

WOMEN AT WORK

a week of women's performance June 1980



WOMEN AT WORK

documentation

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Introduction

In 1979 Jane Kent, from the Women's Art Movement in Adelaide, had a three week installation in the Ewing Gallery. She and Ann Marsh, also from WAM suggested a weekend get together later in 1979 for Adelaide and Melbourne women artists. After discussion with Kiffy Rubbo and Judy Annear, the idea developed into a week long event of performances, seminars and documentation from women around Australia to be held June 2-6, 1980.

The eventual make-up of the week was 14 performances by 12 women, plus a performance by the WIMMINS CIRCUS (courtesy Union Council). The women who performed were Cath Cherry, Jane Kent, Vineta Lagzdina, Ann Marsh, from Adelaide; Bonita Ely, Ann Fogarty, Jill Orr, Liz Paterson, from Melbourne; Joan Grounds, Jackie Lawes, Anna Paci, from Sydney, and Jan Hunter from Hobart. Documentation of performances by the above women and many others was exhibited in the gallery: this took the form of written material, videotapes, slides and installation.

The performances ranged from the very public (Bonita Ely, Ann Fogarty, Ann Marsh) to the very private (Cath Cherry, Anna Paci, Jackie Lawes and Jane Kent). There was also a wide range of approaches to the performance work and this was a deliberate decision on the part of Judy Annear and Aleks Danko. Hence the inclusion of the WIMMINS CIRCUS, Liz Paterson (theatre); Vineta Lagzdina (classical and experimental music).

The political issues raised by Ann Marsh and Joan Grounds were countered by the private/personal concerns of Jill Orr, Jan Hunter and Ann Fogarty. However all performances were characterised by feminist attitudes in that the personal became, inevitably, political.

The opportunities for dialogue were also arranged deliberately. The seminars were extremely fruitful: raising feminist issues in general, as well as applying them to the art area. They also provided time for people to talk about each other's work and thrash out grey areas associated with both performance and feminism.

Ultimately the feeling was one of progress and the recognition that much more could and hopefully would be done in performance theory without killing that art form by definitions (ditto for feminism). Considerable pleasure was also found in the opportunity to talk with other artists who were working in similar areas and to see a series of performances from a variety of different people who in the last analysis had much in common: the desire to communicate in a comprehensive and constructive way.

We sincerely hope that another State will host another women's performance week in 1981. We would like to thank all the women who participated in the week by either performing, sending documentation or participating in the seminars. We would also like to thank both Melbourne University Union and the University of Melbourne for tolerating five days of complete madness in their separate domains.

**Judy Annear
Aleks Danko
October 1980**

Seminar I

Wednesday 4 June at 12.00 noon

'Feminism in Performance' ... 'all progressive philosophies are feminist' — John Fowles. An open discussion led by women from the Women's Art Movement, Adelaide.

C.C. Cath Cherry, Adelaide

P.M. Peg Maguire, Melbourne

J.A. Judy Annear, Melbourne

D.M. Denise McGrath, Melbourne

J.H. Jan Hunter, Hobart

A.M. Ann Marsh, Adelaide

J.K. Jane Kent, Adelaide

S.S. Shan Short, Melbourne

A.F. Ann Fogarty, Melbourne

L.B. Lorraine Bennington, Hobart

J.L. Jackie Lawes, Sydney

B.E. Bonita Ely, Melbourne

H.S. Helen Sherriff, Adelaide

J.G. Joan Grounds, Sydney

C.C. I volunteered to start off by expressing a few of my fears while I am engaged in working out pieces for myself. I'm constantly worried about whether my work is feminist or not and what those kinds of definitions are. I thought that it would be interesting for other people to express what their main worries are when they are actually doing their work and the problems with working in women's art. Is there a gap between working as a woman and working as a feminist? Is there really any necessity to describe your work as feminist: is that limiting it too much?

P.M. It's a problem wanting to call what you do feminist because by giving it a name you've tied it down and people expect there to be boundaries. That's not what radical feminism is about.

C.C. Right.

J.A. Why do you think it's tying anyone down to describe them as feminist?

P.M. Because if you set forward a theory you've set forward definitions: they are restrictive. It can be very limiting.

J.A. These days there are so many definitions of feminism. As well as all the negative ones there are a multitude of positive ones so first you have to set out to define what you mean by feminism. I suppose every person here would have different ideas as to what feminism is for them.

C.C. Do you mean specifically in terms of creating their own work, like the work they are doing here?

J.A. Yes.

C.C. I'm quite willing to say the ideas, the basis upon which I operate, is that I'm involved in my own process of development and growth. I use that as a jumping off point through which to make contact with other women. So I see work as a growth of women's culture because I see my experience as not purely isolated to myself.

D.M. Are you aware of a male audience as well?

C.C. It really doesn't concern me.

D.M. It's just that Cath stipulated awareness of a female audience and I wondered whether it was a conscious exclusion of the male or a preoccupation with the female.

P.M. But hasn't art always been about sharing experience and women are taking hold of the possibility of sharing that kind of art experience? That's what we mean by women's culture.

C.C. Yes, but we haven't got a base. Women's culture is just developing: it's only ten years old.

J.H. I'm not conscious of trying to be a feminist in my work but my experience is as a female and that's where my work comes from, just being me. So I don't consciously set out to make a feminist statement.

A.M. I'd like to bring it back to that point about the female culture, female experience, female audience. I don't think it's the people who are producing the work under the woman or feminist banner that put restrictions on the audience. I don't think that to call something feminist means that it's for women. Like feminism is just another ideology/philosophy. It's like saying that marxists only are men, feminists only are women: it's not true: it's a myth.

C.C. I think that's again where the quote comes in 'that all progressive philosophies are feminist'. We chose that because we were trying to broaden the concept of feminism so that we didn't get bound up with the limitations that you (P.M.) were referring to.

A.M. The basis of feminist philosophy is personal/political and personal/political is in all ideologies. Most political ideologies haven't tuned in to that one yet so you get marxist feminists, anarchist feminists; which is different from just anarchists or just marxists.

C.C. I think we could move on to the problems of working in a 'feminist framework', describing it in the loosest possible terms. People who've been trained in art schools are imbued with the idea of selecting; of when is a piece of work art and when isn't it. The feminist approach is maybe one where judgement isn't a necessary part of the criticism, it isn't necessary to say this is good or this is bad. I think this is a problem we come across all the time. There is the difficulty between making criticism, criticising, and anything goes.

J.K. Do you mean unconstructive criticism, Cath?

C.C. I was thinking of the kind of contacts that people like ourselves had at art schools. There was this vague agreement as to what was good and what wasn't and what worked and what didn't, but there was very little analysis of why that was so. A problem with me, is that is it necessary to use that set of criteria?

A.M. I think what comes into it is the context: you're talking about the art school context. In South Australia where a lot of the students are getting into performance art, they are very heavily criticised because what is expected is large paintings or monumental sculptures and that is good art. People who are doing performance art are being hassled a lot in their assessments. They aren't considered to be doing any work. So it's to do with what criteria one is using to analyse something. It's like white people thinking they know what black people really want.

