

**EXTRA!
EXTRA!**



**HERE ALL THE DETRITUS
OF MODERN PRINTING
AND ELECTRONIC
COMMUNICATIONS MEDIA
HAS BEEN TRANSFORMED
BY AN INTELLECTUAL
GAGGLE OF DEMI-
INTELLECTUALS
INTO LOW GRADE FORM
OF SHOW BUSINESS**

Hilton Kramer, New York Times, 1970

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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.

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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



ARCHIVAL PROVOCATIONS

This week the **EXTRA!EXTRA!** team was joined by Boni Cairncross and Louise Curham, who completed a “one-day-residency” in the gallery. Artists who engage with the problematics of live art, Boni and Louise were tasked with coming up with a rapid response to *Making Art Public*. What happens after an ephemeral, site-specific work is finished? How can we experience it after the fact? What works and what doesn't? And how can we activate the archives so that the public can “feel” what the original experience might have been like? In an exhibition like *Making Art Public* which consists of a range of diverse “leftovers”, these are pressing questions for audiences and art historians alike.

Here at **EXTRA!EXTRA!** we're exploring the links between art and journalism, between the conventions of aesthetics and the rules of the world beyond the art world. Artworks do not appear miraculously in a vacuum, isolated from the social, political, and environmental goings-on of this planet – but sometimes we act as if they do. **EXTRA!EXTRA!** takes seriously its

responsibility to remind visitors to the pleasantly air-conditioned Art Gallery of NSW that we are all connected to the climate crisis, the dominant narrative of our times, and this is tackled by Wendy Bacon in her enquiry into the ethics of reportage on global warming.

What subject matter is considered “relevant” or “proper” for an artwork? This is an ongoing question for Chris Nash in his series of articles which investigate the turbulent events surrounding prominent German-American artist Hans Haacke, one of the early adopters of institutional critique – a mode of artmaking which draws attention to the political machinations of the artworld itself. Haacke's battles with museums, fought using the weapon of fact-based art reportage, were instrumental in paving the way for more transparent institutional structures – and these developments were all happening at the same time that Kaldor Public Art Projects was just starting out in Australia.

Finally, as part of her series exploring the relationship between land art and acknowledg-

ing country, Juundaal Strang-Yettica reflects on her emotional response to Christo and Jeanne-Claude's *Two wrapped trees* (1969) – box number 9 in the exhibition. Juundaal, a Bundjalung-Kanakan woman living in Wollongong, provocatively and poetically proposes the repatriation to Country of *Two wrapped trees*. What processes of respectful consultation with Traditional Owners, and what administrative processes of de-accession would be required for the AGNSW to carry out such a repatriation?



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

ABOUT RISO [GRAPH] PRINTING

This newspaper is printed using a risographic printing press. Our risograph is like an automated silk screen machine that produces stencils that are wrapped around a rotating cylinder. Similar to a wet-ink silk screen process, the artwork is impressed through a fine mesh screen and onto the paper.

The technology is similar to Mimeograph machines from the 1960s. The original image file is sent from a computer or scanned by the machine itself and is burnt onto a “master”, which is then wrapped a print drum. The drum rotates at high speed, pushing the ink through the screen and onto the paper as it is sent through. The risograph uses real soy-ink rather than toner, allowing each image to have a hand-made quality.

The first riso digital publication machines were released by the Japanese company Riso Kagaku Corporation in 1986. The risograph bridges the gap between a standard photocopier and commercial lithographic presses. The risograph is primarily used to produce things like small press books, zines, art prints, posters, postcards, invitations and business cards. Its main appeal for artists and graphic designers is its accessibility. At The Rizzeria, the community we work with are involved in the set-up and printing process from beginning to end.

Risograph machines are extremely energy efficient and generate minimal amounts of waste. Unlike toner-based printers, Riso printers are free from ozone emissions, toner particle emissions,

silica dust, and other air pollutants. Riso printers do not emit any greenhouse gases and use 95 per cent energy less than toner based photocopiers.

Alisa Croft



Alisa Croft is a print-maker and volunteer at the Rizzeria.



Coming up in EXTRA!EXTRA!:

We recently hosted students from Wilcannia and Bourke in Western NSW who produced some beautiful layered risograph prints in the Kaldor Studio, and in Edition 3 we will include a bonus liftout poster from these artworks. We'll also have an article by Jenna Price looking at the geographic origins of artists who have been involved with Kaldor Public Art Projects since 1969.

In future issues we'll focus on the labour relations surrounding live art. Our guest correspondents include Sarah Rodigari and Malcolm Whittaker, both Sydney artists who have worked as performers, interpreters or enactors of live art works for Kaldor Public Art Projects.

ERRATA:

There were two errors in the article “Society has changed” - Gender representation and Kaldor Public Art Projects” in Edition 1 of **EXTRA!EXTRA!**

There was a production error in our listing of Asad Raza. While Mr Raza is the named artist, the project involved the following collaborators, including four male and five female artists: Daniel Boyd, Chun Yin Rainbow Chan, Megan Alice Clune, Dean Cross, Brian Fuata, Agatha Gothe-Snape, Jana Hawkins-Andersen, Khaled Sabsabi and Ivey Wawn. In addition, Wawn presented a choreographic collaboration with Ivan

Cheng, Daniel Jenatsch, Julie Lee, Eugene Choi and Taree Sansbury.

The article quoted Jo Holder saying that the only time women appear was when they were naked on their knees. Holder remembered this as a reference to Vanessa Beecroft's project, but in fact it was Xavier Le Roy's *Temporary Title*, 2015, presented at Carriageworks in Sydney. Some of the women in the Beecroft work wore tights, although not all.



Christo Two wrapped trees 1969 (detail), two Eucalyptus trees, polyethylene, tarpaulin, rope, Gift of the John Kaldor Family Collection 2011. Donated through the Australian Government's Cultural Gifts Program, © Christo

TREES IN COFFINS

“

Have they really been wrapped and bound like that, laid in a long white box, like a coffin without a lid, for fifty years?

”

Hello! hello! It's good to be with you again! Shall we pick up where we left off? Last week, the questions before us were: What is Land Art? And is it important to society?

