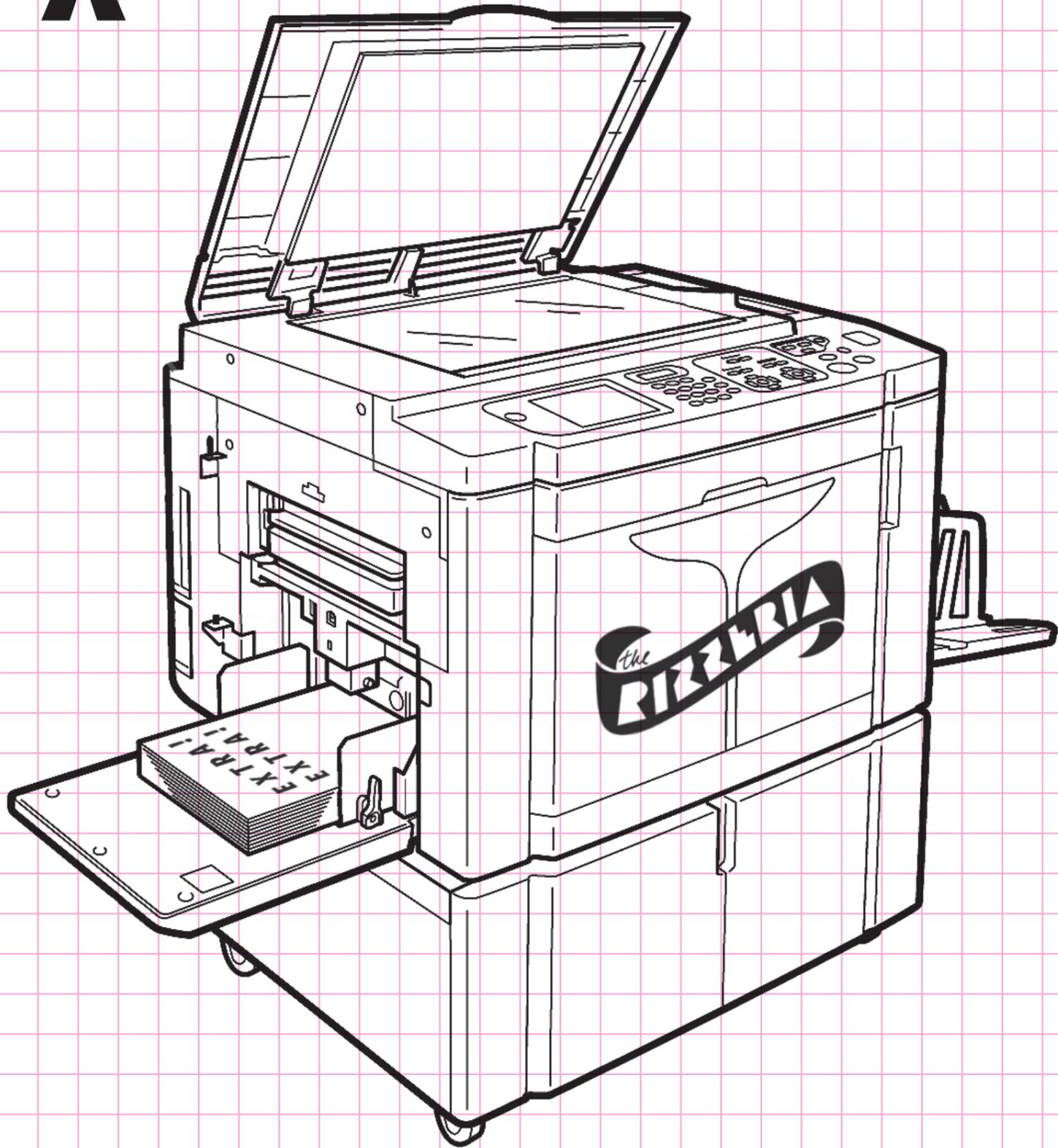


EXTRA! EXTRA!



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EXTRA!EXTRA! is published at the Art Gallery of NSW, which stands on the lands of the Gadigal people of the Eora Nation. We the editors and contributors to this artwork acknowledge the Traditional Owners of this country, and we acknowledge that sovereignty to this land was never ceded.

EXTRA!EXTRA! CONTRIBUTORS

EDITORIAL TEAM

Lucas Ihlein & Ian Milliss

JOURNALISTS

Chris Nash, Wendy Bacon, Jenna Price,
Lorrie Graham, John Kavanagh,
Melissa Sweet, Jack Rozycki,
Caren Florance, Boni Cairncross,
Louise Curham, Shags,
Juundaal Strang-Yettica, Amber Jones,
Mickie Quick & Malcolm Whittaker

NEWSPAPER DESIGN & PRODUCTIONTEAM

Ian Shoobridge, Alisa Croft & Sunny Lei

RIZZERIA TEAM

Alisa Croft, Ian Shoobridge,
Bettina Kaiser, Kitty Cardwell,
Estee Sarsfield, Mieke Lindebergh,
Sunny Lei, Emily Nunell, Anna Ke,
Stephanie Phillips, Isabella Brown,
Halla Hannesdottir, Shanni Sun,
Tina Matthews

WEBSITE

Amber Jones

From 9 November to 15 December, Lucas Ihlein and the Rizzeria Collective take over the Kaldor Studio at the Art Gallery of NSW with **EXTRA!EXTRA!** – a weekly newspaper which responds critically and playfully to Making Art Public.

Each week, editor-in-chief Lucas Ihlein and special correspondent Ian Milliss will be joined by special guest writers and artists, who will work with the Rizzeria team to print the newspaper in situ.

Visitors to the Kaldor Studio are invited to write letters to the editor – and a selection of letters will be featured in each week's edition of **EXTRA!EXTRA!** Throughout the run of **EXTRA!EXTRA!** in the Kaldor Studio, you can also participate in a range of fun workshops and have a go at making a risographic print yourself!

CONTENT DISCLAIMER

The views expressed in the pages of **EXTRA!EXTRA!** are those of the authors, and do not necessarily reflect the opinions or official policies of the editors, Kaldor Public Art Projects or the Art Gallery of New South Wales. We welcome responses to our articles, which can be submitted by writing posting a physical Letter to the Editor in the gallery space, or online at extra-extra.press

SUPPORTERS



A NOTE FROM LUCAS, THE “EDITOR IN CHIEF”

25 years ago when I was a student at a very small art school I became obsessed with screenprinting. I loved its bright colours, and its *immediacy and versatility*. You could produce dozens of copies of an artwork, paste them up on bus shelters around the neighbourhood, print them on t-shirts, hand them out at gigs, cover a whole wall with multiples of them. Screenprinting offered a mashup between artmaking, publicity, and information design. The paper was cheap, the inks were cheap, the equipment was cheap, the prints weren't precious.