- P.M.** People working in art schools have usually got anxieties about their careers and so they do make those judgements. But that's one of the anxieties that feminists have put behind them: whether what they do can be called art or not.
- J.H.** When you are in art school where you've got predominantly male staff there's going to be a problem. I've struck this myself with the work they regard as feminist. They don't understand the things I'm talking about because they've not had similar experiences or can't really go back to their own experience at all. So I find that I rely on other women. I reach other women, they understand, they can identify with what I'm talking about and that's why I think it's just so important to have that strong supportive women's group around you. You've also got to have a strong supportive male/female teaching situation. Until that happens you're really going to have to work with women as your supportive body.
- P.M.** Which is wonderful.
- J.H.** It is, it's really good but it's hard too at assessment time if you are in that art school and you're confronting a lecturer who says it's aesthetically pleasing and it looks good but I don't understand it and it's possibly about nothing . . .
- S.S.** I had a really different experience at art school. As soon as I started making art that people could define as feminist I was okay, they could box me up. It was just as much female as male lecturers. That's why definition is really very difficult because it's easy to be able to say, sure, that's feminist art, that's okay, we can accept that now. I was still doing a lot of really cruddy stuff but just because people called it feminist it was okay. That stinks, it really does.
- P.M.** That's what happens when people have notions about what feminism is: they stick to the definitions of it.
- J.H.** Right, another situation arising from that is if you are labelled as a feminist artist within an art institution you are also supposed to be a really aggressive person. So you do come in for a lot of really bad times that are hard if you are shy and sensitive. You are not supposed to have those qualities as well, so you can be bombarded from every angle and expected to fight for every little thing you do.
- C.C.** I'd really like to hear more people talk about the problems they have with their own work.
- A.F.** You all have problems in trying to express what you feel and think and want to say to someone. In your work they're the same sorts of problems. But that's unique for everyone. It's like saying is it feminist art or not; did you go about it the right way or not? That's also dangerous. I think that quality of uniqueness about each one of us and the way we do things is really important. It's just as important as keeping feminism an expansive attitude rather than dogma.
- C.C.** Yesterday I saw *The Carolina Chisel Show* and I think it expresses beautifully what you are saying. *The Carolina Chisel Show* was a feminist production about a feminist production and all the problems the women had. There was a whole gamut of women involved in it. There was the so-called militant radical

lesbian and the marxist cleaning lady, and there was the academic theatre person who had done Grotowski's experimental theatre and she thought that she should be directing the show. When I was watching it I was thinking that everytime I start working on a piece every one of those arguments comes into my head. Ultimately you have to forget all that and have the courage to just do whatever you're going to try to do. But with me there is always that worry what people will think, which I have to get out of totally. There is always that concern of am I really off the edge this time.

- J.A.** Are you relating your personal experiences to the experiences of other women?
- C.C.** I never really know until I've done the performance whether that is the case or not. But there is always the possibility that maybe it's so personal that no one else can understand it. Although objectively you know that the more you get into your personal experience the more likely it is that other women have shared the same thing. But there's always the fear of maybe this time I'm alone. Maybe it's the old conditioning of 'not all that personal stuff again' coming in.
- L.B.** It's like saying that your own personal thing is not as important as the shared experience. It's a put down of yourself.
- C.C.** It's partly that, but it's also concerned with the direction that I'm working in, which is reacting against purely minimal or expressionistic, formalist work. A lot of women artists have criticised formalist art in that it becomes such a wank that nobody apart from a few art trained people can understand what it's about. A lot of us have come from that background. Then there is the concern that as you push further and further into your own experience that maybe you are in fact doing the same thing.
- A.F.** That's the two ends of the spectrum, but I came to terms with things by what I call making sense of my world for myself. Putting things together in performance is really for me very much the same process, and then looking at that and saying can other people relate to the symbolism within it. But the other thing that's really important in criticism or talking about art is that I personally believe that we are all subjective, even the critics who have the language. They make choices about what they like and don't like and I think that's what people should share with each other, those subjective things, instead of hiding behind the formalist attitude.
- I can remember when I used to go to art galleries before I went to art school, before I was legitimised. I couldn't speak about what I saw because I really thought I had to have the language. That's the mystification and I think that's what we have to avoid: trying to label it. What I want to know is other people's experiences, the way they look at the world: I want to share those things. I'm very fond of quoting Rosalie Gascoigne and one thing I heard her say at a lecture was 'Well when I'm finished and satisfied with my work other people can then have a go at it'. But you get the feeling that it doesn't really matter what they say, she's satisfied with it. She says also that she is providing a springboard for other people.

Other people can bring to the work their own experience and let their imagination wander so that it becomes part of her experience and part of theirs. She has done a piece called *White Landscape* — the feathers in the paper. When it was on here in Melbourne, she was in the gallery and there was a small boy running around. He lay down on the floor and looked at it from that angle. He turned around and said to his mum 'Hey mum, it's like the sea'. She said 'I think that's wonderful because that was his experience of the world and he was able to get something from it on that level' although it's nothing like the landscape she imagined.

- J.A.** Talking of responses to artworks; what happens when you do a performance? Do you expect feedback, does it happen? Or are you looking for that same kind of subjective response on the part of the observer?
- J.H.** I've found it very surprising some of the reactions from people. For a while I felt that the performance had been inadequate and hadn't conveyed what I wanted. But then talking more broadly with people, they did say they weren't going to experience all the things that I had experienced. It's pretty important that you don't do an isolated thing. That often happens with two dimensional work. I'm a printmaker as well and do an etching then stand back and almost run away. In performance you've got to be out there, you've got to do it, people are forced to really look and listen because you're there as well as the work.
- D.M.** I wanted to mention the fact that that instance of the moment of the performance isn't there in the documentation. Performances initially were a means of taking work to a lot of people. Taking work out of the galleries and breaking down those barriers and systems, but it seems to have gone back to them.
- A.F.** Performance for me, and perhaps creativity for me, is like being in the school-yard again where you make sense of your world in your own way. You play games and some games you play for weeks and some you play for one day. Mike Parr has talked a little about how you had to be really careful about your neuroticisms.
- S.S.** There's a real danger in performance in the same way we were talking about definitions of feminism. To try to define performance, and documenting it and recording it: it's almost as though people are making performance into an art object. One of the really wonderful things about performance is that if you can capture the whole essence of the process in a performance, then you need not necessarily record it. The same way as if you look at a painting, or anything that someone does, if you have the essence of the whole process in there then that's it: you've captured it.
- J.L.** I don't necessarily use documentation, but I think there is a place for it, and that it's relative to the person doing it.
- S.S.** I'm wondering if somehow documentation isn't overpowering the actual work itself sometimes.
- C.C.** I agree entirely.
- A.M.** We're documenting our work and our culture and that's why it becomes important.

- A.F.** Maybe it can be a strength for it not to be documented too.
- A.M.** Then you don't leave anything behind for the generation of women that's coming.
- A.F.** But it's the ones you've touched and the ones that go away.
- A.M.** You can only touch a minority of people.
- S.S.** But you can't expect to change the whole world.
- A.F.** Well there are other ways you can do that and one of the really interesting things for me has been doing what I think is street theatre out there in the grounds at 8.30 in the morning. I do get feedback from people, people come and talk to me. Not everyone, some people can't even bear to look at me. But at least, if it gets their imagination, they will remember it.
- A.M.** What about the situation where you have a performance festival, like at the Experimental Art Foundation when I had a performance for a week and by the third day there's not even an audience?
- A.F.** That's the problem of the people performing.
- A.M.** Don't we learn from looking back?
- A.F.** We learn something.
- A.M.** Well from reading, like Jackie was saying, that's how she found out about performance art and got interested in the process. So if one documents something then other people can see it months or years later.
- A.F.** I think it is true that women do need role models but they can also go against us. I remember the German film-maker, Jutta Bruckner. She was talking about how the first film she made was about her mother. She got money for that. There was another woman who went to the same group of people for money for a similar film and the answer was 'No, that's already been done'. That's why it can work against you, that idea, that ideas are original.
- A.M.** That doesn't necessarily mean that that was the excuse for them to say no.
- A.F.** What I am saying is that's a way in which documentation could be negative. I have had it said to me about a performance I went to, that really there was nothing new in it for that person and it had all been done in America. I said 'great for America' but my friends hadn't seen this. We didn't get many of the public to that particular performance, but those sorts of notions are really negative, and have to be challenged. Those things won't be lost, and we don't necessarily have to file them away for posterity.
- A.M.** It does leave it to a few people who see it though doesn't it?
- A.F.** It depends, if that worries you then the problem is probably how to include more people, rather than to say well this is a tried and true method and it works.
- J.L.** It seems to me that it should be put in context: there are a lot of different kinds of performances, a lot of different motivations for doing things and a lot of different motivations for documenting. I don't think you can say that documentation is good or bad, because there's historical documentation, there's your own personal documentation as you go along, to keep in touch with your own process or to be able to il-

illustrate to somebody else your process. But of course there's overkill in terms of performance. It's not something that I particularly do very much, but it's been important to me that it's existed. There is another kind of documentation, like Dale Franks. He writes a very clear cut description of what he did in a performance. He doesn't really even give a name or a motivation, he just puts point by point what he did and that's an integral part of actually what he does. That's still part of the performance to keep it going and to communicate to other people if he wants to.

