental point in their career.⁶

The space, costs of rental, location and hours of minding the exhibition are all factors affecting the accessibility of participation in exhibiting opportunities, prior to the negotiation of a selection process. Certain players, such as Conical director Adrien Allen, have maintained a tight focus on their programming while working with an advisory group, and their style pervades the program strategy. Both Conical and West Space clearly have a general brief to work with more established artists than many other spaces.

TCB and Trocadero have operated at the other end of the spectrum, showing a large range of emerging artists and first time exhibitors. Seventh loosely encourages 'diverse practice' that crosses borders. Many larger spaces support mixed forms of cultural practice. BUS has a focus on design and sound, as well as film and other media, opening the space to live gigs and issuing annual recordings on Outer Project CDs. Kings ARI, West Space and 69 Smith Street are each equipped for moving-image work, CARNI offers performative opportunities, and artists at Allan's Walk are practitioners in multimedia, dance, design and theatre as frequently as visual art.

Selection methodologies vary, from being the choice of a sole operator, to committees of management and artistic directorates (Allan's Walk has both, the latter responsible for the artistic program and special projects). Ocular Lab takes a different focus, eschewing the application-based operation overseen by an artistic or selection committee. It functions for the core constituents, and for the art and dialogues that evolve from this group or other invited guests. The artistic contents of the Lab's physical space are not the sole priority; the relationship between the members, their program guests and visitors is equally core. By excluding external patronage or funding, Ocular Lab is at liberty to devote itself to the priorities of its members and has created an expanding, international network.

One exhibition project that addresses and enacts the networking of an ARI is West Space's *Selekta*. For this exhibition, the West Space committee members each select a piece of work by an artist (which may be theme-based), and those artists select another artist's work to be added in the second week of the show, and these artists select another round of artists to include work for the third round, providing temporal and revealing sets of associations.

Artists from other states have exhibited at many Victorian ARIs, and artists' exchanges have occurred at many spaces including Citylights, 24seven, West Space and BUS, to name a few. The ARI structure has also been a useful mechanism to allow artists to network internationally, furthering the reach of their constituents. West Space led the way with these initiatives, and artists at BUS, Kings and Allan's Walk, among others, have followed suit through their own efforts.

Professional support has been an emphasis in the operations of the Bendigo-based space Allan's Walk, which sees the non-arts community as a key stakeholder alongside artists, and assists with personal and career connections as well as audience development and business exchange with the local Young Professionals Network. In a similar manner, Geelong Arts Alliance has openly welcomed both professional and non-professional artists to be involved in WEST10, and its predecessors FRONT and Star13, by encouraging artist partnerships and participation in local services, off-site projects and statewide events such as the Next Wave Festival.

WORK EXPERIENCE

A number of ARIs have purposefully included studios or a temporary residency in their facilities, sometimes as a way to support the exhibition space through rental income, such as occurs at Kings, arc Yinnar and Yarra Sculpture Gallery. Others raise support through membership fees (69 Smith Street, Yarra Sculpture Gallery and arc) or from committee members (Blindside and Ocular Lab). Recently, many more spaces have been able to access project or operational funding through city, state or national arts bodies (BUS, Victoria Park Gallery, Conical, Kings, Seventh and West Space, to name a few). While achieving a track record of support, these spaces still cannot operate an exhibition space without charging rental. City councils have supported spaces such as Platform, Citylights and Yarra Sculpture Gallery, providing security, and allowing some, like Allan's Walk, to offer a meaningful artist fee. Something new in the ARI landscape was the move in 2006 by Seventh Gallery to take on a philanthropic or developmental role normally associated with public galleries or private foundations, offering two grants to fund separate 2007 exhibition proposals.

One of Melbourne's more recent spaces, the substantial industrial environment of CARNI in Preston, has promised all of the above, with the addition of healing, alternative medicine and 'rituals'. A promise of studio rentals supporting an exhibition space at CARNI has yet to be proven.

PEER SUPPORT

An often-stated reason for the existence of ARIs is the insufficiency of other aspects of the art industry. State and federal governments offer vehicles for the financial support of new work, but there are few venues to assist with advice or to act as platforms for the production and exhibition of final work. In Victoria, Gertrude Contemporary Art Spaces plays a role, as occasionally do the art schools and university galleries and, at times, the Australian Centre for Contemporary Art

— but all have long institutional lead times and limited capacity. Their staff are often caught up in distractions of day-to-day administration, and may not have a sensibility in tune with the practitioner's perspective.

Mentoring is something ARIs are good at; there is help to be found if you are a new or emerging artist who would benefit from support with a project or at an early phase in your career. The Blindside committee develops confidence in new artists by overtly advancing their selection of recent graduates in the annual *Debut* exhibition. Other ARIs extend the potential of their space to a range of artists, to the benefit of audiences; Ocular Lab often invite other local or international artists to take advantage of their exhibition opportunities.

West Space has endeavoured to work towards a model for the current facilitation and development of practice. In its ambition to be a leader in the ARi field, it distinguishes itself as lying somewhere between being an exhibition venue for hire and a kunsthalle. At a different level, CLUBS project operates feedback sessions — a model transposed from the education sector and reminiscent of a community of enquiry process — providing a unique opportunity for critical response to an artwork or exhibition. This service has been in demand since 2003, with the responses recorded for posterity.

Regional ARIs work hard to offer a broad scope of functions. Allan's Walk is a networking and a support base for artists in the town and its region, as well as a point of connection with other ARIs locally and nationally, including artist exchanges in central Victoria. As Tamara Marwood describes: 'A key driver of Allan's Walk is to ignite and sustain regional artists' practice within their community.' Allan's Walk is exceptional in paying a substantial artist's fee that is the equivalent of many public galleries, while providing the exhibiting space, design and printing at no cost. In Melbourne, Yarra Sculpture Gallery also aims to assist with opportunities for sculptors such as commissions and teaching, as well as acting as an advisory and advocacy body.

PUBLISH OR PERISH?

Several ARIs offer the additional support of an exhibition brochure or catalogue, documenting select shows (Kings) and creating space for dialogue to accompany work or opportunities for writers (Blindside) or documenting work on websites (Seventh, Conical). These publications are both notes for audience reflection and texts that exist for the longer term.

Documentation does not always receive more importance as ARIs increase in life span. Under the editorship of Brett Jones, West Space initiated its 13 issues of *Dialogue* early in its operations, and Kings supported *un Magazine* from 2004 to 2006, as well as documented video work in the *Projekt Video Archive*. While providing a website record of projects, CLUBS project has simultaneously developed a physical archive of the practice of numerous artists connected with the group or who exhibited in their previous space, something that will hopefully continue in their more informal existence.

Yet how can the activities and events occurring under the umbrella of ARIs be located in history when many were performative, operated durationally, or in locations outside the designated space? There is no clear evidence to indicate that archives and websites assist the objectives of all ARIs. When projects are more relational than object-based, and no person has ongoing responsibility for documentation, there will be inevitable blind spots for audiences.

Some ARIs purposefully don't or can't extend to a capacity for documentation. The more intuitive and creative, rather than bureaucratic, approaches taken by ARIs such as TCB mean that minimal time and dollars are spent on infrastructure, promotion and documentation. This is not a negative, as TCB has been able to achieve a healthy audience and interest, despite its lack of a website and no longer being strategically aided by a location adjacent to Uplands, a commercial gallery with which it shared connections and an art community.

ACCOUNTING FOR HISTORY?

The power of archives as documents potent with retrospective effect is evident, but archives are not necessarily a priority for initiatives that generally run on volunteers and are devoted to practice or the creation of a support community. Being able to afford administration staff has enabled West Space to focus not only on production and audience, but also to work toward contributing to research and history through the provision of a broad archival documentation of practice. This follows the organisation's interest in advocacy for contemporary artists and ARIs, a function that Yarra Sculpture Gallery or the Contemporary Sculptors Association (CSA) also attempt to undertake for sculptural practitioners.

In this self-starting environment, Conical have recently added a new venture in association with their prime objective of facilitating the creation of new work — a sound archive of conversations with exhibitors.

A new addition to our website for 2006, *CRONICAL* is an archive of recorded conversations between committee members and most of the artists or curators involved in our annual program. Content so far has ranged from install practicalities to general observations on the challenges of independent practice and its reception.

Since the founding of Conical in 2001 we have attempted to create an environment where dialogue between artist and organisation takes place naturally and informally... To formalise these exchanges by recording and posting an archive to reach a broader audience seemed appropriate — despite the sacrifice of some spontaneity.

The conversations were all recorded on the second-last day of each exhibition allowing enough time for artists, viewers and organisation to digest the experience. Unlike the prior expectations set up by media releases, the validation of the catalogue or the "grabs" of the mainstream media, *CRONICAL* provides a post-script moment in which to reflect on the process of production and presentation and the implications on an artist's wider practice. In this sense continuity beyond the specific exhibition is sought whilst providing (in psycho-parlance) a necessary "closure".⁷

Archives like *CRONICAL* are the exception. At present, Victorian ARIs are at one end of a spectrum that is based largely in the physical realm; at the other are the millions of pieces of information placed in digital web archives, where users have unlimited access to promote, consume and often control content.

UNWRITTEN MODELS?

The burn-out factor of the conventional volunteer-run ARI and the inability to secure long-term premises or funding inevitably limit the life of an ARI, but also stimulate thinking on how to navigate a future that might offer newly relevant forms addressing current needs. Or maybe that is not the objective; after all, many initial committee/board members of ARIs that started early this decade now have established cvs and careers. Others have made an impact through the celebrity of the mainstream media, for instance when Regan Tamanui (HA-HA) depicted alleged crime figures in *Crime Walls* at Citylights in March 2005, or Azlan McLennan's alleged pro-Palestinian work at 24seven and the billboard of the burnt Australian flag at Trocadero in January 2006.

The way ARI history is currently written, including the text above, indicates a loose model that has become something of a convention, and a mythology that will live on through the few existing mainstream and independent archives, offering pieces of a puzzle. This lack of knowledge leaves a wide gap for falsification or forgetting to enter, or for the space to be taken up by a single, established narrative (in the way that the prime minister would like to see the teaching of history in Australian schools).⁸ In this instance, we are all historians — contributing comments and recollections as artists, administrators, volunteers and audiences. By admiring those who have the confidence to establish and contribute to artist-run initiatives, we are also shaping culture by living it, as audiences simply 'being there'. Knowing this history, we are all critical accomplices in the creation of the ARI past, in the projection of history — its experience, conscious embellishments, unconscious fakes, and poetic reveries. Why don't we put this knowledge to work⁹ — to ponder what else might have been and the new collective futures that can emerge?

NOTES

- 1 Keith Windschuttle, *The Killing of History: How a Discipline Is Being Murdered by Literary Critics and Social Theorists*, Macleay Press, Paddington, 1994.
- 2 Keith Windschuttle, *The Fabrication of Aboriginal History: Volume 1: Van Diemen's Land 1803–1847*, Macleay Press, Paddington, 2002.
- 3 Australian historian Stuart Macintyre has stated that history is a form of knowledge that is open to all who want to practice it. See: Stuart Macintyre, 'On "Fabricating" History: History, Politics and the Philosophy of History', *Evatt Foundation Papers*, June 2003, <http://evatt.labor.net.au/publications/papers/92.html>
- 4 Wikipedia, *Artist-Run Initiative*, http://en.wikipedia.org/wiki/Artist-run_initiatives (as of 6 March 2007).
- 5 Kiron Robinson, email to the author, 28 January 2007.
- 6 *Ibid.*

- 7 Conical Inc., *CRONICAL*, http://www.conical.org.au/cronical_fs.html
- 8 'Too often, it is taught without any sense of structured narrative, replaced by a fragmented stew of "themes" and "issues",' Mr Howard said. 'And too often, history, along with other subjects in the humanities, has succumbed to a postmodern culture of relativism where any objective record of achievement is questioned or repudiated.' See: Michelle Grattan, 'Howard Claims Victory in National Culture Wars', *The Age*, 26 January 2006.
- 9 Counterfactual histories are being employed productively in the popular writing of history. See: Stuart Macintyre, *What If? Australian History as It Might Have Been*, Melbourne University Press, Melbourne, 2006.

Doing it for themselves: artist-run alternatives and contemporary Australian art

Tessa Dwyer and Daniel Palmer

We were just going to work outside the system. We didn't need it. But then we found it needed us because it was waiting for change.¹

— *Tim Johnson, artist and founding member of 1970s artist collective Inhibodress*

Recent studies reveal that, contrary to widespread myth, Australians display definite workaholic symptoms. Compared to populations in Europe, Asia and North America, Australians work longer hours, take shorter lunch breaks and fewer holidays.² Some commentators attribute this tendency to the large number of descendants from migrant families, who traditionally work hard to secure themselves in a new environment. In addition, mobile phone and email usage in Australia is particularly high, further reducing quality 'downtime'; while also suggesting a desire for connectedness. The workaholic trend has a bearing on all elements of Australian society, and is nowhere more noticeable than in the industry and energy that characterises the alternative 'artist-run' scene of its contemporary art world.

'Artist-run' is a loose term that can be applied to a physical gallery space, a conceptual project, a collective, or any combination of the above. Simply put, artists are in charge. Rebellious overtones often accompany the DIY (do-it-yourself) ethos of the artist-run initiative, whether anti-establishment or simply focused upon new, emergent practices. Other unifying factors include a community of peers and a distinctly local identity. While politics, styles and practices may differ from one space to another, a shared sense of community remains constant, with artist-run initiatives fulfilling important social functions through parties, performances and fundraising events.

Of course, artist-run spaces are in no way unique to Australia. However, in every country or city in which artist-run initiatives are located, distinct characteristics emerge. In Melbourne in particular, artist-run spaces (together with hip bars and nightspots) are typically found in out-of-the-way laneways, reflecting the city's ongoing fascination with understated style. A local sense of identity, however, does not preclude artist-run spaces from developing a genuine and meaningful internationalism. With artists communicating directly and informally, international links are forged more swiftly and organically than through the bureaucratic channels of larger organisations.³ For international visitors, the experience of seeking out or stumbling across an unassuming artist-run space can offer a more rewarding, specific and textured experience than visiting more officially recognised cultural markers.

Artist-run spaces in Australia are typically established by recent art graduates keen to continue a dialogue with peers.⁴ During art school, students are taught the value of exhibiting work in public and receiving feedback or critical comment. Establishing an exhibition space with a group of like-minded individuals according to shared philosophies and agendas constitutes an empowering move; and the fact that audiences are relatively small does not necessarily detract. In fact, in many cases it enhances the interactivity and depth of the experience. With artists in control, traditional definitions between artist and curator, individual and institution are broken down. Artists become administrators, curators, writers and bookkeepers, while theorists, designers and musicians are encouraged to fuse disciplines and enter the nebulous world of contemporary art. Such fluidity significantly adds to the experimentation and innovation of the contemporary art scene.

Artist-run spaces constitute one stratum within a vast and intricately layered composite. International biennales, triennials and art fairs, commercial and not-for-profit galleries, national and state organisations, curators, critics and funding bodies alike rely to some degree on the networks and ideas generated by the humble artist-run space. Conversely, the alternative models pioneered by artist-run spaces are necessarily shaped and defined in opposition to more established institutions. In this sense, artist-run spaces are intrinsic to the life cycle or ecology of contemporary art in Australia.

Any recent history of alternative art in Australia must begin by looking at the experimental practice of artists surrounding Sydney's Inhibodress artist collective during the early 1970s, and Melbourne's radical commercial gallery Pinacotheca, which ran as an artist cooperative from 1970 to 1973 while Director Bruce Pollard was overseas.⁵ This period was foundational for the development of 'post-object' and conceptual art practices involving photography, performance, video and installation. The support of the national arts funding body, the Australia Council, since 1973 has also been crucial. Beginning with the establishment of the Australian Centre for Photography in Sydney (1973), Experimental Art Foundation in Adelaide (1974), and the Institute of Modern Art in Brisbane (1975), a new network of government-funded galleries had appeared in every capital city by the 1980s. Some of these emerged from artist-run initiatives, such as Artspace in Sydney and the Experimental Art Foundation in Adelaide. As fledgling organisations seeking to promote radical practices, theory and experimentation, they provided a clear precursor to today's artist-run space. According to artist Peter Kennedy, one of the founding members of Inhibodress, the artist-run spaces of the early 1970s helped to create a climate of public support for experimental arts practices, directly influencing the establishment and outlook of the Australia Council's Visual Arts Board.⁶

In Melbourne, during the resulting period of increased institutional support, 200 Gertrude Street (now Gertrude Contemporary Art Spaces) was founded in 1983 and opened in 1985. At this time Melbourne's only non-commercial venues were

the George Paton Gallery at the University of Melbourne and the new Australian Centre for Contemporary Art (1984). As if in response to this institutionalised confidence during the 1980s, artists in Sydney and Melbourne began to form their own galleries and modes of self-determination. In Melbourne, John Nixon's Arts Projects (1979) inspired a host of further alternative spaces in the late 1980s including Store 5 and Sydney's First Draft and First Draft West which together provided a focus for abstract, pop and post-minimalist practices.⁷

For a variety of reasons, Melbourne became the capital of artist-run galleries in the 1990s — a position it has retained to the envy of other states. Relatively cheap rent, inner-city laneways and funding provided by supportive local and city councils gave rise to a thriving network of projects including Platform Artists Group, Temple, West Space, the Basement Project, Ether Ohnetitle, 1st Floor, Citylights, Stripp, DAMP, Rubik and Grey Area, each with its own particular niche. The city has been a crucial agent in the success and meaningful contextualisation of these spaces: Platform operates gallery sites located in the city's underground railway subway, while Citylights runs a series of light boxes in unassuming alleyways.

Patricia Piccinini coordinated the Basement Project during its three years of operation from 1993–95, beginning when Store 5 had just ended and its artists 'ruled' Melbourne. Having recently graduated from art school, Piccinini gathered 12 artist-friends and found a basement space in the centre of the city in a former apothecary. One of the artists, Chris Langton, renovated the space and found lights in a dumpster outside the National Gallery of Victoria. While Piccinini never sold work from the Basement Project, she exhibited important early works there, including an early version of the *Plasticology* installation. She acknowledges that it was here, in talking to visitors at the gallery, that she realised the importance of communicating ideas to an audience within her artwork. Indeed, she remembers the experience as far more valuable than art school.

Concurrently, David Rosetzky established 1st Floor Artists and Writers Space in 1994 with a group of around 15 artists and writers. 1st Floor began in Rosetzky's warehouse living room with exhibitions that were limited to three afternoons a week. Each exhibition was accompanied by a number of short written pieces that varied widely in style and approach, providing multiple points of entry into the work.⁸ In this way, 1st Floor quickly established a unique identity that mixed conceptual practice with a communicative, expansive outlook. By 1996, 1st Floor had relocated to permanent premises, expanded shows to two weeks and developed a large following. Almost unwittingly, a curatorial style emerged that sought to situate contemporary art within popular culture, the everyday and the banal. 'Lifestyle' and 'identity' concepts were thoroughly explored through a number of links with local retail and industry outfits.

For the purposes of a written history or mapping exercise, artist-run spaces prove an elusive subject. While some long-standing spaces have become permanent features in the landscape, in general artist-run spaces appear and disappear

with great rapidity and varying degrees of visibility. At times, the limited lifespan of the artist-run space is built into its design, as with *Elastic* in Sydney and *h.* in Melbourne, conceived from the start as programs operating within a discrete period of time (around 12 months). Other spaces such as the Basement Project, Grey Area and Stripp, along with Sydney's RubyAyre and Imperial Slacks, lasted around two or three years, eventually closing when enthusiasm and commitment waned, or when circumstances changed.

Artist-run spaces are an urban phenomenon, and outside the big cities of Sydney and Melbourne, the scenes are much smaller.⁹ In Adelaide, only a few serious artist-run spaces have tended to operate at any given time, and currently the main space is Downtown, previously located in a disused roller-skating rink in the city and now in an inner-city shop front. The situation is similar in small centres such as Canberra and Hobart, home to Spiral Arm and Inflight respectively. In Brisbane, Soapbox Gallery carved out a role as the centre of innovative installation practice.

Perth's particular isolation on the Indian Ocean side of the continent has established its own community and innovative spaces borne of need. The Perth Institute of Contemporary Art occupies the cultural centre of town, but the 1990s saw Jacksue Gallery and later Verge become important experimental points. More recently, Breadbox has appeared, administered by the Artrage Festival. Even more remotely, Watch this Space in Darwin and Kick Arts Collective in Cairns, northern Queensland, were two artist-run spaces established with purposeful regional agendas.

It is extremely difficult to speculate on just how artist-run initiatives have influenced the kind of art produced in Australia. Not only are the galleries often transitory, they also enable and encourage temporary, ephemeral and installation-based artwork. The type of practice emerging from artist-run galleries focuses on process over a saleable end product. Recently, for example, a sound art community has developed in Melbourne, with BUS (the offspring of a design firm of the same name) establishing a dedicated 'sound art' space. Similarly, the prevalence of video art among younger artists inspired Melbourne's Kings ARI to create a video gallery. Whilst much of this rich and diverse cultural scene goes unrecorded by history, artist-run spaces are able to adapt to such trends more immediately and creatively than larger institutions.

Older, more established artists treat these spaces with respect, offering support, involving themselves in exhibitions and contributing to fundraising events. Through their involvement, they remain in open dialogue with new streams of emerging artists. Perhaps most importantly, artist-run spaces are about connections, communities and ideas that occur in between the demarcations of official practices and organisations. Whether as stepping-stones for commercial success, or more self-consciously alternative modes of practice, they are spaces that engender maximum interaction between artists and audiences (with exhibitors themselves usually minding the gallery), and encourage collisions

between practices, disciplines and cultures. Like 'Happenings', their antics are often improper and irreverent, allowing ideas to freely circulate, mutate and regenerate. Melbourne's CLUBS project consciously articulates this vision, with its 'flexible structures' and promotion of dialogue above presentation.

At the same time, artist-run spaces are becoming increasingly professionalised, with member-specific skills and the fostering of networks, not only locally and nationally but also, increasingly, internationally. Publications, international and regional exchanges are now a part of many artist-run programs, thereby transcending the national filter and overcoming a sense of cultural isolation. Artists are models of flexible labour, and associated artist-run businesses such as bars and clothing shops have also been recognised as a boon for city economies, while the fetishisation of inner-city lifestyle drives up property values.¹⁰

The importance of networking in turn flows into the practices of some artists. While rarely political in the traditional sense, the practice of emerging artists has tended to be participatory. Without the market imperative of the commercial gallery, artist-run spaces have been able to promote collaborative and participatory art practices. Strongly influenced by Geoff Lowe and Jacqui Riva's A Constructed World art project, the artist collective DAMP (formed 1995), for instance, has generated a number of performative works and events highlighting and complicating the role of the audience. Rather than a feigned marginality, several exhibitions at 1st Floor involved collaborations with local fashion boutiques and bars, and others treated the gallery space as an everyday micro-utopia in Nicolas Bourriaud's sense.¹¹ By the start of the new century, instead of art about art, regulars in the Melbourne artist-run scene such as Nat & Ali, Bianca Hester, Lyndal Walker and Sean Meilak were making art about artist networks.

A sign of possible things to come was the unique hybrid of TCB/Uplands. In Melbourne's Chinatown, up an alley and next to a sex shop, artist-run space TCB Art Inc. (Taking Care of Business) ran side by side with a commercial gallery called Uplands, run by an emerging artist and a former dealer's assistant.¹² TCB subleased from Uplands, making the subsidy between the artist-run space and the commercial sector transparent, but without the dealer's usual eagle-eye detachment. Uplands' deceptively casual 'anything goes' approach hid an entrepreneurial irreverence and resourceful sophistication characteristic of many artist-run projects. At the 2002 biennial Melbourne Art Fair, the most extensive gathering of commercial galleries in the Southern Hemisphere, rather than paying the ill-affordable cost of a stall, the young gallerists simply hired a limousine and shuttled collectors away from the art supermarket to their tucked-away gallery.

NOTES

- 1 Sue Cramer, 'Interview with Tim Johnson', *Inhibodress 1970–1972*, Institute of Modern Art, Brisbane, 1989, p 58.
- 2 According to a recent report, 'Australia is rising quickly up the world rankings of average working hours, overtaking countries such as Spain and Japan that have been moving in the opposite direction'. See: Iain Campbell, *Cross-National Comparisons: Work Time Around the World*, Australian Council of Trade Unions, 2002, <http://www.actu.asn.au/public/papers/crossnationalcomp>
- 3 Examples of internationalism within the artist-run scene are many and varied, dating back to Inhibodress in the early '70s which exhibited artists such as Dan Graham and Adrian Piper, while crucial personalities Mike Parr and Peter Kennedy exhibited widely in Europe. More recently spaces such as 1st Floor and Citylights have been internationally active, while West Space has established an ongoing exchange with Para/Site in Hong Kong.
- 4 Brett Jones' personal account of the establishment of West Space follows this trajectory. See: Brett Jones, 'Conscientious Development: Artist Organisations since the 90s', Richard Holt and Brett Jones, eds., *Artists Talk: Issues Facing Australian Artists*, West Space, Melbourne, 2000, pp 49–56.
- 5 Sue Cramer, 'Inhibodress: The Gallery', *Inhibodress 1970–1972*, Institute of Modern Art, Brisbane, 1989, p 7. For a more detailed discussion of this era in Pinacotheca's history, see: Jonathan Sweet, *Pinacotheca 1967–1973*, Prendegast Publishers, Melbourne, 1989.
- 6 Sue Cramer, 'Interview with Peter Kennedy', *Inhibodress 1970–1972*, Institute of Modern Art, Brisbane, 1989, p 65.
- 7 Charles Green, *Peripheral Vision: Contemporary Australian Art 1970–94*, Craftsman House, Sydney, 1995, p 53.
- 8 The textual practice initiated by 1st Floor included two self-produced publications, *A4/95* (1995) and *Good Thinking: Words and Pictures on Contemporary Melbourne Art* (2000).
- 9 Australia's artist-run scene outside Melbourne and Sydney is far richer than indicated by the brief summation here. Other artist-run spaces to note include Brisbane's The Farm, Satellite Space and Someone Else's Studio; Darwin's Moulden Art Projects and Woods Street Gallery; and Adelaide's Post West and SEAS.
- 10 Angela McRobbie, 'Clubs To Companies: Notes on the Decline of Political Culture in Speeded Up Creative Worlds', *Cultural Studies*, 2002, 16.4, pp 516–531.
- 11 Nicolas Bourriaud, *Relational Aesthetics*, trans. Simon Pleasance and Fronza Woods, Les Presses du Réel, Dijon, 2002.
- 12 Blair Trethowan took his own life in 2006, a tragic loss to the Melbourne art community. Jarrod Rawlins has since moved Uplands to a new space in Prahran.

Why artist-run space?

Brett Jones

Utopia is not a kind of place but a kind of time, those all-too-brief moments when one would not wish to be anywhere else.¹

It seems like an odd thing for an artist or a group of artists to do, that is, set up and run a small organisation. Most artists complain that they do not have enough time for their own practice due to other competing commitments, such as paid work. So why do they want to put more time into something that takes them away from the studio and does not provide an income source, and furthermore can be costing them money? Why do they persist in starting these cooperatives, informal groups and small organisations loosely gathered under the banner of 'artist-run initiative'? The work of an artist-run space can be very demanding and stressful as the ambitions of the organisation increase. There are the legal responsibilities of dealing with property leases and receiving government funds, not to mention business activity statements, insurance, promotion, minding the gallery, updating the website and endless administration. So why do we do it?

The most obvious reply is concerned with creating opportunity in the face of limited opportunities as a form of self-determination. In simple terms, there are many artists and they need places to present their ideas and work; there are simply not enough commercial galleries and contemporary art spaces to accommodate everyone. But this is the obvious (and at times somewhat misleading) answer, as I believe there are other factors at work here that are more connected to the creative psyche of the artist and social processes. Setting up an artist-run space is not just a matter of supply and demand.

EMERGENCE

Most artist-run spaces are established by artists soon after leaving art school. In this sense, artist-run spaces may also be a replacement for the peer support mechanisms found within educational institutions. The education environment is also premised on notions of feedback, mentoring and peer critique. Thus, an understanding of peer support and the importance of networks is conferred at art school. However, art schools have difficulty accommodating collaborative practices, with individual work still being the preferred mode of practice. This is at odds with the cooperative and collaborative practices common in the art world, as well as being the basis for the operation of most artist-run spaces.

Upon leaving art school — which nowadays could easily involve five years or more of study — artists understandably seek identifiable structures that will transfer some of the support networks into a professional context. These networks, formally or informally organised through artist-run spaces, provide a form of professional legitimisation in the absence of signs marking out just what the

career of an artist is meant to be. Involvement in an artist-run space can be very useful in representing the interests of its members. It can be seen as supporting and enhancing their professional development.

These issues of post-art-school support are also why artist-run spaces are often recognised by the broader industry as spaces for 'emerging artists'. Funding bodies, especially the Australia Council, view artist-run spaces (or artist-run initiatives) as self-help organisations that are very effective in filling the void after art school. Because funding bodies effectively represent and implement government arts policy — which effects other institutions, such as art schools — the correlation between artist-run spaces and emerging artists has become broadly accepted. This schema fits within a business model of organisation scale and funding level. It means that because artist-run spaces are indexed to support emerging artists, their funding levels are proportionate to this career level, in the same way that there are different levels for new work grants.

There is an implicit understanding that artists will only be able to maintain their involvement in an ARI for a set period of time before they must return to their individual practices. It is of no coincidence that, in terms of art-life balance, the best time to do this is in one's younger years. This is compounded by the fact that artist-run spaces rarely pay staff wages; they are generally volunteer organisations. Thus, there is no economic future for an artist being involved with an ARI, another reason for the high turnover of members.

Artist-run spaces are, however, moving in different directions beyond this typical, industry-endorsed model. Organisations such as West Space are referring to models overseas that work more closely with artists throughout their careers to generate new ideas and experimental projects. This partnership model allows for more sustained and progressive engagement within a mutually supportive context. The emerging artists initiative model will always have an important role, but the industry must embrace the fact that artist-run organisations can be many other things as well. Constraining them into prescribed models is not healthy for Australian contemporary art.

SPACE AS IDEOLOGY

In the 1960s and 1970s, the term 'alternative space' was used to describe non-commercial spaces that showed the newest and most experimental developments in contemporary art, frequently based around conceptual, hybrid and temporal performance practices. 'Alternative' meant an alternative to museums and commercial galleries. Alternative spaces included spaces that received ongoing government funding (e.g. the Australian Centre for Photography, the Experimental Art Foundation and the Institute of Modern Art) but also spaces that received no funding, or project funding only, such as artist-run spaces and institutional spaces (e.g. George Paton Gallery). The 'alternative space' term was also used by studio-based organisations such as Creative Space and even magazines such as *Art Network*.

The battle over funding for organisational space, with its associated terminology, reached a critical period with the development and establishment of Artspace in Sydney (1981–83). This was the point when the Australia Council established its policy for flagship organisations for contemporary art in each major city, to be called ‘contemporary art spaces’.² Artists fought to make Artspace artist-run but ultimately failed.³ The establishment of this national network of contemporary art spaces meant that artist-run spaces would be relegated to low-level funding through project-based programs.

The important thing about this decisive period in the early 1980s is that it ushered in a new kind of politicisation of artists’ space that has set the tone for debates surrounding funding to this day. Previous ideological disputes were more about the representation of experimental art practices in public galleries. The debate then moved onto the role government had in shaping arts policy and therefore opportunities for artists. Artists realised they were now being ‘managed’ by an arts bureaucracy whose mission was to professionalise the sector. This meant artist-run spaces unwittingly became the alternative in the 1980s as a result of government arts policy.

The idea of the alternative space has now become somewhat redundant, because artist-run spaces have had to subscribe to arts policy to receive government funding, including project funding.⁴ They are now recognised as an important part of the visual arts infrastructure in Australia. This has resulted in ‘professionalism’, once referred to in the pejorative in the 1970s and 1980s, flowing through to artist-run spaces. Yet there are those who cling to the attitude that the 1970s were the golden age of artist-run activity.⁵ Professionalism is not synonymous with less options or freedom. It is also not necessarily akin to de-politicisation or co-option. Artist-run organisations today have evolved out of these debates, focusing their quest for an ideological space within their organisations. This internalisation can potentially lead to a more critical assessment of practice and its role in broader social and political movements. In other words, ideology has been absorbed into operational structures and artistic programs. I believe artist-run spaces can now make political statements through the art they choose to support and how their organisations are run.

While it is still necessary to engage government funding agencies in debate about funding to artist-run spaces, it is part of a discussion that is connected to a range of issues confronting artist-run organisations today. While change has been slow during the 14 years I have been involved with artist-run spaces, there have been positive developments that bode well for these organisations. The ideological challenges facing artist-run organisations now are concerned with translating the debates and lessons of the past into more sophisticated solutions. Using professionalism as a tool will allow artist organisations to support and explore more radical approaches to art practice.

GROUPS OF INDIVIDUALS

Artists must negotiate a social duality of being both an independent agent and a collective member. Through socialisation and learning systems, they generally develop fiercely individualistic ways of relating to the world. Their identity as an artist is based on their uniqueness as an individual. Yet they are also very adept at collective work and group activity when they want to be. They may even crave group affirmation and distinguish their individual identity through group settings. These are normal socialising processes, but artists go through learning systems that reinforce notions of individuality above being a team player, as espoused in sport, for example. Even the general public expects artists to be individuals that come from a strange land they cannot fathom, yet believe this is essential to the unique imagination of the artist. Mainstream art history, to which the general public have a smattering of references, is based on the individual's creative struggle and uncompromising pursuit, i.e. Van Gogh, Picasso, Pollock and, locally, the Heide phenomenon with Tucker, Nolan and Percival.

This social duality puts the artist in an interesting position when it comes to organising a group of peers for an artist-run space while maintaining an individual practice. The relations of the group are based on individual aspirations — how their practice fits the organisation and what they get out of it — as well as group dynamics that provide an organisational or collective voice. The attitudes and values of the individual may not always be in accord with the group. Tensions may be generated between the group and an individual, or between individuals within the group. Some of these tensions may be interpersonal, while others may be ideological or practical. If these tensions can be managed and utilised productively, then the organisation can benefit. This is where the difficulty lies, as the individual may not differentiate their individualist aspirations from those of the organisation. There may be confusion as to what is for personal benefit and what is for the good of the organisation. One could argue that these issues are a natural part of any collective or organisation based on volunteer time, but in the case of artist-run spaces these tensions need to be reconciled.

Artist-developed and coordinated projects are a good way of reconciling a creative practice with an administrative framework. For example, the Organisation for Cultural Exchange and Disagreement (OCED) project asked Canadian and Australian artists to respond to a series of issues raised in a conversation between the Canadian coordinator Jonathan Middleton and me, prompting them to 'ask questions about the bureaucratic/administrative overlay on the development of creative ideas and their modes of formation common amongst artist co-operatives, artist-run centres, and corporate or institutional identities used by artists.'⁶

It is often difficult to distinguish between individualist intentions and organisational good, as many artist-run spaces are generally led by their founders who also perform most of the work. Given that artists expect they will receive career benefits from being involved with an artist-run space, in lieu of the

volunteer time and effort, it is hardly surprising that the interests of the key individuals are collapsed into the interests of their organisation.

As Australian artist-run spaces mature, we are witnessing the development of better internal protocols and a higher expectation of their accountability to artists, audiences and funding bodies. This is most clearly visible with organisations that are moving into recurrent funding programs and subsequently can pay staff, but it is also visible in spaces running for longer periods on a purely volunteer basis. What has not been stemmed is the rate at which artists leave their organisations. Generally, artists will stay involved for about three years before moving on, and yet, positively, this no longer necessarily represents the demise of the organisation. Importantly, the founders are prepared to hand on the organisation to another group of artists who may take it in a new direction. Over the last couple of years amongst Melbourne artist-run spaces, there have been entirely new committees taking over at BUS, Seventh, Blindsight, TCB and Platform. Importantly, four of these spaces have been running for more than six years. This understanding that the organisation has a life and role beyond the founders' aspirations demonstrates that artists are recognising that artist-run spaces are not simply vehicles for individual aspirations, that they have a responsibility to artists *per se*, and to the industry itself.

So how do artist-run spaces deal with key members leaving, with regards to the organisations' ongoing development and the passing on of organisational knowledge? If there is overlap of members departing with those arriving then the knowledge can be passed on, yet the history of more established artist-run spaces around the world indicates that a stable board or committee membership will enable a more robust and sustainable organisation to be developed. It does depend on the history of the organisation and what its intentions are. In the case of First Draft in Sydney, it is constituted that a new board of 'artist directors' will be appointed every two years. This has ensured new networks flow through the organisation, but it has also kept it at an operating level that cannot evolve. This level of operation could be considered commensurate to exhibiting primarily emerging artists, which in turn fits government funding policy towards artist-run spaces.

TRUE BELIEVERS

It is ironic that there are workshops' and professional practice classes devoted to establishing your own artist-run space. Ironic, in the sense that the DIY approach of the unskilled (in terms of administration/business skills), spontaneous and reactionary formation of an artist-run space now has prescribed curricula like: 'How to make a kids' cubby house' at Bunnings. What often escapes when you start giving artists instructions on setting up their own artist-run space is *belief*. Why are you doing it? I mean, why are you *really* doing it? This is not to deny that artists may not be in a position to fully understand why they set up their space until it has been running for a couple of years. Yet setting organisational goals

from the outset — even though they will evolve — gives the members reference points, ballast, if you like, when the honeymoon is over and the going gets tough; when devotion and goodwill gets stretched. If the members know what the organisation holds as its core values, and the members live these values, then it will survive through tough times. As artist-run spaces move into the realm of artist-run institutions, the need for robust and well-articulated beliefs and values is paramount.

When West Space was established in 1993, we were reacting against a system that had become overly centred on the commercial gallery. When the recession hit around 1990, the art economy went into withdrawal with the associated pain, especially for artists. Because I emerged into this climate in 1991 with little expectation and enormous distrust of a system premised on ‘art as commodity’, many of my peers and I went about constructing our own support systems. We were reacting against the excessiveness of the 1980s, while challenging the role commercial galleries played in the support of contemporary art. In fact, we were often openly oppositional to commercial galleries, generally dismissing them outright. Setting up in the western suburbs, we were also challenging the geographic centre of art in Melbourne that was based in the inner-east and south-east; areas that were connected to the same socio-economic groups that had sown and reaped in the good times of the 1980s.

These reasons boiled down into a call to action; for artists to take responsibility for their modes of reception. We believed artists could make a difference to a system that demonstrated it was not capable of representing their best and truest interests. One has to remember the climate in which these values developed in respect of their legacy to West Space. But most importantly, these embedded values provided West Space with a belief system that continues to evolve and sharpen as the organisation matures.

An oppositional perspective also pervaded the formation of Inhibodress in 1970. Though in this time, the arguments were concerned with the indifference of public galleries, especially state galleries, to new practices in contemporary art. Additionally, the absence of a serious commercial gallery sector fuelled this group of artists — led by Mike Parr, Peter Kennedy and Tim Johnson — to establish a space that challenged conventions by presenting experimental and hybrid practices, and tested the boundaries of what goes into a gallery. Moreover, it challenged audiences to engage in process-based and cross-artform work in an environment that looked very different to other galleries then operating — the Inhibodress space was previously used as a factory for garment making; it was very unusual at that time to run a gallery in an ex-industrial space.

I asked Peter Kennedy⁸ about the kind of impact operating an artist-run space early in his career had on the development of his practice and his attitudes to the art system. He had ‘followed an independent course of action’ that had been largely outside the commercial gallery sector. He uses terms such as ‘non-conformism, resistant perversity, residual radicalism and persistent iconoclasm’ to

describe his practice. These are provocative terms that indicate the kind of values to which Inhibodress was founded, and that continue to manifest in Kennedy's work.

The influences and experiences artists obtain from establishing artist-run organisations can have a large bearing on their practice and attitudes to the art world. As Kennedy states, 'drawing identity as an artist' is a powerful function of an artist-run space. My unequivocal experience has been that West Space has had the most significant influence on my attitudes towards the art system and, in turn, to my practice. Kennedy's claim that 'Inhibodress embodied innocence and naiveté on the one hand, and on the other political and natural cunning' rings very familiar to the founding of West Space, and probably other artist-run spaces.

I am unsure whether artist-run spaces today recognise that 'generating a friction through rubbing up against something' can be constructive. The socio-economic and political conditions of today are quite different to those of the early 1970s or early 1990s. However, there are still plenty of things that generate friction for artists both in the art system and their practice. The possibilities for artist-run organisations responding to specific issues as their reason for existence is underdeveloped in this country.⁹ It's still up to artists to make the difference.

NOTES

- 1 Susan Sontag, *In America*, Picador, 2001, p 175.
- 2 For more on the history of the alternative spaces and artist-run spaces in Australia see: Brett Jones, *An Ideology of Space: The formation of artist-run organisations in Australia*, 'Organisation for Cultural Exchange and Disagreement (OCED) 2004', West Space. Also at: <http://www.westspace.org.au/editorial>
- 3 Christopher Downie, 'vAB calls scrum Spectators Delirious', *Art Network*, No. 6, 1981.
- 4 Australia Council Artist-Run Initiative funding, see: <http://www.ozco.gov.au>. Also see: *Report of the Contemporary Visual Arts and Craft Inquiry*, 2002 (especially pp 202–206 for how the Australia Council views artist-run organisations), http://www.dcita.gov.au/arts_culture/consultation_and_submissions/cvac_inquiry/report
- 5 Pat HOFFIE, 'Less Options, More Expensive', *NAVA Newsletter*, March/May 2004.
- 6 Organisation for Cultural Exchange and Disagreement (OCED) 2004, West Space, p 51. This project was the second organisation project, the first being 'Organisation for Cultural Exchange and Mishap (OCEM) 2003', which was an exchange project with Para/Site Art Space in Hong Kong. For more information see: <http://www.westspace.org.au/archive/projects>
- 7 See, for example, the 2006 Adelaide Festival workshops on setting up an ARI: <http://runartistrun.blogspot.com>
<http://www.anat.org.au/projects/mediastate/partnerprojects/ariworkshops.html>
- 8 Interview by the author with Peter Kennedy, 2 February 2007. All quotes from this interview.
- 9 See relevant organisations overseas such as:
Superflex, <http://www.superflex.net>
Temporary Services, <http://www.temporaryservices.org>
N55, <http://www.n55.dk>
AVL, <http://www.ateliervanlieshout.com>
Tribe, <http://www.tribeinc.org>

Conversation with Jonathan Middleton, January–February 2007

Brett Jones

BRETT JONES: One of the things that has been occupying my thoughts of late is the tension between individual practice (personal) and collective organisational practice (public) with artist-run spaces. Most artists necessarily have an individualist agenda that does not always sit comfortably with the group dynamics of an organisation. We witness this most directly in the limited amount of time artists will stay involved in an ARI/ARC before they must 'get back' to their practice. Even though I have written much about the notion of ARI practice being an extension of artistic practice, I understand that artists need to return to individual pursuits. Does this mean that ARIs will always be 'part-time' organisations? How can artists reconcile their organisational practice with a system that wants individuals for marketing and commodity purposes? These are rhetorical questions, but I want to ask you, in your knowledge of Canadian ARCs, how long do artists stay involved with ARCs, especially in the director/curator role? What do they do once they leave?

JONATHAN MIDDLETON: I'm not sure if I have a very accurate answer for your question, regarding Canadian centres. Certainly some people stay involved in ARCs for the long term (e.g. Hank Bull with Western Front), others do little stints and practise in between, and still others stay only briefly involved as staff members but then support them in other ways, sometimes sitting as board members. I would say that there is a natural turn-over/burn-out at about three to five years, but there are many exceptions to that rule.

BJ: So what do you think compels an artist to stay involved with an organisation that clearly competes with time for their own practice? How did you manage for the six years you were the exhibitions curator at the Western Front? How did this work impact on your own practice?

JM: Yes, well my own artistic practice was more or less put on hold during the six years I was at the Western Front, which I'd more or less come to terms with, especially as I was interested in curation as a form of artistic practice. But it was also one of the reasons I left the Western Front in the end. I mean there are many interesting and enjoyable aspects to working at an ARC/ARI. You're in a daily conversation with artists about art, you can meet people from all around the world and you have the opportunity to work on some really interesting projects. I believe it can be just as satisfying as any art career, so it's not surprising to me that some people would opt to stay with it for a longer period. In many ways, I haven't *really* left artist-run centres myself. The difference is that I have more time for my own projects, but of course the flipside is I don't have that steady pay cheque or quite the number of resources that the Western Front afforded.

BJ: I was speaking with a senior Australian artist today, Peter Kennedy, about

his involvement with what is widely regarded as the first artist-run space in Australia, Inhibodress (1970–72). This is the organisation that worked on mail art projects with several Canadian artists who became members of the Western Front. A point came up in relation to Peter's practice, that it has largely developed parallel to the commercial gallery system. He has a dealer and sometimes sells work, but does not show in commercial galleries very often, preferring contemporary art spaces, public galleries and museums. This has not been an economically prosperous path to take, but he has achieved enormous critical recognition and respect. He says that 'economic independence has amplified [his] aesthetic freedom'. By this he means that because his work has been largely outside the conventional art market — i.e. regular commercial gallery shows that sell work — he has pursued an approach to practice that he describes as 'non-conformism, resistant perversity, residual radicalism and persistent iconoclasm' and he attributes these attitudes and understandings as emerging during his time running an artist-run space. Thus, my thinking is that for artists who establish their spaces in the formative years of their practice, their experiences with negotiating the art system through their organisational practice has left an indelible mark on how they see and respond to the art world — in particular the political and bureaucratic aspects of the art system. In other words, it is quite possible that one's relationship with contemporary art and its infrastructure can be significantly shaped through one's involvement with an ARI. Moreover, one's own practice and creative ideas may also be shaped by these same experiences. These claims may provide a different understanding of the impact of ARIs than conventionally discussed. That is, artists' involvement with ARIs generate potentially a more politically savvy and sceptical relationship with the so-called art industry, and that may also be played out in artists' work. This is different to the normal career-building/professional-opportunity framework into which they are usually slotted.

JM: I think this plays into some of the discussion around the term 'alternative' as applied to artist-run spaces. I must confess a certain scepticism towards that term — not because I don't believe ARI/ARCs don't provide alternatives, but rather because it carries a certain dogma, and indeed even an aesthetic, that I find potentially limiting. But yes, I think that as 'parallel' systems without such direct market pressures, ARI/ARCs do allow artists to develop their practices somewhat closer to their own terms. This is incredibly important at early stages in an artist's career, but also later on. It might be interesting to note that there is a fairly widespread recognition of this role ARCs play in Vancouver, even among Vancouver's commercial dealers. When Catriona Jeffries came to speak to my class of graduating art students last semester, her message was not to rush to be represented by a dealer, but rather that the students spend some time developing their practice. Her concern was that without learning a degree of autonomy, a premature association with a dealer might ossify one's practice. Now Catriona is one of Vancouver's most successful dealers, so she may have the privilege of not rushing artists into her gallery, but it was refreshing to have that message expressed by

someone who works directly in the 'market'. As I think I've mentioned before, Vancouver has historically had a very soft art market and this has given artists a bit more space to develop their work, and I think continually raises the question of national and international exposure, since it's really not viable to maintain a practice within the city or region. ARCs here have similarly engaged and facilitated an international conversation.

BJ: Given that Melbourne is even further from the various conventional centres — and even de-centred centres of art — than Vancouver, the imperative for international connections for ARIs and artists should be prominent here. Yet it is curious to note that most Australian ARIs only look nationally, and perhaps to New Zealand, for their networks. I have read criticism by some Australian writers of the conventional and non-radical model to which Australian ARIs subscribe, being one based around a physical space with hire fees. While there is some substance in the notion that other models should be developed as witnessed overseas, I also think that the issue is not necessarily primarily about space when it comes to radical practices, both organisationally and artistically. It is more about providing opportunities and support mechanisms for so-called radical practices to be generated and presented. These spaces may be gallery-based, online, in public or anywhere else. My point is that it is the organisational structure that matters here, not necessarily where the organisation primarily locates its activities. New models should not just be developed because we need new models — which we may or may not — but because artists identify a different operational model to support the activities they deem important, radical, under-represented, and so on. Do you have any examples in Canada where groups have responded to such a call and created different organisational structures to the recognised ARC model? How well have they been recognised and supported?

JM: I totally agree that new models — or old ones, for that matter — need to form in response to and according to what is needed. I mean, maybe that's an easy statement to make, but it's remarkable to me how often these structures become canonised. That is, I think there is at least a perception that the 'standard' model in Canada is a small gallery space administrated by a director or coordinator, with programming determined by a board or selection committee. I should clarify that I think this is a structure that generally serves artists and art communities quite well, but I am still struck when it is used as the 'proper' model for an artist-run centre, as though such a thing exists. Living in Vancouver, where a number of centres opt to use a curator, I'm also aware of the misperception that this model — well, properly, *these models*, as they're not all the same — is a recent development. I am constantly reminding people that the Western Front, a centre almost 34 years old, has never used committees to determine programming. Also, as Keith Wallace points out in an essay for the *Vancouver Anthology*, many of the earliest artist-run centres avoided the gallery as a de facto place for contemporary art.

So, in an attempt to answer your question, I might offer up: I'm not sure, but I think divergent models are supported reasonably well most of the time. I can

think, off the top of my head, of spaces like Artexpte in Montreal which operates as a library or archive, or Art Metropole which operates a retail store for artists' multiples. A number of centres straddle the lines between gallery and media centre. There are also organisations like Tribe in Saskatoon, which quite purposefully doesn't operate its own space, opting instead to work with other centres to exhibit the work of First Nations artists.

BJ: ARCs in Vancouver have changes of directors, staff and board members without affecting their ongoing operation. Do you attribute this continuity to the paying of staff, in that paid staff can provide a stable operating environment? And how much do you attribute it to a sense that the organisation has a history and a role to play that must be continued? In other words, that the organisation has a function in the support of artists and contemporary art that cannot be so easily removed. What kinds of imperatives are there for an organisation to continue operating, especially when confronted with drastic funding cuts or the departure of key members? And what about purely volunteer ARCs — how do they fare in an environment where many of their fellow organisations receive government funding?

JM: Well, I don't believe any organisation can hope for stability without paying their staff. Without proper remuneration, centres suffer increased rates of burn-out, and/or have difficulty attracting new and talented people to renew their centre. In terms of continued operation, I think there are some factors that play into this, the balance of which determine how, and how long, a centre continues:

- 1) Centres that develop a strong reputation, or at least a reputable history, do tend to carry on as a rule. Starting up a centre from scratch is a difficult proposition, and an existing, favourable reputation makes funding — both public and private — much easier.
- 2) New staff will inherently want to put their mark on a centre. Being allowed to do so also means they will put more energy into the centre's development, which is quite crucial to a centre's longevity. Not being able to do so will generally mean an earlier departure, or the person would choose to start up a new centre rather than continue an older one.
- 3) I do think that founding members and previous staff can play a positive role helping with transitions and providing advice when solicited. I do occasionally hear of centres where staff leave suddenly — at times taking supportive communities with them. This can have a devastating effect on new staff trying to rebuild support.

BJ: Finally, what projects you are currently involved with that are artist-led or ARC connected? I believe a national association of ARCs has been re-established. Also, are you still involved with PAARC and publishing initiatives?

JM: This is a bit funny considering my last response, as most of these are unpaid, but I am currently involved with Projectile Publishing — an artist-run publishing house that publishes the *Fillip Review* — and some books, plus I am involved with the Pacific Association of Artist Run Centres (PAARC) on the regional

level and the Artist Run Centres and Collectives Conference on the national level, of which I am president, which keeps me fairly busy. I am editing an online ARC-related project called *ARCpost.org*, and also running a little gallery space out of my house called the Bodgers and Kludgers Co-operative Art Parlour.

For more information, see:

<http://www.bodgers-and-kludgers-cooperative-art-parlour.ca>

<http://www.paarc.ca>

<http://www.arccc-cccaa.org>

<http://www.fillip.ca>

<http://www.carcc.ca> (for a schedule of fees paid to artists when exhibiting with artist-run centres)

Spatial relations

Suzie Attiwill

Looking through a lens focused on space in relation to ARIs, it becomes apparent how critical 'space' is within the context of artist-run organisations, both historically and currently. While this invites one to map a trajectory, I am self-conscious of a curatorial hand and prefer to resist a survey-type approach. Instead, this text will focus on teasing out the concept of 'space' in relation to ARIs, drawing on my encounters with specific artist-run organisations.

The most frequent reference to space is as physical space — artist-run spaces are exactly that, spaces run by artists. In the 1960s and '70s, artists established spaces to exhibit experimental art because there were no other venues. They were also referred to as 'alternative spaces' — an alternative to commercial, private and public galleries. It's interesting to note that in Canada the term 'parallel' was used, rather than 'alternative' space.¹ Parallel is a different kind of relation to alternative in that it is not so dependent on what occurs beside it for definition. However, the main point here is that 'space' is understood as physical space, albeit with an acknowledgement that other forms of space, such as cultural and ideological space, also exist.² I think it would be useful to shift from this way of understanding space in relation to artist-run organisations, and instead consider space as an outcome of production, of practice. Approached in this way, space becomes an activity and is shaped by temporal as well as spatial relations.

But before moving on, there is something quite compelling about the different spatial containers of artist-run organisations, and the most obvious is the vivid spatial sensations which linger: the staircase up to Kings; the dark atmosphere of Temple; the relentless passage of Platform at Spencer Street; West Space's red brick building with white detailing, isolated on an island-like lot, making the experience of a camera obscura extraordinary.³ The flow of passage at Platform at Spencer Street during peak hour was like a current that swept you along, affording glimpses of art, with any pause affecting an eddy of swirling bodies. There the optical shift of Simone LeAmon's tiled corridor transformed an everyday activity; and a forum on contemporary art inserted another program into the space. The walls of CLUBS project at the Builders Arms manifested traces of activity accumulated over time; the Open Spatial Workshop ricocheted tennis balls through rooms, doors and a window, making space expressive through slow arcs and rubber marks on walls. Conical's incorporation of architectural references encouraged exhibiting artists to site their work. Atmospheres are palpable.

