

Media-Space
1981-1984
Compendium

Book Four

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Media-Space Compendium

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MEDIA - SPACE

INQUIRY: DENIAL, 3.

CONTEXT: THE IMPOSITION OF MODELS.

RESEARCH: PAUL THOMAS.

A PREMISE OF DENIAL: An inquiry into the social and artistic denial of the environment.

PROPOSITION: The cult of pioneering projected a model on the landscape that was foreign, the artist seems to have done the same thing in not drawing from the environment but acting in it.

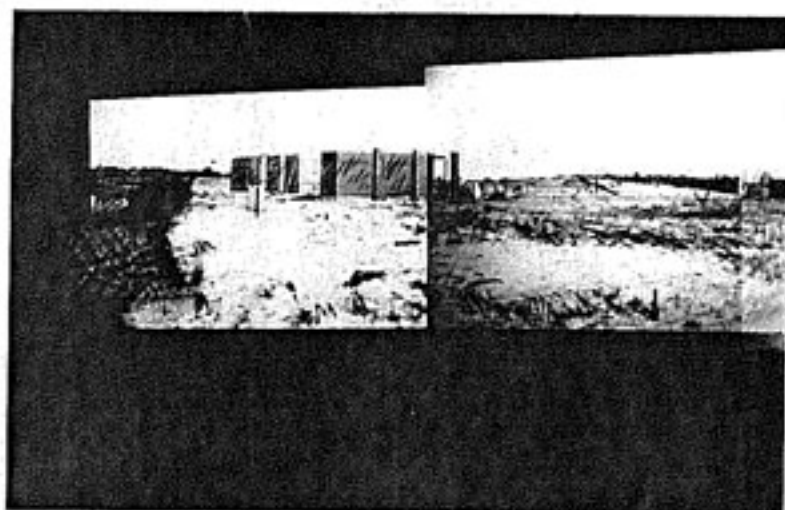
CONCEPT: A REALIST VIEW: To bring into the studio the landscape in a series of four photographic slides of the Rare Earth of Ballajura housing development, which has used as its advertising promotion an image of a hand lifting up the earth plus trees. The slides are to be projected on to approximately eight metres of stretched canvas. There is also an audio tape which relates to the environment that the slides were taken in and is part of the performance.

The canvas with the slides projected on it will then be drawn on for the duration of the audio tape.

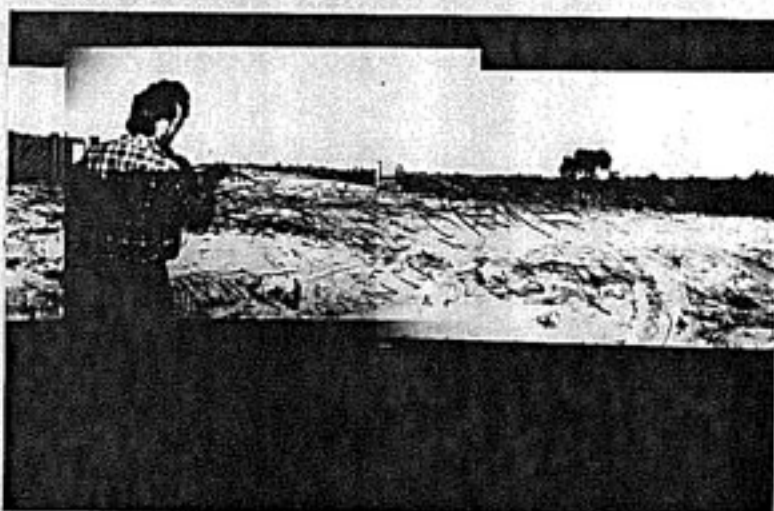
SPECIFIC INTENTIONS: The performance comments on the rejection of the environment by taking the whole sensory stimuli and placing it into a studio. The work produced through the performance is to reflect the synthetic approach to art, in not coming to terms with meaning but imposing a model onto the environment.

Photographs taken by Allan Vizents.

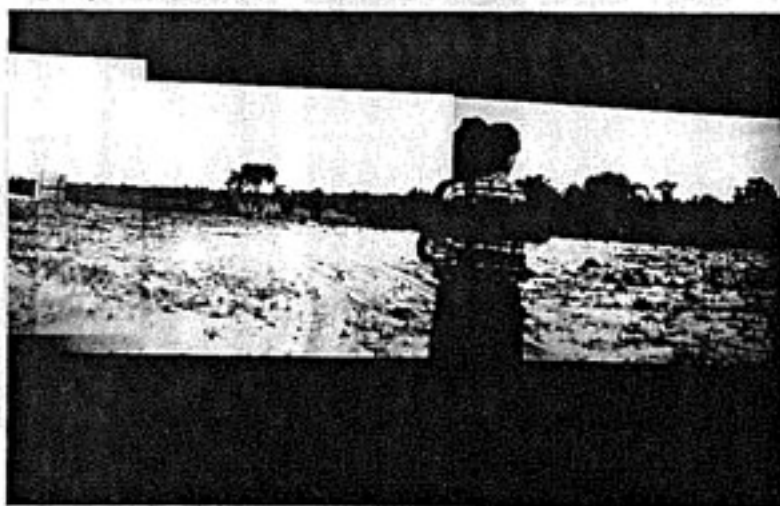
Publication produced through MEDIA-SPACE.



REAL WATER REAL CLADING REAL ASBESTOS REAL PLASTIC REAL TOILET REAL LAND



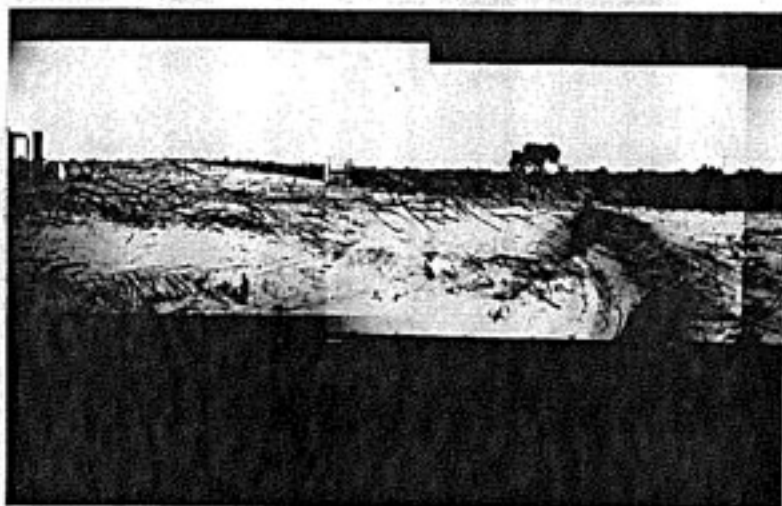
REAL SAND REAL FLAT REAL BRICKS REAL WINDOW REAL EMPTY REAL TIME REAL PLANTS



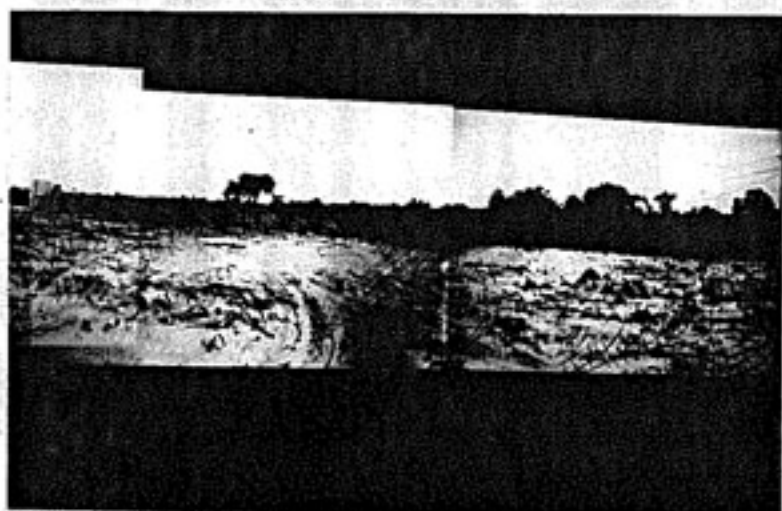
REAL SKY REAL TASTE REAL ESTATE REAL DESIGN REAL ENVIRONMENT REAL TREES



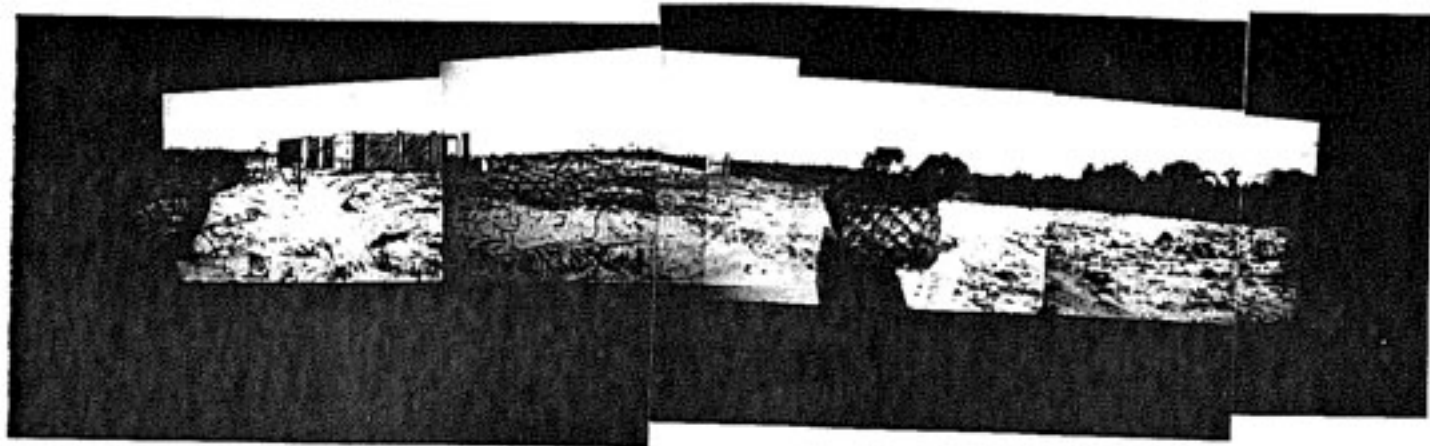
REAL TASTE REAL ESTATE REAL DESIGN REAL ENVIRONMENT REAL TREES REAL ATMOSPHERE



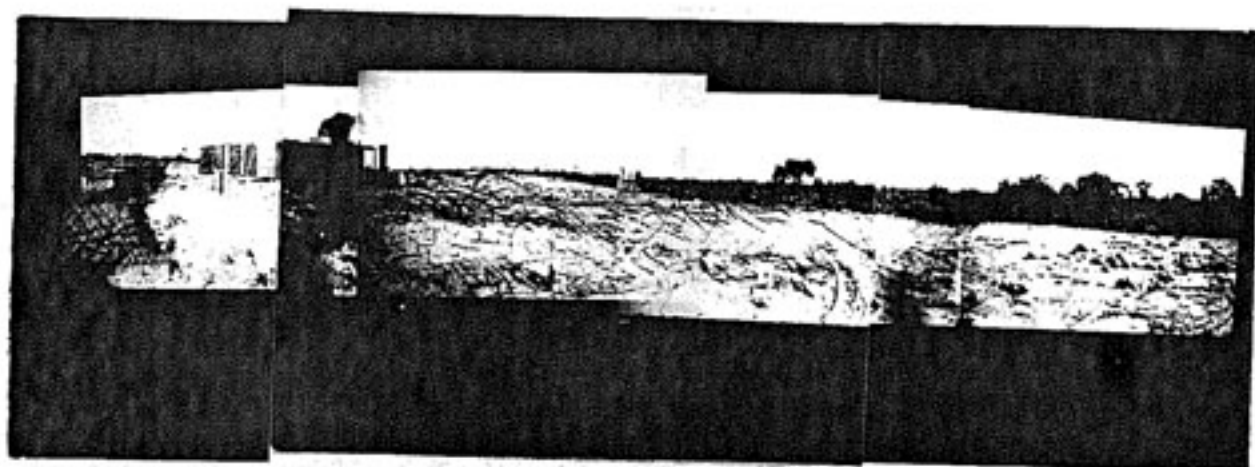
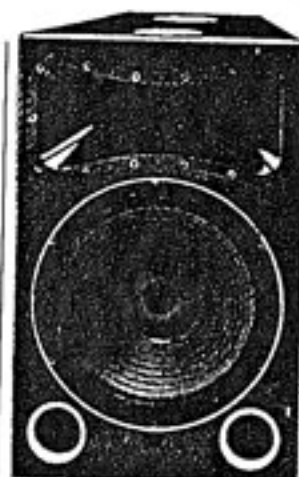
REAL VACANT REAL DISTANCE REAL ROOMS REAL FREEDOM REAL KITCHEN REAL PEOPLE



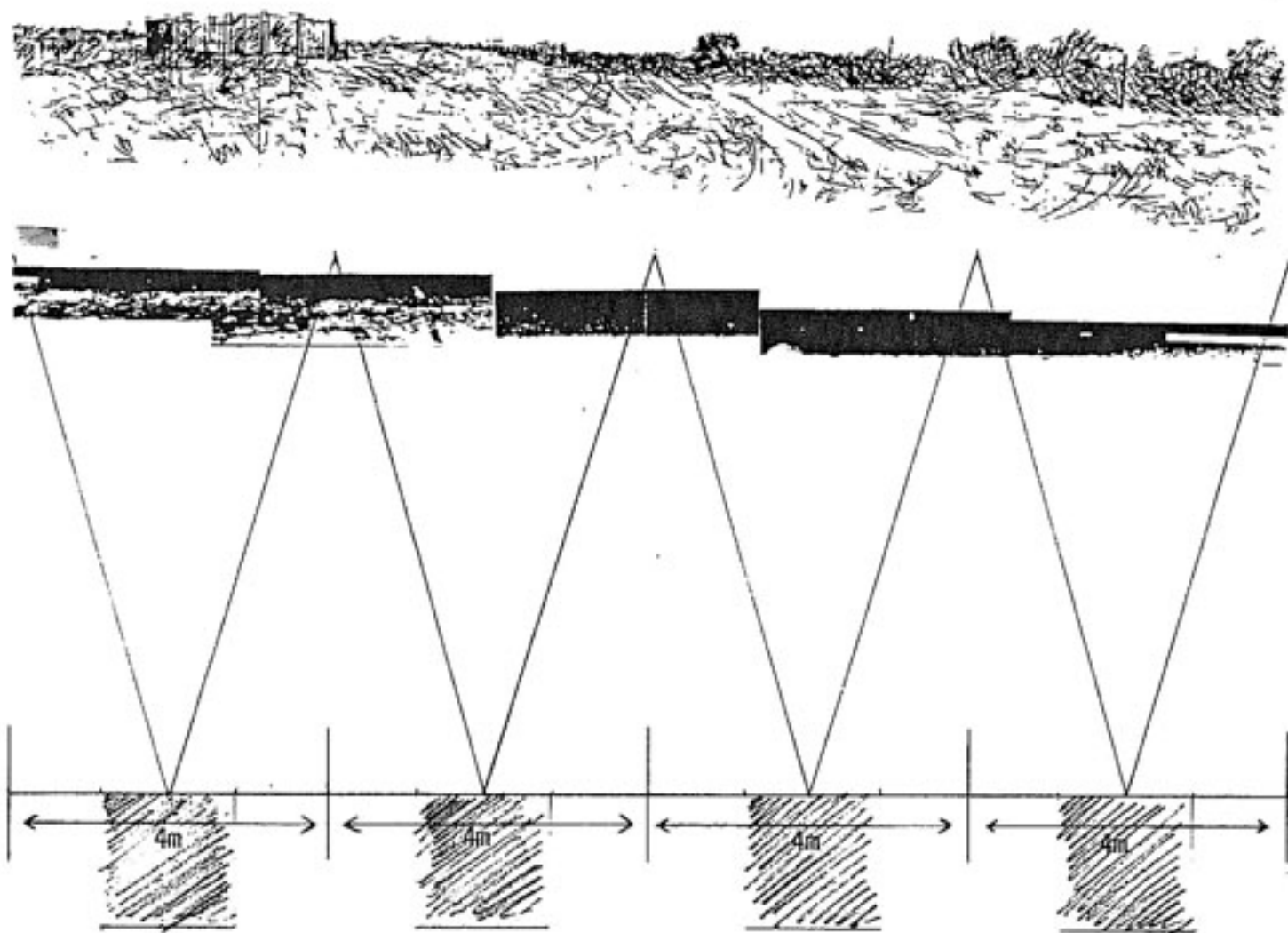
REAL FLAT REAL BRICKS REAL WINDOW REAL EMPTY REAL TIME REAL PLANTS REAL BUSH



REAL EMPTY	REAL EMPTY	REAL EMPTY	REAL EMPTY	REAL EMPTY	REAL EMPTY	REAL EMPTY
REAL SAND	REAL SAND	REAL SAND	REAL SAND	REAL SAND	REAL SAND	REAL SAND
REAL PLASTIC	REAL PLASTIC	REAL PLASTIC	REAL PLASTIC	REAL PLASTIC	REAL PLASTIC	REAL PLASTIC
REAL WOOD	REAL WOOD	REAL WOOD	REAL WOOD	REAL WOOD	REAL WOOD	REAL WOOD
REAL DOORS	REAL DOORS	REAL DOORS	REAL DOORS	REAL DOORS	REAL DOORS	REAL DOORS
REAL FRAMES	REAL FRAMES	REAL FRAMES	REAL FRAMES	REAL FRAMES	REAL FRAMES	REAL FRAMES
REAL LIGHTS	REAL LIGHTS	REAL LIGHTS	REAL LIGHTS	REAL LIGHTS	REAL LIGHTS	REAL LIGHTS
REAL ELECTRICITY	REAL ELECTRICITY	REAL ELECTRICITY	REAL ELECTRICITY	REAL ELECTRICITY	REAL ELECTRICITY	REAL ELECTRICITY
REAL SKY	REAL SKY	REAL SKY	REAL SKY	REAL SKY	REAL SKY	REAL SKY
REAL VACANT	REAL VACANT	REAL VACANT	REAL VACANT	REAL VACANT	REAL VACANT	REAL VACANT
REAL FREEDOM	REAL FREEDOM	REAL FREEDOM	REAL FREEDOM	REAL FREEDOM	REAL FREEDOM	REAL FREEDOM
REAL TELEVISION	REAL TELEVISION	REAL TELEVISION	REAL TELEVISION	REAL TELEVISION	REAL TELEVISION	REAL TELEVISION
REAL DUSH	REAL DUSH	REAL DUSH	REAL DUSH	REAL DUSH	REAL DUSH	REAL DUSH
REAL SPACE	REAL SPACE	REAL SPACE	REAL SPACE	REAL SPACE	REAL SPACE	REAL SPACE



REAL SCRUB	REAL SCRUB	REAL SCRUB	REAL SCRUB	REAL SCRUB	REAL SCRUB	REAL SCRUB	REAL SCRUB
REAL TOILET	REAL TOILET	REAL TOILET	REAL TOILET	REAL TOILET	REAL TOILET	REAL TOILET	REAL TOILET
REAL WASTE	REAL WASTE	REAL WASTE	REAL WASTE	REAL WASTE	REAL WASTE	REAL WASTE	REAL WASTE



MEDIA - SPACE

INQUIRY: DENIAL: 4.

CONTEXT: THE IMPOSITION OF MODELS.

RESEARCH: PAUL THOMAS.

CONCEPT: PUTTING THINGS RIGHT: A series of photographs are to be taken of the rural and urban environment in order to be able to match the image in the photograph with the iconic storage in my long term memory. The symbolic image or text will be placed in conjunction with one another. The photographs will be photocopied in order to be presented as a wall installation.

An audio will be made using sounds and a literary description of the way we perceive and then come to terms with the real world.

SPECIFIC INTENTIONS: The photographs are an attempt to come to terms with the way the imposition of models on the world around us, has the ability to negate what already exists, by perceiving an environment and putting it right according to the symbolic reference in your long term memory. The iconic long term memory needs to be seen in light of its function and not to play the over riding role in the way artist reveal their perceptions.



The tourist unskilled in the art of travelling, placed in foreign parts (AUSTRALIA), passing through while staying a life time.

The system that develops a series of permanant tourist making value judgements not based on anything but comparison.

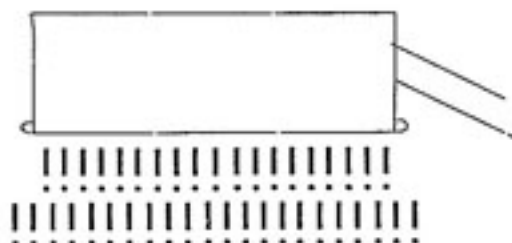
IS..IT AS GOOD AS HOME?
ITS DIFFERENT BUT IN
OUR TERMINAL LODGE, WE
CAN MAKE IT JUST LIKE
OUR HOUSE.



THE ROOM SEEMED TO BE INSIDE OUT.

ROOM TO SHOWER.

ROOM TO BATHE.



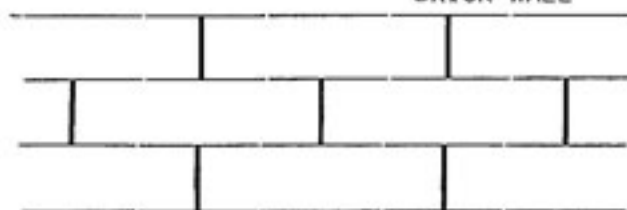


LIFE UP FRONT

RESERVED VIEW

MUST BE SOME FOREIGNERS MOVED INTO OUR STREET
WHAT HAPPENED TO PRIVACY

SYMBOL
BRICK WALL



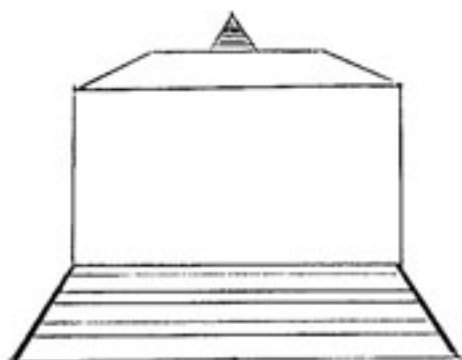
A VIEW FROM THE CRACK
BETWEEN THE CURTAINS.

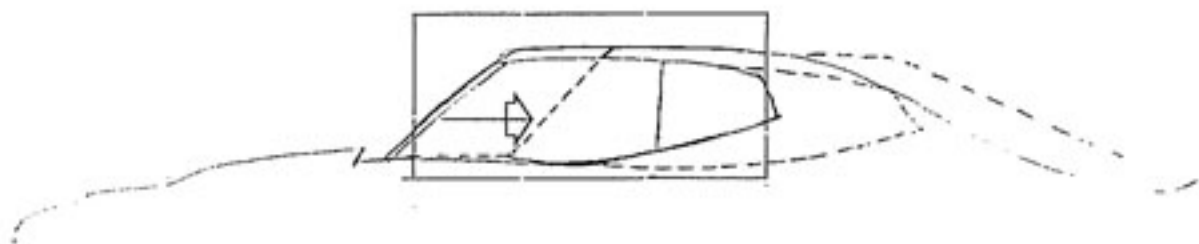


AT THE START IS A WAY OF SEEING WITHOUT LOOKING.
END OF THE LINE.

ROOMS COME IN FROM FROM FREMANTLE AND DEPART THE
NEXT DAY.

THIS SMALL INTIMATE
INN, YOU STOP AT FOR
THE NIGHT WHILST
DRIVING THROUGH THE
WOLDS, WARM INVITING
FULL OF ATMOSPHERE.





49 LIVE MATCHES IN A BOX AND
WE HAD TO PICK A DEAD ONE.



SPECIALLY DESIGNED TO FIT IN WITH THE LOW
PROFILE LANDSCAPEDEPENDABLE AND DULL MADE

TO ORDER

IF ITS WHAT YOURE USED TO,IT MUST BE RIGHT.



It makes this imported religion like a Hollywood stage set, all facade with little depth and a prefabricated rear.

STARRING *THE BAYSWATER BAPTIST*



WELL, YOUVE GOT A LANDSCAPE THAT LOOKS
LIKES IT GOT

ARTHRITIS;
GONE STIFF.

IN TRYING TO DESCRIBE WHAT TREES LOOKED
LIKE; HE STUCK UP HIS LEFT HAND AND
STRETCHED HIS FINGERS, " WELL , THIS IS
HOW THEY LOOK TO ME.



The grass is like foam

it looks right

being green

but it feels wrong

not my country garden.



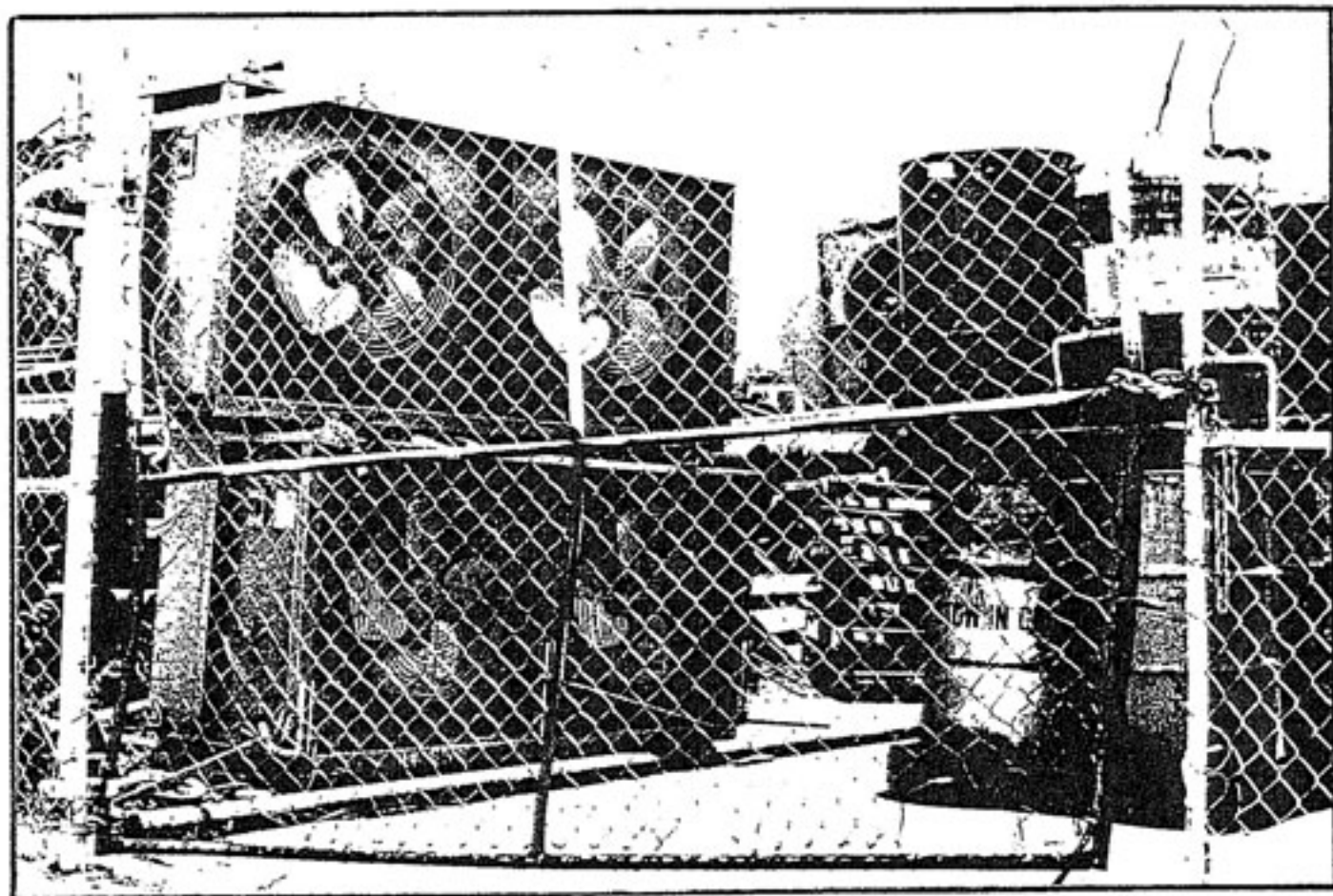
WELL , ITS A SUNNY DAY ISNT IT ?
 IT DOSNT RAIN, EVERY DAY IS JUST BLUE SKIES, HOT WEATHER
 ITS A VERY SCIENTIFIC EXPERIMENT AND NEEDS
 HIGHLY CONTROLLED CONDITIONS. IF THE DOOR
 WORKS WE WILL USE IT TO CREATE GREATER awareness.