- L.B.** Ann, you were talking about wanting a larger audience. Where have you taken your performance in order to get access to more people?
- A.F.** I haven't. That's something I've learnt while I've been here. My performance couldn't have been fitted into a nice snug gallery. I've just done gallery performances before really. No. That's right we did one at the corset factory at the Royal Melbourne Institute of Technology. We always had ambitions of going to places like shopping centres but because we rely on technology the whole idea of it was too terrible. Whereas this: hanging sheets, that's really quite easy, there's no technology involved.
- L.B.** If you were to take that to a high-rise unit anywhere, and do it, how do you think people would respond to it?
- A.F.** I wouldn't do that. Because this will be the only place it will be done.
- P.M.** But in high-rise flats there are women doing washing. I think the nice thing about hanging sheets at this University is that it is so alienated from women working, that that's a really strong thing about Ann's performance.
- L.B.** What I'm trying to say is that our art activities are so removed from the bulk of the population.
- J.A.** Well that's an eternal problem to do with art in general, isn't it?
- P.M.** Documenting performances isn't going to cross that gap to a wider public. They're just going to receive the documentation as art.
- C.C.** It becomes more alien, because there's no magic or mystery, so documentation becomes a sort of extended box of sequences which has no context.
- J.A.** Getting back to the thorny question of feminism; people doing work here this week and who've done work in other cities or other places as feminist performance, how do they feel about their ideas getting across to the public.
- A.F.** Well you don't know because people are so frightened. It is generous for people to comment on what they've just seen especially if they're worried about the language they use and performance art is a very how-do-you-define-it form. Someone asked me what it was when I was out there and I couldn't really answer that. One of the things I realised happening around me, was, that they thought I was advertising something called 'Mother' that was going to be on at the George Paton Gallery.
- C.C.** I think the answer is too simplistic, but the problem in a public situation of how to assess whether your work has been successful or not, well it depends where you're doing it. How public is it? I wouldn't

really call working in a University a public situation.

- S.S.** Are you talking about the masses or something? I mean there are people out there.
- C.C.** Well, what I mean is that here people are more oriented towards art and know what art is about.
- S.S.** I wouldn't say that's true.
- C.C.** Okay. No, they're not, but in relation to a performance in a shopping centre.
- A.M.** Yes, they're more used to seeing something unusual.
- S.S.** But if you do something in a shopping centre, especially if you consider that the people are mostly women, anything to break the obsessive monotony of the place is very welcome.
- ?** The alienation I feel within the University is an obsessive monotony. When I walked across the quadrangle yesterday and saw the wringer and the pegs, I thought, oh yes! Well what's going to happen here? Later I saw the sheets up and I got a warm feeling. Something I could identify with.
- S.S.** I don't know, the word successful is really difficult too. For example, Ann and I did a performance at Preston Institute of Technology some time ago. One day we did it exclusively for women and the next day we did the same performance and it was open to anybody who wanted to see it. It was particularly oriented towards women and the first day there was a lot more ease about feedback and communication afterwards. That was really good. The second day there was more tension in it and it was difficult for some people, for some men to come up and say things about it. There were even aggressive things, like people playing pool or pinball because we did it in the student lounge. But you could see by doing that they were actually responding to it by saying we can see it's going on and it's infiltrating, but we don't want to know: we're trying to block it out. Is that being successful? I think that it probably is, in some sense quite successful.
- B.E.** Don't you think it depends on the nature of the performance? Yesterday with my performance in the foyer, it was incredibly public. People hung around afterwards and came up to me to take a recipe or tell me what they thought of it. There was a big crowd there because everyone must have been attracted by the muzak, I think.
- If I was doing that up here in the gallery then it would have been a whole different number. Only people who were specifically interested in coming along to the performance would have turned up. Whereas there I was getting all the passersby and also I didn't disappear after it. If you're doing a really personal/private performance, then you don't want great mobs of people, I don't. I just want people who've made an effort to come along to see it. I wouldn't do your piece, Cath, in a mall for instance.
- C.C.** No, I wouldn't either, or even in a foyer.
- J.H.** I confronted this when I did my performance in Hobart a week or two ago. Friends, interested feminists and a few lecturers came along. A lot of people I told didn't come but there was a reasonable audience. They were all quite sympathetic and then the word got around that it was okay. Everyone said I missed your performance, when are you going to do it

again?' So I had to wrestle with this thing of doing it again so that it would reach more people. The feminist group in Hobart have two other performances that they would like to put on with mine in a very public way. I was very apprehensive about it because coping with a loving environment is a damn sight easier than doing something publicly and perhaps coming in for a lot of ridicule, perhaps even during the performance.

- C.C.** You really have to take that into consideration, for your own protection. You're being quite foolish if you do something too private in a public situation. I think you have to balance things, unless of course you've got to a point of extreme bravery and maybe there comes a point where you need to do that. But you've got to be very aware of the kind of antagonism that you're likely to arouse from it.
- P.M.** Jill Orr did a performance in the City Square once and the police moved her on. The antagonism didn't come from the public.
- J.A.** What happened at the last Adelaide Festival? One of the women from the Women's Art Movement was doing performances in shopping centres.
- A.M.** The shopping centres are all owned by big corporations and once you do it at one the word goes around whether it can be done at the others or not.
- J.A.** The performances weren't in any way aggressive were they?
- A.M.** They were political in that they had things about women and childcare written on mats which were strung out. The audience loved it. It was so relevant to them.
- H.S.** The shopping centre management didn't like it because we were criticising them. We put the performance on again trying to make it more low key and acceptable but it was really boring: it lacked life and sparkle. But we still couldn't put it on at Westlakes where we were going to do the whole thing properly.
- C.C.** I went with Jude Adams, who was organising it, to chat up the manager of Westlakes shopping complex. He started the conversation by saying 'Now look, you must understand my problem, I've got a 50 million dollar investment here: I cannot offend Mrs Average'. We said, trying to keep a straight face, 'Could you please tell us what you think would offend Mrs Average?' He said 'Anything! Anything! The big dollar is hard to get.'
- H.S.** The first time we did the performance in a shopping centre the audience really loved it, but there were police standing around trying to look threatening and the management were trying to interrupt and move us away.
- B.E.** It's really interesting how they've got everybody tied up and then feel threatened by art. We're a drop in the ocean but they feel really threatened. There must be some psychological number there. They must know what they're doing. Your telling them what they're doing, being up front about it, must really make them feel uneasy about their whole lives.
- C.C.** Jude Adams has got to the point of thinking, well she's not going to do that anymore. She spent about eight or nine months writing letters and it must have been Marion Shopping Centre . . . She'd written to the

manager several times with the backing of Ian North who was a curator at the Art Gallery of South Australia. She had backing because there was a grant from the Adelaide Festival of Arts to do the performances. The manager never replied to the letters. They don't do that in order to cover themselves if anything happens. They can then say 'We hadn't heard about it.'

- H.S.** They said 'We didn't give you permission' and she said 'You had the opportunity to refuse and didn't.'
- J.A.** Do you feel that performance lends itself more to feminist ideology than other art forms?
- C.C.** What Ann Fogarty was saying about the need to share our personal experiences and develop some kind of group consciousness: I think that's probably why so many people have moved into performance. I was a painter and I had a couple of exhibitions. The second exhibition I worked on included twenty one collages dealing with female imagery, using the whole gamut of female imagery in sexist male magazines through to advertising, religion, Catholic saints and so on. I was using women's magazines, girls' annuals and objects from op-shops and wedding shops, like plastic rings with a dove stuck on them, for wedding cakes. I was using posters too from rock shows, because as well as the female imagery, I was using ideas about the feminine male: David Bowie for example. I exhibited at the Contemporary Arts Society in Adelaide and I got feedback from about six people who really understood what I was doing. They said 'Look, you're just wasting your time putting your work into a two dimensional context: you should be putting these things up on public walls.' I realised I wasn't really interested in doing that, so that's what made me move into performance.
- B.E.** I'm still dealing with all the other stuff. I find that some ideas come across better with performance. Much more direct being able to use the human body and make things and have people watch through the processes. It's really exciting. A good way to bring across new ideas. I don't think I'd ever do just performance, because I've got ideas for other things in other media as well. But it's a great medium.
- C.C.** The money aspect influenced me a lot too. I spent so much money on picture frames and thought bugger this. When I was painting, I used a lot of thick waxes: I was painting like icing a cake. I was forced into the situation where in order to afford to buy paints I had to try to sell the work. Then you get into the whole gallery thing, trying to get yourself a market. I couldn't cope with those kinds of hassles. So doing performance is free.
- B.E.** You even get a fee now and then.
- C.C.** And the chance to travel.
- D.M.** Have women artists taken up performance work to a greater degree than male artists have? Robert Morris' minimal stuff was the beginning of the ideology of performance: having the experience for the moment. But in the last five years there seem to be a lot more women involved in performance. That's why I thought Judy's question was pertinent: 'Does it lend itself more to feminist ideology than other art forms?'