But our art school had no screenprinting facilities. So my classmates and I had to cobble together a half-arsed set of equipment ourselves. Sometimes when we were in a rush we used a thing at the local art supplies store called a “riso machine”. It looked like a laminator. You took a black and white photocopy and ran it through a roller, which burned a plastic layer away from a layer of mesh, producing a “photographic” screenprinting stencil in a couple of minutes. You could mount this plastic mesh on a cardboard frame and push ink through it with a piece of stiff card or plastic. The images were pixelated and prone to warping, but it did the job.

The risographic press which we're using to print this newspaper uses the same basic screenprinting technology, except that now it's housed in a fancy electronic box that looks like a photocopier. Riso printing as it's practiced these days by collectives like The Rizzeria is more sophisticated than my ham-fisted early attempts, but the same

principles of immediacy and versatility still apply. The artists and designers of the Rizzeria make zines, posters, postcards, and they run workshops to allow others in the wider community to access the means of production.

So when the opportunity came up to do a project associated with the *Making Art Public* exhibition, it made sense to me to collaborate with The Rizzeria. The idea is this: the printing press as a functional technology is the centerpiece of our installation. A roster of Rizzeria team members are present in the gallery throughout the week to show visitors how risographic printing works. In the meantime, a group of artists and journalists respond playfully and critically to *Making Art Public*, generating an eight page newspaper each week. It's printed in-situ, every Tuesday.

I've never been the editor of a newspaper before, so I'm learning on the job and muddling

**EXTRA!EXTRA! is a real
newspaper, with real articles
and real content produced
in real-time**

through. But many of our journalists have worked in various capacities in the news industry for decades, and as you can read from the articles in this edition, the norms of journalism and art differ

widely. Every so often, though, they overlap.

Artists sometimes “play-act” at what it's like to do other jobs, and that's what our collaborative group is doing here – play-acting at making a newspaper as an artwork. I'm play-acting at being the very grand-sounding “Editor-in-Chief” (I don't even really know what the job description entails). But at the same time, **EXTRA!EXTRA!** is a real newspaper, with real articles and real content produced in real-time, with real letters to the editor, and so on. Over the coming weeks we'll explore what this hybrid form makes possible.

Lucas Ihlein



Lucas Ihlein is an artist and member of Big Fag Press and Kandos School of Cultural Adaptation.

ON LAND ART & ACKNOWLEDGING COUNTRY

As is Custom and before anything, I want to Acknowledge this Land we meet upon, the Eora Nation and the Gadigal people. I also give my respect to my Ancestors, to my Elders, past, present and emerging. My love and respect also goes to my Family, Mentors and Friends.

It's lovely to meet you! My name is Juundaal and I am a Bundjalung-Kanakan woman who lives on the Land of the Wodi Wodi people, part of the Dharawal people and the Yuin Nation, known as Wollongong. I'm a mature-aged, creative arts student who hopes we, yes, you & I...will go on a walk together, of conversation and ideas about art made on the land...

In upcoming issues of **EXTRA!EXTRA!**, we'll explore what land-art means to you and to differ-

ent Indigenous artists, living or working in the city and its significance within culture to them.

Along our walk, we'll dive into what we think land art is and how it fits within society. We'll look at some examples from within the Making Art Public exhibition here at the gallery and see where it takes us!

So let's get going and ask the questions... What does land-art mean to you? Do you think it's important for society?

I look forward to walking through this little journey with all of you!

Juundaal Strang-Yettica



Juundaal Strang Yettica: “I don't know much about much but the learning keeps me alive!”

JOURNALISM INTO ART

In 1970 Hans Haacke was invited by the Guggenheim Museum in New York to stage a one-person show. Shortly before the exhibition was due to open in April 1971, the Museum Director, Thomas Messer, cancelled it on the grounds that three of the works produced for the exhibition were not art but journalism.

The rejected works were *Shapolsky et al. Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971* and *Sol Goldman and Alex diLorenzo Manhattan Real Estate Holdings, a Real-Time Social System, as of May 1, 1971*, plus a proposed anonymous survey for exhibition visitors.

The two real estate works comprised a series of black and white frontal photographs of slum tenement buildings in a flat un-interpretive style, supplemented with publicly available information from the New York City County Clerk's Office detailing lot number, address, basic building description, ownership and most recent transfer, assessed land value and mortgage status. There was also a street map identifying the location of the properties and charts detailing the various companies and individuals that owned the properties and the interconnections between them and the sources of mortgage funding. None of Shapolsky, Goldman or DiLorenzo had any association with the Guggenheim Museum.

The curator of the exhibition, Edward F. Fry, was a well-published authority on cubism and contemporary art. He wrote: "In his works Haacke has succeeded in changing the relationship between art and reality, and consequently he has also changed our view of the evolution of modern art." Fry defended Haacke's work and was in turn sacked by Messer, never again to be employed by a US museum despite his pre-eminent international reputation, although he did go on to have a successful academic career in the US. Quite clearly, the scale and scope of this confrontation indicated that much more was at stake than a mere difference of opinion over the merit of some individual artworks.

Shapolsky was exhibited in a group show the following year at the University of Rochester and at the 1978 Venice Biennale; it and *Sol Goldman* were subsequently purchased by the Centre Pompidou in Paris and the Tate Gallery in London respectively. Haacke had a solo show at The New Museum of Contemporary Art in New York in 1986, but until 2008 not in a solo exhibition at a leading US public institution. *Shapolsky* was co-purchased with the Museu d'Art Contemporani de Barcelona (MACBA) in 2007 by the Whitney Museum of American Art, where it was included in a group show of recent purchases the following year.

In the meantime Haacke had been enormously productive and exhibited in leading venues internationally, including multiple invited appearances at Documenta and the Venice Biennale. The jury of his peers, major galleries, leading scholars and critics internationally, *contra* Thomas Messer, has judged that Haacke's work is certainly art, and indeed, that he is one of the major artists of the last half-century.

But we have to ask – is it also journalism? And if so, what is journalism? The short answer to the first is yes, to that extent agreeing with Messer, but that opens up the much more interesting questions of what sort of art is journalism, and inversely what sort of journalism is art, and what do the two have to offer each other.

The conflict over *Shapolsky* and *Goldman* reflected a major rupture in the way that art was to be conceived and practiced, a rupture that precipitated a new way of thinking about art in relation to reality. If the art is also journalism, then similar issues arise: what is the relationship of journalism

to reality? Fry's claim that Haacke's work transcended the representation debates in art signals a comparable opportunity for journalism.