Here's some of what I've come up with. The definition of Land Art according to the Tate Gallery in the United Kingdom is art made directly in or on the landscape, manipulating the land or making structures on the land with natural materials, twigs or rocks. Land Art is sometimes referred to as Earth Art and artists are known for bringing the outside into the gallery, creating Land Art installations. It seems to me this is an important role for art practice, especially now given climate change and the pressure our environment is under. Where better to advocate for nature than from within it? And that would be eco-art, yes?

So, I thought I'd ask some of the exhibition visitors and casually feel out the general consensus. Most of those I chatted with agreed that Land Art is important to society - it brings art out of the gallery and as a consequence, art becomes visible to more people. Some of these conversations took a turn toward the philosophical - art teaches us things, not just about the world we live in but also about ourselves.

Come with me, let's see what we can learn... the first work that calls my attention is Two Wrapped Trees (1969) by Christo and Jeanne-Claude. Amid the chatter and giggling of school children, a long white box has been laid on the floor. To me it looks like a coffin without a lid. Inside the coffin-box, silent and still, are two trees, roots and branches wrapped and bound tight. This is Land Art. According to what we've learned so far, the Land has been brought from outside, wrapped and bound and brought inside. I'm sure there's a back story and a framework through which we are meant to view these trees. But I'm sorry folks, I'm not feeling it.

I am however, feeling very, very uncomfortable about these trees, wrapped and bound, brought from outside to inside, laid down in a long white box, like a coffin without a lid. I'm

wondering about this feeling. Was this the artists' intention? I want to know, were these trees alive when they were wrapped and bound, top and bottom? Were they pulled out of the earth by their roots for wrapping and binding? Did this artistic wrapping and binding suffocate and kill them?

Now, I do not have traditional Indigenous knowledge but I do care about the environment. I grew up in Glebe and am always within arm's reach of a cafe latte, but these trees, I can't let go. When it comes to anything to do with the land, it has always and will always be part of Indigenous People's care and concern. For me, this includes art made on the land.

In the first edition of *EXTRA!EXTRA!* We offered our respect to the Gadigal people and Eora Nation and to the Land. Doesn't that Land include trees? The questions I ask may not have any bearing on artistic intention or creative celebrity but I want to know.

Where did the trees come from?

Whose land, whose Nation do they belong to?

Were they given or taken?

Can't we give them back, bring them Home?

Have they really been wrapped and bound like that, laid in a long white box, like a coffin without a lid, for fifty years?

I don't know much about much folks but, when I look at these trees, I feel grief.

Juundaal Strang-Yettica



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

EXTRA VISUAL – INSTRUCTIONS FOR A SENSE-FOCUSED EXPERIENCE OF MAKING ART PUBLIC

The exhibition *Making Art Public* has been created from archives, remakes and documentation of past Kaldor Public Art Projects and is itself Project Number 35: Michael Landy. Unlike most exhibitions, in this show the residue of earlier temporary public art is used to create a new kind of artwork, one that describes the original work but is not itself that original work (even though it may contain fragments). In this article, Boni Cairncross and Louise Curham reflect on their experience of the exhibition, and their attempt to create an archive of intangible experiences in the form of instructions that allow momentary experiences to be recreated and shared.

We (Boni and Louise) decided to make an “experimental archive” of *Making Art Public* in order to respond to their questions about archives, evidence, sets of criteria and reimaginings of archival material. *Making Art Public* is both a major survey exhibition of the 34 projects staged by Kaldor Public Arts to date, and the 35th project in which artist Michael Landy worked with the archival material to present this overview.

We discussed ways to make a “mini-archives” that was the opposite to what people usually think of as archives. For us the commonsense meaning of archives is a set of evidence linked to events from the past. The archive is a trace of things that have been done. We soon decided to replace the word experimental with “experiential”. We agreed we wanted to keep working with evidence, but we wanted to look for evidence that wasn’t so obvious.

Like many of the projects represented in the boxes, this exhibition is temporary. Technically it

could be restaged at some point in the future. The boxes could be in the same configuration, the way we walk around them might be not so different, what’s in them would be similar. But what about our embodied experience of the elements that make up the exhibition? In other words, even if your common sense perception is that you’re the same person, and the things you’re looking at are the same, in reality we’re never the same again. All the time. With this in mind we decided to focus on our experience of viewing *Making Art Public*, right now, today, on Tuesday November 12, 2019.

To make an archive, you need to do something. As a rule of thumb, archivists hold that about 5% of the residue of an event or experience is worth keeping – and would meet the criteria of “significance”. That evidence gets drawn together to form the archives. The evidence from the walk that Boni and Louise went on include two audio recordings, a handful of photographs and our notes. We were “engineering” an archive and we had our selection criteria. Many art experiences use your eyes a lot but ask less of your ears, touch or taste. So our selection criteria for our archives is based on the moments in the exhibition where our attention was called by sensing organs other than our eyes, where our ears and our sense of touch were able to do some work. We were thinking about things that tend to get left out or overlooked in records of art experience – the “extra visual”.

What did we actually do? We walked around *Making Art Public* (Kaldor Public Art Project 35: Michael Landy), alert to what was extra to the



visual material that Michael drew together. By “extra to the visual”, we mean what we heard, touched and imagined. We were looking at the exhibition, but also at how the public were interacting with the projects and with each other.

Our “archives” don’t actually exist at this stage. We’ve got the audio recordings, the notes and the photographs, but we haven’t physically winnowed them down to the 5% we think constitute the significant evidence that should make it into the archive. Instead we have made a “finding aid” about that 5%, in the form of instructions that

guide you through a sense of our experience of *Making Art Public*.

We invite you to access our “archives” and share our experience by following these instructions, which are printed here alongside a handy lift-out map of the exhibition drawn by Mieke Lindebergh.

At the end of our efforts to record the extra-visual experiences of *Making Art Public* (Kaldor Public Art Project 35: Michael Landy), we ran into John Kaldor himself. He kindly had a short chat with us. We commented that it must be like



meeting a handful of old friends, seeing this exhibition, and we wondered if there was a project that speaks particularly loudly to him - to which he replied that they are all so different. We were curious if he keeps in contact with the artists. John explained that it varies but he noted that he does regularly catch up with some, Richard Long and Gilbert & George, for example.