- A.M.** I don't think so although it's true there are a larger number of women than men.
- D.M.** You think that because there are more women artists working that there are more female performance artists?
- A.M.** I don't know. Maybe it is more accessible to women than other things.
- J.A.** Certainly at the Pitspace Performance Festival last year, there weren't very many women performance artists. I think the only reason there was 50/50 at Act 2 was because W.A.M. pushed . . .
- A.M.** It wasn't 50/50 from every State. In fact from South Australia it was only women. Act 2 had a policy, because they had so many people apply to go that they wouldn't have people who had been in Act 1 or Act 2. The contingent in Act 1 from South Australia had been primarily men and this time it was all women. But we were the only State that sent all women or insisted.
- C.C.** Getting back to your question, because performance is still not as defined as other aspects of art, people who are working in a feminist way are much freer to work outside the formalist notions of art. If you do a painting you still have hassles about painting in pink. Or painting in a nice sort of fashion. I think performance art is much more flexible than other media. What do you think about that, Bonita?
- B.E.** I think so, yes.
- S.S.** I definitely agree with that.
- A.M.** It hasn't got as many cut off definitions. When you're talking about sculpture most people think big machines, big bits of wood, big bits of steel and that's not as accessible: one because of money. Performance is less expensive. Women don't have to go through the whole training process of learning how to use a lot of machinery either.
- S.S.** The whole experience of performance is so much more immediate. The responses are more immediate. It's tangible, rather than having a piece of work in a gallery space and you may not be around that piece of work, or you are dis-associated from it in certain ways. When you are performing, you are actually the work.
- B.E.** Painting or something like that hangs around for maybe years and you can contemplate it. Whereas performance oh! It's a hit! The hit! Bordering on intense nervous breakdown. That's it. A bit of paper or a tape, that's all that's left of it (in reference to *Murray River Punch*). Whereas the other media, you've got that whole thing of contemplation, emotion and enjoyment of making.
The thing with performance is that you don't see yourself doing it. Even after you've done it, you haven't seen yourself doing it. You might immediately go to a little room and have a look at it on video but even that's unsatisfactory because it's such a different medium.
- D.M.** So you don't think looking at it documented is the same as the performance?
- B.E.** Oh hell no! for instance it might've taken you three hours to do it and you've got a 20 minute videotape of it. You should document the work, but it's not actually the same as doing it.
- J.G.** I find that's a major disadvantage of the performance medium. Because it's so different in the way it feels and the way people appear to read it. Everyone has a filter and video isn't a good projection. Because of the camera, the field of vision is so different. To me the main drawback of performance is that you can't see it and evaluate yourself.
- J.L.** Only on one level. On the basis of one performance which I did repeat a number of times: each time I learned a lot. I was able to pick up on what was happening between me and the audience. After a few performances, my nervousness lessened. You can't see it done but what you can pick up is a real thing that exists, which is while you're there.
- J.G.** I guess in my other work I'm really used to taking a long time about deciding whether or not I think something works. I don't make decisions very quickly. So . . . I find performance very exciting. It's very different. But I miss being able to contemplate it and look at it. The hit is really exciting: it's a trade off in adrenalin.
- J.L.** We were talking about the restrictions of other forms of work. I became involved in performance in my last year at art school, where you have a lot of restrictions: whether you're painting in pastels or the right colours or the right size. I think that I'm developing a confidence in myself so that now I want to go back and start painting again in a way which is free of those restrictions. I started sewing again which is something I didn't do at art school. I'm starting to develop my own things in other areas. That's something I've got out of becoming involved in performance.
- B.E.** Don't you think though, in formulating a performance you have to take into account the limitations, the restrictions, discipline and ruthless editing as you do when you're doing anything else?
- J.L.** They're personal limitations or restrictions.
- B.E.** So it boils down to the same thing really.
- J.L.** Sorry, I think you misunderstood what I said. Working in a studio was heavily disciplined: painters were mostly men, and the lecturers were men and maybe I was a late starter too. Performance seems open, a greater scope, and through that my confidence was built up and now I can go back to my other work and not be as self conscious about it.
- D.M.** Judy Chicago seems to have used performance as a means of exorcism. The women artists she was involved with were intimidated by a male presence and so she took them out of that environment and they got involved in performance.
- A.F.** I think some people will have that attitude until people do become more confident.
- J.L.** As performance art evolves and as women's part in performance evolves — if the two do become closely connected, then it's probably going to go through a number of stages. It horrifies me that they may be exorcistic, but it has to be acknowledged.
- J.H.** I can't really divide the object making thing and performance at the moment. I make the objects for the

performance and that's a very important part for me. The prints I do are an extension of that as well. I don't see them as separate. I tend to want to think about them in drawers, taken out and looked at perhaps. Performance and beginning in performance seemed to be an extension of my whole self. I was continually involved as a mother and wife: setting up little performances daily. Setting the scene, cooking the meals, laying the table and putting the flowers out. Then everyone coming in and Kaboom! Then doing it all again. So somehow it seemed to be a logical way for me to work in performance from these experiences.

J.A. There's going to be another seminar on Friday at one p.m. which will be a discussion by participating artists, women who've got documentation here, and other women who've worked in performance. We'd really like them to talk more specifically about their attitudes towards performance and their histories in the performance area.



Seminar II

Friday 6 June at 1.00 pm

A general discussion about the week.

As Seminar 1 and also:

- J.O. Jill Orr, Melbourne
- L.P. Liz Paterson, Melbourne
- V.L. Vineta Lagzdina, Adelaide
- A.P. Anna Paci, Sydney
- A.D. Aleks Danko, Melbourne
- J.F. Jan Ferrari, Melbourne

J.A. We hope in this discussion that the artists involved in the week and other women who are involved in performance work, will talk about how they got into performance and discuss what happened this week.

J.O. Yesterday during Vineta's performance I had a huge emotional time with myself. What was going through me was the thought that for such a long time I'd been working in isolation and this time here was overwhelming because I felt at last a real sharing on a very whole level of communicating. I guess my ego was certainly able to distribute itself a lot more. I feel its been a really positive week and certainly a nerve wracking one for me, given that, I don't think my piece worked as it ought to have and coping with that. Also being able to talk to other women about how they approached their works and whether they felt their pieces worked or didn't. Maybe some of us weren't that sure of our imagery. Yes, I think it's been a week of searching for me and with really positive results.

A.F. That's what I want to say. I have absolutely enjoyed the opportunity to hang my sheets up at the University. It's the first time I've ever done a performance like that. It wasn't because I wanted to take it out of the gallery. That was the way the work was conceived. And there have been a lot of bonuses: I have learnt so much about myself and other people.

J.A. There are two people who did very public performances: Ann and Bonita. How did you come to the conclusion, of deciding to do work like that?

B.E. I was dealing with a conservation environmental issue rather than the personal thing, although it is very personal to me. I thought it would be silly to do it in a gallery if there was this great foyer downstairs where people passing by would be able to catch it. It was a nerve wracking decision on my part. As soon as I said to you that I would do it down in the foyer, I thought 'Oh fuck, what have I done to myself?' But it was great, I'm glad I did it there.