With few exceptions since 1971, Haacke's supporters among scholars, critics, and fellow artists and curators have not responded to the journalism side of the challenge. They have explored, analysed, and praised the implications of his work for art, while his detractors have damned it for the same, but for both, journalism has been a known object from which art can and should be distinguished. In this view, art is open, dynamic, fractious, and intellectually contestable, whereas journalism might as well be a urinal or paint rag as far as its intrinsic interest is concerned. But for those who take journalism seriously, Haacke's work provides a provocation and an opportunity for a breakthrough in how we might think about journalism, both as art and as a rigorous, reflexive truth-seeking practice.

On the art side of the equation, as Fry observed, by 1971 Haacke's work had been raising fundamental questions about the relationship of art to reality for some time, and the rejected works were just an extension of this challenge into the social realm.

As young Roy Lichtenstein put the case in a famous interview, the problem for a hopeful scene-making artist in the early sixties was how best to be disagreeable. What he needed was to find a body of subject matter sufficiently odious to offend even lovers of art. And as everyone knows, Lichtenstein opted for the vulgarity of comic book images. Here's what he said to Gene Svenson in November 1963:

It was hard to get a painting that was despicable enough so that no one would hang it – everybody was hanging everything. It was almost acceptable to hang a dripping paint rag, everyone was accustomed to this. The thing everyone hated was commercial art; apparently they didn't hate that enough either.

....[J]ust eight years later, success came to Hans Haacke, who, upon invitation, produced three unacceptable pieces, which the Guggenheim Museum refused to install.

What was it about a meticulously researched, neutrally presented set of publicly available information about two large landlords' real estate holdings that could not be hung on the walls of the Guggenheim? More broadly, if anything from Duchamp's urinal to Lichtenstein's paint rag could be art, why couldn't journalism? Is journalism 'sufficiently odious' not to be art?

Chris Nash

This is an extract from the Introduction to What is Journalism? The Art and Politics of a Rupture by Chris Nash, published by Palgrave Macmillan, 2016. For further information contact chris@chrisnash.com.au

Hans Haacke is a German-American artist, born in 1936 in Köln, Germany, and since 1965 living in New York. His practice is related to conceptual art, with a long list of works, exhibitions, commissions, international honours and publications to his credit.



Chris Nash is a former journalist and academic and author of *What is Journalism? The Art and Politics of a Rupture*.

ART INTO JOURNALISM

In 2018 the architect collective Forensic Architecture was nominated for the prestigious Turner Prize. Although they didn't win the jury praised them for their "highly innovative methods for sourcing and visualising evidence relating to human rights abuses around the world, used in courts of law as well as exhibitions of art and architecture".

Forensic Architecture has been described as an "architectural detective agency" which has used sophisticated spatial analysis to investigate a range of human rights abuses and hate crimes. The group represents a trend that has been slowly developing in contemporary art during the fifty year history of Kaldor Public Art Projects, a new type of realism that presents research in traditional art venues, often accompanied by activist interventions away from those venues. It is also an example of the dissolving boundaries of previously compartmentalised occupations, like architect, artist, journalist. The institutional definition of art, that anything is art if the art world community accept it as art, can now allow other professions to be absorbed as long as part of their production can be exhibited and thereby satisfy the insatiable demand for content that drives large art institutions.

Duchamp's readymades in the early twentieth century ended the idea that visual arts must necessarily be painting or sculpture. Although it took the art world a long time to digest this, by the early 1970s a number of tendencies were coming together. Artists were moving in stages from formalist abstraction, with its purist focus on painting as an end in itself, into a renewed engagement with the world. The critic Rosalind Krauss in her influential 1979 essay "Sculpture in the Expanded Field" described 1968-1970 as the critical years when artists began to see artistic agency as extending beyond the art gallery.

This process was undoubtedly driven by the political upheavals of the time such as the Vietnam War, the civil rights movement, anti-colonial wars around the globe, and the Paris uprising of 1968. Artists were faced with the problem of creating an art that reflected these concerns, that engaged with this world, but did not lose the aesthetic potential of formalism. Initial responses were minimalism and conceptualism, both seen in Sol Lewitt's reduction of painting to sets of instructions, algorithms that generated paintings without the artist's aesthetic control. Meanwhile the use of new technologies like photocopying and video generated forms that could not quite so readily be accommodated by the art market of the time.

Christo and Jeanne-Claude's *Wrapped Coast* was one of the most prominent examples of the time, demonstrating not just that unconventional materials, including the landscape itself, could be part of the art work, but also that intangible processes like organisation were viable art materials. *Wrapped Coast* was not just a physical presence, it an event about the idea of organising a large workforce in an aesthetic project. This approach was echoed in Santiago Sierra's more sinister Kaldor project in 2010, in which a team of 28 low paid workers held up seven long box-like forms. This was a work with disturbing undertones of exploitation, bullshit jobs, and the things people will do to avoid living "underneath the arches" (the homeless subject of Gilbert and George's song).

In New York the artist Hans Haacke, already well known for his work with natural processes, began looking at human systems such as the real estate market, and the way it was manipulated by landlords. The cancellation of his Guggenheim Museum exhibition was

a watershed, arguably the beginning of what was known as institutional critique, art that analysed the social and power relationships in judgements of cultural significance. The ostensible reason, that it was journalism not art, was more a cover-up. Like all cover ups (as Christo and Jeanne Claude demonstrated with *Wrapped Coast*) it drew attention to what was being covered up – in this case, the alliance of the wealthy and powerful that dominated the boards of major cultural institutions and the way those institutions served to protect wealth.

Some of the political radicalism of the time continued in activist artist groups around particular issues, most conspicuously feminist issues in the 1970s and AIDS awareness in the 1980s. Institutional critique was slowly tamed and absorbed by the institutions, often reduced to little more than artists being allowed to play curator, selecting shows of more eccentric works from museum collections.

But a strong thread of artists working outside the conventional framework persisted, often around environmental issues and an emphasis on demonstrating factual information. For instance, Mierle Laderman Ukeles became the New York City Department of Sanitation's unpaid artist-in-residence in the late 1970s where her actions, like shaking the hand and thanking every one of the department's workers, a project that took five years, served to focus on the almost unseen social structures that maintain civil society. At the same time The Harrison Studio began its long series of major ecology projects, based on extensive social and scientific research. These projects assumed that the entire earth and its systems could be treated as a sculpture that humans were responsible for maintaining and developing.

In Australia, Ian Milliss's 1975 AGNSW exhibition about the work of innovative agriculturalist PA Yeomans was, like Haacke's exhibition, cancelled at the last moment by the Board of Trustees on the grounds that it was not art. That show eventually happened 38 years later in 2013 as a collaboration with Lucas Ihlein, by which time it had apparently become art. We have since collaborated with over a dozen other artists in setting up the Kandos School of Cultural Adaptation (KSCA), one of the collaborators in Asad Raza's *Absorption* project. KSCA produces projects around land use, science and agriculture.