Our conversation moved to the impact these projects have had on Australian artists and audiences. It seemed to us that the early Kaldor Public Art Projects, such as Christo and Jeanne-Claude's *Wrapped coast - one million square feet, Little Bay, Sydney, Australia (1969)*, was a significant experience for Sydney artists. John said that it was not for him to comment on the impact, and he spoke enthusiastically about *The Living Archives*. He emphasised that this was particularly important as the projects were all temporary exhibitions. (Editor's note: *The Living Archives* project involves collecting stories from people who experienced specific projects over the last 50 years - you can find them on the Kaldor Public Art Projects website)

With Kaldor's focus on temporary projects in public spaces, the archive becomes increas-

ingly significant. It is the trace, the things that remain behind. What we have attempted to do is think about the archive both practically and metaphorically. How an archive is both the 5% record of things that have been done, and a space for imagination, reinterpretation and play. In thinking metaphorically about the archive, we wondered about the gaps that inevitably exist. For now, we experimented with ways to capture the "extra visual" stuff and a sense of an experience of *Making Art Public*. Yet this list can continue to evolve. On this note, we ask that you please contribute some of your own evidence by recording your discoveries of "extra visual" stuff in a letter to the *Extra!Extra!* editor.



Scan this code to read the web-extra report by Amber Jones, who followed Boni and Louise through the gallery observing their exploratory research



Louise Curham is an artist, archivist and filmmaker, and a researcher at University of Canberra's Centre for Creative and Cultural Research.



Boni Cairncross is an artist interested in temporality and archives.

Tim 12 Nov 6:40pm conversation
Speaks to him - by John
☒ Favourite room Kaldor
☒ Friends relations
Bringing of the water,
Screening
Title.
Social occasions.
The living archives,
John says - temporary
exhibitions!
Living archive important
to John.
Michael Wente has the
contact,
Impact - not for me to say.
How has it touched.
The living archive is what have
they remembered.
Teachers can use the
resources so a new
generation can experience
John.

THAT'S NOT AN ARCHIVE, THIS IS AN ARCHIVE!

Australians are terrible at criticism. John Gillies made this point to me when I began post-graduate study with him in the year 2000. The arts community in Australia is relatively small, people don't like to say anything nasty about each other, and if something nasty is said, we don't know how to talk about it. The massive downside to this is a) we have to read between the lines to gauge how our work really goes down; b) we all lose the skill of criticism which turns us into quiet australians.

There is a training in the public service called 'giving and receiving feedback' to upskill people at this process. It's a hospitable approach, and that's always the rub: if someone invites me to respond, I always feel I must be a good guest. However, I think we must evolve our idea of a good guest from a quiet guest to one who is **defiant in good heart**.

Here's the public service approach: choose an appropriate time and place. Don't store it up. **Give feedback** as soon as possible and practical. Allow enough time so that you are not rushed. Sleep on it if you are angry, upset or stressed because feedback given at the wrong time often does more harm than good. And the advice on **receiving feedback** is that there are 3 stages: react, reflect and respond. Have a think before responding, and "take responsibility for the feedback".

The *Making Art Public* exhibition, curated by Michael Landy, works with the metaphor of "archive boxes". So, here comes my feedback, from an archives perspective.

(Incidentally, why should you listen to me? Like you, I've been a visitor to the exhibition, twice in fact. Secondly, the *EXTRA!EXTRA!* editorial team has asked me to contribute because I've been working with archives for a long time - since the early 2000s).

From my point of view, where does the exhibition fall short?

- Not enough archives.**
- The choices of archival records on show are disappointing.**

I'll go into more details now about each of these points.

a) Not enough archives.

When I was exploring the exhibition with Boni, I saw very few actual records. (Note: "records" are the items that live within an archive). The most prominent administrative records included some letter exchanges with Christo and Richard Long. I wanted more, much much more! Why? Because records let me draw some of my own conclusions. I can learn in unexpected ways, for example, through seeing Richard Long's beautiful, patient hand writing for myself. Archival records also let me form my own conclusions about the "truth". For example I was interested to see Christo describe in his own words that he didn't want to give a lecture in English. The stories records tell can be unruly. I'm sure there must exist a fascinating letter chain summoning all those hardworking volunteers to Little Bay. They can give us an insight into the administrative processes behind a project, and they can give us insight into the structuring structures. For me, that's part of what's intriguing about John Kaldor's work, his collaboration around the logistics. Unfortunately, the opportunity to explore all this, by showing us some of the meta-story of how all this art came to be in the world is largely missing from Michael Landy's curatorial efforts (I have however acknowledged his efforts in the adjacent article co-authored with Boni Cairncross).

I know I am not alone amongst archivists in subscribing to the view that the slow absorption of archives is rewarding. In my opinion, it has the potential to reward every viewer and it's a shame we don't get more of the opportunity in *Making Art Public*. It does take time, lots of it, to absorb oneself in this strangely material and conceptual environment that is an archive. Perhaps Michael could have re-enacted an aspect of his curatorial research, and called on the artist volunteers of Sydney to rummage through the boxes in public. That kind of chaotic interactivity does seem quite terrifying to an archivist, but it's my experience that when people understand how they have to care for archives (don't mix 'em up, take care with their order, that it's like heart surgery, never

remove them from their companions in the box), they can do it!

Trying to make sense of that archival encounter would have been a behemoth task, but fascinating. It would have given us a bit more of a sense of the courage of some of this art and we may have learnt more about ourselves as audiences. So here's hoping, John, you decide to do all this again, and next time let's engage with all the materiality of the archival "stuff" you've lovingly cared for since 1969. (Editor's note: *this month, Kaldor Public Art Projects will launch an open access digital archives for the public to access - check their website for a link*).

b) The choices of archival records on show are disappointing.

I have appreciated for some time the way that Jonathan Jones assiduously credits everyone who brings his work into existence. Jones acknowledges there's so much more to the work than his solo-authorship. Archives share that property. By definition, they never stand alone - the one record we see on the wall is a companion to a whole lot more in the file, in the box, the box within the repository (the same applies in digital archives). So in Christo's box, I wanted to know the administrative lineage to the correspondence between Christo and John. Did John keep a filing cabinet of his letters or did he and his staff all add to files organised by project? Was there a moment where he split out the projects from his textiles business? That would tell us he felt the art projects had really taken on a life of their own. I wanted a label that kept the language John used at the time for the folder he kept the letters in, that would start to give me a sense of how this all really worked within John's business and in the scene in Sydney at the time. In other words, the archives start to come to life if we can see how they connect to one another. And as they start to come to life, they start to connect to us, the audience.