S.S. Did you get much comment from people passing?

B.E. Yes, people came up to me and said they really dug what I did. Also I confronted people afterwards by taking around the drink and offering it to them, and offering them recipes.

A.F. They really got into the spirit of it because it was something that they were familiar with. You're familiar with going through Myers and being offered something to eat, and in that way I thought it worked well.

B.E. The other thing that I was rather pleased with was that it turned out to be quite humorous. I wanted it to, but you don't know if you're going to be able to han-

dle being a stand up ham.

J.A. Do you think doing a work like that about the Murray River, its shock value would have made it reach more people than the private works you do relating to the same theme?

B.E. I think it probably reached people on a different level and probably reached more people in that it was so blatant. With the more contemplative works that I do, I think people are more open to interpreting it in their own way. I enjoy that too: just laying something out where I've put in a lot of layers of interpretation and then getting feedback from people. If it's in a gallery for two weeks and one person gets something from it, then that's fantastic to me.

J.O. Most of my works are like that too, levels and levels of interpretation. One individual might say 'Ooh — got it' and hits virtually the same mental level that I've conceived it on. The spectators have to say to themselves 'Look I'm open, I'll just have to feel it and take it home'.

A.F. That's art, creativity as I call it. You and I could read the same book and take different things away from it.

J.O. Precisely.

A.F. That's art's strength for me, it's not that everyone should know and understand in the same way.

B.E. You are providing people with a catalyst, hopefully.

A.F. That's what Rosalie Gascoigne says. She tries to provide a point from which other people can let their imagination wander and therefore the work becomes part of their experience as much as of hers: that's like the essence. The one thing I don't like about patriarchal attitudes is its dogma. Dogma comes when people have rules to live by, and hold onto those rules rather than believe in them.

B.E. I used to get really upset if people didn't see what I put into the work.

A.F. I'm very young in that sense and I haven't had that experience. I'd say 'Oh gee, I didn't do it properly, people aren't understanding what I'm talking about in my work'. But I can see now that everybody's got a different experience behind them, different backgrounds: their interpretation is going to be different to what your intent was. Evoking something in people is really important, but as Rosalie Gascoigne says: 'I make these pieces of work for myself, first.' Another way I'd say that, is that people can choose. Negativity is rife in our society and people are conditioned into negative attitudes rather than weighing things up and choosing the positive for themselves. Being conditioned as women, we are also conditioned into this other attitude of negativity in all sorts of subtle ways.

J.A. So how does that relate to performance?

A.F. It relates to creativity as being a part of one's life rather than as part of something one does separately from one's life. It is creative to think differently, but not differently in the sense of trying to be different. The performances I've done have been because that's been the best media for me to use. I wouldn't say I was a performance artist: I do make things and I enjoy that too. It's really a matter of finding the medium which will best communicate what you want to say: the test or the trial is in doing it. And the risk can be

very exciting. But at the same time you've got to be open to the positive things that happen to you and not only the negative. I don't think you can judge things: I can't judge what I've done here in terms of success and failure for other people. I can do it only for myself. There are a lot of things that I'm still learning from it and for me that's a success. On the last night of my performance, the lines were cut down and someone took a whole series of sheets from one line, so maybe they valued it. Someone cut down the other lines and let them drag on the ground. Someone hated it, or did they hate it? Or did they get the message? What is the criteria of success?

- J.O.** Never is a piece over when it's just finished. One piece is always the search to find a clearer way of communication. Also, as you can never see and talk to your entire audience, it takes a long time for any real public evaluation to come back to you. At least between most of us, we've been able to talk on a really constructive positive level of where something worked or didn't work. But it's all the people that have seen the works, gone away, and their memories are still happening. It's amazing when someone months or a year later comes up to you and says 'I remember that piece you did and, wow, that was amazing' or 'That moved me in some way or another'. Even if it's 'God, I hated that piece so much', I still think that's a really positive report because I'm not into making works that are going to be happy things. If someone has a gut level reaction, positive or negative, then it's really moved them.
- C.C.** This week I've felt all those things you've mentioned. It's been wonderful to work with women although I still feel that there is an incredible reserve on and I'm just as bad at it myself. To actually go and say 'I don't think that worked' or 'What did you mean by this bit?'. I still feel we are all far too reserved about saying so-called negative things. We realize the necessity to be supportive but if someone makes a comment its taken personally. You think 'Ah, I'm hopeless after all' rather than seeing it objectively and saying 'Right, that was a really valuable point'.
- J.F.** That's another reason why this week has been so good: constructive criticism.
- A.F.** But don't you see that's patriarchal thinking again. The inability to express what you feel or to accept what other people feel, it's very much like competition. That's the thing I don't like very much. I'm not saying that in this particular environment that was happening. I'm saying that it's an environment that happens generally within our lives. When you were talking about not having enough confidence to broach topics, Cath, until you had been together for hours and you felt you could trust people, I know that very well. For instance, I wouldn't be interviewed for something a week ago, but when someone I knew and trusted wanted to interview me, that's different, that's the trust thing. The big thing is, who the fuck wants to know what I have to say? Who am I to comment on somebody's work? You take a risk if you go up to someone and tell them what you think of their work.
- J.L.** That sort of fragmentation hasn't existed here: once

it disappears then we are in a situation to be able to be more constructively critical when the trust comes in on a personal level. It's the kinds of things we do in developing, when we are working together, or working in the world generally.

- C.C.** That's in feminist thinking too. It's really important to be supportive.
- S.S.** The important thing is to see supportiveness not necessarily as just encouraging whatever is existing in someone's mind, but being able to say that supportiveness is a subjective evaluation of something. That is the honesty of it. It isn't saying it's okay, because you're a woman and we're all feminists, but being able to be critical in all sorts of ways. Supportiveness isn't just boosting someone up so they can continue doing something they think is okay but being able to evaluate it in a real way, and people shouldn't be scared of that. One of the things I feel is that women are often very scared of being honest with each other because we have been bound up in a lot of feminist dogma. You have an incredible responsibility one woman to another you know.
- J.L.** It's either full on or you're totally ignored.
- S.S.** If you are going to say something that may seem negative then maybe you're going to shatter something: you've got to take that risk. That's where the real support exists. It's not the artificial support of all women buoying each other up for artificial reasons. That's what is really important about something like this, about being able to communicate in a much more honest way.
- B.E.** Have we though? You haven't given me any negative feedback.
- S.S.** It doesn't have to be negative. It just has to be different.
- B.E.** I was telling a friend about what I was going to do and he said 'Oh, Bonita, you're going to be putting down all those women who make a living out of doing cooking demonstrations.'
- A.F.** Just because women are women doesn't mean that they have the same attitudes as you. There are just as many women with patriarchal attitudes as men.
- J.L.** How did you react to this guy when he said that?
- B.E.** I thought, I'm not going to be taking someone off, I'm going to be me. It's going to be my personality coming out, rather than Margaret Fulton's. Although I must admit I did read a few of her preambles. You should check them out, they're amazing. She uses incredible words that are sexually evocative. Her pies and so on are 'luscious' and 'mouth watering'. All this language which is amazingly sensual, it's weird. I didn't intellectualize about my performance to myself, I just felt that that was the way it should be done: as a straight cookery demo. I couldn't think of any alternative to that.
- A.F.** I thought it worked really well. Every time I see someone in Coles or Myers doing this, I'm going to think of you. If I think like that there are other people who are also going to think like that, and they're going to talk about it.
- J.A.** There is one thing I would really like some of the other women to talk about. There were quite a variety

of ways in which people were working. Liz's piece was very different and Vineta's also, or were they? I suppose because Vineta is a musician and Liz constructed personalities around herself. Liz, how did you get into what you are doing now?