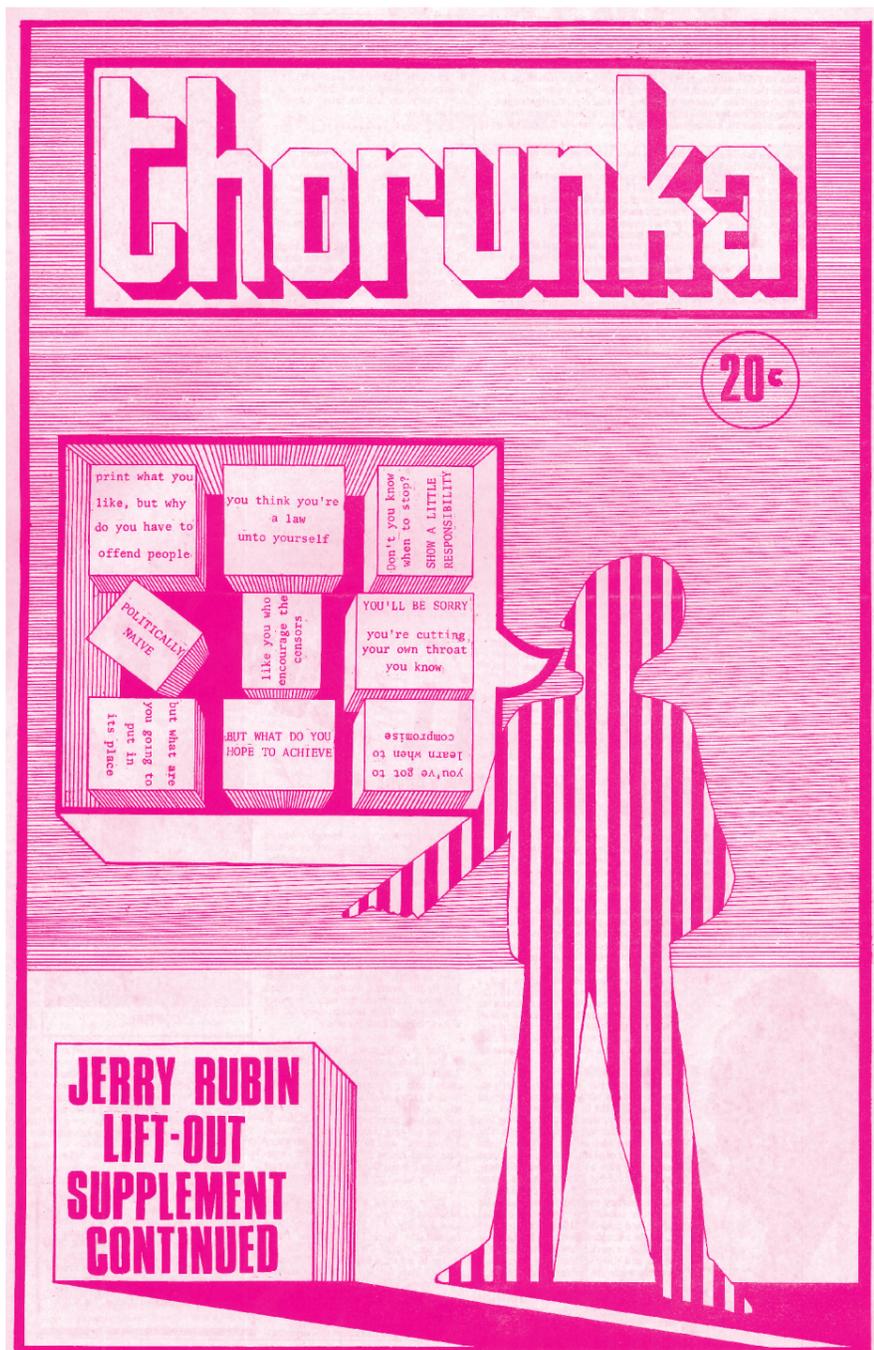
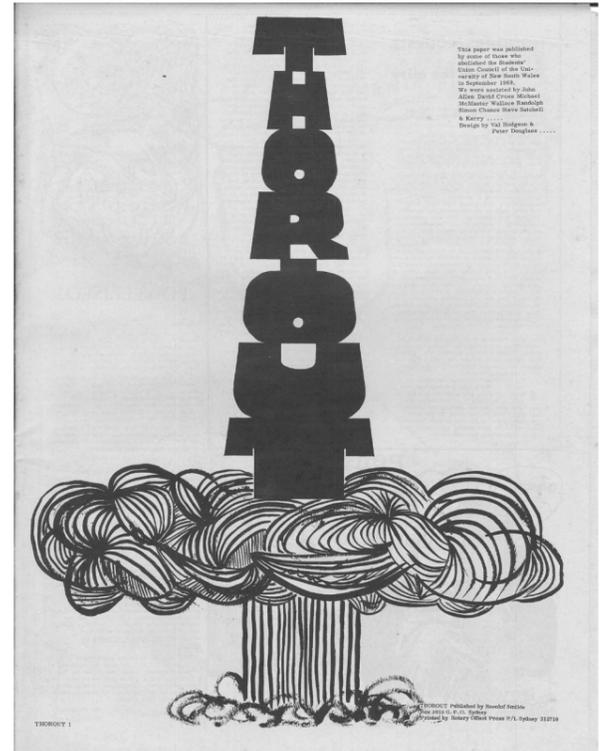
All of these and many other projects internationally have one thing in common, they are a new form of artistic realism based on investigation, in researching and presenting information, and that could equally be a definition of investigative journalism. So are we now journalists as much as artists? As other professions like the architects of Forensic Architecture are absorbed into mainstream art, can we also see previously distinct professions like artist or journalist blending together? Is the only difference the means of distributing information, or the degree of speculation and experiment that can be accommodated?

Ian Milliss



Ian Milliss is an artist who worked on *Wrapped Coast*.

NEWSPAPERS, FREE SPEECH AND ACTIVISM IN SYDNEY SINCE 1969



In October 1969, while Christo, Jeanne-Claude and others were wrapping Little Bay, a small group of University of New South Wales students, academics and anti-censorship campaigners produced two *ad hoc* newspapers. I was part of that group.

Thorout, as it was called, followed a vote to abolish the UNSW Students Union Council because of its quietism and servile relationship to the university administration. When the motion passed, the Council's supporters argued that despite its lack of activism, the Council did at least produce the *Thorunka* student newspaper. We replied that anyone could produce a newspaper. We were aware that with the advent of small offset printing, it was much easier and cheaper to produce a newspaper. Back in the not-long-past days of hot metal type, producing newspapers was a more exclusive activity. Having argued that it was possible, we thought the least we should do was produce a newspaper. So we did.

I remember that the thought of producing our own newspaper was exhilarating, much like blogging seemed in the early days of the web, thirty years later. Up until then, we had only produced pamphlets on a *Gestetner* machine. Now we used an electric typewriter, *Letraset* for headlines, pen and ink drawings and montage. Typos had to be laboriously corrected by cutting out tiny letters and gluing them carefully on top of laid out sheets that were later photographed to make plates for the presses. We paid cash to a small offset printery.