So I wanted a label for each record with provenance info. I also wanted to be told that the replica records were just that, *replicas*. They were strangely pretending to be original, with holes punched in the copies!

To return to the rules of giving and receiving feedback. The action I'd like to see is the courage to exhibit archives *as archives*. In my experience, curators understand or are interested to learn about the joys and difficulties of exhibiting records. We don't need to shy away from them. The public (us) has a role, which is to ask for archives - to demand direct access to them! The National Librarian at a recent talk wondered why people don't quiz our institutions more about what's missing. So write your letter to the editor and request the relevant records!

Louise Curham

Postscript from Louise: further examples of archival material I noticed in the exhibition were newspaper clippings of the Murdoch party for *An Australian Accent*; diagrams were exhibited in Box 5 (Charlotte Moorman and Paik); photographs were used for quite a few boxes (Miralda's *Coloured feast springs to mind*); television coverage also featured heavily - *Gilbert & George is a good one there, and of course Christo*; and then there were the objects like *Sol Le Witt's exuberant drawing/plans*. These whet the appetite, and made this archivist-artist crave more!

(*The Art of Feedback: Giving, Seeking and Receiving Feedback, ACT Public Service n.d.*)

Louise Curham is an invited speaker at the Archives in the digital age symposium, Celebrating the Kaldor Public Art Projects Digital Archive, on Wednesday 20th November, 1-4pm, at AGNSW.



Louise Curham is an artist, archivist and filmmaker, and a researcher at University of Canberra's Centre for Creative and Cultural Research.



For more info on the symposium, scan this code:

The radical upheavals of the late 1960s generated by the Vietnam War and the civil rights movement soon created a searching critique of the entire social framework, and all social institutions found themselves under scrutiny. Art institutions were no exception, with radical formal innovation such as land art (like *Wrapped Coast*), video art (like the work of Nam June Paik and Charlotte Moorman) and performance art (like Gilbert and George) implicitly undermining art museums' exhibition models. Sometimes the museums were also under explicit political attack for their connections to conservative politicians, and it all came to a head when they moved to protect rich and powerful trustees from criticism. In part 2 of his series on Hans Haacke and the convergence of art and journalism, Chris Nash describes the build-up to Haacke's infamous 1971 Guggenheim Museum exhibition. This is the story of a period of particularly fertile transformation in the New York art world which became a precursor to the institutional critique of much contemporary art, including the **EXTRA!EXTRA!** newspaper that you're reading right now.

Hans Haacke produced and exhibited a wide range of natural systems artworks up until the late 1960s. The best known to later audiences are the various versions of the *Condensation Cube* (sometimes called a *Weather Cube*), comprising a sealed plexiglass cube into which a small amount of water had been inserted. Because of the differential temperature inside the cube caused by light energy from the surrounding environment, the water vaporises then condenses on the inside walls of the cube, forming rivulets as it runs down to collect and vaporise again in an endless cycle whose visual patterns never repeat themselves.

Haacke's project is not to produce an artwork that exhibits the artist's sensibility and creativity, but to explore the relationship of art to reality, and the activity of the artist in distilling and mediating that relationship. As Fry put it:

The weather boxes, as Haacke so aptly called them, thus extend the Duchampian concept of the ready-made to include, at least potentially, any real phenomenon in the world: anything as a result of which the artist might choose to "articulate something natural". The difference between Haacke's appropriation of phenomena and the ready-mades of Duchamp lies in the fact that Haacke's phenomena retain a double identity: once isolated and "signed" by the artist, they nevertheless continue in their original functions, whereas Duchamp's objects lose their original function after having been placed into an aesthetic context Haacke's systems, in fact, only enter into the realm of art because they operate as representations of aspects of the world – being those aspects themselves – and because Haacke chooses to present them within an artistic context."

In the late 1960s Haacke extended his focus to social systems, and immediately addressed the political dimension. The broader US social context of the late 1960s included large angry street protests, race riots in multiple cities since the summer of 1965, rampant police violence at the 1968 Democratic Party Convention in Chicago, the worst labour unrest since the 1930s, revelations in November 1969 of the 1968 My Lai massacre in Vietnam, the killing of students by National Guard and police on Kent State University and Jackson State College campuses in May 1970, and news of the secret US bombing of Cambodia.

In a series of four exhibitions across 1969-1970 in German and US cities, a teletype machine printed real-time continuous transmissions from selected international news agencies, the content of which included reports from the war in Vietnam. This was Haacke's first explicit engagement with journalism in his art. He also initiated audience participation in survey polls, soliciting information from exhibition visitors such as place of birth and residence, demographic characteristics, and political views on a range of contemporary issues. At the *Information* exhibition at the Museum of Modern Art (MoMA) in July 1970, museum visitors were asked to place a ballot in one of two transparent boxes labelled 'Yes' and 'No' in response to the question 'Would the fact that Governor Rockefeller has not denounced President Nixon's Indochina policy be a reason for you not to vote for him in November?' Nelson Rockefeller contacted MoMA Director John Hightower asking him to "kill that element of the exhibition"

JOURNALISM INTO ART (PART 2): THE ART WORLD'S COVER-UPS

which Hightower declined to do. After twelve weeks on exhibition the result was 25,566 (68.7%) yes and 11,563 (31.3%) no. In his memoirs published three decades later, MoMA Chairman David Rockefeller (brother of Governor Nelson Rockefeller) still expressed outrage at this specific artwork by Haacke.

The collection and exhibition policies of MoMA were naturally a vital concern for contemporary artists, at the same time that they were challenging the very definitions of art, artists and museums. As a result of a confrontation with MoMA in early 1969, some prominent artists had formed the Art Workers' Coalition (AWC), in which Haacke took a prominent role. The AWC was not the only politically radical organisation formed by New York artists in the 1960s, and around it blossomed a range of groups of varying size, membership and concerns. The AWC had its own agenda, in particular to develop policies for artists' working conditions and contractual rights, but also was something of an unorganised umbrella group that mounted actions and protests around these industrial issues and in support of other workers' strikes, in opposition to the war, and on issues around gender, class, race and ethnicity.