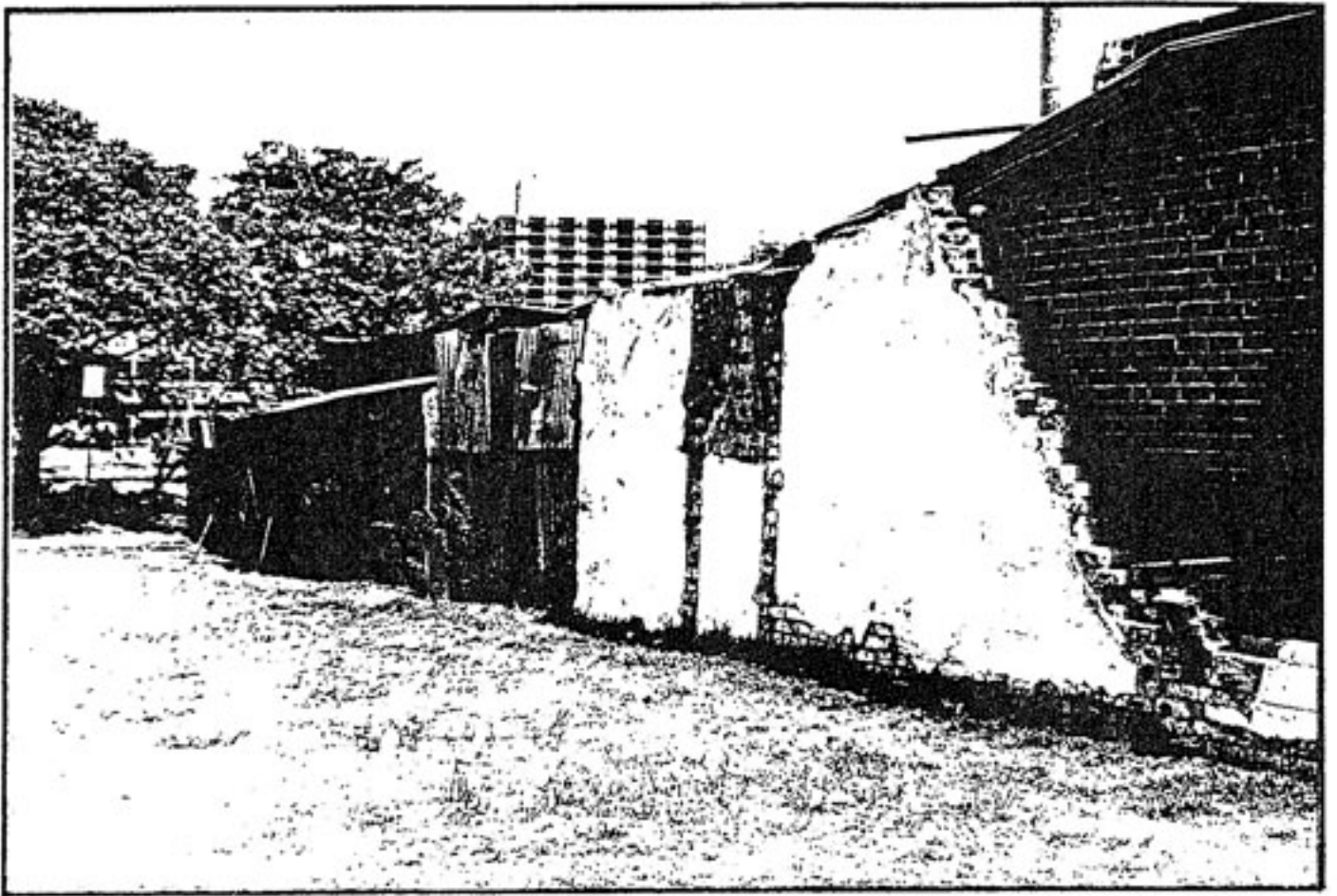


ITS A TOURIST LIFE FOR ME
WANTED TO TRAVEL
TO A LARGE HOLIDAY CAMP
FENCED IN BY SPACE
SURROUNDED BY BEACHES
WAKE UP W.A.
WHATS IT LIKE ON THE WATER
COME ON DOWN
GO FOR A SWIM
FILTERED NEWS
FULLY IMPORTED CONTINENTAL CAKES FROM MELBOURNE
TASTES OF DIFFERENT CULTURES
ASTRO SUBURBS
WITH MOCK HISTORICAL VILLAGE
YOU CAN SPEND THE REST OF YOUR LIFE HERE
WITHOUT KNOWING ITS GONE BY
COME FOR A FORTNIGHT AND STAY A LIFE TIME

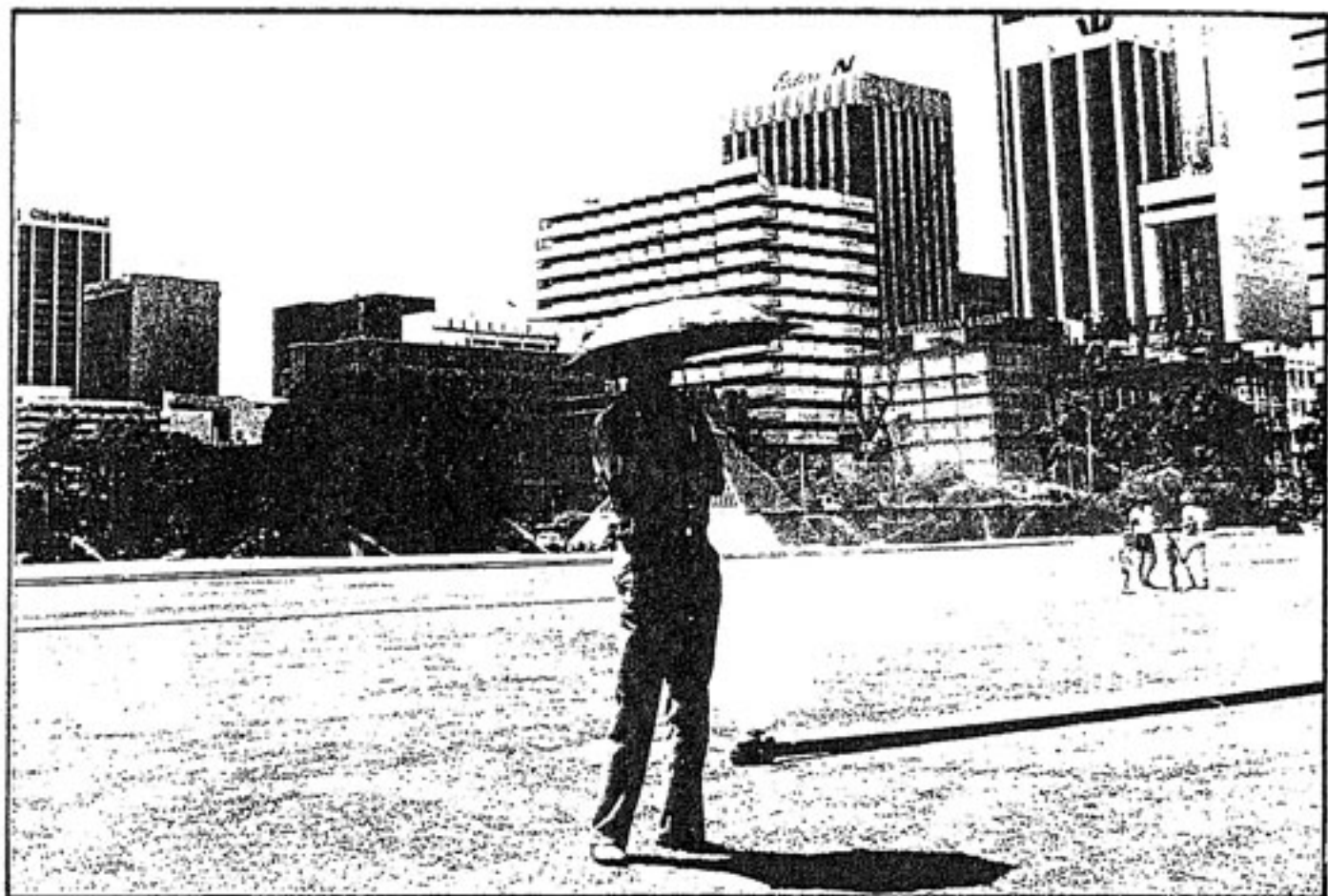
I THINK ILL BE IN THAT



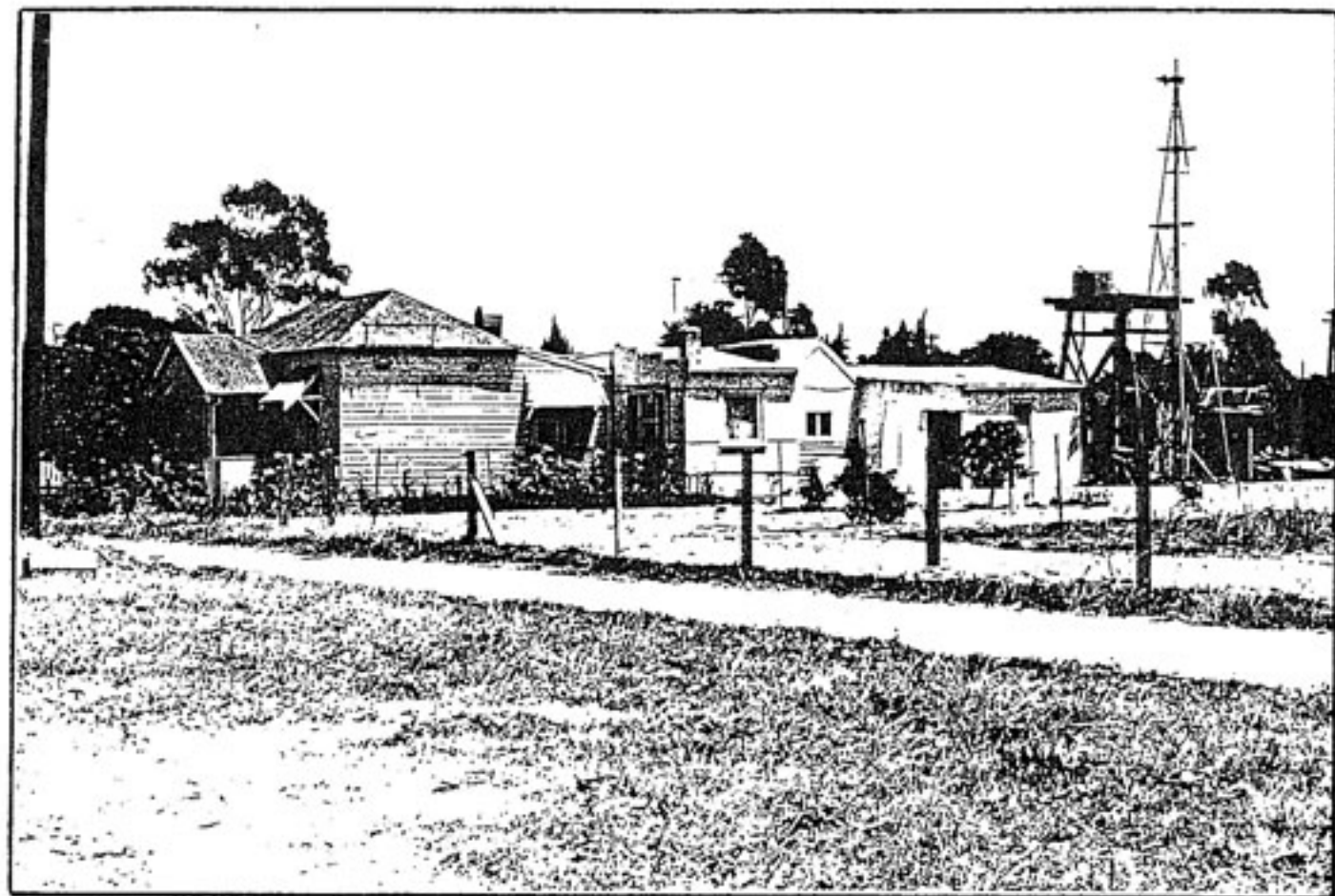
FAN FORCED
AIR CONDITIONED STREETS
PEDESTRIAN COOLERS
"HOT ENOUGH FOR YOU"
HE ASKED WITH A GRIN
HE SAID IN REFERENCE TO IT BEING LIKE A HOT BIRMINGHAM OR
ANOTHER POST WAR TOWN WITH ITS OLD QUARTER
WE WALKED ON



IT DOESN'T HAVE TO LAST FOR MUCH LONGER
WE WILL BE LEAVING SOON
ITS MADE TO LAST FOR ONLY SO LONG
LONG ENOUGH TO GET ENOUGH

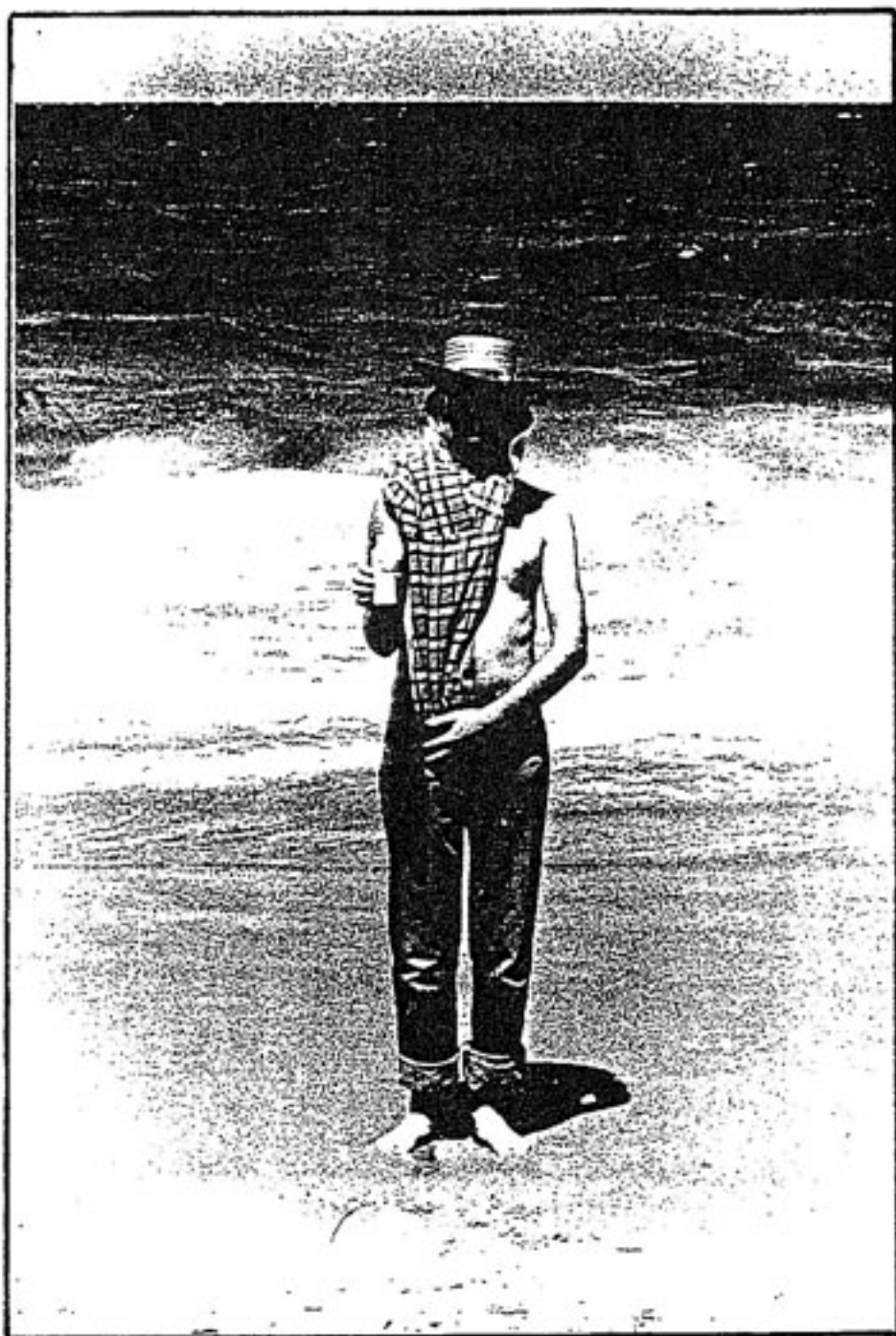


PARKLANDS FUN FOR ALL
ADVENTURE WATER PLAY GROUND PARKS
A MUST FOR EVERY ITINERARY

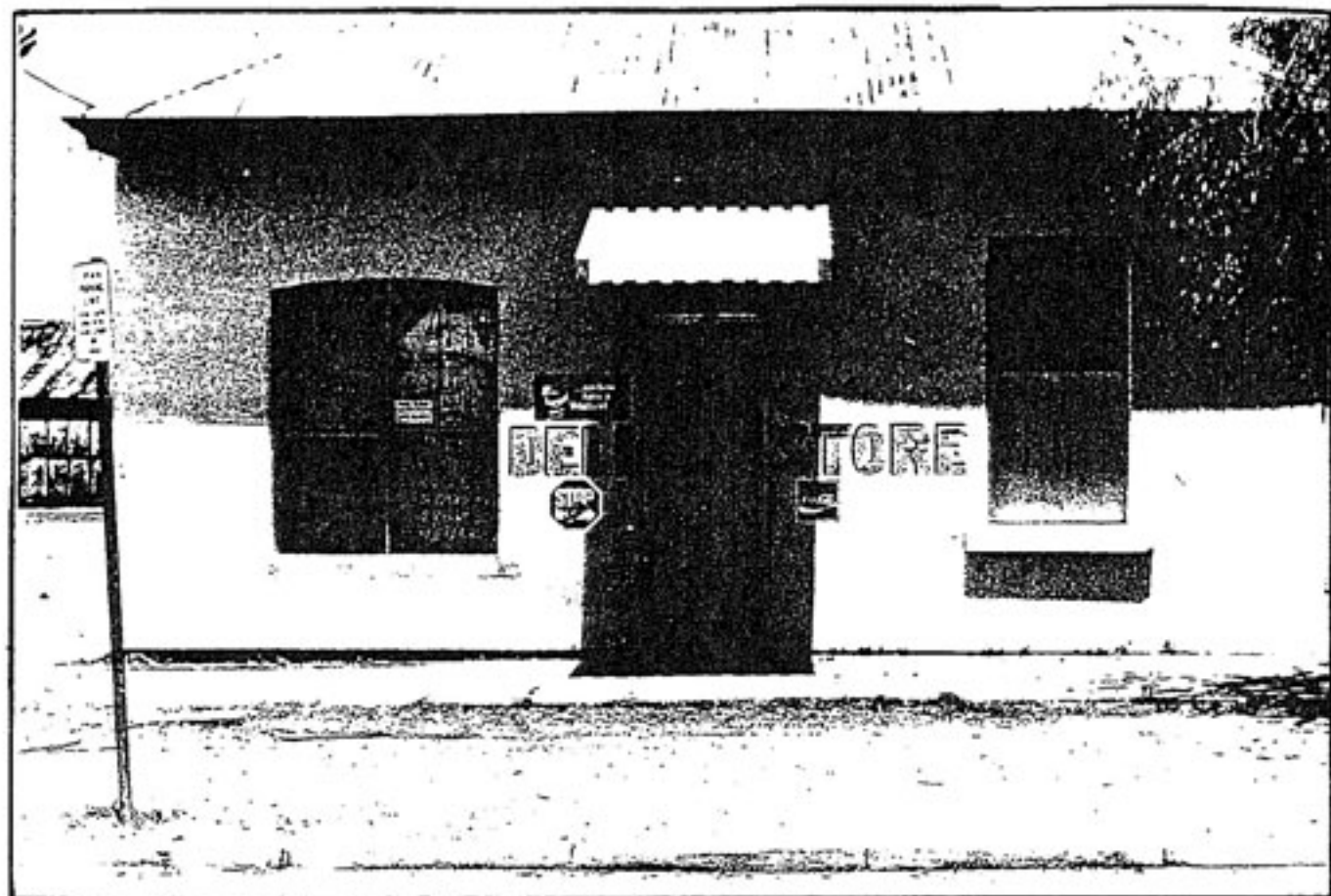


EXPANDABLE TOURIST VILLA
COME FOR A FORTNIGHT AND STAY A LIFE TIME

I THINK ILL BE IN THAT



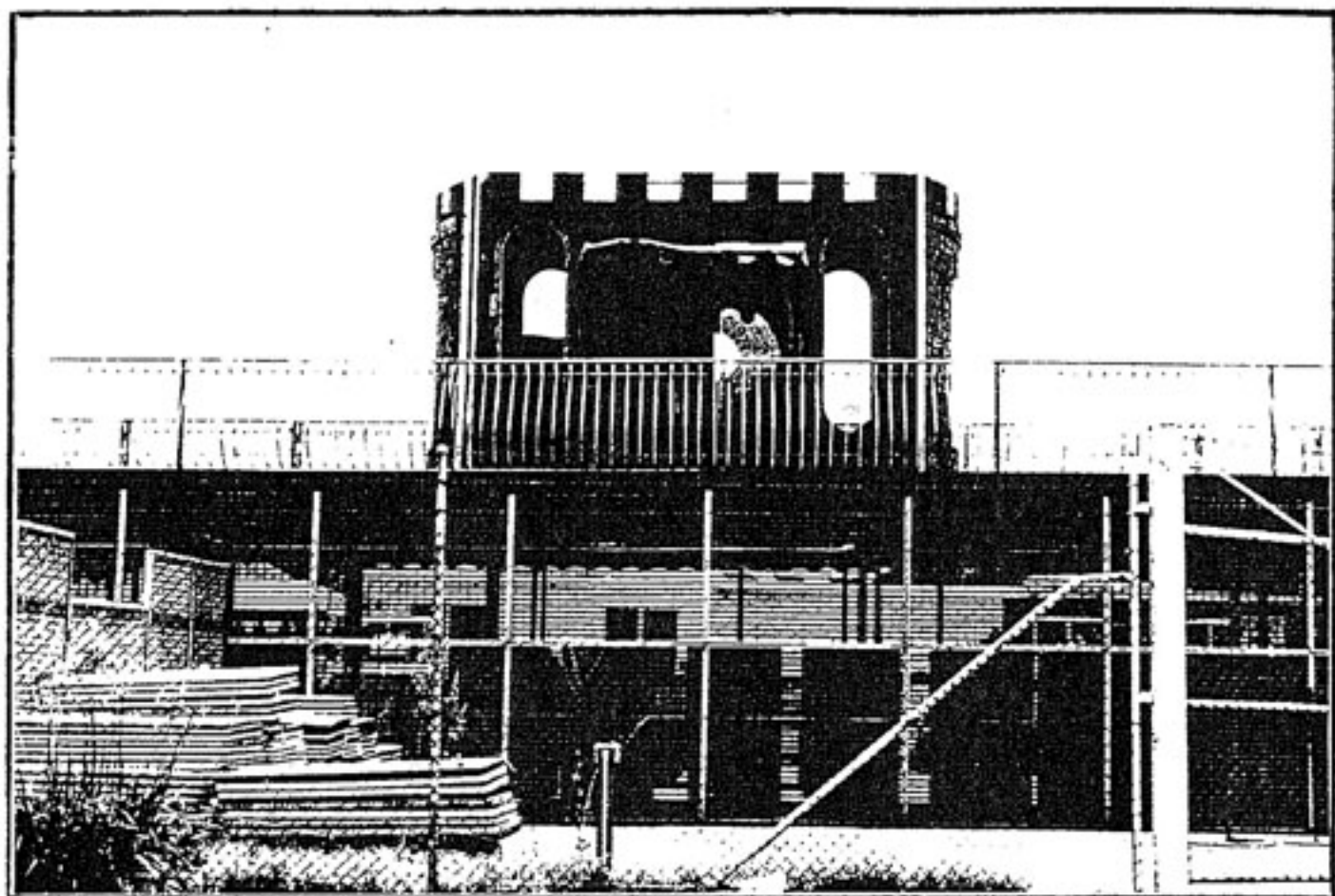
BE ONE WITH NATURE
PARTICIPATE WITH THE ELEMENTS
SLIP-----ON A SHIRT
SLOP-----ON SUNTAN CREAM
SLAP-----ON A HAT



THE WINDOWS WORKED OUT JUST RIGHT
DELI STORE

DELIGHT STORED
CONVERTED TO ACCOMMODATE THE SUDDEN INFLUX

ITS SUCH A POPULAR PLACE NOW



"I QUICKLY REALIZED THERE WAS NO HISTORY HERE
SO I BROUGHT SOME OVER WITH ME,
SOMETHING TO LEAVE MY DAUGHTERS
EVERYWHERE'S GOT CAVE PAINTINGS".



WHEN WE LEFT TO COME TO AUSTRALIA
WE NEW IT WOULD HURT THEM
WE THINK ABOUT THEM ALL THE TIME
WE EVEN TELL OUR KIDS TO THINK ABOUT THEM ALL THE TIME
HELLO HELLO
GO HOME ON THE PHONE
TO WHAT
GO HOME ON THE PHONE
OUR HOMES HERE
GO HOME ON THE PHONE
MAYBE IT WAS JUST A VISIT
GO HOME ON THE PHONE
HOME WAS WHERE THE CULTURE LIVED

REDLINE

Art Gallery of Western Australia

MEDIA-SPACE GROUP

Anne Graham
Jeff Jones
Paul Thomas
Allan Vizents

February, 1984

AUDIO TEXT FOR THE REDLINE INSTALLATION

ART GALLERY OF WESTERN AUSTRALIA

Text spoken by Patricia Vizents (PV) and Colin Poad (CP)

Research: Patricia Vizents, Paul Thomas

Sound Mastering: Allan Vizents, Jeff Jones

(PV): "Our culture is jerry built, like the houses most of us must live in. Based on cheap foreign patterns, imitations of the antique. We starve our writers and poets: listen to imported claptrap in the theatre: permit our artists, for the most part, to live on the smell of an oiled rag: cold-shoulder into oblivion any composer who dares to make an original suggestion in music."

ref: Katherine Susannah Prichard "Straight Left", 1/10/1936

(CP): "The universal visual art: the art of shaping the human environment, is an intellectual, ethical, and emotional exercise as well as a means of expression. It involves the kind of love with which people have always regarded their shelters. The Australian ugliness begins with the fear of reality, the denial of the need for the everyday environment to reflect the heart of the human problem, satisfaction with veneer and cosmetic affects. It ends in the betrayal of the element of love and a chill near the root of national self respect".

ref: Robin Boyd, "The Australian Ugliness", 1960

(PV): "Australian women, women in the land of mateship, the Ocker, keg culture, come pretty close to top rating as the doormats of the western world".

ref: Miriam Dixon, Historian, Uni of New England

(CP): "For most Australians culture is a twenty-four inch screen which squats in a conspicuous corner of their living rooms transmitting a never-ending series of advertisements punctuated by American crime movies, english domestic comedies, and sporting telecasts from the track, the ringside or the football ground."

ref: Jonathan King "Waltzing Materialism" Harper & Row 1981

(PV): "Forget Gallipoli, the outback, and the Aussie battler and other tedious wowser myths from our Anglo-Irish puritan past; the essence of being Australian is, regrettably, something much more sensual. It is to lie in warm sand under a carcinogenic sun watching other bodies walking or lying and then to ritually cleanse yourself in the ocean.

To Australians, the beach is as holy as the Ganges is to the Hindu."

ref: THE WEEKEND AUSTRALIAN Dec.31 1983 - Jan. 1 1984

(CP): "Australia's tragedy is that it does not realize its true position, refuses outside criticism and is self-satisfied and complacent".

ref: Sir Thomas Beecham, British conductor 1961

(PV): "You do not seem to have noticed the queer relationship between man and earth in Australia - how he treated her as a harlot, frenziedly raped her for her wealth; wool, gold and wheat. No wonder his conscience is uneasy".

ref: Manning Clark, Prof of history, A.N.U. 1964

(CP): "Australian society today is only a temporary arrangement for quick and present gratification of those who have little depth of the past and have little concern for the future. Australia: the land that adopted the motto, (Advance Australia), is a land with out vision, a high speed vehicle without a compass or any other aid to navigation, consulting neither stars nor anything else external to itself, but hurtling

headlong into what it calls progress, and finding satisfaction in appeasing its own physical appetites".

ref: Sir Paul Hasluck, Former Governor General May 1976

(PV): Our mail is left in a petrol drum, six and a half miles from the house. We put up our own telephone line. I waited twenty-six years for a septic and the same year—glory be!—we got electricity. The roads about here can best be described as car-wreckers; but T.V. is our greatest disappointment. Although there is a transmission service from Roma, and in spite of boosters and a sky-high antenna, we receive a good picture only when conditions are ideal.

All these things have lessened hardship caused by isolation in country areas but it is still there. Take my own case. My husband and son leave home early in the morning and may return for lunch, but often do not. Even when I see them in the middle of the day, they are only home a short while before going out again until dark. When they return they are physically tired, and answer my questions in monosyllables. No one asks me what sort of a day I have had, whether or not I have been lonely. It is even farther from their thoughts to ask me how I should like to spend the evening. The nearest neighbor is eight miles away by road. If we go to town more than once a fortnight, we are being very gay. This has gone on for years and years..."

ref: anon, Queensland.