We were a small but varied group that included Sydney Libertarians who supported permanent protest, anarchists and anti-authoritarian Marxists including radical Labor Club members. As far as I can remember, no one attempted to resolve the inconsistencies. To conservatives we were a "riff-raff" and "lunatic fringe".

As far as I know, none of our small group was actively involved in *Wrapped Coast* but we enjoyed the fact that, initially at least, it "got up the nose" of the staid Sydney establishment. The *Wrapping* provoked debate about the nature of art and that resonated with young people who felt little connection with mainstream institutional life, including the media and cultural institutions.

Our first two newspapers led to a three-year anti-censorship campaign that included the publication of *Thorout*, the 1970 edition of the UNSW student paper *Thorunka*, underground newspapers *Thorunka* and *Thor* and a free newspaper version of *The Little Red School Book*. There were arrests, trials and brief periods of imprisonment. We were part of a tradition that had already been established earlier in the 1960s at UNSW by

Martin Sharp, Richard Neville and others including the artist Johnny Allen, who also helped with our first publications. Looking back I don't think we expected much from the mainstream media. When they expressed outrage at our "filth", we laughed and created a montage of the headlines.

Our initial internal focus on university politics soon gave way to a much broader agenda. These productions were part of the alternative, student and small magazine press that flourished around Australia in that period, constantly challenging the limits of censorship and reporting on issues and voices that were absent in the mainstream media.

Civil disobedience was everywhere in those days. There was a constant stream of sit-ins, marches and arrests. Hundreds signed statements of defiance against conscription. A few draft resisters were jailed, which led to more protests.

In April 1969, university students had organised an anti-conscription march that featured a giant petition. 500 police gathered in the city. The force of their intimidating presence was a surprise because police had approved the route. Protesters were crushed against the Wentworth Hotel wall and some were trampled underfoot. More than a hundred protesters were arrested, many violently. NSW unionists supported the students by publishing 50,000 copies of a four-page supplement. The front page was a single photo of an arrest, headlined, "Do you approve of this? This happened in Sydney only a few days ago."

Thorout, which appeared a few months later, stood out from others in that we saw publishing itself as a form of direct action against censorship and self-censorship. More than 100 books were still banned in Australia. In 1969, anti-censorship campaigners were picketing censored movies that could be seen freely elsewhere. We published and held festivals of banned words and works that were self-censored by the timid Australian publishing industry. The sexually explicit materials we published ranged from fictional works whose authors could not find publishers to descriptions of early sexual experiences and contraception manuals.

While the mainstream newspapers including *The Sydney Morning Herald* (SMH) and *Daily Telegraph* did report some allegations of police violence, we observed for ourselves how it was downplayed. But mainstream journalism was silent around everyday violence towards working-class people and blatant racism towards Aboriginal people. Once people realised that the *Thorunka* crew were interested in breaking through silences, we received a flow of information and ideas. We published prisoners' signed statements about organised mass violent assaults. The SMH had rebuffed the requests of civil lib-



erties' lawyers that they be published. A fellow student and Aboriginal activist Paul Coe and author Frank Hardy assisted us in publishing a four-page supplement in support of the Gurindji Land Rights struggle. This advocated a boycott of Imperial Foods, which was owned by Vestey's, the UK company that owned the cattle stations where Aboriginal stockmen were on strike.

The strongest intellectual influence on our first publications were the Situationists, and especially Guy Debord who wrote *The Society of the Spectacle*. The roots of Situationism could be traced back to Dadaism and Surrealism. By the time the Situationists reached the height of their influence in the massive French uprising of students and workers in 1968, they could be described as anti-state Marxists.

The Situationists encouraged breaking out of everyday routines and roles. They were interested in urban planning and architecture. Earlier in the sixties, they went on "wanderings" through the city. They recorded their findings which they used to explore the link between environment and influence on the behaviour and emotions of individuals. This they called, "psychogeography."

The Situationists argued that rather than being seen as a separate sphere, art should be

integrated into everyday life. Later, Debord argued that art must be dissolved into revolutionary praxis. We found his critique of modern capitalism compelling. My memory is that we only read translations of parts of the Situationist works, extracting quotes and extracts for publication.

The idea of the Spectacle made sense to us at two levels. The commodification of daily life was everywhere around us in the endless ads for appliances, fashion, apartments and holidays. Sydney's first major mall Roselands was promoted as a fairyland where customers, 70% of whom were women, could organise exciting day long excursions. But we also saw the spectacle in notions of democracy and politics that encouraged passivity and acceptance of authority.

In 1969, as Jeanne-Claude and Christo were wrapping the coast, we were still on the cusp in Australia of a major uprising of movements around Aboriginal Land rights, black rights, women's liberation, gay rights, prisoners' rights, kids' rights and environmental activism. A major property boom meant that lower-income residents in the Inner City were being forced out of old working-class neighbourhoods. Developers had their eyes on remnants of urban bushland.

Residents action groups were mushrooming. Unions were vilified in the media for their fairly frequent strikes, including for the 35-hour week. The construction workers' Green Bans that saved parts of Sydney were not imagined until 1971.

Those involved in each of these movements developed a voice through their own art and journalism. Coverage of the issues raised were also pushed from the shadows into more mainstream art and journalism. This project will always have unfinished business. Silences continued, especially around the issues faced by those on the margins. It is worth exploring for example why, even though we campaigned to stop the cruelty in the juvenile justice system, child abuse was never mentioned.

Our revolutionary optimism was unfounded. A decade later, we reflected on whether our confidence in the "revolutionary moment" was itself an illusion, just another part of the spectacle. To use another Situationist term, what were the processes by which capitalism "recuperated" and became even more extreme adding to inequalities and climate change that now threatens millions of people and species?

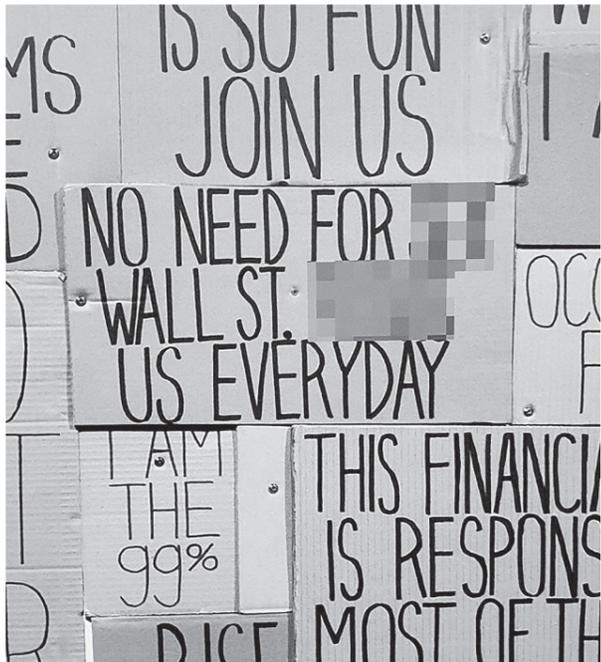
While each period is different, those of us who remember 1969 feel the reverberations of

the past. Those who are threatened by repression and vilification respond with frightening force and promise more repression. Censorship and self-censorship still exist while the spectacles of freedom and democracy surround us. We know that being treated as customers and clients is not the same as being a citizen and that consultation that is not intended to be meaningful cannot stand in for participation.