MoMA occupied a special place in these conflicts. Apart from its significance as the self-proclaimed 'citadel' for modern art in the United States, MoMA was a particular focus for the anti-war actions because of its close association with the Rockefeller family. Nelson Rockefeller, brother of David, was Governor of New York (1959-1973) and subsequently US Vice-President (1974-1977) in the Republican administration of Gerald Ford. He had been President of MoMA from 1939 to 1941 and again 1946-1953, and was a trustee of the Museum from 1939 to 1978, which period included the late 1960s unrest. Although on the more liberal end of the Republican Party, he supported President Nixon's prosecution of the Vietnam War. A confrontation with MoMA over funding for the anti-war poster *And babies?* (from the 1968 My Lai massacre) led to an AWC demonstration on 2 May, 1970 in front of *Guernica* and an unsuccessful request to Picasso to withdraw the work from the museum. Prominent artists began withdrawing their work from exhibitions and collections as part of an art strike, and three weeks later the New York Art Strike against Racism, War and Repression was staged on the steps of the Metropolitan Museum in New York.

The AWC campaigns were reported in depth in the *New York Times* (NYT) and other media, and prompted heated exchanges among critics, museum staff and artists. For example, the *Art Mailbag* section of the NYT on 8 February, 1970 included a long letter from the AWC 'Why MoMA is Their Target', with Hans Haacke as one of three signatories; a letter 'Hard to Forget' from artist Alex Gross roundly attacking MoMA for "30 uniformed policemen [who had been] smuggled into the basement" before the large artists' demonstration in the *Guernica* gallery the previous year; and a letter 'Erroneous' from a MoMA staff member attacking on behalf of a "silent majority" the report by NYT journalist Grace Glueck on the controversy over the *And babies* poster, accompanied by a response from Glueck.

As well as the politics and policies, some of the exhibitions themselves at MoMA were deeply controversial. Hilton Kramer, the neo-conservative art critic for the *New York Times*, was scath-

ing and openly mocking in several reviews of the July 1970 *Information* exhibition. One article commenced with a description of Haacke's Rockefeller poll exhibit and included the jibe "here all the detritus of modern printing and electronic communications media has been transformed by an intellectual gaggle of demi-intellectuals into a low grade form of show business." Ten days later Kramer returned to the fray with a further review that ended with "What unmitigated nonsense this exhibition is! What tripe we are offered here! What an intellectual scandal!" It was about this time in mid-1970 that Haacke received a prestigious commission for a one-person show the following May from the Solomon R. Guggenheim Museum, two miles up Fifth Avenue from MoMA and close to the Metropolitan Museum on Central Park.

The contemporary art scene in New York was in sustained uproar, with consequences for all concerned – elite institutions, their managers and staff, artists and their publics. The confrontations continued into 1971 and at MoMA eventually led to the sacking of the Museum Director. John Hightower, appointed to the role amid the turmoil in 1970, went some distance to accommodate the AWC activists in both their artistic and political/industrial demands. In doing this he angered the MoMA Board of Trustees and its Chair David Rockefeller:

John was entitled to voice his opinions, but he had no right to turn the museum into a forum for antiwar activism and sexual liberation. When MoMA's professional and curatorial staff went on strike in 1971, John immediately yielded to their demands to form a union. With the staff in disarray, contributions drying up, and the trustees in open revolt, Bill Paley [MoMA President and founding CEO of the CBS television network], with my full support, fired Hightower in early 1972.

Meanwhile over at the Guggenheim, there was a showdown among the artists scheduled to exhibit at the Sixth (and as it turned out, last) Guggenheim International in February-April, 1971. A minority of five artists objected to the alleged impact on their own art of work by Daniel Buren that included a large striped canvas hanging down into the central void of the ascending broad spiral of galleries.

Buren made unequivocal the critique developed by his installation by providing a political language outside his work. Speaking to *New York Times* reporter Grace Glueck, who had come to preview the International, Buren insisted that he not be referred to as an artist and proclaimed that "both artists and museums in the traditional sense are obsolete".

The majority of the exhibiting artists supported Buren, who refused a compromise offer of a subsequent solo show and withdrew his work when the curator refused to hang the controversial canvas. There were artists' demonstrations at the Guggenheim during opening hours.

Separate to this conflict, when he reviewed the Guggenheim International for the NYT, Hilton Kramer mocked the "inane rubbish that the so-called "artists" have been invited to fill the museum with" and directly attacked the Director Thomas Messer for accommodating "a trend toward dismantling the artistic enterprise and casting contempt on the integrity of the museum". The following day Messer wrote to Kramer:

Dear Hilton, Your Guggenheim International review and the points you make in it invite some discus-

sion. Would you care to join me for lunch some day next week? I would be glad if you would. – Thomas M. Messer

It was while Messer and the Guggenheim were under attack for the International Exhibition that Messer was negotiating with Haacke over his upcoming show that was to follow immediately after the International. Haacke and the curator Edward Fry had met with Messer on 19 January, where Messer for the first time expressed reservations about the two real estate pieces that Haacke had been researching and preparing for about six months since receiving the museum's invitation. The works were *Shapolsky et al. Manhattan Real Estate Holdings, a real time social system as of 1 May 1971* and *Sol Goldman and Alex diLorenzo Manhattan Real Estate Holdings, a real time social system as of 1 May 1971*. There was no connection between Shapolsky, Goldman or diLorenzo with the Guggenheim Museum, and none was asserted in the artworks. Various law enforcement agencies including the New York Police Department (NYPD) had been scrutinising Shapolsky, Goldman and diLorenzo in the preceding decade, and Shapolsky had been indicted for bribery and convicted of rent gouging. The activities of all three had been reported in the New York media over a period of years. (Editor's note: see edition 1 of **EXTRA! EXTRA!** for more on this work.)