- L.P.** I feel a bit peculiar about the whole week, because I come from a theatre scene. Suddenly being thrown into the art world, with different jargon and conventions, where the audience is expected to do different things. I've never encountered this in my life. I knew the audience: that all the theatre people were going to come and crowd in and sit down and clap. Nobody's clapped this week. So it was all a bit strange: I don't know in what terms to talk about it. What I'm usually used to is the jargon of performance: about voice and movement and the art of being there.
- J.O.** Being centred.
- L.P.** Being centred, yes. Whether you're actually relating to the audience and feeling the space, which is quite different from what I've seen.
- A.F.** That's the thing I like about performance is its numerosity.
- J.L.** There are still basic issues that are the same: use of space.
- L.P.** I think it's the emphasis on the actual person that's different, about whether your voice is coming out of your mask area or the back of your throat.
- B.E.** We are all bloody amateurs, aren't we?
- L.P.** I'm an amateur in a whole lot of other areas.
- J.A.** That might be just a part of the artificial split that occurs between all the art areas: where music has split from theatre and so on.
- L.P.** But it's the medium that you're using.
- J.A.** Yes, but I see that as an artificial split, rather than anything natural in society.
- J.L.** Did you feel that strange among the work? Do we get called poor theatre? I feel that's a level of accusation that a lot of people throw at what we're doing, if they don't quite know what we are doing.
- B.E.** What would you say is the basic difference between performance and theatre performance?
- L.P.** Theatre performance has got a lot more to do with catering for the audience. When I saw *Rock the Dolly*, the idea of sitting there and watching something being undressed and dressed, then undressed and dressed again, well, I'm not used to being asked to sit through it. In theatre you are expected to captivate.
- B.E.** Entertain?
- L.P.** Yes, every second. The aim is that you never lose your audience.
- J.H.** A couple of people came along when I was working on my performance at home. They made suggestions like not to turn my back to the audience. That's a totally different language because if I need to get something that's at the back, how do I do it? Someone else said I should relate to the audience more and smile perhaps. Or even that I should speak and somehow be more generous with my personality. To me that was just so foreign. I couldn't do it. I was reacting to a situation, an environment that I created rather than acting. I felt that by doing the perfor-

mance again and again I wasn't going to get any better. I just become conscious of the things I want to play up and I start acting. That's when I have to stop.

- B.E.** Does anyone feel they act during their performance?
- J.O.** Particularly in earlier works learning a new mannerism. During a performance if I suddenly felt a bit unsure, there would be this automatic, but just newly acquired, mannerism that I would turn on all of a sudden. I knew it read peculiarly, and it's been a real battle. I've given up dancing but I still think it's there. I guess I'm striving for movement because I'm very concerned with that, but it's certainly not in a balletic sense. It's somewhere between being a labourer digging a hole in the ground and that absolute energy, and doing five pirouettes on a perfectly centred balance. That is what I criticise in the piece I did the other night.
- In unwinding the rope, Chris Mearing and I had such an inbuilt fear of the glass smashing and hurting someone. A term that Lizzy Campbell would use 'being perfectly centred', which means that there's an energy in your pelvic region which gives you a connection with the earth. I know I didn't have it then. Had I had it, there would have been much more energy. I couldn't allow it to be an acting thing either because that would have been untrue. I think the problem was overcome as it moved onto other things. Also in my work, because some pieces do require movement, I start thinking 'Oh God, it's just trite shit and I don't want to do it', so the next piece is purely bare me, no movement at all and using another vehicle to say what I have to say. But there is always that thing that I have to move in some way or another. Looking at it in theatre terms, I do have a concern for what the audience is seeing. I haven't been brought up in the theatre, but my four or five years of dance has taught me that.
- A.F.** I love melodrama, ballet, dancing. They've been around for a long time. I don't think that they are not part of performance work just because of that. But I can't do them because I don't have that sort of skill. It's a matter of trying to communicate what I think about something to someone, of using the skills I have. I did a performance in Adelaide which I won't repeat, not because I couldn't do it skillwise. I was an absolute wreck before I did it, I could feel myself shaking. It required the sort of thing you were talking about in body movement. I convinced myself that I couldn't do that, but at the same time that was the way I conceived of doing it.
- J.O.** It is a dilemma, isn't it?
- J.H.** That's why it is important for me to make the objects that I use. I love that doll. I've made lots of dolls over the years for kids, and that doll was a doll for myself. Unless I related to that doll in a tender, loving way the whole thing would have been an utter failure. When I had to begin relating to the doll in front of people, which was a difficult thing to do at a given time, I had to psyche myself into it. Fortunately it happened. But if it hadn't, I don't know if I could have gone through with the whole thing. Loving the doll and then having to do violent things to it was a traumatic experience.
- S.S.** One of the things about performance, whether you

- know it consciously or intellectually or not, is that you have to have a belief in your own language. You discover that the more you do those things, you intuitively develop a language for yourself that works whether you have skills or not. It's a similar thing to what you were saying, Jill, about a centre, whether it be physical or psychic that that belief is the centre. If you have that faith in your own language then that's the power of the communication. It's important that you don't try and impose skills upon what you do but that you somehow intuitively seek those things out.
- J.O.** I agree, and that's why everyone expresses themselves in so many different ways. A word and a feeling that's come to me this week too is fear. I'm talking about myself and I'll refer it to my last piece. When performing sometimes you are confident you are there with yourself and you are flowing with yourself. But suddenly a little bit of fear comes to the back door and you've lost it. It's like when you conceive a work and you know it's going to be a scary number for you to go through. The challenge of the work and the reason for it being is one of a real, personal confrontation.
- S.S.** Well you don't ever do anything just for an audience, essentially you have to do it for yourself.
- J.O.** It's when that fear, that self doubt comes, that I fear, fear.
- S.S.** A lot of the fears that people have are imposed on them.
- J.L.** I see fear basically as a safety valve. You don't want to be rid of it altogether.
- S.S.** Fear can become formularised the same way anything else can. You can get trapped in that as much as you believe you have to have it. Whether stage nerves are a fear is something I really question.
- J.H.** You were saying about creating your own little world to work in. I'd imagined this whole thing at home. What the gallery space would be like. What Judy and Aleks would be like. I had to fight this. Then when I came here the gallery was all different. I made a little environment while setting up my performance. Had I had something easy to set up I don't know if I would have been able to go through with it. It took all day to set up and by the time I came to do it I was psyched into it.
- A.F.** I didn't have any real expectations and that was very new for me. I didn't know what the sheets were going to tell me, or what I was going to tell the people by the sheets. So I had the enjoyment of discovery. Doing it so early in the morning, under no pressure was new. It left me open to what was happening at the time which I haven't had before.
- J.A.** I'm curious to pursue what Liz was saying before. A lot of what people are saying seems to apply to theatre too except the terminology is looser. The way in which you work, Liz, how bound up is it in theatre terminology?
- L.P.** From seeing other peoples' work this week I've realized that I'm bound up in other conventions, mainly to do with time. That was what I was saying, you have a different concept of time. I have a different expectation of what I have to give, so its a different fear of the audience.
- J.L.** What do you mean? The use of time in relation to the audience and the feeling that you have to be producing or providing for every second?
- L.P.** Well, that I have to be captivating them. Doing this piece was a bit different because I had to confront the whole thing by making things which I've never really done before, and having to write. So that was a bit outside the theatre thing.
- A.F.** I felt it was just as valid as anything else I'd seen, in terms of performance. I didn't think 'Oh its theatre'. I felt it was you showing some of your ideas. The same with Bonita, Jill, Jan, Cath and Jackie.
- J.L.** I come from a mixture of backgrounds. Anything I've done before has been totally scripted and I've normally worn some form of makeup or white mask and some kind of costume. I've either been myself hiding behind a white mask or been another character. This is the first time I've attempted to do something by throwing things open to chance. How it worked wasn't at all how I intended it. Two things came out of that: the fact that I had a mostly female audience except for Aleks Danko and Gary Willis, and that it was a small number, affected where I was. If I'd had a large audience say like Jill Orr or Liz Paterson, the whole thing would not have worked. I don't think people would have felt free to join in for example, and there wouldn't have been that small lounge room atmosphere. I certainly think I took the audience into account in that way. I had to provide an environment for them to see me, but I know when I was in there, I didn't quite have that centre either. But I'm glad I did it in terms of throwing those elements open to chance. I was away from the white mask and the theatricality which is what I wanted to do.
- L.P.** I don't actually see theatre as theatrical. A lot of what I'm doing is different from most theatre I would do.
- J.A.** So that's something that you've been developing on your own, right away from the college environment.
- L.P.** Yes.
- J.L.** Did you like working in this context? You said you felt strange.
- L.P.** My conventions were being challenged and so I didn't quite know where I was.
- J.A.** Vineta, how did you get into the sort of performance you are doing now? Do you have a classical music background?
- V.L.** Yes, I do. For me its a demystification of performance. Its a combination of the background that I've lived through which channeled me partly towards live concert performance and then transformed into avant-garde performance. I found that that was a fairly elitist area and it was quite interesting in the various groups that I've worked in, but it really didn't have much meaning outside of it. On the other hand whatever I hear, I feel is music. I do quite a bit of recording and use of natural sound. I wanted to combine those experiments with feminism and a critique of women's roles. I feel that it's through women that new forms of performance or art can be developed. So to me it's all a process and that particular performance was conceived as a part of that process. Because I haven't been here all the week, I don't know how to relate it, but I felt quite happy in coming

with that performance. I felt that it would be accessible and open.