Wendy Bacon



Wendy Bacon has been an urban activist and journalist since 1969. She is a non practising lawyer & was previously the Professor of Journalism at the University of Technology Sydney.



Artwork by Sarah Goffman



Artwork by Deborah Kelly

NOTHING IF NOT WARM & WELCOMING

The artist Deborah Kelly was recently kicked out of an exhibition called *How The City Cares* at Customs House gallery because the City of Sydney, who produced the show as part of the Big Anxiety Festival, claimed that her work *My Sydney Summer* was “not suitable to be viewed by children”. The work, devised as a four metre wide print, depicts young people protesting against inaction on climate change.

Your intrepid *EXTRA!EXTRA!* reporter is a participating artist in the exhibition as part of the artist-activist group *SquatSpace*. *How The City Cares* considers life in Sydney through artist-led projects that care about its people and places. Our contribution to the show is an historical overview of the Redfern-Waterloo Tour Of Beauty, a bunch of bus and bicycle tours that we used to run from 2005–2016. The Tour took people to meet locals in Redfern and Waterloo, to hear their perspectives on the rapid changes affecting the area.

We too were required to submit all images and video to the City of Sydney for vetting, even though the curator Bec Dean already knew our work very well. I was half-expecting the City to come back with objections to something edgy in our work. Perhaps the video interview with Aboriginal activist Jenny Munro might be cutting too close to the bone in her descriptions of the genocide of her people, or perhaps the varied criticisms of the NSW state government’s terrible handling of the area’s development would prove to be troublesome. But alas we sailed through the vetting process without ruffling anyone’s feathers.

It wasn’t until the day before the exhibition opening that I heard about Deborah Kelly’s very different interaction with the City. She posted about it on social media, adding that “I also want the artists, with whom I was so looking forward to showing, to know I was excluded”.

The road to Kelly’s exclusion from the exhibition was a highly unusual one for any artist. It was not a straightforward ban on that particular finished work. She was asked by the City to remove particular elements in the image. Perhaps the downside to digitally created art is that it creates the perception that it can be “edited”. It is highly unlikely that a painter would be instructed to go back into their canvas with their brush: such a request would quite rightly be seen as puppeteering the hand of an artist. But digital art somehow enters that grey area where it can be treated like graphic design, with the “client” submitting “requests for changes”. This is not the way that artists should be treated.

Kelly’s situation involved heavy handed puppeteering by the City. She says, “They asked for the burning church to be removed and only

because of my friendship with (curator) Bec Dean, I complied. THEN they said I had to remove the smoke! I said no.” The puppeteering was likely to have kept on going. Deborah added, “They also didn’t want the zombies, but by then I had refused further alteration”. It was this refusal that led to the work being kicked out of the exhibition by the City staff.

It’s outrageous that the City has meddled in Kelly’s work to this degree. In the weeks leading up to Halloween they were quibbling over images of teenagers dressed up as zombies. Those kids are participating creatively in protests about our likely extinction. Extinction = the death of human existence = zombies... get it??

In trying to understand the motivations of the City, Kelly says, “I feel that it’s the celebration of protest per se that they did not like. AND maybe, that they censored my work in advance of the ‘Religious Freedom’ laws, which everyone fears”. Perhaps it’s easier for an institution to pre-emptively censor on the side of caution.

In the face of this injustice to artistic freedom, your intrepid reporter had to take action. I quickly created an A5 flyer to hand out at the opening of the exhibition on the evening of Tuesday November 5. The flyer had a reproduction of the banned artwork with the text, “here it is snuck into the exhibition opening night, albeit a lot smaller, on this A5 flyer!”

The back of the flyer asked the following questions:

WHAT IS THE CITY WORRIED ABOUT?

...Kids seeing other kids participating in the global protest movement against climate inaction in the face of an extinction crisis? Really?

IS IT THE “NEEDLESS ANXIETY” FESTIVAL NOW?

IS IT THE BURNING CHURCH? ...an intentional reference to the 1978 artwork *Keep Warm This Winter* by Marie McMahon, a poster from the Tin Sheds Art Workshop, which is in the collection of The National Gallery of Australia, and also currently on display at the State Library of NSW. Other posters from the Tin Sheds Poster Collection are in this exhibition at Customs House. The church in Deborah’s artwork is the old church of convicted paedophile George Pell. The anger is deserved, but actually the ‘mob’ outside this church is in fact just a candlelight vigil, which communities are conducting for an increasing range of concerns, whether it’s for the victims of Australian immigration policy, or the victims

of murderous rapists, or the victims of terrorist shooting attacks at mosques. Just as the poster in the NGA collection is filed under ‘Subject: Community Issues’, the City of Sydney should not be interfering in and censoring this contemporary expression of community issues.

IS IT THE ANTI-SOMO T-SHIRT WORN BY ONE OF THE PROTESTORS? ...bloody hell, it’s not the City of Sydney annual report being designed here!

IS IT THE PARTIALLY OBSCURED IMAGE OF DANNY LIM? Just like the magistrate who decided that Danny’s ‘CVN’T’ sandwich-board was ‘cheeky but not offensive’, his words about the reaction of the police also apply to the City of Sydney’s reaction to Deborah Kelly’s work: ‘unnecessary and very heavy-handed’.

I handed out the flyers at the opening with my seven-year-old kid. He was also outraged that an image of kids protesting climate action was censored. His school principal has been amazing about the school climate strikes, finding ways to step gingerly around the NSW Department of Education’s ban on staff supporting or even discussing the strikes. She addresses the school about the importance of organising collectively for positive change that will benefit us all. That is leadership.

Perhaps the City of Sydney frets that someone like Alan Jones will make a big hoo-ha out of the work in their exhibition. Upon reflection, I don’t think my flyer landed the point strongly enough that other major state institutions are simultaneously displaying controversial material (a poster with a church on fire with the directive of its title, *Keep Warm This Winter*) without censoring the artist.

I had handed out about 50 flyers at the opening when I was approached by the head of programs at the City of Sydney, I didn’t catch her name. She asked me to stop distributing the flyers “out of respect for the other artists”. The speeches were about to begin. “Let me talk to you about respect”, I nearly replied, but she said we could discuss the problem after the speeches. I was happy with that and complied.