Messer said the museum didn't have the resources to check the accuracy of the information in the artworks. There was a period of negotiation that involved advice from lawyers to both Haacke and the Guggenheim as to whether the artworks might be libellous and defamatory, and an offer by Haacke to disguise slightly the principals' identities, but that was unacceptable to Messer. On March 19, in the days following his lunch with Kramer, Messer wrote to Haacke describing the works as "a muckraking venture" that as an "active engagement towards social and political ends" were excluded under the Guggenheim's Charter to pursue "esthetic and educational objectives that are self-sufficient and without ulterior motive." On April 1 Messer cancelled the exhibition, and when the curator Edward Fry publicly supported Haacke, Messer dismissed him. Over one hundred artists signed a statement "refusing to allow [their] works to be exhibited in the Guggenheim until the policy of art censorship and its advocates are changed" and there were rowdy demonstrations by placard-holding artists inside and outside the Guggenheim building. The controversy received extensive coverage in the *New York Times* and other news media as well as the arts press, including publication of the relevant letters and personal explanations by the protagonists. The NYPD after reading the news invited Haacke to visit them and share his research about Goldman and diLorenzo because they suspected a money-laundering operation for organised crime interests.

Chris Nash

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



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

FILTERING DISINFORMATION: CLIMATE CHANGE JOURNALISM SINCE THE LATE 1960S

Over the fifty years that Kaldor Public Art Projects has been running a lot has happened in the background. Events, issues, artists that at the beginning seemed insignificant slowly emerged as the most important. But there is no greater issue than climate change, and nothing more urgent than dealing with bushfires. Looking back it turns out that rising carbon dioxide levels were already being noted in the 1960s and the CSIRO was warning about increased bushfire danger in 1987. Wendy Bacon and Chris Nash reflect on the biggest story ever and the biggest cover up ever.

It's Sunday night in mid-November 2019 and there are 142 fires burning across NSW and Queensland.

Australia is in the midst of an unprecedented bushfire catastrophe, on top of devastating drought and water shortages throughout large swathes of NSW.

But should we be surprised?

It's more than half a century since scientists first warned that human beings might be contributing to global warming by burning fossil fuels. In the late 1980s, Australian climate scientists reported that global warming would bring more severe bushfires. In 2014, the Climate Council's Professor Lesley Hughes published a summary report warning that climate change was contributing to "Earlier, More Frequent, More Dangerous Bushfires in New South Wales". The window for hazard reduction was shrinking.

Journalism can do a fine job of reporting the here and now. In recent weeks, the mainstream media have dispatched scores of reporters into the field. Hundreds of stories of devastating loss and threat have been told that enable us to identify with those on the frontline of fire. Firefighters risking their lives against a backdrop of flames and black smoke. Survivor koalas getting their paws tended after hundreds of others are incinerated. Traumatized residents standing beside homes and cars turned to ash.

Social media amplifies these media reports. "Evan" who describes himself as an "animist, botanist and misanthrope", tweeted a video to his followers last Friday of his dogs bounding through his mid North coast property before it was burnt to the ground. "This is my farm before the fires. Now there is nothing left of the house. Not. One. Thing. Imagine the lost of wildlife." 15 years ago, he built his off-the-grid concrete and steel house and planted more than 10,000 trees on what had been a weed infested block. By Sunday, the video had been viewed 71,000 times. Many of the 500 people who responded offering support mentioned climate change.

Endless stories are waiting to be told. Reportage is important but it's not enough. Journalism is rooted in the present but to understand the present, we need to understand the past. When it comes to explaining the "how and why" of events, journalism struggles.

In this case, the "how and why" involves talking about the links between bushfires and climate change. This is just what the Prime Minister Scott Morrison and the leader of the Labor opposition Anthony Albanese wanted us to postpone last week. Fortunately, some reporters ignored their advice and continued to ask questions about the link between the fire emergency and climate change. NSW Mayors, including Glen Innes Mayor Claire Sparks who had lost her home, and ex-NSW Rural Fire Service Commissioner Greg Mullins urged the government to take action to address climate change and stop Australia's rising emissions. "It's not political, it's fact," said Mullins.

You can get no more credible sources in a bushfire emergency than heroes and victims of fires. "Bushfires and climate change" is finally "a big story". But the question is: why did it take so long and even now, is the media fulfilling the goal it claims to embrace of making sure all Australians have a right to know?

In trawling through back copies of anti-censorship UNSW student paper *Tharunka* in preparation for reporting for *EXTRA!EXTRA!*, we discovered some old reports. In the late 1960s the "great pollution problem" was newsworthy. A then-young radical sociologist and designer Rick Mohr put together a package of stories including a reprint of a story by US-based scientist Gordan J.F. McDonald, who asked whether the activities of man could be impacting on climate in significant ways. "Increasing the carbon dioxide content of the atmosphere by burning fossil fuels" was on top of a list of activities.

There were many unknowns, confusions and uncertainties in early reports about human-induced climate change. But over the next two decades, the climate science field developed and resolved many of them. By 1988 the evidence was so strong that the United Nations set up the Intergovernmental Panel on Climate Change (IPCC). In 1990, it predicted that global warming from greenhouse gases would produce changes unlike what humans had ever experienced.

In 2004, science historian Naomi Oreskes published research that showed that from at least as early as 1993, almost all peer-reviewed climate science reports accepted the position that by burning fossil fuels, human beings have contributed to global warming.

Australian scientists were leaders in bushfire research. In early 1987, a research paper attracted the attention of *Sydney Morning Herald* (SMH) science journalist Bob Beale. The report was by the CSIRO's National Bushfire Unit's Dr Tom Beer and two others. Their calculations were based on projected higher temperatures and stronger winds by the middle of the 21st century.

Last week Dr Tom Beer wrote a letter to the *The Age*: "The current controversy over bushfires and climate change led to my hunting out a reprint of the scientific paper." He reminded the public that he and his colleagues in scientific examination of Australian bushfire danger, predicted that under climate change, the mean annual fire danger – in other words, the fire danger every year on average – would be larger than the fire danger during the year in which Ash Wednesday occurred. It appears to have been a perceptive comment.

So if there were warnings 30 years ago, why have we not been preparing for thirty years, or better still acting to avert disaster?

Interviewed by *The Guardian Australia* this week, Dr Beer and his CSIRO boss in the 1980s, Dr Graeme Pearman, asked whether they could have done more to persuade policy makers to pay attention to the science. Pearman partly blames the lobbying efforts of the fossil fuel industry for the lack of action.

But if scientists have questions to answer, so do journalists. These questions are pertinent as we campaign for press freedom under the banner of "Right to Know". Have journalists and editors obscured the truth?

