

OPEN SANDWICH: Provisions for the Future.

HOBART, MAY 24 - 27, 1983.

Papers given at SESSION 2, DAY 1.

Overviews by representatives from spaces.

(incomplete)

EXPERIMENTAL ART FOUNDATION

P.O. BOX 167 STEPNEY STH. AUSTRALIA 5069 59 NORTH TCE. HACKNEY PH. 08 42 4080

AIMS:

To support art activity of an experimental nature by way of exhibitions, seminars, lectures, workshops, etc.

To publish documents and books on this experimental work.

To provide a library of tapes, books, periodicals on contemporary thought.

To communicate with art groups interstate and overseas.

HISTORY:

EAF began in 1975 as a venue for alternative art with grants from the VAB and SA Dept for the Arts, at the Jam Factory, St. Peters.

Appointment of Noel Sheridan as Director.

In 1976 a basement space in the Jam Factory premises was opened for performance and a library/seminar room.

In 1977 we began printing artists books, art theory.

In 1979 we began an artist in residence programme with VAB assistance.

In 1980 we employed a half time Community Artworker with assistance from the CAB and the SA Dept for the Arts.

In 1982 the EAF was relocated at its present address, in an old honey factory.

In 1983 the EAF Access Gallery and Galleria Smallarea began operation.

DECISION MAKING STRUCTURE:

The EAF Council comprises 7 elected members, EAF staff and one extraordinary position.

In 1983 these people are: Bill Morrow (chair), Rosemary Brooks, Rob Thirwell, Michele Luke, Steve Leishman, John Hopkinson, Mary Christie. Council terms are two years. Half Council members are elected each year at an Annual General Meeting of all members. Council meets monthly and decides EAF issues of policy and programming.

REVENUE SOURCES:

Operating costs and administrative salary are provided by the Visual Arts Board of the Australia Council and supplementary funding from the SA Dept for the Arts.

Exhibition costs are provided by the VAB and SA Dept for the Arts.

Other revenue comes from the membership, booksales, printing service and whatever other sources that can be approached.

CAO position has been funded by CAB and SA Dept for the Arts.

MEMBERSHIP:

20 organisations, 210 individual members.

MEMBERSHIP ELIGIBILITY:

Institutions	:	\$35 per annum
Individuals	:	\$20 per annum
Students/Unemployed	:	\$10 per annum

PROGRAMMES AND SERVICES:

Library/information Centre

Publishing and printing/print preparation

Exhibitions; EAF exhibitions; access gallery; Galleria Smallarea
Performances

Monthly newsletter to membership

Film and video screenings

Seminar/discussions, lectures, workshops on contemporary thought
and art practice

Access photographic darkroom

Host to artist in residence

Studio space

STAFF:

David Kerr	:	Director (full time)
Jude Adams	:	Community Arts Officer (half time)
Christine Goodwin	:	Administrative Assistant (half time)
Ken Bolton	:	Printer (half time)

OPEN SANDWICH CONFERENCE ADDRESS

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On July 18th, this year, the Institute of Modern Art will celebrate its eighth birthday.

In 1975 a public meeting was held at the Institute's gallery then at 24 Market Street to pronounce its aims as being:-

1. to accept travelling exhibitions of significant works of art,
2. to mount exhibitions dealing with all aspects of art and its evolution,
3. to be available to exhibit works by such artists whose work does not fall in the sphere of activity of commercial exhibition galleries,
4. to establish a collection of such significant works as the Institute feels should be held in a public collection,
5. to act as a resource area for conducting lectures, seminars workshops and forums.

These objectives were expressed more formerly in the constitution and all, except one of these aims have been and are continuing to be fulfilled. The 4th aim - to establish a collection of modern art is the exception, due largely to insufficient funds, poor storage and conservation facilities and lack of staff.

Both the constitution and the speeches at the official opening emphasised the IMA's future responsibility to provide the public with avenues in which they could approach and respond to contemporary art. A concomitant education programme was a necessity from the beginning. Over the years this has taken many forms, including lectures by exhibiting artists, critics and administrators; workshops in performance art and drawing; life drawing classes; interviews with artists that were later transcribed; artists-in-residence; school tours; a full record of installation shots in slide and black and white print form and a small library of catalogues, art journals and books has been maintained.

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The latest addition to this programme has been the initiation in December last year of the Institute's Art Reading Group, which meets approximately every 4th Saturday to discuss prominent art issues in relation to recent articles in Australian and overseas art journals and magazines. Topics are usually chosen to coincide with each exhibition and also the courses on contemporary art offered by the University of Queensland. This is a specific example of the general support the Institute receives from colleges, universities, and the community as a whole. Support from members has also been tremendous in the past, particularly in our hour of need during the Institute's move to its present premises at 106 Edward st last year.

From 1975 to April 1982, the Institute functioned under various directors, namely Robert Jadin in 1975, John Buckley from 1976-1979 and John Nixon from 1980 to April, 1982.

While I have neither the time nor qualifications to adequately summarise the individual policies of these directors a list of the exhibitions over that period has been included in the IMA show-bag you have been given.

Since April, 1982 the IMA has operated under a system of continuous guest curators, who are commissioned on a monthly basis to individually challenge the role of artistic decision making, specifically in the realm of modern art arbitration. By becoming the first Australian Institution to do so, the IMA exercised a considerable degree of flexibility. The committee feels that an ability to adapt to what ever circumstances are thrust upon the Institute, particularly in the current atmosphere of financial uncertainty is the only long-term policy of any relevance.

The IMA's funding, like that of most of the organisations represented here, is re-assessed every year and each year the threat of termination is just as real as the last. For, if either the \$16 500 from the Visual Arts Board or the \$37 000

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from the State government were withdrawn, it is highly unlikely that an equivalent amount from private sponsorship would be forthcoming.

On a day-to-day basis the IMA's policy is simply to continuously show work of an avant-garde nature. While in the beginning the majority of this work came from overseas, the emphasis later shifted to Australian work and for the first two weeks of this month the Institute threw open its doors in the most liberal way possible to the Brisbane scene. The result was the No Names show by 50 Brisbane artists - a mini-Perspecta with no selection process. The catalogue produced largely by the artists is also included in your bags.

The IMA has often been criticized in the past for not showing more work by local artists, and while the No Names exhibition attempted to rectify that situation, the IMA's major responsibility, while ever funding is still available, is still to offer the Brisbane public a continuous survey of contemporary art from other states. This is particularly important while ever the state gallery continues to neglect that area.

BARBARA CAMPBELL,
GALLERY CO-ORDINATOR.