(CP): The first Foundation Day, organized by Stirling to commemorate the great naval victory of the Parmelia (Glorious First of June), was reported in detail in the Perth Gazette, June 1835. "A general sports programme of flat races was a prime attraction. The children ran for sweets, the men for purses of coins and the Aborigines for loaves of bread".

ref: C.T. Stannage, A New History of Western Australia

(PV): "Secure behind her desert barrier, pretty little Perth, like a staid Victorian damsel, sighed for the progress she at once envied and despised"

ref: Mary Durack "Kings in Grass Castles"

(CP): "In all directions stretches the Great Australian Emptiness, in which the mind is the least of the possessions, in which the rich man is the important man and in which the schoolmaster and the journalist rule what intellectual roost there is"

ref: Patrick White, 1958

(PV): "Even with the most generous and imaginative schemes the arts cannot be grafted on to a society that is barren and hostile to artistic life. The soil must be fertile, the climate propitious. In the long run, public appetite for literature and the arts depends on the kind of society we build".

ref: Gough Whitlam

(CP): "In the dreary wastes of Australian suburbia there is nowhere to go out except the petrol station. In spite of the immensity of its open spaces and sweeping beaches, Australia can give the visitor a feeling of claustrophobia"

ref: Arthur Koestler 1960s

(PV): "unenergetic, vain and boastful, coming too quickly to a weak maturity, too content in mediocrity."

ref: Anthony Trollope, in 1871

(CP): "It is time now for Young Australia to become Adult, to accept the responsibilities and duties of being Adult, of being civilized; of becoming a

fully-cultured nation - self-supporting, if need be, in matters of culture,
ref: P.R.Stephensen, 1936

(PV):"The Australian Way of Life as seen by Her Majesty the Queen can be
yours..... as the Modern Emigrant."
ref: Slogan in Australia House, London, 1954

(CP):"In cases where both the parents are Australian born, the weakening effect of
the climate shows itself more and more strikingly with each succeeding generation.
The original vigour of physique and mental stamina of the race would only be
maintained with the constant addition of European migrants to the Australian
population."
ref: Dr. Alexander Buttner

(PV):"I would tell any intellectual young man who wanted to migrate to give Australia
a wide berth. There are too many hire purchas, television and refrigerator minds out
there - and you cannot run a democracy with them"
ref: J.B.Priestley British author, 1955,

(CP):"An ecological vision of Australia has been slow to develop, partly because her
white settlers have come from an energetic, transforming race with a culture that
has evolved in a very different environment. What happened was the superimposition
of European practices,, with varying degrees of adaptation, and a generally limited
perception of natural ecosystems."
ref: George Seddon 1976

(PV): Ye girls of British race
Famous for your beauty
Breed fast in all your grace
For this is your duty,
As Anzac gave in war
So daughters at your call
Will quick respond the more
To replace those that fall,
ref: anon (1938)

(PV):In 1880 the three main characteristics of "The Coming Australian" were:
1. An inordinate love of field-sports,
2. A very decided disinclination to recognize the authority of parents and
supervisors,
3. A grievous dislike to mental effort,
ref: James F. Hogan 1880, Schoolteacher,

(CP):No bloody wife of mine is going to work"
ref: anon

(PV):The colonists, quite unconcious of the future that lay before them, carried out
great numbers of costly, very often unsuitable articles...it was found difficult to
convey this property to the town and much of it was left to rot on the shore where
carriages, pianos and articles of rich furniture lay half-buried in the sand and
exposed to the alternations of sun and rain.
ref:C.T. Stannage The People of Perth

MEDIA-SPACE

MEDIA-SPACE GROUP INSTALLATION

REDLINE:PERTH

An installation designed for the Art Gallery of Western Australia, to be shown in February, 1984.

CONTEXT: Cultural Identity

PREMISE: An inquiry into the viable concepts of cultural identity within the West Australian context.

PROPOSITION: Australia is a collection of imposed cultural values that have failed to form a historical structure of meaning.

CONCEPT: An installation that creates a confrontation between the audience and the proposition. Core and peripheral statements and metaphors will be housed in a gallery room. The audience will experience a directed or corralled imposition of metaphors.

SPECIFIC INTENTIONS: The core of the installation will be a metaphor of discarded values, a cultural tip or black hole into which the audience will be directed through the design concept. The confrontation attempts to develop an awareness of obsession with an identity that negates the possibility of developing a relationship of meaning with the environment of Western Australia.

The core of the installation is approached through a maze or 'hazard field' of mallee roots and branches. The maze is a reference to the perceptual model of Australia as inhospitable to European preconceptions.

The mallee maze fronts a gallery wall with a large canvas painted gray with a white line at horizon level. On the left end is an 8x10 photograph of the ocean.

The core construction has a number of false entry points closed by barbed wire. Each of these entry points is fronted by an individual statement or metaphor related to dumping within a particular cultural context (social, political, environmental etc.) The sites exist to resurrect items from the tip and re-present them as overlooked and perhaps deliberately neglected or 'filed away, tagged'.

MEDIA: A prefabricated installation of numerous physical materials. Also contained: photographs, mechanical and autographic reproduction, audio tape and olfactory reproductions.

ELEMENTS:

A Painting on 47'6" wall is twenty feet by six feet high, (ocean)

B Mallee root maze is installed in the area between the tip and the 'ocean'.

C Tip construction:

Three triangles are positioned at ten feet across back and eight feet across front points with battens to maintain their trapezoid shapes. Corrugated iron is attached to the face of each trapezoid. Six trapezoids form the central tip. (Required 18 triangles)

The hexagon tip is thirty feet in diameter with four feet on either side of the central tip, and a 12' diameter hexagon in the centre.

D SITE: HURDLES: Three hurdles keyed to section of audio tape outlining the events of the "first foundation day, 1835". One tall hurdle includes six loaves of bread as prizes, mid-size hurdle includes bags of coins and small hurdle, lollies.

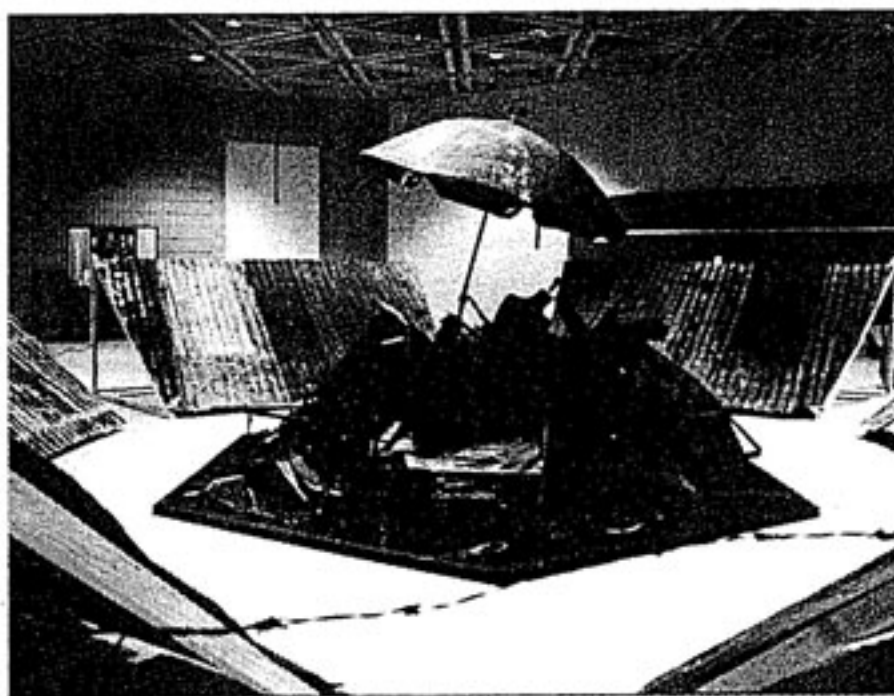
E SITE: SUBURBAN MODEL: Low profile box of sand with a second box of yellow sand imposed on top. Cast words of suburban developments and aboriginal prefab units appear in sand.

F SITE: SINK: A kitchen sink with dishes, curtains and window framing photographs of a family living on a remote country farm.

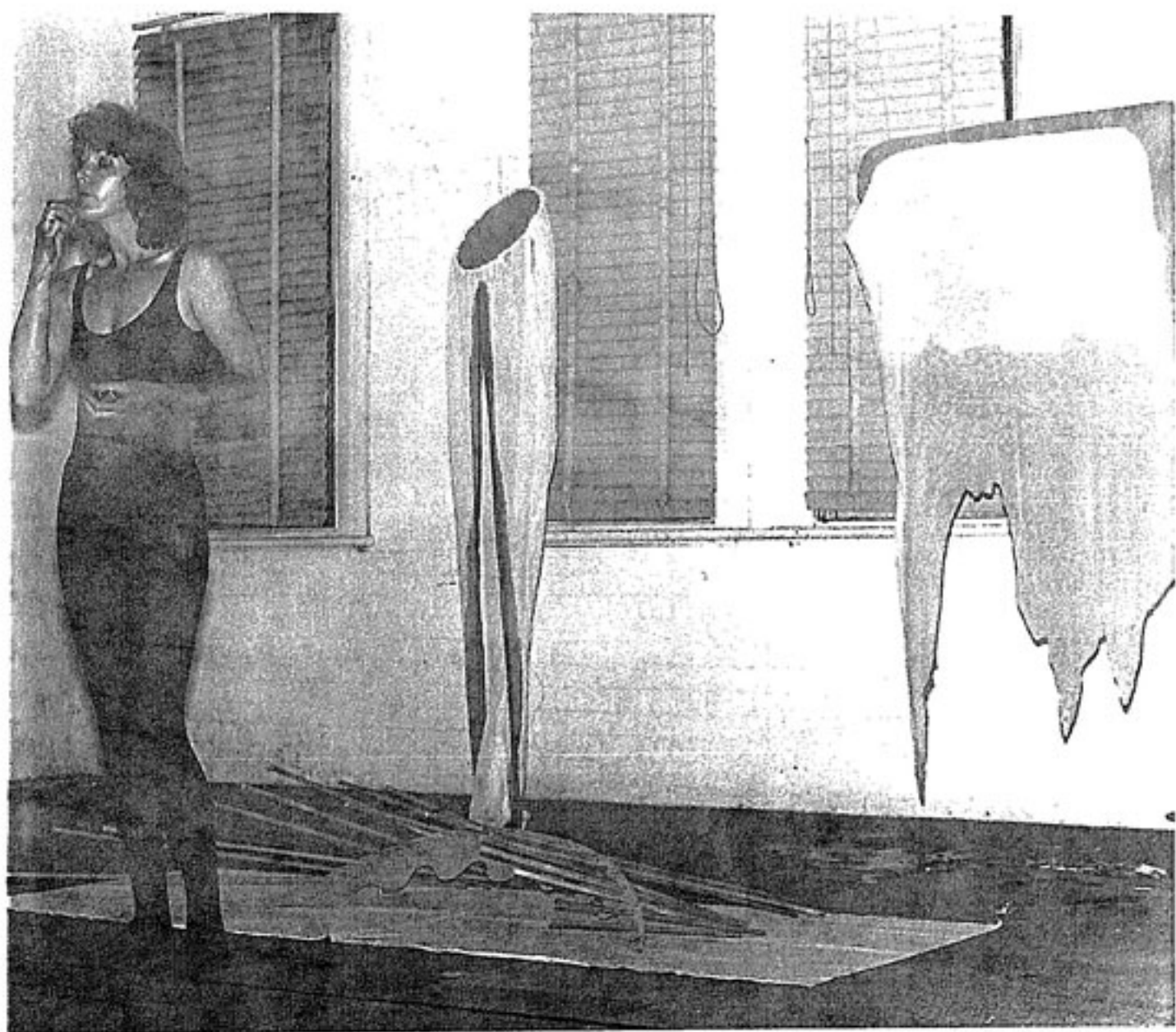
G SITE: CLOSET: A reconstructed wardrobe isolating the artist's easel within and containing postcards of European landscape, a white cane, a blindfold, art magazines tied in a bundle and a box of cow dung impressed with the artist's boots.

F SITE: ARRIVAL: A low, sectioned box containing imported items of value (chair, crockery, clothing) broken and buried in muddy sand. Items are 'catalogued' and 'saved' in plastic bags. Reference to original settlers who could not move their belongings to Perth and left them on the beach.

Audio tape loop: a twelve minute loop of quotations including the sound of Western Australian birds and frogs. The loop is linked to the installation through providing the historical reference for the concepts.



Media Space Installation, W.A. State Gallery, "Redline"



MEDIATION:
PERCEPTUAL IDENTITY

MEDIA-SPACE
INSTALLATION
INSTITUTE OF MODERN ART
BRISBANE, QUEENSLAND

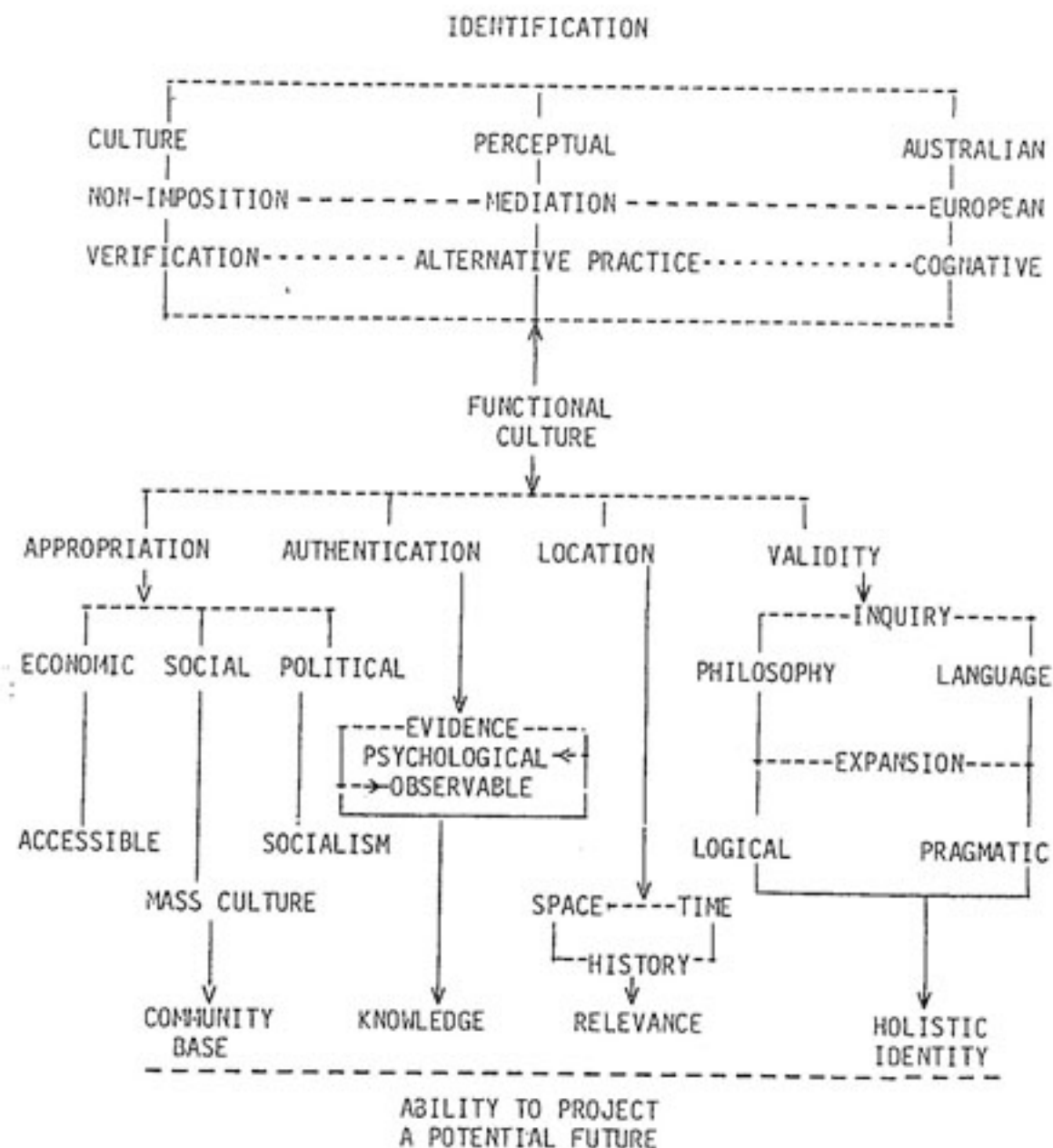
MAY, 1984

PERCEPTUAL IDENTITY:

CONTEXT: Audio/Visual mediator's terms of reference

PREMISE: The perceptual identity of the audio/visual mediator within the following model is functional in meaning and purpose.

=====





We are confident there are people

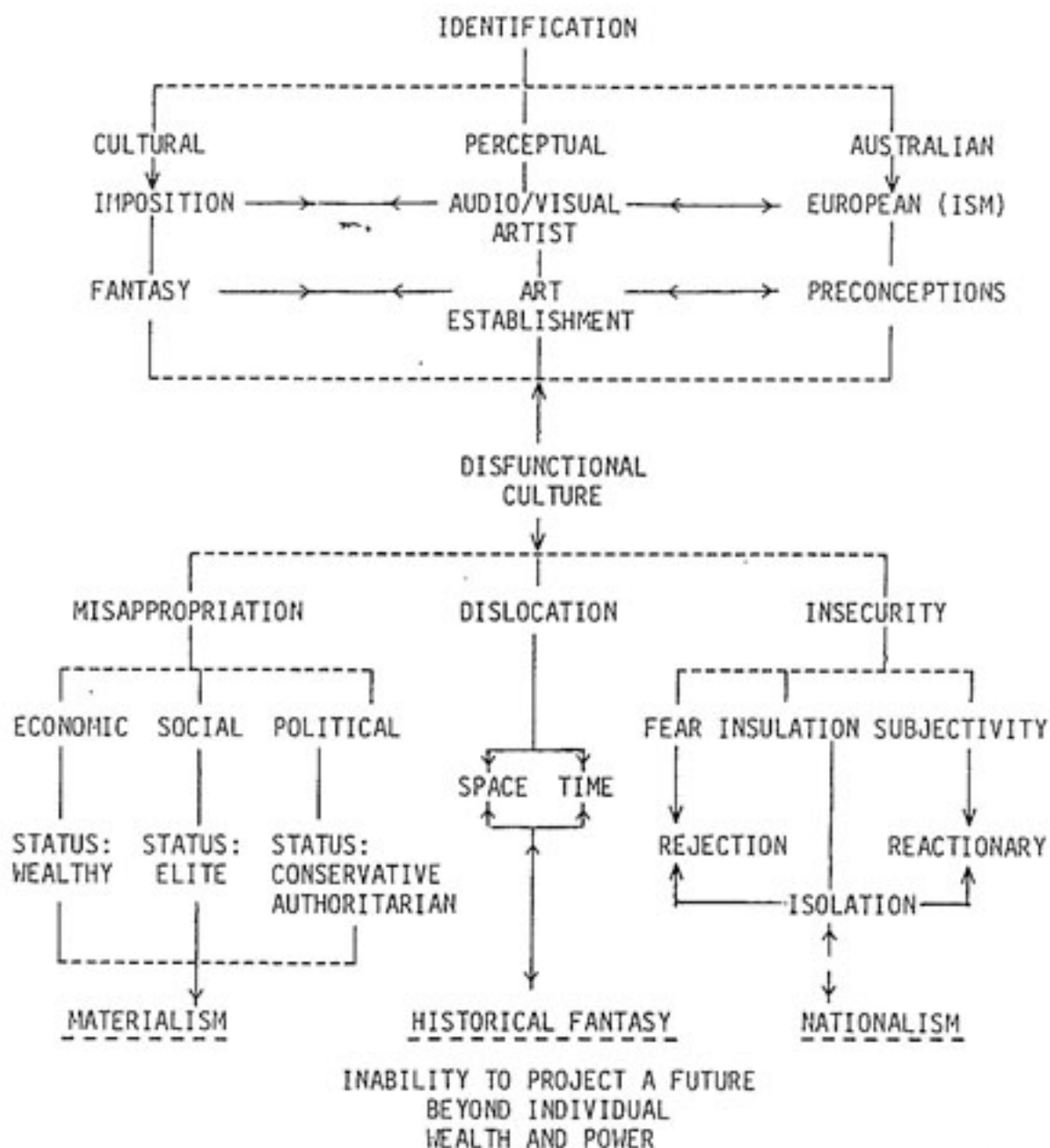


We are convinced of personal identity

EXISTING IDENTITY:

CONTEXT: (Audio/visual artist's terms of reference)

PREMISE: The perceptual identity of the audio/visual artist within the following model is dysfunctional in terms of meaning and purpose.





TRACING AIDS ORIGINAL DRAWING
By making one part of a sketch at a time and then drawing each of the later parts on tracing paper placed over the earlier parts, we can avoid spoiling the whole sketch by a mistake made near the end.



**FIG.
259.**

PERCEPTUAL IDENTITY

mediate 1. to bring about (an agreement, peace, etc.) as an intermediary between parties by compromise, reconciliation, removal of misunderstanding, etc. 2. to settle (disputes, strikes, etc.) as an intermediary between parties; reconcile. 3. to effect (a result) or convey (a message, gift, etc.) by or as by an intermediary. 4. to act between parties to effect an agreement, compromise, or reconciliation. 5. to occupy an intermediate place or position. 6. acting through, dependent on, or involving an intermediate agency; not direct or immediate.

-Syn. 1,2. arbitrate. 4. intercede, interpose.

1. Australia can not be invented, it exists as the relationship and struggle between elements in a whole way of life.
2. A mediational position is trans-dialectic, seeks not a devolution (as in biology, degeneration) of contradictions into binary oppositions, but rather concentrates its energy of explanation in the intervals between multiple oppositions.
3. A mediational position is an intervention between oppositions, not a synthesis or compromise. It repositions the wholly 'other' between oppositions and does not argue superficial differences.
4. A mediational position seeks deep structure as an understanding and awareness of relevance to location of a whole way of life.
5. A mediational position within culture argues the non-categorical input of cultural relevance. (Trans-dialectic).
6. A perceptual identity is sought through mediation, a constant re-direction and adjustment of psychological and cognitive evolution to the patterns of perceptual inquiry.
7. Mediation implies a complete re-direction of subjective and ego-based activity toward factual activity that examines meaning.
8. Mediation is an open system of perceptual coding.
9. Mediation internalizes the relationship between regional cultures. As a critical-interpretive tool it does not construct national identity, but rather meaningful relationships between and within identities.
10. Mediation is a socio-political toolbox that seeks to improve the quality of life.

Some tools:

Critical fusing and bonding tools for developing relationships of non-imposition.

Analytical tools for cutting through layers of shit that are perceived as confusion.

Inversion tools for allowing easy access to deep structure.
Mapping tools that illustrate topographic models of interdependence.

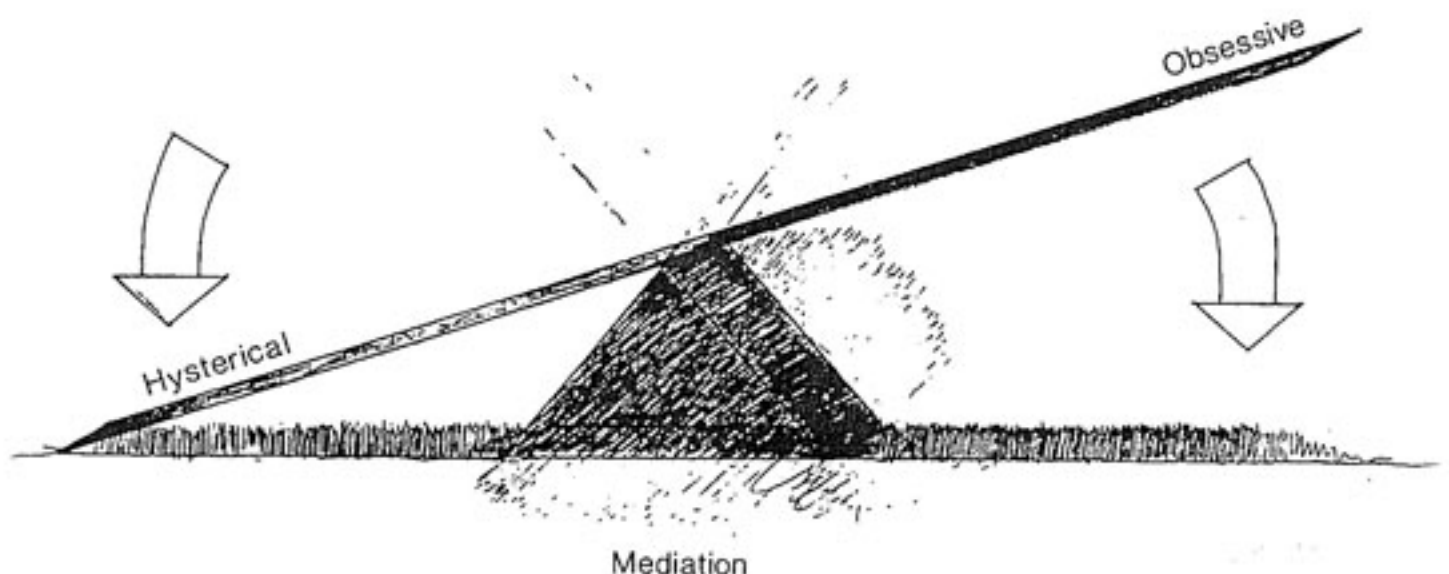
Language analysis tools that allow subjectivity to be seen as fantasy; fantasy as cultural imposition; imposition as destructive social reality. (Insulation/Isolation)

Research tools that allow the historical past to be seen in terms of relevance.

Production tools that allow the construction of inexpensive, non-exclusive communication that is accessible (not open to interpretation, self-evident).

11. Mediation attempts to expose and unravel pre-conceptions.
12. Mediation seeks relevant (to a regional locale) lines of continuity in western culture, and argues concern with style as a confusion of material and ideological imperatives.
13. Mediation implies deliberation that results in solutions that may or may not be accepted by the contending parties or issues.
Arbitration by contrast involves a more formal deliberation, it being understood that the results will be binding on the contending parties.

avizo:4-4-84



PERCEPTUAL MODES:

VISUAL		AUDIO		SENSORY	
PICTORIAL	TEXT	VERBAL		TOUCH	
NON-REP'	NONSENSE	WORDS	ACOUSTIC	TASTE	
REPRESENT'	PRAGMATIC	WORD PARTS	MUSIC	SMELL	
	FORMAL	NOISE	NOISE		
			SILENCE		

MEDIUMS (COMMUNICATION)

SATIRE DISCOURSE GESTURE

METHODS

TAUTOLOGY: 'Trivially true', needless repetition, redundancy.

CONTRADICTION: Inherently false, denial.

PARADOX: A statement which seems contradictory but which may actually be true in fact.

EXAMPLE: A sample, typical instance.

ANALYSIS: A separation of the whole into its parts to determine their relationship.

CRITICISM: Analysis of comparative worth.

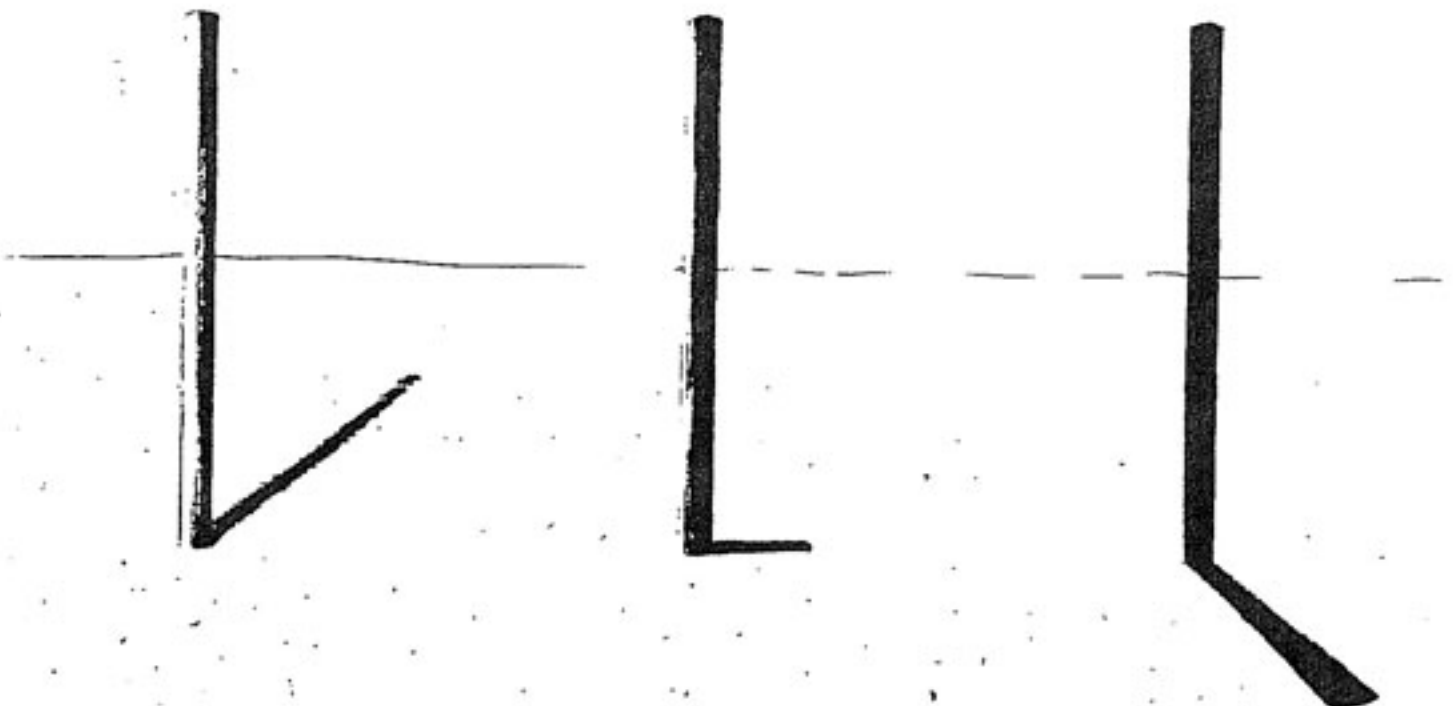
INVERSION: An interchange of the terms, rules or methods, opposite.