A certain romanticism, however, weaves through the above paragraph and one thinks of the often-cited fact regarding processes of gentrification where neglected, unseen space becomes artist-run spaces and studios and then prime real estate. The *Report of the Contemporary Visual Arts and Craft Inquiry* discusses the transformation of spaces by ARIs as something of cultural value. This is an

observation that is often made and, when you think about it in relation to the question of space, it highlights what I think is an active and critical relation to space produced by artists, be it a studio or gallery space. They become sites of practice and, as such, the various forces and constraints they are engaged with are creative — hence the creation of cultural value. This not only makes the unseen seen, where a derelict building becomes attractive real estate, but also the potential of such spaces becomes evident. It is interesting to observe this potential evaporates as developers identify and fix what they perceive are qualities of the site, as distinct from recognising how it was inhabited and performed. It has also led to an increasingly limited availability of spaces that can be occupied by artists, and invites another evolution in the relation between actual space and artist-run organisations.

Because ARIs are low budget, non-profit ventures, they are restricted in their choices of premises... Many inner-city or other high-density areas [have] extremely high rents, and ARIs are classed as businesses, and not as residential buildings (although some are/have been run out of residential buildings), meaning higher rents and rental prices. This means that ARIs are often obliged to seek premises in lower rent areas, which are often less central, less easily accessed (by public transport for example) and which do not have an identifiable public presence.⁴

The relationship of site to artist-run organisation is considered problematic for other reasons also. Brett Jones raises this issue for discussion as part of the Organisation for Cultural Exchange and Disagreement project:

I believe part of the problem is that artist-run organisations frequently link their identity so closely to site. The term 'artist-run space' emphasises this problem in the sense that it tends to prioritise the physicality of space as a primary concern of avant-garde and post-avant-garde practices (read installation, performance art, site specific work). Though 'space' in the context of artist-run also refers to the space of discourse and ideas, it is most commonly understood when used as a term, in a spatial sense.⁵

The change to 'artist-run initiatives' from 'artist-run spaces' was, in part, a response to this and a desire to include organisations that are not physically space-based. In addition, Brett Jones remarks that 'the Australia Council [started] using the term ARI in the early '90s in connection with funding programs. Once this happened its use was cemented and became the official moniker with the establishing of the Emerging Artists Initiative funding program in 1996–97. Since then the term is used interchangeably with artist-run space.'⁶ With an emphasis on initiative, there is also an emphasis on these being sites of initiation — a site where emerging artists exhibit for the first time and go through the rites of passage. From a spatial point of view, this is a significant shift from alternative spaces and spaces of experimental practice to 'radical incubators for the art of the future.' As sites of initiation, they are enclosed and nurturing interiors where

the artists of the organisations become mentors, as distinct from providing a space for experimental practices to see what emerges. The tension and forces between artist-run organisations and other spaces of art is rendered impotent as ARIs become a 'valuable stepping stone for artists establishing themselves as professional.'⁷ Emerging artists are not one and the same as emerging practices.

As an interior designer, I am sensitive to an understanding of space which privileges architecture. It is a dominant and dominating way of thinking about the spaces we inhabit. Perhaps here it is also useful to question such an understanding of space — rather than space as container with walls, floors and ceilings, one could consider space as a practice which produces insides and hence exteriors. An interior therefore could be conceived as an eddy produced in a current — when something flows at a different rate, a whirlpool of interacting forces is created, and an interior/centre emerges which is not so much fixed as a site of intensity and transformation. This kind of active engagement with forces in the production of space is something that I appreciate in many artist-run organisations, and it forms the grit of their activity. While the physical space leaves residues of encounters, it is as sites of activity where there is transformation, unpredictability and energy through a continual negotiation with the site (at once physical, social, cultural and historical), which produces spatial relations. This distinguishes artist-run organisations from the white cube model. This is not to say that the physical space of an ARI is not a room with white walls, but the *relation* to space is not that of the white cube model, where space is understood as neutral, abstract, autonomous, isolated and void.

There is something in the distinction made by the philosopher Michel de Certeau between space and place which I think is useful to think about in relation to artist-run organisations, as it shifts from ideas of space as site specific, which haunt installation practice and hence to some degree a discussion about space, site and the ARI. He also relates this distinction to practice, and this is a crucial conjunction: space is practised. One could therefore think of artist-run organisations as practised places, as distinct from physical spaces within which practice occurs, i.e. the container idea.

A place (*lieu*) is the order (of whatever kind) in accord with which elements are distributed in relationships of co-existence. It thus excludes the possibility of two things being in the same location (*place*). The law of the 'proper' rules in the place ... each situated in its own 'proper' and distinct location, a location it defines. A place is thus an instantaneous configuration of positions. It implies an indication of stability. A *space* exists when one takes into consideration vectors of direction, velocities, and time variables. Thus space is composed of intersections of mobile elements. It is in a sense actuated by the ensemble of movements deployed within it. Space occurs as the effect produced by the operations that orient it, situate it, temporalise it, and make it function in a polyvalent unity of conflictual programs or contractual proximities... In short, *space is a practised place*.⁸

This distinction between place and space is also useful in relation to a defining distinction made by some artist-run organisations — the one between artists and curators. Robert Hollingworth in *Space Traffic* discusses the evolution of ARIs from the 1970s as a response to the emerging arts industry and the rise of the ‘arts professional’ which effected an ‘institutionalisation of contemporary art.’⁹ Curators mediate work and become a ‘middle man’ between the work and the audience, and, most often, they use a thematic approach to both select and present the work. It should be noted that while not all curators work this way, most do. The work is put in place as per de Certeau’s ‘proper’ place and is therefore fixed and representational. The effect that this has on art — and I think this is what is problematic — is that it introduces a system, a fixed set of spatial relationships into which the work is placed and its ongoing activity (potential) frozen. This questioning of a curatorial approach and a focus on other ways of arranging exhibitions — I think of West Space and CLUBSproject here because I have been involved in conversations around this issue — creates an experiment where the open-ended, unknown and unpredictable are given space. Simon Maidment describes West Space as an ‘ongoing artistic practice in itself, an organisational-collective practice.’¹⁰

Hence the importance of projects where process, rather than outcome, shapes what is exhibited. The *Office of Utopic Procedures* (West Space, 2001):

attempted to defy rational, outcome-based approaches to exhibition practice that are necessarily the hallmark of the ‘curated’ and ‘solo’ exhibition. It operates as a working model, literally in the way the exhibition space became an environment of accumulation and transformation, requiring the organisers and contributors to locate their involvement within a performative framework of time and act... With the notion of ‘working’ permeating the project, time was liberated from containment.¹¹

And CLUBSproject’s ‘fixed address but not fixed program’ has now become neither a fixed address nor a fixed program, yet this has made its spatiality more intense as each site becomes an engagement and production, an event, an eddy, a space of practice.

De Certeau links place and space to strategy and tactic respectively. He defines both in terms of force-relationships and I have found his notion of tactic something to think about further in relation to artist-run organisations, with an emphasis on space as practised place.

I call a tactic ... a calculus which cannot count on a proper [a spatial or institutional localisation], nor thus on a borderline distinguishing the other as a visible totality. The place of a tactic belongs to the other. A tactic insinuates itself into the other’s place, fragmentarily, without taking over its entirety, without being able to keep it at a distance. It has at its disposal no base where it can capitalise on its advantages, prepare its expansions, and secure independence with respect to circumstances. The proper is a victory of space over time. On the contrary, because it does not have a place, a tactic depends on time — it is always on the watch for opportunities that

must be seized on the wing. Whatever it wins, it does not keep. It must constantly manipulate events in order to turn them into opportunities.¹²

With reference to artist-run organisations at the forum *Space Traffic*, Brett Jones posed the question — ‘can space alone be the answer?’ Perhaps an answer is not to be found in space as architectural container or proper place so much as space as practised place, as a creative practice which engages with, and produces, spatial and temporal relations.

NOTES

- 1 Brett Jones in email correspondence, January 2007.
- 2 See discussion about space and artist-run organisations in: Brett Jones, ‘An Ideology of Space: The Formation of Artist Run Organisations in Australia’ and ‘Random Cuts’, *Organisation for Cultural Exchange and Disagreement*, Melbourne, West Space, 2004.
- 3 The exhibition was titled ‘Review of Gain and Loss’, the artists were Leslie Eastman, Daniel von Sturmer and Andy Thompson. West Space, 1997.
- 4 *Report of the Contemporary Visual Arts and Craft Inquiry*, Commonwealth Department of Communications, Information Technology and the Arts, Canberra, 2002, p 204.
- 5 Jones, *Random Cuts*, p 54.
- 6 Brett Jones in email correspondence, January 2007.
- 7 *Visual Arts and Craft Inquiry*, p 203 [quoting the Australia Council’s Annual Report 2000–2001].
- 8 Michel de Certeau, *The Practice of Everyday Life*, trans. S. Rendall, University of California Press, 1988, p 117.
- 9 Robert Hollingworth, ‘Minding your own business — Part A’, in *Space Traffic*, West Space + Para/Site Art Space, Melbourne, 2002, p 44.
- 10 Simon Maidment, West Space Inc.
- 11 Brett Jones, ‘Manifesto: Form and Action’ in Bernhard Sachs, ed., *Office of Utopic Procedures*, West Space, Melbourne, 2002, p 2.
- 12 De Certeau, *The Practice of Everyday Life*, p xix.

Exhibiting practices and organisational relations

Terri Bird

Rather than simply being an opportunity to present or display works of art, exhibitions mark a juncture in a complex field of interactions and exchanges between practices of production, presentation, reception, distribution and interpretation. Similarly, every art organisation whether artist-run or otherwise is necessarily involved in more than the display of art; they provide more than a place to present art objects, activating the relations within this field of interaction in differing ways. The importance of organisational relations utilised in making art practices public, and the ways in which they activate this field of relations, is the focus of this essay.

In this context, the semi-formal collective of artists Büro Berlin, active in West Berlin from the late 1970s through to the late 1980s, provide a constructive example. Whilst Büro Berlin is not alone in questioning perceived restrictions of institutional practices, or in experimenting with ways of making art practices public, their particular relevance rests in the personal connections formed between one of its principle members, Fritz Rahmann, and artists in Melbourne. Through these connections, knowledge of Büro Berlin's activities has played a role in the practices of individual artists such as Charles Anderson, Julie Davies, Kim Donaldson, Neil Emmerson, Sally Mannall, Tom Nicholson and Alex Rizkalla, as well as artist-initiated activities such as *h.*, Ocular Lab and CLUBSproject.

From the outset, knowledge of Büro Berlin's activities resulted from informal networks and personal associations primarily because documentation of their activities is restricted to German-language publications, with the exception of a few catalogue essays and articles in English.¹ Through these informal associations, Rahmann and another member, Raimund Kummer, visited Australia for several months in 1987 to produce site-specific projects at the Institute of Modern Art in Brisbane, and the Australian Centre for Contemporary Art in Melbourne. These residencies were initiated by Melbourne-based artist Peter Cripps — at the time director of the Institute of Modern Art.

In 1989, Rahmann returned to Australia, with his partner Lenie Verkade, to take up a nine-month residency at 200 Gertrude Street in Melbourne. Local awareness of, and interest in, the activities of Büro Berlin was generated through the personal communications these visits enabled, particularly Rahmann's longer residency at Gertrude Street. Following this residency, numerous artists from Melbourne maintained contact with Rahmann, many visiting him in Berlin over the ensuing years, often with the hope of facilitating his return to Melbourne. Unfortunately, Rahmann died in August 2006 without any of these schemes coming to fruition. Nonetheless, the legacy of Rahmann's influence, together with the

model Büro Berlin exemplifies in experimenting with the practices of production and exhibiting, has left its mark on artist-initiated activities in Melbourne. Even though the projects orchestrated by Büro Berlin were intrinsically bound to the time and location of their specificity, they nonetheless convey an energy that has a continuing relevance stemming from their conceptual structure and clarity of action.²

BÜRO BERLIN

Büro Berlin's formation was motivated by a frustration with the overly bureaucratic nature of existing art institutions, and was an attempt to remedy what they considered the detrimental consequences of delegating to functionaries the responsibility for the presentation and reception of artistic events. Büro Berlin felt that the administrative procedures and organisational structures utilised by many institutions shattered the internal and external relations that otherwise exist between the artistic event, its reception and its conceptual activity.³ As such, the Büro's purpose was to critically engage with the mechanisms of making an artwork public, and to make explicit the conditions as well as the concepts of its production. This intent is given clear expression, as Thomas Wulffen notes in a statement from 1980:

Büro Berlin intends to make it possible for work to be developed in a location chosen by the artist. It is intended to make it possible for a work to come about, or be shown at a place determined by its inner logic.⁴

The 'inner logic' Büro Berlin refers to is between the work, its location and the various forms of internal relationships that go into formulating a work to the stage of its public spatial manifestation.⁵ The statement goes on to stress that the Büro is not a bureaucracy but a group of subjective people, without preference for a particular style, wanting to work together with others to make something out of any situation, in any place.⁶ Principally they wanted to overcome the predominant exhibition conditions that they felt produced a hermetic situation for the reception of art, as well as what they saw as alienating in the production of art, by paying attention to situational relations and the connections this attention might facilitate.

In March 1980, Büro Berlin announced itself as a new form of art practice — a production office — however, in reality it never had a permanent address or fixed membership. Nonetheless, the idea of the architectural space of the office was important because it spoke about a place containing information and documentation in which people meet, and from which projects were generated. In 1981, making an artistic gesture out of their name, Büro Berlin installed an office at Boeckhstrasse 7, Kreuzberg, for what they described as an extended performance.⁷ Known as *Mercur-Vier Tische*, this event entailed Jochen Bentrup, Hermann Pitz, Kummer and Rahmann holding consultations on Thursday evenings between 6 PM and midnight, from 15 November to 31 December. The arrangement

of the office with four large tables, shelves, archive, etc., was at the same time an installation by the four associates. These gatherings followed three years of collective manifestations, public installations, performances and exhibitions, and intended to develop a different type of organisational structure within which these activities could be facilitated. Open to anyone to make contributions and suggestions, *Merkur-Vier Tische* aimed at developing concrete concepts about forms of artistic cooperation that would assist in clarifying the future direction of the Büro. Around 25 people participated in these sessions, which researched and tried out various modes of production through discussions, actions and demonstrations.⁸

Subsequently, the same location was transformed into a bar by Kummer and Pitz as part of a 24-hour project, *An der Bar* (In the Bar), for an audience of 50 invited friends and guests.⁹ Shortly after this event, Büro Berlin unexpectedly received notification that the building at Boeckhstrasse 7 was to be demolished. Plans for other projects initiated through the *Merkur-Vier Tische* meetings were put on hold. In their place, an exhibition, also intended as a résumé of the Büro's activities, was conceived to make the specific character of the Boeckhstrasse building public. For one week in June, everyone who had worked together with the Büro was invited to participate in *Exhibition Boeckhstrasse 7, June 20–27*. 25 artists and performers occupied the building from the basement to the attic with activities ranging from film projections and musical performances, to drawings, installations and sequential exhibits. This event, coordinated by Rahmann, expanded the 'realspace' thinking developed in the *Merkur-Vier Tische* discussions into a monumental form.¹⁰

For Büro Berlin, taking account of the 'realspace' meant considering the location: its physical, social and circumstantial characteristics as integral to the processes of signification activated by the work. Although materials and objects were imported to sites for different projects, more often than not works also responded to, or incorporated, materials and other traces found at a location. Improvisation was a central means of activating these relationships, as a way of inventing a kind of grammar from the already existing features of a place. In addition, improvisation sustained Büro Berlin's concept of the context of production as a multiplication of factors that produces different dimensions, all of which play a part in determining the work of art.¹¹ Reflecting on the given situation allows the traces of previous activities, occupants, and artists alike to be appropriated, eliciting their circulation through a given work. The essential idea is not to work from an 'emptied' space, but a space where processes of differentiation are already evident. Accordingly, Rahmann suggests the situational reality of production, including the objective conditions of a location, both physical and social, needs to be made evident in the visual and material appearance of the work.¹²

Büro Berlin's concern to engage art practice as more than an activity bound within a static social context focused their attention on the actual conditions of a given situation to directly relate the aesthetic to the social. However, the relation-

ship of a work to a site was not considered the premise of the work, rather Büro Berlin's activities opened up questions about place and placement, site and situation, to generate unsettling relationships between a work and its contexts. Their interest in realising manifestations of concepts engaged with situational relations propelled their search for organisational and expressive forms that did not deny the conditions of their production. In the process, Rahmann developed a concept of working with 'space-as-material', which he explains in terms of fiction in a paper titled *Die Difference zum Realraum*, published as a part of the *Emotope* project organised by Büro Berlin in 1986–87. He describes fiction as not being a thing but a thought-complex, which gives rise to multiple interpretations when it becomes a part of a thing.¹³ His claim is that each individual artwork is a fiction-to-material relationship, as he writes:

An artwork shown in an 'empty space' communicates the artificially fictive character of exhibiting. Fiction is drawn into itself, and is unable to express itself. A specific fiction needs to be published because it is different from other fictions, but it cannot be realised by simply likening it to another fiction (such as the fiction of an 'empty room').¹⁴

At the same time, Rahmann notes in an interview with Stephan Schmidt-Wulffen:

Obviously every product takes the space into consideration. Every artist considers indirectly in his/her work the question of the relationship between product and space, and attempts to resolve it as far as possible, that is, *through the product itself*.¹⁵

Needless to say, this resolution within the product is not the product/space constellation that Büro Berlin has in mind. Their understanding of a situation belongs to the formulation process of an individual work, a relationship that could, as Schmidt-Wulffen remarks, 'only be considered by looking at a single concrete piece'.¹⁶ Specificity and singularity underscore the approach taken by Büro Berlin; for them a project is initiated by the conception of something that could be made meaningful in a situation, and visible in a given place.¹⁷

In order to avoid formulaic approaches, and driven by a desire to maintain an indeterminate relationship between the work of art, its medium and its contexts, Büro Berlin purposefully responded to the changing conditions and functions they might fulfill in any specific production. From 1978 to 1983 they orchestrated numerous events, both indoors and out, bringing together a wide range of artists of different ages and with varying degrees of experience. Through these activities, they created their own processes, experimenting with organisational structures in response to the recognition that organisational work on the conditions of production is part of an artist's activity.¹⁸ This experimentation focused on continually reformulating the conditions of production that make art practices public.

DICK, DÜNN (THICK, THIN): A PRODUCTION CONCEPT

In 1984, Büro Berlin received a grant for the production of a book as a retrospective catalogue, *BÜRO BERLIN Ein Produktionsbegriff* (A Production Concept).¹⁹

This project required Büro Berlin to clarify the concepts and processes they had previously worked with informally, as well as necessitating a different form of collaboration. Prior projects generated self-evident forms of collaboration from the particular conditions of a project or location.²⁰ Drawing on practices used in theatre and film production, these collaborations operated within their production process, not as a means of generating objects, but to intensify the possibilities of artistic acts. The role Büro Berlin played in relation to the other participants in earlier projects meant they could merge with the group once the concept had been formulated. These were the circumstances of the projects such as *Exhibition Boeckhstrasse 7, June 20–27*, mentioned above, as well as *Raume* and *Lutzowstrasse Situation*, where equal partners played different roles depending on the needs of the specific project.

The challenge for Büro Berlin in producing the book was to devise a collaborative form that would enable the three principal artists involved — Kummer, Pitz and Rahmann — to speak as a collective voice, at the same time as allowing for their singularity. A secondary concern was how to avoid becoming mere functionaries working on behalf of others in the collection of the documentation. Focusing on the question ‘What is the product of the collaboration?’ helped resolve these issues.²¹ It resulted in the book taking on the form of an artwork, as another way of making their practice public.²² Like previous productions, the book was approached as a public spatial manifestation of a concept. Their collaborative process did not function as an abstract structure generating some other end product; instead it presented the process of its production. The public manifestation of the concept eventuated in the publication in 1986 of *BÜRO BERLIN Ein Produktionbegriff*, and its particular spatial quality was the material appearance of a book.²³

The concept of production Rahmann, Kummer and Pitz clarified through the process of working on this book is given theoretical expression in *dick, dünn* (thick, thin). In this manifesto they describe the realm of administration and organisation, along with the repository of meanings accumulated in art history and other disciplines, as the always available structures and references of the ‘thick’.²⁴ Administrative work requires attentiveness to what already exists, and its subsequent treatment in the interests of the actual production necessitates organisation in order to succeed. This setting in order coordinates the actions and intentions of the artist with the possibilities and obstacles encountered in the production process, and the differing, even contradictory, interests of the individuals and institutions involved.²⁵ Organisation means operating in ‘thickness’. ‘Thin’ on the other hand is a window on the ‘thick’, an attempt in the work of art to differentiate itself from the organisational layer of the ‘thick’.²⁶ The greatest degree of ‘thinness’ is the aim of each production, and this has to be re-accomplished each time. For Büro Berlin the quality of a work exists in exposing the structure of its appearance and they describe what happens when a work fails to keep this relation clear as ‘thick’ remaining ‘thick’.²⁷ The role of art that Büro Berlin

advocates is to produce clarification out of the density of the ‘thick’, to bring into being new forms, new assemblages, new definitions. The ‘thin’ succeeds, they write, ‘through a thorough understanding of the “thick”’.²⁸ However, ‘thinness’ doesn’t last, they add, ‘It undergoes a process of dimming in the productive phase and again as it is perceived by the public. The “thin” becomes “thick”’.²⁹ This gives rise to the need for the continual reassertion or renewal of the ‘thin’.

Through the articulation of these ‘thick’ and ‘thin’ relations, Büro Berlin seeks to give an account, not only for their production concept, but also the procedure by which the processes of production and reception should remain connected. In the process of each production, Büro Berlin describes the delimiting of a specific situation or field of activity within the layer of the ‘thick’.³⁰ This field of activity is the interpretation of the frame of reference within which the work takes place, and the way it orientates itself to this specific situation requires a ‘thin’ relation. Büro Berlin refers to this field of activity as both an instrument and a delivery system, its boundaries and limits being defined during the course of the production.³¹ The processes of this orientation, according to Büro Berlin, involve the greatest interaction with administrative processes and organisational structures. In stressing the importance of administrative work, Büro Berlin notes it has the potential to be the springboard from which new practices and meanings take off.³² Their determined engagement with administrative and organisational fields of activity aimed at facilitating art practice generally to be experimental and responsive to the situational relations of each production.

The critical potential of Büro Berlin’s practices were not driven by an agenda to simply be critical and, unlike other forms of institutional critique, they did not stop at pointing out problems and shortcomings. Rather, they took the process further, reconfiguring procedures and evolving alternative models, creating their own structures to finance projects through official and unofficial in-kind support, project grants and other resources they managed themselves. In the 20 or so years since Büro Berlin began activity, many of the strategies they employed have become common practice for both artists and art institutions in their various forms. However, in the interests of maintaining the specificity and singularity of each project, and of not disconnecting the internal and external relations that make practices public, Büro Berlin actively resisted adopting formulaic modes of working. It was not the strategy that interested Büro Berlin but its deployment in a given situation — what it enabled or produced. The importance they placed on situational relations necessarily resulted in a new appraisal and approach for each project. The significance of their realisations is that reliance on repeated procedures and efficient processes, in the name of professionalism or convenience, works against the potential administrative and organisational practices that hold as a catalyst for experimental art practice. As they state in their production manifesto: ‘The reliability of a system is not given.’³³

ARTIST-INITIATED ACTIVITIES IN MELBOURNE

The influence of Büro Berlin as a prototype is evident in the ambition of several artist-initiated projects in Melbourne, if not in their eventual character. For example, *h.* was a project initiated by Alex Rizkalla and Julie Davies to extend conversations and concerns that arose during a studio residency at the Künstlerhaus Bethanien in Berlin during 1996. As an artist-initiated project, *h.* proposed to develop different communicative processes and artistic dialogues outside conventional institutional networks. The project entailed a series of 10 exhibitions, commencing in September 1997, in a warehouse space made available by the Hemisphere Clothing Company in St Kilda. This series presented more or less concurrent one-person shows that brought together the work of an overseas artist, or artists, with work of an artist from Melbourne. Those participating included: Karl-Heinz Eckert, who had participated in projects by Büro Berlin such as *Exhibition Boeckhstrasse 7*; a collaboration of Johanna Karlin and Ebba Matz, Katrin Von Maltzhan and Lawrence Wallen from Germany; Mitsuko Miwa from Japan; Toine Horvers working with Jo McCambridge, both from the Netherlands; Olé Jørgen Ness from Norway; Bigert & Bergström, Birgitta Muhr and Jan Svenungsson from Sweden; Judith Dean from the UK; and Pat Scull from the USA. Melbourne artists included: Julie Davies, Kim Donaldson, Larissa Hjorth, Danius Kesminas, Shaun Kirby, Sally Mannall, Alex Rizkalla, Cameron Robbins, Chris Ulbrick and myself.

In effect, these exhibitions were encounters between strangers and, for the most part, any intended artistic dialogue happened in parallel and not through exchange or interaction. Juxtaposing varying artistic practices from differing contexts at times provoked uneasy relations as divergence interests converged in the same space. The more interesting exceptions were those projects that responded to the conditions of the project and its situational relations, such as the telephone conversations instigated by Horvers and McCambridge between residents in Rotterdam and Melbourne; or the performance/installation organised by Kesminas involving drummer Ronny Ferella, improvising to a tape sent by Scull.³⁴

Inhibiting more spontaneous interactions that might have resulted from the convergence of differences this exchange provoked, was the fact that *h.* adopted a 'gallery model' in its appearance and administration, with a regular schedule of exhibitions and openings. This was in part due to the overseas artists needing confirmation of dates, especially those travelling to Melbourne to install their work. As a result, the regulating character of this organisational structure inhibited the possibility of improvised exchanges that might have otherwise been generated. Nonetheless, the project did enable dialogue outside the exhibition context between the artists from Melbourne and those overseas artists who were able to travel to Australia. This in turn resulted in the opportunity for some of the Melbourne artists to participate in exchanges overseas. It also provided the possibility for local audiences to encounter the work of a range of artists that would not otherwise have been shown in Melbourne, and in this respect the ambition of the *h.* project was significant.

In 2003, Davies and Rizkalla helped form the collective Ocular Lab following on from earlier projects, in 2000 and 2001, initiated at their renovated corner-store-cum-project-space in West Brunswick. The core group of this collective currently involves artists: John Abbate, Damiano Bertoli, Sandra Bridie, Katherine Huang, Raafat Ishak, Sean Loughrey, Sally Mannall, Tom Nicholson and Elvis Richardson, in addition to Davies and Rizkalla. Ocular Lab is at once an exhibition space and an incorporated group of individuals, intent on extending dialogue and experimentation amongst its core group, their peers and associates. Its organisational structure is based on a fluid form of collectivity, as opposed to a centralised administrative process typical of many artist-run initiatives focused on filling the program of a space for hire. Ocular Lab is financed by the collective membership, as well as raising some funds in recent years through artist-supported annual sales of donated works and project grants, which allows it to host a range of activities. These include exhibitions initiated by the members of the collective, in addition to those of their own work, as well as various events including performances, meetings and dinners. The latter, in particular, amplifies the social nature of dialogue and participation promoted by Ocular Lab. In addition to programming the project space, Ocular Lab has also undertaken a number of group exhibitions, such as those at Spacement and Trinity College.³⁵ These projects focused on both Ocular Lab as a self-identifying group and the participants' individual practices, and indicates a certain professionalism in the way the collective promotes itself. In seeking to overcome the marginal status usually accredited to artist-initiated activities, Ocular Lab actively explores the potential of self-promotion through experimental models of artistic representation.

The fluid collectivity generating the activities of Ocular Lab aims to operate without determining leadership. It relies instead on hosting a forum within which exchange and collaboration can take place. Nonetheless, inherent in the conditionality of hospitality is the need to supervise those being hosted for the benefit of all, and to manage and organise a hospitable situation in order to facilitate exchange. As Büro Berlin found, collaborative processes necessarily involve establishing the relations an individual's stake has to common interest. And, like Büro Berlin, Ocular Lab is mindful of the potential impasse stemming from a conflict between the needs and values of individuals and a desire to develop them within the framework of a social organisation. There is a constant adjustment in the processes employed by Ocular Lab in response to the instability generated between conditional and unconditional hospitality. To overcome the prospect of conflict in these organisational structures, it is necessary, as Brian Holmes notes, to find a balance between the individual and the collective.³⁶ In the context of society at large, he suggests there is a need to collectivise the individual at the same time as individualising the collective. Holmes encourages art practitioners to develop alternative models of collectivity to counter the institutional forms of transnational state capitalism. The aim of such experimental practices being, as Holmes suggests by quoting Paolo Virno, 'the formation of a non-state public

sphere ... that can project, exchange and elaborate the imaginaries of a society where collective infrastructure actually favours individuation.³⁷

It has also been the intention of CLUBSproject to experiment with cooperative and collaborative structures. The initial circumstances of CLUBSproject's rent-free occupation of rooms above a hotel in Fitzroy from 2002 to 2005 liberated it from the need to market space and associated administrative processes. This, in turn, contributed to the development of a program of activities focusing on facilitating practices through feedback on artists' work, discussions, workshops and publications in addition to exhibitions and other experiments with the presentation of work. Taking the local hall as its model, CLUBSproject sought to accommodate a diverse community of makers — including artists, performers and musicians — by providing them with a flexible resource in which to meet, discuss, experiment and produce practices. In seeking to encourage new types of relations between the practices of production, distribution and reception, CLUBSproject necessarily adopted this flexible working model; a model it describes as perpetually provisional, involving a schedule open to impromptu changes.

At the end of 2005, CLUBSproject lost its hotel-sponsored space to the forces of gentrification. Rather than rent a space, it opted to be a 'space without a space', nomadically occupying places as required by the projects it supported. These places have included retail outlets, cafés and a velodrome, as well as other artist-run spaces and art institutions. Ultimately, CLUBSproject aims to be an experiment in the relationship its organisational procedures have with the conditions of production of the practices it helps to make public. At its best, CLUBSproject works through the collective agency of the various communities drawn to its particular form of provisional practice, interested in participating in their own self-presentation. This has facilitated a marshalling of resources and support for projects exceeding the capacity of individuals working on their own or relying on the services of cash-strapped or otherwise preoccupied art institutions. This collective agency is exemplified in the *MMA* project instigated by Bianca Hester, or in the curatorial experiments undertaken by Spiros Panigirakis, such as *There's a Hole in The Bucket* and *WITH*.³⁸ Nonetheless, CLUBSproject recognises, as Büro Berlin had, the problem of becoming career functionaries working on behalf of other artists. It faces the challenge, like any institution, of managing the economy of service it generates, together with the question this provokes: whose interests are being served?

These issues were also raised in a series of discussions at the Kunstraum der Universität Lüneburg in 1994, at which Rahmann was a participant. Organised by Helmut Draxler and Andrea Fraser under the title 'Services: The Conditions and Relations of Service Provision in Contemporary Project-Orientated Artistic Practice', these sessions involved artists, artists' groups and curators in two days of working discussions. The topics covered included servicing institutions, audiences, communities, art and artists. In one discussion, in which participants were seeking to clarify what makes an institution, Renate Lorenz commented:

I don't know if the difference between an institution and a non-institution is so great. The question is 'What are the specific structures? How are decisions made and who is making them?'³⁹

As for Büro Berlin, the key issue about working in a particular context or not for Lorenz rests, as she observes, on 'whether or not it is possible to realise a coalition in that context that can engage a given issue or project.'⁴⁰

CONCLUSION

At the end of his Gertrude Street residency in 1990, Rahmann returned to Berlin to confront a city transformed by the fall of the Berlin Wall. In the years of turmoil and dramatic change that followed 1989, the influence of Büro Berlin's trailblazing activities has lived on, as noted by Nicola Kuhn in *Der Tagesspiegel* on the occasion of Rahmann's death last year. She describes him as a 'field researcher' collecting traces of the metropolis, and comments on the importance of the legacy of Büro Berlin for younger artists in Berlin today.⁴¹ Similarly, in Melbourne, the projects of Büro Berlin remain as an important example of a critical engagement with the practices that make art public. As Büro Berlin's window on the 'thick' indicates, the 'thin' inevitably displays the organisational practices within which its field of activity has been formulated. Without fear of the repercussions, Büro Berlin questioned prevailing forms of exhibition practice, encouraging the creation of others more supportive of the diverse range and interests of artists and their practices.

NOTES

- 1 In 2000, *Institut für Auslandsbeziehungen* (IFA) in Stuttgart, Germany, organised the QUOBO exhibition featuring a commissioned website to re-present material from Büro Berlin's *Ein Produktionsbegriff* catalogue. This website includes an English translation of *dick, dünn* (thick, thin), Büro Berlin's 1986 manifesto resulting from their accumulated knowledge of artistic collaboration. This website can be found by following the links at: <http://www.quobo.de/Quobo/seitenenglisch/archive/archiv8oer/8obueroberline.html>
- 2 The locations Büro Berlin worked with, and their responses to them, disclose a consideration for their social construction specifically related to the urban fabric and political situation of West Berlin. At the time of their activities, Berlin was still a divided city; West Berlin represented both part of the old capital of German nationalism and an isolated island of West Germany's relative affluence. Its absurd political situation, a city divided by a wall, made it difficult to govern, which helped establish its reputation as a sanctuary of nonconformity and artistic innovation. In sharp contrast to the situation today, its isolation meant it was starved of financial investment from the private sector, so that by the early 1980s it had become a crumbling city. This was further complicated by the generous financial support offered by the government to encourage people to remain in West Berlin. As a result, the extremes of the population were represented: the elderly living out their retirement, and a high proportion under 30 years of age, there to avoid military service. For many, West Berlin characterised the high point and extreme consequences of Western civilisation. The lack of private investment and economic growth left many vacant buildings and high numbers of unemployed people. In these circumstances, squatting, or possession through use, became a common form of tenancy. Over its life, Büro Berlin moved several times as the buildings they operated from were demolished or redeveloped.
- 3 Thomas Wulffen, 'Büro Berlin', *Artscribe International*, Number 62, March/April 1987, p 52.

- 4 *Ibid.*, p 53.
- 5 Stephan Schmidt-Wulffen and Fritz Rahmann, 'Emotope: Büro Berlin', *Künstlerhaus Bethanien*, Berlin, 1988, p 18.
- 6 Raimund Kummer, Hermann Pitz and Fritz Rahmann (eds.), 'BÜRO BERLIN Ein Produktionsbegriff', *Künstlerhaus Bethanien*, Berlin, 1986, p 148. All translation of German texts by Daniël Van Cleemput unless otherwise stated.
- 7 Sue Cramer, 'Büro Berlin — A Background', in *Overlooking Nice Harbour*, unpaginated.
- 8 Kummer, Pitz and Rahmann eds., 'BÜRO BERLIN — Ein Produktionsbegriff', p 142.
- 9 *Ibid.*, p 156.
- 10 *Ibid.*, pp 156–157.
- 11 Schmidt-Wulffen and Rahmann, 'Emotope: Büro Berlin', p 22.
- 12 Fritz Rahmann, 'Difference to Realspace', unpublished translation by Graham Coulter-Smith of 'Die Difference zum Realraum', *Künstlerhaus Bethanien*, Berlin, 1986, p 12.
- 13 *Ibid.*, p 13.
- 14 *Ibid.*, pp 13–14.
- 15 Schmidt-Wulffen and Rahmann, 'Emotope: Büro Berlin', p 14 (emphasis added).
- 16 *Ibid.*, p 15.
- 17 Fritz Rahmann, *Turn into Poetry*, unpublished paper delivered at Symposium PPPP, 1992, unpaginated.
- 18 Wulffen, 'Büro Berlin', p 52.
- 19 This book was initially proposed as a catalogue to accompany an exhibition. Although funding for this aspect of the project was not available at the time, it was subsequently realised as *Emotope*, staged in September 1987.
- 20 Schmidt-Wulffen and Rahmann, 'Emotope: Büro Berlin', pp 13–14.
- 21 Rahmann, *Turn into Poetry*.
- 22 Rahmann, 'Difference to Realspace', p 4.
- 23 Schmidt-Wulffen and Rahmann, 'Emotope: Büro Berlin', p 30.
- 24 Kummer, Pitz and Rahmann eds., 'BÜRO BERLIN — Ein Produktionsbegriff', p 20.
- 25 *Ibid.*, p 21.
- 26 *Ibid.*, p 21.
- 27 *Ibid.*, p 21.
- 28 *Ibid.*, p 20.
- 29 *Ibid.*, p 20.
- 30 Wulffen, 'Büro Berlin', p 53.
- 31 Kummer, Pitz and Rahmann eds., 'BÜRO BERLIN — Ein Produktionsbegriff', p 21.
- 32 *Ibid.*, p 20.
- 33 *Ibid.*, p 22.
- 34 These projects, as well as the exchange between Svenungsson and I, are documented in: Terri Bird, Julie Davies, Kim Donaldson, Larissa Hjorth, Sally Mannall and Alex Rizkalla eds., *h. publication, h. project*, Melbourne, 1999.
- 35 Documentation of these and other projects can be found at <http://www.ocularlabinc.com>
- 36 Brian Holmes, *Artistic Autonomy and the Communication Society*, Tangent University, viewed 2 February 2006, <http://ut.yt.to.or.at/site/index.html>
- 37 *Ibid.*
- 38 Not to mention CLUBSproject's fundraising activities such as the 'Rock Fete' and 'Silent Auction', both relying on donations from supporters. Details of these events and other projects can be found at: <http://www.clubsproject.org.au>
- 39 Michael Clegg, Martin Guttman, BüroBert (Renate Lorenz/Jochen Becker) and Stephan Dillernuth, 'Serving Communities', *October 80*, Spring, p 146.
- 40 *Ibid.*, p 142.
- 41 Nicola Kuhn, 'Feldforscher: Zum Tod des Berliner Künstlers Fritz Rahmann', *Der Tagesspiegel*, 11 August 2006, viewed 18 January 2007, <http://www.tagesspiegel.de/kultur/archiv/11.08.2006/2707905.asp>

Spinning Top

Phee Hartley

We called it Spinning Top after the old tin toy that was the first thing we discovered when we started to clear out the mess down there. The name was one of the few things we all agreed upon — no arguments, no drawn-out discussions. It was as if the top had been left for us to discover, a talisman of uncertain fortune, like a time capsule in space or the singing frog from that old Warner Bros cartoon.

Perhaps the whole story of Spinning Top can be told in the recounting of one night. For although this bright but brief speck within the cultural constellation survived somehow for a further eighteen months, all its strengths and weaknesses were already on display when the doors first opened. That night, opening night, encapsulated all the hopes and delusions, the vanities and vagaries that would define the space. Spinning Top was a flame that flickered brightly and faded quickly. I should know...

My name is Phee Hartley. I was twenty-six years old and twenty thousand words into my epic, plotless, characterless poem, *Fudge*, when Spinning Top intervened. It started harmlessly enough when old Bernie Siegal, who owned the studio we all shared in Collingwood, said we could have the massive old loading docks at the back of the building — if we could use them — no charge, they were too dangerous to risk letting commercially.

Don't get me wrong. We'd often talked, when we got together, about the potential of that space as a venue of some sort and, in the course of those conversations, we were in vague agreement that it would be a good thing to do. It wasn't simply a case of 'opportunity knocking'. We'd even mentioned it to Bernie. It was, however, an idea that was poorly formed and misunderstood.

After Bernie's unexpected offer, we met in Morton Porter's big, airless basement studio. Morton, a lumbering lug of a man with long, orange hair, was a sculptor. His room, scattered all about with tools and contraptions and half-built notions, reminded me of a dungeon of medieval torture.

Ed Costa, a minimalist painter of acknowledged but inconspicuous talent, was sprawled on Morton's old leather couch when I arrived. He was already drunk. Perched on the big, rolled arm alongside was Bridget Defoe, a pale and pathetically shy girl who worked tirelessly, almost manically, in the closed-off office she occupied. Morton was the only one she ever seemed to open up to. 'C'mon Bridgy, give the lady a smile!' he urged as I entered the room. 'Hi.' The syllable barely slipped from her, like an accidental whistle in a breath. I had no idea at the time what sort of artist Bridget was.

Next to Bridget, on a stool, flicking through a folio of photos, was Barbra Arttart, or to be precise, the artist known as ... who knows what her parents called her! Barbra's 'practice' involved constructing collages of impossible sexual acts out of clippings from popular magazines. She did this, apparently, in the pursuit of a

new feminist aesthetic. ‘Do you know why you’re here, Phee?’ she spat when she saw me, ‘Because I’m fucked if I know.’ Being unsure whether she was unsure why *she* was there, or why *I* was, I chose to simply shrug. Barbra laughed malevolently.

There was a clatter on the stairs outside and Dan O’Donnell and Christa Phelan swept into the room. Christa, apart from fronting *The Lost Pigs*, was a ‘conceptual’ artist with a rising profile. Her studio, which transformed regularly, was at that time a blank room, save for a large and perfect circle of honey smeared on one wall slowly becoming black with ants. Dan, who shared a tempestuous relationship with Christa, played bass for *The Pigs*, took grainy photos of urban detritus and made slick, comic-inspired animations on an old Mac. He often slept in his studio, so I usually saw him late at night when my own insomniac creativity kicked in. He seemed like a nice guy.

And finally there was me, a writer. I think to answer Barbra’s hanging question, that I was there ... well ... because I was there. The right place at the right time. Or at least in the place at the time. I’d had a fair bit of experience with failed cultural projects. If I’d learned from my mistakes, I might have been a genius. ‘Do we really know why we want to do this?’ I asked hopefully.

‘Sure,’ declared Morton, ‘to kick some arse!’ He was always whinging about the ‘entrenched conservatism of the gallery sector’ — he was a die-hard modernist. ‘You mean to chase some arse, don’t you?’ said Ed lasciviously. He was already imagining bevvies of young art students flocking to the space to admire his iconic black circles. ‘Well, I just want to *show* some arse,’ said Barbra who had a whole body of work that was so pornographic, and so potentially defamatory, that no space would risk exhibiting it. ‘Great,’ I shrugged, ‘the three arses.’

Rather unhelpfully, Bridget muttered that she thought it would be a good experience. Dan and Christa stopped bickering long enough to say that they wanted to blur the lines between performance, text and art. At this, somebody mentioned ‘multi-arts’ and Morton said that that was ‘bureaucratic crap’ and before I knew it I was ‘on the committee’ and then someone else said ‘bureaucratic crap’ about that too and then we all got rather drunk (except for Ed, who seemed to sober up by comparison) and *Spinning Top* was born.

A mad six weeks later, all poorer and more confused, we were getting ready to open the doors on our first two shows — a studio-artists’ show and a fundraiser, at which works by every half-famous artist we could convince to support us would be auctioned.

To get to that point, we’d had to overcome differences in opinion regarding almost every aspect of the project. The rule of thumb had become that when someone finally eschewed negotiation and just went ahead and did a thing, then their way became our way. Disagreements about layout and programming and logo design and identity, and many other things besides, were not so much resolved as buried.

And so it was that *Spinning Top* emerged as an organisation and a space of

discordant features. It was a weakness and, somehow, a strength. Other spaces seemed to us to have their shit together. Our erratic presentation was a point of difference. In the space, for instance, the walls were painted rust orange — Barbra's reaction to white-wall orthodoxy. The colour, crudely applied, complemented the grungy surroundings but was at odds with the slick and sophisticated sound and light system that Christa installed from borrowed and pilfered components. The old concrete section of the floor was painted with cheap, sticky black paving paint that took the best part of three days to dry properly and finished covered in dusty boot prints. The floorboards, on the other hand — they covered nearly half the area — were sanded smooth and polished to a slick sheen.

When an imposing desk appeared one morning next to the front door, nobody seemed to want to ask whether that was the sort of entrance we wanted. Not realising that Morton had spent the last week constructing it from timbers salvaged from the space (and suspecting instead that it had been scrounged from a skip somewhere) Barbra collaged it, then, having material left over, carried her design up over the inside of the old steel door. Some time later, Dan took it upon himself to impose over her creation a stenciled spinning top logo. So it was that bits and pieces of ideas accumulated until our eclectic space emerged.

On the afternoon of 10 August 1999, we held a small preview of the space attended by friends and colleagues, a couple of dealers from nearby commercial galleries keen on a free drink, and one lone cadet journalist — the sole respondent to our media release and 'VIP invitation'. There were still some last-minute touch-ups to attend to before the opening the following week, but by and large the space was ready. Set into the wall at the entrance, we'd created a small showcase and, to mark the official launch, we mounted the old spinning top inside it to a smattering of polite applause.

Though we had a gallery now, we had had no luck attracting funding. The proceeds of the auction would be crucial. One name in particular had created a lot of interest. Max Parlane had recently been chosen as Australia's representative to the Biennale of Copenhagen, and was suddenly right near the top of the 'collectable artists' lists. He had promised us a work before jetting off to a residency in Hong Kong. Just when we were wondering whether to take his name off the artist list that we'd been circulating, an oversized mailing tube arrived. It contained a large, stained canvas work typical of his earlier gestural style. It seemed like it might be a salvation of sorts.

Inevitably, laying out the show for the opening became a battle of brittle egos and frayed nerves. Everyone seemed to have a different idea about which spots were 'good' and which weren't, and then about what should go in the good spots and what shouldn't. For a long while there were works scattered all around the space while we tried to reach some sort of consensus. It was not an ideal situation given that there were still some odd jobs being carried out to get things

ready. But the circumstances got a whole lot worse when Ed decided to give the wall behind the desk a quick coat of orange paint to match the rest of the space...

'Has anyone seen Max's piece?!' Barbra called, frantically. She'd taken it down momentarily so she could get a ladder up to fix a problem with the lighting. 'Shit, where's it gone?'

Ed turned to glare at her, 'Oi Barbs, take it eas ... shit!' his elbow flipped the paint can off the edge of the desk.

'Bloody hell, Ed, watch what you're doin'.' Morton had been unimpressed by Ed's 'handyman' skills. 'I hope you've got a drop sheet down.'

'No worries, Mort old boy — just like you showed me.' Ed started scooping the spilt paint back into the can with a trowel. Dan came over to give him a hand.

'Ed, you fuckwit, where'd you get this drop sheet?'

Ed pointed casually over his shoulder towards Barb. The room fell silent.

The rest of the day was spent in solemn reflection and heated discussion at the end of which it was decided that the canvas could still pass, at a pinch, as one of Parlane's early works. So, with reckless disregard for propriety, Dan added '(orange)' after the word '*Untitled*' in the list of works for sale at the auction the next night, and it was determined that nothing further should be spoken of the subterfuge. Morton was overjoyed at the thought of duping 'some greedy sod art collector'. The rest of us just prayed that we wouldn't be found out.

So the scene for opening night was set. At five thirty the next evening the doors opened, and by six the first slab had been consumed, the first cynical comments whispered and the space had filled with eager punters. At six thirty, Morton took to an impromptu stage to begin the auction of twenty-five donated artworks, starting at 'A' with Libby Arnett's baroque porcelain angel. Bidding was lackluster for the first few works, but soon warmed up. The auction idea seemed to be working for us. Morton, oblivious to the irony of his role and enjoying his time in the spotlight, took to capitalism with gusto.

Suddenly, at 'N' for Natoli, Morton was stopped dead in his auctioneering tracks by the lanky figure of Max Parlane coming through the door. Shit! Parlane was supposed to be out of the country. Mort regained a little composure. Bidding stopped and the Natoli self-portrait went for a humble four hundred and seventy dollars. It could be said, of the artist, that he was no oil painting, and the donated canvas captured his image most precisely. It was not a picture you'd want to share your breakfast with.

'Next up...' gulped Morton, trying to alert the rest of us with a flick of his bushy eyebrows in the direction of the door, '...a work of surprising intensity.' Seated precariously on a beam in the lofty roof-space, Dan had been picking out the auctioned works with a bright spotlight. As he panned around towards the next item, a glimpse of Max in the swinging beam almost made him topple from his perch. 'I really think this one will be a surprise for *everyone*,' Morton spruiked as the light finally fell upon the not-so-original, not-so-genuine, early Max Parlane.

The artist choked and an impromptu spray of beer issued forth across the crowd in front of him. *'Untitled (orange), who wants to start me off? Do I hear twelve hundred anywhere?'*

'Eight hundred.' I recognized the bidder as the newspaper critic Bill Thornton. He'd been uncharacteristically lavish in his praise of Parlane lately and looked like he wanted an investment he could continue to talk up.

'Five thousand!' Parlane waved his right hand high in the air. A gasp went up in the room. Quizzical glances shot between each of us who knew the work's secret.

'Five and a half.'

The artist and the critic swapped bids furiously and the price soon reached a staggering five-figure sum. Finally, at eleven thousand dollars, Parlane nodded in acquiescence and Morton knocked the previous day's tarpaulin down to the excited critic.

Four lots later and we'd raised enough money to pay our debts, rebalance our maxed-out credit cards and keep us going through at least the next twelve months. It was a stunning turnaround in fortunes. Max sidled over to Christa, whom he'd taught and ogled at art school and who'd invited him to help out. *'Untitled (orange) eh! What happened? I coulda blown you guys right outta the water. What a pisser. Untitled (orange)!'* he rocked back and laughed loud and hard.

'Sorry Max, we had a bit of an accident.'

'A bit of an accident!' he whispered, *'Untitled (orange) ... ha ha, ha.'* Max choked on his drink.

'Why'd you bid it up so high, anyway?'

'Nothing to lose, that's why. What if I'd got it?' he whispered. 'Were you really goin' to make me pay up for a painting of mine that I mostly didn't do? Besides, I knew that sycophant Thornton would go for it if I made it special. Thought I'd do the right thing by you. So, you still playin' in that pig band, babe...?' The same old sleaze, thought Christa.

Thereafter the night went largely as expected. Three frocks got ruined by Christa's honey and treacle wall installation. A toddler with a bladder full of lemonade filled Morton's Duchampian tribute piece *Reinversion 1*. And the beer ran out. At eight thirty I did a reading from *Fudge* to general disinterest. At nine o'clock The Lost Pigs played a loud set with Christa dressed as Bo Peep and Dan slurring his bass lines. The whole place seemed charged with energy.

Opening night was, it turned out, as good as it ever got at Spinning Top. As the crowd began to thin out, Parlane was seen leaving with Thornton, deep in conversation. The critic, feeling on top of the world, picked Bridget's massive and meticulous coloured-pencil drawings for a rare, rave review in his next column. Within months she'd be lining up shows on Morton's 'dark side', with the swankiest commercial dealers in Melbourne and Sydney. It was hard to be envious of someone so slight, but Barbra never forgave her that success. Barb, for her part, finished up in the press by virtue of a work of hers that appeared to depict the director of a major art institution using the prime minister as a sex toy — that

whimpy little cadet journalist at the preview *had* been paying attention after all. The early notoriety gave us unwanted headaches, sleepless nights and a good deal of free publicity. Barbra tried to milk it but she just couldn't talk the talk. She got crucified by the tabloid hacks.

In the months that followed, Dan and Christa split and reconciled continuously, Ed went into rehab and Morton departed for a while on some artist-in-residence junket with a militant union. Once the exhibition program had been set for the first year and the rounds of grant applications had been sent off and rejections received, I went back to *Fudge*. Spinning Top coasted along and continued to attract little bits of attention. There were good shows and great shows and mediocre ones. We went to the openings and toasted each one. We loved the way the space became a catalyst for creative discussions and introduced us to so many different ways of thinking. But when the money started running out, it became clear that the energy needed to keep things going for the long term just wasn't there.

In March 2001, a short circuit in Ed and Christa's elaborate soundscape, *Pigland*, ignited a roll of hessian and a pile of polystyrene blocks. Only quick thinking by Morton prevented the whole building going up. It was convenient, in the years that followed, to say that the fire caused the demise of Spinning Top. The truth is less prosaic. We'd already decided that there'd be just one show after that — one last hurrah.

The hole that had burnt through the floorboards seemed emblematic of the emptiness that came with walking away from the project. In the end, Spinning Top was neither grieved nor celebrated, although the publicity that came with the fire was, perhaps, the closest we ever got to celebrity within the fickle world of inner-city counter-culture, upon the fringe of which such endeavours reside. We simply closed the door on it. Before we did, Bridget, who'd come back for a last look, took the old top out of its cabinet near the entrance and flung it into the room. It clanged across the floor and disappeared into the void left by the fire, and there we left it for someone else to find. We turned the key and left.

AUTHOR'S NOTE

Spaces like Spinning Top are as vital to the creative mix of independent artist initiatives as those that 'succeed' and 'persist'. After Spinning Top closed, I moved out of the studio and set up a small publishing business. Dan does the website for us and I still see him and Christa regularly. Christa's Lost Pigs persona has evolved into a cabaret act that seems to be doing well. Barbra has become a mum but still manages to exhibit regularly. Ed's most recent show was truly inspiring, as if the weight of all those years playing the bad-boy artist had finally been lifted from him. He's living in the country now and divides his time between surfing and painting. Morton went into real estate but he's still making beautiful furniture in his spare time. Bridget has just had her first London show and continues to astonish, she's now drawing imaginary forests that are both luscious and disturbing.

Posthumously

Edited by Sophie Knezic

It's not surprising that the founders of artist-run spaces should have such distinct recollections of these projects, even long after they exist. Artist-run initiatives are nothing if not memorable. For those outside their orbit, however, such spaces may never be known and can slip too easily into the interstices of history. The following text is a miscellany of artists' reflections, compiled from a series of interviews on the subject of these once seminal spaces — no less significant for now being defunct.