After the speeches we had a chat, also with another City of Sydney bureaucrat. I went through the points on the flyer with them. It all boiled down, they said, to their policy that content on display at Customs House had to be “warm and welcoming”. They said they had the right to choose appropriate works to fit that criteria. I pointed out that it wasn’t a straightforward

process of selecting works, and I detailed the meddling and puppeteering they had been doing, to which they had nothing really to say, except “there’s two sides to the story”. I urged them to make this elusive ‘other side of the story’ public so that it can be scrutinised and held to account. To date we are still in the dark on the exact reason why Kelly’s work was censored.

As I walked around the exhibition I discovered that the City had also censored parts of Sarah Goffman’s work, *Occupy Sydney*. Her large photographs document hundreds of the phrases seen on the protest placards of the Occupy movement during its occupation of Martin Place from 2011 to 2014, only a few blocks from Customs House.

Expletives on the placards have been heavily pixelated. As always with censorship by pixelation, this has the counter-productive effect of making the viewer more curious about what is being concealed. Somehow holding a phone camera up close to the pixelated words reveals the word a little more clearly. One censored word was ‘ASSHOLES!’

Sarah said of the censorship process, “I was bemused by it frankly, and a bit disgusted by their meddling (now that I see the work). The notion of the city caring, the appearance and reality of the City of Sydney as a body corporate censoring and decisively marketing themselves...argh!”

The City would be more transparent in its processes if they had blacked out the offensive words with solid black blocks, and added text over the black that says ‘CENSORED’, since this is what has happened.

I write this on the day that catastrophic fire danger is forecast for large parts of the country. This predicament is not ‘warm and welcoming’, it’s hot-as-hell and hostile-as-fuck. We need to support our young people in their protests about the climate inaction that might decimate their future. Our institutions need to support the cultural expressions of this state of affairs. For the City of Sydney to hinder this important work makes them the ASSHOLES!

Mickie Quick



To see the original image scan this code



Mickie Quick has decades of tactical media activism under his belt. In his day job, he is Publications Manager at *Honi Soit* newspaper.



Deborah Kelly and collaborators "horn-in" protest, 2012

“Society has changed” – Gender representation and Kaldor Public Art Projects

In October 2019, the latest Countess Report was released. Created by Australian artist Elvis Richardson, the Report has published data on gender representation in Australian contemporary visual arts since 2008. The 2019 Report indicates an increased interest from major institutions in dealing with issues of gender inequity in the Australian arts sector. In this article, inspired by the Countess Report, Jenna Price explores the historical inclusion of women in Kaldor Public Art Projects.

Women artists might be making great strides towards equality in all of our major contemporary art institutions but that's not yet reflected in the Kaldor Public Art Projects. Looks like they are trying to fix it right now. Fingers crossed.

Since 1969 and across 35 projects, only two women have been accorded the status of solo shows: Marina Abramovic and Vanessa Beecroft. And on only four occasions have women been named with equal billing to men – Charlotte Moorman with Nam Jun Paik in 1976; Jeanne-Claude with Christo, in the foundation project in 1969 and again in 1990; and more recently, Allora and Calzadilla in 2012.

It's what prompted Australian artist Deborah Kelly to organise a “horn-in” at the Art Gallery of NSW in 2012. Kelly and others adorned themselves with horns and lay dead on the floor – a nod to the kind of anatomy that might get an artist a gig at a Kaldor Public Art Project.

Kelly, now in London, recalls that she and her colleagues were protesting at the preponderance of men exhibited in the new Kaldor Galleries at AGNSW. Of the 32 artists exhibiting, Kelly recalls, only one was a woman.

But the future will be different, says writer

and curator Julie Ewington, whose work extends over four decades. Ewington was part of the curatorium for *Unfinished Business: Perspectives on art and feminism*, at ACCA in late 2017.

Ewington is convinced the Kaldor Public Art Projects will change – not because of quotas or protocols – but because society has changed. She believes John Kaldor, now 83, whose energy and philanthropy leads the projects, is a man of his generation.

“He responds to artists who engage him and as it happens, they have been predominantly men. He follows his desires and wishes and that's the way it pans out. One might say that John's being drawn to male artists is a function of his generation and his preconceptions.”

“Do I wish that he had taken more interest in leading women artists in the past? Indeed I do. Do I hope that he will pick up work by more wonderful women? Yes please.”

An analysis of the projects over 50 years is a sharp reminder of gender inequality in these particular arts.

Of 35 projects, 25 were solo male shows – over 71 per cent, compared to just under six per cent of solo women; and 11 per cent in shows with equal billing for men and women.

The remaining four projects have more than two artists. They include *An Australian Accent* in 1984, again showing only men: Mike Parr, Imants Tillers and Ken Unsworth.

More recently, the 2019 Asad Raza show, *Absorbition*, where Raza had top billing, had three named collaborators, Daniel Boyd (already a successful solo artist with a string of commercial and critical successes to his name, and two women,

Chun Yin Rainbow Chan and Megan Alice Clune).

Equality of gender representation soared during 2013's 13 Rooms, which was a critical and popular success with queues going out the door. It signalled a shift by Kaldor curators with just over 30 per cent of the rooms occupied by either a solo woman, or the Australian performance artists Clark Beaumont, both women. Again Jennifer Allora worked with Guillermo Calzadilla in a room where both artists had equal billing. 13 Rooms was also Marina Abramovic's first outing with KPAP, a forerunner to her solo project in 2015.

13 Rooms was one of the stronger exhibitions for Kaldor Public Art Projects, recalls University of Sydney academic Catriona Moore, and she says public scrutiny of such work will increase as private patronage plays an increasingly important part in the arts.

“There has been a historical problem with gender balance and more recently there has been an attempt to rectify that, partly through the arts community with protests such as Deborah Kelly's,” she says.

Jo Holder, co-convenor of research centre Contemporary Art and Feminism, and director of The Cross Art Projects, is unconvinced that there is real structural change at KPAP.

“Every time a woman appears, she's got no clothes on and she's down on her hands and knees,” says Holder, referring to the work of Vanessa Beecroft. She believes that these kinds of works repress the presence of the outside world.

But this year's project, the 35th, goes beyond the promise of 13 Rooms. The four new commissions in *Making Art Public* are 50/50 for the first

time: Alicia Frankovich, Agatha Gothe-Snape, Ian Milliss and Imants Tillers. Associated with the Milliss work is the publication of *Extra!Extra!* in which this article appears.

And Agatha Gothe-Snape is optimistic about the future. She has embedded herself with KPAP for 18 months with the projects. She says that both curatorial and management are very aware of the bias. She has spoken to Kaldor himself a number of times about the problem of gender inequality among the projects.