MAPPING: Graph, grid, model, chart, a detailed plan.

RESEARCH: 'Quotation', investigation in a field of knowledge to establish facts or principles.

CONUNDRUM: A riddle which involves a pun or play on words.

RHETORIC: Persuasion, influence, through elaborate artifice.



Vertical Axes (or Little Axes)

IDEAS FOR INSTALLATION AT THE IMA, BRISBANE, MAY, 1984

PERCEPTUAL IDENTITY

DISFUNCTIONAL (A)

1. INSECURITY
2. FEAR
3. EMOTIVE
4. FRAGMENTATION
5. INSULATION/ISOLATION
6. REACTIONARY
7. DISLOCATION
8. MISAPPROPRIATION

FUNCTIONAL (B)

1. VALIDITY
2. PHILOSOPHY
3. PRAGMATIC
4. HOLISTIC
5. EXPANSION
6. PERCEPTION-PROGRESSIVE
7. LOCATION
8. APPROPRIATION

DISFUNCTIONAL

1A INSECURITY:

Subjectivity (Aesthetic pleasure), apriori reasoning.

Concern with style primary, content secondary.

Perceptual triggers: gushy, sensory void, intensity value (power), sequential hierarchy of pleasure (judgment of poor, better, best), sensitivity.

REPRESENTATION: image and text.

1) Wrong/Correct images of hairstyle, implication of subjective reasoning as validity, language of emotional discourse.

2) Sunset postcards or line drawing of same delineating required areas of subjective content. Also with captions: I don't know much about art but I know what I like. or I don't know why I like it but I like it, or the work speaks for itself. The question 'why do you like it' puts the respondent into an insecure position. Use mapping as opp. image.

3) Possible audio tape loop on captions from above (2): I know what I like/I think I like so I am/I like but I don't know why/why do I like? I'm sure when I like/I don't know much about what I like except that I like etc.

4) Chapter 8 in Aspects of Australian Culture...The Australian look: We should have an Australian television service that looks unmistakably Australian, our television service should have a distinctively Australian look, one which could convince a visitor from overseas that he was in Australia. It's of paramount importance to insure that the persuasive medium of television is used to show Australia to Australians, to reinforce Australian values and to reflect Australian attitudes and life styles. The relationship between Australians and their television is seen as a way of developing cultural awareness by representing a normal way of life that can be assimilated.

FUNCTIONAL

1B VALIDITY:

Perceptual triggers: Inquiry, facts, objective or intellectual.

REPRESENTATION:

1) An account of the postcard, or another photo of postcard with imported trees, or imported institutions. Australians do not inquire so the opposite is required.

2) The cartoon 'Rumor -Fact' (OMNI, Sept '83, pg. 58)



PECKING ORDER

DISFUNCTIONAL

2A FEAR:

Perceptual triggers: irrational, fear of truth, inferiority, murky, muddle, dependent, subordinate, pecking order. Fear of environment overriding fear, alienation, a tourist in a foreign land. Fear of change. A psychological condition predicated by a philosophical position of (dependancy?). The something is wrong complex. Common manifestation perceptual blindness. Dominant fear is insecurity, being second best or second class, suspicion of praise, tall poppy syndrome, preference for second best. Pictured always as less than. The wanting to be equal to (Predicate calculus).

REPRESENTATION:

- 1) A set of images with less than, greater than etc, greater than aboriginalities but less than American, a comparative analysis chart.
- 2) Arrogance should be missing, possible attempt to re-enact the tourist and the local-subservience of animal behavior.
- 3) The pecking order. Use of the word chook as an Australian term. Charlie in America is Chuck, here it is Chook. In England a Charlie is a drongo, here it is a chook. Should reference Gender Advertisements by Goffmann, particularly the Prince Charles picture, including roles of subordination. Licensed Withdrawal in eye contact and gesture.
- 4) Bill Cosby story about monsters in the closet (pg.32-22 Sept. Omni)
- 5) 'Of all liars, the smoothest and most convincing is memory.'
- 6) The use of adverts in the pursuit of creating myths (fear of being inferior). As in the number of 'greats' in the advert 'Holidays WA'. Method-an audio work using the slogans in a repeated form with other voices inserting qualifying statements from the predicate calculus. OR use the word great in combination with a juxtaposed contradictory image. Could use 'unsung heros' or lists of names as on war memorials where all are equally great. (Image)

FUNCTIONAL

2B CONFIDENCE

Perceptual triggers: directed, aware, knowledgeable, intelligent, Independent.

REPRESENTATION:

DISFUNCTIONAL

3A EMOTIVE Language:

Perceptual triggers: emotive language, sensual, misuse of criticism: back-patting, waltzing matilda, infatuation.

REPRESENTATION:

- 1) Could use a Ted Snell review, and emphasize all emotive words to indicate non-functional analysis. See pg. 32-33 in Sept. OMNI. Use emotive colours and line quality. Use Western Mail, Easter weekend review by Snell, or T. Bond review.
- 2) Emotive language could also be visual, ie. commercial paintings. Or emotive words stuck down on floor.
- 3) Use of photographs with emotive captions.

FUNCTIONAL

3B PRAGMATIC Language:

Perceptual triggers: semiotics, de-construction, analysis of language, of use value, criticism-comparative worth and meaning.

MEDIA - SPACE

CRITIC'S CHOICE



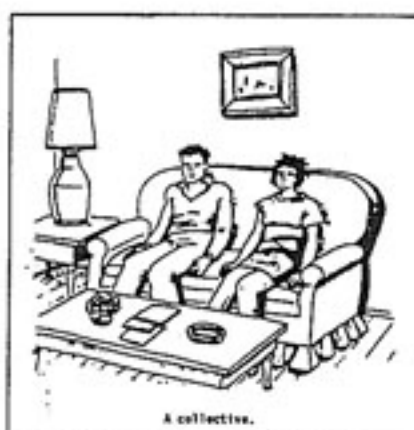
Negative



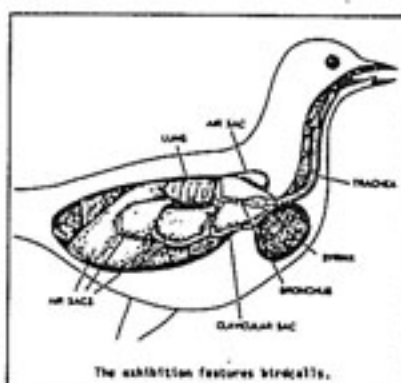
They are trying to institutionalize talking.



Closest Intellectuals



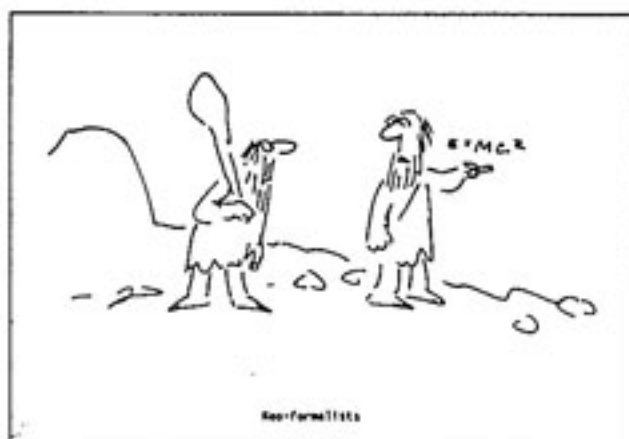
A collective.



The exhibition features birdcalls.



You'll lose credibility as an artist if you hang around with that lot.



Neo-formalists



High-brow eclectics

REPRESENTATION:

- 1) The representation of emotive language above is pragmatic itself. An analysis of language as it is used. The opposite is linked to the display of the emotional language. Use of the word 'Praggie' or language to make everything friendly. A sub-title or caption 'Oh you're just being praggie'.
- 2) Use examples of 'friendly' language in adverts.
- 3) We are confident there are people but there is a notorious problem about supplying criteria for personal identity.

DISFUNCTIONAL

4A FRAGMENTATION:

Perceptual triggers: categorisation, labels, little boxes.

REPRESENTATION:

- 1) Place more importance on the parts than the whole. ie. the advert on TV ford, or falcon, individual parts 'new steering wheel CHECK!' or use of words like 'Modernist' etc.
- 2) Could be an object based representation-place objects on table and label them or dismantle and object and label its component parts: Little boxes taped on the floor, or in drawer of table.
- 3) The paradox is the analytical method that we use here is categorical. Math illustration would be $a+b=a+b$ vs the pragmatic approach of $a+b=c$.
- 4) A photograph of say a lounge room where each element is cut out and boxed with actual physical bits of each element also. (In a drawer) In the other drawer a holistic derivation schedule of each fragmented item exploring its source in natural or synthetic source materials. (Opposing drawer).

FUNCTIONAL

4B HOLISTIC:

Perceptual triggers: formal language, theory, or math, the whole as the sum of the parts. Specialization is the opposite.

REPRESENTATION:

- 1) REPCO-the parts are divided among specialist shops.
- 2) Space-shop.....ship earth.
- 3) 'The young country...help the pensioner across the street.'

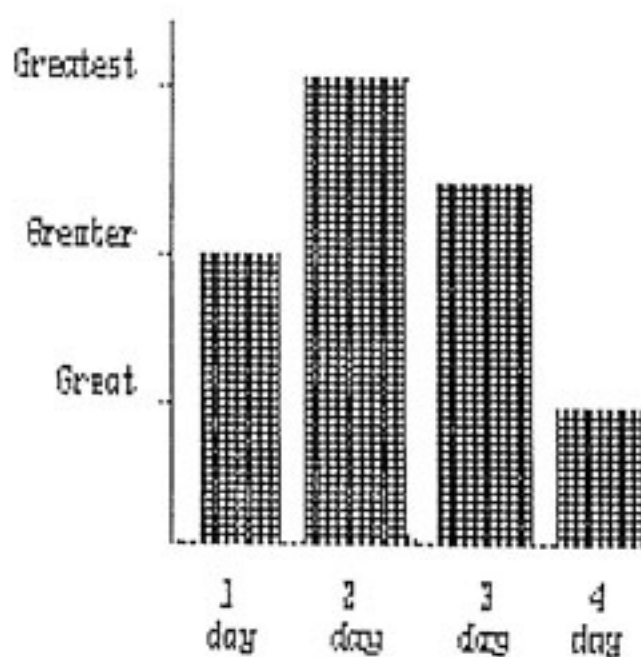
DISFUNCTIONAL

5A INSULATION-ISOLATION:

Perceptual triggers: regression, retraction, inversion, introversion, hold back principle, lack of analysis.

REPRESENTATION:

- 1) Could be an object, padding, pink batting, the shell of protection, of insularity. Must have the appropriate shell, one that is not just insular but with particular characteristics-a superficial reading of 'she's right'. Face value, judging book by its cover. (Possibly under fantasy).
- 2) Another is possible use of retarded pictures.
- 3) 'Chesty Bond's binary boundaries' bonded, tied, constricted. Premium bonds.
- 4) Swan with its head in the sand, farting.
- 5) Inversion, Proctologist (anal retentive). (See cartoon pg. 162, OMNI, Sept., 83).
6. 'One of these is not like the other', where four photographs of say a



One GREAT day after another, one GREAT day at a time.

Holden, a Falcon a Valiant and a Morris Minor are positioned in the shapes of a cross (boxes-game reference). Paradox or contradiction?
7. The INXS world tour map showing leaving as large arrow and returning as smaller or less than arrow, the implication of low input.

FUNCTIONAL

5B EXPANSION:

Perceptual triggers: maturity, actualize, spread out, spatial, broaden, reach out. Use of language: comparative analysis of use, in a positive sense, the ability to use analysis and criticism which is analysis of comparative worth. Disfunction-language used for criticism without analysis-no search for comparative worth, rather back-patting and obsession with existence of subjective culture. Inability to analyse is related to fear-if you analyse you will discover the truth.

REPRESENTATION:

- 1) Possible use of three images of growth in human form, comparative child-puberty-adult.
- 2) The Penrose Theorem in cosmology: Under extreme conditions of gravitational collapse a critical stage is reached in a star where no communication with the outside world is possible. Light cannot escape the pull of the gravitational field. A 'black hole' develops representing the locale of a body of near-zero volume and near-infinite density. This collapse may open into a new universe until now unapprehended.

DISFUNCTIONAL

6A REACTIONARY:

Perceptual triggers: Fear of change, reverse action/direction, opposite, rejection. Status quo.

REPRESENTATION:

- 1) A group of bottles stood on their necks.
- 2) A photographic set-up of a hand with change in it juxtaposed with a face of fear expression (fear of change).

FUNCTIONAL

6B PERCEPTION (Progressive)

Perceptual triggers-ability to project a possible or potential future. Might use progressive as the operative word, or reformist. Australians dislike reform, vote reformist governments out. Reform corrects the mistakes of the past. 'abandon wrong or evil ways of life.' opposite to rejection is acceptance, however progression is better term.

REPRESENTATION:

- 1) 10% (As text rather than audio poem)
- 2) Simply the binary system of YES=NO.

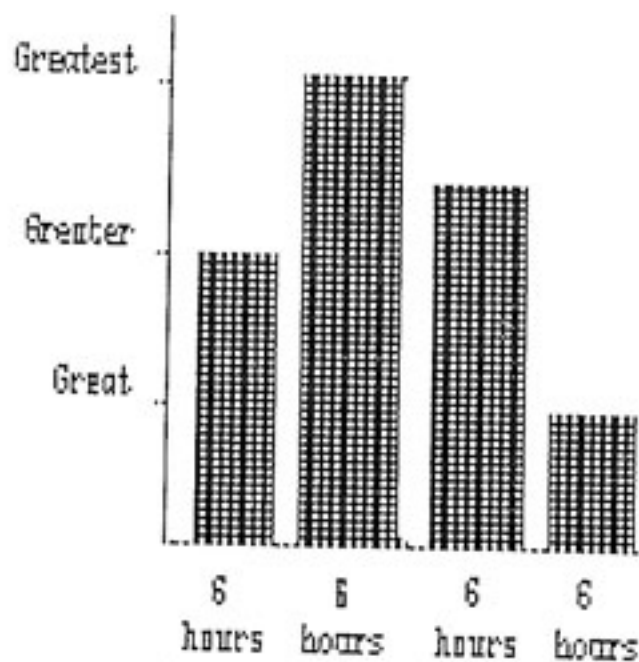
DISFUNCTIONAL

7A DISLOCATION: in space, time and history.

Perceptual triggers: Production of a historical fantasy through marginalization in space time and history.

REPRESENTATION:

- 1) Objects possible, wrong parts in wrong holes.
- 2) A Jenny Watson mirror effect, illustration of present tense only as location.
- 3) Possible use of past, present and future tense in language. Use of



All the GREAT things you will quickly discover,
All the GREAT things you will find.

subjective language, non-communicative, personal.

4) Sub-group or sub-culture understands the use of categorization but as a weapon of fantasy, does not cross boundaries. The fantasy is created and the group or audience is marginalized, not expanded.

5) 'An Australian artist looks at the landscape': text beneath images pilfered from Desmond Morris, 'Man Watching', pg. 114.

6) Possible video tape of hand withdrawing cord from power point repeatedly.

7) A scale or balance with A side representing 'Hysterical' and B side representing 'Obsessive' (Mediation as the fulcrum)

8) The juxtaposition of 'Pray for Australia' and 'Advance Australia', with the caption, Someone somewhere must think something is going very wrong. OR 'An artist impression of an Australian-photo from Adelaide with the slogan 'Be Australian, look Australian'. (The photo is a man on horseback-bush image, myth.) OR Use of comparison of National Homes slogan 'Building you a solid future' with an unstable image or substance. OR Unknown source but slogan 'Living in a lucky country you're going to have a lucky baby' (Building Society?).

FUNCTIONAL

7B LOCATION:

Perceptual triggers: confrontation, intervention, externalization. Confrontation deals with the tools of analysis and criticism to intervene with the boundaries of the objective world. In contact with the physical and social world. Marginal is marked by contact with two or more different groups, the cultural values and traits of which have not been completely accepted. Also the external/internal relationship where self-marginalization occurs or external where society forces the marginalization upon the sub-group.

REPRESENTATION:

1) 'Even when pursued, the butterfly is never in a hurry.'

DISFUNCTIONAL

8A MISAPPROPRIATION:

Perceptual triggers: materialism, wealthy, elite, fascist, authoritarian. Use of measurement to apply to social values. (Scales) Non-egalitarian, not involved in equal opportunity or redistribution of wealth.

REPRESENTATION:

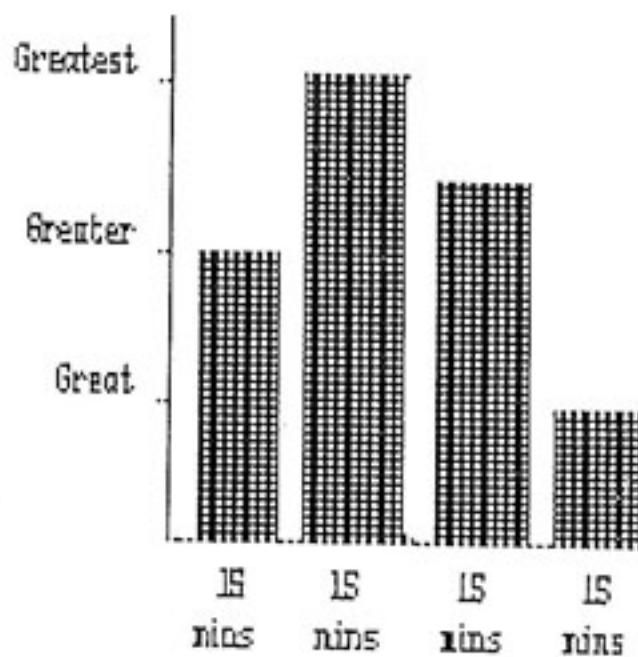
1) Capitalism is style intensive, not labor intensive. Content is labour intensive.

2) A vertical pole casts little shadow.

3) Change sashes on photos of beauty queens to say Miss Status or Miss Elite. Miss Appropriation is the winner.

4) Shop window imposition on any or all cultural items.

5) Waltzing Materialism (from Peter Blazey) "In a convict society, material possessions were the symbol of the free man. Since then they have represented a handrail for the white Australians passage through a haunted continent. It is a desperate, touching attempt to grasp human meaning from out of the abyss of time. More than he'd ever want to admit, each Australian knows he is an alien, a straphanger in a void, and let's face it, when you're suspended there alone, you do need good equipment."



Holiday W.A. is GREAT days under the sun,
Holiday W.A. is GREAT for everyone.

FUNCTIONAL

8B APPROPRIATION:

Perceptual Triggers: accessibility (what audience?), egalitarian, classless, socialism, community base, deals with content rather than style. Opposite of capitalism is something that deals with labour rather than capital, socialism, or productive labour.

REPRESENTATION:

1) Paper tigers.

2) Materialism in relation to the game Monopoly: board game with equal opportunities as opposed to the capitalist game. Using ease of access to raise question of game mentality where there are winners or losers. Attempt to suggest that games are played for the sake of the game rather than winning or losing. William Burroughs in Electronic Revolution: All games are hostile. Basically there is only one game and that game is war. Mr. Hubbard says that Scientology is a game where every wins. There are no games where everybody wins. That's what games are all about, winning and losing. It is a rule of this game that there can be no final victory since this would mean the end of the war game. Yet every player must believe in final victory and strive for it with all his power. So all existing technologies with escalating efficiency produce more and more total weapons until we have the atom bomb which could end the game by destroying all players. The so stupid players decide to save the game. They sit down around a big table and draw up a plan for the immediate deactivation and eventual destruction of all atomic weapons. Why stop there? Conventional bombs, flintlocks, matchlocks, swords, armour, lances, bows and arrows, spears, stone axes, clubs, teeth, claws, poison fangs, stingers spines, quills, beaks and suckers and stink glands.



LIST

1A-B Insecurity/Validity:

PHOTOCOPY BOOK/DESK 1. Language + Symbol: predicate calculus truth functions combined with symbols or signs. (Wrong-Correct) Allan takes hairstyle examples and photocopies them with predicate calculus examples (typewriter).

2. AS IS in heat sealed vinyl packages/DESK: Language + Image: Subjective words and direct identity words beneath images. Postcards will be drymounted to card with leterset words beneath.

3. CANCEL BROMIDE WALL: 'This is x...This is not x': Same image twice.

4. PHOTOGRAPH WALL: Again as in (3), but with imposed (non-indigenous) elements. One of Allan's bush negs, Paul does a drawing on acetate and overlays it on easel and a print is made causing the drawing to appear as white line.

5. PHOTOGRAPHS/WALL: Three Guy Grey Smith paintings, photographed. 'Poor/Better/Best': superimposed with acetate on prints.

6. AS IS/WALL: Use text to song 'What a beautiful baby' and insert 'lucky country' for 'baby'. Jeff rewrites the music on new sheets and text is (typewritten?) below.

7. BROMIDE/T.V.: "The relationship between Australians and their television is seen as a way of developing cultural awareness by representing a normal way of life that can be assimilated." We make a clear bromide of this text and tape it to the face of an old T.V. tuned to static or roll. The quote is from Chapter 8, the Broadcasting Tribunal's 'Report on Self Regulation'.

8. BROMIDE/DESK: The cartoon 'Rumor-Fact' in a desk portrait frame. (8x10in)

9. AUDIO/DESK: Audio tape loop using the word 'like' in disfunctional and functional statements.

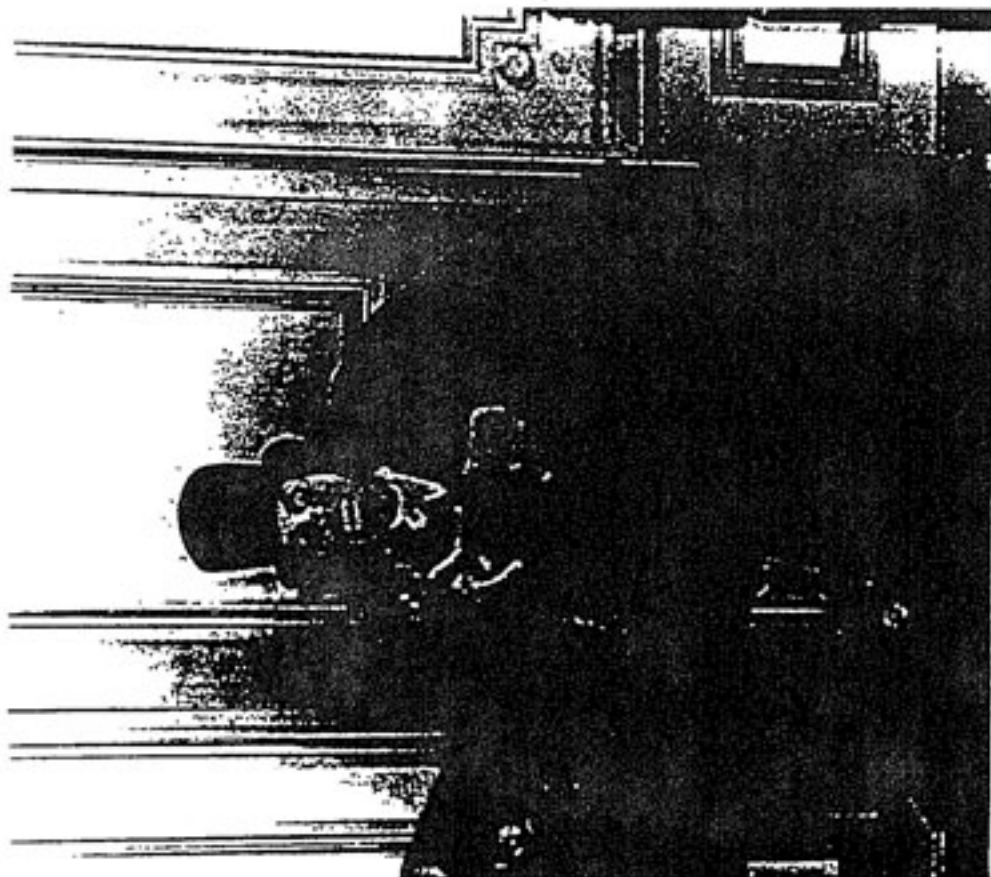
I know what I like/ I think I like so I am/ I like but I don't know why... why do I like?/ I'm sure when I like/ I don't know much about what I like except that I like/ If I like I'm not certain about what I like but I am certain that I like/ If and only if I like it then it must be good/ If there is at least one that I like then liking must be right/ For all the likes that I know must be right.../ I would like to strictly imply that I know my likes/ Which may entail a sequence of ordered likes The value of which is greater than, less than or equal to/ Or greater than or equal to if and only if/ Any and all of my inferences are correct.

2A-B Fear/Confidence

1. PHOTO/WALL: Pecking order: combination of Prince Charles and Emu. Two negs, one from dictionary of Emu, other of Charles. Cut and paste prints up with the words 'Pecking order'. Make a new neg and print to 12x10.

2. BROMIDE-PHOTO/WALL: Bill Cosby story of monsters (artists) combined with Lon Chaney image. Typeset the following script: (Print to a large size-each 420x300)

My brother Bruce thinks artists
live in our bedroom closet at night.
But I told him he is crazy.
"Go and check then," he said.



My brother Bruce thinks artists live in our bedroom closet at night. But I told him he is crazy. "Go and check then," he said. I didn't want to. Bruce said I was chicken. "Am not," I said. "Are so," he said. So I told him the artists were going to paint him at midnight. He started to cry. My Dad came in and told the artists to piss off. Then he told us to go to sleep. "If I hear any more about artists," he said, "I'll smack you." We went to sleep fast. And you know something? They never did come back.

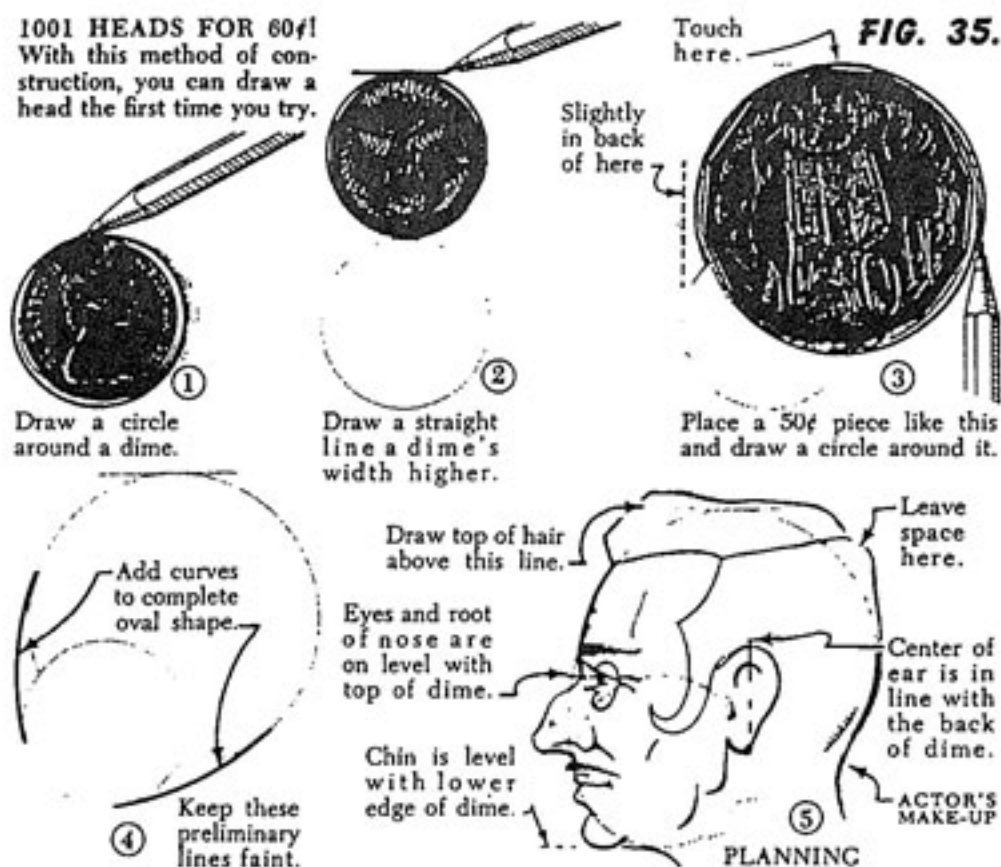
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 I was chicken.
 "Am not," I said.
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 and told the artists to piss off.
 Then he told us to go to sleep.
 "If I hear any more about
 artists," he said, "I'll smack you."
 We went to sleep fast. And you
 know something? They never did
 come back.