Community

Personally, I've always felt as an artist that at some stage one should be part of a community. During the period of Temple Studio, through the gallery, I was both a part of a community and addressed my work to that community.

— Greg Creek, *Temple Studio*

We were quite focused on audience development, and the openings in particular attracted a broad group of people, from academics to cool kids around Fitzroy. This meant that 1st Floor was something of a community hub where people did form lasting contacts, both professional and personal. ... Some people bemoan openings but I think as artists typically work in a pretty solitary way, the community is extremely important: a bit of social lubricant is conducive to making new friends and debating the state of things. I also think it's positive that we regularly celebrate each other's achievements and that of galleries, particularly artist-run ones.

— Lyndal Walker, *1st Floor*

There was definitely some sense or expectation to be responsible for more than just your own work during that time, and I think that was a unique element to the Melbourne scene.

— Ricky Swallow, *Grey Area / Rubik*

Too many spaces have fallen into the gallery administration model. That's why I hold up places like CLUBSproject or the Sydney Ladies Artists Club that build in a sense 'play' and are not so tied to a site. It's about recreation. And that's the thing that seems to get lost — artists getting together because of the human interface. That goes missing in the concern to acquire professional skills like administration and all those bureaucratic processes. I mean they're certainly useful, but that's not why artists get together in the first place — it's because of the social connections.

— Sandra Bridie, *Store 5 / Critical Cities / Talk*

I was always jealous of 1st Floor because they were so much cooler than us.

— *Julia Gorman, Grey Area*

Philosophy

Talk was a natural outcome of my MFA, titled 'A Fictional and an Actual Artists Space' (FAAS). From FAAS I took and renamed the project Talk, because of the interview format being the primary product to come out of it. The visible archive was also an important part — Talk was about creating a kind of oral history archive. I always thought that artists spoke about making artwork in an entirely different way to how historians might speak or write about a work. It was much more vague, and incorporated many more facets of experience. I wanted to get that very specific level of oral history down.

— *Sandra Bridie, Store 5 / Critical Cities / Talk*

Temple Studio's aim was to present exhibitions that were conjectural in nature and those which were unable to be shown elsewhere, meaning public or commercial galleries. All shows were vetted through proposal. The articulation of the workings of an artist's project was, we felt, an essential aspect of artistic practice. We felt artists should exercise control over the dissemination of their work — through exhibition, publicity and critical review. We published *Temple Studio Publication* for 26 quarterly issues as an adjunct to the gallery.

— *Greg Creek, Temple Studio*

Penthouse and Pavement was started shortly after Melbourne's one and only Biennale. The Melbourne Biennale had generated a lot of energy and excitement and we felt that by establishing a gallery we could tap into an international network of peers. So the agenda was to 'think global, act local', or perhaps 'think local, act global'. ... I wanted to encourage site-specific work of a challenging nature that would attract a diverse audience — installation art, new media, new painting, video and curated shows. I also liked the idea of creating a dual ARI model so the gallery could still function along the lines of a dealer gallery — we would sell works and take a reasonable commission on the sale. Commerce adds that extra edge of capitalist excitement that ARIs sometimes lack. That's not to say there were big bucks involved, but a steady turnover of small sales and low overheads meant we could also operate independently of funding bodies. This tailored well with the loose 'rock 'n' roll' aesthetic of the first year of programming.

— *Julian Holcroft, Penthouse & Pavement*

The idea was that people would exhibit in each other's houses, and so Critical Cities had a very social function. Exhibitions would just take place on one afternoon — usually a Saturday — and there would be food and drinks supplied. The artist would either create a new work or just hang an existing work in the new space. It was like an intervention into domestic space. The first project was Callum

Morton's and it was at Andrew Hurle's place, in a little shed out the back. Callum emptied out the entire room and painted camouflage on the interior — on the walls and the ceiling. He spent the whole night painting, and didn't finish it until about 2 PM when people were beginning to arrive. ... The projects were about incidental effects and the discovery of the artwork located in the space. The pleasure of exploring some one else's house was as great, if not greater, than seeing the actual work. But both aspects were part of it and added to the pleasure of the experience.

— Sandra Bridie, *Store 5 / Critical Cities / Talk*

More than anything, Stripp had a social function. We thought there were a lot of interesting things going on in Melbourne but not a lot of communication between cliques. So we thought we'd try to get these people from different groups together, people who wouldn't normally have anything to do with each other. We showed an enormous number of people — around 150 shows in three years — that's a lot of people.

— Paul Quinn, *Basement / Stripp*

We had never really formalised any kind of shared vision statement about the direction we wanted the gallery to take. Later on it became apparent that some people saw the point of having your own exhibition space as being able to show your work to a few favourite peers, without having to worry about the wider art world of commercial galleries and institutions, whereas I had never questioned my own assumption that the point of Grey Area was to be a platform for those bigger and better-funded spaces.

— Julia Gorman, *Grey Area*

un Magazine's aim was to create a critical review forum outside of the mainstream press for contemporary visual art and emerging visual artists and arts writers, with a specific focus on artist-run initiatives. We wanted to directly engage with artists and writers in order to encourage a richer and healthier dialogue around art practice, particularly as there were no art journals at the time in Melbourne.

— Lily Hibberd, *un Magazine*

I think we were quite important in showing a younger generation of artists whose work was quite engaged with popular culture. This began with the actual work that was shown but extended to our involvement with the fashion festival.

— Lyndal Walker, *1st Floor*

Rubik was like a therapy group whose members wanted shelter from the spaces they'd previously been attached to. We never wanted a space, although we did have a few shows (at different places). It started with wanting to do artist books and print limited-run documents predominantly of drawing modes at the time.

The name Rubik was chosen because it referred to play or options within a changing unit or scene.

— *Ricky Swallow, Rubik / Grey Area*

Critical reception

I think artist-run spaces are viewed a little enviously by larger art institutions as there's such a loss of innocence as soon as art moves into the commercial or cultural mainstreams.

— *Richard Holt, Vault*

Unfortunately a lot of people who work for the big institutions do not regularly go to artist-run spaces so this limits their influence.

— *Lyndal Walker, 1st Floor*

Temple Studio was well supported and viewed as an important component of the fairly new sector, at the time, of artist's initiatives. Exhibitions were regularly reviewed in *The Age* and occasionally in *Agenda* magazine or other similar publications, and the gallery received coverage from ABC Radio Local and National. Work was purchased from exhibitions for the NGV collection. A lot of work first shown at Temple was later included in curated exhibitions at other (usually public) venues. A number of artists were picked up by commercial galleries after showing at Temple. ... On the other hand, we were also sometimes a problematic presence for the commercial sector. I was told by a representative of *Art + Text* magazine, with whom we were taking out full page advertisements at the time, that Temple shows would never be reviewed in the magazine because certain commercial galleries that paid for the more expensive ads in the magazine would not like it.

— *Greg Creek, Temple Studio*

Quite a number of the artists we showed have since been included in curated shows at ACCA, been picked up by major dealer galleries, or have gone on to represent Australia at the Venice Biennale. Shows were reviewed fairly regularly in the newspapers with the odd article in magazines, and even internationally in publications such as *Flash Art*. Curators would also visit quite regularly.

— *Julian Holcroft, Penthouse & Pavement*

Artists, writers and curators thought it was great, and an essential addition to the community. Many organisations supported us by advertising in the magazine and many curators from art institutions contributed articles at different times. Being an independent publication, *un Magazine* baffled a few commercial galleries, as we didn't offer 'editorial for advertising', apparently not such an uncommon arrangement for other magazines.

— *Lily Hibberd, un Magazine*

Contribution to the field of contemporary art

In the period we were working at Stripp, the model of artist-run spaces was completely misunderstood. A lot of commercial galleries viewed artist-run spaces as rental galleries. But we weren't. None of the committee ever took a single cent in terms of profit or wages and we took that deal very seriously. Artist-run spaces are much more generous to artists, more so than commercial galleries. People in artist-run spaces put a lot more risk into these ventures, especially in a not-for-profit situation.

— Paul Quinn, *Basement / Stripp*

My time at the helm of MASS held some of the most enjoyable and formative experiences in Melbourne. The gallery did not last long in the scheme of things but I reckon we gave it an incredible shot at supporting artists and their careers. By chance I met a young Melbourne artist in Darwin some five years after the gallery had closed; she described a performance which for her was still one of the most inspiring events she had seen, then she explained that it was at MASS Gallery. I felt happy and vindicated!

— Steve Eland, *MASS Gallery*

The overwhelming benefit of spaces like Temple Studio was the fact that new work by artists was made public, with relatively little mediation. By that, I mean work was not published with reference to an institutional curatorial agenda. To some extent this empowers artists, who are able to assert some small influence upon public discourse. In 1991, Temple Studio was one of the first non-exclusive ARIs.

— Greg Creek, *Temple Studio*

We were keen to be quite a professional operation so I think we raised the bar. At the time that was quite an important development because artist-run spaces had a reputation for being grungy and disorganised. Now though, I most admire the artist-run projects that defy the increasing professionalism of art and do not resemble institutions or commercial spaces.

— Lyndal Walker, *1st Floor*

Early Space solidified a rapidly expanding, although otherwise ethereal community who enjoyed making, looking at and taking about street art. Street art is now in the NGA. Street art is everywhere. Everyone wants to think that they're a street artist.

— James Dodd, *Early Space*

It genuinely seemed useful for every exhibitor to have an interview — to articulate ideas about an exhibition two weeks before the show would go up. By having to externalise thoughts about the artwork, the artists were articulating meanings that they may not have been able to see without a witness. Sometimes this

offered the chance to solve problems through the dialogue. The viewer also enjoyed having the interview to take away: it helped them to enter into the work, or accompany it in some way.

— *Sandra Bridie, Store 5 / Critical Cities / Talk*

I would like to think that ARIs have created sizable cultural capital. What I mean by this is that institutions have become quite comfortable with material and ideas that have actually come from artist-run spaces — they've drawn on this as a handy resource. This is okay as long as there is at least a sense of some kind of cultural exchange (apart from the warm fuzzy glow of developing challenging and exciting art). ARIs have to be careful that ghettoisation doesn't occur, and that opportunity and investment is seen as a two-way street — not a one-way trip through the ghetto.

— *Julian Holcroft, Penthouse & Pavement*

h. evolved from the Büro Berlin studio — having a great time, meeting lots of artists and having the sort of conversations that I had always wanted but never got in Melbourne. There is a particular way of discussing things in Europe, where you can have a serious argument with differing positions and there is no offence taken. When we got back, we didn't want to go looking for a gallery to rent, we wanted to bring this dialogue back — because as far as we were concerned we just didn't have it here. *h.* wasn't about creating an alternative to the commercial system. It was simply about creating a dialogue for an international group of artists who were interested in particular arguments at a particular time. The follow on from this, the continuity of the dialogue, is the most exciting thing.

— *Alex Rizkalla, h.*

Struggles

The main problem in working at the Carlisle Motel space was its history — for at least 20 years the motel had been an illegal brothel for transvestites. On numerous occasions during exhibitions we would have impromptu visits by seedy old men wanting to be serviced!

— *Adam Ferrante, The Carlisle Motel*

In many ways, running a space like 1st Floor was a thankless task. I was very surprised to have a conversation with an internationally successful local artist who said that they had resented the members of 1st Floor for our perceived power. The reality is that the role involved a lot more polyfiller, picking up cigarettes after openings and receiving funding rejections, than it did power and glamour.

— *Lyndal Walker, 1st Floor*

I can't believe how long some ARIs keep on going. We did two and a half years, and I really admire anyone who can stay involved in an artist-run initiative for

that long, let alone the years and years that people in CLUBS project or Kings have done.

— Julia Gorman, *Grey Area*

It distracted from our art and eventually started taking over. The more successful we got, the more daily VolARTile business grew and grew, and we couldn't keep up while still maintaining our art.

— Anita Iacovella, *VolARTile*

Artist-run spaces are very complex and are made up of very fine people, but a lot of them work so much that they end up exhausted by them.

— Paul Quinn, *Basement / Stripp*

The irony of the success of artist-run initiatives is that they have largely allowed commercial galleries to withdraw financial support from the strata of emerging art. The financial burden and risk of exposing new art is now essentially borne by artists themselves through ARIs. Commercial galleries cream off the top those artists most suited to their commercial ends and often leave others stranded. ARIs (and by extension the artist themselves) have unwittingly become a major supplier to the art market yet share none of its capital gain.

— Greg Creek, *Temple Studio*

It's gotten a lot harder to find spaces now. There aren't really any cheap spaces available anymore — I mean just getting studios for a start. In the inner-city area, they're all gone, they're all apartments.

— Phil Edwards, *Museum of Dirt*

I always perceive this juggernaut effect which is the killing of a space. An artist's space becomes a juggernaut when it gets too big and administered, and everything involves 10 steps. That's when the swing goes out of them.

— Sandra Bridie, *Store 5 / Critical Cities / Talk*

Benefits

What's fantastic about it — and it was the same in the early days as it is now — is that artists don't wait around to be *discovered*. I mean, some artists get picked up by galleries immediately when they graduate: they get going and do their work. But others make work that doesn't immediately fit into that sort of model, so they need to set up spaces where they can exhibit. People just do it: there's a sense of enterprise. If they were in technology they'd be called 'start-up companies'.

— Su Baker, *Artspace / Praxis*

I think both running and exhibiting at artist-run projects is genuinely empowering and puts you in a really good situation to negotiate with curators, writers

and dealers in the future. Personally, I really love the grungy aspects of artist-run spaces. The community is always important and the possibilities for innovation and change are so much greater than with institutions and the commercial scene.

—*Lyndal Walker, 1st Floor*

The limitation is the lack of funds but this also can become a benefit because learning to become resourceful is important.

—*Jason Keats, Making Sense*

In the early '90s, the phenomenon of artist-run spaces was still at a grass-roots level so there were a lot of shows that were curated and exhibited that would otherwise not have been shown.

—*Adam Ferrante, The Carlisle Motel / GoGo Gallery / Parler 2000*

Independence.

—*James Dodd, Early Space*

The most positive experience was the generosity of individuals forming and acting as a cohesive group to address the available exhibition opportunities for artists of all levels within a sometimes restrictive, limiting, art world system.

—*Steve Eland, MASS Gallery*

The best part was meeting a stack of great writers and artists, and being able to support their work.

—*Lily Hibberd, un Magazine*

What was exciting about having an artist-run space was that you could try out different things, in the absence of exciting and interesting institutional venues; or when going to institutions like 200 Gertrude St was a bit too much like seeking approval. If you had your own space you could play in it. As naïve as it may sound, that's what it felt like.

—*Paul Quinn, Basement / Stripp*

One of the really good things that has happened over the last few years is the networking between artist-run spaces: internationally, nationally, and within the local scene. Also that broadening of practices and disciplines — what people do in artist-run spaces now is much more varied than it used to be.

—*Phil Edwards, Museum of Dirt*

Debarcles

Our sponsor was Hemisphere Clothing Co. They had this gigantic St Kilda factory, a 1960s building. We had a third of the floor — another third was the clothing workshop with cutting tables and sewing machines, and the remainder was used

for the clothing storage and the sale display room. The clothes were impeccable, and the label was more expensive than cheap. The artists we were going to exhibit there were these Swedish guys who worked together, Bigert and Bergström. Around that time they were doing fuse drawings. The way the project worked was that they sent us an instructional video on how to make the artwork. They also sent us a little pencil drawing of the work, which we projected, then stapled the fuse wire over the pencil lines. The idea was to light the work, then clean the wall and we'd be left with just the burn marks of the drawing. ... So we lit the wire, with a whole lot of people who were there to see it. It was very exciting. But we had no idea how much smoke it would produce — the place instantly filled with it. The clothes were behind a flimsy partition with a gap on top, and we were told that you can never get the smell of smoke out of clothes. So there was all this panic. We opened every window in the building and were all running around grabbing every possible fan in the place, plugging them in, and trying to push the smoke out of the window. It was a disaster, but sort of funny too — I wish we'd videoed it.

— *Alex Rizkalla, h.*

One of my contributions to artist-run spaces was helping to turn Vault into the wettest gallery in Melbourne. Vault was a space that suffered from many curses not least of which was the misfortune to coincide with one of the wettest springs on record. That year, the walls ran with water and a grotto developed in the corner of the space.

— *Richard Holt, Vault*

The biggest debacle was the way the gallery was forced to close down. The owners of the building increased the rent and I was literally pushed out onto the pavement. The gallery was then forcibly taken over by others. This resulted in a very frustrating series of legal wrangles over ownership of the space. The name of the gallery was prophetic to say the least!

— *Julian Holcroft, Penthouse & Pavement*

Once we were through the cycle of solo exhibitions by the committee members in 1996, it apparently made sense to wrap up the year with a celebratory collaborative exhibition. Easily said, but not so easily done. What was conceived to celebrate our fledgling community somehow descended into factions, bickering and utter confusion. We couldn't work out a balance between freedom and constraint, we had no idea how to create a framework for our collaboration, and no idea how to handle aesthetic decisions as a group. I wish I could remember everyone else's transgressions, but they have slowly faded from my memory. What hasn't faded is the embarrassing memory of my own arrogance, when with youthful vigour I denounced a red wall-painting as a weak appropriation of feminist iconography. Of course it wasn't the wall that I offended, but the artists

working on it. Things were somewhat settled again by the time we opened the casks of red wine at the opening, and we managed to hold together as a group for another two years, presenting 57 amazing exhibitions. But we rarely mentioned this show again and I don't recall ever formally apologising for my attack. Can I do so here and now?

—Michael Graeve, *Grey Area*

I kind of burned one of my mates. I had two friends from Adelaide come to exhibit at Early Space, who were very excited about the gig — expecting to be able to expose their work to a large new Melbourne audience and make a bunch of new friends. At Early, we had a deal where we piggybacked on someone else's email-out. The only catch was that the person who usually did the mail-out didn't ever get around to doing it. As my friends had limited networks within Melbourne, on the opening night it was pretty much myself, my comrade, and the two Adelaide boys who showed up. Needless to say, the two of them didn't talk to me for at least eight months afterwards. Luckily they're nice guys and we're friends again now.

—James Dodd, *Early Space*

A couple of years ago I did try to start a new space. It only lasted a month and one advertisement in the *Art Almanac*. I tried to run the gallery space without any location, to save myself rent and so that anyone could be involved, but you know, it didn't go anywhere — it got as far as the ad.

—Phil Edwards, *Museum of Dirt*

Memories

Walking across the Yarra from the Vault site (now the forecourt of Crown Casino) on the disused Sandridge Bridge collecting old rail debris. Also, the opening night on the traffic island at the end of the Queen Street Bridge — replete with crowds, rain, fire, music and swarming termites.

—Richard Holt, *Vault*

I always have a chuckle when I think of the artist Guy Benfield and his performance *Hi Ace Van*. Basically he was going to strap a paintbrush to his arse and paint some pictures locked inside a van parked on the street (which could only be viewed on a monitor inside the gallery). We wrote this amusing press release that sounded like he was going to stick the paintbrush up his arse and then create the pictures. Anyway, about 100 people showed up at Penthouse & Pavement all expecting to see something outrageous. It was a fantastic turnout and I liked the fact that the work was not really in the gallery but actually being made on the street, although out of sight of the audience — it all felt subversive and a bit exciting.

—Julian Holcroft, *Penthouse & Pavement*

Getting drunk and meeting cute girls.

— James Dodd, *Early Space*

It's hard to isolate one memory — listening to Derek Bailey, working the midnight shift at Grey Area studios with Michael Graeve. It could be creepy up there, with the odd break-in. I had a stereo stolen the day I'd finished modelling it in cardboard, and there was a night when a panel of the glass roof to the arcade was removed, and these cat-burgling nerds shimmied down into the stamp shop and stole a pocketful of stamps and coins worth thousands.

— Ricky Swallow, *Grey Area / Rubik*

I still really miss the collaborative process of running a gallery like 1st Floor: the meetings, the shared responsibility of openings, the programming, etc. Artist-run spaces are more than the sum of their parts and it's a joy to see things come together that you've worked on with others. You can have a whole different level of pride and delight in something that is not entirely your own.

— Lyndal Walker, *1st Floor*

There were a lot of parties because it was an 'opening' and a 'closing' all at the same time (the Museum of Dirt only opened one day a week between 5 and 8 PM). People would bring along their drinks and we'd all be sitting around talking and looking at the art — and looking at the house. I think the previous owner, named Harry Burden, may have died there. It was derelict: there were no floors and all the walls were flaking and there were run-down sheds out the back. Someone once changed the light bulbs to different colours in the old sheds. There were a lot of artworks like that: a lot of interacting with the space, using the house as a vehicle.

— Phil Edwards, *Museum of Dirt*

I loved the launches — it was great to see everyone coming together to do weird yet difficult live gigs, like the second launch when Sarah Lynch stabbed a toy bunny that was filled with real (unbeknownst to me) pig's blood, and Gary Willis' nutty German-scientist-meets-ping-pong interactive performance at the fourth launch. Those occasions were hysterical and so unexpected — in stark contrast to the daily routine of managing 30 or more writers at a time.

— Lily Hibberd, *un Magazine*

I remember the opening of the first exhibition. It was a hot summer's night, and being new at this, we weren't sure if anyone would come, and then hundreds turned up! Everyone spilled out onto the pavement, and it was so great to see such support.

— Anthony Zavaglia, *VolARTile*

Evolution

I have a bit of an antithesis to spaces like West Space with a philosophy of 'longest-running artspace and still going' sort of thing. Penthouse & Pavement was always about a smash and grab sort of attitude. I think the big change in ARIs over the years is this sense of longevity — of becoming institutions themselves, rather than just having a burst of energy and then burning out. Perhaps this is a desire to build something lasting, or the reflection of a wider malaise — the lack of any real pathway to institutional power sharing.

— Julian Holcroft, *Penthouse & Pavement*

The term 'ARI' is a sign of how they have changed. Artist-run spaces are much more institutionalised and controlled by the funding bodies. Of course it's great that funding is there and that they have an increased role in the overall scene but it also means they are more prescribed. Although 1st Floor contributed to this development, I think it's a pity that they have become so much more professionalised and for me the ones that are most interesting now are the most grungy and 'niche' ones.

— Lyndal Walker, *1st Floor*

Over the past decade, artist-run spaces have become more sophisticated in promotion, profiling and presentation. They have a better sense of their own importance and contribution to art and culture.

— Jason Keats, *Making Sense*

I don't think artist-run spaces have changed much. For many years there have been multiple models that must each find their own way to survive according to the realities of the time.

— Richard Holt, *Vault*

They've definitely become more organised and have a much higher profile in the public sphere. It has been fantastic to see a range of spaces receive injections of funding from various governmental sources. The projects engendered by solid financing are genuine: curated group shows, exchange programs, publications and new artists being given the chance to exhibit.

— Lily Hibberd, *un Magazine*

In some ways artist-run spaces haven't changed — they are still run on a shoestring. In other ways they have changed enormously. When Nixon started Art Projects it was borderline impossible to get government funding. That's improved somewhat. But the major change has been in the broader market: there are a lot more younger buyers and collectors who are willing to take a risk on an unknown name. The definitions are a bit fuzzier as well. Is Neon Parc an artist-run space?

Ditto when Uplands started with Blair Trethowan. These are of course much slicker entities than 1st Floor or Store 5 ever were.

— *Ashley Crawford, The Age*

Melbourne ten years ago seemed full of these storefront/loft opportunities for rent in semi-undesirable or sleeping locations, which enabled a lot of artist-run spaces to exist. The city now is clearly more expensive and I guess harder to obtain spaces and studios in the centre. I've just visited for the first time in three years and the evolution of Flinders Lane and Gertrude Street is pretty nuts, very metrosexual.

— *Ricky Swallow, Grey Area / Rubik*

To this day I'm always suspicious of artist-run initiatives that go forever and ever. I like them when they're hit and run.

— *Phil Edwards, Museum of Dirt*

Compiled and edited by Sophie Knezic.

Interviews conducted by Sophie Knezic, Din Heagney and Claire Mooney, 2007.

Histories

24seven

In Loving Memory...

2002–2006

May you now sleep the peaceful sleep of the ARI

From your loving parents,

Mark, Kiron, Lani & Nick

Firstly, a massive thanks to Mark who walked past an empty window on Flinders Street one day and through hard work, trial and lots of errors, transformed it into a thriving contemporary art space. Doing it alone took balls, patience and a shit-load of work.

Thanks to the concrete capitalist world for leaving the space empty for over a year with the lights left on 24/7. Thanks to Peter Runting from CB Richard Ellis. Although it took six months of phone calls, emails, letters and questionable detective work, Mark finally found you and you have been the best landlord he has ever had.

Thanks to Candy Mitchell, program manager from the City of Melbourne, for putting up with all our crap. Whether it be illegal alcohol consumption at openings, or almost destroying the entire arts funding program, you have put your job on the line for us more than once and we owe you.

Big thank you to Emma at Misty. You were a great supporter with a great bar. Thanks to Phoenix, more for your convenience than for your friendliness.

Thanks to Kiron, who in his first curatorial challenge assured Mark that the artists he found would be 'fine and cause no problems' and for then organising the subsequent press conference for Mark to explain to the world's media why we were not racist, Nazi hate mongers. Honest!

Thanks to the right wing around the world, who were able to teach us the skill of creating a typhoon out of thin air and the art of interpretation that is so important to our practice. Your diligence helped our space reach media and audiences beyond the scope of most galleries, including the front page of *The Age* and features in *The New York Times*. Oh, and thanks to Deutsche Bank, owners of the space.

Thanks to the Melbourne Metropolitan Ambulance and Fire Brigade for breaking into the space at 3 AM and trying to resuscitate Matt Griffin's chroming youth who had a football for a head.

And no thanks to Lane Cormick for sharing his backside with Melbourne's inhabitants. Best described by Guy Benfield: 'It looks like a peach being forced through the window of a matchbox car.'

Thanks to Nick for taking us offsite with video nights at our satellite location at Glitch Bar. Thanks also for starting up the German arm of 24seven and for drag-

ging our not-so-cyber-savvy backside into the 21st century by keeping our website up and functioning.

Thanks to Lani for bringing the world to us by organising and curating our first international exhibitors, Philippe Charles and Laetitia Bourget, and for showing us that video could be done in 24seven.

Thanks to EmergeD Edinburgh for taking us to the world, again, with our exchange program of sheep, doubt and tension.

Thanks to Frank Guarino for giving us a break when the money ran out, supplying us with cheap deals so the artists' names could continue to be up in glorious vinyl.

Thanks to the Wilson Parking attendants who enthusiastically let us know when the artists got it really right, and when they got it really wrong.

Special thanks of course to all the artists who rose to the unique physical and mental challenge of the 24seven space. Your work was what transformed us from a carpark window into a confronting and occasionally contentious contemporary art space.

And finally, our heartfelt thanks to you: the public, the non-art-passerby. Whether sitting in your car or parking it, on your way to work, home, the footy, the next meeting or just stumbling drunkenly by in the wee hours of the morning, through fair weather and feral, it was you that the artists were reaching for.

Thanks for looking,

for smiling,

for frowning,

for cheering,

for yelling,

...and for occasionally phoning the cops.

Farewell 24seven. Whenever we look through a window, we will see you.

69 Smith Street

69 Smith Street Gallery in Fitzroy was founded and incorporated as a not-for-profit organisation in 1998 by a small group of dedicated artists, and is now considered one of Melbourne's longest-running artist-run initiatives. The key figures in the beginning were: Julian Di Martino, Andrew Maes, Bruno Pasqualini, Vivien Borg, Mikl Longstaff, Anna Hoyle, Alison Parsons, Felicity Gordon, Carol Fossemalle, Merle Parker and Ellen Mileo. Before it became 69 Smith Street it was Yume Ya Gallery, also an artist-run space.

Over the years, the gallery's survival has depended on support from its members, external financial bodies and volunteers. Without volunteers' dedication and time the gallery would not be what it is today. The tremendous support from these individuals can be seen when visiting the gallery, its website and the many exhibitions held since its foundation nine years ago. The committee currently consists of: Merle Parker, chair; Ulrika Holmlund, exhibition coordinator; Michael Cuthbert, secretary; Veronica Hodgkinson, treasurer; Philip Ingman, newsletter editor; Gabrielle Bates, media coordinator; Irene Amorosi, Small Window Gallery coordinator; Marianne Little; and Denise De Keyzer.

The space consists of five showrooms and an outdoor sculpture garden. The volunteers of 69 Smith Street have worked hard to augment the gallery's facilities, including the development of the sculpture garden, and the addition of new systems for lighting and hanging. The gallery has added a website, office equipment, kitchen facilities and meeting furniture to its portfolio. Equipment has recently been installed to allow exhibitions by video and sound artists.

From its inception, 69 Smith Street has not swayed from its foremost aspiration: to support young, emerging artists within Australia. The bulk of its exhibiting history is made up of recent graduates from tertiary art institutions, other emerging solo practitioners and shows by art communities and youth groups. The gallery fosters professionalism in these artists and helps bring them opportunities to further their careers. At the same time, 69 Smith Street also hopes to promote public appreciation and understanding of contemporary visual art through critical debate.

69 Smith Street places a strong emphasis on gender equity and recognising cultural difference in the presentation and interpretation of visual artwork. The gallery promotes inclusion in relation to both exhibiting artists and exhibition audiences. It equally encourages a diversity of art forms, and its ever-increasing range of facilities reflects this dedication.

Proposals for exhibitions at 69 Smith Street Gallery are accepted on an application basis, offering a new exhibition in a choice of gallery every three weeks. The committee curates two to three thematic group shows per year to create further opportunities for our members, who currently number more than one hundred. 69 Smith Street Gallery offers annual group or individual memberships

and no commission is charged. Each exhibition draws an average of around 350 visitors to the gallery.

69 Smith Street Gallery has hosted a number of artists in residency, including toy and puppet maker Adrian Davies and sculptor Louisa Jenkinson. Pauline Delaney, a glass artist and jewelry designer, is currently occupying the space. Pauline's work is represented in many private, corporate and public collections including The Corning Museum of Glass, New York, USA.

In December 2006, 69 Smith Street staged the first annual Ellen Mileo Contemporary Art Prize, named after one of the founding volunteer members of the gallery. The accolade offers young and emerging artists, amongst others, the chance to compete for prizes totalling \$3,000, giving entrants the experience of competing at a professional level. In 2006, the prize drew the participation of 36 artists from around Australia.

The 2007 ARI program at 69 Smith Street Gallery will be launched with a series of video installations showcasing work by emerging Australian and international video artists assembled from Voyeur, an international online video collective established by Ulrika Holmlund, creating yet another opportunity for our members to exhibit their work. The program will also feature work by Deane Sobey, Frederico Joni, Carol Batchelor, Sydney-based installation artist Francesca Mataraga, photographer James Bryans and multimedia artist Sofi Basseghi.

Being involved in 69 Smith Street provides artists with the opportunity to converse, share ideas and thoughts, promote their own and fellow artists' work, as well as be a part of an inclusive artist community. In our annual program, we include exhibitions, forums, publications, talks and social events in a supportive atmosphere, all of which provide a great contrast to the public and commercial galleries.

Ulrika Holmlund

Allan's Walk

When I first returned to Bendigo after a six-year hiatus, I had a lot of exploring to do. I knew the city was not dissimilar to the one I had inhabited as a younger version of myself, but I did know that it had undergone some changes.

One December day in late 2005, I was killing time and remembered the powder blue Japanese Fender I had my heart set on purchasing when I was about 15. It had been hanging in the window of Mrs Leach's music store for ages, however just as my birthday approached it mysteriously disappeared. I toyed with the idea that my mother had secretly bought it, but alas, it had been sold to someone else. Instead, my first electric guitar was a beautiful cherry red Rok axe accompanied by a baby amp.

The flashback to my youth induced a strong need to see what had happened to Mrs Leach's music store. I had heard that she decided to close the shop when the GST was brought in. Still, I thought I would take a trip down memory lane, or Allan's Walk, to be more precise.

Imagine my surprise when I stumbled across what could only be an art gallery. The music store had been transformed; devoid of instruments, it was now home to a collection of altered household goods. I was a witness to a 'Punctum intervention'.

When relocating to Melbourne to study art, it became startlingly apparent how minimal my art education had been up until that point. Artists working inside the Melbourne-Sydney continuum often take for granted their close proximity to a range of tangible resources. I found it quite hard to endure the banter of art students located in Caulfield complaining about the distance they had to travel to view new and emerging work. Little did I know that such a location was at that very instant being created in the heart of Bendigo.

While Bendigo is relatively close to Melbourne, until the formation of Allan's Walk Artist Run Space (AWARS) the city had lacked a space in which artists could experiment, grow and learn through exhibiting while operating outside an institutionalised environment. AWARS is not comprised of an exclusive graduating year, or a particular political agenda. It has been formed by a collective of people dedicated to seeing the arts, in its many forms, become accessible to as wide an audience as possible and to nurturing the creative output of arts practitioners in the Greater Bendigo region.

AWARS not only provides exhibiting space, but has also built relations with arts and non-arts related bodies to encourage networking and, consequently, opportunities for its artistic directorate, committee and the community as a whole. In particular, its TESTMATCH program has provided incentives to artists of the region to initiate, formulate, explore and create new work with artists in geographically disparate areas.

Artists and arts practitioners working outside the Melbourne-Sydney con-

tinuum need to adopt strategies for making and showing artwork particular to their region. AWARS not only offers a framework for this but also provides a site for the focus of creative development.

A long time before AWARS was Mrs Leach's music store, the entire arcade had been one of the busiest stock exchanges in the world. While there may no longer be men standing in Pall Mall crying out 'buy' and 'sell', Allan's Walk is still home to a hothouse of activity. Although this time it is producing ingenuity and innovation rather than market speculation.

Bridget Keena

Coordinator

Tamara Marwood

Committee of management

Melissa Urquhart (Chair), Ellen Coyle (Vice Chair & Treasurer), Felicity Hayward (Secretary), Andrea Robson, Bridget Keena, Carly Preston, James Roberts

Artistic directorate

Kapoozies, Creatability, Megan Beckwith, the Space in Between headed by lead artist Tara Gilbee, Punctum Inc (artistic director Jude Anderson), Andrew Goodman, Undue Noise (director Jacques Soddell), Candy Stevens, Scott Alterator, Peter Fountain, Georgina Duckett, Leanne Fitzgibbon, Youth Arts Network



arc (Art Resource Collective Inc.) was established in June 1982 principally by a group of graduates from Gippsland Institute of Advanced Education Visual Arts School.¹

1982–1994

A room in the old Boolarra Primary School was secured as a base for regular meetings and group activities. The first successful project was a community fair and woodchop. In 1983, larger premises were found in a derelict milk factory in neighbouring Yinnar. Equipped with a working space and a recognised logo, arc formalised its structure under the recently created Incorporations Act in order to be eligible for funding. The 1984 constitution and its aims and objectives remain in place today.

Community arts funding was an appropriate means of securing project money and generating arts activity. The Community Arts Board of the Australia Council and the Victorian Ministry for the Arts annually funded projects for a 10-year period until the Liberal state government deemed arc ineligible in 1995.

Initial community arts projects took art activities to parks in government housing areas in the Latrobe Valley. Geared towards children, these projects were held over school holiday periods. There was mobile screen printing for t-shirts, billboards for mural painting, do-it-yourself face painting mirrors, clay modelling, raku firings and kite kits — all free to the participants. Members were paid for their services and a store of equipment and materials harvested.

These arts projects developed into events held at the arc factory and expanded to an annual program. There were various workshops for adults and children, regular visual arts exhibitions and evening seminars hosting painters, writers and musicians. Poster and banner production flourished. Film nights and music performances were organised along with working bees and fundraising efforts.

With the pending sale of the milk factory in 1986, a public campaign by arc received broad community support. Security of tenure was gained with the intervention of Joan Kirner, the Minister of Conservation, Forests and Lands. Financial support from the Victorian Ministry for the Arts and the Morwell City Council saw the building purchased by the council and a long-term, low-cost lease agreement secured.

Through volunteer hours and minor capital works funding, the factory was transformed into a workable space. Milk vats, boilers and asbestos were removed, electrical wiring and fittings replaced and plumbing renewed. Suitably equipped access studios were opened to the public, while private studios, a gallery, shop, performance room (The Switchroom) and an administration base were all created. (The performance room alone took a year of Sundays to construct!)

A government employment initiative under an incubator model saw the

gallery renovated into an impressive facility — including new walls, lighting and a levelled, slate-tiled floor. This project included organisational evaluation, business plan development, policy and procedure manual development and a new logo. The foyer was built with a contribution from local government, improving the streetscape as well as the public entrance to arc.

1995–2001

A quieter period ensued. Funding applications were not seen as a priority due to shifting arts policy. arc members were not inclined to alter the structure of the group. Personal energies were concentrated on tasks required to keep the base organisation ticking over.

In 2000, through its affiliation with Regional Arts Victoria, arc hosted a major project in conjunction with the Centenary of Federation Celebrations² and funding was secured towards administration costs for 2001 from the Australia Council's Visual Arts Board ARI program.

2002–2007

Presently arc receives no arts funding, and the Gippsland Regional Council of Adult Education³ is its primary funding partner. A second evaluation developed a new business plan and revised the policy and procedures document. Reliance is focused on generated income, donated time and the support of the Latrobe City Council. Payment for facility use by groups⁴ and individuals has become the prime earner.

Current activities are the exhibition program, classes and workshops, performance events and the facilitation of art production. arc curates open thematic exhibitions at minimal cost to exhibitors and the gallery is also available for private bookings. The thematic shows vary from the Annual Women's Exhibition in March (now up to Number 24) to exhibitions with a quirky theme, while others are organised simply by medium. More artwork for sale is on display in the foyer cabinets. Commission on sales is 20 percent.

There are eight studios with low rates for private use. Additionally, there are access studios for printmaking, photography, ceramics, small and large metal work (plus forges), drawing/painting, and sound recording. Classes and workshops are usually hosted at arc but can also take place at the Latrobe Regional Gallery or Monash University. Fees for classes are kept to a minimum, and tutors are sought primarily from the membership.

The Switchroom has a variety of uses. It is a good venue for meetings and presentations, and open stage and local music nights are also popular. On occasion, imported performances are subsidised.⁵ The room additionally hosts a local theatre group and recordings and rehearsals by bands.

The office is staffed five afternoons a week and the gallery rostered by volunteers on Saturdays. General meetings are monthly and open to all members. The office bearers (chairperson, secretary and treasurer) are appointed at the annual

general meetings. The membership base is stable with around 50 subscriptions paid yearly. There is an associate register for supporters wishing to receive news and notices of events.

Celebrations for the 25th anniversary of arc Yinnar are scheduled for 2007.

Kate McGuire

Founding member

NOTES

- 1 'The founding members had, for the most part, attended the GIAE in the mid to late '70s when the Whitlam government supported art and education. Here they had found self-assessment, loosely structured timetables, free and easy access to facilities. Some four years on in the recession of 1982, the group sought a practical solution to the predicament in which they found themselves. They wanted to continue to work as artists.' *Ten Years of arc*, Dr M. E. McGuire, 1992.
- 2 *such fertile ground*, Ganai/Kurnai Country Gippsland, December 2000.
- 3 Some organisational support and funds for contracted education delivery.
- 4 Longer-term groups include Main Street Artworks since 1993 and Work for Dole Performing Arts Projects 2003–2006.
- 5 Regional Arts Victoria affiliation — Guarantee Against Loss. See www.rav.net.au

Blindside

Spaces like Blindside are the sites of speculation: a breathing space for cultural self-reflection, sometimes beyond the parameters of contemporary art.¹

Blindside artist-run space arose from an alloy of luck, persuasion and elbow grease. After 18 months of frequent discussion, it was the acquisition of Rooms 13 and 14² on the seventh floor of the Nicholas Building that formalised the intentions of three artists from the Brisbanian diaspora to start a surrogate art space in Melbourne. Christine Morrow, Renai Grace and Pip Haydon each moved to Victoria with established artistic credentials which were quickly subsumed into the city's vast creative ecology. Gaining possession of Room 14 and the adjoining studio space afforded them a platform to wrestle up a new venue to support emerging and experimental contemporary art. The window scene of Federation Square and Flinders Street Station spilled into the site, lending the room a spatially exaggerated extension and a supreme backdrop.

The name Blindside was chosen to reflect the idea that what we are showing are things that are easily overlooked — that hover somewhere just outside the field of vision.³

Between these first inaugural committee members, exhibitions were negotiated, an agenda established, an audience stapled together, and the man-hours set down. The committee came together by association and need, and the infrastructure of Blindside was assembled on a voluntary basis. Like most, this initiative was bankrolled with time, spare change⁴ and the support and ardour of the artists' interstate and local communities. Walls were constructed and demolished by Asim Memishi; painting and patching became a work of art by Pip Haydon; Christine Morrow launched the Editions Program; and Renai Grace worked with the other committee members to further develop the exhibition program. Simon Philamon contributed website design and Blindside collateral design including invitations and catalogues. Finally, Danielle Moorhead developed, coded and constructed the website. Blindside's first exhibition, *The Blindside Effect*, opened on 9 September 2004.

The iconic Nicholas Building has a history of hosting artist-run spaces and is a trophy of creativity in Melbourne's CBD — housing numerous artist studios and creative businesses. Consequently, the nature of the building has had an effect upon the character of the artistic program, not just through imposing physical constraints upon it, but also by ghost writing its influence into the content and themes of exhibitions.

A major highlight of the Blindside program is *Debut*. This annual exhibition launches the calendar year and is curated by a current committee member. It features a selection of the Blindsides — hit-picks of recent graduate artwork from various visual arts programs around the city. The primary aim of *Debut* is to provide a link for young artists between university and the 'art world'.

Other highlights of the program have included Alex Taylor's *Micro Masters/Action Heroes* (2005) exhibition featuring works by artists from Melbourne, Sydney and Brisbane. The historically salient exhibition *Nicholas: The Life of a Building* (2006), curated by Christie Petsinis with Nadine Treister, included a mammoth birthday cake in the likeness of the Nicholas building to celebrate its 125th year, and featured hundreds of works by artists holding studios in the building. Hours into the opening, the cake was left demolished, ravaged and structurally unsound, yet the building remained as resolute as ever.

Particular to *Blindside* is an accompanying text⁵ published in the form of a catalogue, affording a critical examination which allows the audience an opportunity to absorb and expose the content, context and concern of each show. Through these publications, *Blindside* endeavours to elicit ongoing critical dialogues around each exhibition using the written record to summon, and so convene, artists, curators and writers.

Blindside creates an incredibly supportive environment to work in, with its own network of dedicated people. It's relatively new and hasn't become a sort of repository for accumulated house style. There is a unique atmosphere because of the building and its location and the size of the space, but the work isn't affected by an aura of institutional approval or exclusivity to the same extent as higher-end galleries are.⁶

Blindside's role and rationale was, and still is, to support and promote contemporary art practice by providing an exhibition space for emerging and established artists. The provision of this environment for experimentation exists to encourage the creation and presentation of art works that are challenging and innovative. The focus was programming a series of curated exhibitions featuring a potpourri of interstate and local artists that fostered a dialogue between Melbourne and other states — in particular Brisbane and Sydney. Another primary aim was to create a longevity for each show through the comprehensive image and text-based archive on our website. Throughout the past two years via solo, two-person and curated group shows these ideals have been maintained and preserved.

A new assembly of committee members hopes to continue the *Blindside* project in a way that is faithful to its history and which creates new adventures and opportunities for artists.

Jessica Borrelle

NOTES

- 1 Kit Wise, *B-side* catalogue, Nov 2006.
- 2 'We talked them out of their lease and talked ourselves into their lease' Christine Morrow, 2006.
- 3 Christine Morrow, 2006.
- 4 Personal financial investments by the committee members.
- 5 *The Blindside Editions*.
- 6 Anna Maria O'Keeffe, *B-side* catalogue, 2006.

BUS

BUS first opened its doors in August 2001. Since then, it's had a helluva lot of shows, gigs and other art-related events, put out CDs, hosted a studio residency program, lost numerous keys to the building and generally had a lot of fun in the process. This interview was an attempt to put together a clear and concise history of BUS and the people involved. Yeah ... right.

Backyard of Palomino, High Street Northcote, 28 November 2006.

With Kade McDonald, Tim O'Donoghue (founding members of BUS), Patrick O'Brien and Claire Mooney (current board members).

As I fiddled with the tape recorder trying to figure out how to work the damn thing (who uses tapes these days anyway?) it was decided unanimously that both beer and pizza would be called for if we were going to do this thing properly.

CM: How did BUS begin?

KM: I was trying to get hold of this space in the city. That's when I'd met Tim, and he said that he had this crew of designers, and we thought we could collaborate. I'd been looking to get a gallery for maybe a good 12 months ... but at the same time I was studying electronic design and interactive media, and that's where I met Tim, and it was like 'design — that's great, that's what I'm studying ... art gallery — that's great, that's what I've wanted for 12 months,' and they went together.

CM: So it started out as a design collective?

KM: Kind of ... I remember meeting on Brunswick Street somewhere, and met Dave Sutton...

TO: John Karatzas...

KM: Chris Johnson...

TO: And there was Zac ... and Lim there for a little ... it was just a collective of people that decided that a gallery, as something that joined onto everybody else's practices, was a good idea.

KM: I think it was kind of ... everyone at the right time wanted to do a project. So everyone got in there, painted, and the gallery was built before the design side really, and the gallery took off...

CM: How did the gallery take off from there?

TO: I think getting the board involved was what really pushed it along; artists that had been around for long enough, and had enough of a reputation and social network.

KM: And, it was only, well, it opened in August [2001] and by January, or February, it already had funding. So it sort of happened ... I mean, the first few shows were very organic — no system — 'Who's next? What show is next?'

CM: 'Do we have a show next?'

KM: Yeah, 'Do we have a show next?' It was ... what was the first show?

TO: The first show was the board: Nick Mangan, Jo Scicluna and Renee So with Selina Ou, Luke Adams, Chad Chatterton, Julian Oliver, Mark Harwood...

CM: So, where does the name [BUS] come from?

TO: About 6 months of...

CM: Arguing?

TO: (*deadpan*) No ... intensive market research and product testing...

KM: Yeah the name came from, what was it? Didn't a bus pull out the front of Troika? And Dave was sitting looking that way. 'Cos we'd been through ... countless names.

CM: So, no larger concept involved?

TO: Oh, I mean you can *always* post-rationalise it...

KM: Then you go into the thesaurus and, you know, find 'omnibus' which is Latin or something...

TO: It's just an innocuous word that is all positive, as far as I can understand. You know there's the public nature of buses and then there's also the idea that a bus is just a conduit or a carrier of information. It's not anything in itself, just a facilitator.

CM: What are the benefits [of being involved]?

KM: Just the network of people...

TO: I just got free movie tickets! (*laughter*) You know, free beer! But we've been to Japan, Sydney, Hobart. You get to travel with it and you already have something to base your conversation with someone on, you meet like-minded people all over the place, and get to see great things happen, people with genuine skill and talent making something of their work and showing it, and to see the smiles on their faces after that comes about ... there's definitely rewards...

KM: Yeah, I really miss those things. Like, you know, seeing someone install a show over three days, or even less ... say there was a gig [on Saturday night] they have to install on Sunday morning, [the show] opens on Tuesday ... And just the way people dealt with different things, you know? Some people were straight down the line and knew what they were doing. Others were a bit more random, and it's just fascinating to watch, and to meet so many people. You know? I remember when the first *Outer* CD came out and I was like 'that's awesome'. *Mash* was great, but *Outer* was just this beautiful ... It had, well corny as it sounds, but it had all the logos on it, and it just looked like the first published thing that BUS had done that was quite professional, and it was in the sleeves, and it just looked beautiful. A *thing* had been produced, and then you [Pat] came on board, hand-stitching those fucking CD covers! (*laughter*)

PO: Well, there's still some work if you want it...!

TO: There's still *boxes* of those things...

KM: I think you should keep those boxes ... forever...

PO: Yeah, it's my summer project.

CM: So what's the motivation behind BUS? What's the primary focus?

TO: (*dryly*) Its lack of focus, perhaps?

KM: I don't know. Back then it was like, yeah, the idea of having a gallery — that would be great. The idea of renting a space, setting up some walls, you know, designing the actual feel of the space and then having shows was ... and then to see every three weeks it was a different show, different artists. Using *your* art piece, to some degree, because you built this gallery. And [there is] the difference between the people who go and see the gigs and the people who go and see the shows, but there's this vague kind of underlying thing...

PO: It's a community.

KM: It's a community. I mean it's really clichéd to say it's a stepping-stone, but that's kind of inevitably what its going to be. These bands get a chance; these artists get a chance. That's kind of a big part of Melbourne culture, to some degree. That this exists.

KM: I've got to go get the pizza — does somebody want to go get the booze?

Claire Mooney and Tim O'Donoghue

CARNI

Jason Keats, who devised the concept, and Rodney Payn, who assisted in design consultation, initiated CARNI in August 2005. CARNI grew out of discussions by Keats and Payn to recreate or at least be informed by the Making Sense Contemporary Artspace (1992–1994). CARNI took over a leather-tanning factory in Preston in August and immediately started renovations with a view to enhance the industrial landscape without impacting on its original aesthetic. This approach can best be defined as site-specific design. This meant utilising the existing architectural features to inform the outcome, and also recycling materials from their former use into a new function.

This ambitious project has always seen itself to be a form of activism by challenging mainstream and institutional thinking within the context of its artistic product and the very nature of its existence. Self-funded since its inception, CARNI has had to tackle a great deal of red tape; due primarily to the lack of support from some local council departments and a sense of foreboding from a misinformed and largely relocated residential population. This has been countered by enacting a local media campaign and one-on-one interaction where we were able to inspire the passions of people to embrace the concept. In fact, the positive correspondence and support garnered from the broader arts community helped inform locals to the opportunity, potential and ultimate benefit of such a complex.

We feel that we are helping define one of the roles of an ARI where we are not solely focusing on exhibitions, but actually embracing the wider notion of interaction with the community as a basis for performance and activism. Essentially we are letting CARNI, through its trials and successes, play a pivotal character role — one that acts beyond a simple facility but leads from the fore in exposing and communicating messages through art and from art's perspective. Simply put, the process of conceptualisation, setting up, development and management of an artist-run initiative *is* a performance/live art practice.

CARNI sees itself as a personality with many character traits that are best illustrated by its approach to 'fusion art' — it is a melting pot for visual arts, performance, *installaction*, music and healing arts. Artistic expression through food, spirituality and social interaction all ensure a lively, healthy entity with better prospects of survival. This blending allows various modalities and genres to share the energy harnessed through critical mass, rather than relying on the stand-alone approach. Ultimately, the autonomy derived from such a methodology will shelter each part so that the whole has a greater chance of existence.

After several long months of arguing CARNI's case at VCAT (Victorian Civil & Administrative Tribunal), the initiative took on a stronger focus to develop a total experience for its patrons. A revamped directorship made up of Jason Keats, Raven Walkeneally and Brendan Connelly began instilling the values of CARNI

through several components of the initiative. The initial and most prominent element currently is the CARNI-bar events lounge, which supports performance and sound works.

CARNI's main exhibition space played host to several performances — by Rosa Casado, Jude Walton, Angus Blackburn and Jason Keats — which connected with the Institute of Postcolonial Studies as part of their seminar series 'Performance and Politics'. To enhance the evening's events, patrons were able to gather at the bar in the events lounge before and after each performance, which encouraged discussion and discourse whilst musicians played on a stage behind a video projection. This is an example where CARNI immerses patrons in an environment in which several spaces are utilised simultaneously or separately throughout the course of an evening, providing a continuous flow of performance/exhibition.

CARNI is in the process of developing Caravan into a multimedia and live-art space in which it will present a curatorial program. Furnished with an eclectic array of couches, Caravan will meld itself with the relaxed atmosphere of the events lounge. In addition to the fixed exhibition program, CARNI intends to invite several artists each year to employ Caravan in a 'lab' environment. This gives the artist the opportunity to create a residency in the space for a period of time by either preparing the concept or physically creating the piece, followed by an exhibition period. The labs are an attempt to encourage visitors to be participatory in the work whilst in development, and then observe its finished form, potentially influencing the narrative by simply being present throughout its creative process.

Uniquely, CARNI is blessed with a large outdoor courtyard conveniently positioned adjacent to the events lounge entry. Already some of Australia's most prominent electronic music artists have performed in its rustic environs. Surrounded predominantly on three sides by the former industrial complex, the courtyard enables artists to play to an audience without the confines of an internal construct. In addition, artists are able to adapt artistic décor to the outdoor architecture to support their work, which can potentially harness the natural elements.

Art is also encouraged to reveal itself in the various modalities of healing and spirituality within CARNI's healing circle and Samsara room; a multi-purpose space where movement, ritual and shamanistic-based practitioners are able to present their work. One of CARNI's central themes is to nourish and bond the realms of art and spirituality as both of these spheres of thought and expression have featured prominently together throughout history. CARNI intends to nurture an environment where all participants are able to receive an elevated experience. An example of this is CARNI's up-and-coming 'Psychic Connections' project which is part of the *Making Space* program, featuring works by Jill Orr, Angus Blackburn and the Gyuto monks of Tibet.

Citylights

Ten years ago, the Melbourne laneway Centre Place wasn't somewhere you'd ever stop to linger. It was little more than a commuter thoroughfare. In the shops that weren't lying vacant, the last of a dying breed of CBD businesses — the cobbler, the key cutter and the butcher — vied for passing trade. A few homeless people found shelter in the alley's alcoves but aside from that, CBD living hadn't been invented yet. This was a laneway so deserted that even graffiti artists didn't stop to tag it.