“I am happy to be a woman working at this fold in KPAP and believing the future will be different,” says Gothe-Snape.

She says it was also a concern for her as the time to make a decision about the commission approached.

“It was very much that if I didn't do it, it would be one less woman. I'm so proud to be in this work that spreads some of John's resources to women and non-binary people who have been employed as leaders, and to give as many people as possible a chance to benefit from these acts of philanthropy.”

Jenna Price and John Kavanagh



Jenna Price and John Kavanagh have been going to Kaldor Art Projects together since 1984. They've been journalists for longer than that.

PLAYING WITH THE FACTS

In a recent interview the American feminist theorist Donna Haraway commented on the necessity for play in the way we approach developing solutions to the world's imminent environmental disaster. "Play captures a lot of what goes on in the world," she said. "We need to develop practices for thinking about those forms of activity that are not caught by functionality, those which propose the possible-but-not-yet, or that which is not-yet but still open."

Similar thought lay behind the development of this short term newspaper. When initially commissioned to run a Kaldor Studio project Lucas Ihlein proposed a series of printing workshops with Rizzeria, an organisation he had helped found in the dim distant past of 2008. He proposed producing a weekly newspaper demonstrating the possibilities of riso print technology usually associated with zine culture. The newspaper would play off various Kaldor projects, giving them more context but also a contemporary response.

But it was soon obvious that the task was enormous. There was such a wide range of possible responses to the Kaldor projects, and the fifty years over which they occurred are arguably the most important in human history, marked by enormous social, cultural and technological change, as well as the realisation of the almost certain destruction of that same society within the next century.

Producing even a small weekly newspaper is no easy task, requiring many different specialised skills. So Lucas called in artist Ian Milliss, a collaborator who had professional newspaper publishing experience, and they set about quickly recruiting a team of journalists and artists to work with.

It became clear in our discussions that this project stood at the nexus of two critical areas of cultural change.

On the one hand, from the late 1960s, when Kaldor Public Art Projects began, art began to unhitch itself from specific media or activities, and what was called the "institutional definition of art" took hold. In other words anything could be art as long as a consensus of art world institutions accepted it as art. At the same time what was called "institutional critique" also developed as artists began to make art which looked critically at those institutions and how they worked, leading eventually to current contemporary art which investigates all manner of social and cultural activities and presents them back to the public in a wide range of media.

On the other hand investigative journalism, which had always existed to a degree, became a major form of newspaper journalism. The 1970s to the 1990s can almost be seen as the pinnacle of print journalism, ringed around by the "rivers of gold" delivered by classified advertising. The development of the internet and its accessibility as an almost free platform for distributing information brought that to an end. There was no reason to buy a newspaper for its journalism if you could get the same information free online. Newspaper circulations dropped, advertising revenues plummeted and the quality of journalism declined as its financial base disappeared.

It was often commented over the last ten years, as journalists suffered massive redundancies, that journalists now face the same plight as artists in the form of precarious or non-existent employment at low wages. Many journalists have become freelancers competing to develop their own brand in the form of specialty areas and crowd-sourced patrons while subsidising their journalism with other activities.

Has art now become like investigative journalism? And has journalism become a free-range cul-

tural activity like art? If so, how can we play with this? What if we bring them together in an art context with art freedoms and restraints and see what comes out of it? How will the results compare to the traditional production of both activities?

The newspaper we imagined is not quite a normal newspaper:

- It will initially be almost handmade rather than mass-produced, an exclusive product with a limited print run of only fifty copies. There will be only five editions of eight pages, although we hope to then compile it into a single forty page mass-produced version with a print run of several thousand, to be given out free during the remainder of this exhibition.
- The audience will be the limited audience of the art world rather than the general public audience sought by most newspapers.
- It will be produced under the economic limitations of art production. Contributors will be paid a minimal set fee, many will be volunteers.
- Contributors will have the freedom to choose their own subject but, as always with "artistic freedom", their work will be curated into certain general thematic areas. In other words, opinions will be theirs, not necessarily endorsed by the editors, Kaldor Public Art Projects or the Art Gallery of NSW.
- It will connect to Kaldor Public Art Projects by providing a wider context to the fifty years of projects, linking the projects to other social and cultural change during that period, and teasing out barely visible aspects of some of the projects.
- It will be more an artwork than a newspaper, so it will tend to cultural interpretation rather than the political or economic and we hope the limitations in some areas will be balanced by imaginative flights and some futurology in others. Our wildest hope is that it will be a

prototype, a sketch for a range of similar projects, as has occurred with our earlier agricultural projects.

- Although the potential themes are more than we can realistically cover we will tend towards several major areas: the growing understanding of public art's relationship to land reflected in the contrast between Wrapped Coast in 1969 and Jonathan Jones' barrangal dyarac (skin and bones) project in the Royal Botanic Gardens in 2016; the changing nature of journalism; the recognition of women and gender-diverse artists; and the transformation of culture as labour, as seen through live art, media, and its institutions and histories.
- Above all we want to have some fun, with histories and with ideas.

In her interview, Donna Haraway emphasised a hope that we could develop playful ways to bring about a better future:

It seems to me that our politics these days require us to give each other the heart to do just that. To figure out how, with each other, we can open up possibilities for what can still be. And we can't do that in a negative mood. We can't do that if we do nothing but critique. We need critique; we absolutely need it. But it's not going to open up the sense of what might yet be. It's not going to open up the sense of that which is not yet possible but profoundly needed.

That is exactly what we also hope **EXTRA!** **EXTRA!** can be part of in its own modest way.

Ian Milliss and Lucas Ihlein

"A Giant Bumptious Litter: Donna Haraway on Truth, Technology, and Resisting Extinction", *Logic Magazine*, Issue 9 Nature, November 2019.

LETTERS TO THE EDITOR

FROM THE EXTRA! EXTRA! LETTER BOX 11/11/19

I'd like you to investigate why there's so little art included in the primary and secondary school curriculum. It is the most wonderful way for students to pass the school day, but time keeps being snatched away from them. Please investigate!
Kind regards Tina (not the dog)

The Newspaper idea is great
It should be made available to all to take a copy home
Public art should be public after all
Brad Stephens

Thank you!!! Mr. John Kaldor,
From the Art teacher community for giving & dedicating your passions to the Visual & Creative Arts in Australia & World wide!!! Always
Mr. K. Yap

Dear Editors
Please investigate + discuss how we can better support our emerging artists (TAFE + uni students) in mainstream galleries like MOCA, Art Gallery of NSW
Thanks

PEOPLE are Littering and starting bash pites and I want it to stop becous it is bad!!!



WE WANT TO HEAR FROM YOU

If you have an opinion about **Kaldor Public Art Projects** or have a topic you would like us to investigate in a future publication of **EXTRA! EXTRA!** write a letter to the editor and post it in our postbox.