3. BROMIDE/DESK: Liar quote. Typeset for a desk plaque like 30x420. 'Of all the liars the smoothest and most convincing is memory.'
4. PHOTO/WALL: Use of the word 'great' in 'Holidays WA' advert: absurdity of value judgment scale. Pauls: photographs outside, text of advert for script. Possible computergraphics for charts of great. (Contact Will Kohlen for graphics).
5. ELIMINATE: Research subservience behavior in animals.
6. PHOTO/WALL: 'Progress lets go for it' with 'Pray for Australia' image. PAUL Two photographs, one of terrace flags and the other of the pray for it. New negs for these two.
 Caption: Mary Durack: "Secure behind her desert barrier, pretty little Perth, like a staid Victorian damsel sighed for the progress she at once envied and despised."

3A-B Emotive/Pragmatic:

1. ELIMINATE: Map of Brisbane with sensuous locations for tourists (puzzle).
2. OBJECT/FLOOR: Emotive words on floor locating sensuous spaces. Words are DELIGHTFUL, ABSORBING, SENSUOUS, MAGNETIC.
 Cut out words at Frank Wilkinson's.
3. PHOTO-bromide/WALL: Ted Snell review. Make a neg of T. Snell's review and blow it up to 16x20, then circle the words in coloured inks.
4. PHOTO/WALL: 'No entity without identity' and other calculus statements beneath identity photos from Australia-how people see themselves. Also 'We are confident there are people...'
5. ELIMINATE:BROMIDE/ The young country...help the pensioner across the street.
6. PHOTO/WALL: Four photos of people 'Which of these is not like the other?'
7. PHOTO/WALL: Be Australian...Look Australian: bush myth. Neg and print of the Williams poster.
8. PHOTO-BROMIDE/WALL: New one of photo of rare earth of Ballajura sign and text from stunner by Mr. Paul.
9. Personality Test, questions to be distributed around the room. See Notes pg. 28.

1001 HEADS FOR 60¢!
 With this method of construction, you can draw a head the first time you try.



4A-B Fragmentation/Holistic

1. OBJECTS/DESK: Drawer in desk marked 'Perceptual Appliances', full of smelly, fondelily baby toys, rattles, etc. Collect objects in Brisbane. Also need a blowup of 'Perceptual Appliances'.

2. OBJECTS/FLOOR: Objects on floor representing ' $a+b=a+b$ and $a+b=c$ '. Toy chairs, etc. Use chalk for text.

3. VIDEO/DESK: Video: series of objects identified on audio track as categorized art movements. (Use word 'Check!')

Text for Video:

Abstract Pluralism; Neoformalist; Formal Environmentalism; Romantic Realist; Experimental Transitionalism; Pre-popism; Post-popism; Paralinguistic Impressionism; Transitional Metaphysics; Temporal Infinitism; Perceptual Envelope Generatism; Neomodalism; Post-metaphase expatriotism; Reversalism; Continuitism; Psycho-parametism; Loopless modalism; Secretism; Pastelwaferistic; Bestial Worsalism; Stabil-reformitism; Compu-wankerism; Dicta Porkalism; Righteous Rationalistic; Spikey Reductionism; Prattle Blenderism; Codal Revisionism; Harpy Upsurpalism; Neostylschism; Black Negavitism.

4. OBJ-BROM/DESK: Photo of children at chalk boards drawing a leaf with replica chalk board. Make a neg of this reference. (Page 128 of Art and Illusion) Buy chalk board in Brisbane. Print the neg 12x15. Stick photo to chalk board or draw leaf on board?

5. BROMIDE-OBJECT/DESK: Australian culture creates an aversion to perception of the environment through fostering anxiety in childhood development. Get a brick in Brisbane and use a pair of glasses with the quote. Think of how to attach glasses to brick.

5A-B Insul/Isol...Expansion

1. PHOTO/BROMIDE: Proctologist cartoon with (?)...if P is the arsehole of A, then A must be the arsehole of W and W must be the arsehole of the universe. Photo of bum and atlas map with Australia in middle-clear bromide superimposed.

2. PHOTO/WALL: Retarded pictures. (Jeff)

3. BROMIDE/DESK: Be Right text.

4. BROMIDE/6. Goffman adverts-gesture as a fantasy of removal from reality. Allan looks for contemporary sources.

5. BROMIDE-OBJECT/DESK: Value judgments + face=face value. Thinking with a pencil is title. Use book, pg 17. Get the coin collection and spread them around the effort to comply with rules. Make the measurement stand from design in book.

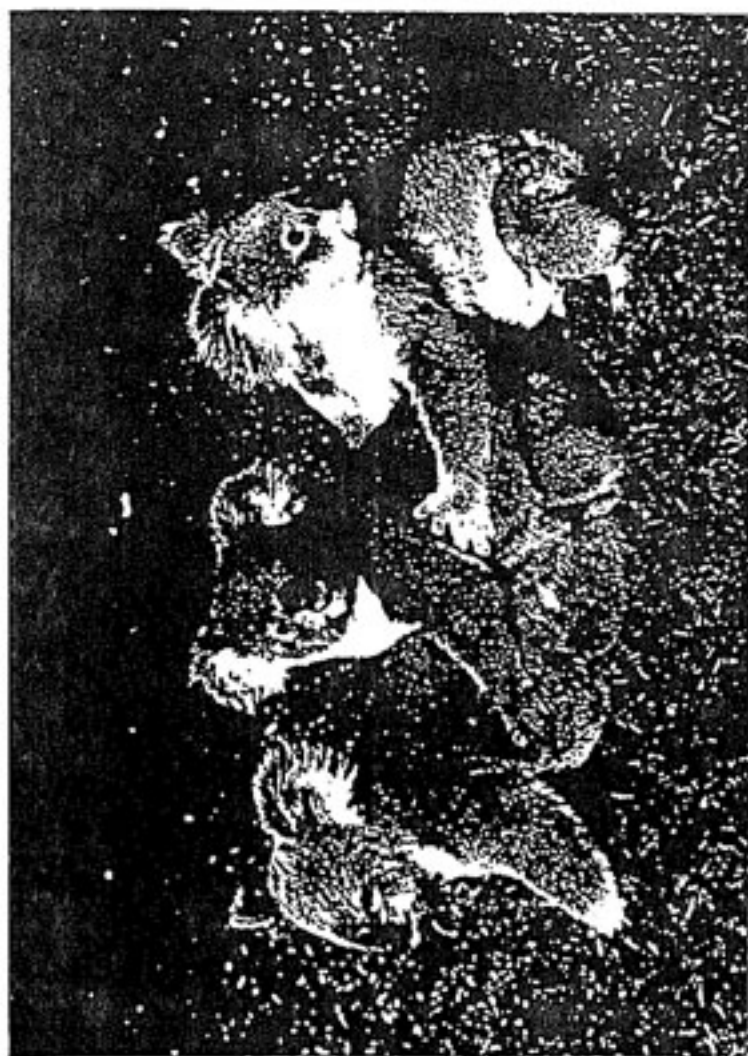
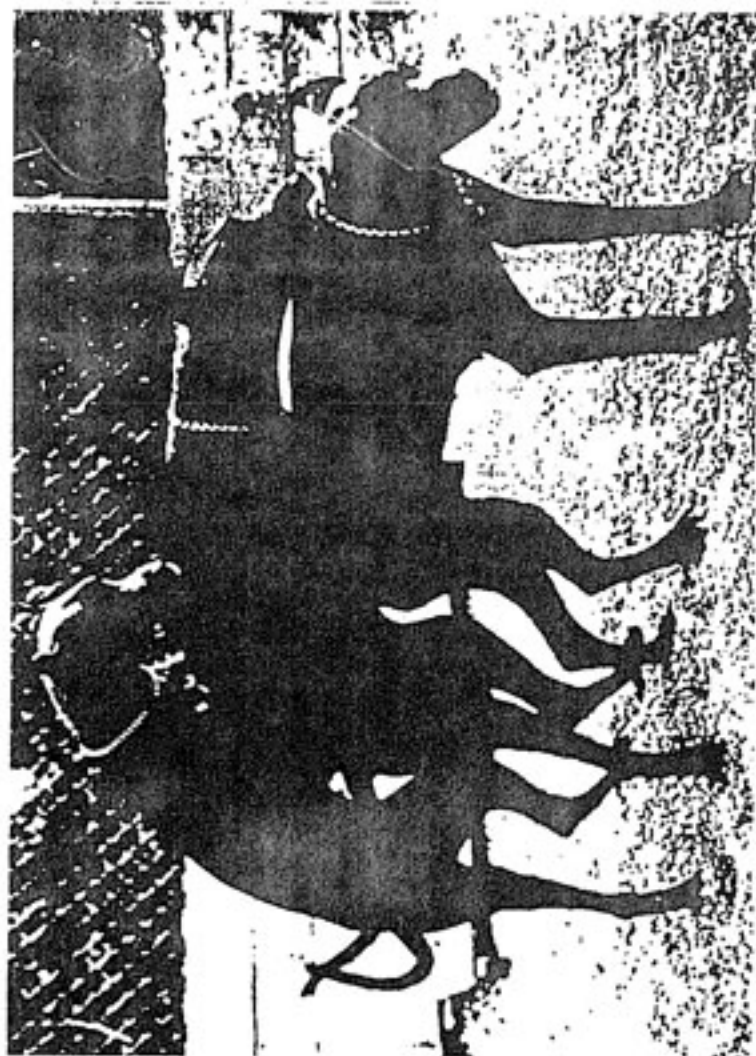
Photograph the lot down to a neg.

6A-B Reactionary/Progressive

1. OBJECTS/DESK: Two bottles, black and white, stood on their necks. Make a stand for them using wood and dowel, combine with statement, 'I don't want to know'.

2. ELIMINATE: Research Inventing Australia for quotes on aversion to reform.

3. BROMIDE/desk drawer: Any and all criticism of Media Space: Closet intellectuals, pompous, neo-formalist, Medium Pace, You'll lose credibility as an artist if you hang around with that lot, young turks, negative, high brow minimalists, punk artists, they are trying to institutionalize talking, the exhibition features birdcalls, a collective, elitist. Combine with cartoons from weekend News. Title: Critic's Choice.



4. BROMIDE/DESK: 10% as text (audio poem).
5. PHOTO-BROMIDE/WALL: From Waltzing Materialism: "London Times 5th Dec. 1976- International Gallup Poll in 70 countries reveals that 94% of Australians claim to be happier than any other people in the world." Combine with footy shot of public.

7A-B Dislocation/Location

1. OBJECTS/DESK: Objects, wrong parts in wrong holes. Allan works this one up.
2. ELIMINATE: The work on stratified and isolated sub-cultures with no mediation is possible here but representation is (?) unknown.
3. DRAWING/ Spirit Level-a scale or balance of Hysterical and Obsessive. A number of these should be drawn up by Paul.
4. PHOTO/WALL: Lyn Kienholz photo of 3 dogs in TRA juxtaposed with postcard of three koala bears, and subtitled Space-Time-History.
5. BROMIDE/DESK: Even when pinned to a board the butterfly is never in a hurry. Typeset, plaque on desk.
7. BROMIDE/DESK: "Completely unknown and on the verge of being eliminated." Use as a statement.

8A-B Misappropriation/appropriation

1. ELIMINATE: BROMIDE/ Capitalism is style intensive, not labour intensive.
2. DRAWING/ A vertical pole casts little shadow.
3. BROMIDE/WALL: Peter Blazey quote about good equipment.
4. To be right and wrong at the same time: removal of Either/Or from language and replacement with And.
5. ELIMINATE: BROMIDE/ William Burroughs quote.
6. Signatures as marketable items.
7. PHOTO/WALL: Miss Elite, Miss Status, and Miss Appropriation: Anne's negatives with new titles on the ribbons.

Cutting shapes

Definitions:

- Conotation: the sum of all the attributes thought of as essential to the meaning of a term, and thus determining the range of objects to which that term may be applied. (Meaning)
- Denotation: a-the class of particulars to which a term is applicable.
b-that which is represented by a sign. (Reference).
- Predicate: (logic) that which is affirmed or denied concerning the subject.

Initial attempt here was to set up a project in language comparisons. Idea of 'wrong chairs' was a set of images with that '...' title. An investigation of the familiar method to set up two alternatives, one of which is 'correct' and the other 'incorrect'. Here the qualitative judgments are made inappropriate to the case of the images depicted. The chairs would indeed be 'wrong', perhaps not even usable for the intention expected. However they would be something entirely else, that is perhaps, gestural equivalents of the figure, or signs for a retarded devolution of meaning.

Another direction is to take the book 'The Techniques of Hairdressing', and use the 'right-wrong' examples in the book to illustrate certain notations in predicate calculus, or rather, to illustrate the absurdity of making qualitative value judgments based on binary opposition.

Thus the following notes on predicate calculus:

Truth functions in sentence structure:

- negation (not)
- disjunction (or)
- conjunction (and)
- material implication (if)
- material equivalence (if and only if)
- existential quantifier (at least one)
- universal quantifier (for all)
- definite description (the x such that)
- identity (is)
- set identity (the set of x's which are)
- necessity
- possibility
- strict implication
- relevant implication
- entailment
- sequence (ordered pair, triple etc.)
- the value of
- greater than
- less than
- less than or equal to
- greater than or equal to
- if and only if
- inference

Possible combinations of two valued truth functions of two arguments:

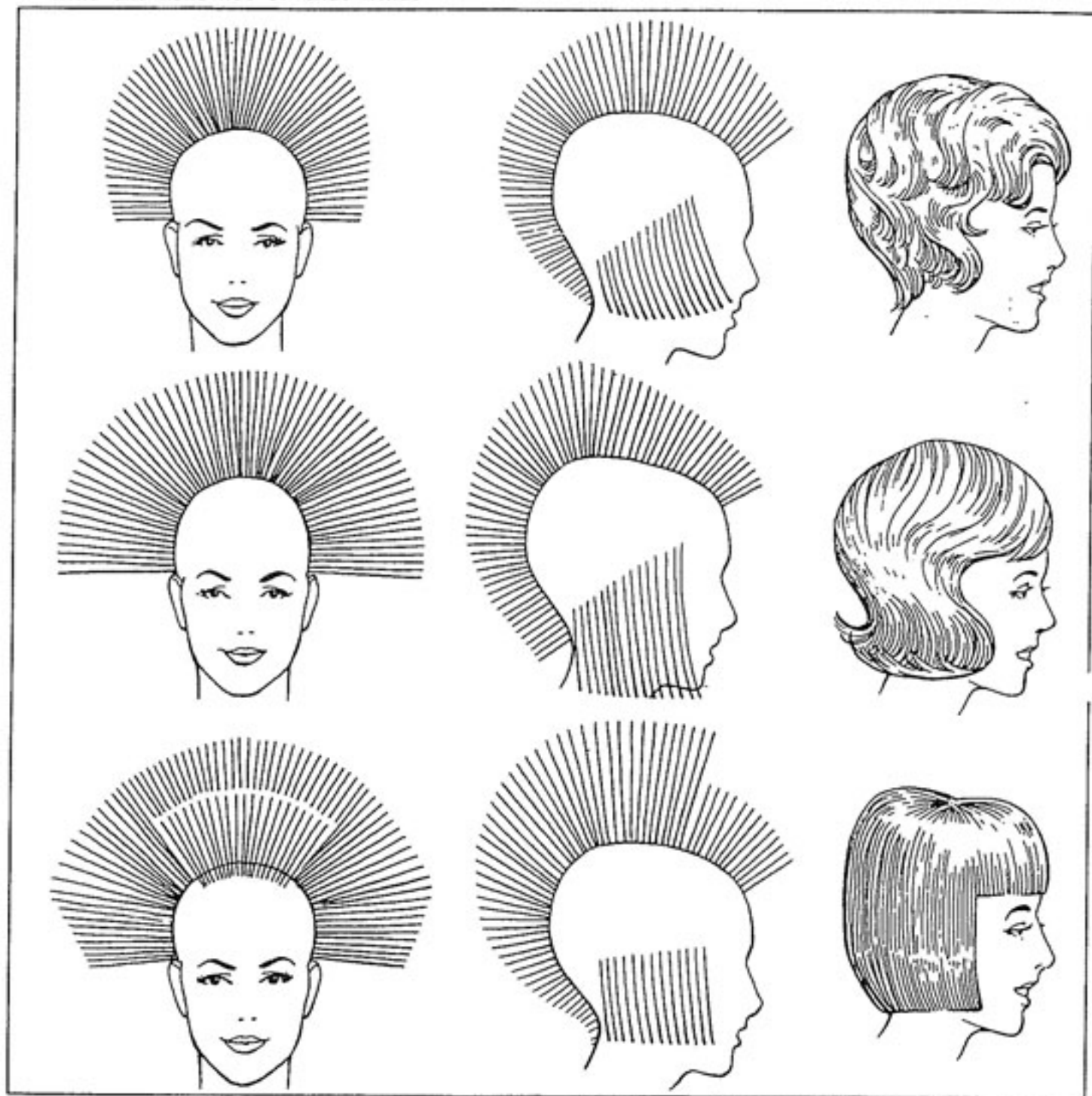
1. (A) IT IS DIFFICULT FOR ME TO EXPRESS ENTHUSIASM.
(B) IT IS NATURAL FOR ME TO BE VERY ENTHUSIASTIC.
2. (A) I OCCASIONALLY TAKE CHANCES JUST TO CREATE EXCITEMENT.
(B) I NEVER TAKE CHANCES, NO MATTER HOW BORING THINGS BECOME.
3. IT IS MORE IMPORTANT TO
(A) PREPARE FOR THE FUTURE.
(B) PRESERVE THE PAST.
4. PEOPLE ARE MORE LIKELY TO DESCRIBE ME AS
(A) A PROCRASTINATOR.
(B) IMPATIENT.
5. GIVEN MY OWN CHOICE, I WOULD PREFER
(A) PURELY FUNCTIONAL SURROUNDINGS.
(B) VARIED BUT HARMONIOUS DECOR.
6. WHEN I THINK OF SOMETHING TO SAY IN CONVERSATION, I FIND THAT
(A) IT IS EASY TO GAIN THE ATTENTION OF OTHERS.
(B) IT IS DIFFICULT TO GAIN THEIR ATTENTION.
7. PEOPLE TEND TO SEE ME AS
(A) A FOLLOWER.
(B) A LEADER.
8. IT WOULD BE A GREATER COMPLIMENT TO TELL ME THAT
(A) I HAVE A LOT OF COMMON SENSE.
(B) I AM LOADED WITH IMAGINATION.
9. THE MOST SIGNIFICANT PART OF MY LIFE
(A) IS STILL TO COME.
(B) HAS ALREADY PASSED.
10. WHEN I LOOK AT THE CLOCK, I AM APT TO BE STARTLED BECAUSE
(A) IT IS EARLIER THAN I EXPECTED.
(B) IT IS LATER THAN I EXPECTED.
11. (A) I FEEL THAT MY MOOD FLUCTUATES FROM TIME TO TIME.
(B) THERE ARE NO IMPORTANT VARIATIONS IN MY MOOD.
12. I WOULD RATHER TALK ABOUT
(A) INTERESTING EXPERIENCES I'VE HAD.
(B) MY PLANS FOR THE FUTURE.
13. IN THE COURSE OF A TYPICAL DAY,
(A) I DO LESS THAN I PLANNED TO ACCOMPLISH.
(B) I ACCOMPLISH MORE THAN I EVER PLANNED TO DO.
14. IT WOULD BE MORE ACCURATE TO SAY THAT
(A) I DON'T SPEND ENOUGH TIME ANTICIPATING PROBLEMS.
(B) I SPEND TOO MUCH TIME WORRYING ABOUT TRIVIA.
15. IT WOULD BE MORE ACCURATE TO DESCRIBE THE INFORMATION I
CARRY IN MY HEAD AS
(A) MISCELLANEOUS.
(B) SPECIALIZED.
16. I CAN TALK ABOUT MY FEELINGS AND EMOTIONS
(A) ONLY WITH DIFFICULTY.
(B) EASILY.
17. IT WOULD BE A GREATER COMPLIMENT TO TELL ME THAT
(A) I AM ALWAYS COMPLETELY LOGICAL.
(B) I AM A PERSON OF REAL FEELING.
18. I WOULD BE MORE INCLINED TO UNDERTAKE A NEW PROJECT BECAUSE
(A) IT IS MY DUTY.
(B) IT MAY MAKE ME FAMOUS.
19. GIVEN SOME UNEXPECTED FREE TIME, I WOULD PROBABLY USE IT
(A) TO ENROLL IN A SELF-IMPROVEMENT COURSE.
(B) TO RELAX AND HAVE A GOOD TIME.
20. AFTER I HAVE DONE ALL THAT IS POSSIBLE TO RESOLVE A DIFFICULT
PROBLEM,
(A) I PUT IT COMPLETELY OUT OF MY MIND.
(B) I MAY CONTINUE TO WORRY ABOUT IT.
21. (A) I NEVER LOSE MY TEMPER EXCEPT INTENTIONALLY.
(B) SOMETIMES MY EMOTIONS ARE BEYOND MY CONTROL.

Cutting shapes

In cutting, the Arc Shape will vary according to the style being cut.

The diagram on this page shows some fairly typical overall Arc Shapes which can be produced by either Precision or Directional cutting.

To presuppose individuals of a given kind is to say that any statements which follow are true of some individuals of that kind and none not of that kind.



Not a if b;
Not a or b
Not a and b
Not both a and b
If a necessarily b
If a probably b
Neither a nor b
If and only if a then b
If at least one a then b
For all a then b

First order predicate:

1. There is an object (individual) which is F.

Second order:

2. There is an object (property) which x has, and

3. There is an object (proposition) which materially implies its own negation.

First order truth function statements:

There is at least one x

There is at most one x

If there are two Fs, they are the same

There is exactly one x

There are exactly two xs.

Second order truth function statements:

If b is worse than a then a is better than or nearly equal to b

If a is worse than b then b is better than or nearly equal to a

Less specific quantifiers are 'many' and 'few'.

'at least n' 'at most n'

For all objects x in the domain D then

For at least one object x in the domain D then.....

Restricting the domain- All substitution instances of F are true. At least one substitution instance of F is true.

Ontology-part of metaphysics which concerns the question what kinds of thing there are. Quine "to be is to be the value of a variable", and "No entity without identity."

(Identity is conditions, same members, same space and time and that is equal to 'identical'.

We are confident there are people but there is a notorious problem about supplying criteria for personal identity.

To presuppose objects of a given kind is to say that any statements which follow are true of some objects of that kind and none, not of that kind. So any statement following a location of particular identity is committed to the existence of certain quantities (could we say qualities as well?) in that identity. This applies only to interpreted theories.

'Has to'.....'must'....'require'....Quine urges these to be avoided. There is a possibility that James will come which seems to assert the existence of possibilities to 'That James will come is not certainly false'.

There is at least one object, x , such that necessarily x is identical with the Evening Star. (Awkward)

Thus names investigated. Names or numbers are first order demarcations isolating differences and setting up individuals, identity.

"There is a tendency to think of proper names as, so to speak, the means by which language gets its most direct grip on the world; and perhaps for this reason there is strong motivation to give a neat and tidy picture of the way naming works. In the theories I have sketched, two kinds of picture emerge of the connection between names and the individuals named; the purely denotative, or 'harpoon', picture, and the descriptive, or 'net', picture. I've already suggested that ordinary proper names in natural languages are very various, and that they work against a background of shared, or partly shared, information, or misinformation. Some confirmation for my suspicion that there may not be only one way in which all names work may be found in the way that the two pictures, officially presented as rivals, seem actually to complement each other: the harpoon picture explains how we can manage to talk about someone even though we are ignorant, or misinformed, about him—he'd slip, as it were, through our net; the net picture how we can talk, without confusion, about one of several or many people of the same name."

Descriptions: it might be helpful to distinguish between reference and denotation or designation and to use the former for the pragmatic notion (what speakers do) and the latter for the semantic one (what expressions do). A speaker may refer to a person or thing by the use of an expression which doesn't denote that person or thing. (Such as "The man who murdered Smith".

Non-denoting names: fiction: "there is an important distinction between on the one hand, discourse about fiction, and, on the other, discourse in fiction. In the former there are grounds for concern about 'getting it right or wrong', and in the latter the question does not arise. What's unusual about discourse in fiction, I suspect, isn't semantic at all, but pragmatic. Uttering (or writing) sentences in the course of telling a story differs from uttering sentences in the course of reporting an actual event; one is not, in the former case, as one is in the latter, asserting, that is claiming the truth of, the sentences one utters. Whereas one might feel the need for a free logic for discourse about fiction, one might reasonably hope to handle the distinctive features of discourse in fiction by means of a theory of pragmatics. For, if my hunch is right, the most significant difference between telling a story and making a report, so to speak, is not in the difference between the story and the report, but in the difference between the telling and the making. I do not take for granted that the distinctive characteristic of discourse in fiction, however, necessarily excludes the possibility of formal treatment".

**** Above notes and quotes from PHILOSOPHY OF LOGIC by Susan Haack ****

Qualitative functions in discourse about fiction:

intensity value (measure of affective transfer);
sequential hierarchy of pleasure (poor, better, best);
sensitivity, use of (texture, tone, line);
validity (truth value)-a work of art is committed to the existence of
 'works of art' by acceptance or argument, and may accept,
 enlarge or diminish ontologically 'works of art'; (cf. Haack:
 that "part of metaphysics concerned with the question, what
 kinds of thing exist") often referred to in the statement 'new
 models of...awareness', and measured by 'authentication';
authentication (an implication of unquestionable evidence or agreement
 with psychological or observable fact;
location (spacial and temporal)-reference to conceptual conditions of
 reference in the perceptual framework of space and time
 including a meta-referential use of history.
appropriation (use value)-economic, social, political etc;

AVIZO
11-4-84

Hints on styling

Prominent Chin: To make a large chin appear smaller, the hair should be dressed softly forward.

Small Chin: When the chin is small, dress the hair back from the face to give an impression of length to the chin and jawline.

FICTION: [True-False] If I were to tell you a story I would not be concerned with getting it right or wrong.
and...If I were to give you a report on that story, I would not be concerned with getting it right or wrong.