At the time Andrew Mac, a student in his final year at art college, was scouting the city for a studio space. He came upon Centre House on the corner of Centre Place and Flinders Lane and discovered a breeding ground of legal and not-so-legal activity hidden away from the watchful eye of the authorities. But two years on, the inevitable occurred. The developers moved in and Centre House suddenly found it had company when residents started moving into Majorca House. 'We'd had this fantastic studio going in the middle of the city with no one around,' says Mac. 'We got used to staying up all night, having parties and playing loud music. Then suddenly, five feet across the laneway, a load of people moved in to live.'

Instead of antagonising his new neighbours, Mac thought creatively. Bypassing Melbourne officialdom entirely, he opened up the empty shops, invited artists and bands down and threw a big exhibition and party in the street. 'We thought we'd try and make the new residents aware from the start that there was a culture already here — that Centre Place was a work area as well as a place where they were living. That was the political aim of the show.' The night was a great success and when the City of Melbourne got wind of what was going on, they invited Mac to turn it into something a little more above board. So in September 1996, along with artists Richard Butler-Bowden, Richard Brownfield and Lyndal Walker, he opened Citylights — an outdoor lightbox gallery on the walls of Centre Place's garbage collection point.

'We felt that a lot of people felt alienated by art. That they thought it was elitist and they had no entry way into discovering what it meant,' says Mac. 'But on the other hand they understood the language of advertising very well — even messages that were subtle and highly sophisticated. So the idea behind the project was simply to do what advertisers do to us all the time and present images designed to be seen fleetingly by a mass, non-captive audience.'

'It's opportunism,' says Mac. 'By merely being in their environment, we're trying to catch them as they go about their normal daily activity.' According to Mac, roughly 40,000 people pass the Citylights Project on a daily basis. When the gallery first opened, Mac sat for days on the steps nearby counting every single person that passed by.

It is the nature and diversity of this audience, which dictates the type of work that goes on show in Citylights and Mac prides himself in being involved in one

of the most responsive spaces in Melbourne. 'Because it's in the public domain, one of the prime aims of Citylights is to be active and reflective of events and cultural change and responsive to things as they're moving.'

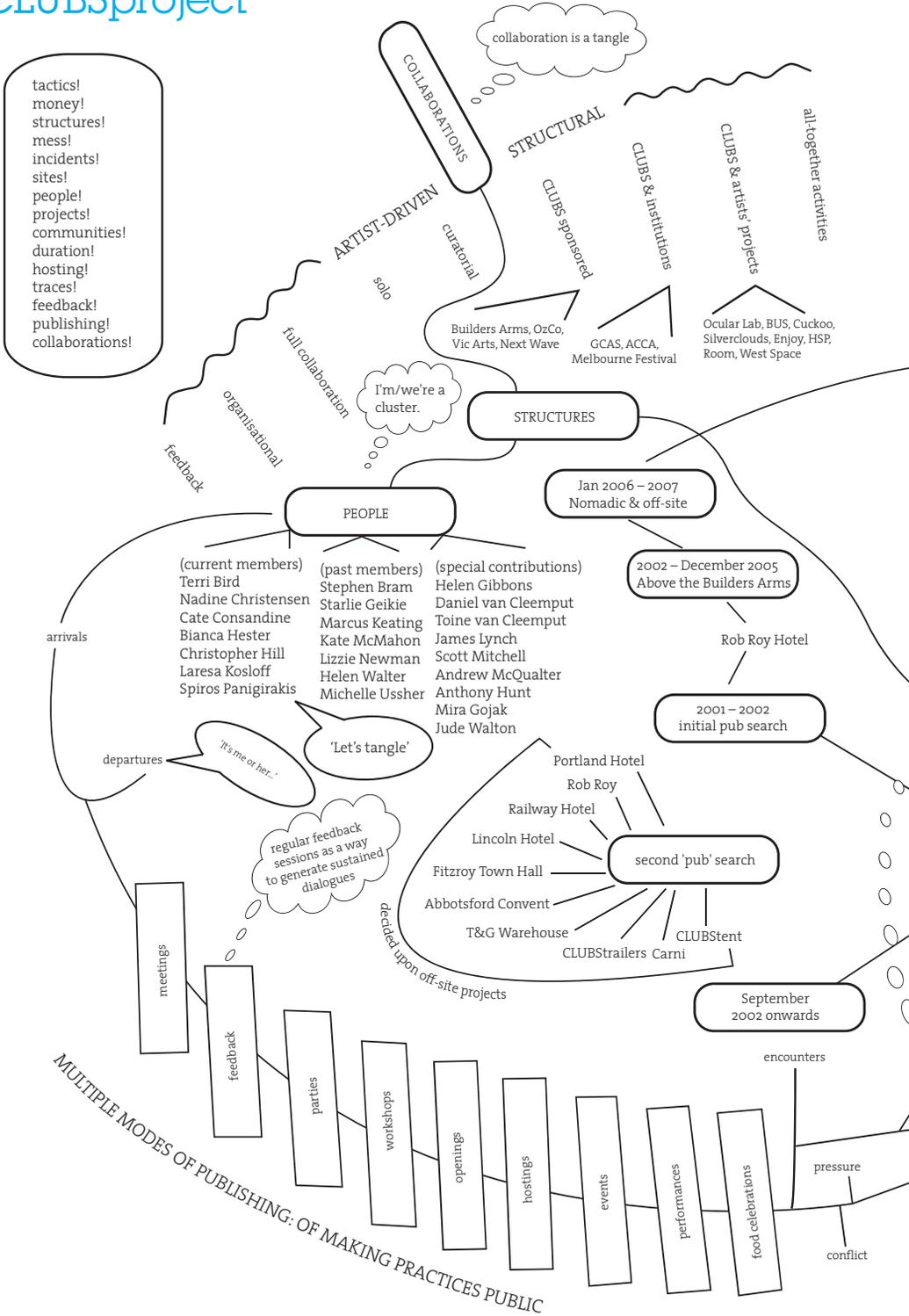
In recent years, the site at Centre Place has taken on a life of its own as graffiti and stencil artists have moved in. As the council, for the moment at least, seems to have given up cleaning-up this particular area with its varying shades of beige paint, the preoccupations and politics of Melbourne youth are there for everyone to see. It's moved on from being something that you pass by or chance upon and is now a valuable document, living and changing, one that records the spirit of the city.

Since then, Citylights Project has opened studios and expanded the light box exhibitions onto the walls of Hosier Lane, as well as opening Misty Bar to host various art events. In 2006, Mac took things the next step by opening Until Never, an independent gallery, on the top floor of the laneway building. Now many of the artists who started out in anonymous graffiti down below are selling their own collections of work upstairs.

'Back in 1996 we realised the area was going to become gentrified. We were all well aware of the history of New York and one of our main aims was to maintain a space for the artists in the face of this. We thought: if we could get just one wall, it was likely we'd be able to hold on to it. If we'd opened an artist-run space there, we'd have been kicked out years ago as the rents have quadrupled in five years. We talked about it a lot at the time and I'm still amazed it's worked out exactly as we thought it would.'

Lena Corner

CLUBSproject



Conical

Conical began with a fight. In August 2001 the first exhibition, *Adrift: Nomadic New Zealand Art*, was a group show curated by two Melbourne-based ex-pat New Zealanders: Emily Cormack and Richard Lewer.¹ The cultural relationship between Australia and New Zealand was a theme evoked in the work of all eight artists involved but it was one particular work — a live performance — that dominated the opening night. *Rickie the Rash vs Luke Sinclair* by Richard Lewer culminated in a one-off boxing match in the new gallery space. I say culminated because an important aspect of the work was Lewer's complete immersion into a local boxing community for an extended period of time (the year prior he experimented with wood chopping). For Sinclair, preparation was equally rigorous but solitary and studio bound. Lewer's process of *becoming* (accepted/trained/specialised/professional) informed the work at least as much as the dramatic outcome. Never having boxed before Lewer joined the Northside Boxing Gym, where for six months he was intensively coached as if for a professional lightweight event.² A slightly scaled-down competition ring was constructed in the gallery, sitting rather uneasily with the other predominantly wall-based and video works. A monitor was installed in the shop-front window below, beaming live footage to the passersby. As the mc introduced the fighters/artists, a crowd — made up of the local boxing fraternity combined with a solid showing from the art establishment — jostled for position. The first punch from Lewer caused Sinclair's head to snap back violently, immediately stilling the crowd. When the second punch drew Sinclair's blood, the boxing fraternity pressed forward through the art crowd up to the ropes.

Rickie the Rash vs Luke Sinclair unquestionably had attitude. It was no still-fashionable-for-the-time simulacrum, no ironic neo-performance piece exploiting subcultural tribalism. Artists bled, and indeed, drew blood. This was *for real*. Lewer's work heralded not only his arrival in Melbourne but Conical's. Both recognised the stricture of 'emerging' as requiring somewhat dramatic gestures that were more an instinctual survival response than a plotted strategy. By resurrecting this dramatic moment, I'm reminded of how measured our evolution has been — the organisation as a form of emergent practice coming *into being* over a period of time. Looking back, it's not the moments that articulate our history but more the sense of a continuous cumulative layering.

So what is it that Conical has come *into*? And how do we leverage this short, five-year history as a driver for future contribution? Progressively, we have built a particular set of conditions for artists to respond to. This may be just another set of conditions in a crowded landscape already providing a plethora of choices, but in an arts environment increasingly driven by the educational rhetoric of 'taking art to the people',³ Conical's focus is on *allowing* new work to come into being. That is, the producing of work presides over the creating of an audience.

This does not mean that audiences are discouraged through wilful obfuscation or that exhibitions and traditional gallery programming are refuted; rather, it is the idea of the factory that supports the idea of the showroom. In this respect, Robin Klassnik, the director of Matts Gallery — London's first artist-run initiative — has been a role model.⁴ Klassnik just wants to make shows. In order to do this he reads the conditions and context around him and takes what he wants. Again, it's a survival thing. His working method is engaged with the *stuff* of making art, that is, he privileges an on-the-ground dialogue with artists over the endless ideological positioning of his organisation. Klassnik attempts to avoid collaboration with the artist — arguably a way for directors to vicariously live out a creative life through artists — in favour of a mutual exchange between director and artist.⁵ He gives, the artist gives. The artist makes the art, but in an unusually generous, supportive environment.

In casting around our local landscape it seems this type of environment — one conducive to an active involvement with artists' practice — has become a scarce resource. For example, the Contemporary Art Organisations' (CAOs) increasingly outward focus toward audience development and internationalism has, on the whole, delivered a more familiar 'packaged product' with less attendant risk for both audiences and organisation alike.⁶ The responsibility of conceiving, supporting and developing local and national conceptual practices now appears to lie elsewhere.⁷ There also appears to be a willingness to leave this responsibility to the now-visible, now-professionalised artist-run initiative (ARI) 'sector' — the research and development arm of the industry machine. The filling of this gap by the ARI network is no cynical exercise in niche-marketing; it is more akin to a form of 'bracket creep'⁸ where the momentum of an ever-aspirational arts industry, wittingly or unwittingly, draws the ARIs up into a 'higher' bracket of responsibility (thereby fulfilling the original mandate of the CAOs sector).⁹ This responsibility is hard to ignore, despite knowing that receiving a commensurate increase in support from the larger art organisations and/or the funding bodies is not forthcoming. Obviously, for Australian ARIs to occupy the widening gap in the development of (not just emerging) critical practice is a big ask given the limited resources — not to mention the lingering mainstream perception of *all* ARIs as transient thoroughfares for the career-minded young and emerging (although this appears to be slowly changing). Conical's response to this *relinquishment of responsibility* by the public sector — leaving aside the commercials — has steadily evolved into more of a strategy, but only through expanding on what was already an instinctual methodology: an active approach to building relationships with artists over time.

So, Conical (as one example of the wider ARI network) is left fighting our own fight. If we dare speak of independence now, this is its justification. Yet flying the altruistic banner for the worthy cause of nurturing practice — shouldering the weight of responsibility — in no way illuminates the desires and motivations of this small organisation. It may be a job that has to be done but no one is asking

us to do it. It is a *recreation* we willingly choose. The grunt and grind of bringing new work into the world does not always need to draw blood but it does need to recognise the worth of forging meaningful and respectful relationships with those that provide the flow of much-needed lifeblood: artists.

Adrien Allen

Founder and director

NOTES

- 1 A limited number of catalogues for *Adrift* are still available from Conical. The other artists in *Adrift* were: Anoushka Akel, Mark Braunias, Briele Hansen, Patrick Pound, John Pule, Caroline Rothwell, Gabriel White. Luke Sinclair went on to direct Platform Artists Group. Emily Cormack became assistant curator at the Adam Art Gallery, Victoria University, Wellington, NZ and can now be found at Gertrude Contemporary Art Spaces where she recently took up the position of assistant curator/communications manager. Richard Lewer is currently practicing in Melbourne and exhibiting regularly in NZ and Sydney.
- 2 A documentary film entitled *Fistacuffs* was produced by Michael Metzner. A viewing can be arranged upon request. Contact Conical.
- 3 'Taking art to the people' was a common phrase used to describe the educational rhetoric implicit in the British Council's funding criteria circa 1990 and seems particularly relevant to the current criteria of Australian funding bodies.
- 4 Matts Galley was founded in 1979 by Klassnik, who remains the current director. See: <http://www.mattsgallery.org/>. Also see: 'Inside Out: Celebrating Twenty Years of Matts Gallery' in *Contemporary Visual Arts Issue #24*. It was a personal highlight to exhibit Gary Stevens (a regular Matts Gallery artist) at Conical in 2003.
- 5 Klassnik's interventionist style has on occasion rankled some Matts Gallery artists.
- 6 See Paul Andrew's penetrating article: 'New 05 and the CAOs Phenomenon' in *un Magazine Issue #4*.
- 7 Gertrude Contemporary Art Spaces' studio community could be seen to represent a type of 'engine room' yet, aside from Studio 12, it is predominantly ARIs who have been exhibiting the studio artists on a regular basis.
- 8 The definition of bracket creep is: 'slowly moving into a higher income-tax bracket as one's income rises to keep up with inflation', <http://www.investorwords.com>
- 9 'Organisations like ACCA, Brisbane's Institute of Modern Art, Sydney's Artspace and Adelaide's Experimental Art Foundation were established in the 1970s and '80s for the ongoing showcase of new "local cultural practice"'. Paul Andrew, 'New 05 and the CAOs Phenomenon' in *un Magazine Issue #4* (Canberra's CCAS, Perth's PICA and Darwin's 24hr Art were not mentioned).

The Dolls House

Rebecca Mayo began The Dolls House gallery in Miller Street, West Preston, in 2004 by using four small rooms of her own childhood doll's house for artists to exhibit their work. Her attachment to the doll's house, as both an artefact and contemporary art space, is seeped in the memories of creative and emotional experience.

Traditionally, the childhood doll's house has been regarded primarily as the domain of young girls, where domestic and family life is reconstructed and performed, with specified gender roles reinforced. This may be so, but it is only one facet in the life of any doll's house. To observe young girls at play with their doll's houses for hours on end is to also understand that there is much secret girls' business going on inside the walls of these domestic worlds in miniature that adults are not privy to, and generally not boys either, unless they accept their place in this world. It is one where patriarchy may be difficult to spell but is banished nonetheless, and with less sympathy than a *Big Brother* household eviction.

While the physical world of any doll's house, as in The Dolls House of Miller Street, may appear containable, its imaginative and creative possibilities are such that there is a world of ideas and stories on the doorstep. The artists who have presented their work at The Dolls House have invited these worlds inside. And, not unlike the world of children playing in their bedroom and backyard doll's houses, the world created in The Dolls House is made with hands and fingers that perform as much as they materially create during the construction phase of each exhibition.

So when shoppers on this suburban strip walk by the gallery on their way to the milk bar, the corner supermarket or the ubiquitous fish 'n' chip shop, they observe a life that may reflect their own social and domestic life, while at other times they are witness to the surreal, the historical, and the political life of worlds beyond. The commuters, riding the 112 tram to and from work or school for the day, join those passing by on foot. On some days, The Dolls House gallery can only be glimpsed through a mass of bodies on a crowded tram during peak hour; or through a misted car window stuck in the morning traffic. While late at night or the early hours of morning when the street is dead except for the barking of a crazed dog in the distance, or the headlines of yesterday's news being picked up and thrown into the air by a southerly gust hitting Miller Street, the glow of The Dolls House gallery continues to burn for anyone home late who might otherwise have missed the show.

From the opening in March 2004, with Alexis Beckett's show, *Fleeting — evidence of absence*, there have been 22 shows, both joint and solo, held at The Dolls House. The range of work both complements and defies the physical space of the four rooms of the house. They also defy *apparent* conventions, such as in a recent exhibition, *The Men's Gallery*, in September 2006, when four male artists, Philip

Faulks, Harry Hummerston, Gerry Wedd and Peter Westwood were each given a room at The Dolls House to highlight the comment that ‘domestic space does not just concern women, and perhaps doll’s houses do not just concern little girls’.

At other times, the domestic sphere, and particularly the centrality of women within it, as primary workers, carers and overseers has been highlighted. In the October 2005 show, *L’arte del piegare — The art of folding* by Carmela Iudicone and Rebecca Mayo, attention was provided to the mundane tasks of domestic labour that appear (and often are) arduous, repetitive and without material or psychological reward. What was remarkable about this work was that the two artists were able to provide an insight into the meditative qualities of performing a repetitive task (such as folding the laundry) while never being romantically didactic about it. This ‘labour of love’ was conveyed in the relationship between the two women, and the chore of both the domestic and artistic that brought them together.

The Dolls House has also invited more distant worlds, both historic and geographic, to Miller Street. In *Raby’s World* by Marion Manifold, an exhibition held at the gallery in October 2004, the artist reconstructed fragments of the life of Rebecca Carmichael, a girl who died in the Loch Ard shipwreck disaster off the southwest coast of Victoria in 1878. Manifold used artefacts from the Loch Ard itself — toys, doll’s legs, head, arms, and trinket boxes — to commemorate Raby (as Rebecca was known). That such objects, representing and containing the memories of childhood play and the endless possibilities of the imaginative spirit, were reproduced in The Dolls House extenuated its evocative resonance.

Tony Birch

Kings

A derelict, art-deco industrial building in Franklin Street, Melbourne, was the first scene for the soon-to-be-formed Kings artist-run initiative (ARI). In 2001, a group of RMIT graduates located the disused building and within a few months had set up a studio complex. A gallery was to follow — its dimensions freshly chalked on the concrete floor for less than a week when the landlord annulled the lease: the building was not safe, and the artists were evicted. Undeterred, the loose collective scoured the seedier parts of town and discovered a newly abandoned space in King Street. It was 2002, the internet bubble had just burst and a trail of fledgling start-up companies was left in its wake. One of them had resided at 171 King Street.

When the artists took over the premises, hundreds of blue network cables from the defunct internet company were still dangling from the first floor ceiling. Studios were built on the top level and the first floor was gradually reconfigured into a two-gallery exhibition space. Kings ARI was birthed in 2003 with Brendan Lee, Marcel Cousins, Anne Wilson, Brie Trenerry and Frank Guarino at the helm. Three of these founders were video artists, and from the start Kings became associated with the medium. The gallery provided a venue for video projection, with one of the two exhibition spaces set up with in-built, audio-visual equipment. Lee notes: 'During the years 2001–03, video was very hard to exhibit in Melbourne. Things were starting to shift with photo-media across the planet, and we got wind of that, and were able to build the gallery with that in mind. Unlike any other artist-run initiative at the time, Kings had a permanent space for the screening of video.'

Video artists and photographers came in droves to the gallery and were programmed into the exhibition schedule, although other media were represented too, especially painting, sculpture and installation. In a process typical of ARIs, exhibitions were selected from proposal-based applications. Although the association with photo-based work has been enduring, the founders emphasise the fact that exhibitions have always been chosen primarily on conceptual merit. 'Idea over medium' has been the underlying mission of Kings, and anything conceptually experimental has found a welcome home here.

As Kings evolved, it sought to expand its ambit and to present the work of international artists. Before its arrival at the newly formed Australian Centre for the Moving Image (ACMI), Kings premiered one part of Matthew Barney's baroque epic *Cremaster Cycle* (*Cremaster 3*) in 2003 — albeit as an illicit download projected to an appreciative local audience. Larry Clark's infamous *Ken Park* also reached the Melbourne art scene in the same year via an underground screening at Kings, days before its public distribution was banned by the Office of Film and Literature Censorship. An (entirely legal) international highlight from 2006 was the five-cubicle toilet panopticon installation with live-streaming video from Japanese

tv by Japanese artist Naohiro Ukawa: one of the 20 contemporary artists from Japan featured in the *Rapt!* project, organised by Australia and Japan for the Year of Exchange.

Links with interstate artists and writers have also been forged at Kings: in 2006, a fully funded programme saw artists from New South Wales, Queensland, South Australia, ACT and Tasmania invited to curate exhibitions at Kings of their interstate peers. In 2005, Kings mounted four gallery curated exhibitions along the liminal themes of *Half-Life*, *End*, *Risk* and *No-Return*, where abstract markers on an axis of time (mid-point, end-point) became the means of exploring the transience of existence in a media-saturated world. Catalogue essays by Robert Cook, Mark Pennings, Jess Whyte and Philip Brophy accompanied the exhibitions.

A strong showing from 2006 was the juxtaposition of Daniel Crooks, Tim Hillier and Danny Ford, where modest objects (dart targets, tshirts) met slick spiral rhythms of time-lapse video animation. Escapist fantasies of tourist destinations were explored in Eamonn Verberne's photographic series *Don't forget your camera* (2004), and in the same year Kings showed *The Woods*, an exhibition produced by a family of artists whose extreme diversity challenged the notion of environmental determinism.

Other exhibition highlights at Kings have included premiering the Sydney *ensemble terrible*, *The Kingpins*, fresh from inclusion in the 2003 Primavera at the Museum of Contemporary Art (MCA); and Lane Cormick's warts-and-all installation *LuvTheThird* in 2004.

Kings has always been active in initiating and supporting parallel contemporary art activities. In 2004, it hosted the launch of the contemporary art review magazine *un Magazine*, to which it offered ongoing support until an untimely demise in 2006. Kings has been home to the *Projekt Video Archive*, a large independent collection of multimedia work, and in 2003, Channel 31's contemporary art programme *Public Hangings* was produced on the gallery premises.

Sophie Knezic

Kings ARI operates as a registered not-for-profit organisation, and its current committee members are: Rob Bartolo, Warren Fithie, Juan Ford, Frank Guarino, James Hullick, Sophie Knezic, Ka-Yin Kwok, Brendan Lee, Robert Mangion, Sanja Pahoki and Gavyn Smith. Previous committee members were Marcel Cousins, James Dodd, Brie Trenerry and Annie Wilson. Stephanie Hicks was the former administrator. Volunteers include Clare Marion Rae, Victoria Bennett, Polia Giannoulidis and others.

Ocular Lab

Ocular Lab Inc., established in 2004, is an evolving group, a headless organisation with no directors, board members or volunteers. It has a space situated at 31 Pearson Street, Brunswick West. Ocular Lab is not synonymous with any physical address, however, and it regularly pursues projects independently of its Brunswick West location.

Ocular Lab Inc. currently comprises John Abbate, Damiano Bertoli, Sandra Bridie, Julie Davies, Katherine Huang, Raafat Ishak, Sean Loughrey, Jonathan Luker, Sally Mannall, Tom Nicholson, Elvis Richardson and Alex Rizkalla. Past members include Louise Paramor, Kirsten Rann and Bernhard Sachs.

Ocular Lab Inc. has no interest in any further facts that might constitute a conventional history of the group. In place of such a text, it presents the following interview as a representative fragment from its total narrative.

ON HOSTING AND HEADLESSNESS AT OCULAR LAB

Interview with Alex Rizkalla, by Sandra Bridie

December 2006

SANDRA BRIDIE: Alex, I would like to talk to you about the ‘hosted’ events, which often include a meal cooked by you, that punctuate the program at Ocular Lab. All the Lab members are proud of this aspect of our project and we see it as a strong feature that distinguishes the Lab. Could you talk about the way that meals and preparing meals as events works within your own practice?

ALEX RIZKALLA: Well, they’re not really part of my practice, except cooking is a bit like ‘practice’ actually, and I do tackle it with a mix-and-match approach. If there is a particular occasion, such as Bernhard Sachs’ ‘Polish Game’, I do a bit of research, which follows the same line as my other work, so the research usually involves the historiography of food, which then brings us back to other more interesting cultural and socio-political issues. So that’s regarding the actual cooking, and at various times it is not just me cooking — maybe I end up doing this research because of all of the cookbooks I have here — but other members of the Lab also seem to enjoy cooking, so it becomes a convenient way to run a non-hierarchical group, an extremely pleasant way to get together and discuss, and projects come out of that without actually having a leader.

One of the other things I have found interesting in the last few days, reading Justin Clemens’ book, regards the first thing that happens when a new thinker comes on the scene: inevitably discussion begins to turn around a master-disciple notion. I was wondering why they never have a third category — it’s not a master-disciple situation, but simply a coincidence of thought. So if one reads something and it confirms one’s own thoughts, it is not exactly a master-disciple situation, it’s more a gathering of like-minds. I think the dinners have really done a lot towards

undermining these socio-political structures that I object to and others probably do as well.

SB: Also, a thing that I am sure that many others who host events such as large dinners would find is that the sheer effort that you put into preparing a meal and an event in fact means that you take a back step when the event is taking place, either you are busy doing the last-minute preparations or you are exhausted after all your effort and you are happy for others to take over in terms of steering the evening. I find when I am hosting a dinner, by the time the dinner is on the table, it's my recovery time and I am happy to let everyone else talk.

AR: Well look, this has been a fantastic way to, again, not to lead when it comes to the intellectual discussion, but to facilitate a setting and then it just flows on its own. It is very convenient to be involved in the kitchen serving and making sure everything is right, simply because it allows other people to do the talking, other people present the guest, which we often have, to introduce them. Generally I am not that keen on talking to a large group, that's why I am a visual artist.

SB: It doesn't actually work because you can only really talk to two or three people at a time. With the Ocular Lab events, the table is often very long and there are 20 to 30 people, so you talk only to those within your proximity.

AR: Dialogue is taken up by small groups that burst apart and regather in different conversations. It is not just a romantic fantasy; a lot of amazing projects have come out of the dinners. Well, what else do you talk about? You discuss art projects, and politics come into it of course.

SB: I remember really early on, perhaps even before 'Ocular Laboratory' had become 'Ocular Lab', that you did talk about dinners very much as reasons to get together and to have explosive critical dialogue about work. You saw a real role for dinners; where a bunch of people might get together without a particular aim in mind other than just good conversation, and that such conversation is really important to get artistic ideas going.

AR: It is also a very good way to bring the other part of art practice, the viewer, to a much more comfortable circle to discuss things. We have friends and supporters of the Lab; they are people who end up being around for those dinners. So it does create continuity with the works, it also creates continuity from one particular artist's project to the next; there is a certain unfolding. So the dinners are maybe like the glue that keeps this informality, instead of the staccato effect of one show up, one show down.

SB: We have had one event, the Polish Game, which was Bernhard Sachs' residency in 2004, as a particular 'art event', or performance I suppose, but you, on the phone the other day, were wanting to distinguish dinner events at Ocular Lab from a relational aesthetics kind of art event. Would you like to talk about that a little bit?

AR: Absolutely. I've thought about it more since the phone conversation and I was thinking in the end our events are actually anti-Bourriaud's proposition, because what he did with his thesis was to ignore a whole history of dinners way

back. For instance, the hippie era was full of dinners with plates glued or nailed onto the tables — I was thinking of Daniel Spoeri, who had tablecloths as the post-event, the residue of a gathering. So Bourriaud ignores all that, then he starts with a more recent manifestation of it.

SB: It's the 'soup kitchen' model that he talks about.

AR: Yes, well there is Anne Graham's project of cooking and showing Russian revolutionary movies, which is really a tradition of the communist revolution where soup kitchens and book readings became a way of spreading the ideology of the time. He ignores all that, those earlier versions, then the projects he talks about are actually the opposite of what we do, because they take the scene or the setting of the dinner or the human gathering and then it is framed within a gallery. It becomes an art project so therefore it is abstracted, emptied of the actual people that take part in the dinner and talk. There might be some conversations that happen in those gatherings in galleries, but they are as disjointed as the casual discussion with an interesting person at an opening; you don't see them again, there is no follow-up to the discussion...

Sandra Bridie with Alex Rizkalla

The full text of this interview is available online at <http://www.ocularlabinc.com>

Platform

Platform began as something of an artistic whim and, in its early years, was prone to the whims of its founders (that's us, Andy and Dick) and of its funders (primarily the City of Melbourne). The following are a few of the sublime whims that enabled Platform to stagger or steam (depending on the moment) from being a decidedly hand-knitted operation to something altogether more sophisticated.

LET'S MAKE AN ART SPACE (LATE 1990)

We're still at RMIT, but don't see that as an impediment to our own earnestness. We've been flouting the curriculum for some time, making unassessable collaborative installations instead of developing our skills as painters. Constantly on the lookout for opportunities to avoid our academic responsibilities, we come across the disused display cases in Campbell Arcade (Flinders Street Station) and decide that we should be given unfettered access to them to use as we please. We put this to the City of Melbourne. Their response is encouraging. 'We can't offer those cases but we've got a few at Spencer Street that you could use.' 'Sure. Why not?' Suddenly we're running an art space. Or, to be more precise, we're fixing up something that might become one. To assist us in this endeavour, we're offered two things by Pat Sabine at the City of Melbourne: the first is a bit of left-over money in the form of a \$500 arts grant; the other is some sage advice, pertinent to the paltry funding level. The gist of it is that we should make sure we don't over-commit ourselves. 'Artists,' she tells us, 'are always supporting the arts.' \$500 worth of paint and materials later we're ready to test her theory.

MAKING DO, LIFE BEFORE LIABILITY (1990–1995)

In those earliest years, we operated like a couple of cowboys relocated in the big city art world. We had no experience, no plan and no public liability insurance. Ahh, the bliss of the bumpkin! The Spencer Street display cases were very basic indeed. So we learned to make do. Amongst the more extreme irresponsibility of those years were the measures devised to provide power to any artist who required it. It's amazing what you can achieve out of a fluorescent light fitting. And during openings and events the floor of the space, already sloping and slippery when wet, would be strewn with cables, tables and various other material designed to create litigation, as city commuters streamed past. Somehow we, the artists, and Spencer Street Station, survived.

DOWN MEXICO WAY

Our first venture into international exchange, an exhibition with a group of Italian artists, almost foundered before it began as a result of our misguided hospitality. Asked to organise a dinner for Italian and local artists to meet, we avoided the temptation to visit a local trattoria in favour of something we thought might be a

little more interesting. But Mexican was apparently not the way to go. It seemed that the cuisine, along with other aspects of Central American culture, was regarded by some of our guests as decidedly second rate. Worse still, the restaurant we'd booked did not allow smoking. Our sullen visitors spent much of the evening puffing away on a Richmond side street while we bemused Australians tucked into our tortillas. Well, as they say, you live and learn.

SURE, WE CAN DO THAT (1995)

Still, Platform was going from strength to strength. We'd started with no income and just four cases. We'd managed to persuade the City of Melbourne to commit to an upgrade of the six cases we now ran. We'd always told them we should be given them all. Eventually the city said: 'Yes ... if...' 'If what?' 'If you also take over all the Campbell Arcade subway cases as well,' came the reply. The section of subway in question functioned, in those days, not so much as a pedestrian thoroughfare but rather as an unofficial public toilet. 'Sure,' we said. 'That'd be nice.' Because the subway was largely unused, both Degraeves Street and Centre Place were windswept laneways. One of the great successes of Platform was the important role Platform2 played in revitalising the Degraeves Street precinct.

YOU'RE GOING TO DO WHAT?! (1996)

In the years of Jeff Kennett's premiership, the City of Melbourne developed an aversion to running anything. They would have tendered out wiping their own noses if they could. Platform got caught up in the fervour. 'You can't tender us out,' we insisted. 'You don't own us.' It turned out that was just a minor point. So we put together a tender, on commercial (but frugal) principles, to run our own art space. Of course we won. And of course the commercial tender cost the city far more than they'd been paying us previously. Well that's efficiency for you. Suddenly we had a budget that reflected our needs as an organisation. Next stop: city estate agencies, it's time to get an office.

RULE 1: NO ALTERNATIVE

Working together in the Platform office made things more comfortable, most of the time. But it also meant we'd need to develop a closer working relationship. So we developed some key pieces of Platform wisdom that helped ensure we were usually on the same page. One such principle came about in the following way:

RICHARD: (*entering Platform's fifth-floor office*) I'm sick of the art world. Too much bullshit. At least Platform's an alternative.

ANDREW: (*looking bemused*) We're not an alternative. We're just another part of it.

R: Oh bullshit, the art world doesn't even know we exist.

A: That's crap! You reckon we're an alternative. There is no bloody alternative!

R: (*screaming uncontrollably and preparing to leap from fifth-floor balcony*) There's no alternative! No alternative. That's it, I'm done. It's all hopeless...

We never quite knew, after that, what the words meant. Were they an expression of our acquiescence to the larger machinations of contemporary art or just our general exasperation? Either way, remembering it always seemed to stabilise our tensions. So remember: *there is no alternative*.

RULE 2: RELAX

The second principle that got us through the darker days (like when we'd occasionally find ourselves under pressure from the tabloid press) was a piece of pidgin Latin we developed to relieve the stress. If Platform, on its demise, were to be given a proper burial then it would make a fine epitaph on the space's gravestone. It's another principle we recommend, and it helped us through the toughest situations. So remember this one too: *nullum urgente* (nothing is urgent).

Andrew Seward and Richard Holt

Sticky

I cannot remember the exact moment Sticky was conceived, but it happened somewhere between Amsterdam and Melbourne late in 2000. It only took a couple of months to convince Richard Holt and Andrew Seward that the Platform Artists Group office would be a great home for Sticky. Since then it has grown organically from an amorphous idea into a unique and, at times, chaotic space which has managed to not only survive but become an integral extension of Melbourne's ARI community.

Whilst originally formless in shape, I always knew that as a retail outlet for small scale publications, artists books and other artist made 'things', we would not measure the potential success of works through predicted sales or their production values. Instead we would try to stock a range of works which reflect the breadth and depth of makers, and, as things go, our audience. With the focus away from profit making, Sticky has been able to provide many opportunities for artists and writers to work and rework within the public domain.

ARIs are run on the sweat and energy of passionate people. Very early on, I was fortunate enough to meet Luke Sinclair. He has managed to extend Sticky far beyond the reaches of Campbell Arcade and out into the world. For the (large) gaps in our funding we have also relied on a small and dedicated group of volunteers who continue to contribute in so many ways. I don't think so much about Sticky's future, but I do think a lot about its existence and the creativity that is held within it.

Simone Ewenson

Platform/Sticky has had three pairs of passionate guardians over the years: Andrew Seward and Richard Holt (1990–2002), Luke Sinclair and Simone Ewenson (2000–2006) and most recently Anita King and Din Heagney (2006–). Each generation seems compelled to create new spaces for artists to experiment in and as such Platform is an ever-changing project.

Seventh

Starting life as a temporary exhibition space in a vacant shop front, Seventh Gallery was established at 155 Gertrude Street Fitzroy in October 2000. The Seventh Gallery founding members, John Butt and Heidi George, were later joined by Maude Brady, Hayley West, Rachael Hooper and Hugh Davies. The Gallery's name was taken from the fact that, at the time, it was the seventh gallery to open on Gertrude Street.

Seventh Gallery provides two excellent environments to display any style of work. The larger front gallery has window frontage that offers high exposure for exhibited artworks, while the recently renovated rear gallery allows a more intimate space, suitable for smaller exhibitions or works that require a higher level of control over light and sound.

From 2000 until now, the gallery has been structured as an artist-run initiative contributing to the artistic community of Gertrude Street and Melbourne by positioning itself as an inexpensive 'stepping stone' gallery for emerging artists, as well as those who are at a 'cross-road' or boundary of their art practice. Between 2000 and now, the following people have been members of the Seventh Board: Rob McCaffie, Dell Stewart, Drew Martin, Nick Devlin, Samantha Vawdrey, Emma Gallagher and Charlotte McInnes.

Artists that have exhibited at Seventh include: Brooke Penrose (2001), Fiona Edwards (2001), Sanne Mestrom (2002, 2006), Rob McCaffie (2002, 2004, 2005), Justin Andrews (2004), Michelle Ussher (2005), Emma Van Leest (2005), Rob McLeish (2005), Nick Devlin (2005), Adam Pyett (2006) and Lieko Shiga (2006). Since its inception, Seventh has also participated in several local and international festivals and events, including the Next Wave Festival (2005), *Rapt! 20 Contemporary Artists from Japan* (2006) and Midsumma Festival (2006, 2007).

The current board of Seventh has been in place since late 2005, and includes: director, Matthew Gingold; deputy director, Simon MacEwan; treasurer, Emma McRae; secretary, Wanda Gillespie; website and publications coordinator, Kristi Monfries; communications coordinator, Paul Gurney; and Oscar Yanez. Besides their allocated title duties, the board members are responsible for coordinating the changeover between exhibitions, organising artist receptions, promotion and advertising, documenting and archiving exhibitions, and maintaining the building facilities and infrastructure. The beginning of 2006 saw a number of renovations made to the gallery to upgrade the facilities and increase the available exhibiting space, significantly increasing the capacity of the gallery.

Seventh believes in developing an independent, artist-run space that encourages diverse artistic practice through a dynamic and exciting exhibition schedule. Seventh strives to provide a versatile space, which allows local artists to cross boundaries in their chosen practice. The board is dedicated to effectively running

a not-for-profit organisation for artists to present a wide range of media to a well-established and expanding audience.

Seventh's programming is structured around an application-based system whereby artists can submit proposals for exhibitions twice a year. The programming is divided into two six-month slots, which allow for approximately 12 exhibitions per slot. The board reviews all proposals, and decisions are made on the artistic merit of the work, logistical factors and the availability of space, timing and scheduling.

During 2005 and 2006, Seventh exhibited artists from around Australia, New Zealand and Japan in a variety of disciplines including: painting, new media, sculpture, textiles, drawing, illustration, performance work and conceptual art. 2006 was the first full year of programming for the current board and, in that time, Seventh helped display and promote work in over 30 exhibitions involving more than 40 artists.

TCB was founded in 1998 by artists Blair Trethowan, Sharon Goodwin and Thomas Deverall. In 2001, the gallery moved from its original location in the Port Phillip Arcade to Waratah Place in Chinatown. TCB is run solely by volunteers and its committee includes: Lisa Radford, Amanda Marburg, Meg Hale, Kain Picken, Emma Dodd, Pat Foster, Warwick Edwards and Rob McHaffie.

When I first visited TCB in 2003, I'd never seen a gallery like it. I was a design student at the time at Monash University, and accordingly was aesthetically conditioned to slick, modern architecture — polished concrete, steel, minimal lighting. But TCB was, well, different. It was dirty. It smelled. The harsh fluorescent lighting was overbearing. And that floor! I was stunned that any gallery would have such an ugly, lino floor. But it worked. The space was amazing. Unpolished. Raw. There was no pretence about what it was. It just was.

Shortly after, I was asked to join the TCB committee, and I soon began to see that the space at TCB was reflective of the gallery's ideology. It is a space run by artists for artists. It is a space to explore ideas, take risks, and experiment at a grassroots level. There is no polished façade, no rules, no rights or wrongs, only the freedom for expression and innovation. The character and attitude of TCB sparks excitement, inspiration, and action.

Many people who visit TCB express their delight that such a grungy, low-budget space still exists. They feast their eyes, as if they've stumbled on some relic of the past. As more and more galleries tend towards the slick, modern aesthetic I mentioned above, TCB becomes a lasting vestige of the original artist-run space — lo-fi, raw, and cutting-edge.

Meg Hale

I know that Elvis Presley made up the insignia TCB with the lightning bolt and apparently to him it wasn't just a logo but a way of life. On some levels, it seems TCB the gallery shares this attitude ... But what does it really mean, 'TCB: taking care of business'? In my life, ultimately, if business is truly being taken care of then I'm doing pretty well, definitely in front ... This next thought is a bit out there, but one could even say that maybe TCB is a state of being that you achieve like Nirvana but for the working middle class ... You know, where all the bills are paid and things are clean and of course you have to keep going to stay on top of it because that's life but you know it's all going to be ok. Bliss.

In this way, the guys at TCB make it easier to be an artist. As a gallery it has always had a democratic feel with a lot of instinct thrown in. They want people to make art and show it. Asking both ourselves and themselves: What's the worst thing that can happen? Aren't we all here to experience/enquire for better or worse, richer or poorer? At the end of the day, one show comes down and another

goes up but they rolled the dice and, regardless of the perceived outcomes, had a crack. Artists then go back to their studio/desk/brain and think about what they will or won't do next time and TCB will also. Neither is an easy thing to do: exhibit art or run a gallery; but I'm glad people are trying. I think that's what TCB has done and will continue to do — in all its mutations — extremely well. Giving us space to look, listen, laugh and hopefully learn.

Kati Rule

I used to visit TCB when it was located in the Port Phillip Arcade. I saw many wild and energetic shows there. I liked the vibe and the people involved. Amanda Marburg asked me to do a show there and I agreed but the space closed before my turn and, after a short break, relocated to Waratah Place in Chinatown, sharing the space with the commercial gallery Uplands. I had joined Uplands and my first show there was an extension of the idea I had for TCB. Amanda showed alongside me at TCB and had some of her drawings included in my show. This pairing of more established and less established artists was typical during the unique setup of TCB and Uplands. It was a healthy sharing of resources, audience and ideas. I still visit TCB and am still into the vibe of the mainly younger artists that show there. They keep me on my toes.

Jon Campbell

Trocadero

RUN WITH ME

It is quite understandable that an artist would — even in the excessiveness of maintaining a practice — willingly encourage themselves to take on more work. In fact it's quite the norm, especially if the work involves a bit of running. It is something that an artist expects; that the practice of art must lend itself to an array of exertions. Exertions that cross not only into the quiet spaces of production, studio or otherwise, but also into the very space required for that production to be seen. To be able to open a space for art, to allow for, and partake in its presentation is essential to a critical practice. Because for an artist, such an involvement crucially meets and follows art right to its sharpest apex, where it turns the speed of reality — by setting subjects to a different pace.

OFF-WHITE

Trocadero, like the many other artist co-operative spaces that arise, contributes to changing reality. However slight that change may be, it is there. But for those initially involved, it is a hefty matter, one of constructing an actual space — a sizable alteration to the physical arrangements of reality. What wasn't there now is. Nothing could be more solid and concrete. To construct is a physical incursion that won't necessarily shift the ground, but will see the movement of walls for the space to take shape.

The construction work in building space is close to carrying out an excavation. A room is hollowed out, removed of nearly all its contents, because it is the dynamics of a clean empty space that is sought. The gallery space is easily replicated then, and possible to construct even with the barest of experience. Even without any previous involvement, the artist is still ideally suited. Naturally instilled with the right approach, the DIY attitude that all artists begin with, gives the space the energy to come into fruition. The perplexing issue that arises then concerns the apparent simplicity. Conveyed in that sense, what is seen to be on offer is indeed, only an empty white room. Perhaps a *Dummies Guide* could be of use, to provide the uninitiated with some handy explanations, that is, if it existed. If it did, one could easily imagine it to be only five or so pages — making it a fairly thin title. That, or 305 pages long. Each scenario being quite sufficient and plausible. Such a contrast models the empty white room across its range of standard possibilities, together with its newer variations. But whatever the size or scale, its furnished simplicity will always belie the absorbing nature of the endeavour; of sustaining an ideological operation in all its detail and ambience.

WATCH THE EAGLES FLY BACK

It is during those slight, but regular, interstices between exhibitions, those pauses that momentarily restore the gallery to proper emptiness, which — for me — trigger

a gentle reminder of Trocadero's past. A past that is fairly young but already packed with plenty of adventure. For there would be nothing else, if not for a burning desire for adventure, stirred occasionally by encounters with the law, the odd public altercation with the locals, some light brushes with fame, and with the 'best' furniture king seeing fit to travel down from Brunswick to Footscray to grace Trocadero with his presence. It is a trip I am sure that many once did take, a frequent trip out to a place that is west of the city. They would have arrived to fill the seats at Footscray's theatres — all four of them in fact. With the bright lights of the Lyric and Grand attracting the crowds, as well as the Barkly and, along the same road, none other than the Trocadero — of course. On the Saturday night the Trocadero would feature — during the intermission — vaudeville acts. Most memorable: the twelve-piece saxophone band, which you would imagine was so musically opulent against the silence that inoculated the black and white films. How fitting it is that a gallery now stands at this very same site, a site that has a strong history with the picture. Because the new Trocadero is clearly interested in showing pictures both still and moving, and even in delivering performative acts too.

The closeness continues, still rough as it was back then. When the Troc Eagles used to define the area. A young and rebellious bunch, eager to protect their turf from neighbouring rivals. Think the Wanderers in an earlier era. The Troc Eagles, similarly pitching fists and stones and, if not doing so, were to be found loitering at the Trocadero, claiming it as their own. Even long after rivalries have passed and territories settled, the Troc Eagles find reason to return, to again call the Trocadero home. Though it is a fresh new breed that congregates at the Trocadero. Revamped by a daring couple Michael Brennan and Kerstin Cassar, and later joined by another: 'the' Craig Cole. They opened the doors and pushed Trocadero back into business, establishing it as place where artists meet to once again see a picture or two.

DO YOU SEE WHAT I SEE?

The vision of these eagles is not what you would normally expect. Whether this is impairment, I have yet to fully decide, but I am inclined to think that in this instance it may not be a complete deficiency. To fail the vision test, because it actually doesn't say much at all, unless you can see beyond the obvious. Which makes me ponder, does this lead to either poor or blind vision?

This is not to say that the group who run Trocadero have no vision whatsoever. It is there, for without it there would have never been the plans for the two galleries, fourteen studios and the one external billboard space that now exist. It was a simple plan, simple enough that half the construction work was completed even before the power was connected. But in recalling the day when the switch was finally turned on, nothing was sweeter and more reassuring. It felt as though we were out of the dark — literally. Because one needs power to keep the vision going.

Victoria Park Gallery

VPG, WE'VE ONLY JUST BEGUN

Founded by a collective of artists and curators, Victoria Park Gallery opened in March 2006 in the inner city neighbourhood of Abbotsford. It's a little too soon for nostalgia as we're constantly busy looking to the future — at least a few weeks ahead. But so far, we have exhibited some great art, we've met and worked with some great artists, we've had encouraging support and attention from audiences and even a little media coverage. We've taken advice from more experienced artists and ARIs, we've opened a bank account and become incorporated, we've just received our first ever grant (from Yarra City Council for \$3,000), we've recruited a few excellent volunteers, we're receiving more and more proposals, and we've got a couple of exciting projects planned for the year ahead. So, it feels like we have something to go on.

A few repressed memories have been brought up after looking back over a flurry of VPG emails and minutes.

to: VPG committee

subject: oh shit

Sometimes artists pull out of shows at the last minute.

There were already a lot of really good artist-run initiatives operating in Melbourne when we opened our gallery in March 2006. We hadn't programmed beyond the first three-week show and had hardly even got a call for proposals out. It's a competitive scene. So filling the calendar with artists and shows that (a) we felt were valuable and interesting and (b) could pay a bit towards the gallery rent was a recurring dilemma for most of 2006 and will probably continue to be for another year or so while we get ourselves organised and known. We want to be open to proposals and be responsive to new and immediate projects, so we're learning to deal with the pressure this puts on the committee and have been developing a new form of quick-response — *xtreme-curating*. But also, we've learnt that you need to have an exhibition contract, and in fact you don't just need to write one up, you need to also make sure people read it and sign it.

to: VPG committee

subject: what's yr agenda?

Get a group of people together and you end up having to hold meetings and take minutes.

It would be easier to have one control freak doing all the work, but we've taken the harder road of making decisions together. Sometimes we argue about the art. A lot of the time we argue about what we think the gallery should be. Most of 2006, we argued about money. It seems to work out, but not everyone is happy all of the time, which leads us to...

to: VPG committee

subject: letter of resignation

Committee members come and go.

All the preparation work and planning of the VPG was done by three people — our sugar daddy Kham Soukseun, his (then) art-school girlfriend Kate Robertson, and their friend Meredith Turnbull, who knew more than a few things about art and running galleries. After opening the space in March, more people were invited to join the committee in a vague kinda to-be-determined role. In chronological order — Amanda Schembri, Jess Johnson, Stuart Bailey, Rosemary Forde, Scott Miles and Imogen Beynon all joined the gang. And in chronological order — Scott, Meredith and Jess later resigned, for reasons stated below.

Scott Miles: 'I wish to stress that my resignation is not an act of protest. It is done with the utmost respect for the gallery and for the committee. It is also done with the utmost respect that Victoria Park Gallery should have the right to exhibit what it believes is appropriate.'

Meredith Turnbull: 'I have decided to concentrate on my own practice and writing and am finding time extremely scarce these days.'

Jess Johnson: 'I feel bad that I haven't been a productive or motivated committee member recently and think its best that as of 2007 I no longer be an active member. I don't see any point being involved if I'm simply unavailable all the time and I think one or two fresh new faces could be contributing much more.'

AGENDA TOPIC: VPG PROGRAMMING AND RECEIVED PROPOSALS

Excerpts from the minutes of an ARI programming meeting:

It was the general consensus that the quality of the proposals was low, with the written part being largely unintelligible and rambling. However, some interest in the actual work was expressed.

The general consensus to the proposal was apathetic.

The proposing artist said that he was attracted to the gallery because of its straightforward, modest and humble attitude in comparison to other ARIs. He was also very complimentary of the gallery space in a comparative way.

A discussion ensued about promoting the gallery as accessible, supportive and non-elitist.

We expect this discussion will continue for some time.

Rosemary Forde

WEST10

WEST10 is the third space to be run by artists from Geelong Arts Alliance, a not-for-profit incorporated association formed in 1999. WEST10 is located in the former Classweave Woollen Mills in North Geelong, on a wedge of land between the Princes Highway and Corio Bay. It is a small gallery, with an adjoining office and workshop space, but also with access to other parts of the former mill. WEST10 is unfunded but supported through Geelong Arts Alliance.

Artist-run spaces have a fragile and precarious existence in Geelong and survival is a struggle. Available spaces for artists are hard to find within the highly privatised city centre, and with state and local government focusing on the development of the waterfront, it means there are few resources for local or alternative spaces. With no local funding available for an artist-run initiative, Geelong Arts Alliance has developed partnerships with local organisations (the most supportive have been non-arts organisations, such as Geelong Adult Training and Education, the city's Youth Services, Diversitat and The Mill Markets) and with external events, such as the Next Wave Festival, focusing on project development as a way of securing funding.

Geelong Arts Alliance itself, as an artist-run organisation, has always had an alternative and radical focus, placing itself outside the art market. One of its founding aims is to contribute to the cultural vibrancy and vitality of Geelong by offering alternative ways of conceptualising arts practice — based on democratic principles that art is the right of us all, both as makers and audience — and developing relationships with non-arts audiences.

WEST10, like its predecessors Star 13 (2002–04) and FRONT (2004–05), is not object- or product-based, or concerned with sales and commissions or showing work more appropriate to a commercial space. It functions as a think tank, a project development space and a conceptual space for experimentation, ideas and work. FRONT, based in Ryrie Street in central Geelong, functioned as both shop front gallery and event space. FRONT was part of a series of collaborations with other arts organisations including 2004 Next Wave Festival (Artists' Republics of Geelong) and Platform (Cover Stories) and a residency at Allan's Walk Bendigo (2frontUP).

Geelong Arts Alliance has always sought to challenge and expand the notion of who the audience for art is, and intentionally engages with non-professional artists in events such as 2002's *Lights Out* at the Old Geelong Gaol, or the recent *Skatescape* mural with participants of Norlane's SKAART Festival. Our intention for WEST10 is to function as a resource for other organisations, as an archive and repository for work and material, and to display and present documentation of offsite activities and events.

This is not to say that the move to North Geelong has not presented new challenges. Our previous shop front spaces were more accessible, with passing

foot traffic providing an informal audience and making window-based installations viewable outside opening times. But relocation to Geelong's poorer north supports Geelong Arts Alliance's social, moral and political aims to develop arts practices that are local, specific and alternative, acknowledging the city's large working-class population, and encouraging the generation of new contemporary work with a strong regional identity.

WEST10 thus is more project-based, emphasising engagement with the local community, initiating cultural development activities and collaborations in the northern suburbs — and much of this takes place offsite. Since its establishment in January 2006, WEST10 has become part of the newly formed Corridor one4 (a cultural development network in the Neighbourhood Renewal areas of the northern suburbs) and has presented work in collaboration with Diversitat (a multimedia projection with over 300 local participants for the Commonwealth Games Live Site) and Geelong's Youth Services (a portable mural for the SKAART Festival).

Expanding the traditional model of an exhibition space or gallery, WEST10 is open to non-professional artists as well as community, health, welfare and educational organisations. It is a space for professional and non-professional artists to try out and pilot ideas and concepts. Its geographical location, on the industrial margins of a regional city, provides opportunities for experiments in artmaking, engagement with local community (rather than the traditional arts audience), and exploitation of the isolation from the mainstream by creating new and original work that speaks to and about Geelong.

Aesthetically, WEST10 is industrial, experimental and makeshift, not precious or exclusive. The work made for the space reflects concepts of ephemera, collage and assemblage. Theoretical influences include Fluxus, the Situationists, Michel de Certeau's *The Practice of Everyday Life*, outsider art, David Dellafiora's Field Study International mailart network, and imaginary countries (the HQ of the Artists' Republics of Geelong is here).

WEST10 is dependent on the energies and commitment of the volunteer artists who manage it. With no regular funding, opening hours are limited, but it has the potential to be open at any time. Like many unfunded spaces, the future is uncertain, dependent on the goodwill of landlords and the support of partners. In 2007, WEST10 will be the home of the badge-making project, *I Know My Place*, and the three 'Art Vendors', developed for the 2004 Next Wave Festival and available for touring, are based in the space.