At this point, it's worth remembering that something else happened in 1987. The Labor Federal government allowed News Corp to take over a Melbourne newspaper called *Herald and Weekly Times*. Soon Australia had the most concentrated

media in the world with News Corp owning the only mainstream media print outlets in Hobart, Brisbane and Adelaide, and what were to become the two biggest newspapers in Australia, the *Herald-Sun* (Melbourne) and the *Daily Telegraph* (Sydney).

The answer lies in another characteristic of journalism. As journalists we exercise power. We can play a role in stigmatising and marginalising voices. We select evidence and sources to build narratives. The production of silences is at least as much an exercise of power as the production of stories. The media proprietors' power to publish (or not) is not the same thing as the public's right to know. Unless held accountable to standards of evidence and accuracy, journalism can become a propaganda weapon and that is what happened with the reporting of climate change in Australia.

Levels of media coverage of climate change did not rise until 2004, but by then there had been nearly 15 years of organised, well-funded activity designed to contest the climate science consensus.

In May 1992, 143 nations attended an Earth Summit in Rio de Janeiro to draft a treaty to limit greenhouse gases. A week later, the Australian Coal Association held a conference on the Gold Coast. The following day's *SMH* story was headlined, "Scientist Pours Cold Water On Global Warming". It led with the words: "There was no evidence to suggest that increased levels of greenhouse gases were warming the globe, a leading American climatologist said yesterday." Professor Richard Lindzen had told the conference that most climate experts did not believe any global warming was caused by human factors. He accused "vested interest groups" in the environmental movement of hijacking the debate.

Professor Lindzen remained active in the world of climate scepticism for the next 25 years, compiling lists of opponents of climate change to challenge the IPCC. He left the respected Massachusetts Institute of Technology and joined the right wing free enterprise Cato Institute. In 2017, DesMos, a blog devoted to tracking and debunking climate scepticism, reported that Lindzen had sent a letter signed by 300 climate sceptics and denialists including Australia's One Nation Senator Malcolm Roberts urging President Trump to pull the United States entirely from the **United Nations Framework Convention on Climate Change** (UNFCCC).

A large amount of research has already investigated the way journalists cover climate change, particularly how journalistic notions of "balance" are used to suggest scientific debate where none exists. Australian media has been described as the most climate change sceptical in the world.

We used the *Dow Jones Factiva* news database to get an up-to-date snapshot.

The first thing you notice is that Andrew Bolt has written more stories discussing climate change than any other journalist. Since 2009, he has published in *The Herald-Sun*, *The Daily Telegraph*, *The Advertiser* (Adelaide), *The Courier-Mail* (Brisbane), *The Northern Territory News*, *Townsville Bulletin*, *Cairns Post* and the *Gold Coast Bulletin*. He also broadcasts on *Sky News*.

In 2010, he wrote, "The great global warming scare is dying not with a bang, or even a whimper. Try a great horse laugh", as he mocked the 20,000 politicians and so-called "carpetbaggers" meeting in the Mexican resort city of Cancun. In May 2011, "hot air was leaking from the alarmists balloon". In 2018 when the Greens were warning about climate change as Tathra burned on the

NSW South Coast, he wrote: "The Greens are vultures. They flap in to feed off every natural disaster, screeching: "Global warming!" They've done it again with the fires in NSW and Victoria and the cyclone that hit Darwin."

As the fires burned last week, I checked Andrew Bolt's blog. He's still at it, warning readers of the "apparent (false) assumption that the fires were caused or made worse by global warming." Andrew Bolt is just an individual and only one of several sceptic Newscorp and Sky News columnists. He publishes because editors want his content. In 2013, the Australian Centre for Independent Journalism investigated Australian media coverage of climate change. We compared three months of coverage in 2011 and 2012. 32% or nearly one-third of 602 articles that covered climate science either rejected or suggested doubt about the consensus position. Almost all Fairfax (now Nine) coverage accepted the climate consensus position. The highest proportion of climate scepticism was in the *Daily Telegraph* in which 62% of stories were coded as either rejecting or suggesting doubt about the consensus position.

As evidence of the terrible impacts of climate change from around the globe mounts, it's easy to assume that everyone else is in your own media bubble. But audiences are packaged as well as the news. A review of recent coverage of climate change in the *Townsville Bulletin* shows that a reader who relied on this outlet for information could justifiably believe that there is no scientific consensus about the role of humans in climate change and that "progressives" and the "left-wing ABC" are broadcasting false reports about the link between bushfires and climate change.

This year *The Conversation* announced that it would not publish views that it judged to be misinformation about climate change. In response to questions, editor Misha Ketchell replied: "It's part of the role of a journalist to filter disinformation and curate a positive public discussion that is evidence-based and doesn't distort the range of views ...", he said. *The Australian* accused *The Conversation* of stifling free speech. But in the face of the danger that fires already pose to millions of Australians and the threat to future generations, shouldn't free speech include the public's right to know as well as the power to publish?

By Wendy Bacon and Chris Nash



Scan this code to read the full article

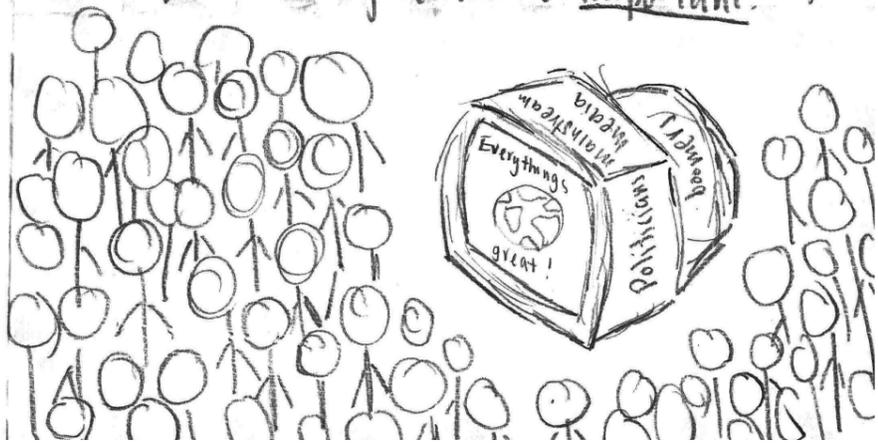


Wendy Bacon and Chris Nash are both former directors of the Australian Centre for Independent Journalism.