PROMINENT CHIN



Wrong



Correct

SMALL CHIN



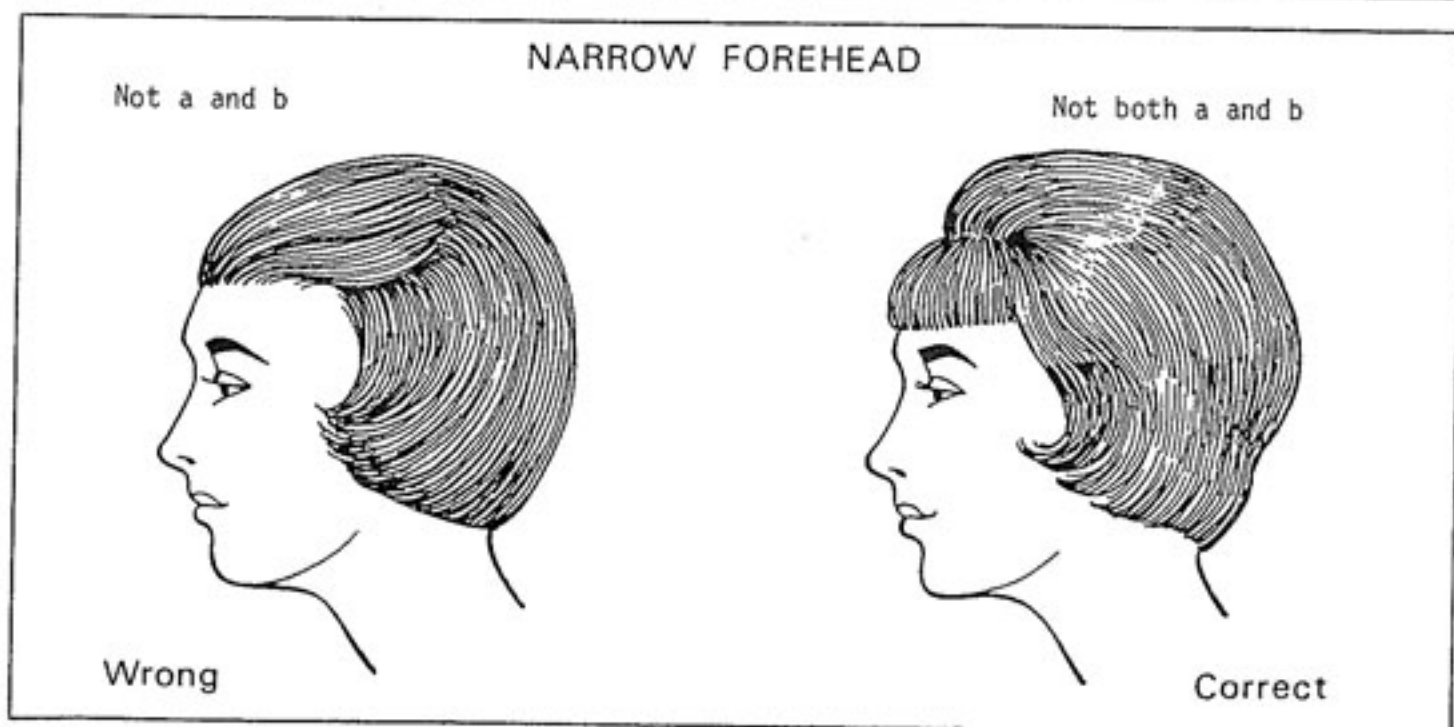
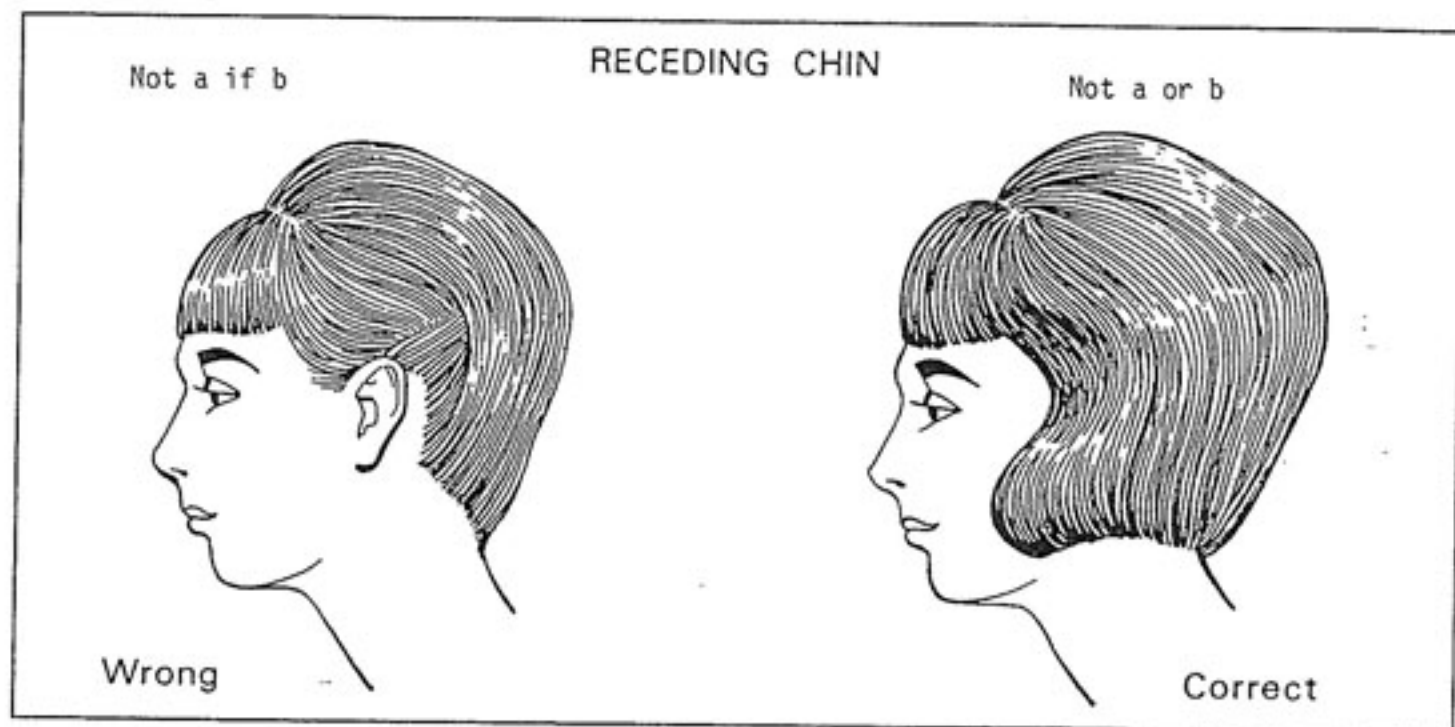
Wrong



Correct

Receding Chin: To improve the appearance of this type of chin the hair should be dressed in a diagonal movement just covering the ears; avoid bulk around the jaw and neckline.

Narrow Forehead: This is best concealed by dressing the hair forward into a very short fringe. To draw the hair back from the face would only expose this fault.



Eyes Close Together: When the eyes are close together, the hair should be dressed off the face to produce a wider, brighter effect.

Square Chin: A square chin can be improved by dressing the hair forward on to the face in soft curving movements.

EYES CLOSE TOGETHER

neither a nor b

if and only if a then b



Wrong



Correct

SQUARE CHIN

if at least one a then b

for all a then b



Wrong



Correct

High Forehead: A high forehead can be reduced by dressing the hair forward in the form of a fringe.

Receding Forehead: The appearance of this type of forehead can also be improved by dressing the hair forward in a fringe. Take care to ensure that the overall silhouette is well balanced.

IDENTITY

HIGH FOREHEAD

There is at least one x



Wrong

There is at most one x



Correct

RECEDING FOREHEAD

If there are two Fs they are the same



Wrong



Correct

Broad Flat Nose: This type of nose can be made to appear more attractive by the hair being dressed over the face at the sides with some soft movement on the forehead at the temples.
Large Nose: This type of profile needs to be balanced with forward movement in the form of a full fringe.

BROAD FLAT NOSE

(if a necessarily b)



Wrong



Correct

LARGE NOSE

(if a probably b)



Wrong



Correct

Turned Up Nose: This type of profile should not be 'crowded' with hair, instead the hair should be dressed back off the face.
Spectacles: When these are worn, avoid large fussy styles or forward movements which tend to clutter up the face.

TURNED UP NOSE

If b is worse than a then a is better than or nearly equal to b



Wrong



Correct

SPECTACLES

If a is worse than b then b is better than or nearly equal to a



Wrong



Correct

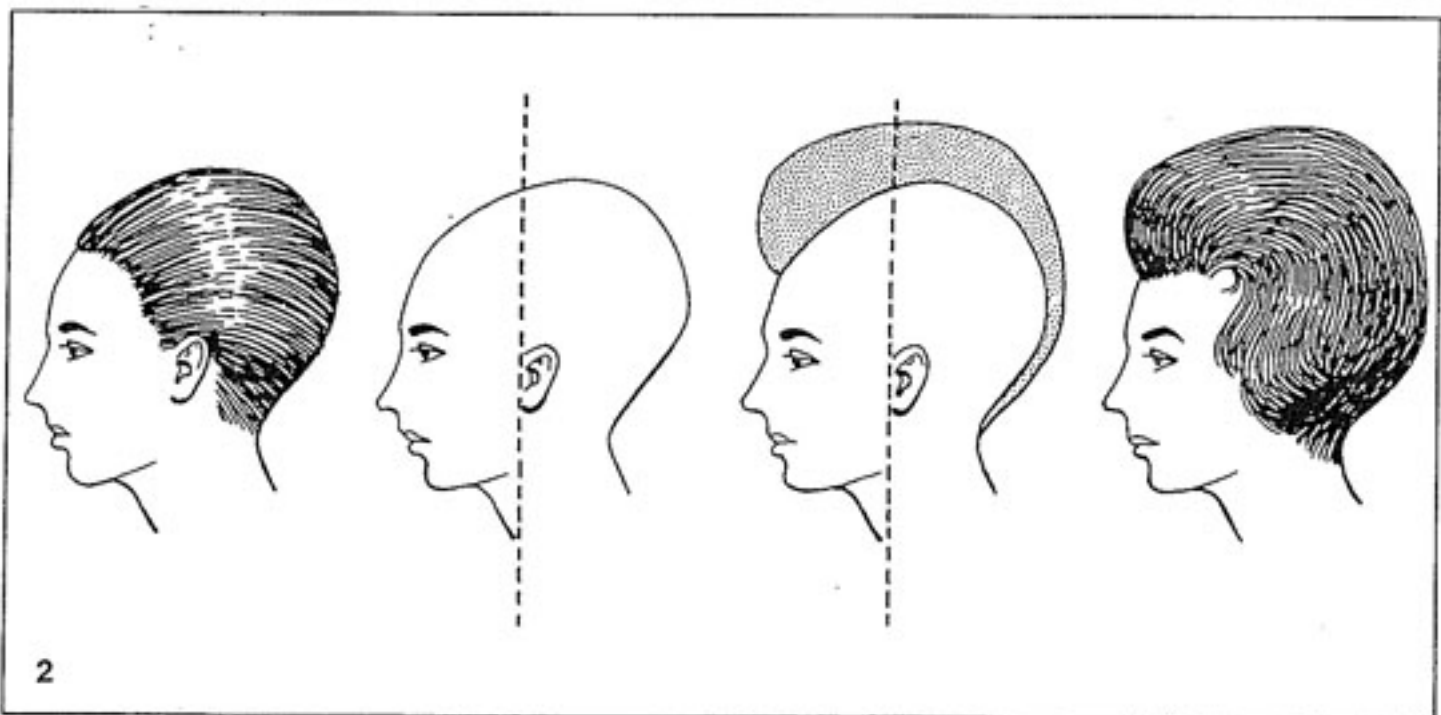
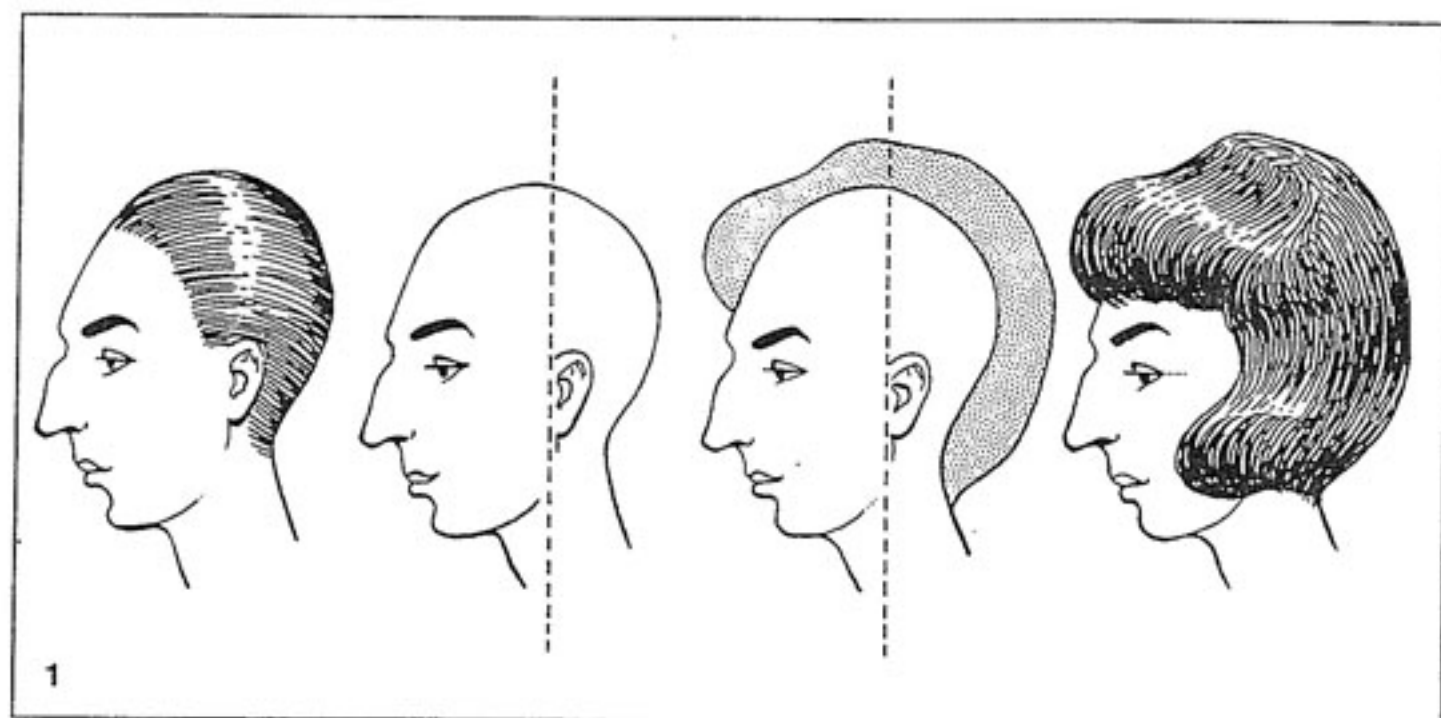
We are confident there are people but there is a notorious problem about supplying criteria for personal identity.

These same principles can be applied to hair styling. When we see a face which is not as pleasant to look at as it might be, we must examine the balance and see if by re-arranging the hair on and around the head we can improve the balance and make the whole effect more pleasing.

In the first illustration we can see an unpleasant looking head in profile with the hair combed back close to the head. The head is then divided (mentally) through the centre and the volume of one half weighed against the volume of the other.

That part of the head carrying the features is found to be of a much larger area than the back of the head. The hair is then used to build up the smaller side so that a well balanced effect is achieved and it can be seen how much improved the head appears.

In the second illustration we see another head in profile being weighed on each side for balance; hair is added to the smaller side to produce a balanced effect and the result is once more improved.



GO HOME ON THE PHONE

I sometimes worry about her being so far away
She is all alone
And if I could only speak to her
Hello.Hello

Go home on the phone
But Im already home
Go home on the phone
Come out here if you want
Go home on the phone
I want to be here, not somewhere else
Go home on the phone
What do you people want

When we left to come to Australia
We new it would hurt them
We think about them all the time
We even tell our kids to think about them all the time
Hello, Hello

Go home on the phone
To what
Go home on the phone
our own homes here
Go home on the phone
May be it was just a visit
Go home on the phone
Home was where the culture lived

MEDIA CULTURE

Warmly wasting away in the T.V. space
Educated to that way of living
Buy! what Im told, feel how they want me to feel
Relate to other people by acted out drama concepts

The T.V. screen speaks
A new revelation
Be in it? advance myself
Dont sit around and do nothing

My master speaks asking me to move, to the extent of
getting up
Move parts of my body to switch him of
I stand alone in a foreign country with nothing

R.M. Williams
the man, has two great
loves. Horses and the
outback. They are his life,
his inspiration.

Back in the thirties
while the car was rapidly
replacing the horse, "R.M."
set out to preserve the crafts
of our bushmen for those he
respected the most — the
stockmen and their horses.

The true character of
the man is borne out in the
authentic quality of the
products that carry his name
and the now famous
"Longhorn" brand.

That's why today,
R.M. Williams is already
something of an Australian
legend.



BE AUSTRALIAN

LOOK AUSTRALIAN

1. WHAT RELEVANCE DO COWBOYS HAVE TO AN 86% URBAN POPULATION
2. WHY IS THE COWBOY MIDDLE AGED AND RIDING TOWARDS YOU? WHAT EFFECT DOES THIS CREATE?
3. THE CAPTION IN THE ADVERTISEMENT TELLS THE READER TO "BE AUSTRALIAN" HOW CAN THE READER OBEY THIS COMMAND? WHAT IS AN AUSTRALIAN.
4. HOW DO YOU "LOOK AUSTRALIAN"? WHAT DO AUSTRALIANS LOOK LIKE? WHY IS THIS STATEMENT DELIBERATELY VAGUE?
5. TO WHOM DO YOU THINK THIS ADVERTISEMENT APPEALS MORE, MEN OR WOMEN?
6. DO YOU CONSIDER THIS AN EFFECTIVE ADVERTISEMENT? WHY?

Quotes from John A. Walker, ART IN THE AGE OF MASS MEDIA

The advent of the mass media and the market economy has transformed the very nature of art, and our experience of art, mediated as it is by the mass media, is different from that of pre-industrial cultures.

An aspect of Laurie Anderson's work is that it is based upon an awareness of language and other communication codes, and on an understanding of the ways in which the mass media filter information and mediate between us and external reality, and between people. In other words, a crucial part of Anderson's subject-matter is the phenomenon of mediation itself. Her success indicates that the barrier between fine art and mass culture is permeable.

"cultural cohesion does not manifest itself as an erosion of cultural differentiation but as an accommodation of it. Power ascends to the level of orchestrating and articulating a complex symbolic universe which permits a high order of differentiation and stratification...what enjoins its subjects to the media is not a shared view of the world, but a given relationship to the plurality of imaginary worlds created. What remains constant is the currency of mediation itself and the subjective relationships imposed by dominant forms of cultural communication. It is this which triumphs now in the diversity of what can be accommodated". from John Steazaker 'The Avant-Garde and Popular Culture', in B. Taylor (ed.), Art and Politics 77 (Winchester School of Art Press, 1980

Notes from Eros and Civilization, Herbert Marcuse:

Freedom (defined as practical reason) and nature (subject to causality or theoretical reason) are positioned as binary fields. If this hypothesis is true, then no sense datum determined by formal laws can define freedom as that would empty the concept of sense. And conversely, no subjective sense of freedom can explain the laws of causality.

"Still, the autonomy of the subject is to have an 'effect' in the objective reality, and the ends that the subject sets for itself must be real. Thus, the realm of nature must be 'susceptible' to the legislation of freedom; an intermediary dimension must exist in which the two meet.

A third '(faculty)' must mediate between theoretical and practical reason-a faculty that brings about a 'transition' from the realm of nature to the realm of freedom and links together the lower and higher faculties, those of desire and those of knowledge. This third faculty is that of judgment, and the method is imagination.

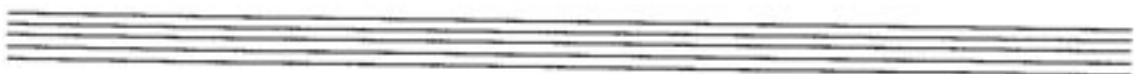
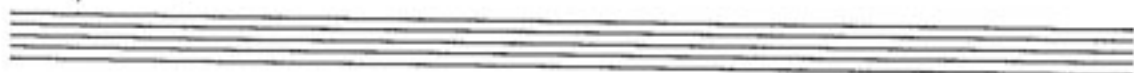
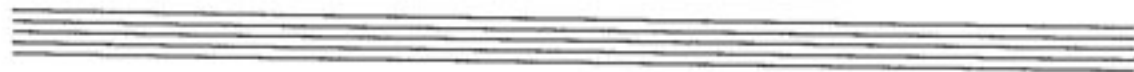
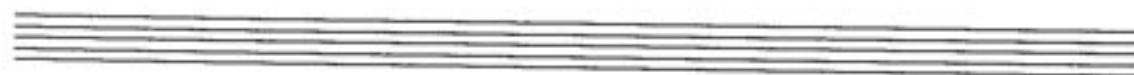
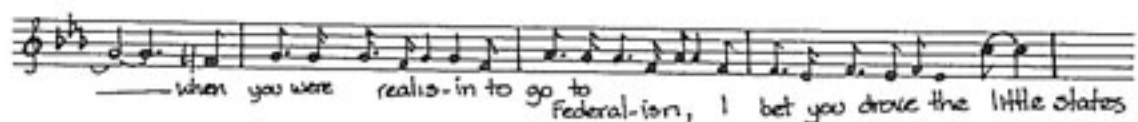
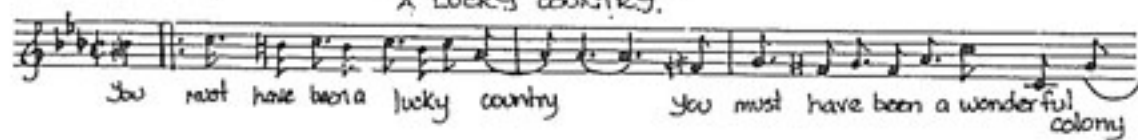
"In a convict society, material possessions were the symbol of the free man. Since then they have represented a handrail for the white Australians passage through a haunted continent. It is a desperate, touching attempt to grasp human meaning from out of the abyss of time. More than he'd ever want to admit, each Australian knows he is an alien, a strap-hanger in a void - and let's face it, when your suspended there alone, you do need good equipment".

ref: Peter Blazey

"beautiful youths and girls stare at life through blind eyes, in which human teeth fall like Autumn leaves, the buttocks of cars grow hourly glassier, food means cake and steak, muscles prevail and the march of the material ugliness does not raise a quiver from the average nerves"

ref: Patrick White in "Australian letters".

YOU MUST HAVE BEEN
A LUCKY COUNTRY.



ref: Aspects of Australian Culture, "Australianness" in Australian Television. Albert Moran.

"Australia, only came into being in 1901. The states and their capital cities all predate Australia and indeed just how unified an entity is the nation? In the 1970's several states, in a flourish of statehood rather than nationhood, have set up their own film production and or financing authorities. The intention behind their establishment is not only commercial but cultural".

The broadcasting tribunals report on self regulation.

Chapter 8 The Australian look.

We should have "an Australian television service that looks unmistakably Australian", "our television service should have a distinctively Australian look - one which could convince a visitor from overseas that he was in Australia".

"Its of paramount importance to insure that the persuasive medium of television is used to show Australia to Australians; to reinforce Australian values and to reflect Australian attitudes and life styles".

Section 114 of the Broadcasting and television act stated "Australian content is a consequence of the employment of Australians. Australian content is nothing other than programs produced by Australians, no matter what the ostensible subject of such programs".

The relationship between Australians and their television is seen as a way of developing cultural awareness by representing a normal way of life that can be assimilated.

...that was the way theatre was at that stage sets there were no design schools.

Luscious surfaces seduce the eye

THE 43 small paintings which make up the current exhibition by George Duerden at the Howard St Galleries glow with extraordinary intensity.

They are pictures which not only seduce through their wonderfully rich surfaces but they also involve you in the drama played out by the figures.

Betrothed I&II are sensitive portrayals of a young couple nervously posing for the artist, who through slight distortions of the figures and a luscious paint surface, reveals their awkward expression of deep self-demotion.

Although small, both these paintings are very moving.

George Duerden has been painting for many years and this latest exhibition shows his continuing mastery of the medium. Although there is a child-like quality to the works, they are never the less highly sophisticated.

His skilful manipulation of paint shows a deep understanding of the works of such painters as Soutine, Gustav Klimt and the German Expressionist Emile Nolde. This forms the fabric on which he builds a personal imagery. Much of this derives from his environments and friends,

several of whom appear in stark but astoundingly sensitive and powerful portraits. The harrowing images of (fellow artist) Cliff Jones and John are intense paintings, while others (such as Maria) give a profound insight into the sitter's personality. Of all the works in this exhibition it is these deeply felt portraits and figure studies which stand out.

It is an exhibition of continuing surprises. As you move from picture to picture the sustained joy of the artists' vision carries you along from the illustrations of fairy stories to several tortured landscapes, from the almost magical, shimmering presence of the Houses at Reaux to the eerie and disturbing image of The Embrace, a tour de force of painterly inventiveness.

This is certainly one of the most refreshing and enjoyable exhibitions you are likely to see this year. — TED SNELL

The Western Mail, Easter Weekend, April 19-23, 1984









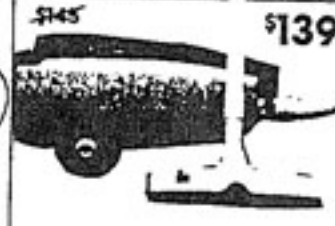














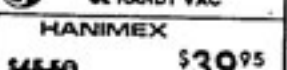

DIRECTOR Cliff Gilling

LUNCHTIME theatre in Perth is alive and well at the Wzbah in Hay Street thanks to the Plays Plus Players Theatre Company (P3) and the One Off Theatre Company.

Have You Met Our Rabbit? by Michael Stevens has added more than a few laughs to the lunch hour this week, and on Tuesday Michael Gurr's Imitation Real opens.

This One Off Theatre production is the final offering in the current season of lunch time theatre.

Gill Gilling, Bill McCluskey and Margaurite Ungard.

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Waltzing Materialism (from Peter Blazey) "In a convict society, material possessions were the symbol of the free man. Since then they have represented a handrail for the white Australians passage through a haunted continent. It is a desperate, touching attempt to grasp human meaning from out of the abyss of time. More than he'd ever want to admit, each Australian knows he is an alien, a straphanger in a void, and let's face it, when you're suspended there alone, you do need good equipment."

Notes: Paul Thomas:

The problem being with this relationship is that a government or private person can start to direct the public.

The concept of a national identity is a false illusion because the Australians are Europeans and therefore bring their customs with them but the subtle change that occurs, one change that occurs is based on the climate and that affects the way we translate our imposed customs. It also seems that the governing bodies recognize this climactic conditioning as a form of national apathy hence advertisements on national television stating "Advance Australia" which implies that every one is sitting around doing nothing. Not to the fact that they have assimilated to the environment, in the same way the early settlers related to the Aborigines because they sat around and seemingly did nothing.

The European condition has developed from watching other people who had to develop different ways of dealing with the environmental situation, and a model of this is shown through the television series, Coronation Street, and Days of Our Lives.

This contradiction that is posed by the media is not one that can be solved by inanely demanding of a nation to get up on it's feet and to be involved with life when the life they want them to be involved with is nothing but a fantasy.

Hence the work on the tourist life which is placing myself as a European who realizes he is living in a transient culture whose history shows the reason for most Australians being here was either forced or they had prospects of making easy money, This attitude seems to prevail that it is an easy place to live.

So the answer is to seek mediation as group of permanent European tourists who have to assimilate internal information about the way European Australians are relating to the environment and to each other.

Examples of tourism

Jerry building

Short term investments

Resource industries plus the support industries only

No cultural development

Strong materialism

Outdoor culture (physical)

Plagiarism, scaled down models of European and American achievements

Mediocre concerns

Preferring fantasy to myth

Areas to focus on : Language analysis tools that allow subjectivity to be seen as fantasy; fantasy as cultural imposition as destructive social reality. (Insulation / isolation).

Social fantasy created by the Media

Religion

Materialism

POSSIBLE VISUALS

Housing advertisements.(lifestyle)

Symbol for mediation: see saw balance

all advertising promotions for denial

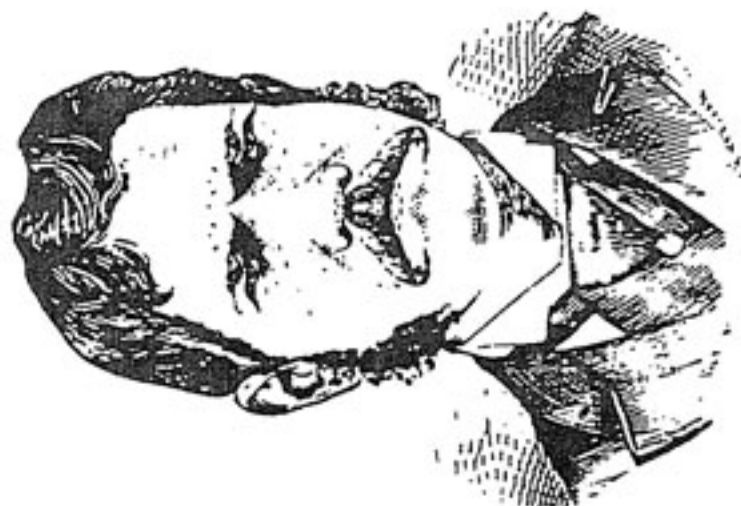
nationalism



Which of these artists is not like the other?