Susan Hartigan

West Space

Founded in 1993, West Space operated for 14 years — a sizeable period of time in our cultural, political and artistic continuums. The organisation didn't organically develop out of artists sharing a studio, nor did it somehow just appear. West Space was a determination, an active attempt to redress the characteristics of temporality, unsustainability and marginal existence foisted upon artist-run spaces at the time. There was nothing accidental in the formation of West Space, with its initial ambitions to support multiple and hybrid artforms and practices, to have a meaningful dialogue with the local community of the western suburbs, to posit education and research as central to its politic. Though the organisation has constantly evolved, and been open to discovering new practices and ways of working, it is not by chance that West Space has become a sustainable proposition.

West Space began above a takeaway cafe in the Footscray Mall, with access to the gallery through the cafe. After fourteen months of operation, a fire destroyed part of the cafe below, expediting a planned move to a larger building nearby in 1994. With increased space and subsequent growth of the organisation, West Space worked to obtain government grants over the next couple of years, though after receiving several grants, the Australia Council restructured and cut administration funding to artist-run spaces in 1996. West Space first embraced an advocacy role when co-founder Brett Jones challenged this council policy change, made through its Visual Arts and Crafts Board, with comments on its ramifications: 'The implication being that the big organisations will reside over these difficult times and that artists should go back to the studio.'

A developing desire for public exchange of ideas surrounding, and issues facing, artistic practice led to a West Space forum, *Writing Art*, in 1996, rhetorically asking 'What's wrong with art criticism? Which comes first, the art or the writing?' Also that year, West Space published the first of 13 issues of *Dialogue* (1996–2000), a journal edited by Brett Jones. Topic-based, *Dialogue* was a 'response to the lack of opportunity for artists to write about professional issues concerning their practice and the broader functions of the art system,' and the first foray into critical publishing that quickly became a major feature of West Space's activities. These self-generated initiatives represented the beginning of many different projects to be formalised as the West Space Projects Program in 1998, consisting of exhibitions, publications, sound releases, performances, international exchanges and forums. These projects continue to interrogate convention, extend networks and provide new opportunities for artists.

West Space moved into the City of Melbourne in 2000, employing administrative staff in 2001; to some, a controversial decision reflecting the challenges for artist-run models within the current funding frameworks, while signalling West Space's continuing development into a sustainable model. The funding environment dictates that it is very difficult for ARIs to secure enough funding to pay

the rent, with most ARI premises being commercial leases at market value. There is certainly not enough money to pay artist fees and staffing costs. West Space made a strategic decision to invest in staffing in order to spend more time working with artists, while developing infrastructure and partnerships that support artists' practices.

West Space has grown in a measured and considered way. There are no handshake deals with ministers and no externally-set or influenced agendas. It's an organisation that evolves to meet the needs of artists and art practice, and has been undergoing its most radical changes quietly over the past year or two. Its application-based, multiple-artform program that was rare in 1993 has been widely adopted as the ARI sector has grown, sometimes without the accompanying critical engagement. Simultaneously, there has been a corresponding shift in Contemporary Art Organisations¹ to models that resemble curated contemporary art museums. Eschewing their original *raison d'être* of supporting local artists to produce new work for exhibition, the resultant exhibitions are often 'cohesive' collections of existing work that serve to illustrate themes in recent practice, rather than themselves embody current practice. Perhaps it's not their fault. This shift from unpredictable to predictable outcomes (which reflects these neo-conservative times) has certainly been lucrative, and government funding support has solidified for those walking a path where shocks are few, and where profile has been built elsewhere.

Foregrounding research as integral to artistic and organisational development, West Space has cast its net wide. It will continue to investigate and debate new structures and methodologies that parallel its trajectory of placing artists at the centre of initiating new ambitious and critically relevant works, exhibitions, publications and projects. Many of the developments at West Space, and certainly its evolving model, mirror the activities of many cutting edge, northern European organisations, identified as '*New Institutionalism*'² These developments are seen as a radical and inclusive departure from the *kunsthalle*;³ instead of privileging exhibition, the future West Space will place equal emphasis on generation, facilitation, research and dialogue.

The vision is for an organisation that allows many different points of contact and access, while at the same time activating the relationship with creative practitioners through facilitation, housing, development, collaborations and partnerships. Maintaining a minimal administrative footprint will maximise the activities that West Space can accommodate, and the forms into which it can contort to fit the needs of the practices of artists. Embracing a philosophy of flexibility throughout all aspects of the organisation, including physical space, timeframes and outcomes, West Space will function as a zone of generation, production, presentation and dialogue. It will be uniquely 'futureproof', supporting unimaginable developments in artistic practice into the future.⁴ This new kind of platform will open multiple and complex ways to connect and interact with artistic practice, as lines between audience and practitioners blur.

West Space has a past, it has a present and it certainly has a future. What should be clear by now is that West Space, along with many of the ARIs that form our collegiate network, is an ongoing artistic practice in itself, a practice with much to still do to position artists in the centre of the industry where they belong.

Simon Maidment
Director

NOTES

- 1 The term Contemporary Art Organisation is a very specific one in the Australian visual art industry. It refers to public galleries showing contemporary art that do not hold collections. They make up a formal network, called CAOs, consisting of 15 such spaces, represented in Victoria by Australian Centre for Contemporary Art, Centre for Contemporary Photography and Gertrude Contemporary Art Spaces. See <http://www.caos.org.au/>.
- 2 Claire Doherty 'The Institution is Dead! Long Live the Institution! Contemporary Art and New Institutionalism', *engage* 15, 2004; 'New Institutionalism is characterised by the rhetoric of temporary / transient encounters, states of flux and open-endedness. It embraces a dominant strand of contemporary art practice — namely that which employs dialogue and participation to produce event or process-based works rather than objects for passive consumption. New Institutionalism responds to (some might even say assimilates) the working methods of artistic practice and furthermore, artist-run initiatives, whilst maintaining a belief in the gallery, museum or arts centre, and by association their buildings, as a necessary locus of, or platform for, art.'
- 3 Alex Farquharson 'Bureaux de Change', *Frieze*, Issue 101, 2006.
- 4 Though, with an impending need for relocation to a site that can support rather than define its activities, *where* that future lies is still to be seen.

Yarra Sculpture Gallery

Well over two thousand sculptors have exhibited at the Yarra Sculpture Gallery since 1997, with a healthy mix of solo, group and curated exhibitions. Artists at all career stages have exhibited, from student shows to senior artists. The space is also available for hire by commercial galleries who want to showcase a sculpture exhibition but may not have a suitable gallery. Exhibitions are by proposal to the committee, whose philosophy is to exhibit a wide and varied selection of what's happening in contemporary sculpture, whether that encompasses work by senior, mid-career, emerging or student artists. This means that visitors will always find something different at the Yarra Sculpture Gallery, and not be presented with a curatorial house style or movement.

Located in Abbotsford, the Yarra Sculpture Gallery gives an opportunity for sculptors to exhibit in an artist-run space which has the size, access and versatility to exhibit both large- and small-scale work. A gallery where no commission is taken, and where rental is low, means artists can experiment and push artistic boundaries.

In 1997, a small group of Melbourne sculptors became concerned about the downturn in the commercial and non-commercial gallery scene. Galleries which traditionally represented sculptors were either closing or moving to smaller, often second-floor spaces, making exhibiting sculpture near impossible. Many sculptors found themselves cut loose from the commercial gallery system and without representation. Even more tragically, younger sculptors, including those who operated outside the commercial system, were not being given an opportunity to exhibit at all. Sculpture was suffering; a whole generation of sculptors was finding it difficult to experiment with scale, radical concepts, new media and non-traditional material usage.

This was the time before a healthy artist-run network — before large, outdoor sculpture prizes, major commissions, specific sculpture collections, brave private collections and sculptors being seen as bankable by commercial galleries.

We needed a space that was affordable, large scale, versatile and with good access. A space where artists could do anything and not be restricted by elements such as polished floorboards, precious interiors or a curatorial ethos; it had to be a place that allowed experimental development.

After a search across Melbourne, we located what is now the Yarra Sculpture Gallery; fortunately owned by the City of Yarra, who offered us three trial exhibitions late in 1997 as a test run. The support was enormous — from artists, the arts community and the general public. And, thanks to visionaries within the City of Yarra, we were able to secure a lease of the gallery space.

We formed the Contemporary Sculptors Association Inc. (CSA) to manage the gallery and develop other programs associated with expanding audiences, lobbying for artist rights, creating networks and exhibiting opportunities. A

master plan for a gallery and accompanying studios was developed, with the vision that the sculpture complex would become self-funded, with full-time staff employed and overseen by a volunteer committee of management.

The CSA has produced bi-monthly newsletters; presented forums, workshops, events and major external exhibitions; managed prizes; advised private and government organisations on subjects such as commissioning processes, leasing agreements and artist fees and rights; and hosts websites for members. Sculpture is presently experiencing great success, with awards and major exhibitions in which the CSA has played an important, behind-the-scenes role.

This year we celebrate our tenth anniversary, and we are hoping to finally fulfil our master plan with the opening of our adjoining studios, which will house up to 15 sculptors. They will be working alongside an international artist-in-residence in a three-, six-, or 12-month residency. A community access education program, available to the general public for classes, seminars and artist talks, will be developed under our expanding audiences program. The opening of our resource centre and library will mean that we can build a facility that becomes a central archive for the development of Australian sculpture.

Our thanks to our founding members, Kate McCaughey, Gibson Carlisle, Emily Clarke and Julie Collins, for the vision. To the hundreds of volunteers, who swept, painted and patched the gallery initially and over the years. To all the artists who have exhibited, keeping contemporary sculpture alive and progressive. To our sponsors and founding donors who have all continued to help out on special projects over the past ten years. And especially to the City of Yarra and its continued support that makes the CSA and the Yarra Sculpture Gallery possible. Finally, and most importantly, thanks to all the past and present committee members who have juggled their own studio practices, careers, and financial and family commitments to give the volunteer time and skills that make the vision continue and flourish.

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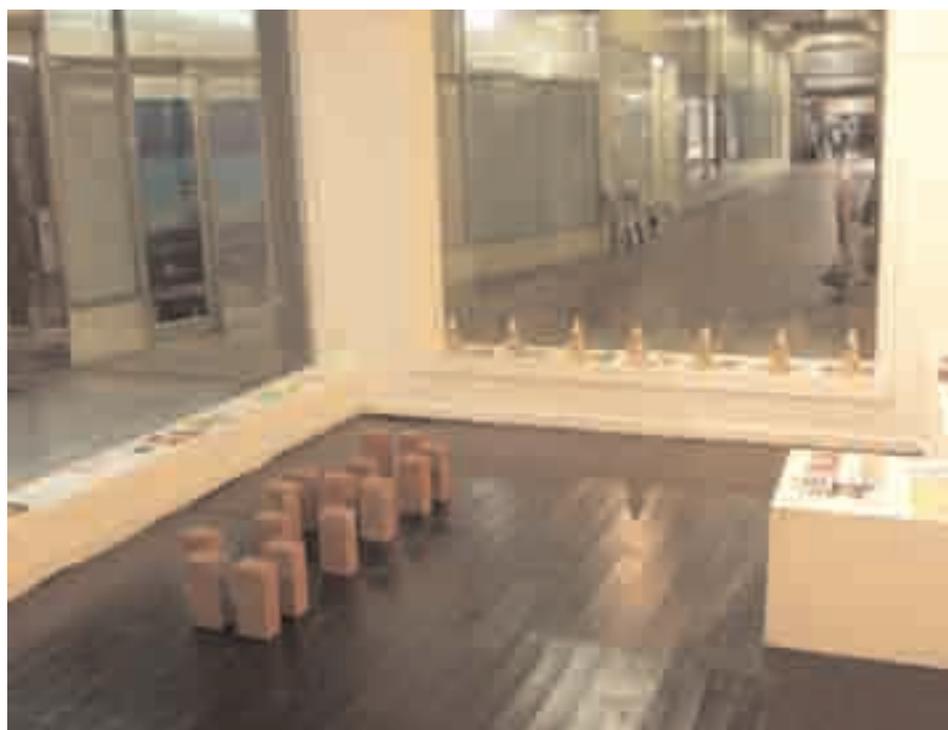








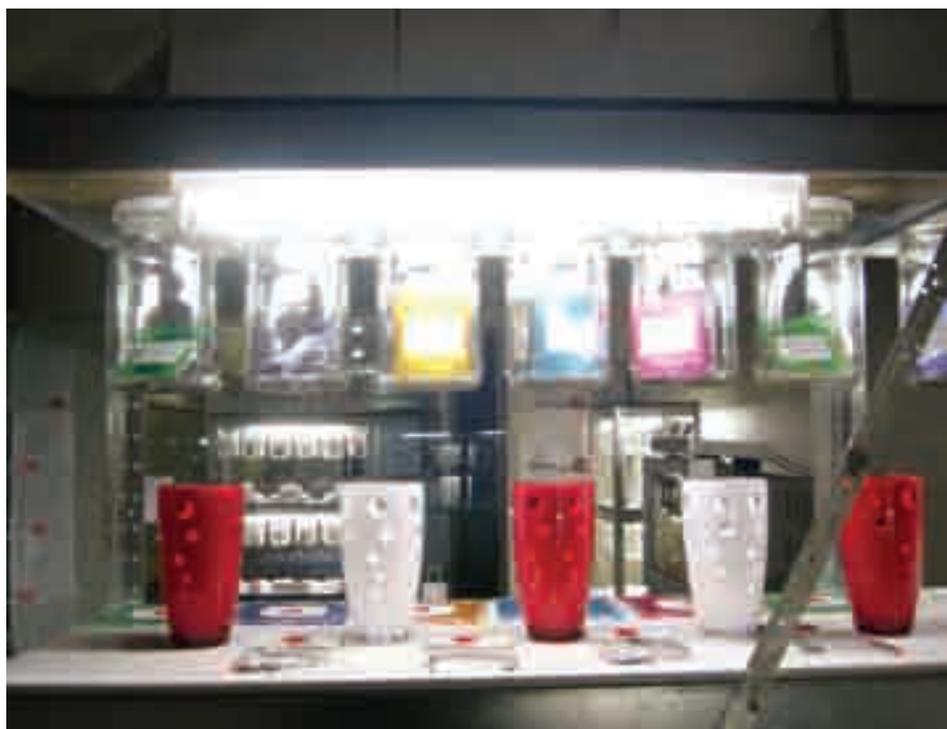


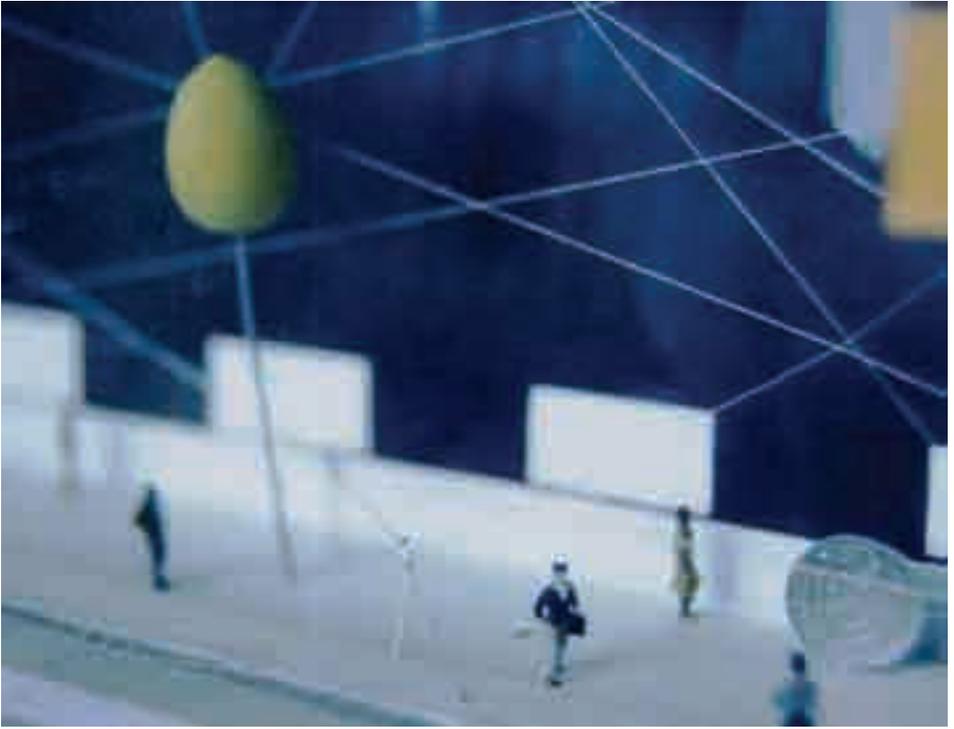






















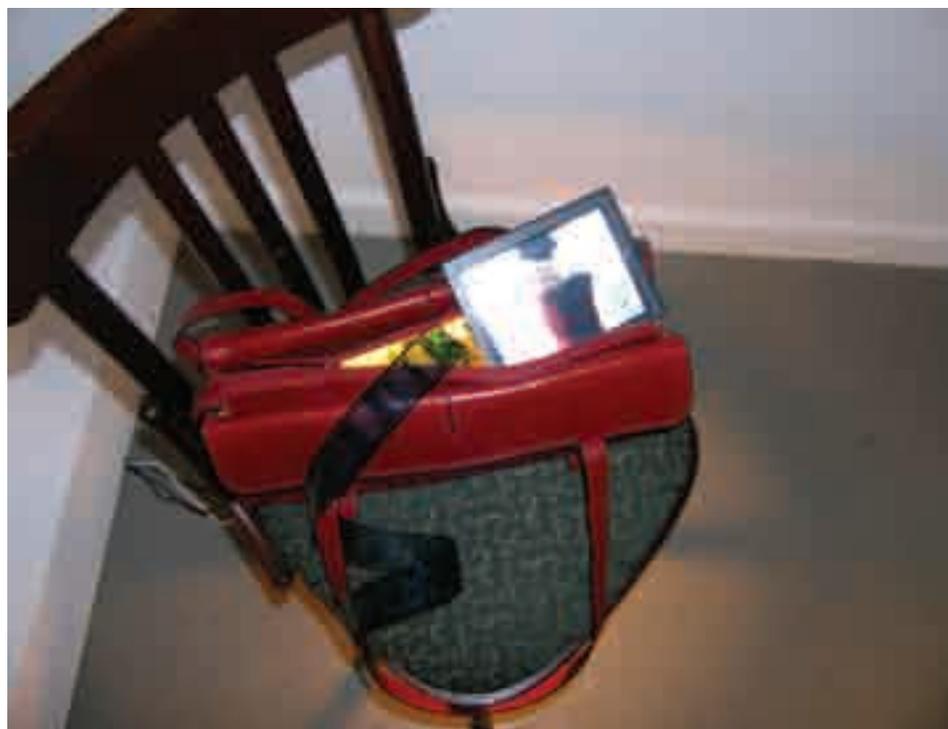






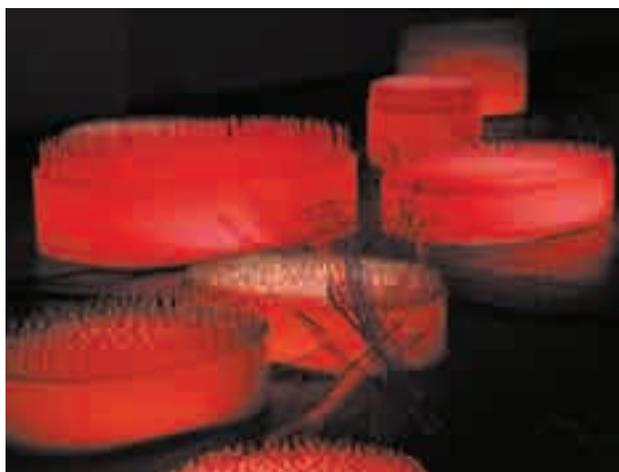


















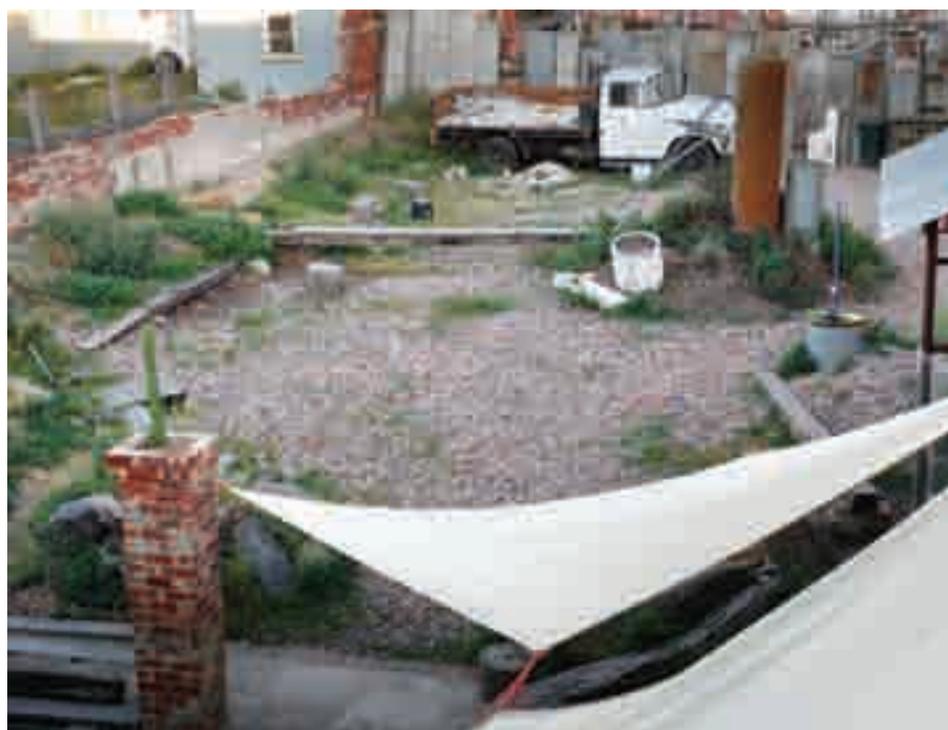


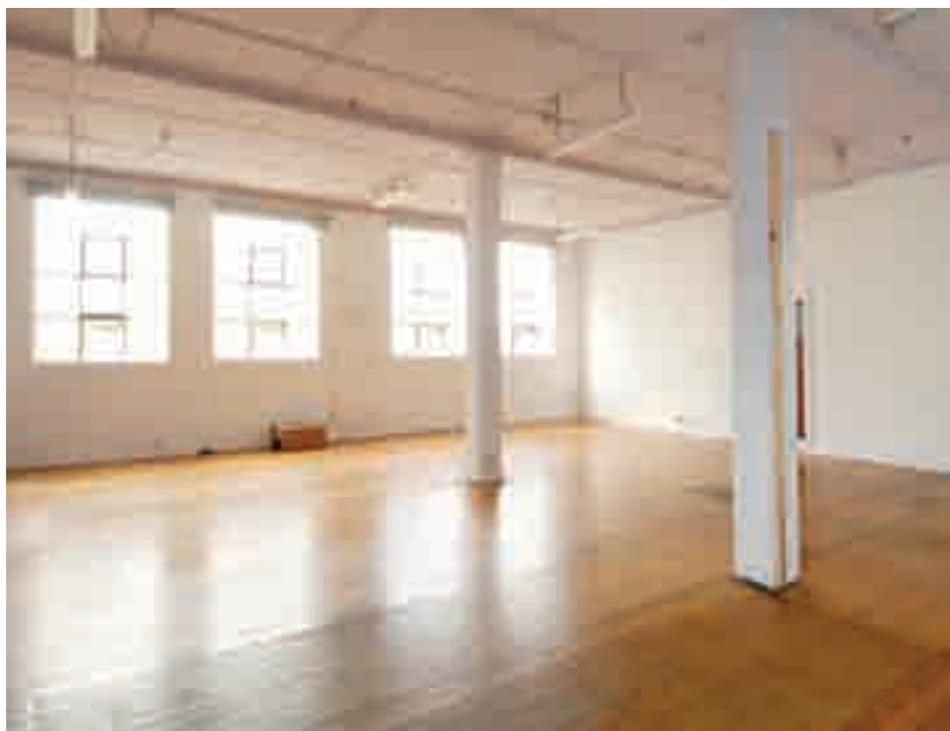










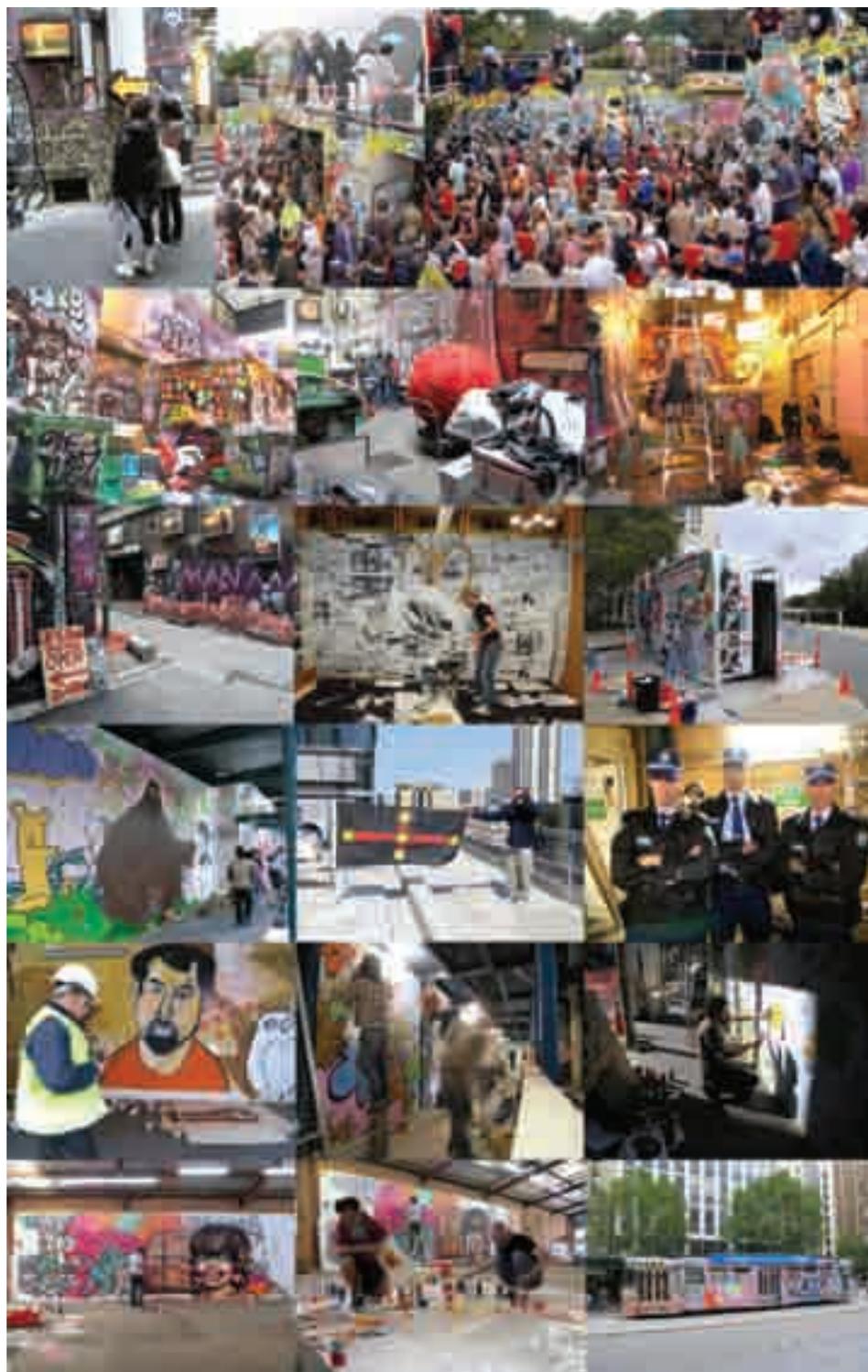


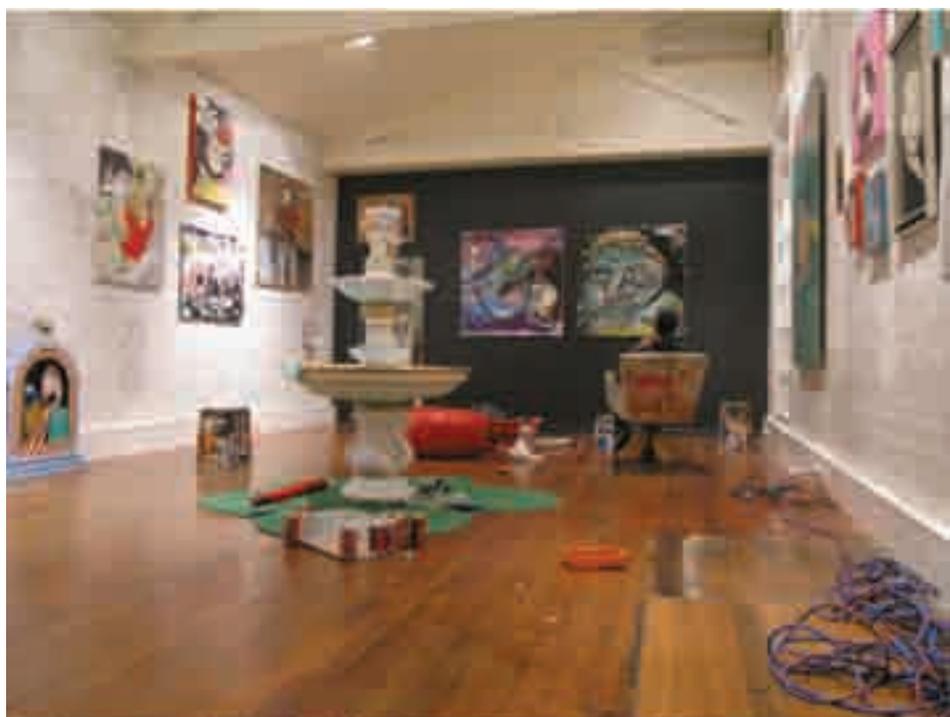




















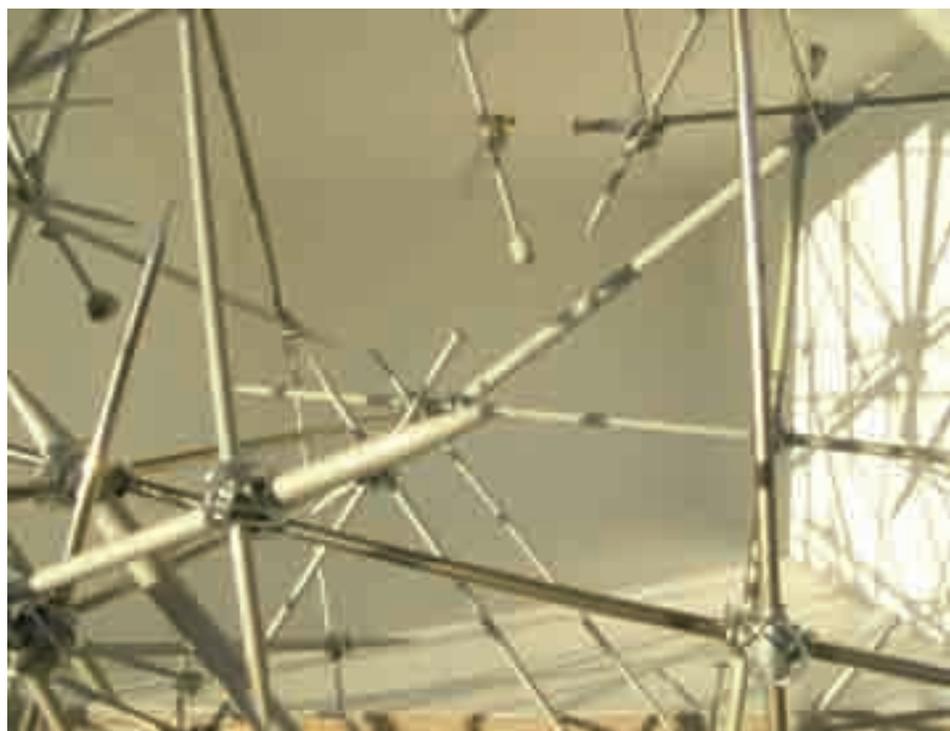




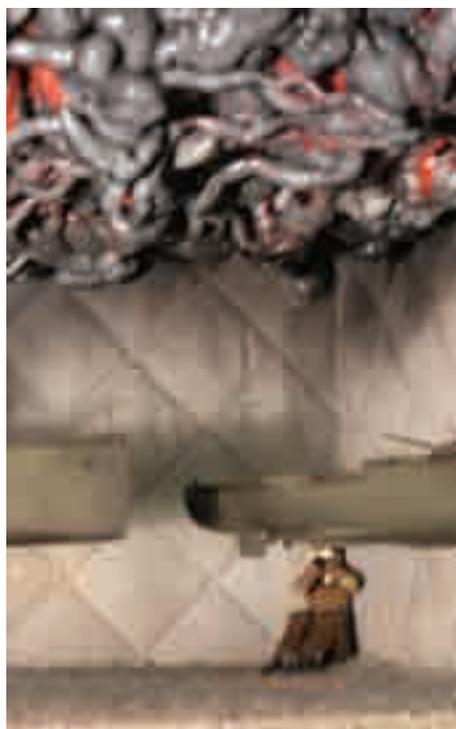


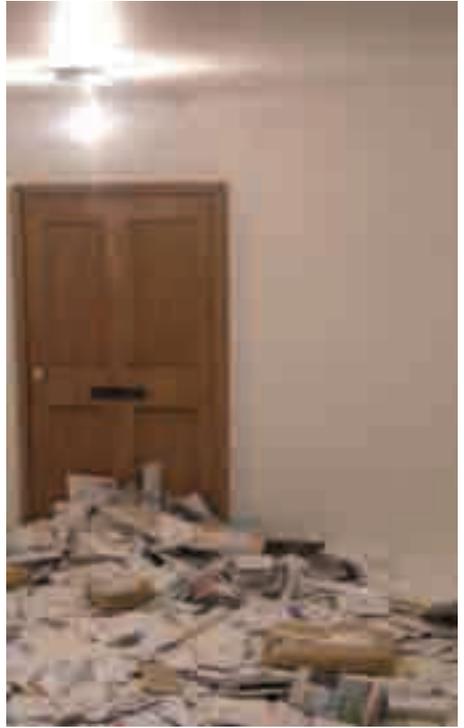






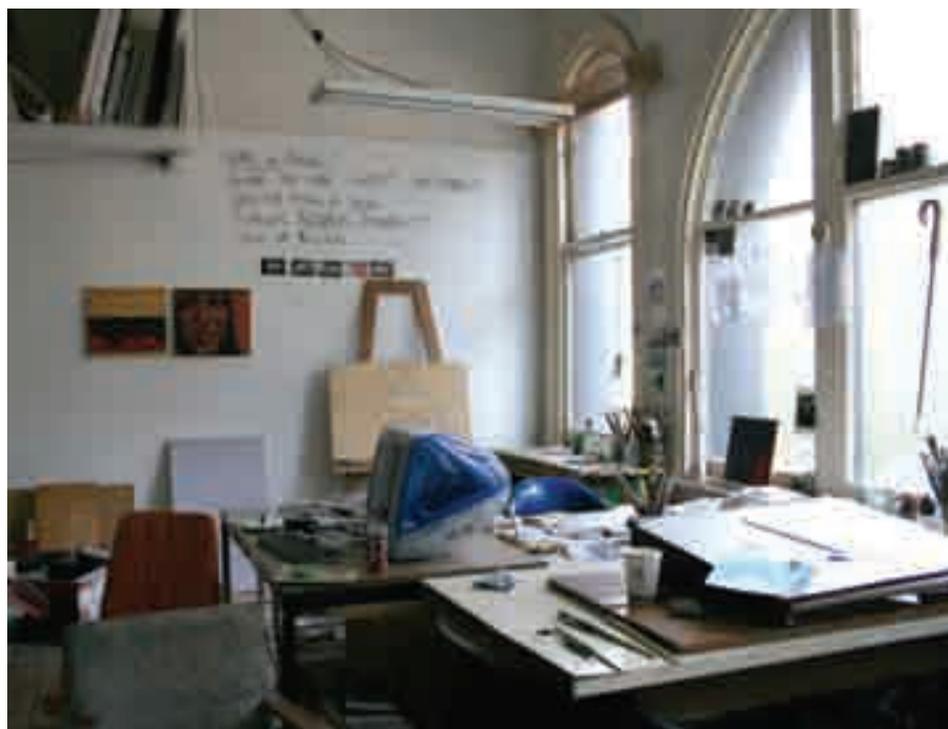
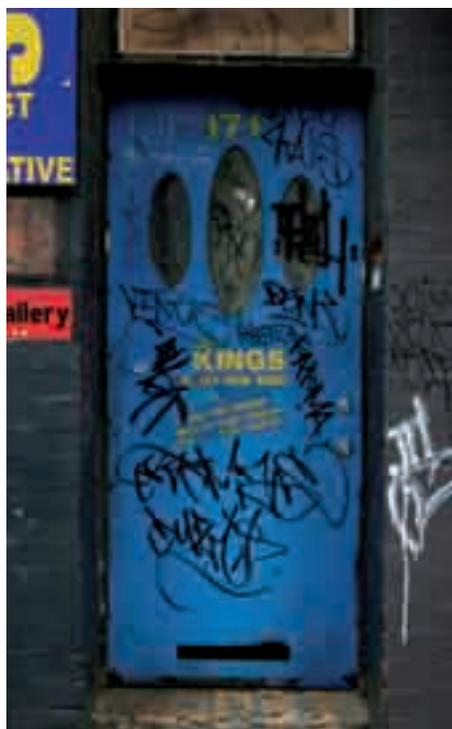




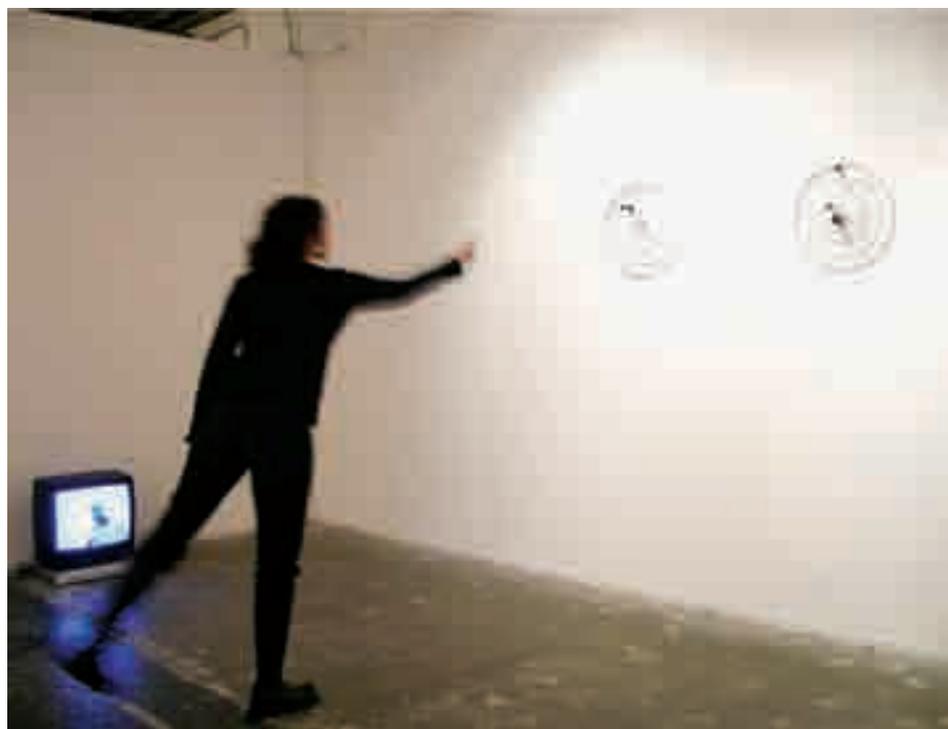










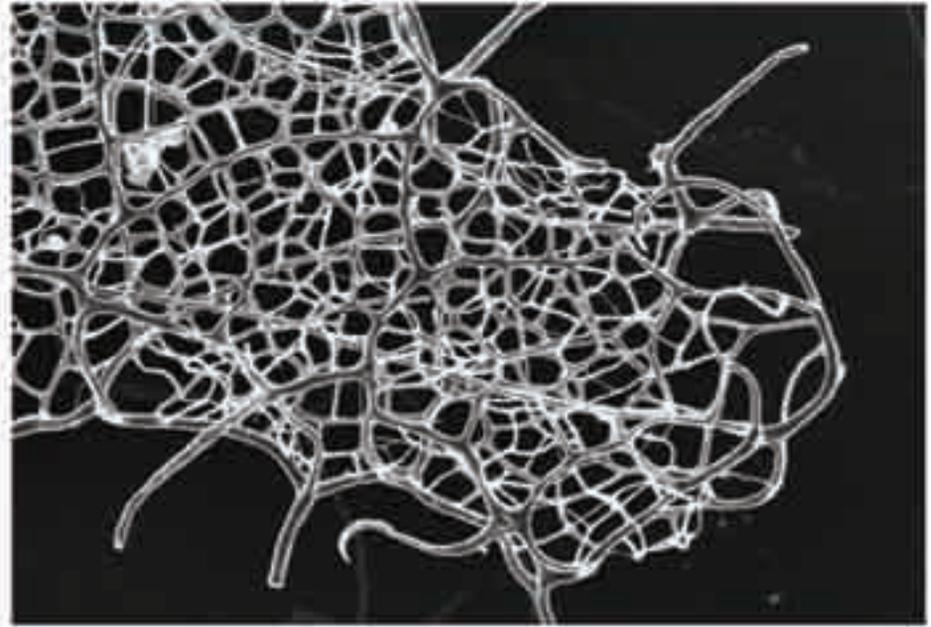


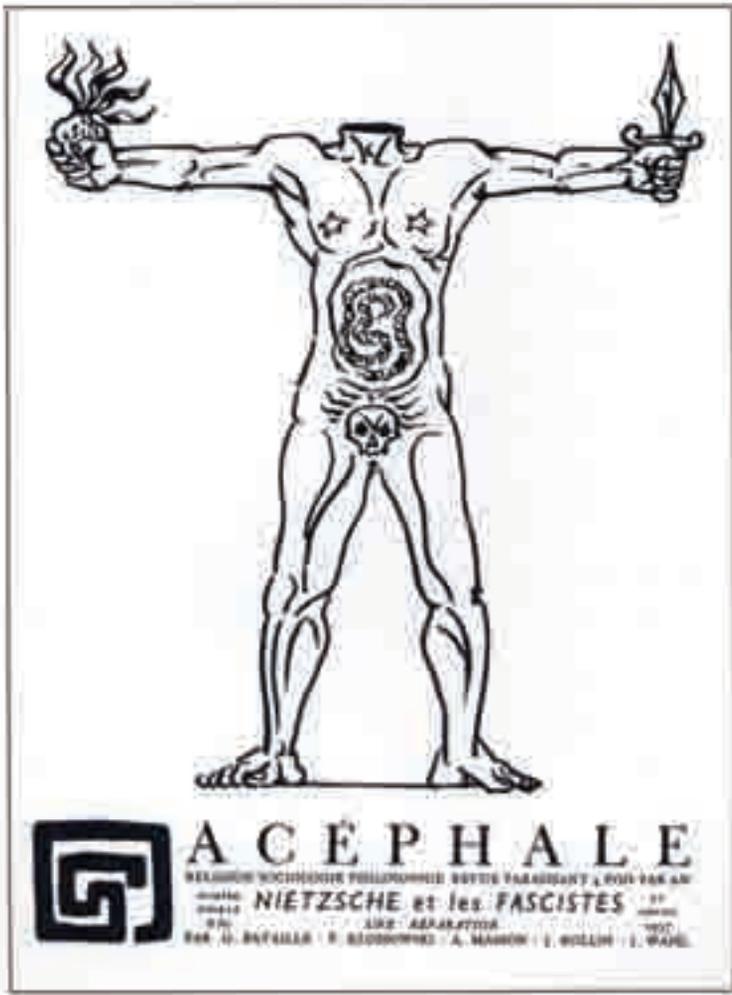






















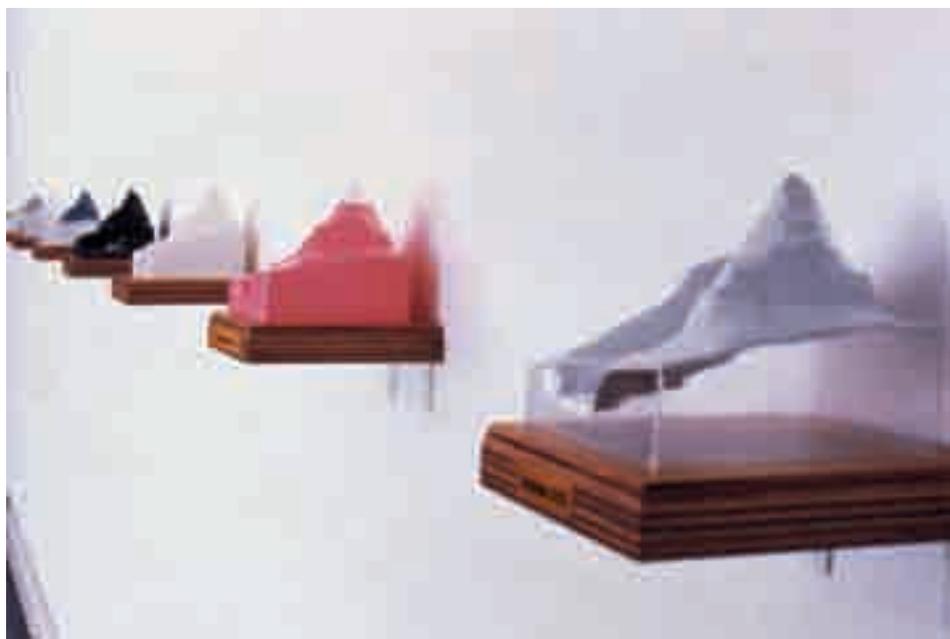


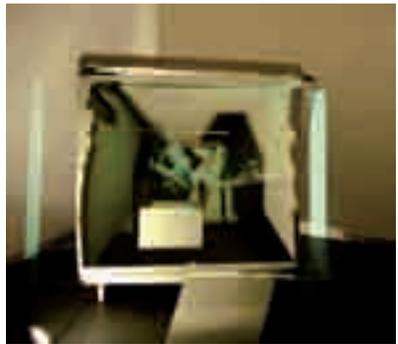


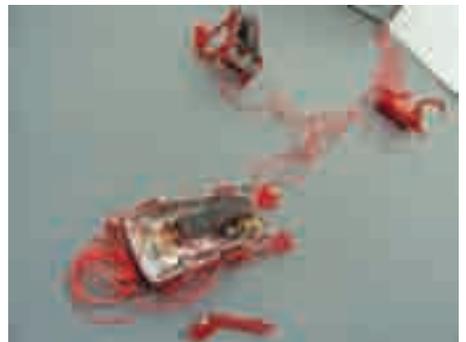
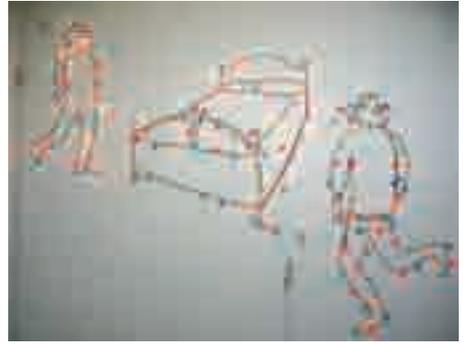