LETTERS TO THE EDITOR

FROM THE EXTRA! EXTRA! LETTER BOX 18/11/19

What you're doing is extremely important in my eyes, the importance of the transparency of the media is what keeps democracy going. Focusing on taboo societal issues I feel creates change and you have that capability, keep growing your news paper and I hope to not only see it in a museum but at convenience stores and your prints on building walls. Preserving the voice of the people and the mediums of screen printing even if a little digitalised is important.



DEAR EDITORS
THANKS FOR YOUR ANALYSIS OF GENDER REPRESENTATION IN KALDOR PUBLIC ART PROJECTS (EDITION 1, 12 NOV 2019)

I WONDER WHETHER YOU HAVE APPLIED THE SAME PRINCIPLES OF GENDER DIVERSITY TO YOUR OWN NEWSPAPER?

I NOTICE THAT EDITION 1 HAS ARTICLES BY FOUR MEN AND THREE WOMEN (WITH ONE OF THOSE ARTICLES CO-WRITTEN WITH A MAN), SO 5 MEN TO 3 WOMEN IN TOTAL.

I HOPE YOU PULL UP YOUR SOCKS FOR FUTURE EDITIONS!

YOURS, FRANCISCO CAVELLI

Dear Editor,

a topic that has intrigued me for a while is the mental health of artists.

Van Gogh, for example, described himself as sacrificing his mind ^{sanity} for art's sake.

A modern artist who I have found interest in is Billie Eilish. Although, she's a musician, her lyrics and videos reflect artistic tendencies.

She talks of battling depression, and the art she was able to create because of this mental state.

My questions are: Do artists feel emotions at a higher intensity than the average individual? Does mental illness aid artists in their practice? Do the hardships of mental illness allow artists to express raw emotion more vividly?

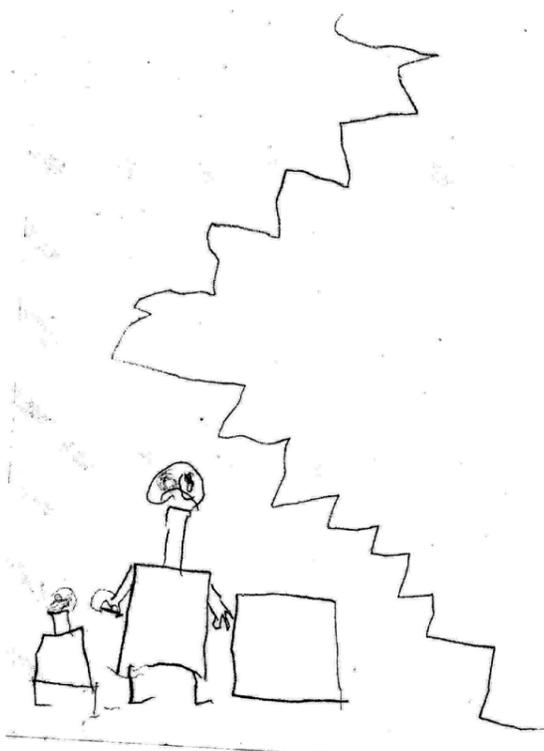
I too would like to be able to take home a copy of Extra! Extra!

Also, please consider putting out an issue about water - who owns, who should own, what to do about water mining...

And another issue on giving legal rights to nature - rivers have rights in some places already.

Art is part of making all these issues/ideas/solutions public. Thank for what you're doing.

Sarah Shrub



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.

This set of instructions was created by artists Boni Cairncross and Louise Curham to encourage visitors to experience some of the incidental, accidental, or “extra-visual” phenomena within the exhibition. The map was drawn by Micke Lindebergh.

1. As you walk through the exhibition, pay attention to the roughened surface of the stickers on the floor compared with the smooth stone or wood underneath them.
2. **Box 24** (Michael Landy): See if you can find any unkind notes on the wall. (Boni imagines you scrunching them tightly in your hand).
3. **Box 23** (John Baldessari): Imagine running a clean finger along the wall feeling for the join in the vinyl... feeling for the bump... using your finger to trace family groups within the names. Spend a few moments considering the difference between a name in lights for 15 seconds and a name in printed text for the duration of an exhibition.
4. **Box 29** (Tino Sehgal): Try respecting the outlines of the room. For us this deepened the experience. (Remember: sometimes this is an absent box, and sometimes it's activated by performative interpreters).
5. Stand between **Box 32** (Jonathan Jones) and **Box 33** (Anri Sala). Listen. We found the fluctuations in the audio filled each other in ways that made us think about the issues in both works.
6. **Box 30** (Marina Abramovic): Sit on one of the chairs and stare at the coloured paper for as long as possible.
7. **Box 13** (Ugo Rondinone): Lay down on the floor near the sculpture (you are asked not to touch it).
8. In the stairwell behind the miniature **Box 20** (Stephen Vitiello), you will find Ian Milliss' *Natural Parallels 2* (2019). Imagine holding the ropes in your hands and leaning your head into the space to look up. Dream about how the ropes would move along their whole length.
9. **Box 6** (Sol LeWitt) and **11** (Sol LeWitt): Stand between boxes 6 and 11 with your back against the outside wall. Notice the narrow alley these boxes make. Louise saw some people having fun taking photos of each other lying on the floor beneath the picture of the three men on each other's shoulders.
10. **Box 10** (Jeff Koons): Squat on the floor, or get as low as you can, and imagine running your hands across the top of the flowers. Notice how some are plastic and some are dried – imagine the difference in textures.
11. **Box 4** (Miralda): Stand in the centre of this box and squint your eyes so they are only just open. Notice how the colours and patterns blur.
12. **Box 34** (Asad Raza): Have fun finding the door by doing three laps around the outside of the box before entering the space.
13. **Box 20** (Stephen Vitiello): Find the wall behind box 20. Walk between the box and the wall. Look just above eye height for the trace. Add your own – it doesn't have to be visible.
14. **Box 19** (Tatzu Nishi): When you leave the gallery later on, cross the pedestrian crossing and look back at the horse sculptures so you get a better idea of what Tatzu Nishi did with them.

EXTRA VISUAL – INSTRUCTIONS FOR A SENSE- FOCUSED EXPERIENCE OF MAKING ART PUBLIC