J.A. So, do most of the people who have done performances here see their work, as work in progress?

J.O. Yes.

V.L. Mmm. Yes.

J.H. To have done mine in isolation without having had other performances to watch and being able to talk with other people, I probably would not have had the opportunity to progress. Seeing a great variety of different ways of putting across an idea has been very fruitful. It will take a while to sort out, but I think my work will develop. I'm more confident about what I'm doing.

J.A. One of the interesting things for me, was watching what happened last night at Anna Paci's performance where people didn't initially come to understand that they could move around. They went in and stood there and waited.

A.F. I certainly did.

J.O. I did too.

J.A. That's something I found interesting during the whole week: the different audience reactions, but, Anna perhaps you'd like to talk about your piece.

A.P. I don't feel like speaking too much about my work because I think it speaks for itself. The work must be read as a book. In a sense it is not a performance. It's an accumulation of work that I've done before. It is still accumulating. It is also a disaccumulation during the time of the performance because I think there is a tension even if there is not much movement. Every time I do a performance I have to learn new things which is why I do it in this way. At this particular moment I feel that I have to be skilled enough to struggle with time and space simultaneously. This is the tension that can be given to the people when they come to my work. My performances are always connected with the writing I do which is a very conventional way to communicate. The images and symbols are connected with my personality so I'm just an element in the work which somebody else could perform.

J.A. You started performance work about seven years ago with installation/performances. Did you go through an art school?

A.P. I started using linguistics to express myself because my background is literary. I also painted a lot, but in a political way, which was much more visual. When I started on performance I began to isolate the instruments of a female worker and female life, together with the instruments of painting. I always use the same instruments that are female and male, ironically putting them together and using them in different contexts. It has always been very much a linguistic way to express my knowledge about experience.

J.A. Everyone here seems to work from their immediate experience or else from their immediate external environment. So you get the whole range from the very personal to the very political, which is one of the most interesting things about performance work in general because it has that immediate rapport between you as the performer, and the spectator. There

aren't too many barriers in the way, or at least there shouldn't be, between the person who makes that performance and the spectator who sees it. I think that in Australia we are lucky that performance work is still young. Overseas performance seems to be virtually absorbed into the orthodox art environment, so that documentation becomes the saleable object.

A.P. There is that tendency.

J.A. Cath, how did you get into performance work?

C.C. It's complicated really because how I see it now, is that it incorporates every element of my life from childhood. I was a geography teacher, I've also been very interested in psychology for years and I've done a lot of study in that area. I use 'art' as the vehicle for integrating all those aspects of my life. I use it as a means of understanding all the variations and possibilities of time and space. My work has nothing to do with theatre except that my relationship to the audience is through linking with my personal symbols. I choose them because I know everybody else will have understood those symbols. I'm not really dealing with that kind of experience 'in the moment of the performance'. I'm doing it much more through a psychic/psychological approach and a sense of time through association. At the same time I'm trying to get immediate impact in the sense of distributing those images that one gets through association with other more direct images that exist now in society. Rather than moving in time backwards to childhood, moving in time forwards to opening up possibilities of association by linking all sorts of concepts that have hitherto for me and possibly for other people been regarded as separate. What I'm really on about is integration and how time and space through objects and matter, and anti-matter and all the things that I was dealing with, have been considered to be separate. Through this I was very interested in what you were saying Anna, about using male and female images as one, which of course creates another form. Hence on the tape, I was talking about the balance between the intellect and emotion, and that once these two begin to work together then you're tuning into something that is so powerful that it takes on forms that we don't yet know about. In terms of evolutionary history, in western terms anyway, emotion, because of patriarchal attitudes has been so totally repressed through sexuality that energy has been blocked. Once these two meet then the possibilities alter radically. I'm dealing with an intentional confusion. I see it like a jigsaw, I always work as a jigsaw, separating and bringing together through all sorts of ideas and movement. The problem is that when you are dealing with something so vast . . .

A.F. You get lost?

C.C. No, you don't get lost, but you don't know that other people haven't got lost. That's the problem. It doesn't really matter because you know that by selecting certain powerful energies that are common to everybody they are like coordinate points on a map. But you're using those very powerful images and distributing them. You're not necessarily moving in a linear fashion, you're moving in a much more holistic fashion. It's like you're picking up threads and you're

building it as a whole through a system of networks. I'm dealing with networks through physical matter and linking that great separation between physical matter and the spiritual. And I'm trying to do this because of the imbalance between intellect and emotion. Actually I would really like to put myself on the mat and hear how different people saw my performances.

- J.A.** I haven't seen any of your other performances so these are the first ones. There's one technical thing I'd like to ask you. I found it very hard to hear the tapes of the voices. It was tantalizing because you would pick up phrases and it sounded interesting, but how integral a part of your performance was that in terms of people being able to hear clearly?
- C.C.** Yes, that's difficult. I think that's a very valid criticism and one that I don't even know now how to deal with. The idea of the tape came from the previous performances I did in Act 2. I did three performances and they had a basic integration and yet the images that I chose were all separate. Although the ideas I was dealing with were all the same, there were different manifestations of the core principle. In the third performance I did, which was about the left and right hand side of the brain and how psychotic society is a result of the imbalance of the cerebellum and the cerebrum, I recorded a tape from the Science Show. They were talking about how music is received in the left hand side of the brain, talking about brain damage, all sorts of things. They said 'Of course, we have no intention of dealing with the emotional response to music'. I used images trying to combine both. I had that tape and I thought well, that worked. Then I went on to the idea of why can't I make my own tape? I wanted to have the tape of a conversation I had with two friends over a meal. Then all the technical things came in. But I felt in terms of the ideas that I wanted to talk about, an intimate situation around a tea table talking about astrophysics and quantum mechanics as a paradox was really important. Last Friday I spent three hours trying to get this bloody tape together. I panicked and thought 'Bugger it, I'm just going to do it'. For a while I thought that it didn't really matter in the three separate performances if people didn't get the whole idea. I wasn't trying to present people with a nice little wrapped up parcel. I was using those ideas as a stepping off point for their perusal. That's why I was pleased with the final image yesterday which I hadn't decided on until two minutes before I went on. I wanted to get a mummy image but I couldn't really get to it and yet I was really pleased with the way it finally resolved itself. It was necessary to see it in three parts because it needed that final thing to wrap it up. That's again a problem. A person said to me 'Why did you do three performances?' Well, that came from Act 2 in Canberra. I had had these ideas in the back of my mind for years which came from a series of collages that I'd done on female imagery in advertising together with the understanding of what lacework was all about. I had the idea for ages that women making lace were really working out their own cell structures. I'd had these fragmented revelations and I thought I'd like to tie them together, but the only way

of doing that was in three sections. I'd told a friend about a dream I'd had about four months before. He said to me after my performances in Canberra 'Don't you realize that that's the dream, but instead of other people having power over you as in the dream, you had power over your own objects and yourself.' I suddenly realized, wow, that's exactly what had happened. Through that process subconsciously I had retranslated it for myself and so what had happened with these three performances was: one was a very scientific approach, which was the left hand side of the brain; one was the dream which I dealt with in a shopping centre as cooking patterns; and the other was patterning which dealt with the psychological principle of patterning and re-patterning your own life. I realized that that was a pyramid structure which was very important in terms of creativity. I extended that idea into the three performances here. Three things that apparently were separate but when brought together became one.