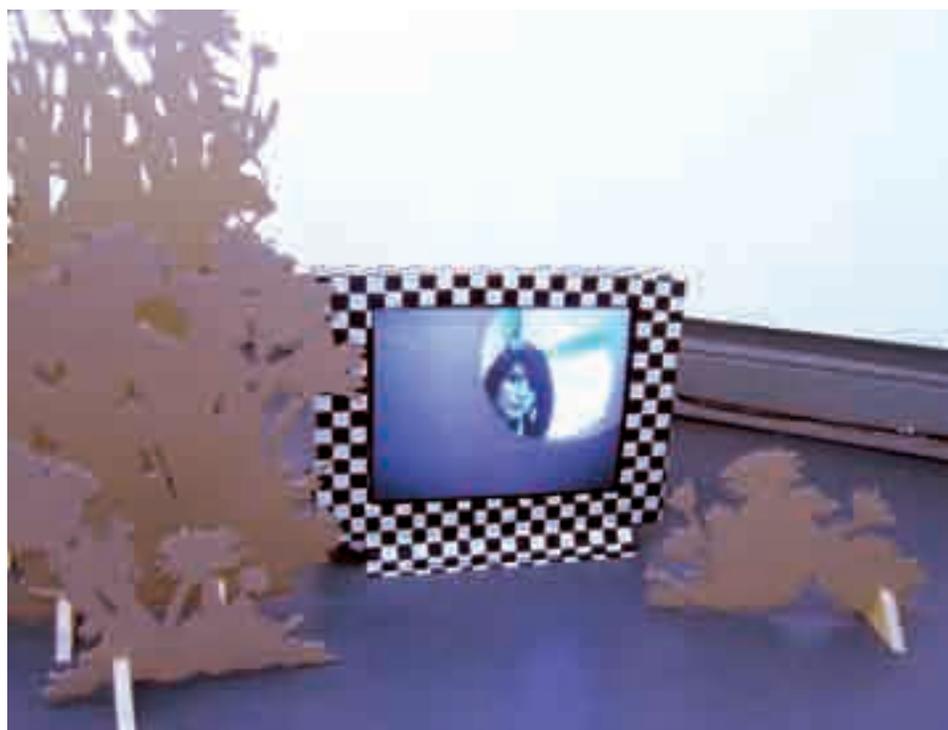




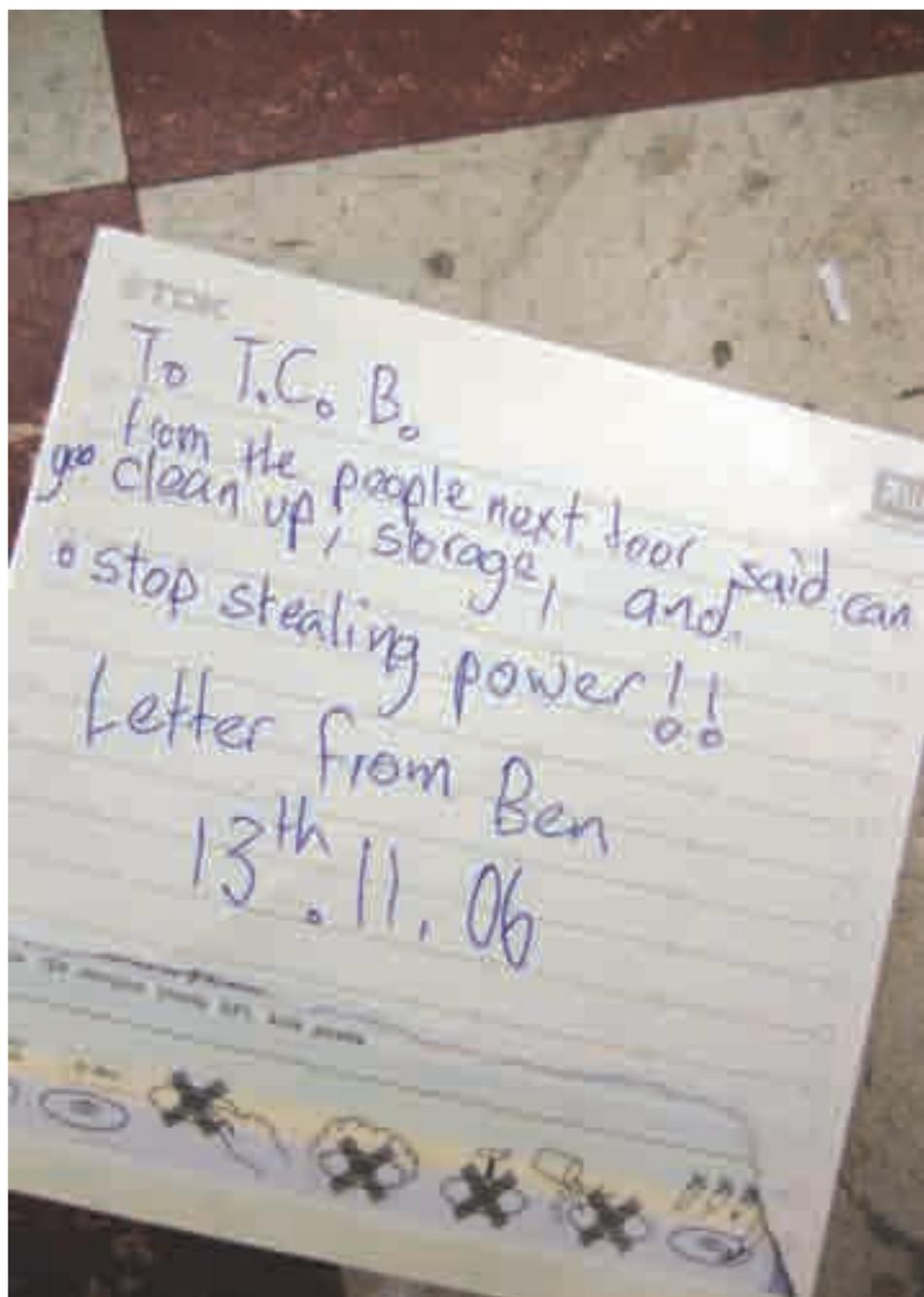


















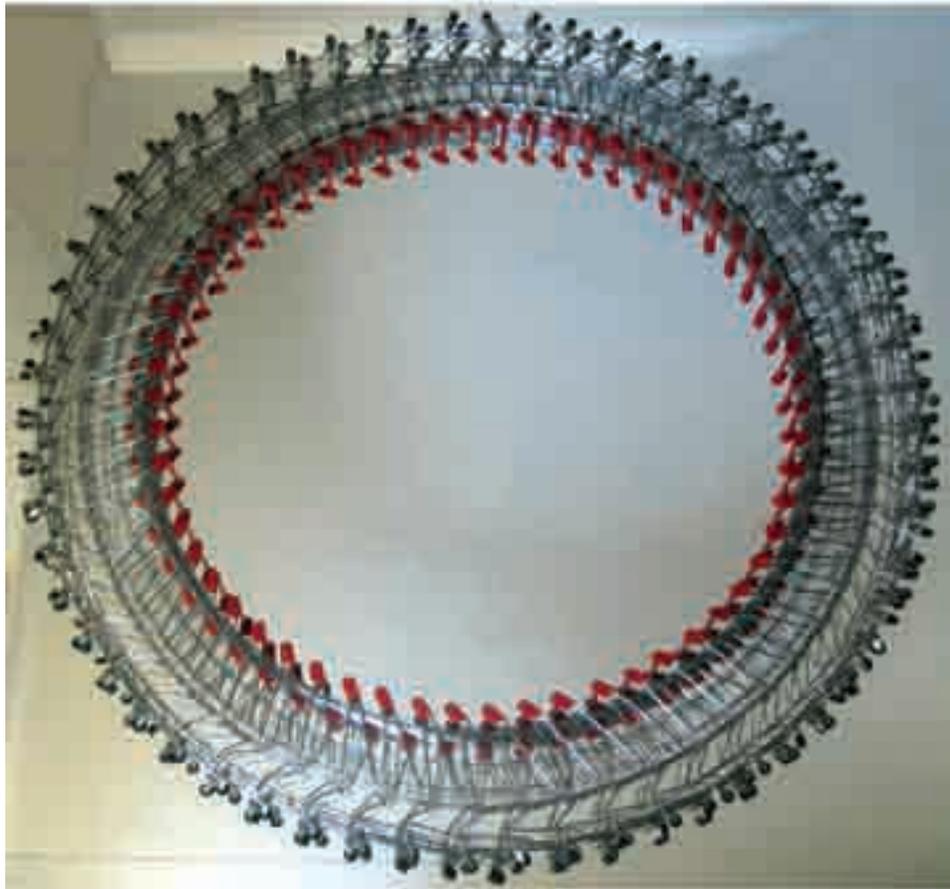


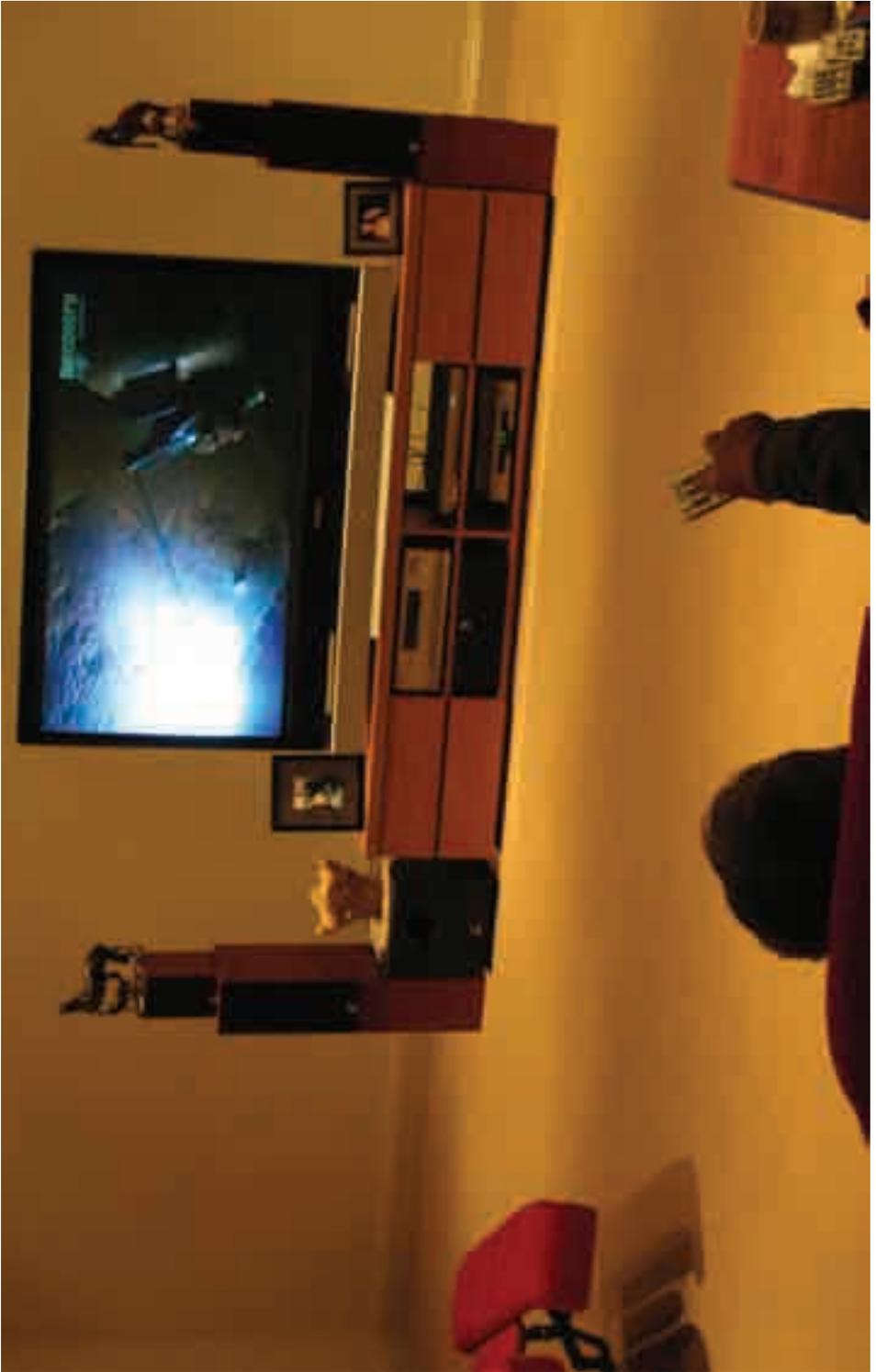


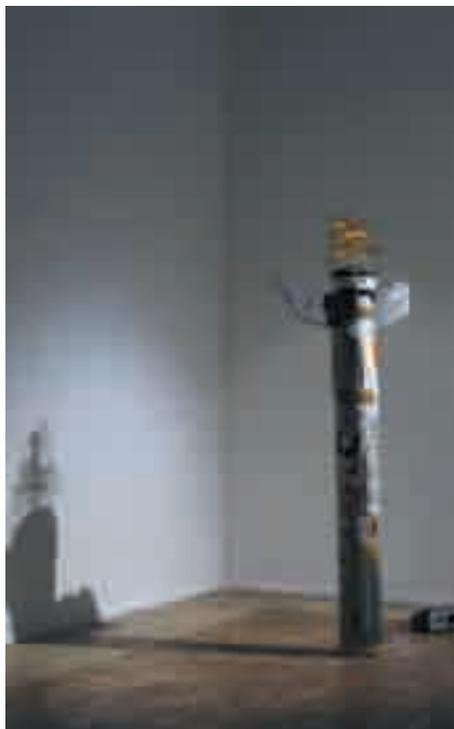






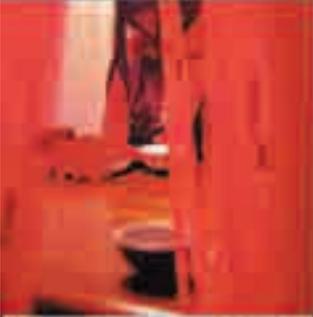










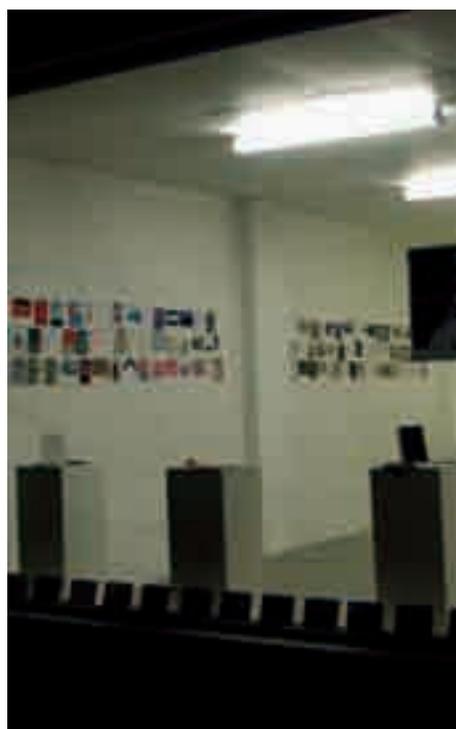








































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The Dolls House

- 174 *Hard Times*, Janet Drake & Peter Westwood, 2006 | *Within*, Hayley Rivers, 2006 | $A = 1/2 (x_i + x_j) h$, Melanie Irwin, 2007
 175 *Opening Night Retrospective*, Clayton Tremlett, 2006 | *Derelict chic*, Ruth Johnstone, 2004
 176 *The Men's Gallery*, curated by Rebecca Mayo, artists: Philip Faulks, Harry Hummerston, Gerry Wedd, Peter Westwood, detail: *Untitled*, Harry Hummerston, 2006 | *The Bughouse*, Rona Green, 2004 | *Forever... an exciting new range*, Heather Hesterman, 2006
 177 *L'arte del piegare – The art of folding*, Carmela Iudicone and Rebecca Mayo, 2005 | *Not at this address*, Tasha Hassapis, 2005 | *Graft*, Deb Williams, 2006
 178 *From a Private Collection*, curated by Ruth Johnstone, detail: *Can I see your ticket please?*, Lucy Oates | Detail: *Decoy*, Alexis Beckett | *From a Private Collection*, Alexis Beckett, Jen Brook, Jayne Dyer, Ruth Johnstone, Shane Jones, Rebecca Mayo, Lucy Oates, Jonas Ropponen, Shelley Serong, Julia Silvester, Clayton Tremlett, 2005
 179 *If Jesus came back to Melbourne...*, Massimo Palombo, 2004

Kings

- 180 Kings ARI façade, 171 King St Melbourne, 2007 | Street entry, 171 King St Melbourne, 2007 | One of the Kings ARI artists' studios on second floor, 171 King St Melbourne, 2007
 181 *un Magazine* launch, issue # 1, with Danius Kesmasina live, 2004 | *un Magazine* launch, issue # 1, 2004
 182 *Under The*, Danny Ford, 2006 | *A Refreshing Crack in the Pavement*, Shaun O'Connor, 2005
 183 *Without Cutting or Tearing*, Daniel Crooks, 2006 | *Time's Gentle Release*, Scott Faulkner, 2006
 184 *End*, Kings-curated, artists: Kathy Bossinakis, Mutlu Cerkez, Charlotte Hallows, Fiona Lowry, Sharon Muir, Clare Parish, 2005 | *Don't Forget Your Camera*, Eamonn Verberne, 2005
 185 *Rapt!*, Naohiro Ukawa, 2006 | *Rapt!*, Naohiro Ukawa, 2006 | *The Woods*, Sister Christina, Siri Hayes, Molly O'Brien, Dominic Wood, Greg Wood, James Wood, Marie Wood, Paul Wood and Vanessa Wood, 2004

Ocular Lab

Pages 186–191 constitute an untitled artwork collected and assembled by Ocular Lab, 2007.

Platform

- 192 Platform, Campbell Arcade (also known as Degraevs Street Subway) under Flinders Street, Melbourne
 193 As previous
 194 *What Art, Which Public*, Richard Holt & Andrew Seward, 1995 | *Site for Weathering*, Simon LeAmon, 1997
 195 *Composition*, Emile Zile, 2004 | *I Think I Can*, Roisin O'Dwyer, 1993
 196 *Anti-Mascot Project*, Tim Fleming, 2006 | *Anythink*, 2005
 197 *Collections in the Underground*, L'Oreal Melbourne Fashion Festival Cultural Program, left: Sophie McAlpin for Bird Girl, right: Anita King for Bird Girl, 2007 | *Mutual Ghosts* (detail), Anita King, 2006

Seventh

- 198 Top: *Maquettes For Possible Collaborations*, Oliver Wearne & Joseph Fleming, 2002 | Bottom: *Vacation*, Helen Walter, 2000 | Centre, left to right: *Shelf Life*, Geniene Honey & Carly Fischer, 2002; *Mamissi and Gert*, Rob McHaffie, 2002; *Aural Oral*, Harriet Turnbull, 2003; *Variety o Fruit (6, 7, 3)*, Christopher L.G. Hill, 2002
 199 Top: *International Year of Mountains*, Rachael Hooper, 2002 | Bottom: *Aural Oral*, Harriet Turnbull, 2003 | Centre, left to right: *Speaking Likenesses*, Nick Devlin, 2002; *Aural Oral*, Harriet Turnbull, 2003; *Variety Merchandise*, Variety Kids, 2002; *Continubes*, Helen Walter, 2002

- 200 *Upper*, Sally Blenheim, 2005 | *Dressed to Kill: this town ain't big enough for the two of us!*, Grant Corbishley & Tony De Goldi, 2006 | *Picasso*, Kristen Phillips & Nat Thomas, 2006 | *Mnemonia Country*, Cameron Bishop, 2006 | *The Golden Mirage*, Leiko Shiga, 2006 | *Groundfault*, Eamon Sprod, 2006
 201 *Over Bidet*, Billie Stone & Robert Meinhard, 2006 | *Space Cowboys*, Andrew Atchison, 2006 | *That Pretty Little Thing You Can't Ignore*, Imogen Van Sebille, Matthew Gingold, Elvira Anna McSwain, Alexi Freeman, Simon MacEwan, 2006 | *Admiring a Lady*, Rafaela Pandolfini, 2006 | *That Pretty Little Thing You Can't Ignore*, Simon MacEwan, 2006 | *That Pretty Little Thing You Can't Ignore*, Matthew Gingold, 2006 | *Inter-Knitted*, Ben Raynor, 2006 | *Admiring a Lady*, Rafaela Pandolfini, 2006
 202 *Dressed to Kill: this town ain't big enough for the two of us!*, Grant Corbishley & Tony De Goldi, 2006 | *Alex in Wonderland*, Camille Seriser & Alex Martinis Roe, 2006
 203 *Through a Glass, Darkly*, Adam Pyett, 2006 | *The Golden Mirage*, Leiko Shiga, 2006

TCB

- 204 Letter from Ben 13.11.06
 205 *Planks to Paddlepop Sticks*, curated by Blair Trethowan & Tony Hallam, 2000 | *Two Syllables*, Anna Finlayson, 1999
 206 Top, left and right: *The Packet Agency*, curated by Jesse Birch, 2006 | Bottom: *The Packet Agency* (opening), curated by Jesse Birch, 2006
 207 *Look Out, Behind You!*, Sharon Goodwin, 1999 | *Hatred of Capitalism*, Kain Picken & Rob McKenzie, 2005
 208 *Best and Fairest*, Ali McCann, 2006
 209 *New Solutions*, Pat Foster & Jen Berean, 2006 | *New Solutions* (opening), Pat Foster & Jen Berean, 2006

Trocadero

- 210 Franco Cozzo at the launch of Trocadero Art Space and the opening of its first exhibition, *What Are You Showing Here For? – The unlikely connexion*, 2005
 211 *Untitled Project at Trocadero Art Space*, Keith Wong, 2006
 212 *Anton Jeandet*, Craig Cole, 2006
 213 *Proudly UnAustralian*, Azlan McLennan, 2006
 214 *One Ring to Rule Them All*, Michael Brennan, 2006
 215 *Caught-Up in A Culture of Choice*, Kerstin Cassar, 2006

Victoria Park Gallery

- 216 *how low river rose*, from *A Constructed World*, Jacqueline Riva & Geoff Lowe with Hao Guo, curated by Rosemary Forde, 2006
 217 From the series *Studies for the shape of government* (detail), Andrew McQualter with Menno Helvenstein, 2004–2006, photo: Bob Goedewaagen
 218 Victoria Park Gallery program, 2006
 219 Victoria Park Gallery program, 2006
 220 *The Readymade in the Age of Google Economics* | *Be Young & Shut Up Council*, Azlan McLennan & Michael Ascroft, 2006
 221 *Pitch*, Lisa Benson & Susan Jacobs, 2006

WEST10

- 222 *Art Insert Images* (detail at West 10), used within *Art Insert* multimedia presentation at the Geelong Live Site, part of the 2006 Melbourne Commonwealth Games | *Semantic Field*, Patricia Collins | *Video Games and Snacks*, Glen Smith & Kerrin Spataro | *No Exit*, David Dellafiora
 223 *Made Austria* performance at Front | *Eat me Marcel*, Susan Hartigan | *Say no to Violence Week*, Girlstorey (YWC) | *Scarecrow*, Dragan Kostelnik
 224 *Space Invader*, Ivan Sorocuk | *FAST: 24 Hour Art*, GAA project | *Damien Hirst Colouring Competition*, Mail Art exhibition | *Secret Postcard Show*, group exhibition
 225 *Art Vendor machine* – concept by Ryan Kendal & design by Mardi Janetkzi
 226 West 10, Mill Markets – 3 Mackey St, North Geelong – current gallery location and home of the Geelong Arts Alliance | **FRONT** Artspace, Geelong 2004–2005 | Hub Gallery (Star 13), Geelong, combined gallery project with **GATE** (Geelong Adult Training and Education), 2004–2005
 227 Selection of publications, documentation and flyers produced by the Geelong Arts Alliance

West Space

- 228 *Indelible*, curated by Simon Ellis, artists: Simon Ellis, Elizabeth Boyce, Alysia Hevey, Lydia Teychenne, Tamara Saulwick, Natalie Cursio, Suzannah Edwards, Marion Jenkins, 2003
 229 *min.*, curated by Dominic Redfern, artist: Natasha Frisch, 2001
 230 *Gating*, curated by Michael Graeve, artist: Jason Workman, 2002 | *Materia Prima* (Para/Site, Hong Kong), curated by Brett Jones, Leung Chi Wo, artist: Janenne Eaton, 1999 | *Materia Prima*, curated by Brett Jones, Leung Chi Wo,

- artist: Tsang Tak-ping, 1999 | *Harmonia*, curated by Brett Jones & Ryszard Dabek, artists: Michael Graeve & Alex Gawronski, 2000 | *Telephone: 20 Questions and Other Guessing Games* (Melbourne Planetarium), curated by D.B. Boyko, Jane Hindson, Brett Jones, artists: Kim Dellavedova, Philip Pietruschka, Ben Wilson, Kelly Churko, 2006 | *Action/Recollection: Here the body is*, curated by Tom Nicholson, artist: Fairwear, 2000 | *Selekta*, curated by West Space committee, artists: Juan Ford, Jack Sweetman, David Keating, Jacqui Stockdale, Kate Shaw, (foreground) Patrick Pound, 2005 | *Fashion Rules*, curated by Kylie Wilkinson, artists: Chicks on Speed, Fairwear, 2002
- 231 *Office of Utopic Procedures*, curated by Bernhard Sachs, 2001 | *Transaction*, curated by Brett Jones, artists: Gabrielle Jennings, Ryszard Dabek, Leung Chi Wo, Chris Heaphy, Huang Wen-Hao, Sarah Stubbs & Brett Jones, Yvonne van der Velden, 1998 | *Out of Place*, curated by Brett Jones, artists: Naomi Kumar, Tim Craker, Richard Holt & Andrew Seward, Karyn Lindner, Lisa Grocott, Jon Campbell, Brett Jones, Sarah Stubbs, 1999 | *Décor*, curated by Brett Jones, artists: Brett Jones & Sarah Stubbs, 2000 | *Inside Out*, curated by Tim Danko, 2002 | *Poly-Articulate*, curated by Andrew Trevillian, artists: Justin Clemens, Chris Henschke, John Meade, Andrew Trevillian, 2002 | *Poly-Articulate*, curated by Andrew Trevillian, artists: Justin Clemens, Chris Henschke, John Meade, Andrew Trevillian, 2002
- 232 *Organisation for Cultural Exchange and Disagreement* (Western Front, Vancouver), curated by Brett Jones & Jonathan Middleton, artist: Jane Finlay, 2004
- 233 *Parallel*, curated by Simon Horsburgh, Sang Bin Kang, artist: Simon Horsburgh, 2003

Yarra Sculpture Gallery

- 234 Yarra Sculpture Gallery | Yarra Sculpture Gallery under construction
- 235 Yarra Sculpture Gallery under construction
- 236 Phillip Cappadona, 1998
- 237 Angela McDougall, 2006
- 238 Robert Devles, 2000 | Fiona Ruttelle, 2006
- 239 Lis Johnson, 2006 | David Murray, 1999

Lists of artists

These lists include artists who have exhibited at each of the 21 ARIs featured in *Making Space*. While all attempts have been made to include every name, there will be some gaps and errors in these lists. We apologise to those people in advance.

24seven

2002 — Ben Morison, Hayley Arjona, Larissa Hjorth, Mark Hilton, Natalie Papak, Paul Quinn. **2003** — Chantal Faust, Emma Gallagher & Kevena Jo Smith, Katie Jacobs & Rohani Osman, Kerri Klumpff, Lane Cormick, Masato Takasaka, Matthew Griffin, Narinda Cook, Sophie Khan, Tony Garifalakis. **2004** — Azlan McLennan & Utako Shindu, Emidio Puglielli, Geoff Newton, Kiron Robinson, Mark Hilton, Natasha Frisch. **2005** — Alison Kearney, Chantel Faust, Frank Guarino, Jackie McNamee, Janet Gallagher, Karyn Lindner, Lani Seligman, Lou Hubbard, Phillippe Charles & Laetitia Bourget, Sharon Thorne, Vittoria De Stefano. **2006** — Anti Monument Coalition, Astra Howard, Benjamin Sheppard, Joel Zika, Leanne Baker, Heather Clugston & Annemarie Schweitzer, Nicholas Jaffe, Rob McLeish, Tom Dunn.

69 Smith Street

1998 — Allison Parsons, Andrew Maes, Anna Hoyle, Anna Liebzeit, Annette Edwards, Barbara Morley, Betty Nicholson, Bronwyn White, Bruno Pasqualini, Carol Fossemalle, Christine Charstone, Christopher Lants, David Belot, Dwight Hodge, Ellen Mileo, Emma Peel, Euan Graham, Fiona Halse, George Paxinos, Heidi Titshall, Ian Napier, Irene Amorosi, Irene Wellm, Ian Lancaster, Jason Haufe, Jen Fenwick, Joan Scott, Joanna Carroll, Julian Di Martino, Julien Glover, Lee Nettleship, Lin Patrick, Marina Ellerington, Martin Bell, Matt Pelaggi, Matthew Greentree, Merle Parker, Michael Wedd, Mick Longstaff, Natalie Serafini, Peter Summers, Rain White, Rhonda Goodall, Richard Easlea, Robyn Clowes, Sandra Bonassin, Sandra Taylor, Sasha Macnab, Simon Brisbane, Sue Nicol, Sue Pavlovich, Vivien Borg, Wendy Black. **1999** — Aaron Bartleson, Aaron Pemberton, Allison Parsons, Andrew Maes, Anna Liebzeit, Annette McRae, Anni Mather, Arhonda Orestia, Ashley Speight, Barbara Morley, Barnaby Smith, Betty Nicholson, Billy Shannon, Bob Hampton, Cass Kowajski, Chris Lants, Christine Charstone, Cindy Ross, Colin Donald, Dale Chapman, Damon Kowarsky, Dave McLeod, David Lee, Deidra Kriegler, Dick Turner, Dwight Hodge, Ellen Mileo, Gary Parkinson, George Paxinos, Giovanni De Rosa, Heather Boyd, Heidi Titshall, Helen Chrisholm, Ian Napier, Ina Van Bezooen, Irene Amorosi, Janine James, Jason Haufe, Jeff Gardner, Jeremy Hunt, Joan Scott, John Gayler, John Gerovassilis, Jon Mulcahy, Judith Howell, Julia White, Julian Di Martino, Julien Glover, Lane Cormick, Le Van Tai, Linda Ruben, Lindy Cottrell, Lucas Dunstall, Luke Blythe, Lynden Bobbitt, Marie Terrett, Martin Gill, Mathew Gale, Matthew Greentree, Melanie Hayes, Melinda Capp, Merle Parker, Michael Brennan, Michael Rowe, Michael Wedd, Michelle Turner, Mick Longstaff, Nabil Akra, Nadine Christensen, Natalie Serafini, Neil Wilson, Nicole Borg, Pasquale Scardoni, Pat Hayes, Peter Bourke, Piri Pisko, Rain White, Richard Easlea, Richard Scott, Ron Guy, Rose O'Shea, Saira Stolz, Sandra Bonassin, Sarah Epskamp, Sasha McNab, Scott Campbell, Scott Miles, Sebastian Kani, Sharon West, Shaumus Scott, Shaun Holmes, Siobhan Punshon, Stefanie Carnevale, Sue Pavlovich, Tamara Marwood, Tania Virgona, Therese Derrick, Tim Speakman, Tina Kyriakou, Tom Fincher, Tony Blattman, Vince De Rosa, Vivien Borg, Wally Wright, Wendy McLean, Wendy Suiter. **2000** — Adrian Deakin, Alison Orton, Andrew Maes, Anette McRae, Anna Liebzeit, Barbara Morley, Betty Nicholson, Bronwyn White, Carol Fossemalle, Carol Rowlands, Caroline Lesear, Chris Charstone, Christian Patton, Damon Kowarsky, Daniel Owen, Darren Zamanit, David Kello, David McLeod, Deborah A. De Williams, Dee Curtis, Dusan Malobabic, Elizabeth Van Hewardaerden, Ellen Mileo, Emma Brook, Euan Graham, Felicity Gordon, Fiona Halse, Janine James, Jason Haufe, Jeff Gardner, Jamaica Jones, Jen Fenwick, Jennifer Leggett, Jesse Walsh, Julian Di Martino, Julie Harmsworth, Kate Fulton, Kim McMaster, Kylie Winterton, Lance Coleman, Lee Nettleship, Liza Shaw, Magda Kulbicka, Martin Bell, Martin Cheung, Mary Sullivan, Merle Parker, Michael Brennan, Michael Wedd, Natalia Serafini, Natalie Hassett, Natalie Shields, Neville Gilmore, Nick Johansson, Pamela Denton, Patricia Leddin, Paul Bradley, Paul Knight, Pauline White, Peter Summers, Pia Blair, Rain White, Rebecca Power, Renee Whyte, Rhonda Goodall, Robyn Clowes, Roman Liebach, Rose O'Shea, Ry Haskings, Sharman Feinberg, Sheena Hanrahan, Sue Pavlovich, Tamara Marood, Therese Derrick, Tomiko Miyazawa. **2001** — Adrian Conti, Adrienne Losin, Alexis Atkinson, Alf Shenoy, Althea Kingston-Bartholomew, Anderson Hunt, Andrew Knox, Andrew Maes, Aneta Bozic, Angela Clarke, Angie Taylor, Anita Beckman, Anna Brown, Annette McRae, Anthony Hemmingway, Antonio R. Dal Forno, Arlan Collins, Beau McCafferty, Becky James, Bernard

Caleo, Betty Nicholson, Betty Tung, Brendan Tolley, Bruno Pasqualini, Carmen Raspor, Carol Porter, Carolyn Staford, Cath Beveridge, Chrissie Hall, Christie Nieman, Claire Millar, Dale Chapman, David Preyer, David Van Royen, Dianne Beevers, Donna Wright, Elizabeth Romerli, Ellanor Pavlovich, Ellen Mileo, Felicity Gordon, Frances Ferguson, Georgia Vlassopoulos, Giz James, Helen Taaffe, Holly Edworthy, Holly Pearce, Ian Patterson, Irene Amorosi, Jai Hartnell, James O'Brien, Jane Pearce, Jane Savage, Jason Culverwell, Jason Jakiel, Jenny Evans, Jeremy Cliff, Jo Waite, Joanne Wright, John Evans, Jole Di Florio, Julian Di Martino, Julie Gibbons, Julie Kiefel, Julie Wood, Justine Khamara, Karli O'Shea, Kate Hall, Kate Just, Kate Massola, Kate Rohde, Katherine Bond, Kathryn Wardill, Kathy Tsangaridis, Kay Montalto, Kaye Rolls, Keith O'Donnell, Kerstin Cassar, Kirry Shells, Larry Boxshall, Leanne Baker, Lee Nettleship, Liam Kennealy, Linda Ruben, Lisa White, Liz Milsom, Liz Paolacci, Maggie McCormick, Mal Whightouch, Mandy Ord, Maria Dimopoulos, Mark Newbrook, Mary-Anne Bleakley, Maryanne Harris, Meg White, Megan Slade, Melinda Capp, Merle Parker, Michael Brennan, Michael Camilleri, Michael Schmeja, Michael Stylianou, Muriel Bail, Natalia Serafini, Natalie Mackie, Natalie Shield, Nick Johansson, Nina Bosanac, Patrick Lovero, Paul Robinson, Perdita Sonntag, Peter Burke, Peter Summers, Rain White, Raphael Tamkalis, Reiko Miyazawa, Riahna Blomeley, Richard Morrison, Robert Reid, Robin Clowes, Rod McDonald, Rose O'Shea, Sara Bowman, Sarah Crowest, Scott Campbell, Sean Doyle, Sharon Lam, Sharon Thorne, Sharon Turner, Sharon West, Shaumus Scott, Shelley Hanson, Shiralee Atkinson, Shoshanna Rose, Simon Jedreski, Simon Jeppesen, Stuart Baker, Sue Nicol, Sue Pavlovich, Sue Keys, Brooke Cunningham, Carly Lee, Carol Keating, Caroline Liew, Carolyn Straford, Catherine Porter, Cherie M. Lee, Christine Hooper, Colin Donald, Dale Chapman, Daniel Bolton, Danielle Poyser, David Deslongrais, David Mellows, Deanna Hitti, Debra Peck, Denise Dempsey, Dom Vili, Doug Graddon, Ebony Postma, Eileen Venables, Ellen Mileo, Emily Collins, Eva Csanyi-Hurskin, Eve Archibald, Felicity Gordon, Fiona Haasz, Fiona Halse, Fiona Ruttelle, Fnl Osowski, Gary Parkinson, Genevieve Stanaway, Gera Tonge, Grant Nimmo, Greg Wood, Helen Bodycoat, Hugh Ford, Irene Amorosi, Isabel De San Sinfiorano, Jaala Donnoley, James Bolton, James Hine, Jason Culverwell, Jean Rigby, Jeff Gardner, Jennifer Chong, Jessie O'Sullivan, Jinette De Goonjier, John Best, Jole Di Florio, Josella Rye, Josephine Tan, Josie Jurado, Julia Topliss, Julian Chappe, Julian Di Martino, Julie Harmsworth, Julie Traitsis, Karen Annett, Kate Dunn, Kunchana Dayaratne, Kwek Weng Kee, Laura Healey, Leonie Kelsall, Linda Ruben, Louise Donovan, Lyn Douth, Maara Serwylo, Marc Alperstein, Maree Thomson, Margaret Mueller, Margaret Neuhaus, Mary Hyde, Mary Schepisi, Matisha Redgrave, Matt Byrne, Merle Parker, Michael Brennan, Mish Cooray, Molly O'Brien, Narelle Wilson, Natalie Shields, Nathalia Anne Marion, Nicole Coole, Nicole Hasthorpe, Nid Kelly, Olivia Arnold, Rachel Jones, Renee Friend, Rodney Marchant, Ron Guy, Rose O'Shea, Rosemary De Dear, Ryan Thistlethwaite, Salvador Castro, Sarah Leslie, Scott Campbell, Sibylle Pulsford, Silvio Mannelli, Sugita Wahl, Susan Terlog, Sussie Scott, Therese Talbot, Tim Harris, Tim Monley, Tony Graddon, Warren Cooke, Xanny Handfield, Zaana Szczepitko, Zoe Hogg. **2003** — Aaron Wasil, Amy Alexander, Amy Spencer, Amy Stewart, Andrew Maes, Andrew Smith, Androniki Douramakos, Aneta Bozic, Angela Robinson, Arna Meldrum, Aylsa McHugh, Beth Louise Randell, Brian McKechnie, Carol Rowlands, Carolyn Straford, Catherine Heald, Chelsea Fritzlaff, Christopher Köller, Claire Blake, David Harkin, David Matters, Debra Peck, Denis Attwood, Di Christensen, Diane Williamson, Dina Mittas, Dominique Dunstan, Duncan Lannan, Elizabeth Van Hewardaerden, Ellen Mileo, Ellise Roberts, Emidio Puglielli, Emily Ferretti, Emily Wilson, Emily Smith, Evelyn Cotsakis, Felicity Gordon, Felicity Morton, Fiona Jeffery, Gavin North, Graeme Henry, Heather May, Hugh Ford, Irene Amorosi, Jacqueline Matisse, Jan Johnston, Jessica Apthorpe, Jessie Angwin, Josella Rye, Josh Daniel, Julian Di Martino, Julie Harmsworth, Kate O'Hara, Kate Williams, Kirsten Perry, Kristen Dyer, Kristy Jones, Laura Mah, Laura Whiteley, Lauren Olney, Linda Lee, Liz Gamble, Lizzie Murray, Louisa

Jenkinson, Louise Donovan, Lucrezia Quintanilla, Lyn Patone, Madeleine Munger, Malcolm Doodey, Margaret Kulbicka, Marina Perovich, Mark Holsworth, Matthew Cox, Melissa Hawkes, Merle Parker, Michael Brennan, Michael Galimany, Michael Mackenzie, Michael Nunez, Michael Schmeja, Mina Young, Miriam Taig, Mohamad Fazel, Narinda Readers, Natalie Byfield, Patricia Todarello, Peter Aursich, Peter Tankey, Petrina Cahill, Rain White, Rebecca Orr, Rose O'Shea, Sally Richards, Sandi Van Rompaey, Sarah Lewis, Sarah Lynch, Sarah Tretowan, Sharon West, Simon Robins, Simone Strydom, Steve Merchant, Sue Stergo, Sue Wellington, Tai Snaith, Tim Harris, Warren Hare, Wendy Black, Wing Liang. **2004** — Aaralyn Dale, Ainsley Gregson, Alexander Mesenberg, Aneta Bozic, Angela Cavaliere, Ase Fredrison, Asha Doggan, Benjamin Wallis, Beth Arnold, Bob D'Arcy, Brenna Mills, Brigit Jordan, Brooke Henderson, Carolyn Cardinet, Carolyn Straford, Catherine Holland, Chris Hill, Chris Wenn, Claire Grant, Colin Munro, Colleen Boyle, Cyrus Tang, David Hamilton, Deanne Kampe, Dominique Dunstan, Dora Brown, Drew Pettifer, Earthstone Chu, Erin Round, Evelyn Yee, Felicity Gordon, Fiona Jeffery, Gabrielle Bates, George Matoulas, Gerald Hayes, Graeme Henry, Helen Bailey, Helen McPherson, Ilona Bebbington, James Tinsley, Janita Ryan, Jeanette Carter, Jem Wolfenden, Jeremy Elkington, Jessica Hughes, Joanne Faulkner, Joanne Verschuur, Julian Di Martino, Julie Harmsworth, Julie Luxmoore, Leon Dwyer, Lili Wilkinson, Louisa Jenkinson, Luke McDonald, Maggie Humble, Marcus Keating, Mark Holsworth, Mary Neighbour, Mathew Watson, Merle Parker, Mia Schoen, Michael Cuthbert, Michelle Mills, Narelle Bretherton, Neil Munro, Nicholas Barnes, Nicholas Chivers, Nigel Stein, Owen Bomford, Paul Bateman, Peter Jettikoff, Peter Mappin, Peter Tsiompas, Rebecca Orr, Rei Oshima, Rhonda Goodall, Rose O'Shea, Sabine Von Graz, Sara Login, Shae Hellstedt, Shannon Smiley, Sharon West, Shoshanna Rose, Simone Bloomfield, Sue Pavlovich, Susan Redrop, Susanne Mashford, Tina Plenty, Tracy Merchant, Trisha Round. **2005** — Andrea Draper, Anna Maria Plescia, Anna Parry, Antonella Rosa, Arthur Rundle, Ben Abigan, Ben O'Reilly, Beth Lauritsen, Bill Gruner, Brenda Young, Caitlin McDougall, Carla Osinski, Carmel O'Connor, Carolyn Straford, Catherine Camerlengo, Catriona Jones, Charlotte McDonald, Clive Hamilton Green, Clive Stratford, Craig Cameron, Damian Foley, Deborah White, Dominique Hindmarsh, Dorthe Bergmann, Eliza Burke, Ellen Mileo, Erin Ricardo, Erin Round, Evelyn Yee, Felicity Gordon, Gabriel Tongue, Gabrielle Bates, Geraldine Morey, Glen C. Campbell, Graeme Henry, Grant Alexander, Irene Amorosi, Jack Hamilton, James Mundy, Jane Ball, Janette Jamieson, Jason Frittita, Jeanette Hurlston, Jem Wolfenden, Jennifer Banks, Jennifer Zalme, Jim Pavlidis, Jo Faulkner, Joanne Faulkner, Joseph De Luttis, Julian Chapple, Julian Di Martino, Julie Harmsworth, Justin Varga, Keryn Strack, Laura Lovell, Lee-Anne Trewartha, Leonie Khoury, Linda Botham, Lindy Lee, Louisa Jenkinson, Lucy Hannah, Lucy Selleck, Luiba Ponomarew, Lyn Robinson, Marg Disney, Margaret Dawson, Marianne Little, Marika Varady, Mark Almond, Mark Holsworth, Mary Stewart-Smith, Megan Thomson, Merle Parker, Michael Hayden, Michael Weekes, Michael Wholley, Miles Allen, Nadine Rosevear, Owen Bomford, Paige Foley, Patricia Harman, Patrick Hobbs, Pauline Delaney, Peter Alpar, Prue Kelly, Rachel O'Dwyer, Rain White, Ray Manley, Rebecca Jones, Rhonda Baum, Rita Ibrahim, River Ebony, Robyn Dansie, Robyn Webster, Rosemary Cato, Ruth Eldridge, Sarah Groves, Sarah Keighery, Scott Faulkner, Sean Keating, Seana Mounsey, Selina Halim, Sheila D'Cruz, Sofi Bassoghi, Stephen Giblett, Su Baker, Susan McMinn, Tanya Korin, Tanya Salter, Tay Kriv, Tegan Wheelodon, Theo Den, Brinker, Tim Bruce, Tony Mortimer, Trisha Round, Ulrika Holmlund, Victor Ruben, Virginia Stobart. **2006** — Alana Tranter, Alison Shirley, Andrea Draper, Andrew Cosgriff, Andrew Maes, Aneta Bozic, Antoinette Ryan, Arhonda Papadopoulos-Orestia, Audrey Jacometti, Barbara Fischer, Belinda Piksons, Ben McGill, Ben Weinstein, Benjamin Watson, Brenda Young, Brendon Mikronis, Brian Carter, Bridget Laird, Bronwyn Culshaw, Carol Kite, Caroline Smith, Carolyn Cardinet, Catherine Diaz, Cecilia Fogelberg, Chana Franck, Charmaine Virgona, Chelle Ellis, Chris Zissiadis, Christina Markin, Chuan Chew, Claire Best, Clare Skates, Clayton Scott, Clive Hamilton Green, Colin Charles, Craig Cole, David Johnson, David Scanlon, Deborah McArdle, Deborah Redwood, Deborah Thorne, Denise James, Dominique Dunstan, Donina Asera, Eliza Collett-Burns, Emma Flaim, Erin Voth, Fidelis Boyer, Fiona Smith, Gabriel Tongue, Gabrielle Bates, Gavin Cronje, George Papadopoulos, Gil Fewster, Grace McQuillen, Hamish Innes-Brown, Heidi Yardley, Helen Canel, Irene Amorosi, Isobelle Sirianni, Jade Kahle, James Murray, James Neil, Jared Beck, Jessica Lane, Jill Murphy, Jillian Chandler, Jinks, Jo Boyd, Joanna Weir, Jocelyn Moles, Jo Bennett, John Cipolla, John Gambardella, John Turner, Josh Lord, Judi Bowden, Julian Di Martino, Julie Harmsworth, Justine Cromb, Karl Siemon, Karen Dockrey, Karma Jercher, Karyn Hosking, Kirsten Perry, Kylie Llewellyn, Leona Monarch, Leonie Khoury, Lisa Bow, Marcus Newman, Margaret Davon, Marian Tubbs, Marianne Little, Marissa Antolino, Mathew

Wooden, Maureen Peart, Merle Parker, Michael Bayley, Michael Cuthbert, Michael Nader Dewhirst, Michael Schmeja, Micheal Verhoef, Natalie Edwards, Natalie Hernandez, Natalie McMinn, Nicole Mitchell, Noah Grosz, Norman Close, Owen Bomford, Peter Gresham, Phil Young, Rachael Miller, Ray Manley, Rebecca Beris, Robert E. Watson, Rodney Dekker, Rose O'Shea, Rosie Tweedley, Samantha Tate, Scott Pearce, Scott Sanders, Simon Wong, Skull Brain, Stuart Murdoch, Sue Comrie, Sue Top, Tanya Salter, Tegrin Christie, Terence Helm, Tina Alesi, Toby Matheson, Tom Dunn, Tom Keeble, Tori Sedosh, Ulrika Holmlund, Vien Tran, Virginia Stobart, Wesley Harrison, Zoe Ellenberg.

Allan's Walk

Andrea Robson, Andrew Goodman, Arc, Bek Misfud, Bread Box, Bridget Roberson, Candy Stevens, Carly Preston, Colleen Hurly, Creatability, Dean Stanton, Djon Cosgriff, Elmore Field Days Fashion, Felicity Heyward, Front Room, Georgina Duckett, Helen Kelly, Iain Wilson, Inflight, Jacques Soddell, Jason Waters, Joanne Davies, Kate Just, Kelly Effenberg, Matthew Byrne, Melissa Urquhart, Paul Fleeter, Pete Fountain, Pocket Art Space, Punctum Inc, Robbie Buckman, Rocket Art, Sandra Bridie, Scott Alterator, Seung Hi, Sound Space, Talk Artist Run Space, Tamara Marwood, Tara Gilbee, Todd Baxter, Verity Higgins, Watch This Space, Wesley Harrison, Youth Arts Network.

CIC

1997 — Adeline Anger, Alison Orton, Amanda Thompson, Anne Lorraine, Anthea Williams, Ariane Ramsay, Bobbie Jackson, Carmel Bensley, Caroline Sonneman, Catheryn Thompson, Cherie Muller, Chris Waterman, Christine Robin, Christopher Gray, Cinda Haider, Darren Sherar, Debbie Linaker, Elizabeth Currie, Graham King, Group Show Auction, Gwen Mulder, Handzia Roman, Hazel Crawford, Heidrun Sandner, Helen Tinbury, Helen Prendergast, Helen Farrington, Helen Preston, James Stewart, Jeanne Cameron, Jeannie Heynatz, Jenny Walker, Jenny Peterson, John Abery, Josephine O'Donnell, Joy Dusting, Judy McKenzie, Julie Bobridge, Karen Guy, Kim Houeix, Lawrie Havrilly, Linda Ellery, Lisa Matthews, Liz Thorne, Lorraine Alford, Lyn Lane, Madeline Bensley, Maggie Ellis, Maree Gullock, Marie Ward, Marita Anderson, Michelle Downie, Miriam Withers, Noela Rhodes, Patricia Smithson-Hill, Paul Jesse, Peter Corser, Rachel Pincott, Ray Matthews, Rebeca Diaz, Richard Cullen, Ricky Cox, Sarah Reark, Sarah Anderson, Shaun Gardner, Shawn Jordan, Shayne Blaikie, Sherryn McIvor, Sue Larrad, Tim Wright, Trish Leddin, Valmai Todd, Vanessa Henderson, Virginia Kaynes. **1998** — Anthea Williams, Ariane Ramsay, Caroline Sonneman, Catheryn Thompson, Cherie Muller, Chris Kerri, Chris Waterman, Christine Grant, Christine Robin, Cinda Haider, Danica Slavik, Drew Cole, Rae-anne Vincent, Eileen Powell, Elizabeth Bowyer, Group Show Auction, Group Show GAARS, Handzia Roman, Hazel Crawford, Helen Preston, Jennifer Aitken, Jenny Peterson, Jess Hughes, Jodie Goldring, John Abery, Josephine O'Donnell, Judy McKenzie, Julie Bobridge, Kate McGuire, Kim Houeix, Kiyoshi Ino, Lawrie Havrilly, Leesa Buffey, Linda McMnnes, Maree Gullock, Marita Anderson, Noela Rhodes, Patricia Smithson-Hill, Peter Corser, Rachael Harris, Ray Matthews, Rebeca Diaz, Rod Petherick, Sarah Reark, Sasheen Attygalle, Sharon Anderson, Shawn Jordan, Sherryn McIvor, Sue Pavlovich, Sylvie Ritchie, Trish Leddin, Virginia Kaynes. **1999** — Adam Cox, Angela Lynkushka, Anthea Williams, Ariane Ramsay, Caroline Sonneman, Catheryn Thompson, Chris Waterman, Chris Kerri, Christine Robin, Christopher Gray, Cinda Haider, Dana Ashlakoff, Dorothy Maxwell, Elizabeth Anderson, Elizabeth Bowyer, Eric Maynard, Felicity Beasley, Garryelle Toman, Group Show Auction, Ian Johnston, Jack Deppler, Ian Maxwell, Jasmine Sealie, Jean Roche, Jeannie Heynatz, Jennifer Aitken, Jenny Peterson, Jillaine Hurrell, Jim Hammerly, Jim Blucher, John Abery, John Mutzaers, Josephine O'Donnell, Judith McKenzie, Karen Guy, Kate Richardson, Kathleen Millett, Kees Hos, Kiyoshi Ino, Lawrie Havrilly, Leanne Work, Leesa Buffey, Leslie Robinson, Linda McMnnes, Linda Ellery, Lisa Harrison, Lyn Lane, Maree Gullock, Marilyn Fenton, Marita Anderson, Neale Stratford, Noela Rhodes, Patricia Smithson, Peter Corser, Peter Greenaway, Rachael Harris, Rae-anne Vincent, Rebeca Diaz, Sarah Reark, Selena Wilkenson, Sheena Jones, Sheezy McIvor, Steve Thompson, Sue Larrad, Trish Leddin. **2000** — Adam Cox, Amanda Gooode, Anthea Williams, Ariane Ramsay, Barb Greenough, Bev Darby, Bill Jordan, Bruce Beamish, Carol Stevens, Caroline Sonneman, Catheryn Thompson, Cathleen Millett, Chris Kiev, Chris Kerri, Christine Robin, Christopher Gray, Cinda Haider, Dana Ashlakoff, Di Deppler, Dionne Sharaman, Eileen Thurgood, Elizabeth Anderson, Elizabeth Bowyer, Gennivieve Collier, Group Show Monash Uni, Hazel Crawford, Heath Bridges, Helena Phillips, Ian Burnell, Jack Deppler, Jan Maxwell, Jenny Peterson, Jim Hammerly, Joanne Stewart, Jodie Goldring, John Abery, John Wright, John Abery, Judy McKenzie, Kate McGuire, Kate Fowler, Kiyoshi Ino, Leesa Buffey, Linda Ellery, Liz Magee, Lou Stephens, Maree Gullock, Mark Gallager, Mary Callister, Michael Rankin, Michael Doultou,

Neale Stratford, Noela Rhodes, Patrick Wolfe, Paul Drudge, Peter Wilson, Peter Greenaway, Peter Jansen, Peter Corser, Rachael Harris, Rebecca Diaz, Renee Baxter, Rhegan De Mather, Richard Winter, Rod Petherick, Sarah Reak, Shaun Gardner, Sherryn McIvor, Tim Dombi, Trish Leddin, Val Blackshaw. **2001** — Alec Johnston, Anthea Williams, Anton Vardy, Ariane Ramsay, Athena Ambrose, Bev Darby, Bill Jorden, Caroline Sonneman, Catheryn Thompson, Christine Robin, Christopher Gray, Cinda Haider, Dana Aslakoff, Eileen Thurgood, Elizabeth Roberts, Gennivieve Collier, Gladys Steadman, Group Show Koori Artists, Heath Bridges, Helen Prendergast, Ian Johnston, Ian Burnell, Ian McGowan, Irene Casey, Irene Bohl, Jan Tulloch, Jennifer Beer, Jenny Peterson, Jillaine Hurrell, Jim Blucher, John Abery, Josephine O'Donnell, Judith Johnston, Judy McKenzie, Julieanne Somerville, K. Millett, Kate Caisn, Ken Heppleston, Lanika Sharman, Linda Ellery, Lorraine Alford, Maxine O'Neill, Moya Topps, Patrick Woolfe, Paul Drudge, Peter Jansen, Peter Corser, Rae-anne Vincent, Rebeca Diaz, Richard Winter, Rina Di Dio, Ronnie Lieshout, Ruth Widdowson, Sarah Reak, Shane Wolfe, Sue Cuneen, Sue Pavlovich, Touring Show Faces & Places, Troy Donahue, Vicky Williams. **2002** — Adam Cox, Allan Hall, Amanda Vincent, Amanda Thompson, Anthea Williams, Athena Ambrose, Bea Roberts, Bernadette Fulton, Caroline Sonneman, Caroline Lewens, Catheryn Thompson, Chris Waterman, Christine Robin, Christopher Gray, Cinda Haider, Dalys Svenson-Play, Dana Aslakoff, Di Rowe, Dionne Sharman, Garrylee Rose, Gladys Steadman, Helen Tinbury, Ian Johnston, Jack Hinshelwood, Jan Tulloch, Jane Taylor, Jennifer Beer, Jenny Peterson, Jill Wyers, Jillaine Hurrell, Jim Blucher, Jodie Goldring, John Abery, Josephine O'Donnell, Julia Crawford, Julianne Somerville, Juliet Miskin, Karen Guy, Karin Ryan, Kat Kershaw, Kate Maniago, Kate McGuire, Kiera Brown, Lawrie Havrillay, Linda Ellery, Lorraine Alford, Mandy Haynes, Margaret Harman, Maria Amoruso, Marie Ward, Marie-ün Waycott, Marita Anderson, Maxine O'Neill, Mia Halpern-Wilson, Neale Stratford, Patrick Woolfe, Paul Drudge, Paul Gorman, Peter Corser, Pip Nikodemski, Rachael Harris, Rae-anne Vincent, Rebekah Makar, Sarah Gray Reak, Sharon Anderson, Shaun Gardner, Sheena Jones, Steph Cockerill, Susan Pavlovich, Tania Martin, Trish Leddin, Vicki Williams, Wayne Milner. **2003** — Allan Hall, Amanda Goode, Amanda Thompson, Amanda Vincent, Anda Bankkos, Anne Bone, Anthea Williams, Arthur Turnbull, Athena Ambrose, Barb Flint, Bea Roberts, Bill Bridges, Carmen Galea, Catheryn Thompson, Chris Purchase, Chris Teijken, Christine Robin, Christine Holroyd, Cinda Haider, Dana Aslakoff, Danica Kralslavic, Deane King, Di Deppler, Dionne Sharman, Elizabeth Graham, Elly Lapovok, Gaye Baldacchino, Group Show Adult Learners, Hazel Crawford, Helen Coloe, Helen Peters, Ian Johnson, Izabella Buras, Jack Diedrie, Jan Learmouth, Jan Tulloch, Janine Good, Jenny Peterson, Jessica Hughs, Jill Wyers, Joy Dusting, Judy Dorber, Judy McKenzie, Juliet Miskin, Justin Halalan, Karen Guy, Kat Kershaw, Kate Richardson, Kate Maniago, Kerry Spokes, Kiera Brown, Kim McDonald, Kim Devonish, Kiyoishi Ino, Kristy Mills, Kye Hanley, Lawrie Havrillay, Linda McInnes, Linda Ellery, Lisa Kurek, Liz Tyler, Marie-ün Waycott, Meg Viney, Megan Doherty, Melinda Ransom, Michael Spisto, Michelle Berry, Michelle Smith, Neale Stratford, Noela Rhodes, Pam Kelly, Peter Corser, Peter Lorkin, Rae-anne Vincent, Rebekah Makar, Ruth Kelly, Sharon Anderson, Shaun Gardner, Sherran Howlett, Sue Pavlovich, Sue Fraser, Susan Shingles, Susan Wright, Trish Leddin, Wayne Milner, Yvette Atkins. **2004** — Alby Fisher, Alex Sykes, Alvina Bishop-Edwards, Amanda Thompson, Annette Bishop, Anthea Williams, Ariane Ramsay, Bruce Beamish, Carmen Galea, Catheryn Thompson, Cathy Smith, Chris O'Brian, Chris Purchase, Chris Gray, Dana Aslakoff, Diane Wilkce, Dionne Sharman, Faye Malady, Gaye Baldacchino, Glen Sharman, Helen Coloe, Jan Tulloch, Jenny Peterson, Jill Wyers, Josephine O'Donnell, Judy McKenzie, Kate Richardson, Katrina Willett, Kerry Leak, Lauren Perkins, Lawrie Havrillay, Linda Ellery, Linda McInnes, Lyndia Lord, Marilyn Cox, Megan Doherty, Nikea Griffiths, Pam Kelly, Patricia Smithson-Hill, Peter Greenaway, Rae-anne Vincent, Raelene Hughs, Rohan Wilkes, Roslyn Robinson, Ruth Kelly, Shane Lambert, Shaun Gardner, Student Show GippsTafe, Sue Pavlovich, Susan Shingles, Tania Martin, Tricia Dennis, Trish Leddin, Yvette Atkins. **2005** — Alby Fisher, Alex Sykes, Alice Hopkins, Alison Biram, Alvina Bishop-Edwards, Ann Pulbrook, Annette Bishop, Ann-Maree Hannon, Anthea Williams, Ariane Ramsay, Athena Ambrose, Catheryn Thompson, Cinda Haider, Claire Bryan, Dana Aslakoff, Dionne Sharman, Dragi Jankovic, Evelyn Tambour, Francine Gray, Glen Sharman, Graeme Bayley, Hazel Crawford, Helen Coloe, Izabella Buras, James Norman, Jan Tulloch, Janina Campbell, Janine Atkinson, Jenny Peterson, Judy McKenzie, Julia Crawford, Julie Phillip, Kathy Vincent, Katrina Willett, Kiera Brown, Lauren Perkins, Linda McInnes, Linda Ellery, Liz Tyler, Lori Mansfield, Lorna Snell, Lyndy Lord, Megan Doherty, Michelle Inger, Neale Stratford, Noela Rhodes, Pam Kelly, Pat Brown, Paul Van Loon, Peter Greenaway, Rae-anne Vincent, Rebekah Makar, Ruth Kelly, Sharon Anderson, Shaun Gardner,

Sheena Jones, Shisa, Sigrid Hopkins, Stephanie Broadbent, Student Show GippsTafe, Susan Shingles, Tricia Dennis, Ursula Theinert. **2006** — Alan Webber, Alene Bonser, Amanda Thompson, Angela Beteras, Ann Plank, Anne Parry, Anthea Williams, Bruce Beamish, Caroline Stirling, Catheryn Thompson, Cathy Smith, Chris Cochran, Cinda Haider, Dana Aslakoff, Debra Hellet, Denise Lees, Di Lockwood, Dora Nelson, Elisabeth Foender, Frank Wildenberg, Gabrielle Symons, Gary Miles, Graeme Henry, Hanny de Bruyn, Harry Ballis, Helen Prendergast, Helen Coloe, Ilse Van Garderen, Inga Hanover, Ingrid Thomas, Irene Bohl, Jackie Goring, James Milsom, James Norman, Jan Tulloch, Janine Good, Janine Wallace, Jasmin Darling, Jennifer Nieuwenhof, Jenny Peterson, Jo Stewart, Joanne Stewart, John Mutsaers, John Phillips, Joy Hazle, Joy Elizabeth Lea, Judy Dorber, Julia Crawford, Julie Phillip, K. Pleydell, Kate Richardson, Kate McGuire, Kate Zizys, Kate Stones, Kathy Vincent, Kerrie Warren, Kerry Spokes, Kim McDonald, Lance Walker, Laurel Foender, Lauren Perkins, Laurie Collins, Lawrie Havrillay, Leischa Sedley, Leonie Ray, Lesley Keevers, Libby Wittchell, Linda Ellery, Liselle Powell, Lori Mansfield, Lyndy Lord, Margaret Gurney, Maureen Quigley, Meg Viney, Meg Albrecht, Michael Rankin, Michelle Inger, Moya Topps, Neil McRae, Noela Rhodes, Patricia Misud, Patrick Woolfe, Paul Drudge, Paula Key, Peter Jansen, Phill Henshall, Piers Buxton, Rae-anne Vincent, Rehan de Mather, Rita Lazauskas, Robert Barron, Robyn Kinehart, Rokyn Kinsela, Sarah Gray Reak, Sharon Van Vliet, Shaun Gardner, Sheena Mathieson, Sherie Howard, Sigrid Hopkins, Student Show GippsTafe, Sue Cuneen, Susan Hall, Teresa Reid, Tini Cook, Trav Hendrick, Troy Sedjak, Ursula Theinert, Val Matthes, Val Connelly, Vicki Williams, Wayne Milner.