TEXT FOR AUDIO WORKS: PAUL THOMAS
TITLE: THIS IS THE WAY I SEE IT

1. * THIS IS THE WAY I SEE IT
2. I DIDNT RECOGNIZE THE SHAPES
3. *
4. SOMETHING DIDNT QUITE ADD UP
5. *
6. TRYING TO PUT IT RIGHT
7. *
8. MOLDING IT INTO SHAPE
9. *
10. WHATS THAT DOING THERE
11. *
12. PUTTING IT IN ITS PLACE
13. *
14. THATS THE WRONG GREEN
15. *
16. STARTING AGAIN FROM SCRATCH
17. *
18. ALTOGETHER TO MUCH SPACE
19. *
20. VERY STRANGE SAND SURROUNDS ME
21. *
22. ITS GOT TO LEARN TO BEND
23. *
24. IGNORING THE HEAT
25. *
26. THERE IS ONLY ONE WAY TO DO IT
27. *
28. PULLED THE WOOL OVER MY EYES
29. *
30. DONT WANT TO KNOW
31. *
32. CANT STAND FEELING INSECURE



AN EARLY AUSTRALIAN ARTIST LOOKS AT THE LANDSCAPE

They created this contradiction
Trying to create a counter creation
A new Australian, life aware
With no T.V. to guide me I dont move

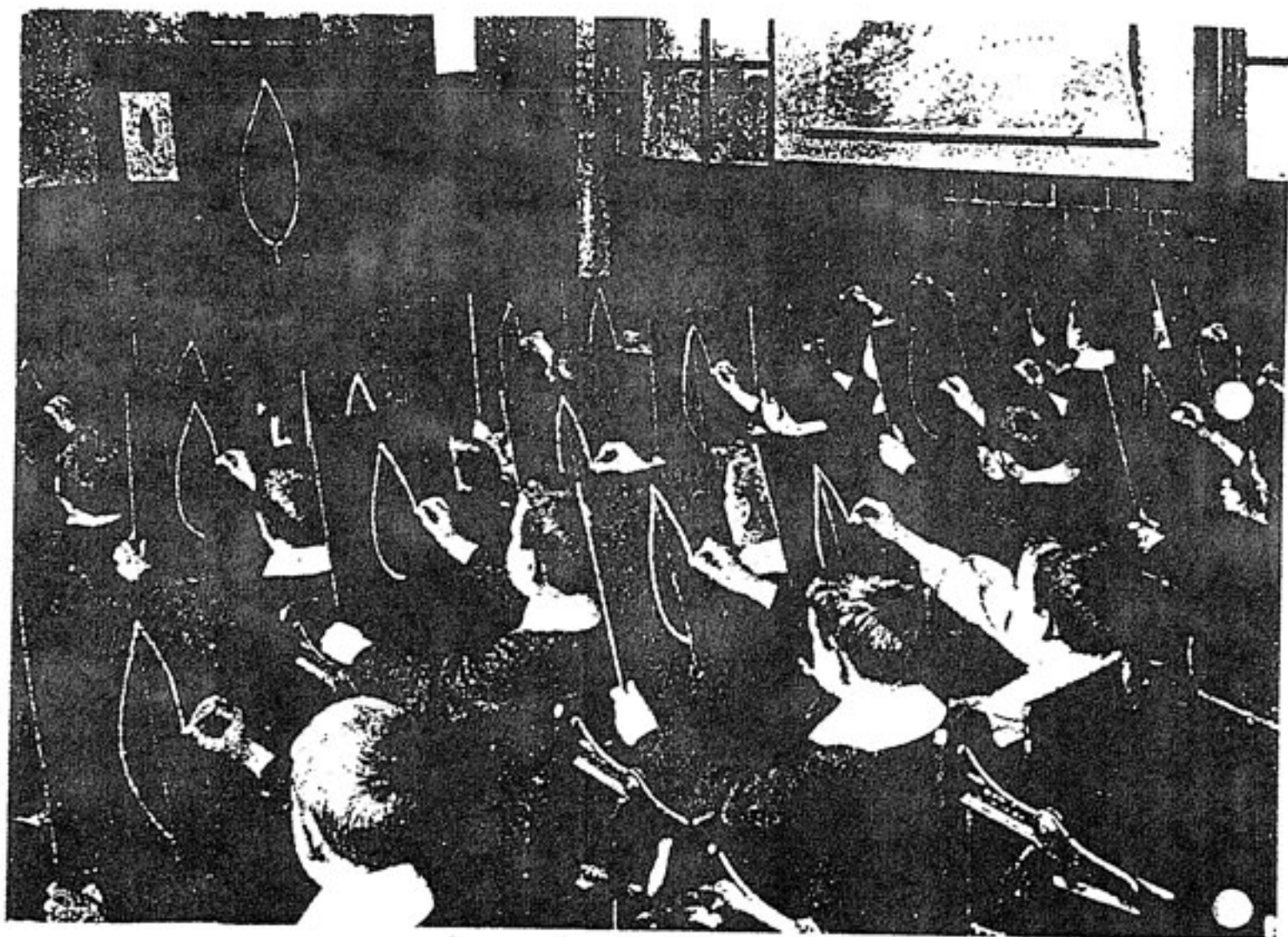
TOURIST LIFE

Its a tourist life for me
Wanted to travel
To a Large holiday camp
Fenced in by space
Surrounded by beaches
Wake up W.A.
Whats it like on the water
come on down
go for a swim
Filtered news
Fully imported continental cakes from Melbourne
Tastes of different cultures
We even have a church
Astro suburbs
With mock historical village
You can spend the rest of your life here
Without knowing its gone by
Come for fortnight and stay a life time
I think Ill be in that

WE WALKED ON.

- N. Two post-industrial beings in the land of multiplicity in search of
milk and honey.
P. Well anything goes.
N. Its all the same to me .
P. We waved .
N. No not a wave of mutual recognition just the functional wave that
clears our vision.
P. I talked to a person once about fixing this place up I mean what part
of it I had some control over, he said
N. The only way is to wait for them to die.
P. So I didnt I said this has possibilites I mean it's so new no history
to hold me back.
N. Clean slate
P. New pin
N. Spic and span
P. Sweeps clean
N. Ship shape
P. And Bristol fashion
N. Dont knock it
P. He said
N. No waves now
P. In trying to keep a breast of things in this hot Birmingham I talked

Part Two: Function and Form



106. *A Victorian drawing class*

to silent partners who nodded agreement with outside head only to disagree on the inside.

N. Hot enough for you.

P. He asked with a grin.

N. I started to submerge into the soft warm sand.

N. Lets build a pre-post-industrial replica of England and we can all live in it.

P. William Morris would have been in that.

N. Well thats what makes the culture crumble.

P. He said in reference to it being like a hot birmingham or another post war town with its old quarter basically not worth keeping just for the tourist itinerery.

P. I think Australia should be rediscovered by somebody else.

N. How about Francis Drake?

P. They could have always rediscovered Spain again instead.

N. Drake could have been good equal in the cultural cocktail.

P. The Dampier spider.

N. The cook sting.

N. We walked on.

P. Its a good place to build sand castles you know.

N. No.

N. I feel I should take a trip out in to the bush to remind myself where I am.

P. It appears to me that we should plant more gums. That would prove something.

N. If you can sell the fear of no identity maybe we could do with more gums.

N. Cultural cut-ups.

P. We are all trying to cover up facts.

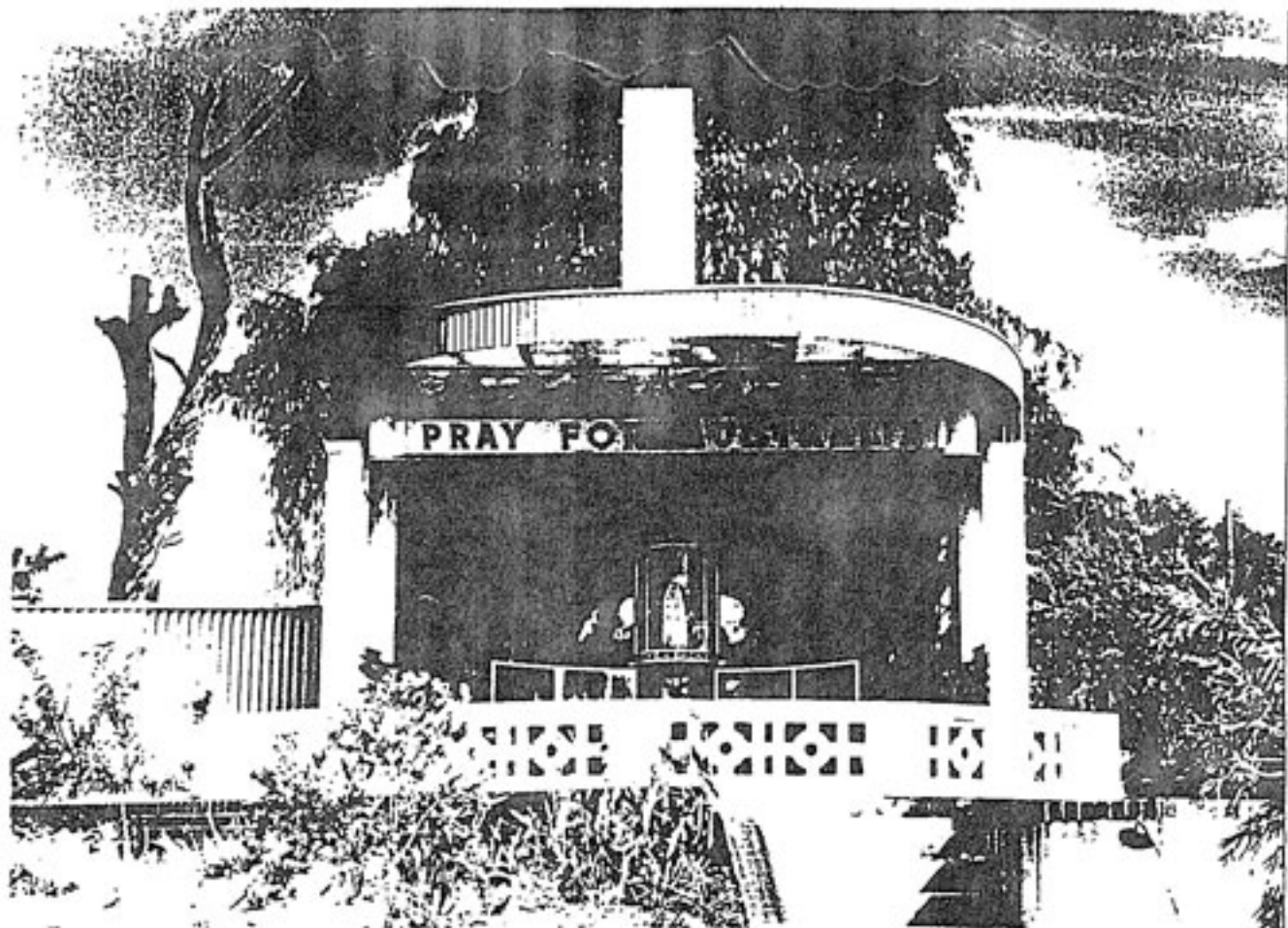
N. We all know its a fabrication; a mix and match.

P. This goes with that.

N. A pick and choose.

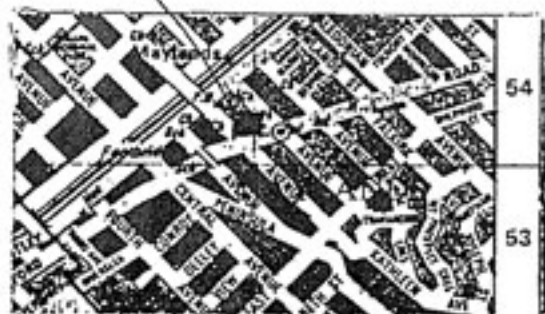
P. It's lucky the Italians came.

N. Life would have been pretty unbearable without ice cream.



Progress: Lets go for it

ADVANCE AUSTRALIA
IS ADGET



ADVANCE AUSTRALIA ADVANCE AUSTRALIA ADVANCE AUSTRALIA

Someone somewhere must think something is going very wrong

NATIONAL Religion

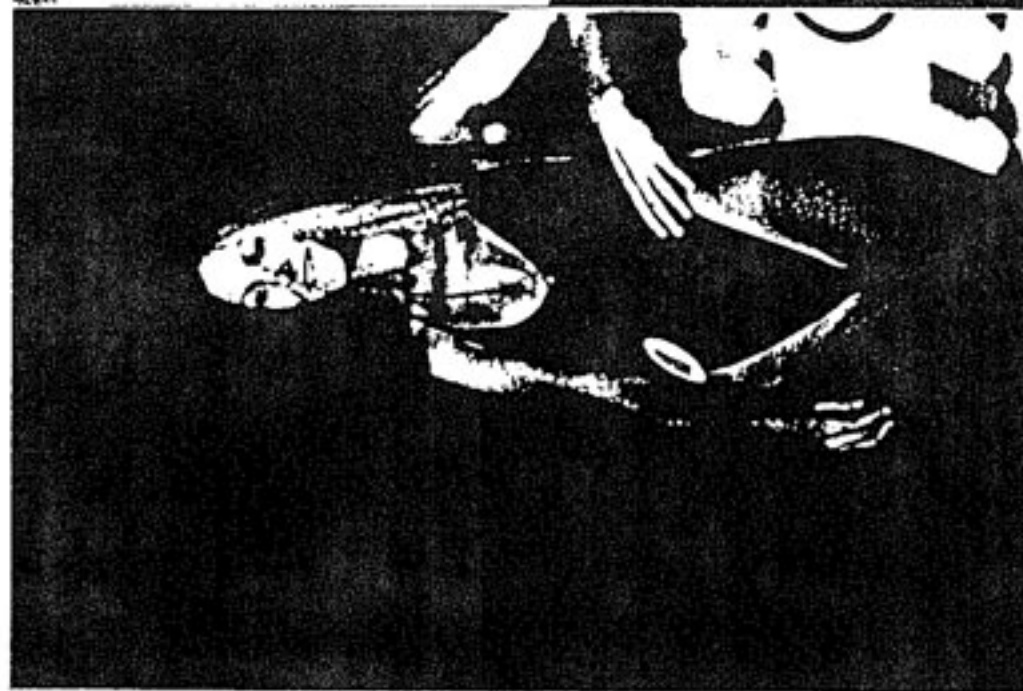
Religion + wholistic

Audio Tape Text

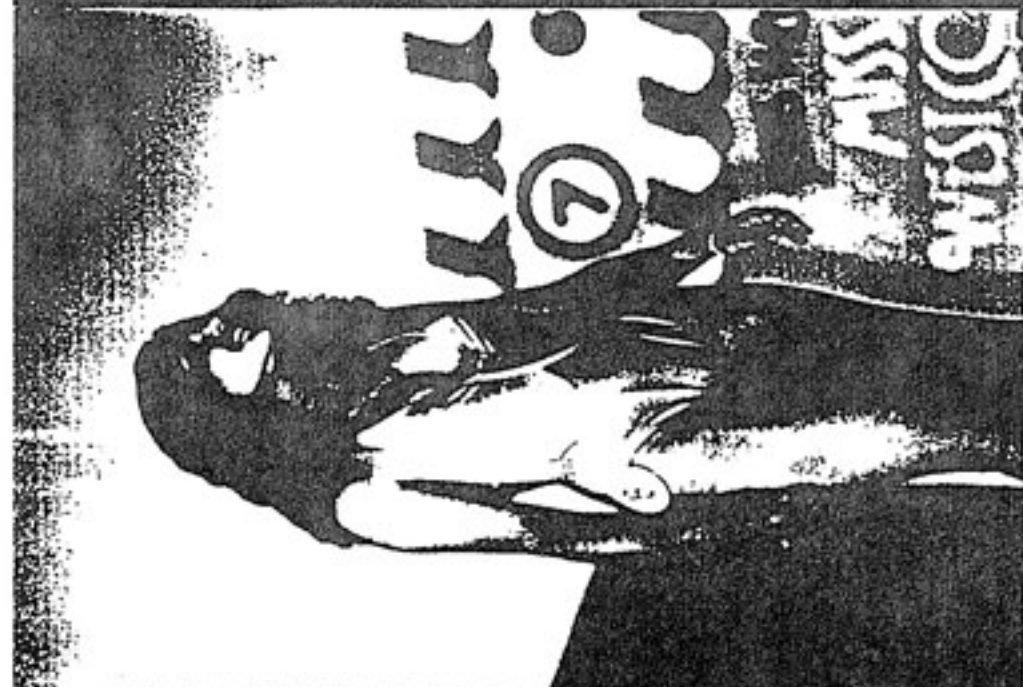
I will buy something today
It will make my stay here more pleasant
It all started to become clear I mean my reason for being
here
Then it started to flicker and fade
In trying to make myself clear it seems I started to
disappear
In disappearing I became clearer
Watched T.V. last night
Perceived the television
Participated with the culture
Whilst watching I saw myself
Watching the box
Not just the screen but me as well
The shoes, the chair, the walls, the carpet, the curtains,
The photo of me mum
The room, all my personal inputs
I was aware of my inner structure supporting the outer
The inner space reflected in the outer space
The personal environment to the location
The location to the culture
I was watching myself watching the T.V.
And I thought it would be a good idea if I bought something
today
That would make my stay here more pleasant

The Stunner:

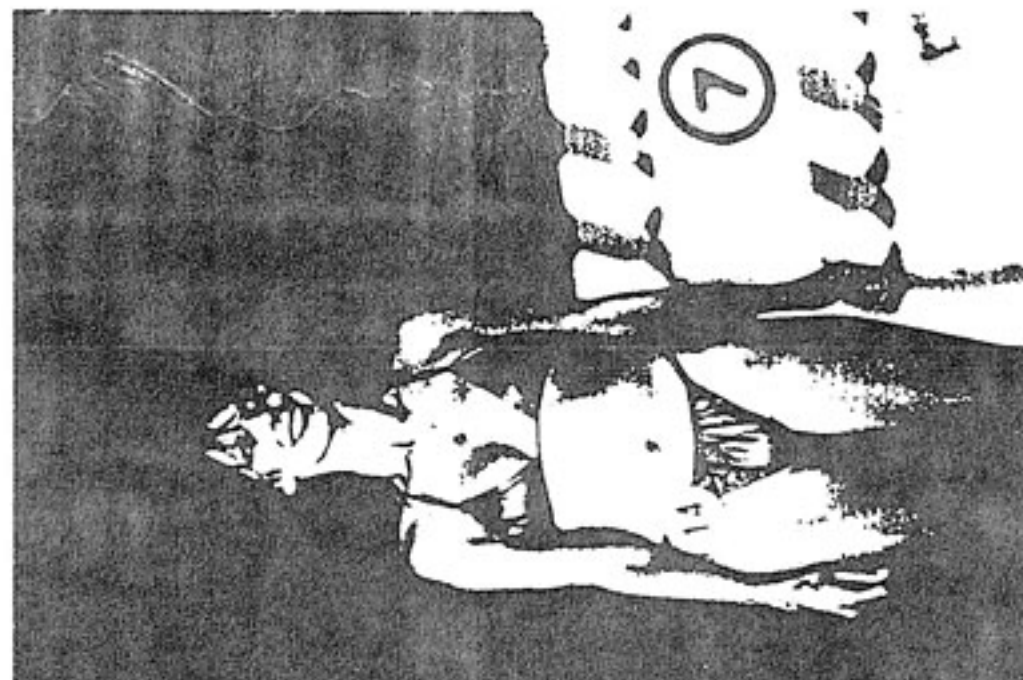
IT'S A MAGNIFICENT VIEW
FANTASTIC SCENERY
GORGEOUS COUNTRYSIDE
STUNNING SUNSET
AN UPLIFTING EXPERIENCE
A MONUMENT TO TIME
A SENSUOUS HOT LAND
MYSTERIOUS MYTHICAL BEAUTY



MISS ELITE



MISS STATUS



MISS APPROPRIATION

AUDIO TEXT: ALLAN VIZENTS

10%

Originally, ten percent of Australia was arable land. Since the arrival of the European, twenty-five percent of that land has been lost to erosion and suburban sprawl.

Well! Fleece my knickers and unbutton your lips. I'd love to liquidate your petals my little shiel!

Let me just reach in here and grease my palm...I can see you flashing a tongue over your shoulder.

"Swindle me" you cry, "fly my kite, run up massive bills on my flag-pole".

Yes, yes, my pants are outstanding so let me just untie your purse strings, loosen them up and run a hand down your investments.

Lavish land, a boxfull of royalty checks. Loaves and fishes everywhere. Premium licks, lets lay down and make both ends meet.

You've got a lot to lend, so generous and free, a luxury of black skin and white branches...

Shower down on me, spare no expense, pour forth your liquid savings on my account. (I can barely keep my head above water). Spill it, waste it, dissipate all over my party. Lets rage while its burning in your pocket. Fan my mineral fire, blow me up fever man, standing in my sun quick, rake me, dam my gorgeous channel.

I think my battle cruiser is coming in. This is no little larks on a platter. This sending into meridian winters of close wrap and suck me dry comes with jet screams and yellow cake between the teeth!

(The European staggers back pulsating with the smarting swell of dry rape.)

You parsimonious old bat, so stingy mean and shabby, so niggardly and tight-fisted, and me with my promising erection on the gravy train.

Put the bitch under the hammer, fleece and vend her!

Miser, screw, tightwad, lickpenny, harpy...what a pinch of a country!

Skin a flint and beat me down with your itching palm, white boy!

: You're just mercenary you shrivelled old dust bag!

WHOLESOME

Whats up your identity?

A pink-faced test in a white cage?

A blue neon bush with small fires on the horizon?

A cave-in with small stones rolling down the throat?

These questions lay on their backs with moon eyes shuttered like double-gee marbles in cotton satchels. They scoot along their glassy trails with puffs of dust clouding their interior.

The flat is vacant, for sale or lease, the bottle is stood on its neck. An influenza or bottle of meth, with a slow shaking and bitchy gait we carry our dry shells to task. Down the road you can hear the rattle of marriage cans dragged from the park, the lake and the tinned white photos.

Vertical poles cast little shadow.

Keep me posted, high on white sheets, ordinary and wholesome, a silk thread taught across the finish line.



Secure behind her desert barrier, pretty little Perth, like a staid Victorian damsel sighed for the progress she at once envied and despised.

--Mary Durack

BETWEEN GLASS AND DOG

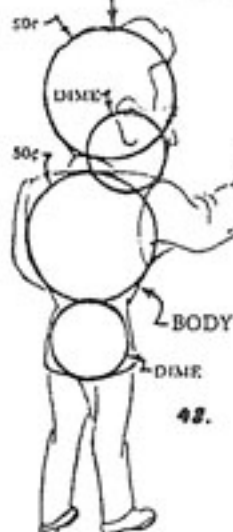
Ear for the practical you've got it!
Theoretical pranks in the parking lot.
The white jug. To whom and for what?
The pink flower...the set of cranks such that earth breeds pink.
A typical instance of strict implication...go to lot, got, juice.
For all green dogs less than olive, spike in yard.
ripsnip
peltlate
getting hot!

THE YOUNG COUNTRY.....HELP THE PENSIONER ACROSS THE STREET
THE IMPORTANT CRITIC.....THE BLIND EMU TAKES WING
THE MISINFORMED PUBLIC.....A STEADY SEQUENCE OF TOILET PAPER
THE INNOCENT BYSTANDER.....A LOUNGE-FULL OF TELEVISION
THE PRESSURE COOKER.....ABSENT WITHOUT LEAVE
THE POWERFUL WORK.....THE EMPTY BILLABONG
THE LUCKY COUNTRY.....PANDORA'S BOX OF FORTUNE COOKIES
THE ONLY WHITEMAN'S COUNTRY.....SHEET METAL AND TEETH GRINDING WOMEN
WHOLESOME.....MODERN CHEMISTRY
THE COMMON MAN.....THE COMMONER WOMAN
STRUGGLE TO MANHOOD.....MATESHIP ON THE DOLE

A rather large quarry filled with water and a few bits of cut timber.
Paul Hogan on an air-matress.

THREE-QUARTER VIEWS OF HEAD

EXPLORING MODIFICATIONS OF THE COIN-CONSTRUCTION METHOD

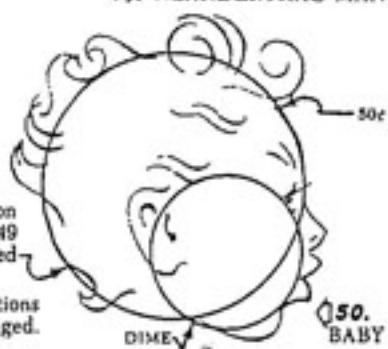


48.



49. NEANDERTHAL MAN

Construction from Fig. 49 but reversed



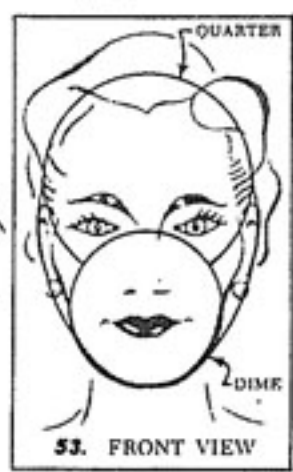
50. BABY



51. EMBRYO



52. HERALDIC UNICORN
Note the use of ellipses to construct the body.



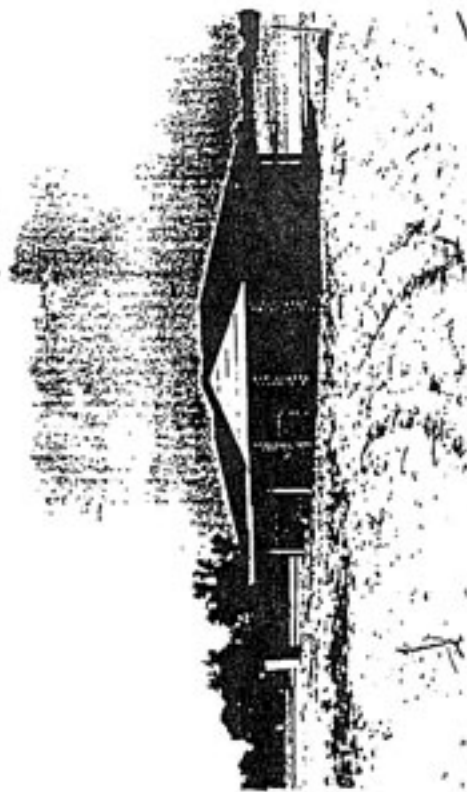
53. FRONT VIEW

BE RIGHT

be shit be an asshole be right
be right as a dim prick
be with your kind be righteous weak cunt be corky
be right today
sure be a jerk, be dumb as the day is long drongo
wander bush be right Pomy Bozo
suck big knobs being right
be right be square and suburban chucko be right
be a piss in a laneway
back to carnarvon bananahead be right
be a right number, make no mistake, be right,
beside the dry pond, right?
be a mighty right thinking dickus so right and right
be a downer worker, right?
worker wank right in there with a mangle from your toolbox
behind the seat, your right seat, your ass.

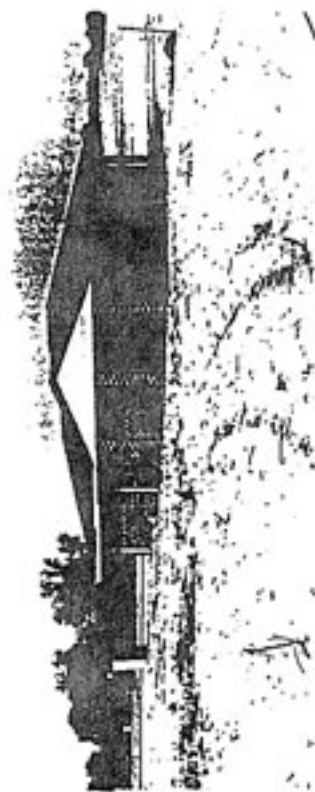
Be nasty right be insidious
be deflating right close to all the time
being ripper right
for fuck's sake come off right blind heat and pressure
right so appalling and I got the right idea bright spunk.
you know what you can do with right
because you have the same feet you're dog pisses on
coming on that bloody right for pulling in your tail into shell
brand of right when I'm talking right to you.
And so dressing for the right right.
And so charming to the right right.
And so blessed to the feet of the right right.
And so apologetic for the right right.
And so wagging with the right tale.

When you ring the bell its goodbye already
every time I'm not interested in right
I don't even prefer wrong to right plumbing or electrical guide,
and what is worse than a right guide?
if you can't see your feet, you are standing in sand, right?
no errors and no toes, not just right toes, no feet at all
because right is so shifty.
Here comes the right, so off the mark.
here comes the right track, an eclipse of the planet
and celebrating the right for just that false security
so root bound and festering swoon of right.
messing in the messenger
returning burnt matches to the box
great builder of proof fences
great goalie of righteousness
Be right.



THIS IS A

PEACE AND QUIET, GOLDEN TRIANGLE, VIEWS ACROSS LUCKY BAY,
YOUR DREAM HOME, FAIRYLAND, IT'S MAGIC LIVING IN THE HILLS,
ULTIMATE DREAM, BRIGHT AND LIGHT, COMFORT AND CHARM, ENTERTAIN
RAMBLING ROSE, THIS IS IT, A TOUCH OF CLASS, TRANQUIL RETREAT,
SPANISH SPLENDOR, TUDOR MAGNIFICENCE, OZZES PERSONALITY, STEAL
SPOTLESS PARADISE, IMMACULATE, SPIC-'N-SPAN, SERENITY, INVEST,
PRIVATE PEACEFUL AND PERFECT, BEAUT CONDITION, IDEAL STARTER
LOOK LOOK LOOK, RED ARE THE ROSES GREEN THE GRASS, SET HIGH,
ENGLISH CHARM, BULLDOZE IT OR LIVE IN IT, HOME SWEET HOME.



THIS IS NOT A

PEACE AND QUIET, GOLDEN TRIANGLE, VIEWS ACROSS LUCKY BAY,
YOUR DREAM HOME, FAIRYLAND, IT'S MAGIC LIVING IN THE HILLS,
ULTIMATE DREAM, BRIGHT AND LIGHT, COMFORT AND CHARM, ENTERTAIN
RAMBLING ROSE, THIS IS IT, A TOUCH OF CLASS, TRANQUIL RETREAT,
SPANISH SPLENDOR, TUDOR MAGNIFICENCE, OZZES PERSONALITY, STEAL
SPOTLESS PARADISE, IMMACULATE, SPIC-'N-SPAN, SERENITY, INVEST,
PRIVATE PEACEFUL AND PERFECT, BEAUT CONDITION, IDEAL STARTER
LOOK LOOK LOOK, RED ARE THE ROSES GREEN THE GRASS, SET HIGH,
ENGLISH CHARM, BULLDOZE IT OR LIVE IN IT, HOME SWEET HOME.