Blindside

2004 — Anne Harry, Asim Memishi, Catherine Martin, Chris Worford, Constanze Zikos, David Akenson, Debra Porch, Gemma Smith, Jane O'Neill, Kate Rohde, Katie Moore, Krista Bore, Laresa Kosloff, Louiseann Zahra, Lyell Bary, Maurice Ortega, Madeleine Rosser, Mira Gojak, Peter Alwast, P.J. Hickman, Shane Kielly, Sherrie Knipe, Steven Rendall, Susan Lincoln, Tim Silver. **2005** — Adrienne Doig, Alasdair Macintyre, Alexis Beckett, Anna-Maria O'Keefe, Anne Wallace, Annette Hale, Beata Geyer, Ben Murrell, Bridget Currie, Brodie Ellis, Catherine Bell, Cecilia Fogelberg, Charles O'Loughlin, Chris Bond, Chris Comer, Craig Easton, Conan Fitzpatrick, Eliza Hearsam, Elizabeth Boyce, Greg Fullerton, Greg Geraghty, Harriet Parsons, Hazel Dooney, Heather Hesterman, Jane O'Neill, Jazmina Cininas, Jeremy Kibel, Jessie Angwin, Jewel Mackenzie, Jill Barker, Jim Hart, Johanna Eustice, Jose Da Silva, Joy Hirst, Justin Andrews, Kate Cotching, Kate James, Kelley Glaister, Kim Demuth, Leah Santilli, Linda Good, Lisa Young, Lucy Griggs, Mandy Ridley, Marcel Cousins, Merric Brette, Michael Lindeman, Natalya Hughes, Nick Devlin, Oscar Yanez, Peter Alwast, Pip Haydon, Prudence Flint, Ross Hall, Selina Braine, Simone Hine, Stephen Garrett, Van Sowerwine, Victor Meertens, Victoria Boulter. **2006** — Amanda Johnson, Anna-Maria O'Keefe, Asim Memishi, Beth Arnold, Chris Bennie, Christine Morrow, Christopher Howlett, Constanze Zikos, Daniel Dorall, Dena Kahan, Don Tassone, Eleanor Avery, Emelie Plunkett, Fiona Macdonald, Francis Russo, Geneine Honey, Giles Ryder, Isabel Walsh, James Avery, Jessica Borrell, Jo Todd, Johanna Eustice, John Gilmore, John Howland, Kim Paton, Kit Wise, Koji Ryu, Lisa Jones, Liz Allan, Lori Kirk, Louise Menzies, Marina Cains, Marnie Slater, Matthys Gerber, Michele Burder, Natasha Frisch, Paul White, Peter Gurr, Pip Edwards, Rebecca Ross, Ruth Fleishman, Sary Zanarini, Sean O'Keefe, Susan Robb, Wanda Gillespie.

Bus

2001 — Adam Cooper, Andy Mac, Blake Farmar-Bowers, Carly Fisher, Chad Chatterton, Elizabeth Cummins, Erika Jeremy, Harley Blacklaw, Heath Gifford, Jason Heller, Jo Scicluna, Julian Oliver, Luke Adams, Marc Springer, Mark Harwood, Matt York, Nick Mangan, Ofri Gilan, Renee So, Rick Cullinan, Sally Prideaux, Selina Ou. **2002** — Alex Bradley, Andie Reynolds, Andrew McQuater, Andy Gracie, Anthony Pateras, Arnya 'n' Julie, Arnya Tehira, Ben Harper, Blue Lotus, Boo Chapple, Brad Bardon, Brad Haylock, Brendan Lee, Brooke Penrose, Carly Fisher, Chris Bond, Danny Lay, Dion Sanderson, Doe, Duckjuggler, Dyan Krasevac, Enlai Hooi, Eso Steel, Felicity Mangan, Felix Kubin, Fiona Abicare, Geneine Honey, Guy Benfield, Harold 'Slack' Ziedler, Harriet Parsons, Jennie Lang, Jo Scicluna, John Meade, Joseph Fleming, Josephine Fagan, Julian Oliver, Kate Cotchings, Kerry Klump, Klaus Beyer, Lane Cormick, Larrissa Linnel, Linda Van Kalleven, Lindsay Cox, Lisa Radford, Louise Hubbard, Andy Vukсанovic, Mariola Brillovskas, Masato Takasaka, Matt Valdman, Matthew Hinkley, Miles Brown, Natasha Edwards, Natasha Frisch, Natasha Johns-Messenger, Nathan Gray, Nicholas Chilvers, Nat Bates, Oliver Wearne, Phil Edwards, Philip Samartsis, Renee So, Richard Butler-Bowdon, Richard Grigg, Robin Fox, Sean Samon, Shane Sakkeus, Snaaklor,

Stefanie Carnevale, Steve Masterson, Sylvia Wagner-Weger, Terence Hogan, Tim Catlin, Tim Fleming, Tim Stone, Viveka De Costa. **2003** — Ai (Chie) Yamamoto, Andrew McCausland, Anna Finlayson, Anne Wilson, Arek Kuybenkogu, Arlo Mountford, Barton Price, Ben Harper, Bianca Looney, Brad Haylock, Brett Phillips, Brie Trenery, Camilla Hannan, Carl Williams, Cate Consandine, Cath Fletcher, Chantal Faut, Chuan Lin, Cleaning Lady, Daniella Tigani, F-Hole, Geoff Newton, Geoff Robinson, George Papadimas, Hayley West, Heath Sutherland, Helen Gibbins, Hi-God People, Jamien Lister, Jane Douglas Barlow, Jarrad Kennedy, Jason Evans, Jean-Philippe Larue, Jenn Berean, Jessica Russel, Jo Scicluna, Joel Sterne, John Nicholson, Justin Fox, Kate Just, Kirstin Berg, Lara Merrett, Lee Misenheimer, Lily Hibberd, Lucinda Mason, Luke Adams, Mark Harwood, Miles Brown, Nat & Ali, Pat Foster, Paul Knight, Philip Samartzis, Phip Murray, Rhett Wade-Ferrell, Rob McHaffie, Robin Fox, Rodney Cooper, Ry Haskings, Scott Sinclair, Sean Samson, Simon Francis, Snawklor, Stasis Duo, Stephen Banham, Sue Dodd, Tabby & Miffy, Tara Gilbee, Tim Catlin, Timothy O'Donoghue, Tori Nimmervoll, Will Guthrie, Xavier O'Brien, Yarra Laurie. **2004** — o2 Dur-E Dara, Adam Norton, Adrian Doyle, Alely Ball, Alistair Knight, Andrew Barrie, Anthony Guerra, Anton Marin, Arlo Mountford, Bennett Miller, Billy Gruner, Brooke Penrose, Charles O'Loughlin, Chris Bond, Chris Smith, Darren Gunstone, Darren McCrann, David Keating, David MacLeod, David Van Royen, Emile Zile, Emily Wright, Emma Kuetgens-Fitzpatrick, Ernie Althoff, Felicity Mangan, Geoff Newton, Geoff Robinson, Harriet Turnbull, Haydn Salmon, Helen Johnson, Ieuan Weinman, Jensen Thung, Jo Stewart, Jonas Ropponen, Julia Robinson, Kyle Jenkins, Laresa Kosloff, Laurence Williams, Lawrence English, Luke Adams, Many Ginori, Mark Misic, Michael Graeve, Michelle Ussher, Mimi Tong, Nadine Talalla, Patrick O'Brien, Phoebe Robinson, Pip Edwards, Rebecca Cannon, Rob McLeish, Robbie Avenaim, Rod Cooper, Ron Adams, Sally Blenheim, Sanja Pahoki, Sarah Keighery, Somaya Langley, Stacey Ryan, Steve Law, Tarab. **2005** — Alex Martinis Roe, Amelie Scalerio, Amy Alexander, Amy Miller, Andrew Barrie, Andrew Smart, Benzo376, Bryan Spier, Catherine Martin, Claire Mooney, Damiano Bertoli, Duckyjuggler, Dylan Krasevac, Emma van Leest, Fiona Macdonald, Hany Armanious, Helen Pynor, Ian Burn, Jen Cabrura, John Nicholson, John Nixon, Jonathan Luker, Julia Gorman, Julian Williams, Kate Carr, Kati Rule, Katherine Huang, Kiron Robinson, Kit Wise Laila Marie Costa, Lane Cormick, Lani Seligman, Lauren Cross, Lizzy Newman, Lorraine Heller-Nicholas, Lou Hubbard, Lucy Dyson, Marc Alperstein, Marc Freeman, Mark Rodda, Mary Teague, Matt Hinkley, Miles Brown, Mimi Tong, Narinda Cook, Nick Mangan, Noel Skrzypczak, Paul Irving, Peter Tyndall, Quentin Sprague, Raafat Ishak, Rik Lee, Romaine Logere, Rose Nolan, Sam Leach, Sandra Bridie, Stephen Giblett, Susan Milne, Tom Stephen, Viv Miller, Wanda Gillespie, Widedeykid. **2006** — Alice Lang, Alison Langle, Andrew Smart, Anna Phillips, Ben Frost, Benzo376, Birta Gudjonstottir, Christopher Hanranhan, Christopher L.G. Hill, Claire Mooney, Claire Watson, Darri Lorenzen, Diane Landy, Doug Heslop, Emelie Plunkett, Emma Uttinger, Estelle Ihasz, Ewoud van Rijn, Felicity Mangan, Florentina Munteanu, Geirhrudur Hjorvar, Gerard Mason, Haraldur Jonsson, Irene Hanenbergh, Jamin, Jessica New, Jessie Angwin, Josh Daniel, Julia Robinson, Kabion, Laura di Florio, Laura Woodward, Lauren Lansdown, Lewis Gallagher, Marc Bijl, Mark Hilton, Mark McCarthy, Marnie Wark, Matthew Gingold, Matthew Griffin, Rachel Howe, Paul Robertson, Phoebe Robinson, Reka, Richard Grigg, Rob McLeish, Roh Singh, Sally Rees, Scot Cotterell, Shireen Perez, Sigurdur Gudjonsson, Soda Jerk, Starlie Geikie, Tai Snaith, Veresa O'Neill, Timothy Devine, Todd McCullen, Tony Garifalakis, Tracy Sarroff, Vexta, Wendy Lear, Widedeykid.

CARNI

2005-2006 — Aaron Smiles, Algorithm, Alithia, Angus Blackburn, Arianwen, Bass Bin Laden, BJ, Colonel Mustard, Dark Revolution, Dee Dee, Dex, Digital Primate, d-JCB, DJ DanZe, Dzia, E-Mission, Heath Myers, Hugo the First (UK), Inferno, Jack Rabbit, Jason Keats, Jema, Jesse I, JFX, Jim Westlake, Jouzy & Strut, Jude Walton, Luke McD, Max Grill, Me, Mike Callander, Mingie tv, Miss Butt, Miyagi, Pixelton, Raving Alco, Rosa Casado, Simon Slieker, Speedy, Spine, St Luke, The Contrast, The Drooling Pigs, The Lonely Spacemen, The New Conservative, Tim Boyd, Tronikesch, VsM-Experience, Wok Solid,

Citylights

1996 — Andrew McDonald, Lyndal Walker, Richard Brownfield, Richard Butler-Bowdon. **1997** — Andrew McDonald, Lyndal Walker, Marcos Davidson, Richard Butler-Bowdon. **1998** — Andrew McDonald, Andrew Wong, Ben Brady, Brett Valance, Charlotte Redmond, Chris Humphries, DJ Huppatt, Felicity Mark, Guy Benfield, Hiroe Hama, Jaqui Valdman, Josie Willey, Julian Savage, Kano, Katherine Huang, Kristi Monfries, Lisa Carroll, Lucinda Meieres, Maria Lieberth, Matt Valdman, Megan Woodward, Mira Gojak, Nicole Tomlinson, Paul Sloan, Paul Williams, Perks, Peso, Rabindra Naidoo,

Ransom, Renee So, Richard Allen, Richard Butler-Bowdon, Ricky Swallow, Rush, Shutupandshop, Stephen Banham, Textbase, Zinya Langsford. **1999** — Adam Ferrante, Al McCann, Andrew McDonald, Andrew Seward, Andrew Wilson, Calvin Douglas, Damiano Bertoli, Darren Sylvester, David Godard, Fiona Abicacer, Guy Benfield, James Morrison, John Meade, Marc De Jong, Marion Singer, Mark Dundon, Mira Gojak, Richard Butler-Bowdon, Salvation Army Project, Selina Ou, Simone Ewenson, Tony Garifalakis. **2000** — Alex Pittendrigh, Bill Backhouse, Brett Carroll, Carmel Cosgrove, Celeste Treolar, Felix Defteres, Gene Nelson, Jarrad Kennedy, Jason Patterson, Jennifer Mills, Jonathan Luker, Marc Pascal, Margaret McNally, Mark Friedlander, Mazzie Nelson, Micah J. Hamdorf, Michelle Ussher, Muay Parivudhiphongs, Nat & Ali, Nicholas Jones, Pia Dwyer, Sangeeta Sandrasegar, Scott Benham, Sonia Kretschmar, Starlie Geikie, Studio Anybody, Sunshine Bertrand, Tara Gilbee, Trevor Barker. **2001** — Adam Bell, Andrew Bole, Antonio Turone, Bree Dalton, Brooke Penrose, Bus, Chris Orr, Dan Scurry, Fiona Lawry, Geniene Honey, Geoffrey A. Phillips, Hadass Shlagmann, Howdy Convenient, Jacinta Loos, Janet Marnell-Brown, Jason Patterson, Juan Estaban Barrantes, Julie Vinci, Justin Boehme, Kevin D'Souza, Kieran Mangan, Marc Pascal, Marcos Davidson, Marianne Cseh, Micheal Stylianov, Natalie Shields, Pandarosa, Pauline Wilkinson, Penny Trotter, Rachel Moore, Rohan Donald, Rosslynd Piggott, Sanja Pahoki, Scott Baker, Sean Fitzgerald, Silvio Carbone, Sunshine Bertrand, System Bens, Tim Berrigan, Tony Mardling, Victor Lancaster. **2002** — Aaron O'Donnell, Alex Baggaley (UK), Alex Pittendrigh, Alice Mrongovius, Amac, Anyminutenov (Eire/NYC), Ashley Gilbertson, Ben Frost, Tara Gilbee, Bernd Behr (UK), Bill Backhouse, Bomez, Brett Carroll, Brook, Bubotic Devices, Byron Scullin, Caib, Caitlin Birmingham (NYC), Cealeigh Norman, Chantal, Chedrok, Christopher Bogia (NYC), Christos Tsiolkas, Constanza Scheiber (NYC), Dario Solman (NYC), David Franzke, David Noonan, Dawn Mellor (UK), Des, Deven Marriner, Digital Primate, Dlux, Doves, Duet, Eine, Eva Rothschild (UK), Fss, Geoffwa, Georgina Starr (UK), Geraldine Lau (NYC), Gate, Greater Than >>>, Gregory Mackay, Guy Benfield, HA-HA, Hayley Newman (UK), Helmet Newton, Nat & Ali, Howdy Convenient, Ian Kitzney, Ice, Inventory (UK), Jarrad Kennedy, Jenn Kim (NYC), Jeroen Koolijmans (NYC), Joel Tomlin (UK), Jon Butt, Justin Butler, Kade Patrick, Kapow, Keno, Kerry Stewart (UK), Kieran Mangan, Kirrily Schell, Kristi Monfries, Lachlan Conn, Lou Hubbard, Mandy Ord, Marcos Davidson, Marستا, Mark Orange (NYC), Marq Kearey (UK), Mars Drum, Marty Baptist, Mary Reilly (NYC), Matthew Sleeth, Max Creasy, McBenoe, Micheal Fikaris, Michelle Ussher, Xavier O'Brien, Mike Nelson (UK), Mike O'Meally, Miranda Peake (UK), Monika Tichacek (NYC), Nicholas Jones, Nicki Greenberg, Patchwork, Pandarosa, Paul Milan, Paul Noble (UK), Peaser, Perks, Peter Coffin (NYC), Peter Savieri, Phibs, Phillip Lai (UK), Pix Girls, Rachel Louther (NYC), Rebecca Warren (UK), Reks, Richard Allen, Richard Butler-Bowdon, Rosslynd Piggott, Dan Scurry, Sanja Pahoki, Shizuka Yokomizo (UK), Silent Army, Simone Ewenson, Sonia Kretschmar, Studio Anybody, Sunshine Bertrand, Sync, Terry Hegarty (NYC), Tim Danko, Tony Garifalakis, Vergo, Vexta, Victor Lancaster, Waalad, Zinya Langsford, Zoe Ali. **2003** — Amac, Anthony Perkins, Ben Frost, Civil, David Campbell, Dlux, Doyle, HA-HA, Lance Mountain (USA), Lyn Balzer, Marty Baptist (Syd), Matthew Sleeth, Monkey, Optic, Pandarosa, Paul, Phibs, Reka, Reks, Sixten, Space Invader (FKA), Sugarushgirl, Sunshine Bertrand, Sync, Vexta, Walaad, Xero. **2004** — 1337, Sync, Aaron O'Donnell, Aeon, Al Stark, Al McCann, Amac, Anthony Lister, Arlene Texta Queen, Ashley Keating, Azlan McLennan, Bernard Smyth (Eire), Birdman, Bleeek, Bomez, Bonnie Galkard, Vexta, Bonsai, Braddock, Buni, Cathy Owens (Eire), Chris More, Chris St. Amand (Eire), Christian Bumbaarra Thompson, Deven Marriner, Fers, Ciaran Walsh (Eire), Civil, Lachlan Conn, Cut, Dan Shipsides (Eire), Danism, Tim Danko, David Campbell, Denz, Deviant, Djordje Joksimovich, Dlux, Doyle, P. Dutch, Duel, Dvate, Eg, Tom Gerrard, Emile Zile, Ernesto Bello, Fers, Marستا, Flora Georgiou, Fu, Futile, Garret Phelan (Eire), Gavin Delahunty (Eire), Grace Weir (Eire), Guy Benfield, Guz, HA-HA, Isabelle Nolan (Eire), Jo, Jors, Katie Holten (Eire), Keiran Ranson, Kiddo, Kinez, Lachlan Conn, James Dodd, Lemz, Lenny, Ltrmp, Mandy Ord, Meggs, Mic, Micheal Fikaris, Monkey, Nails, Nasty, Nat & Ali, Nevin Lahart (Eire), Nikki Domico, Nurok, Optic, Ovo Ovo, Pandarosa, Peter Salmon-Lomas, Peter Savieri, Pets, Phibz, Prism, Puzle, Reach, Reka, Reks, Rencs, Richard Butler-Bowdon, Rohani, Rone, Squires, Srx, Stephen Brandes (Eire), Sugarushgirl, Sunshine Bertrand, Tim Redfern (Eire), Tony Kenny (Eire), Tower (Berlin), Vladimir Knaigher, Walaad, Walker (Eire), Wash, White Hot Dancers, Xero, Yok. **2005** — Aaron O'Donnell, Al Stark, Aloha, Amac, Anna Crane, Marietta Bray, Civil, Cornelia Tobey, Dan Scurry, Denise Mung, Dlux, Emmy Mae Davey, Erica Nodda, HA-HA, James Dodd, Johnine Echo, Jonah Kingsley, Kellisha Ramsey, Kieran Mangan, Lachlan Conn, Marستا, Marika Mung, Michael Fikaris, Michael Porter, Monkey, Ned Sevil, Noble Savage, Nurok, Phibs, Pia, Plush, Prism, Reka, Reks, Remika Nocketta, Rencs, Richard Butler-Bowdon, Rone, Shailen Clifton, Silent Army, Sync, Tusk,

Vexta, Yok. **2006** — Aaron O'Donnell, Aim, Al Stark, Tim Sterling, Amac, Andy Turland, Ari Cohen, Ash Keating, Chris Radich, Dabs & Myla, Dan Sibley, Lyndal Walker, Kill Pixie, Dan Wagner, Dave Waters, Debs, Deven Marriner, Drew, Fry, Geordi Dalzell, Gian Diestro, HA-HA, Helen Cleeland, Hummingbird Skates, Jack Howe, James Dodd, James Washfold, Kate Styryer, Keiko Murakami, Kelly Manning, Craig Morse, Kieran Mangan, Loli Vann, Matt Hamling, Michael Fikaris, Nails, Nat Starr-Thomas, Nicolas Lowe, Nikola Sibinic, Penny Rigby, Peter Davington, Phibs, Rencs, Rhys McCleese, Caroline Meehan, Richard Butler-Bowdon, Rittenshowe, Sean Claney, Simon Pariedes, Stencil Graffiti Capital / Jake Smallman, Tjanatja-Maree Cavenett, Tres, Tully Moore, Tyrone Dejong, Vexta, Victor Rozen, Why? **2007** — Akroe (FRA), Amac, Andy Sargent, Anthony Lister, Barry McGee (USA), Boleta (BRA), Bonsai Mike Giant (USA), Camille Rose Garcia (USA), Chris Hill, Debs, Fafi (FRA), Fake (FRA), HA-HA, Herbert (BRA), Honet (FRA), James Drew, Jeffoire, Jeremy Dower, Jim Houser (USA), Josh Petherick, Kill Pixie, Klaus Hapaniemi (FIN/UK), Konrad Winkler, Krsn (FRA), Lachlan Conn, Lars Niebuhr (GER), Little Friends of Printmaking (USA), Matthew Chapman, Michael Husmann Tschan I (SWI), Michael Leon (USA), Michael Porter, Chong Weng-Ho, Nails, Nelio (FRA), Nunca (BRA), Nurock, Os Gemeos (BRA), Pascale Mira Tschani (SWI), Phibs, Priscilla Bracks, Rosie Kavanavoch, Sean Bailey, Stefan Marx (GER), Vitche (BRA).

CLUBSproject

2002-2007 — 3015, Adam Scott, Agents of Abhorrence, Alex Martinis Roe, Alex Pittendrigh, Alex Rizkalla, Alicia Frankovich, Andrea Maksimovic, Andrew McQuarler, Anna Fern, Anna White, Annelys de Vet, Anthony Hunt, Anton Marin, Anna Latham, April Phillips, Augustin Gimel, Avantika Bawa, Azlan McLennan, Ben Harper, Ben Haskin, Bianca Hester, Blair Trethrowan, Blythe Neave, Bohemian Knights, Brigitte Zieger, Bridget Crone, Camille Serisier, Castle Mice, Cate Consandine, Charlotte Laboud, Chris L.G. Hill, Christian Capurro, Christian Thompson, c.u.k.o.o., Cynthia Troupe, Damien Lawson, DAMP, Daniel Dewar, Daniel van Cleemput, David Noonan, David Ortsman, David Prater, Dietmar Slescher, Dominic Redfern, Elizabeth Boyce, Elizabeth Newman, Eugenia Lim, Felicity Mangan, Fiona Abicare, Fiona Gurney, Fiona McDonald, Fiona Symons, Franz Hoefner, Geir Tore Holm, Geoff Robinson, Georgia Harvey, Gerard Kodde, Gregory Gicquel, Helen Johnson, Helen Radloff, Helen Walter, Hu Fang, Interior Laboratory, James Deutscher, Jan van der Ploeg, Jane Caught, Jarrad Kennedy, Jason Workman, Jennie Lang, Jérôme Ruby, Jessie Walsh, Jo Scicluna, Joe Hill, Josh Daniels, Jude Walton, Julia Robinson, Julian Holcroft, Julie Davies, Julie Morel, Julien Prévioux, Kain Picken, Kate Fulton, Kath Houston, Keith Wong, Kevin Jo Smith, КНОТВОРК, Kylie Forbes, Kylie Stillman, Kylie Wilkinson, Lee Walton, Lena Douglas, Linda Ereg, Lisa Kelly, Lou Hubbard, Louise Irving, Luke Adams, Luke Sinclair, Lyndal Walker, Marcus Keating, Mary Peacock, Matt Hinkley, Matthew Brown, Michael Farrell, Michael Graeve, Michelle Ussher, Mick Douglas, Mikala Dwyer, Mike Conole, Mira Gojak, Morlock, Moya McKenna, N55 ROOMS, Nadine Christensen, Nevada Duffy, Nicholas McHugh, Nicholas Selenitsch, Nick Mangan, Nikos Pantazopoulos, Office of Utopic Procedures, Oliver Wern, Olivia Dwyer, Open Spatial Workshop, Pat Foster, Patrickandredreupis 66, Nicholas Berthelot, Philippe Charles, Pea Leach, Phil Dodd, Phil Edwards, Philippe Charles, Phoebe Robinson, Print Room, pvi collective, Rachael Fensham, Raffat Ishaak, Rebecca Anne Hobbs, Reynald Droughin, Philippe Charles, Richard Ratajczak, Ruark Lewis, Ruth Hansen, Sally Marsland, Sandra Bridie, Sanne Maestrom, Sarah Roberts, Saskia Schut, Scott Mitchell, Sean Bailey, Seb Harris, Shannon Bott, Shaun Kirby, SILVERCLOUDS, Simon Ellis, Simon Ingram, Simone Ewenson, Søsja Jørgensen, SPACEPORK ADVENTURES, Spiros Panigirakis, SPLINT, Starlie Geikie, Stephen Bram, W.J.M. Kok, STICKY books, Stuart Ringholt, Sue Dodd, Suzie Attiwili, Tan Lee, Tara Gilbee, Terri Bird, Thierry Lagalla, Thomas Deverall, Tim Fleming, Tom Nicholson, Utako Shindo, Valérie Pavia, White Horse, Xavier O'Brien.

Conical

2001 — Andrew Hazewinkel, Anoushka Akel, Brielle Hansen, Caroline Rothwell, Chris Coller, Emily Cormack, Gabriel White, John Pule, Louise Hubbard, Luke Sinclair, Mark Braunias, Patrick Pound, Richard Lewer. **2002** — Adrian Allen, Amanda Morgan, Anna Finlayson, Arlo Mountford, Aylsja McHugh, Brad Betts, Brad Smith, Christian Froelich, Chloe Salvaris, Eleanna Elliot, Gary Wheeler, Harry Acland, Helen Dewhurst, Jan Murray, Janet Burchill, Jason Maling, Kate Fulton, Kate Hendry, Kyle Redpath, Mark Titmarsh, Michael Meneghetti, Natasha Carington, Nib Hemintir, Ori-on, Pamela Rataj, Paul Irving, Peter Burke, Robert Creedon, Robin Hely, Shaun Elstob, Sjaida Karas, Susan Dasya, Suzie Bates, Tai Snaith, Torie Nimmervoll, Vin Ryan. **2003** — Amanda Morgan, Andrew Hazewinkel, Angela Brophy,

Brenda Walsh, Brendan Lee, Carly Fischer, Cass Kowalski, Cate Consandine, Corinne Gwyther, Damiano Bertoli, David Simpkin, Drew Martin, Elisabeth Bodey, Elissa Sadgrove, Emma Langridge, Emily Cormack, Gary Stevens, Giddy@clearway, Greg Deftereos, Irene Hanenbergh, John Abbate, John R. Neeson, Kate Shaw, Katherine Huang, Kathleen McCann, Kieran Robinson, Lorraine Austin, Masato Takasaka, Mladen Bizumic, Narinda Reeder, Nicholas Murray, Nick Mangan, Sangeeta Sandrasegar, Selina Ou, Susan Jacobs, Susan Milne, Tony Garifalakis, Utako Shindo, Virginia Fraser. **2004** — Adrian Allen, Alex Rizkalla, Alicia Frankovich, Andrew Goodman, Ben Harper, Carl Priestly, Cate Consandine, Chantal Faust, Damon McCleod, David Murray, David Simpkin, Dominic Redfern, Emedio Puglielli, Erin O'Callaghan, Hannah Bertram, James Hullick, Jan Parker, Jason Maling, John R. Neeson, Julie Davies, Kate Fulton, Kate Just, Katherine McCleod, Kent Bell, Leslie Eastman, Linda Chou, Louise Hubbard, Madeleine Griffith, Megan Evans, Olivia Griffith, Natasha Johns-Messenger, Peter Burke, Phil Edwards, Sean Loughrey, Simon Horsburgh, Susan Jacobs, Raafat Ishaak, Reece Sanders, Rachel Browne, Rod Cooper, Rowena Martinich, Ruth Johnstone, Sanja Pahoki, Sanne Mestrom, Sara Givens, Simon Horsburgh, Susan Jacobs, Tim Mattison, Torie Nimmervoll, Vin Ryan. **2005** — Andrew Hazewinkel, Anne Sande, David Simpkin, Dee Faby (UK), Dominic Redfern, Jan Tippett, Jason Maling, Jakob Zaper, Joanna Callaghan, Katie Lee, Kylie Johnson, Liz Henderson, Mark Brown, Monique Redmond, Pam Clements, Phil Edwards, Richard Giblett, Sarah Lynch, Shaun Elstob, Simon McIntyre (nz), Stephen Sinn, Torie Nimmervoll, Viveka Marksjo. **2006** — Arlo Mountford, Bree Dalton, Brielle Hansen, Bryan Spier, Catherine Hart, Craig Easton, David Keating, David O'Donoghue, David Simpkin, David Thomas, Fiona Bates, Gabrielle de Vietri, Harriet Turnbull, Ian Haig, James Geurts, Jason Maling, Jeena Shin (nz), John Vella, Justine Henry, Kerrie-Dee Johns, Kieran Robinson, Kit Wise, Lani Seligman, Louise Hubbard, Ms & Mr (aka Stephanie & Richard Nova-Milne), Paul Shephard, Rebecca Umlauf, Robin Hely, Ry Haskings, Sanja Pahoki, Simon Horsburgh, Simon Maidment, Simon McIntyre (nz), Susan Jacobs, Teddy Wu Kwok, Torie Nimmervoll, Victor Berezovsky (nz).

The Dolls House

2004 — Alexis Beckett, Jonas Ropponen, Marion Manifold, Massimo Palombo, Rona Green, Ruth Johnstone. **2005** — Alexandra Delager, Alexis Beckett, Anna Farago, Carmela Iudicone, Clayton Tremlett, Deb Thorne, Georgia Thorpe, Hazel Stardust, Jayne Dyer, Jen Brook, Jonas Ropponen, Julia Silvester, Lucy Oates, Mattie McCleod, Megan McPherson, Rebecca Mayo, Ruth Johnstone, Shane Jones, Shelley Serong, Tahlia Delager, Tasha Hassapis. **2006** — Catherine Clover, Clayton Tremlett, Deb Williams, Gerry Wedd, Harry Hummerston, Hayley Rivers, Heather Hesterman, Janet Drake, Melanie Irwin, Melinda Harper, Peter Westwood, Philip Faulks. **2007** — Andy Miller, Breathe Architecture, Doug Scott, Julia Silvester, Kate Just, Rosemary Darragh.

Kings

2003 — Annabel Nowlan, Annie Wilson, Brendan Lee, Brie Trennery, Chantal Faust, Craig Cole, Daniel von Sturmer, David Noonan, Dominic Redfern, Emedio Puglielli, Emil Goh, Emma Mitchell, Frank Guarino, Gary Willis, Gavyn Smith, Geneine Honey, Guy Benfield, Jarrad Kennedy, Josie Fagan, Juan Ford, Kate Murphy, Kathy Bossinakis, Kieran Kinney, Kieran Robinson, Lane Cormick, Laresa Kosloff, Leslie Eastman, Lily Hibberd, Linda van Kalleveen, Lyndal Jones, Marcel Cousins, Mark Mistic, Mark Rose, Matt Shannon, Matthew Griffin, Matthew Perkins, Meri Blazevski, Monica Tichacek, Nick Jaffe, Pam Clements, Patricia Todarello, Paul Knight, Paul Turner, Peter Burke, Philip Brophy, Rebecca Ann Hobbs, Richard Grigg, Rob Bartolo, Robin Hely, Sanja Pahoki, Sarah Lynch, Shaun Gladwell, Simon Trevaks, Starlie Geikie, Stephen Honegger, Stewart Thorn, Sue Dodd, The Kingpins, TV Moore, Zelda Petherick. **2004** — Adrian Doyle, Alexander Reyner, Amanda Marburg, Arlo Mountford, Ben Wise, Boon Film Company, Brad Betts, Brendan Lee, Carly Fischer, Claudia Herbst, Colin Harman, Daniel Twomey, David MacLeod, Dominic Wood, Gabrielle Baker, Greg Wood, James Dodd, James Hullick, James Wood, Jarrad Kennedy, Jade Walsh, Jen Cabraja, Jensen Tjhung, Josh Gailer, Joshua Daniel, Kasimir Burgess, Kate Swinson, Kieran Robinson, Kit Wise, Laila Marie Costa, Lane Cormick, Lily Hibberd, Marie Wood, Marisa Torres, Mark Hilton, Matt Knutzen, Michael Meneghetti, Michael Needham, Molly O'Brien, Nadine Ann Talalla, Naomi Bishop, Narinda Reeder, Patricia Todarello, Paul Batt, Paul Wood, Pramala Pillai, Robert Mangion, Ryan Allen, Siri Hayes, Sister Christina, Spiro Kalantzis, The Kingpins, Vanessa Wood, Willy Richardson. **2005** — Alexander Reyner, Brendan Lee, Brie Trennery, Cassandra Tytler, Charles O'Loughlin, Charlotte Bell, Charlotte Hallows, Christopher Köller, Clare Parish, Chloe Herbst, Clint Woodger, Eamonn Verberne, Fiona Lowry, Frank Guarino, Geneine Honey, Geoff Newton, Grant Stevens, Hannah Furnage, Harriet Turnbull, James Dodd, Jarrad Kennedy,

Jim Hart, Kathy Bossinakis, Kati Rule, Kit Wise, Kristian Haggblom, Lucie Puk, Louise Hubbard, Marcel Cousins, Marisa Torres, Matt Knutzen, Matthew Bradley, Matthew Griffin, Mimi Kelly, Mutlu Çerkez, Noël Skrzyżczak, Richard Grigg, Rhys Burnie, Robert Mangion, Rosemary O'Rourke, Ry Haskings, Sanja Pahoki, Sarah Crowest, Sarah Lynch, Shane Nicholas, Sharon Muir, Shaun O'Connor, Simone Nelson, Siri Hayes, Stuart Bailey, Tammy Honey, Tony Lloyd, Willy Richardson. **2006** — Adam Morton, Amelie Scalerio, Anita Ali, Anthony Johnson, Bianca Barling, Chantal Faust, Chris McKittick, Chris Handran, Colin Langridge, Daniel Crooks, Danny Ford, Dave Keating, Emile Zile, Erica Hurrell, Geoff Overheu, James Dodd, Jeanette Purkis, John Douglas, Ka-Yin Kwok, Kel Glaister, Louise Hubbard, Marc Alperstein, Mark Rose, Martin Smith, Maurizio Salvati, Naohiro Ukawa, Natalie Papak, Nathan Pyye, Rob Macleish, Sarah Nelson, Scott Faulkner, Stephen Palmer, Tim Hillier, Vanila Netto. **2007** — Amelie Scalerio, Annie Wilson, Brendan Lee, Clare Rae, Cristina Pantazis, Elizabeth Long, Emma Benrose, Emma van Leest, Frank Guarino, Gavyn Smith, Hannah Raisin, Inger Morrissey, James Hullick, Juan Ford, Julie Traitais, Ka-Yin Kwok, Kel Glaister, Liam Benson, Marc Alperstein, Marion Piper, Mark Rose, Naomi Oliver, Natasha Cantwell, Polia Giannoulidis, Priscilla Bracks, Robert Mangion, Sanja Pahoki, Sari Kivinen, Sebastian Moody, Sophie Knezic, Stephanie Hicks, Victoria Lawson, Warren Fithie.

Colour Lab

Alex Rizkalla, Andrew Frost, Andrew Hurl, Bernhard Sachs, Calin Dan, Chris Ulbrich, Charles Wilton, Christian Capurro, Claire Lamb, CLUBS Project, Cynthia Troup, Damiano Bertoli, Danny Lacy, David Franke, David Jolly, Deborah Gardner, Eliza Hutchison, Elvis Richardson, Estelle Ihasz, Felicity Greenland, Fiona Abicare, Geoff Overheu, Greg Richards, Hany Armanious, Heike Baranowsky, Jan Svenungsson, John Abbate, Jonathan Laker, Jonathan Nichols, John Nixon, Julia Gorman, Kalle Runeson, Karen Burns, Katherine Huang, Kirsten Rann, Kit Wise, Kylie Wilkinson, Lara Travis, Louise Parnour, Mark Mcdean, Moataz Nasr, Monique De Ponsardin, Masato Takasaka, Naomi Williamson, Neil Emmerson, Nick Devlin, Nick Selentsch, Open Spatial Workshop, Raafat Ishak, Richard Lever, Rose Nolan, Rossana Martinez, Ruak Lewis, Ruth Claxton, Sally Mannal, Salvatore Panetteri, Sandra Bridie, Sangeeta Sandrasegar, Sean Loughrey, Shane Moore, Simon Terrill, Stephen Zagala, Toby Paterson, Tom Nicholson, Utako Shindo, Vin Ryan, Vivienne Shark Le Witt.

Platform

1990 — Bion Balding, Cam Robbins, David Simpson, Fiona Hiscock, Geoff Lowe, Jan Nelson, Jane Cocks, John McKinnon, Jon Campbell, Lauren Berkowitz, Louise Forthun, Mary Rosengren, Penelope Ann, Penelope Lee, Peter Burke, Roisin O'Dwyer, Sarah Curtis, Stephen Bush, Susan Feraday, Watis. **1991** — Andrew Seward, Anne Curry, Bev Issak, Brian Mazzotta, Carol Eskdale, Claire Humphries, Greg Prior, Jeanette Scown, Joy Hirst, Louise Weaver, Michelle Burder, Nina Abbaru, Paul Morgan, Peter Ellis, Rabindra Naidoo, Richard Holt, Rita Sciacca, Roisin O'Dwyer, Rozacino Drummond, Vivian Ferediani, Wendy Webb. **1992** — Amanda Morgan, Bousaid, Brett Jones, Christine Gange, Darren Wardle, David Murphy, Deborah Kelly, Debra Tucker, Dena Kahn, Elke Varga, Greg Ades, Karen Ferguson, Kate Shaw, Katie Walsh, Peta Cross, Phil Edwards, Rabindra Naidoo, Richard Holt, Sarah Stubbs. **1993** — Andrea Draper, Andrew Seward, Chris White, Elizabeth Kennedy, Joe DeChelis, Lee Ward, Michael Pogia, Monica Cogan, Patricia Piccini, Peter Hennessey, Richard Holt, Roisin O'Dwyer, Theres Sydes. **1994** — Alice Rawson, Amanda Bell, Andrew Seward, Anita Lawrence, Anna Finlayson, Bruce Dickson, Claire Hart, Jacki Jennison, Kate Daw, Kerry Tate, Malcolm Bywaters [c], Michael Sibel, Phil Edwards, Richard Frenken, Richard Holt, Rick Lovell, RMIT Industrial Design, RMIT Printmaking, Roger Moll, Rosemary McDonald, Sharyn Dawson, William Eicholtz, Yorg Theodore. **1995** — Aaron Merrill, Alice Rawson, Amanda Ahmed, Andrea Meadows, Andrew Cooks, Andrew Saniga, Andrew Seward, Anita Lawrence, Anna Finlayson, Anna Nervegna, Annette Douglas [c], Antonio Porcelli, Brenton Weiser, Brett Jones, Bruno Repetto, Carmichael & Cooks & Whitford, Cassandra Chilton, Kate Whitehead, Cath Stutterheim, Cherylj Verrenkamp, Charles Rocco, Chien Ming Wang, Chris Elliot, Chris Godsell, Dada Tribe #373, DAMP, David McCubbin, Debra Goldsmith, Duncan Ward, Eileen Glover, Elizabeth McLennan, Emily Malone, Esther Yule, Felicity Gordon, Francesco Alp, Garth Paterson, Geoff Nees, Geraldine Barlow, Giancarlo Gelsomino, Giabella Darbo, Helen Butler, Hwa Rogers, Jamieson Miller, Jan Bull, Jason McNamee, Jennifer Boettcher, Jo Waite, Jon Campbell, Jon Cattapan, John MacKinnon, Julian Raxworthy, Julie Clarke, Kate Daw, Katie McLorinan, Kelly Enthoven, Kirsten Bauer, Kirsty Fletcher, Leah Philpott, Lee Shelden, Louise Jennison, Louise Rippert, Lucien Stals, Lynnee McGibbon, Malcolm Bywaters, Maria Lieberth, Marion Harper, Marion Macken, Mark Dundon, Mary Cotter, Megan Campbell, Merry

Hansford, Michael McAleer, Michael Sibel, Michael Wright, Monica Cogan, Monika Ippoliti, Natasha Dwyer, Nicola Loder, Paul Waddell, Peter Connolly, Peter Hennessey & Patricia Piccini, Phil Edwards, Rachel Cent, Rena Schutenko, Renee So, Rhonda Baum, Ricardo Laggette, Richard Holt, Kiri Negri, RMIT Fashion Illustration, RMIT Industrial Design, RMIT Landscape Architecture, Robert Delves, Roberto Vance, Roger Moll, Roisin O'Dwyer, Rosemary McDonald, Sacha Coles, Sally Powne, Sanjot Sekhon, Sarah Stubbs, Scott Baker, Sean Loughrey, Sharyn Dawson, Stephen Hale, Stephen Williamson, Susan Purdy, Tanya Court, Tanya Lange, Tess Mobilia, Tim Cracker, Tony Aravidis, Tony Parker, Vicky Saray, William Eicholtz, Yorg Theodore. **1996** — Alice Rawson, Andrew Seward, Belinda Fox, Brett Jones, Darren Wardle, David Belot, Larissa Hjorth, Linda Kaiser, Lisa Sanderson, Meryn Jones, Naomi Kumar, Neil McLachlan, Paul Marshall, Peter Zellner, Rabindra Naidoo, Richard Holt, Robert Nelson, Rozalind Drummond [c], Sarah Stubbs, Simon Kilvert, Terry Matassoni, Tomislav Nikolic. **1997** — Alan Cruikshank, Angela Valamanesh, Ann Harris, Anne Graham, Antol Hart, Brian Lunt, Craig Andrea, Debbi Pridmore, Elke Vargo, Emmalou Hansen, George Pepperwell, Gregory Mackay, Imelda Dover, James Lynch, Jane Hall, Jason Haufe, Jo Scicluna, Kylie Johnston, L.E. Young, Linda Marie Walker, Louise Haselton, Louise Jennison [c], Lucinda McLean, Martina Copley, Melanie Palffy, Meredith Badger, Michael Graeve, Naomi Kumar, Phil Ingamells, Polixeni Papapetrou, Rick Martin, Ricky Swallow, Robert Nelson, Sarah Drechsler, Sarah Drofenik, Simone Ewenson, Simone LeAmon, Suzanne Monckton. **1998** — Alan Morgans, Amanda Casey, Andrea Green, Bob Stewart, Brett Jones, Celeste Treloar, Christopher Smith, Emma Wooley, Jean Holgate, Malcom Bywaters, Marina Baker, Merrin Eirth, Nicholas Pantazopolous, Pete Spence, Peter Burke, Ryszard Dabek, Sarah Stubbs, Tara Gilbee, Vince Dziekan. **1999** — Alex Gawronski, Alex Jack, Andrew Seward, Ann Harris, Anne Kay, Blair Trehown, Carla Cescon, Dan Stocks, Daniel Arps, Deborah De Williams, Tresthyn Deacon, Emma Bugden, EFTER Soropos, ever green, Garry Kent, Georgia Cribb, Gianni Wise, Glenys Jackson, Helen Backen, Helen Johnstone, Jane Polkinghorne, Josie Cavallaro, Julaine Stephenson, Justin Caleo, Kate Cotching, Kyle Jenkins, Lisa Kelly, Lucas Ihlein, Marcello Maloberti, Martin Burns, Michael Graeve, Monica Shanley, Naomi Mullyburn, Natasha Frisch, Paula Androevsky, Rachel Ormella, Sam Hughes, Samantha Menzies, Sara Shera, Sarah Drechsler, Sarah Goffman, Simon Yates, Sue Callanan, Tara Gilbee, Tobias Hengeveld, TOKO, Vicky Browne, Virginia Fraser, Warren Olds. **2000** — Annie Wilson, Gabrielle Jennings, Heinz Boeck, Jeremy Stock, Jesse Marlow, Jon Lokart, Kate Hince, Massimo Palombo, Mitch Robertson, Monica Shanley, Nicola Vance, Rachel Chapman, Rebecca Chew, Richard Holt, Ruth Carrol, Sam Collins, Tara Gibley, Tessa Dwyer. **2001** — Alan Koninger, Aya Latham, Chris Sewell, Dean Wilson, Dianne Peacock, Dylan Volkhardt, Hayley West, Helen Geddes, Jennifer Brook, Jenny Gould, Kieran Boland, Kylie Message, Luke Sinclair, Naomi Sumner, Peta Clancy, Rebecca Mayo, Richard Holt, Robert Nelson, Sarah Bond, Sarah Metzner, Stephen McCglashan, Susan Milne. **2002** — Aya Latham, Bill Reilly, Christopher Kaltenbach, Darren McDonald, David van Royen, David Williams, Doyle, Emma Mitchell, Haley West, Imogen van Sebille, Kate Cotching, Kate MacNeill, Linda van Kalleveen, Luke Sinclair, Michela Caradomone, Pete Volich, Richard Holt, Simone Ewenson, Susan Di Masi, Tara Gilbee. **2003** — Alexandra Schou, Alick Tipoti, Amac, Amy Alexander, Andrea Innocent, Andrew Mamora, Andrew Seward, Anna Hoyle, Anna Lumb, Anne Harris, Anthony Maravicci, Ashley Nagy, Ben Hodges, Betty Tandean, Billy Missi, Brian Robinson, Brandt McCook, Catherine Fuller, Catherine MacInnes, Cecilia, Chris More, Chris Thomson, Chrissie Iannsen, Christos Tsolkas, Claire Austin, Clemens Furtler, Colleen Ure, Craig Carmichael, Daniel Malone, Debora de Stefanis, Deborah Garden, Dianne Peacock, DJ Spooky, Dorela Gerardi, Douglas McManus, Elizabeth Boyce, Elizabeth Sampson, Emily van der Laan, Felistyia Oktovianus, Fiona Jack, Frank Gee, Ghanjaka, Hannah Goldblatt, Heath Sutherland, Hilary Thorn, Isobel Harper, Jennifer Elia, Jenny Nester, Kasia Lynch, Khadija Carrol, Kiki Plesner, Lee Yianni, Liat Azoulay, Lichen Kemp, Luke Sharrock, Luke Sinclair, Mark Rose, Martina Copley, Melody Ellis, Miles Brown, Moth, Myrtle Jeffs, Nanette Carter, Naomi Pitts, Nicholas Jones, Pandaarosa, Pete Volich, Pramala Pillai, Rhyes Cooper, Richard Butler-Bowden, Robert Mast, Rohani Osman, Rosie Barkus, Ryan Leech, Sabine Pound, Sarah Kamat, Sarah Thorn, Simone Ewenson. **2004** — Adam Smith, Adele Psarras, Andrew Phillips, Anita King, Anita Kocis, Anna Lumb, Anu Jagadeva, Chris Bond, Chris L.G. Hill, Christian Froelich, Daniel Twomey, Dear Songsuwan, Dorota Ujetz-Latos, Down's Syndrome Association of Victoria, Elizabeth Sampsen, Emile Zile, Jana Heller, Jesse Keoke Walsh, Jesse Twomey, Jessie Scott, Joanna Gardener, Jody Woman, Kelly Boucher, Kerri Klumpus, Kiron Robinson, Kylie Stillman, Laila Marie Costa, Louisa Jenkinson, Louisa Wilde, Luisa Rausa, Luva dj, Lyndal Peake, Matt Gardiner, Matthew Morrow, Megan Evans, Michaela French, Narelle Johnson, Narinda Reenders,

Natalie Papak, Niambh O'Reilly, Nik Papas, Ozanarn House, Robin Bold, Salote Tawale, Sarah Adams, Sarah Lake, Sunday Ganim, Suzi Zutic, Tai Snaith, Trish Round, Valerie, Vince Story. **2005** — Alison Bennet, Andrew Goodman, Anthony Green, Azlan McLennan, Derham Groves, Ebony Truscott, Geelong Arts Alliance, Hilary Green, Jen Cabrera, Laila Costa, Maris Roche, Michelle Hamer, Nadine Treister, Pip and Tin, Rachel Jessie-Rae, Ros Abercrombie. **2006** — Aimee Fairman, Alasdair McLuckie, And Collective, Angela Dufty, Anita King, Anya Latham, Ash Keating, Belle Bassin, Benedict Ernst, Bethany Edwards, Bridget Radomski, Cameron Taushke, Camille Serisier, David Rooks, Emma Grace, Estelle Ihasz, Grace McQuilten, Heidi Lefebvre, Helen Martin, Ilana Payes, Jehanna Bajic, Jessica Neve, Jessie Angwin, Karen Ferguson, Kate Goff, Kate Rhode, Kate Smith, Kristina Tsoulis-Reay, Laila Costa, Lauren Brown, Luke Sinclair, Mandy Ord, Mark Freeman, Marilyn Jeanette, Mark Rodda, Nadia Toukhasati, Narelle Desmond, Nicholas Jones, Pandrosa, Peter O'Conner, Rebecca Swan, Rohani Osman, Scot Cotterell, Shelley Krycer, Stacey Ryan, Stephanie Wong, Stephen Emmett, Susannah Douglas, Susie Hansen, Tai Snaith, Tania Goldsmith, Tim Craker, Valerie Sparks, Verity Pridiquax, Vicki Papageorgopoulos, Ying-Lan Dann, Zoe Ali. **2007** — Andrew Atchison, Angelka Bradacic, Anita King, Anna Nilsson, Bethany Fellows, Blythe Toll, Karli Fischer, Chris Beck, Christina Hayes, cia, Isabela Plutz, Jessie Borrell, Jessye Wdowin-McGregor, Johanna Eustice, Kate Gilberta, Kate McNeill, Katy Bowman, Kellie O'Dempsey, Leo Greenfield, Lyndal Peake, Magdalena Pereya, Matthew O'Shannessy, Naomi Tettmann, Olivia Poloni, Phoebe Kalaitzis, Rachel Ang, Richard Holt, Sonya Nagels, Sylvia Jeffries, Tess Milne, Theresa Derrick.

Seventh

2001 — Andrew McCausland, Bridget Kearney, Brooke Penrose, David West, Drew Martin, Garth Davis, Emma Langridge, Fiona Edwards, Geneine Honey, George Papadimas, Hayley West, Hugh Davies, Joanne Mott, Jon Butt, Paul Spencer, Rachael Hooper, Rebecca Cannon, Ry Haskings, Sean Samon, Sybil Abbott, Trudy White. **2002** — Ben Harper, Carly Fischer, Caroline Ho-Bich-Tuyen Dang, Christopher L.G. Hill, Dee Curtis, Emma Cowan, Emma Gallagher, Fleur Summers, Geneine Honey, Hayley West, Heidi George, Helen Walter, Jacqueline Herbert, Jeph Neale, Joanne Mott, Jon Butt, Jonathan Wilson Joseph Fleming, Kain Picken, Katherine Housten, Kevin-a Jo Smith, Maude Brady, Nick Devlin, Oliver Wearme, Phil Edwards, Rachael Hooper, Robert McHaffie, Sanna Maestrom, Sue Rogers, Talulah Stephenson, Tara Gilbee, Trudy White, Yukari Ojima, Xavier O'Brien. **2003** — Alister Morley, Bridget Kearney, Brooke Penrose, Daniel Taylor, David Murray, Dell Stewart, Drew Martin, Emma Gallagher, Geneine Honey, George Papadimas, Gianni Wise, Harriet Turnbull, Helen Johnson, Jen Cabrera, Jessica Russell, Joanne Mott, Jon Butt, Katie Jacobs, Kim Percy, Nick Devlin, Paula Mahoney, Peter Block, Rohani Osman, Simon MacEwan, Steven Scalise, Susan Long, Tali Lavi. **2004** — Alison Gibbs, Cameron Grove, Caroline Love, Cathy Horsley, Danica Chappell, David Murray, Deborah Bain-King, Dell Stewart, Edward Horne, Francis Baker-Smith, Harriet Turnbull, Jen Cabrera, Jensun Tjung, Jon Butt, Justin Andrews, Kayoko Tozawa, Peter Block, Simon MacEwan, Simon Murray, Tania Mason, Ying-Lan Dann. **2005** — Adam Pyett, Alex Martinis Roe, Allison Gibbs, Amiel Courtin-Wilson, Anne Kucera, Annika Koops, Bernadette Keys, Caroline Love, Catherine Martin, Colleen Ahern, Danica Chappell, Drew Martin, Emma Gallagher, Emma Van Leest, Geoff Newton, Georgina Read, Harriet Morgan, Heather May, Jeff Kahn, Jen Bartholomew, Jo Laboo, Karis Sim, Kate Just, Louisa Jenkinson, Marnie Adamson, Mary-Louise Edwards, Mary Sullivan, Nick Devlin, Oscar Yanez, Pip Edwards, Rob McLeish, Sally Blenheim, Samantha Vawdrey, Sarah Parkes, Simon MacEwan, Susan Jacobs, Tobias Hengeveld. **2006** — Adam Honeyman, Adam Pyett, Alex Martinis Roe, Alex Freeman, Amelia Read, Andrew Atchison, Anna Olah, Ben Raynor, Billie Stone, Bridie Luning, Camerson Bishop, Camille Serisier, Charlotte Hallows, Deborah White, Dianne Peacock, Eamon Sprod, Elvira Anna McSwain, Emma McKrae, Ginny Grayson, Grant Corbishley, Helen Neville, Ian Corcoran, Ian Tippet, Imogen Van Sebille, Jackson Slattery, Jade Walsh, Jesslyn Moss, Jessie Angwin, Kelley Glaister, Kristen Phillips, Kristi Monfries, Lakhi Sideris, Lieko Shiga, Matthew Gingold, Melanie Wolfe, Nati Combe, Nat Thomas, Oscar Yanez, Paul Gurney, Rachael Hooper, Rachael Skrobalak, Rafaela Pandolfini, Robert Meinhardt, Ron Rydz, Salote Tawale, Sarafina Power, Simon MacEwan, Sussi Ross, Tony De Goidi, Vivian Cooper Smith, Wanda Gillespie.

TCB

1999 — A Constructed World, Aaron Wasil, Adrian Kellet, Alan Lagnado, Alice Euphemie, Amanda Marburg, Andrew Frost, Andrew McDonald, Andrew McQualter, Anna Finlayson, Annette Slattery, Ben Harper, Benjamin Armstrong, Blair Trethowan, Bradd Westmoreland, Brendan Lee, Bruce Craig, Carmel Taig, Cath Beveridge, Chad Chatterton, Charlotte Hallows, Chris Bond,

Christian Capurro, Christina Hayes, Clare Firth-Smith, Colleen Ahern, Craig Carmichael, Damiano Bertoli, DAMP, Daniel Noonan, David Noonan, David Rosetzky, Drew Marshall, Emily Clarke, Fiona Arundsen, Fiona Dalwood, George Huon, Hamish Appleby, Hayley Arjona, Helen Anderson, Helen Gibbens, Jacquelyn Stephens, James Lynch, Jaqui Valdman, Jarrod Rawlins, John Abbate, John Gunshenhan, Jon Campbell, Jordan Spedding, Josie Fagan, Juan Ford, Julian Holcroft, Karli O'Shea, Karyn Lindner, Kate Cotching, Kath Huang, Kati Rule, Kerri Klump, Kimberly Freeabairn, Kylie Wilkinson, Kym Maxwell, Lane Cormick, Laresa Kosloff, Lisa Radford, Louisa Bufardeci, Lyn Smith, Lyndal Walker, Mark Hilton, Mark Misic, Martin Burns, Martin Gill, Masato Takasaka, Matthew Griffin, Michael Graeve, Nat & Ali, Nathan Feldman, Neil Wilson, Nick Mangan, Paul Clarke, Paul Turner, Peter Burke, Poco Noco, Renee So, Richard Butler-Bowdon, Ricky Swallow, Rob Creedon, Rob Julian, Ry Haskings, Sangeeta Sandrasegar, Scott Mathews, Sean Meilak, Sean Samon, Selina Ou, Sharon Goodwin, Simon Terril, Simon Trevaks, Simone Ewenson, Spiro Kalantzis, Steve Leadbeater, Tara Gilbee, Thomas Deverall, Tim McMonagle. **2000** — A.D. Resounding, Anna Finlayson, Bianca Hester, Blair Trethowan, Chris Bond, Dominic Redfern, Jacquelyn Stephens, Kate Cotching, Kerri Klump, Lyn Smith, Mark Misic, Matthew Griffin, Natalie Papak, Nathan Gray, Peter Burke, Renee So, Sean Samon, Tony Hallam, Tracy Saroff. **2001** — A Constructed World, Amanda Marburg, Blair Trethowan, Brendan Lee, Callum Morton, Charlotte Hallows, Colleen Ahern, DAMP, David Jolly, Dik Jarman, Donna Kendrigan, Emily Floyd, Eron Sheean, Imants Tillers, Jasmine Waterson, John Young, Jon Campbell, Julia Gorman, Kerri Klump, Lara Stanovic, Lily Hibberd, Lindsay Cox, Lisa Radford, Marco Fusinato, Masato Takasaka, Matthew Johnson, Nadine Christensen, Peter Block, Projekt Video Catalogue Launch, Richard Grigg, Ricky Swallow, Robert Gudan, Salina Halim, Selina Ou, Sharon Goodwin, Simone Ewenson, Starlie Geikie, Thomas Deverall, Tim McMonagle, Tim Silver, Tony Lawrence. **2002** — Amanda Marburg, Andrew Barrie, Ben Harper, Benjamin Armstrong, Bruce Mowson, Camilla Hannan, Dan Hawkins, David H. Thomas, DJ Anchovy, DJ Lo, Ebony Truscott, George W. Bush, George Fkiasas, Haima Marriot, Irene Hanenbergh, Isobel Knowles, James Cecil, Jonathan Walker, Julie Vinci, Kate Daw, Kate Rhode, Kati Rule, Lane Cormick, Laresa Kosloff, Mark Misic, Matrira Bourmas, Melody Ellis, Michelle Usher, Natalie Papak, Neil Wilson, Nick Mangan, Paul Batt, Peter Burke, Rob Creedon, Ross Hall, Ry Haskings, Selina Ou, Si Francis, Spiro Kalantzis, Teenwolf, The Altamonts, Theresa Derrick, Tony Garifalakis, Vicki Papageorgopoulos, Xavier O'Brien. **2003** — Alan Lagnado, Aylsa McHugh, Brendan Lee, Colleen Ahern, David Keating, Felicity Mangan, Fergus Binns, Fiona McMonagle, Jarrad Kennedy, Jensen Tjung, Kirsten Farrell, Lane Cormick, Lisa Radford, Madeline Kidd, Mark Misic, Matt Hinkley, Moya McKenna, Neil Pinnick, Nicholas McHugh, Noel Skrypczak, Peter Burke, Rebecca Anne Hobbs, Richard Gillett, Scorpio Scorpion, Sean Samon, Shaun Gladwell, Siri Hayes, Spiros Panigirakis, Stuart Bailey, Sue Dodd, Teenwolf, The Altamonts, Tri-State Lovers. **2004** — Alexander Knox, Amanda Marburg, Bryan Spier, Chris Bond, Chris Hill, Christopher L.G. Hill, Colin Duncan, Colleen Ahern, David Murray, Eliza Hutchinson, Emma Dodd, Fergus Binns, Glen Walls, James Lynch, Jensen Tjung, Jess Lucas, Kain Picken, Kati Rule, Kelly Murphy, Lex Middleton, Libby Henstock, Lisa Campbell-Smith, Lisa Radford, Lyndal Walker, Madeline Kidd, Mark Hilton, Mark Rodda, Matt Gardner, Meg Hale, Narelle Desmond, Richard Grigg, Rob McHaffie, Ry Haskings, Sharon Goodwin, Si Francis, Starlie Geikie, Vicki Luke. **2005** — Amanda Marburg, Camille Serisier, Chris Hill, Christopher L.G. Hill, DAMP, Erica van Zon, Geoff Newton, Geoff Robinson, Ieuan Weinman, Jess Lucas, Justine Khamara, Kain Picken, Kati Rule, Kelly Murphy, Lisa Crowley, Lizzy Newman, Michael Vale, Nick Selenitsch, Pat Foster, Rob McHaffie, Rob McKenzie, Sanna Mestrom, Sean Bailey, Si Francis, Tim Hoey, Zoe Ali. **2006** — Abbas Akhavan (CAN), Ali McCann, Ben Rowett, Brian Lye (Kenya), Chris Koller, Christina Wood, Christoffer Rudquist (UX), Christopher L.G. Hill, Colleen Ahern, Dan Arps (NZ), Eveline Tarunadajaja, Frank Chang (USA), Jacob Gleeson (CAN), James Deutsher, Jane Lee (CAN), Jen Berean, Jen Cabrera, Jon Bywater (NZ), Josh Stone (USA), Kae Masuda (JAP), Kate Just, Kati Rule, Kerri Reid (CAN), Kez Hughes, Kiron Robinson, Kirsten Turner, Leah Newman (USA), Leslie Grant (USA), Mario Garcia-Torres (MEX), Marita Dyson, Marrisae Aguilar (CAN), Mateja Simenko, Meg Hale, Michele DiMenna (Frankfurt), Momoko Usami (JAP), Nick Austin (NZ), Nick Selenitsch, Nick Spratt (NZ), Nik Heykal, Noah Peffer (USA), Oscar Yanez, Pamela See, Pat Foster, Paul Knight, Peter Vollich, Phillip Maysles (USA), Rebecca Anne Hobbs (NZ), Rob McKenzie, Rob McLeish, Robert Niven (CAN), Runway Magazine Launch, Ryan Moore (NZ), Scott Evans (CAN), Serena McCarrroll (CAN), Simon Denny (NZ), Sonja Ahlers (CAN), Takao Minami (JAP), Warren Hill (CAN), Warwick Edwards, Yuki Kimura (JAP).

Trocadero

2005 — Adam Zaid Cazaly, Al Stark, Alison Langley, Andrew Turland, Anne

Kucera, Ash Keating, Brendan Lee, Carmel Cosgrove, Catherine Clover, Craig Cole, Chantal Wynter, Colin Harman, David Noonan, Dominic Allen, Euan Weinman, Greg Litchfield, Haley Arjona, Jane Finnimore, John Miller, Juan Ford, Keith Wong, Kerstin Cassar, Marian Tubbs, Mark Question, Megan McLennan, Michael Brennan, Michelle Mantsio, Minamus Huh, Mischa Merz, Nick Wight, Nicola Loder, Paul Batt, Paul Roszak, Regan Tamanui, Robyn Cerretti, Sarah Pirrie, Shannon Holopainen, Sue Dodd, Terence Bogue, The Anti-Monument Coalition, Tom Civic, Van Rudd, Carlo San Giorgio, Vanessa Ozer, Xero. **2006** — Alison Langley, Andrew Gutteridge, Anna Nilsson, Anne Bennett, Azlan McLennan, Bianca Durrant, Cameron Bishop, Carlo San Giorgio, Caroline Ierodiakonou, Charlotte Hallows, Craig Cole, Deb Taylor, Eilichi Tosaki, Evelyn Chen, Giordiana Archer, Giorgio Fkiasar, Ivan Buljan, Jacqueline Byrnes, Jenna Corcoran, John R. Neeson, Jon Campbell, Julie Stephenson, Katherine Buljan, Katrina Carter, Keith Wong, Kerstin Cassar, Liz Walker, Louise Gresswell, Luke St Clair, Marc Freeman, Margaret Neuhaus, Michael Brennan, Michelle Siciliano, Nik Pappas, Patricia Todarelli, Paul Batt, Pauline Lavoipierre, Peter Forward, Simon Rees, Stephen Palmer, Van Rudd, Will Holt. **2007** — Carlo San Giorgio, Carmel Cosgrove, Clare Collins, Claire Watson, Ken Wentworth, Craig Cole, Gary Solomon, Gerlee Scanlan, Harmut Vief, Hilary Green, Inger Morrissey, Karen West, Kerstin Cassar, Paul Batt, Tallulah Brown, Robert Mangion, Stuart Murdoch, Tamsin Green, Tanya Baker.

Victoria Park Gallery

2006–2007 — Alysia Rees, Amanda Schembri, Anastasia Klose, Andrea Vasarab, Angela Duffy, Ardi Gundawan, Azlan McLennan, Bridie Lunney, Bryan Spier, Christopher Koller, Dan O'Donnell, Eamon Sprod, Elon Rosen, Emily Ferretti, Emily Guy, Emma Llewellyn, Fumiko Tamiya, Garth Oriander, Gayle Slater, Geoff Lowe, Geoff Newton, Hao Guo, Hayley Rivers, Heather May, Imogen Beynon, Jacqueline Riva, Janita Green, Janita Ryan, Jenni Corbett, Jennifer Banks, Jess Johnson, Jessica New, Joel Gailer, Joel Zika, John Eaton, Jordan Marani, Judy Perfect, Kate Robertson, Kate Smith, Katoo Ishii, Kei Glaister, Lisa Benson, Louise Hubbard, Makiko Yamamoto, Marcus Keating, Mark Grant, Matt Shannon, Melanie Irwin, Melanie Upton, Merric Brettle, Michael Ascroft, Michael Ciavarella, Michael Meneghetti, Michelle Tran, Noël Skrzypczak, Peter Highnett, Rebecca Whitty, Remie Cibis, Rhianon Chaston, Richard Lewer, Rosemary Forde, Rozalind Drummond, Salote Ana Tawale, Sam George, Sanja Pahoki, Sara Givins, Sarah Haq, Sarah Nelson, Selina Halim, Sophie Nowicka, Spiros Panigirakis, Stephanie Hicks, Stephen Palmer, Steven Rendall, Stewart Thorn, Storm Gold, Stuart Bailey, Stuart Ringholt, Susan Jacobs, Tamsin Green, Tanja Kimmie, Time Hillier, Tyrone Renton, Utakok Shindo, Vin Ryan.

WEST10/FRONT

AKA James, Alison Bennett, Benedict Phillips, Cody Morter, Daphne Shum, David Dellafora, Dragan Kostelnik, Field Study, GirlStory, Glen Smith, Glenn Fry, Ivan Sorocuk, Julie Churchill, Kristian Brennan, Leanne Stein, Linda Petropoulos, Luc Fierens, Luisa La Fornara, Made Austria, Mardi Janetzki, Marilyn Dammann, Mark Cuthbertson, Mel Kerr, Open Hand Press, Patricia Collins, Pete Spence, Phil Edwards, Scott Walker, Stephen Oakes, Susan Hartigan, Traffic Arts.

West Space

1993 — Blagoya Velkovski, Brett Jones, Cameron Robbins, David Glenister, David Sequeira, George Alamidis, Ingrida Winn, James Stewart, Jan Palethorpe, Jayne Dyer, Jon Campbell, Julie Patey, Mark Dober, Michael Kelly, Paul Borg, Peter Diamond, Robert Delves, Robert Mangion, Rose O'Shea, Sarah Stubbs, Terri Brooks. **1994** — Andrew Seward, Anna Finlayson, Annalea Beattie, Ben Brown, Brett Jones, Chris Dyson, Dale Nason, Elena Popa, Elizabeth Boustead, George Stajsic, Gregory Pryor, James Stewart, Jon Campbell, Jorg Theodore, Julie Davis, Keith Burt, Le Van Tai, Leonard Curly, Link Meanie, Malcom Bywaters, Maria Kozic, Mark Hobbs, Michael Sibel, Paul Curtis, Peter C Kennedy, Ray Ahn, Richard Holt, Roisin O'Dwyer, Ross McLennan, Sarah Stubbs, Spiderbait, Stephen Pleban, Tim Danko, Troy Innocent, William Eicholts. **1995** — Amanda Triffitt, Andrew Lindsay, Andrew Miller, Angela MacDougall, Anna Nervegina, Anna White, Annette Douglass, Asim Memishi, Brett Jones, C.M. Tabecki, Chris Harris, Christine Healy, Christopher Smith, Colin Donald, David Glenister, Dena Kahan, Elissa Sadgrove, Elizabeth Boustead, Frank Moylan, George Giannopoulos, Gerard Ashworth, Greg Pryor, Imelda Dover, Jane Hall, Jon Campbell, Kathryn McCool, Lauren Williams, Le Nguyen, Leanne Franson, Linda Sproul, Louise Saxton, Louise Weaver, Magdalena Lenaghan, Malcolm the Phantom Poet, Megan Evans, Michael Kelly, Mitch Lang, Nanette Carter, Nanto, Neale Blanden, Paul Borg, Peter Burke, Phil Edwards, po, Polixeni Papapetrou, Richard Holt, Robbie Mate Mate, Romit, Ron Rege Jr, Roslynd Piggott, Sally

Scott-Walker, Sarah Gully, Sarah Stubbs, Sasa Rakezic, Skye Raabe, Stephen Haley, Tal, Theresa McAtteer, Tim Craker, Tim Danko, Tonia Walden, Tony Garifalakis, Tony Nott, Tunnel, Victoria Cattoni, Wendy Hutchison, Zara Stanhope. **1996** — Adrian Page, Alex Senior, Andy Miller, Angela Powlas, Anise De Marseille, Annette Douglass, Annette Soumlas, Anthony Nelligan, Anton Hassell, Arthur Michalopoulos, Brett Jones, Bronwyn Weaver, Carol Remfrey, Claudia Luenig, Damon Moon, David Ewing, David Palliser, David Pryor, David Thomas, Dominic Belvedere, Elissa Sadgrove, Fiona Harrison, Fiona Sinclair, Fran Van Riemsdyk, Gabrielle Carter, Gabrielle Martin, Gareth Sansom, Georgia Ensor, Gina Kalabishis, Gregory Pryor, James Buchanan, James Mollison, James Turnbull, Jason Parrington, Jennifer Mills, Jon Campbell, Jon Marshall, Jordan Marani, Josie Dujmovic, Kari Morseth, Kim Power, Laila Costa, Larissa Hjorth, Les Mosonyi, Louise Weaver, Lucia Tancredi, Lucy Tupu, Magdalen Lenaghan, Malcolm Hill, Matt Morrow, Megan Evans, Pam Wrapp, Paul Borg, Phil Edwards, Rachael Weaver, Richard Holt, Roberto D'Andrea, Roisin O'Dwyer, Sarah Stubbs, Saskia Beudell, Simon Kilvert, Simone Sle, Sophie Knezic, Stella Coppola, Stephen Cox, Takara Shuzo, Tim Craker, Trudey Burney, William Grant. **1997** — Amanda Florence, Amanda Triffitt, Andrea Meadows, Andrew Seward, Andrew Stephens, Andy Thomson, Annette Douglass, Arthur Michalopoulos, Audrey Fairthorne, Brett Jones, Carmel Wallace, Cassandra Laing, Chow Bee Chew, Clare Martin, Claudia Luenig, Damon Moon, Daniel Von Sturmer, David Glenister, David Ralph, Dena Kahan, Dennis Chapman, Elizabeth Bodey, Elizabeth Gertsakis, Fernanda Evangelista, Fiona Abicare, Fiona Lawry, Francis Zemljak, Geoffrey Seelander, Gregory Pryor, Hanh Ngo, Irene Barberis, Ian Murray, Jan Parker, Jan Sherlock, Jane Becker, Jane Kent, Jason Auld, Jason Smith, Jennifer Mills, Jon Campbell, Julie Davis, June Furness, Kim Power, Laila Marie Costa, Leslie Eastman, Lisa Jeong, Lisa McCosk, Louisa Bufardeci, Louise Ann Zehn, Madelaine Nevek, Magdalena Lenaghan, Maggie McCormick, Margaret Sanders, Maria Stukoff, Marie Sierra, Mark Dober, Mark McDean, Martina Copley, Maxine Addinsall, Megan Evans, Natalie King, Noel Hourigan, Paloma Ramos, Paul Borg, Penelope Davis, Penelope Hunt, Peter Timms, Phil Edwards, Rachel Young, Richard Holt, Robyn Astley, Roisin O'Dwyer, Ryszard Dabek, Saffron Newey, Sandra Bridle, Sarah Stubbs, Simone LeAmon, Stephen Haley, Stuart Koop, Susan Knight, Suzie Attiwill, Vincent Ryan, Wilma Tabacco. **1998** — Amanda Casey, Andrew Seward, Andrew Stephens, Arthur Michalopoulos, Brandt McCook, Brett Jones, Caroline Ho-Bich-Tuyen Dang, Caroline Oxley, Chi Wo Leung, Chris Heaphy, Claire Firth-Smith, Craig Easton, David Hope, David Ralph, Deborah de Williams, Domenico de Clario, Felicity Mark, Gabrielle Jennings, Geoff Lowe, George Matoulas, Glyn de Williams, Graeme Thompson, Ingrid Braun, Janenne Eaton, Jennifer Leggett, John Pedley, Jon Campbell, Karin Murphy, Kate Cotching, Kathy Bossinakis, Laila Costa, Laresa Kosloff, Le Van Tai, Lewis Miller, Lisa Grocott, Lisa Kelly, Lucia Tancredi, Maryanne Nairn, Matthew Morris, Michel Szczepanski, Paul Sinclair, Paula Wong, Peter Graham, Peter Henderson, Phil Edwards, Phil Jones, Rachael Jones, Ralph Bristow, Richard Holt, Robert Cerelli, Robyn Eastgate, Ryszard Dabek, Sarah Stubbs, Selwyn Rodda, Siobhan Jackson, Spook aka Gary James, Stephen Bush, Susan Milne, Tasia Stribokas, Tim Jones, Wen-Hao Huang, Yvonne van der Velden. **1999** — Adele Daniele, Agneta Ekholm, Alex Senior, Andrew Seward, Anna Brownfield, Anna Finlayson, Annette Douglass, Anthony Paine, Antoinette de Morton, Audrey Fairthorne, AW Whiting, Brett Jones, C4 Productions, Caroline Oxley, Ching Chin Wai, Christian Capurro, Damon Moon, David Hope, David Matters, Deborah Williams, Dominic Redfern, Dylan Kraseave, Ellen Turner, Erin Knowles, Felicity Spar, Fiona Katauskas, Georgina Duckett, Gregory Pryor, Helen Anderson, Ian W, Janenne Eaton, Jason Haufe, Jenny Bartholomew, Jon Campbell, Joy Dimitrou, Julie-Anna Lucas, Justin Fuller, Kacey Wong, Karin Pietersz, Karyn Lindner, Kate Osborne, Kim Power, Kyri Maxwell, Laila Marie Costa, Linda J, Lisa Grocott, Marina Baker, Mark Avelino, Mark Mistic, Maryanne Nairn, Mia Schoen, Michael Donnelly, Michael Graeve, Naomi Kumar, Nicola Vance, Ooni Peh, Patrick Jones, Patrick O'Brien, Paul Mitchell, Paul Williams, Penelope Hunt, Phillip Thomson, Rhonda Baum, Richard Holt, Robin Astley, Rosalind Lawson, Sam Shellard, Sandra Drummond, Sarah J. Ross, Sarah Stubbs, Sejal Santosh Kshirsagar, Seek-In Ko, Simon F. Ryan, Simon Horsburgh, Simone Broekman, Simone LeAmon, Steven Ball, Thomas Deverall, Tim Burke, Tim Craker, Tim McMonagle, Tsang Tak Ping, Verdant. **2000** — Alex Gawronski, Amanda Florence, Andrea Tu, Annee Miron, Annette Douglass, Bernhard Sachs, Brett Jones, Caroline Ho-Bich-Tuyen Dang, Chad Chatterton, Christian Capurro, Damon Moon, David H. Thomas, David Haines, David Harley, Dee Curtis, Dominic Redfern, Dona, Fairwear, Field Consultants, Fleetimor Campaign, Gary Kent, Jane Polkinghorne, John R. Neeson, Julian Oliver, Kate Cotching, Katherine Huang, Kim Power, Kylie Wilkinson, Louisa Bufardeci, Louise Haselton, Michael Graeve, Minus eleven error, Nicholas Jones, Penelope Richardson, Phil Edwards, Pie Rankine, Rainer

Ganahl, Richard Holt, Robin Kingston, Ryszard Dabek, Sangeeta Sandrasegar, Sara Lipowitz, Sarah Nolan, Sarah Stubbs, Selina Ou, Simone Douglas, Simone LeAmor, Simone Slee, Tom Nicholson, us ɛr (University Students for East Timor), Vera Möller, Yasmin Heisler, Yvonne van der Velden. **2001** — Alex Rizkalla, Alexis Beckett, Andrew Hazewinkel, Anna Vintilla, Annette Douglass, Anthony Hunt, Ben Harper, Bernhard Sachs, Brendan Lee, Camilla Hannan, Caroline Love, Caryn Giblin, Cassidy Kowalski, Chaco Kato, Damiano Bertoli, Dell Stewart, Dominic Redfern, Drew Martin, Emidio Pugliesi, Fleur Summers, Gary Wheeler, Golden Breed, Greg Leong, Helen Gibbins, Ian Haig, Jack Sweetman, James Cecil, Janenne Eaton, Jason Keats, Jennifer Brook, John Abbate, Juan Ford, Julia Powles, Julie Davies, Kas Hodges, Kate Stones, Katherine Huang, Kirstin Berg, Linda Ereg, Louisa Bufardeci, Masato Takasaka, Matthew Hunt, Matthew Swift, Melanie Velarde, Naomi Kumar, Naomi Pitts, Narinda Cook, Natasha Frisch, Nicole Kahms, No One is Illegal, Ocular Lab, Raafat Ishak, Rachael Hooper, Rod McLeish, Ryszard Dabek, Samantha Clarke, Sanjot Kaur Sekhon, Sara Wong, Sean Loughrey, Simon Horsburgh, Simone LeAmor, Siri Hayes, Tim Catlin, Tom Nicholson, Van Sowerwine, Vera Möller, Work about Work. **2002** — 2 K, Adrian Allen, Alex Kershaw, Amber Carvan, Andie Reynolds, Andrew McCausland, Andrew Trevillian, Anne Wilson, Anthony Pateras, Athonk, Ben Harper, Bernard Caleo, Bernie Slater, Bianca Hester, Brett Jones, Bruce Mowson, Carol Fischer, Carmen Soraya, Carol Wood, Cassandra Tyler, Celeste Treloor, Chicks on Speed, Christos Linou, Daniel McKeown, David van Royen, Dominic Redfern, Doyle, Elissa Sadgrove, Ernie Althoff, Esther Buder, Fiona Abicare, Geoff Robinson, Glenn Smith, Greg Kingston, Helen Gibbins, Jane Trengrove, Jason Workman, Jennifer Sochackyj, Jessie Angwin, John Billan, John Meade, John Weeks, Jung Kwang Han, Justin Clemens, Kirilly Schell, Kylie Wilkinson, Lachlan Conn, Laresa Kosloff, Leslie Eastman, Liza Vasiliou, Louise Hubbard, Mandy Ord, Marc van Elburg, Marco Fusinato, Maria Bjorklund, Mark Hilton, Martin Ng, Masato Takasaka, Mat Hinkley, Meredith Rowe, Meredith Whiting, Michael Fikaris, Michael Graeve, Michelle Mantsio, Napatheid Collective, Neale Blanden, Nick Mangan, Nicki Greenberg, Nicola Hardy, Peter Savieri, Rainer Linz, Robert Henley, Robert Mangion, Robin Fox, Robyn Adler, Ross Tesoriero, Ruark Lewis, Sarah Stubbs, Selina Ou, Simon Kilvert, Simone Lanzenstiel, Sophia Szilagyi, Sophie K. Kahn, Stephen Bram, Steven Rendall, Susan Butcher, Susan Long, Thembi Soddell, Tim Danko, Tom Früchtl, Torben Tilly, Torie Nimmervoll, Troy Mingramm, Vertov Zombo, Waratath Layh, Warren Burt. **2003** — Alex Gawronski, Alycia Hevey, Andrea Eckersley, Andrew Hazewinkel, Andrew McCausland, Anne Kay, Anthony Johnson, Arnya Tehira, Boo Chapple, Brett Jones, Camilla Hannan, Chantal Faust, Christos Tsioikas, Craig Delphine, dan zero, Dell Stewart, Dominic Redfern, Elissa Sadgrove, Elizabeth Boyce, Fiona Armundsen, Fleur Summers, Harriet Parsons, Jae Hwan Kim, James Cecil, Janina Green, Jaspur K.W. Lau, Jennifer Sochackyj, Julie Burleigh, Justin Andrews, Justine Khamara, Kate Just, Kathryn Bunden, Kelly Sturgiss, Kirsty Boyle, Law Man Lok, Leung Chin Fung, Leung Mee Ping, Lisa Benson, Luisa Rosa, Lydia Teychenne, Lynette Smith, Marion Jenkins, Mary Peacock, Michael Graeve, Natalie Cursio, Natasha Frisch, Nicky Deeley, Patrick Pound, Pauline Lavoipierre, Penny Trotter, Raafat Ishak, Rachael Hooper, Richard Krigg, Ryszard Dabek, Sang Bin Kang, Sang Nyung Lee, Sarah Stubbs, Sianna Lee, Simon Ellis, Simon Horsburgh, So Yan Kei, Spiros Panigirakis, Sue Harding, Suk Hyern Han, Susan Robson, Suzannah Edwards, Tamara Saulwick, Tim Fleming, Tom Nicholson, Viveka Marksjö, Warren Fithie, Zoe Ali. **2004** — Alex Gawronski, Andrew Best, Annita Furey, Brett Jones, Bridget Currie, Bruce Mowson, Bryan Spier, Camilla Hannan, Carl Anderson, Carla Cescon, Cassandra Tyler, Cate Consandine, Charlotte Hallows, Chris Flanagan, Christian Capurro, Christine Prescott, Clare Parish, Cornel Wilczek, Cuckoo, Derek Barnett, Dominic Redfern, Downtown Art Space, Elissa Sadgrove, Geneine Honey, George Stajsc, Graeme Pereira, Hadley & Maxwell, Hannah Clemen, Helen Johnson, Isobel Knowles, Jennifer Sochackyj, Jesse Barrett, Jessica Russell, Jim Haynes, John Barbour, Jonathan Luker, Jonathan Middleton, Julia West, Kate Cotching, Kathleen Ritter, Keith Wong, Laila Marie Costa, Lisa Kelly, Loren Chase, Louise Flaherty, Louise Hubbard, Madeleine Griffith, Mark So, Martin Wilson, Martine Corompt, Matthew Bradley, Matthew Davis, Michael Graeve, multiple MISCELLANEOUS alliances, Narinda Reeders, Natasha Frisch, Nicole + Ryan, nuCA/network uncollectable artists, Olivia Griffith, Paul Robertson, Penelope Aitken, Philip Samartzis, Phip Murray, Pierre Bastien, Rosemary Dean, Ruark Lewis, Sandra Bridie, Sarah Stubbs, Sharnie Shield, Simon Cuthbert, The Twilight Girls, Tony Schwensen, Tony Woolrich, Toshiya Tsunoda, Van Sowerwine, Vivienne Miller. **2005** — Alice Hui-sheng Chang, Alison Ward, Anastasia Klose, Arlo Mountford, Bianca Hester, Brian Fuata, Briele Hansen, Bronwen Bassett, Cameron Bishop, Caroline Love, Cate Consandine, Chantal Faust, Charlotte Hallows, Chris Bond, Christine Morrow, Craig Cole, Darren Wardle, David Keating, David Showler, David van Royen,

Diane Peacock, Dominica Digby, Elizabeth Newman, Eric La Casa, Gabby O'Connor, Geoff Newton, Geoff Robinson, Hayden Fowler, Haydn Salmon, Ian Corcoran, Isobel Johnston, Izabella Pluta, Jack Sweetman, Jacqui Stockdale, James Avery, Jan Murray, Jeananne Eaton, Jason Lam, Jean-Luc Guionnet, Jen Cabraja, Jennie Lang, Jennifer Campbell, Jennifer Sochackyj, John & Steve Construct (Glen Walls, Edward McMillan, Richard Block), Juan Ford, Julia Robinson, Julie Vinci, Kate Just, Kate Rohde, Kate Shaw, Katie Lee, Ken Yonetani, Kerry Gulliver, Kit Wise, Kristina Tsoulis-Reay, Lalage Harries, Lara Merrett, Leah Heiss, Luke Doyle, Lynette Smith, Madeleine Hodge, Mark Connors, Mark Rodda, Megan McPherson, Michael Vale, Narinda Cook, Nassiem Valamaneh, Pat Foster, Patrick Pound, Paul Shephard, Pete Harrison, Ray Space, Richard Harding, Robert Bartolo, Robert Walton, Rosemary Dean, Rowen Matthews, Sam Jinks, Sandra Schmidt, Sarah Rodrigar, Scott Morrison, Sheena Macrae, Simon Perich, Simon Terrill, Simone Nelson, Steven Rendall, Stuart Boggs, Susan Andrews, Susan Wirth, Terry Summers, Tess Milne, Tim Silver, Tracy Saroff, Yvette Coppersmith. **2006** — Alison Kearney, Amelie Scalercio, Andrew Lee, Anna Jacobs, Ben Wilson, Beth Arnold, Brodie Ellis, Catherine Hockey, Chantal Faust, Chris Hanrahan, Christian Thompson, Christine Morrow, Christopher Koller, Darren Sylvester, Debra Ostrow, Eleanna Elliott, Emma Van Leest, Emma van Leest, Eugenie Lee, Fiona Maxwell, Gabrielle Baker, Geoff Newman, Hany Armanious, Heather Strehdom, Jaki Middleton, James Dewther, James Hullick, Jane Kaljow, Jannes Hendrikx, Jessica Maurer, Jim Denley, Jo Scicluna, Jonathan Walker, Ka Yin Kwok, Katarina Burin, Kate James, Kate Russell, Kate Stones, Katie Jacobs, Kel Glaister, Kelly Churko, Ken Wentworth, Kim Dellavedova, Kim Kerze, Kirsten Farrell, Leigh Bridges, Luke Sullivan, Marc Alperstein, Margaret Stone, Mark Neufeld, Markus Wormstorn, Masato Takasaka, Matt Griffin, Meredith Turnbull, Ming Young, Miona Young, Nontsikelelo Veleko, Paul Grant, Peter Van Der Mark, Peter Volich, Philip Pieterschka, Pieter Meintz, PJ Hickman, Rachael Watts, Roy Ananda, Ryoko Aoki, Ryoko Kato, Sanné Mestrom, Sanya Pahoki, Sary Zananiri, Sean Bailey, Shiro Takatani, Simon Horsburgh, Skye Kennewell, Sophie Kneiz, Susan Jacobs, Thando Mama, The Black Heart Gang, Ree Trewake, The Camissa Collective, Timothy Kendall-Edser, Vanessa David, Wai Kuen (Cyrus) Tang, Wanda Gillespie, Zeljko Markov, Zen Marie, Zon Itō.

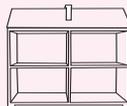
Yarra Sculpture Gallery

1997 — Ben Morision, Brian Paulus, Bruce Armstrong, Caroline Kennedy, Emily Clarke, Gibson Carlisle, Julie Collins, Kate McCaughey, Kylie Harrison, Louise Paramor, Mark Stoner, Meg Davis, Nadja Mott, Peter Randall, Phil Cappadona, Richard Stringer, Robert Bridgewater, Tim Horn, Yvonne Kendall. **1998** — Andrew Smith, Annee Miron, Annette Lawson, Anton Marin, Barb Hodges, Benjamin Lalor, Brian Paulus, Cameron McIndoe, Carrie Kennedy, Chris Charstone, Cliff Burt, Craig Richards, Darcy Maine, David Murray, Deirdre Oliver, Georgina Duckets, Gibson Carlisle, Hazy Brazier, Jamieson Miller, Jan Learmonth, Jenn Bartholomew, Joel Adams, John Marshall, John Wooler, Jordan Marani, Julie Collins, Karin Neumann, Kate McCaughey, Liz Hewitt, Louise Harper, Matt Morrow, Michael Walsh, Mike Barnes, Mike Nicholls, Murray Young, Nadja Mott, Natalie Billing, Oriagh Woods, Peter Randall, Philip Cappadona, Robert Bridgewater, Roman Liebach, Sue Boucher, Suzanne Kaldor, Therese Kearney, Todd Butterworth, William Eicholtz. **1999** — Adrian Holmes, Andrew Smith, Anita Kindtner, Anne Scambray, Annee Miron, Annette Lawson, Brian Doyle, Brian Paulus, Cameron Bishop, Camille Heisler, Cate Consandine, Cliff Burt, Craig Richards, David Kerr, David Murray, Deirdre Oliver, Elizabeth Presa, Eva Volny, Faustas Sadauskas, Felicity Arnott, Freda Watkins, Fredrick White, Geraldine Burrows, Gibson Carlisle, Hamish Appley, Hazy Brazier, Hugh Davies, Jameson Miller, Jan Learmonth, Jess Hutchison, Jo Voigt, John Marshall, John Quinlan, Julie Collins, Kate McCaughey, Kim McMaster, Lisa Herbert, Liz Hewitt, Louise Harper, Louise McDonald, Marisu Acevado, Mark Henry, Mary Sullivan, Michael Walsh, Mike Barnes, Murray White, Nat & Ali, Peter Randall, Radslav Sterba, Rebecca Eames, Renae Stevens, Robbie Rowlands, Robert Bridgewater, Robert Delves, Sandra O'Dea, Sian Blohm, Sue Boucher, Sue Milne, Susan Jacobs, Suzanne Kaldor, Therese Kearney, Trevor Wren, Tycho Dale, V Lim Wei Chi, Velislaw Georgiev, William Einholtz, Yvonne Kendall. **2000** — Andrew Smith, Andrew Smith, Blagoya Velkovski, Blythe Tol, Brian Paulus, Brigit Heller, Cameron McIndoe, Caroline Kennedy, Caroline Le Sueur, Cecile Gray, Christopher Patton, Clare Miller, Cliff Burt, Craig Barrett, Craig Richards, Dan Wollmering, David Kerr, Deirdre Oliver, Domenica Wallace, Drew Collett, Elisha Pelletier, Faustas Sadauskas, George Matoulas, Gerard Bibby, Gibson Carlisle, Heidi Knoepfli, Jamieson Miller, Jasmin Tuk, Jimma Jones, John Marshall, John McKenzie, John Quinlan, Julie Collins, Kate McCaughey, Keith Wiltshire, Kristen Lacy, Larry Walsh, Liz Hewitt, Lucreccia Quintanilla, Ludmilla Zhugailo, Mark Henry, Maylie Hunt, Meredith Plain, Michael Walsh, Murray

John Young, Natasha Johns-Messenger, Nelia Justo, Pam Clements, Penny Gebhardt, Peter Randall, Peter Sugden, Rachael Hooper, Rebecca Eames, Robbie Rowlands, Robert Delves, Rochelle Carr, Roh Singh, Roland Smith, Simon Jackson, Simon Normand, Stefan Gevers, Sue Boucher, Sue Callanan, Susine Milne, Tamsin Salehian, Therese Kearney, Yvonne Kendall, Zara Collins. **2001** — Bianca Faye, Blythe Toll, Bridget Keena, Brigit Heller, Chaco Kato, Dan Wollmering, Darren Gunstone, Dave Waters, Donna Marcus, Emma Kuetsgens-Fitzpatrick, Francesa Cann, Fred White, George Papadimas, Imbel De San Sinoriano, Jacqueline Herbert, Jamieson Miller, Jenn Stratman, John Marshall, Julie Collins, Kate Dunn, Katherine Haynes, Liz Hewitt, Louiseann Zahra, Monica Zancehetta, Nicole Andrijevic, Penny Algar, Robbie Rowlands, Robert Bridgewater, Sue Boucher, Tamsin Salehian, William Eicholtz. **2002** — Adrian Page, Blythe Toll, Brendan Taylor, Brian Paulusz, Brigit Heller, Bronwen Garner, Carly Fischer, Chaco Kato, David Waters, Deidre Oliver, Emily Jones, Eva Volny, Fredrick White, Gemma Nightingale, Gibson Carlisle, Greer Honeywell, Gregan Mannix, Hilary Archer, Jacqueline Herbert, Jamieson Miller, Jan Learmonth, Jason Hartcup, Jason Waterhouse, Jenn Bartholomew, Jenn Stratman, Jodie Goldring, John Marshall, Julie Collins, Kate McCaughey, Kerry Cannon, Kim Power, Liz Hewitt, Louis Lauman, Louise Harper, Louise Rippert, Louiseann Zahra, Lynette Smith, Martin Hodge, Megan Campbell, Michael Sibel, Mike Jones, Pam Clements, Paul Gorman, Penny Algar, Phil Cappadona, Philippe Saccoman, Rebecca Eames, Renate Nisi, Robbie Rowlands, Roh Singh, Stephen Gaughan, Steven Rendall, Sue Boucher, Susan Hewitt, Tamsin Salehian, Trefor Prest. **2003** — Alison Eggleton, Amanda Goodge, Anderson Hunt, Andrew Smith, Anne Conron, Anne Ross, Annee Miron, Anthony Dry, Antonia Chaffey, Ben Morieson, Brendan Taylor, Brian Paulusz, Brigit Heller, Caitlin Reid, Cameron McIndoe, Cameron Robbins, Carly Fischer, Caroline Ho-Bich-Tuyen Dang, Cathy Nunn, Cecile Gray, Chris Bell, Chris Headley, Christina Rus, Christina Vlachos, Chu Earthstone, Cliff Burt, Craig Richards, Damien Johns, David Kerr, David Murray, David Waters, Dean Bowen, Denise Dempsey, Derek John, Don Barrett, Elaine Miles, Eleanor Avery, Emilia Storm, Eva Volny, Faustus Sadauskas, Franz Ehmman, Fredrick White, Gaby Jung, Gavin Dyke, Geoff Richardo, George Papadimas, Gibson Carlisle, Gillian Chaplin, Greer Honeywell, Helen Woodhouse, Hilary Archer, Inge King, James Avery, Jamieson Miller, Jan Learmonth, Jason Waterhouse, Jenn Bartholomew, Jenn Stratman, Jess Fisher, Jodi Rose, Jodi Telfer, Jodie Goldring, John Heritage, John Marshall, John Turpee, Jon Eisman, Judith Ben Meir, Julie Collins, Kate McCaughey, Kerry Allenmand, Kerry Cannon, Kim Power, Les Gilbert, Liz Hewitt, Louis Pratt, Louise Harper, Louise McDonald, Louiseann Zahra, Malcolm Utley, Marie Louise Anderson, Martin Hodge, Meredith Plain, Michael Jewel, Mike Jones, Mike Nichols, Natasha Carrington, Neil Barker, Nicola Harris, Paul Wood, Penny Algar, Rebecca Eames, Robbie Rowlands, Robert Lee, Ruth Allen, Samatha Meadmore, Sarah Metzner, Sarah Paker, Sean Standley, Simon Jackson, Simon Kilvert, Siobhan Kelly, Steven Rendall, Stone Lee, Sue Boucher, Sue Kneebone, Suzanne Kaldor, Therese Kearney, Vaiya Fermanis. **2004** — Alex Sanson, Alison Eggleton, Anderson Hunt, Anna-Maria O'Keefe, Anne Scambury, Annee Miron, Anthony Nevin, Beth Conway, Brendan Taylor, Cameron Bishop, Cameron Robbins, Catherine Clover, Chris Vlachos, Christopher Headley, Chu Earthstone, David Fitzsimmons, David Murphy, David Shepherd, David Waters, Dean Bowen, Don Barrett, Ebony Postma, Elaine Miles, Elizabeth Hewitt, Emilia Storm, Ewen Coates, Frederick White, Gaby Jung, Gail Davidson, Grant Fink, Hilary Archer, Jai Hartnell, Jane Chynweth, Jason Waterhouse, Jeanne Browne, Jess Fisher, Jodie McCleury, Joe Angwin, John Marshall, Jon Jones, Julie Collins, Justine Khamara, Karin Neumann-Murphy, Kelly Allemmand, Kerry Cannon, Khristos, Kim Corbel, Kim Oakes, Larry Parkinson, Liz Henderson, Louise Hall, Lynette Spiller, Mandy Gunn, Martin Hodge, Mary Newsome, Meredith Plain, Michael Bullock, Mitch O'Sullivan, Neil Barker, Nick Devlin, Peter Johnson, Philip Cappadona, Phillip Doggett-Williams, Rebecca Eames, Robin Rehn, Rose Tato, Rowena Martinich, Ruth Allen, Sally Rose Young, Sean Reid, Sean Standley, Sian Blohm, Simon Reis, Steven Rendall, Sue Boucher, Susan Milne, Van Komis, Werner Hammerstingl, Yvette DeLacy. **2005** — Amy Medlyn, Anastarsia Keating, Anderson Hunt, Andrew Keall, Anita Sinclair, Anna-Marie O'Keefe, Anne Conron, Annee Miron, Annie Wilson, Beth Conway, Brendan Taylor, Brian Luders, Brian Paulusz, Brigit Heller, Cameron Robbins, Carlo Padoda, Carrie McGrath, Cecilia Fogelberg, Charles Rocco, Claire Duffus, Claire Wren, Cliff Burt, David Kerr, David Waters, Denise Dempsey, Elaine Miles, Fiona Dalwood, Gabrielle De Vietri, Gaby Jung, Gayle Rogers, Grant Finck, Heych Tatsumaro, Irianna Kanelloupolou, Isobel Harper, Jai Hartnell, Jane Chnoweth, Jason Waterhouse, Jeannie Lowe, Jenny Bartholomew, Jess Fisher, Jessica-Louise Lawrence, Jodie Goldring, Jodie McCleury, Johana Eustice, John Marshall, Jon Eisman, Jordan Marani, Joyce Duparc, Judith Ben-Meir, Julie Collins, Justine Khamara, Kerry Cannon, Kim Power, Kristen

Benson, Liz Hewitt, Louise Harper, Lynette Spiller, Mandy Gunn, Marc Alperstein, Marianne Coyle, Martin Hodge, Megan Herring, Mei Zhi Zheng, Meredith Plain, Michael Orloff, Micheal Needham, Michelle Morcos, Mitch Owens, Narinda Cook, Neil Barker, Nicola Harris, Noel Hourigan, Paul Eliot, Pauline Lavoipierre, Pauline Meade, Peter Randall, Rebecca Eames, Rebecca Pohlner, Rebekah Webster, Rhys Taylor, Richard Evans, Richard Rowlands, Robert Lee, Robyñ Becker, Roh Singh, Ron Singh, Ruth Allen, Sally McCredie, Sally Rose Young, Sarah Metzner, Sary Zanamin, Sean Reid, Sherr Paddon, Shihomi Nakamura, Simon Jeppesen, Sonya Schubert, Steven Rendall, Sue Boucher, Susan Kneebone, Tess Milne, Tony Adams, Tracey Joy, Trevor Flinn, Zoe Amor. **2006** — Alicia Illingworth, Anderson Hunt, Andrew Smith, Andy Hutson, Angela MacDougall, Angela MacDougall, Anna Robertson, Anne Robinson, Anne Scambury, Anthony Breslin, Audrey Hoffman, B. McMillan, Belinda Kennedy, Beth Conway, Bethany Wheeler, Bettina Namatjira, Betty Collier, Bev Smallman, Bev Sheppard, Blinkhorn Miles, Brian Paulusz, Brendan Taylor, Brigit Heller, Bronwyn Culshaw, Cameron Bishop, Cameron Robbins, Carey Pott, Carolyn Roberts, Cecilia Fogelberg, Cecily Dumaresq, Celia Dymond, Chaco Kato, Chris Williams, Chris Wooten, Christa Bauman, Chu Earthstone, Cliff Burt, Connie Licht, D. Metzke, Dan Wollmering, Daniella Zimmermann, Darren McCrann, Dave Waters, David Waters, Dean Tompson, Denise Dempsey, Derek John, Don Barret, Doreen Napier, Dorothy Addlem, Dorothy Schulz, Dot Payne, Earthstone Chu, Elaine Miles, Eli Gianni, Elley Miles, Esma Griffiths, Esther Provan, Eva Volny, Faustus Sadauskas, Fiona Rutelle, Gaby Jung, Gayle Rogers, Gemma Nightingale, Gladys Harrison, Glenys Eberle, Gloria Shearer, Gwen Ranson, Gwynedd Davies, H. Donaldson, Heather Fehring, Heather May, Heather Winter, Helen Woodhouse, Herbert 'Darkie', Hilary Archer, Irene Cosson, Irene Sullivan, J. Sanders, Jane Owen, Janet Bariola, Janette Mason, Jane Hunt, Jay Robinson, Jean Miles, Jen Bartholomew, Jenny Coles, Jenny Steiner, Jennyfer Stratman, Jessica Green, Jim Howson, Joan Armitage, Jody Goldring, Joe Sampi, John Kelly, John Milder, Jon Eisman, Judith Ben, Judith Ben-Meir, Judith Boucher, Judith Frankom, Judy Luscombe, Julia Wharf, Julie Collins, Julie Shiels, Karin Neuman, Kerrie Caire, Kerry Cannon, Kim Corbel, Kuen Tang, Larry Parkinson, Lawton Miles, Leesa Chandler, Lenni Morkel-Kingsbury, Leon Frankom, Leslie Baxter, Lily Tan, Lis Johnson, Liz Hewitt, Louise Harper, Luke Perrillo, Luke Rogers, Lily Tan, Lis Tresize, Lynette Spiller, Lynette Lilywhite, M. Breen, M. Dann, M. Johnson, M. Sheers, M. Williams, Madeline Flynn, Mandy Gunn, Margaret Hyde, Margaret Lawry, Marianne Midelberg, Marija Patterson, Marion Westmacott, Mark Perry, Martin Hodge, Mary Josephine, Matt Pascuzzi, Matthew Searle, Max Louden, Megan McDonald, Melinda Venticich, Meredith Plain, Meryl Quarell, Michael Orloff, Michelle Hamer, Mick Hassel, Miriam Stackhouse, Murchison, Narinda Reeders, Neil Barker, Nick Perrin, Nicola Harris, Nicolas Terry, Nina Robinson, Pam Clements, Pamela Stadius, Pat McLeod, Penny Algar, Peter Randall, Phil Hall, Phyllis Wheeler, Piers Buxton, Ralf Driessen, Renee Stott, Rhoda Karpin, Robert Lee, Robert Waghorn, Robin Rehn, Robyn Cerretti, Roh Singh, Rosie Little, Rudi Jass, Ruth Allen, Ruth MacAllum, Sally Rose Young, Sarah Jamieson, Sarah Metzner, Simon Reis, Sister Hilary, Sophie Miles, Stacey Ryan, Stefan Gevers, Storm Gold, Sue Boucher, Sue Buchanan, Susan Fell-McLean, Suzanne Kaldor, Suzie Fulcher-Meredith, Sylvia Segon, Tai Snaith, Teresa Bennett, Terry Lawrie, Tim Humphrey, Timothy Ang, Tommaso Durante, Trish Butcher, Trish Miles, Tsvia Aran-Shapir, Turiya Orme, Van Komis, W. Bedford, Werner Hammerstingl, Wiebke Brix, Yael Rayman, Yvonne Kendall. **2007** — Louise Harper, Natalie Billing, Pei Pei He, Richard Granville Smith, Stone Lee, Susan Fell, Tim Ang

Contact details



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WEST10

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Yarra Sculpture Gallery

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 www.sculptors.org

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PLATFORM



TROCADERO
 ARTISTS

**VICTORIA PARK
 GALLERY**



WEST SPACE