Conference on the Visual Arts
Laby Theatre, University of Melbourne
Sunday, 29th April, 1984

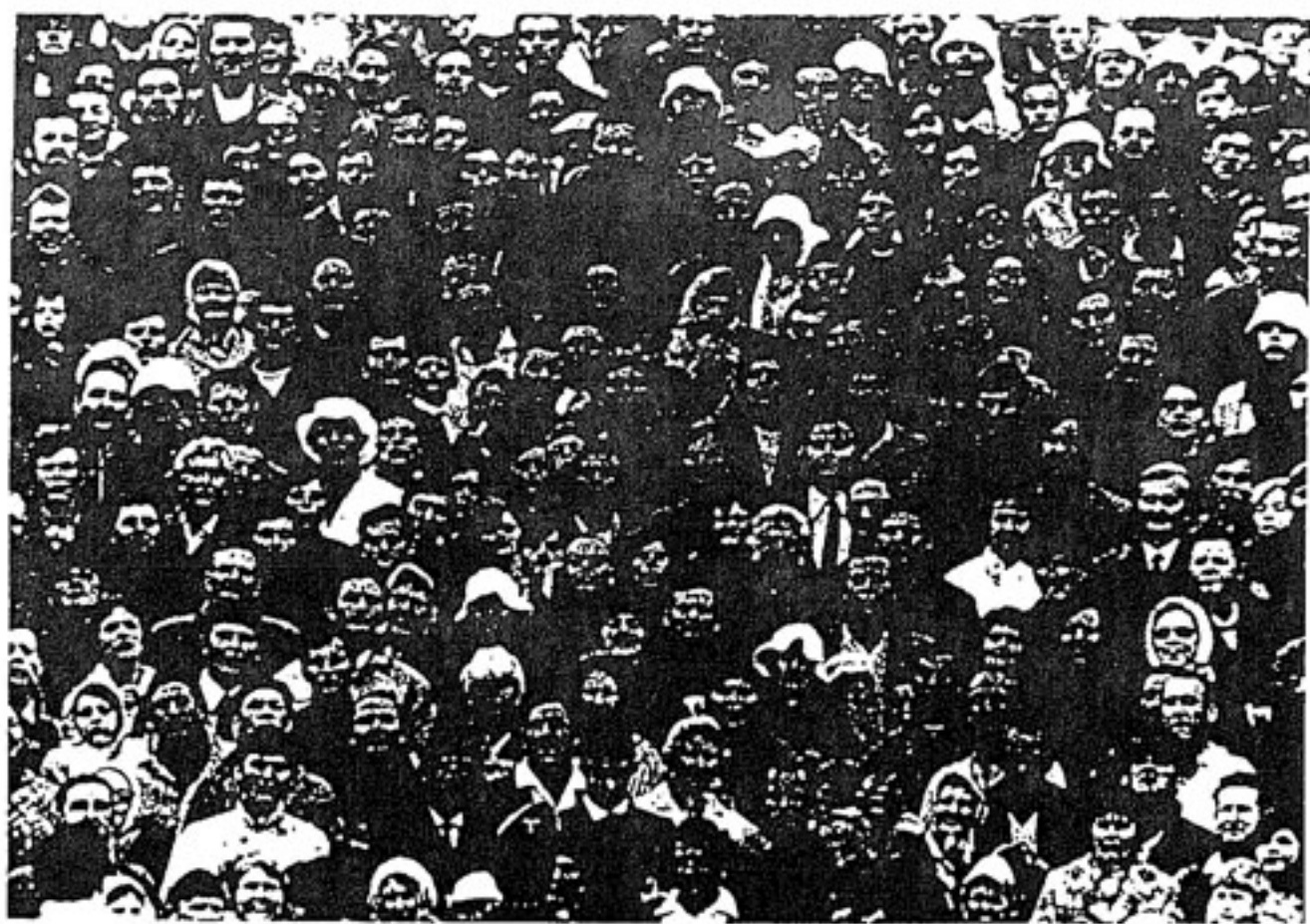
We are presently in a cultural transition. A great deal has been moved out of reach and a new understanding is now being articulated. In that transition zone of widespread confusion are the nodes of reorganization. The work that is attempted here is structural, a bridge across the chasm of the present.

We must be able to use language with some common definitions, in this instance a broad mapping of terms like the word 'culture', or 'society'. If an artist works within a contextual framework we will be unable to discuss roles without a shared experience of the map. This map is three-dimensional, an hour-glass with the present tense as the small neck through which we will be inevitably propelled into the future.

Secondly, we must locate ourselves with a clear relationship to the context of culture. That may reveal an extreme marginalization, to some extent created by our own activity as artists and to a greater extent enveloping us through no choice of our own. It has been estimated that some 75% of those individuals whose measurable intelligence is within the top margin of the community work in the sciences. All of the humanities, politics and technical fields may thus be seen to draw on the remaining quarter of optimal resources of excellence. Also, it is an act of marginalization to define ones activity as cultural by elimination. For instance, on this particular panel, all the individuals are in some way concerned with the visual arts. That means that you have not/will not hear a bio-chemist, a physicist, not even an architect discuss her or his relationship to culture.

We habituate a comparative process of the present and the past. It is our mythical imagery of the past that constructs our perception of the present. Australia mirrors itself to a limited extent in its own short history and to a much larger extent in the active mythology of a past borrowed from other cultures dominantly European. Anzac Day in Australia celebrates a symbolic point of disjuncture. The impotent rationality which planned, authorized and justified the death of tens of thousands throughout Europe marks a point of no return for Western Civilization. It locates the beginning of the dismemberment of classical values that were shredded by 30 years of conflict and social deprivation.

Prior to 1915 there existed a notion of centrality in Western culture, a spiritual and conceptual bond with a set of basic principles that was shared across the divisions of society. There are at least three axioms that can be identified from a transitional perspective: one is the notion that Western culture is the best that has been said and thought, the image of a self-evidently superior location in time and space. This myth obscures deep social injustices in sexual ethics, class conflict and economic dominion over the third world.



An International Gallup Poll in seventy countries revealed that 94% of Australians claim to be happier than any other people in the world. London Times 5.12.76.

Second, we were firmly convinced of the directional nature of culture as being a long, upward curve. Both material and intellectual progress were coupled to this axiom. Culture was about becoming more perfect and about the natural spread of progress to those less fortunate nations. We are now acutely aware that technical advance is at the detriment of the ecological balance between society and nature, that it ruins primary living systems. We are very capable of destroying the entire context of living systems on the planet.

The impotency of political and social systems caught in the explosion of information prevent and deny the spread of any real progress. Information continues to accelerate advances in technology and at the same time inhibits to an increasing extent the solution of the economic and political problems which technology creates. A great measure of the world ecological and demographic crisis is due to the availability of information. As the quantity of information increases, so does the difficulty in determining relevant information. We are quite incapable of assimilating more than a small proportion of the information available to us today. The notion of selecting relevant information has a measure of irony in the concept. The notion that culture is about becoming more perfect and the natural spread to less fortunate nations is an absurdity.

Third, it was self-evidently clear that education in humanistic values eliminated barbarism, cruelty and folly from the individual. Where culture was enthroned, ignorance was transformed through education and barbarism fled from the mind. We now realize that collective hysteria and savagery can coexist with the ordinary activity of conserving and developing high culture. Martin Heidegger wrote one of the principal works that we have in the philosophy of language almost within earshot of a death camp.

It should be possible to define what has been lost in this position of transition, how the present does not include certain elements of a former acceptance. We have lost the notion that Hell was a location outside of this life as defined in Dante, Hieronymus Bosch and others from the 12th to the 18th century. We have learned how to build and run it above ground within this life. This is a transition, not merely a stretching of the possible, but a position outside one of the major ideological constructs of morality.

We may have lost an ability to project a future harmony, a utopia that was possible to Milton and Marx. There was a central notion of perfectability that was genuinely felt, an imperative that was central to our culture. We are left with a hollow material progress and an ironic pessimism in the confusion of material and ideological imperatives. This confusion elevates the notion of style to that of a determining model of culture and obscures the internal levels of change in a psychological or social system.

We have lost a central view of the relations between the individual and time. This position of elitism or conceit allowed the production of art

as an effort to transcend one's own life, that the works of art spoke to future generations. The signature projected the individual ego into the future memory, a kind of secular religion. In the visual arts we have numerous examples of vertical cuts through this tradition: ephemeral mediums such as performance, installation, and collective work within the general community and the labour movement. The criteria of 'lastingness' has shifted from the individual and notions of creative 'genius' to the archival value of the document, the recording and the notion of appropriation, the use value of the work of art. The United States is no longer the dominant production centre for works of excellence. It is however the central storehouse for the indispensable record of civilization. It is to the American libraries, universities, archives and museums that the European artist and scholar must come to see the after-burn of the cultural engine.

Given time and space the above list could be lengthened. It should be given the Australian preference for imposed models of culture. If we are to continue as a marginal European culture then we must have a clear perception of that T.S. Elliot term, the 'dry brown husk' of our past and our past selves that is finished. The following is an outline of future change, of sources of maximum pressure on the transitional culture. Perhaps it is becoming more important to study the probable course of future events than to study history.

As the primacy of the word diminishes the notations of symbolic logic, the languages of mathematics leave their positions as meta-dialects where they were dependent on the grammar of verbal cognition. The grammar of the past implies an order, a system of gender identification and a set of rules or hierarchies that place the sexes, the social structure and history in terms of value judgments. (Men above women, master above servant, etc.) The grammar that can condescend or enslave is being re-examined in the predicate calculus, a mathematical logic that defines the truth functions in formal sentence structure. That work by Edsger Dijkstra and others is necessary because, in the objective sense, it supports the writing of a computer program. The Mariner 1 Venus probe had to be blown up immediately after its launch in 1962 because of a missing word in its control programme. A subjective calculus, one that explores the truth value of qualitative functions may seem a contradiction in terms unless we can recover the interdependence of modes of thought. A classical verbal grammar does not increase our powers of reasoning, it places restrictions on what can be achieved.

Music is another language that will continue to intervene between the past and the future. It has always been one of the principle languages available outside of the verbal. It is now an intervention because of its technological accessibility. It drives back the silence demanded by a verbal culture.

A great deal of pressure is now and will continue to be exerted on the culture from the area of science and technology.

1. Bio-medical engineering: spare part surgery, the use of chemical

agencies against the degeneration of ageing tissues, pre-selection of the sex and parenthood of the embryo, the manipulation of genetic factors towards ethical or strategic ends and the construction of new bio-organisms maps out a new set of relationships within society. It disrupts an area of conditioned thought on evolution and redefines the word 'natural' to a close proximity with 'alternative'.

2. Computerization and electronic data-processing: High technology in the form of cybernetics, machines that are more efficient than people, is a source of uncertainty in our economy. It will change the way we define employment, our attitude toward education as a finite period in one's life, and our relationship to leisure-time. With the micro-chip, the traditional relationship between complexity and cost has been inverted. The cost decreases as the complexity increases. Information technology is a powerful tool of decentralization. It can disrupt the centres of power by transferring data throughout the telecommunication network.

Our ethics, our central habits of consciousness, our relationship to the synthetic world, our relations to age and to memory, to work and leisure, to the children whose gender we may select and whose heredity we may programme, are being transformed.

The doctrine of classic western culture held that men and women (more likely men alone) were companions with truth on a moving footpath into the future. I have outlined some of the historical changes that have resulted in a dismantling of this axiom. Many artists will continue to produce works of art, some with the knowledge of that activity as being no longer the primary input into our cultural future. That work will be defined as craft activity, as not raising questions of validity or appropriation, but rather supporting materialism, historical fantasy and the insecurity prevalent in an isolated nationalism.

Ezra Pound once described the artist as the antenna of the race. That analogy may have been valid in a classic culture. It however does not stress the selection process that is necessary in a transition culture of increasing rates of change and vast amounts of information. A role as mediator might be more tenable. Mediation implies no category of activity inherited as a specialist from the Industrial Revolution. Mediation revalues the methodology of the dominant objective culture and employs the tools of research, analysis, modeling, and criticism to achieve knowledge, a relevant historical location, holistic identity and an audience interested in the ability to project a potential future. Mediation accomodates cultural differentiation and locates a bridge between the plurality of stratified layers in society. Mediation does not impose a shared view of the world, it is trans-dialectic.

Other societies have opted for a static culture. We have the example of Aborigines here who survived for thousands of years without a dynamic advancing culture. Fortunately, we have not been successful in completely eliminating that tradition. It remains as a great example of harmony between people and the natural environment they inhabit. We have no ex-

amples of how to disconnect from a forward dreaming culture within our own society and it remains unclear if that is an honest choice. We do have a rather frightening inheritance. That is whether we can press home the debate with the unknown and simultaneously maintain the image of our own destruction.

Allan Vizents
March 29, 1984

ART AND TECHNOLOGY: ADELAIDE FORUM

All roads lead to Tokyo.

This statement requires some definitions as the statement itself is a metaphor within language. Culture is implied in any discourse concerned with art. Culture can be broadly mapped as the relationship and struggle between elements in a whole way of life. Language, visual, verbal, acoustical, gestural, contains a symbolic order in its structure. The structuring principle of language as defined by J. Lacan is desire. Lifetimes are spent in trying to achieve control over the structural principle of language, in getting to the imaginary position outside of language itself.

This paper outlines some of the boundaries of our cultural discourse in the 80's. We are at the close of a period of history and prior to another convergence of knowledge and creativity experienced during the Renaissance. This moment contains the retroactive fears, inventory taking, and simultaneously, a projection of future potentialities. Within all western societies there are instances of compression and expansion at this point in time; that is, preconceptions are still fueling resistance and creative developments are intervening, forming a preparation in language and patterns of thought.

A 'w particle' has been reported whose entire life cycle lasts a trillionth of a trillionth of a second. Electronic chips give the combined literary history of the world the scale of bacteria. The first electronic computer, ENIAC, in 1946, cost US\$ million dollars to build. A modern micro-computer cost \$2000, is 1500 times smaller, 10,000 times cheaper, 17,000 times lighter, forty times faster and its memory capacity is 400 times greater. Our attempt to confine measurement to human scale has left a residue of discontinuity and a shattered model of the physical world.

For some, the experience of living is a process that is not anchored in a discipline of reduction to human scale. The Heart Sutra expresses this lack of concern with the individual pitted against the physical and social world. "Here in this emptiness there is no form, no feeling, no perception, no impulse, no consciousness..." This conception of awareness is reflected in Western culture as well. Freudian analysis reduces the self to an impersonal conglomerate of warring forces; Physics describes the observer who cannot observe because he is really a participant, caught up in the same shifting river that he attempts to observe. New concepts of language address the authority of language itself as determinate in our attempts to communicate. The 'other', the source of authority, is positioned outside of the individual's free will, a 'transpersonal' code replaces the Judeo-Christian 'soul'.

Language in Western culture communicates a concept of humanness that persists quite apart from nature, from change and transfiguration. Many of our innocently held preconceptions are supported by the structure of language. The inheritance that is achieved with the acquisition of language traces back through history to Plato, the idea of the unique value of the individual, of her or his ethical and esthetic decisions, of the aura of the unique object, of the division of culture into opposing camps such as Science and Art, of fixed 'a priori' judgments, of belief in the integrity and creative freedom of the self dislocated from its social and historical context, and one could go on for some time.

These parameters of vision are supported in the structure of every sentence. The distinction of 'I', 'mine' and the set of pronouns that

form our communal baggage of discourse reconfirm our gendered position in the universe of cultural relations.

Judeo-Christian faith in the soul and associated preconceptions filtered through language provide a solid barrier of resistance and paranoia toward technology and 'artificial intelligence' represented by the computer. John Edwards, speaking here in 1982 said that we dismiss the use of technology in art because it threatens to take the process of thought, our last claim to individuality away from us. The argument here is that the topic itself 'Technology and Art' argues an agreement in separation. Secondly, claims to individuality remain unsupportable and finally, technology engages our minds in the arena of relationships between the natural, the synthetic and the human. Creative technology provides new models of intervention in the historical process of perceptual definition, of the application of meaning to human activity.

Computer based information systems are a means to an end, and if properly used can strengthen the social positions of individuals in their culture. Mass communication such as television is a passive, one-way street, projected on the viewer's mind. The relationship involved in the use of a computer is an exchange that requires participation.

Future developments in technology are more likely to be lateral rather than linear. That is, hardware is rapidly reaching a peak of performance in terms of storage capacity, speed and dependability. A lateral development is now possible where the programs, the software that allow the creative use of the computer will enhance the relationship between the user and the machine.

The following is quoted from the Nora Report, a French study in technological impact: "Traditional data processing was hierarchical, isolated and centralized. From now on, data processing can be deconcentrated, decentralized, or autonomous, it is a matter of choice. Information technology has today become an almost completely flexible tool. Its organization can spread without encountering a major obstacle through all the configurations of power. It will disrupt the rules and conditions governing competition among numerous economic agents; it will confirm or annul the relative importance of the centre and the periphery in most organizations. But this diffused penetration will involve deep changes in essential functions and by increasing openness will bring into question the freedoms and inherited privileges of the dark areas of society."

A matter of choice is an area of intervention open to all individuals and groups concerned with cultural work. Barry Jones has said that the question of control and access to information should become one of the major political issues of the 1980's. "If it does not it will be a national tragedy."

Intimate space is Eastern space, a concept of the environment that includes the individual in harmony rather than in Western conflict. Thus it was Japan that arrived at the 'Walkman', the close proximity of machine and human. The city of the future is Japanese because the model of oriental survival is based on inclusion, the wrapping of all things human, synthetic and natural.

The feeling of discontinuity, of an ambiguous future, is a warning signal throughout the culture, not confined to Australia, but global. This signal demands re-assessment, not in the sense of preserving the past but rather in social participation toward a viable future. The options are clear: we may all participate in a creative, decentralized

access to vital knowledge or become the victims of our competitive past,
pawns in a technocratic future.

Allan Vizents
March, 1984

CONFERENCE ON THE VISUAL ARTS
HISTORY AND REGIONALISM
Wednesday, 29th of February 1984
Allan Vizents

In 1974 Terry Smith wrote "It is inescapably obvious that most artists the world over live in art communities that are formed by a relentless provincialism. Their worlds are replete with tensions between two antithetical terms: a defiant urge to localism (a claim for the possibility and validity of "making good, original art right here") and a reluctant recognition that the generative innovations in art, and the criteria for standard of "quality", "originality", "forcefulness" etc. are determined externally."

During a series of Forums in the Sydney Biennale of 1982, it was reiterated that the dominance of New York as a centre of influence had shifted to a number of cities in the northern hemisphere. In fact, Regional Art has been restored to credibility. The term regional implies identity, an ongoing historical relevance in a particular area. To be free of a regional 'cringe' demands a perception that believes it has something to offer, a model of living that is unique, distinctive, or 'other' and not merely different than one's neighbor. This identity is neither created nor found directly in spite of the numerous attempts in the history of social Australia. It happens whether one likes it or not in time and as a function of political and social history.

Our current dilemma is not in achieving a national or local identity but rather in accurately perceiving a reality. Perception is coloured broadly by four 'filters' that Francis Bacon identified in 1620. He called them Idols of the Tribe, the Cave, the Marketplace and the Theater. The Tribe concerns human failures in all people, the supposition that there is an order in Nature greater than is actually there. The Cave involves the private and particular prejudices with individuals. The Marketplace includes errors derived from received systems of thought, through media such as newspapers, magazines and today, television. The theater concerns errors arising from the influence of language over our minds.

There exists an Australian identity. It is other than we would like it to be, in fact, it is quite horrific and that is where we consume our real energy. Each day is employed by Australians to insulate themselves from a historical reality, and all of the above idols are necessary in the Magic Theater of Australia.

The premise here and of the work that has been done by Media Space involves European preconceptions and an imposition of values that have failed to emerge as an independent confidence of self on this continent. Imagine I am Stirling an early explorer of Western Australia, and I report the

existence of a 'river'. To a European mind a river might mean the Thames or the Danube. But you and I know the Swan river to be no such body of water. Words such as 'river', 'lake' and 'stream' give a false sense of permanence.

Graphic illustration of the new continent was subject to a similar descriptive set of codes. The artist looked for landmarks, items of specific interest, and finding an obvious lack of such European traits, exaggerated the landscape. The contemporary conventions of illustration also served to make the 'otherness' of Australia palatable to a European perception.

The marketplace exercised a prejudice as well. The channels of information were controlled by those who were in a position to profit politically and economically from the new country. Stirling was able to create a "Swan river mania" through influencing officials at the Colonial Office, the Admiralty, and several groups of speculators such as Thomas Peel and his associates. Thus John Barrow in the *Quarterly Review*, the major middle class journal of the period, described the Swan River area as fertile to the extent of supporting a million people, and "the whole coast is a perfect source of active springs, discharging themselves on the beach in rapid rills of considerable extent, every six or seven yards."

A passenger aboard the *Parmelia* wrote "we expect the discovery of a large river, and a range of snowcapped mountains." The reality of discovery was sand and alluvial soil in a narrow band along the river. The first land grants reflect this reality. Called "Strip lots" they all shared a common, narrow boundary on the Swan, Canning and Helena rivers. Many of the lots were half a mile wide and ten miles in length.

The premise that is briefly outlined here is that Western Australia was founded by deception, ignorance and fraud in the interest of capital gain and political influence. European preconceptions were imported to a hostile environment and have never established a culture that bears an understanding and awareness of the context in which it marginally survives. Survival is dependent on the continued importation of ideas and fertilizer, a super-phosphate culture.

The following model is a positive-negative relationship that serves to broadly compare two cultures, an imported, high profile culture, and an indigenous, low profile culture. Entering from the left, from the ocean are the Europeans, naive imposers, imposters, predators and carpetbaggers. Base camps are constructed on the left to which they return after exploitive failures to the right, leaving refuse and transitory achievements behind.

The left represents an origin, the imposters came from a green-grey wet-dull environment. The right is a brown, dry, hot-bright environment.

Containment space. The left is internal, covered or

house-bound. The right is open, existing for the most part without shelter.

Social structure: The left is based on the individual in competition with other individuals within a ring of battle, the city. The right is based on the extended family or tribe, participatory.

Spiritual base: The left is materialistic, based on self image, God the Father. The right is cosmic-based, that is, a concept of the relationship between people and the environment that supports them.

Perceptual codes: The visual codes of the left are achieved through internalizing the world in relation to the individual, ego-based activity that supports class divisions and subjective points of view. It is not participatory but alienating. The codes of the right are participatory, socially relevant, educational and bond the society as one.

The above model predicts constant failure for the European. Survival is dependent on cultural importation, and erosion is constant, topographically and culturally-the fantasy must be maintained from abroad. The identity of Western Australia is one of insulation, insulation from reality. All of the energy of the left in the above model is consumed in battle against erosion, and there is none remaining to provide new models of perceptual awareness.

EXEMPLIFIERS:

1. MATERIALISTIC BASE: 1976, Sir Paul Hasluck, Former Governor General: "Australian society today is only a temporary arrangement for quick and present gratification of those who have little depth of the past and have little concern for the future. Australia, the land that adopted the motto, 'Advance Australia', is a land without vision, a high speed vehicle without a compass or any other aid to navigation, consulting neither stars nor anything else external to itself, but hurtling headlong into what it calls progress, and finding satisfaction in appeasing its own physical appetites."

The Murray River is dying. The enormous Snowy Mountains Power Scheme that was to turn the desert into a garden is a conspicuous failure. Salt is killing vegetation and market gardens along the Murray, turning the fragile landscape into a death strip. Half a million Australians live there on a morbid short term lease.

The exploitation of this continent has passed the point of warning. The original arable land in Australia was some ten percent of the continent. Since the arrival of the European, a quarter of that land has been lost through erosion.

As Dean Graetz has pointed out in the 'Heartlands' series, it is not a matter of knowing how to halt the destruction, but rather in changing our attitudes, our perception

of the continent. With our egocentric greed we will soon starve ourselves.

West Australians are complacent, sensual, hedonistic, they occupy this transitory space as tourists, satisfied with the veneer of a superficial, decorative culture. There is the illusion of plenty, the deep trance that pervades Perth. The artists who are politically successful in Perth are court jesters, decorating the sugar cake.

Those who are angry, critical of the spiritual wasteland of the mining camp soon leave, unable to accept the tragedy of the played-out myth and their own contempt.

2. FEAR: Of the environment, the necessity to eliminate all natural traces. Fear of dehydration, fear of fire, of skin cancer, of insects, of thorny spikey nasty dirty untidy bush, of branches falling on one's head, of foreign influence, of immigration, of racial depletion, and every other neurosis engendered by fantasy.

In May, 1922, Frieda and D.H. Lawrence were staying at Mollie Skinner and Ellen Beakbane's house in Darlington, WA. Miss Skinner observed Lawrence picking up a lump of gum that oozed from the cracks of a huge redgum by the stable. "This tree seems to sweat blood," he remarked. "A hard dark blood of agony. It frightens me--all the bush out beyond stretching away over these hills frightens me, as if dark gods possessed the place. My very soul shakes with terror when I walk out there in the moon light."

One member of the Media Space group has been working on the suburban fantasy in Perth for the past year in relation to European preconceptions. The suburban fantasy begins with the bulldozer that removes all traces of the native flora. Fantasy names are chosen for the new suburbs like Goldrush, Goldflame, the 'rare earth of Baladura', etc. and these myths of the theater reinforce illusions of identity with the natural wilderness.

3. CRITICISM: Western Australia has never come to terms with criticism, with the cultural benefit that is derived from questioning the myths that support the parochial culture.

As early as 1836, Father Louis Giustiniani became a figure of ridicule in the Perth Gazette after defending Aborigines in a Western Australian court. Fifty years later John Gribble was to suffer a similar fate. Gribble condemned the questionable justice meted out to Aboriginal offenders, the lack of legal representation and their ignorance of the crimes and consequences. He was opposed to the flogging of natives which had been legalized in 1882. John Forrest had said that he "did not intend that these natives should be flogged with cat-o-nine tails, but simply whipped like one would whip a bad child."

At this point in time the whole economy of Northwestern Australia survived on the enslavement of thousands of aboriginal men women and children. The methodology was simple

and direct: abduction, incarceration, rape, flogging and assignment contracts. As Neville Green points out, in towns like Carnarvon and Roebourne the regional prisons were hardly more than stockyards where humans were broken and tamed in preparation for employment, while Rotnest Island became the final answer for holding those too wild and rebellious to submit to local service. Governor Broom and Winthrop Hackett contributed to Gribbles demise, the latter by publicly referring to Gribble as a "lying, canting humbug."

It is no fabrication that West Australians are antagonistic to criticism. They identify criticism as negative rather than recognize their perceptual filters coding the language black.

4. PREJUDICE: It is not possible here to indicate the depth of racial and cultural prejudice in Western Australia. Two memorable sources for quotation are George Simpson and the superintendent of the United Aborigines Mission at Mt. Margaret in 1930 who said "all aboriginal custom and belief are works of darkness, not to be countenanced." George Simpson was the parliamentary member for Geraldton in 1892 when he stated "In view of the humane and considerate treatment of the Aborigines by the people of the colony, it is desirable in the opinion of this house to abolish the Aborigines Protection Board." The previous year he came up with another curiosity "It will be a happy day for Western Australia and Australia at large when the natives and the kangaroos disappear."

5. EDUCATION: The successful education systems in WA are those that teach the skills of exploitation. Cultural education in the arts is either of imported values or hollow, without any model of alternative perception. The imported lecturer arrives with a set of misunderstandings and values emptied of meaning in an Australian context. He/she is imported for that specific misunderstanding-to further the dream that we are anywhere else except in Australia. To be born and educated locally is to be severed from anything save a heavily coded history so obscure that its factual reality is beyond recognition.

6. IMPOSITION: The late Jill Bradshaw defined the failure of Australian landscape art in the current issue of Art and Text. "Man's attempt to domesticate this landscape has been conspicuously unsuccessful, and the failure to make of the landscape a self-supporting idiom explains much of the barrenness of Australian art." She describes landscape art in Australia as a form of escapism, an attempt to invest nature with meaning when that particular nature is totally oblivious. Jill Bradshaw expresses a similar romanticism inherent in the Australian preoccupation with ancient aboriginal art which again removes us from the social landscape we have created, a rupture between preconception and reality.

One would expect a culture so deeply committed to fant-

asy to express similar values in visual and verbal terms, to
revere the crafts above those expressions that propose new
models of social awareness. One would expect to find no mod-
els of change in fact as they would undoubtedly disclose a
shallow reality of determined Europeans in an alien environ-
ment. One would expect all cultural expression to be either
imported or third hand representations of European achieve-
ments. One would expect a closed society to remain trapped
well into the 20th century, fearful of exposure, of outside
unsympathetic probing into the hollow shell of local fant-
asy. One would expect to find minor fortresses built on the
crumbling walls of minor fortresses, in fact a whole system
of protective barriers insulating the city from the natural
environment, the cultural society from external achieve-
ments, any one artist from another, every teacher from his
fellow educators, in fact a system of internal empires enga-
ged in prolonged defensive skirmishes at the walls of their
public illusions.

It is possible to resolve this dilemma. The following is
one methodology of art activity based on inquiry, an attempt
to establish meaning in a regional culture. It should be
seen also in the larger sense of historical survival.

1. Recognition of Australian history, black and white.
 2. Recognition of our preconceptions as European based.
 3. Acceptance on a personal level of the destructive past.
 4. Re-orientation to an open system of perceptual coding.
 5. Alignment of values on a personal or internalized level.
 6. Communication of those values to the social unit: those
in immediate direct contact.
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It feels good when you hug a soft, friendly dog.