- B.E.** I didn't see the last one but I saw them as being autobiographical.
- C.C.** Well, yes, whenever you're doing anything I guess its autobiographical. But its also about trying to get outside the autobiographical and to be objective about your own experience. One of the criticisms that has always both bugged me and fascinated me is that alot of male attitudes towards feminist art are 'Oh no, not anymore of that personal stuff', that if you do personal stuff then no one else can understand it. Whereas I've always known that the deeper and more personal and more pure your symbols become, the more objective the work becomes. Objectivity and empiricism are striving for the same kind of clarity. All I'm saying is they're different methods of coming to exactly the same point.
- A.F.** Jan Hunter told me this morning that when she was walking past my sheets, she overheard some young guys talking. She heard one of them say 'I wish these feminists would stick to burning their bras'. I thought that was lovely.
- C.C.** It's absolutely terrifying for people to see things you're doing when its totally out of their context. It's very threatening. That's why I try to use the scientific approach as well. Although I am working out of my own experience and I see it directly related to women, I'm also aware that men are in the audience and I deliberately don't want to restrict myself from working with men as well. I'm always trying to see it from both angles.
- S.S.** That's a really difficult thing. That's an extension of a bondage, in that you continue to be bound up in the notion that you have to make it okay for men. You don't have to allow them that kind of opportunity to say 'Fuck, this scares me, I don't understand it.' If you make it too accessible for them, they can analyse it and understand it on one level, but deny a whole lot of things about it on another level.
- C.C.** That's why I work in a dualistic fashion, they can't do that. I don't think its bondage, I see it as a liberation. I see it as a liberation for myself in that I had to learn how a circuit works. I see it as a liberation as I had to do a lot of reading about quantum mechanics and

astrophysics, which had always interested me. When I saw the Peter Ustinov program on Einstein's Universe I was determined to understand the information. My immediate reaction was panic when it started. I didn't know the language and symbols. I watched it through and understood that program on an emotional level. I understood black holes, space, matter and energy, but I couldn't translate it in scientific terms. When I was talking to a friend she said 'Wow, did you feel that too? You're the first person I've met who really understood it on an emotional level, not an intellectual one.' My ideas started off from there and we used the information but constantly translating it and using it as a springboard for our own growth.

- A.F.** That's seeing beyond the male world isn't it?
C.C. Well, its the resolution of opposites.
A.F. Yes, that's fine. Everyone finds their own solutions which is what I'm interested in. I think that's important whatever they are for them and for me. We've been stuck with one model for a long time. What I'm interested in discussing with you at the moment is having understood the performance on an emotional level, I want to share that with you. But because you've worked from a scientific principle first, I feel that you want to share that with men.
C.C. No, I didn't say that.
V.L. There are different kinds of knowledge.
A.F. Yes, I agree.
V.L. I don't think one out weighs another.
A.F. I'm sorry, I've been misunderstood.
V.L. The more you know scientifically I think the more you can understand emotionally. That provides the potential to reach an apex or pinnacle of that kind of knowledge and its expression. This would carry through to the whole gamut of any experience or area that's to be explored. I don't think it ever ceases. What I see of value is in that kind of emotional response: it can't be purely emotional because you need to understand and therefore it changes that definition of what emotional is, or what subjectivity is.
C.C. Right. It becomes intuitive rather than purely a feeling. It changes into combining the head with the stomach or whatever you decide to call it.
V.L. Yes, that can just grow and grow and I think that's where the performances here or the performances in this mode are valuable. They are on the road to recognising that as real.
J.O. I was wondering, Aleks, how you felt about seeing all of these things being male? Have you gained?
A.D. Yes. From the point of seeing a range of women's work for the first time and in the one place, and relating it back to the work Joan Grounds and I have done in the past. Some of that work had been concerned with women's issues too.
J.O. You've hit on a surface level. What I was wanting you to talk about was what your male part felt watching all these women talk about womens things. Did you feel you understood it on an intuitive level? That's how I have to approach a performance, whether it's men's work or women's work. I'm more used to see-

ing men's work and for me this week has been a rare experience. I was wondering if on an emotional level you've discovered more about yourself.

- A.D.** My responses were positive to all the work, in that they did provide a basis for looking at certain women's issues and did question my own role in society as a male.
J.O. I guess thats what I was asking too.
S.S. Did you feel some of it didn't concern you at all? Or was there always something you could relate to?
A.D. I would have to think about individual pieces.
C.C. Were you asking Aleks if he could relate to the work personally in terms of his own experience or feelings?
J.O. Thats what I was heading towards.
S.S. Yes, I would say so.
J.L. So it wasnt just intellectual?
S.S. No, maybe we are doing things that may be irrelevant. Not irrelevant generally, but there may be things that are relevant to women particularly and not relevant to males.
C.C. Yes.
J.O. But I think that question still applies.
A.D. So do I.
S.S. There are some things that women do that don't relate to me particularly even though I am a woman. Those questions are the ones that really interest me; about so-called feminist art and whether you grasp something like feminism which is so amorphous. I think people are scared of being able to say that they're individuals. Sometimes its easier to say that you're a feminist rather than you're a person doing something. That validates it sometimes.
J.F. Sometimes its harder to do the reverse.
S.S. Yes.
A.D. I can only start relating my feelings to performances that I saw. I think that probably with yours, Cath, I found it difficult to decipher. There was so much information, due to the amount of detail. It was very difficult to understand what you were trying to say. Perhaps you could tell me a bit more about that particular work and what you were actually trying to communicate.
A.F. But then that wouldn't be because you are male. That was my experience too. I tried to talk to you about it after having seen those three performances. I'm still baffled.
J.A. I was baffled too, but from what you've said today I understand your concepts and intentions. I think its quite amazing, to attempt to translate into performance things which most people find incredibly difficult to grapple with. To try to convey those concepts is probably the hardest task you could set yourself.
J.H. But if those concepts were portrayed in a static medium like painting, one could have chosen to walk away or ignore them. By seeing these performances I found I couldnt do that and they had such a power that even though I may not have understood the whole thing they made me think. To that extent you communicated really well in that there were certain images and certain things that I could relate to.

A.F. That's all that we can ever hope for.

C.C. Getting back to the question and extending a bit from what I was saying earlier, about integration. I began the performances with the Latin word for 'cunt' which is 'pudendum muliebra', which is the official medical term for cunt. It means 'that of which a woman should be ashamed'. It is still the current medical term for cunt. The reason why I started off with that is that in our western cultural tradition, as women, our understanding of our bodies has been nil. We've learnt nothing about our cunts or our sexuality as women from our mothers, because they have been denied it too. The culture has been male based, and if you look at psychology, Freud for example, it's been the penis etc etc. In feminist analysis it has been male sexuality that has been the determining factor of the concepts of our culture. You only have to look at the number of male statues around and obelisks and monuments. As women we're working toward a new form of society. It's happening, we're beginning it, and it is based on, this is our responsibility, our knowledge of our sexuality which is the knowledge of our cunts. It is through this knowledge and our experience in learning how to love our cunts that the understanding of our world can come about. I'm talking very much from personal experience and I know I'm talking for all women now. Depression and negativity if based on denial. And negative use of energy is negative use of the cunt. It's a lack of understanding of the energy of our sexuality. I got a lot of these ideas from Wilhelm Reich. As human beings, not only as women, it is through sexuality, and that's where feminism comes in because it's a basic feminist principle, we must be able to do what we like with our bodies. It hasn't gone far enough yet to talk about cunts because I still feel we are very much conditioned to fear our own cunts. We fear our own energy. We fear our own depression. We still have very little knowledge of how to actually transform that depression into positive energy, hence my use of the spirals. It's through sexuality and orgasm that we can begin to understand the most positive use of our own energy. Through the use of that energy which is the link between the microcosm and the macrocosm, that healing of the psychotic society which separates mind and body. In our relationship (this is Bonita's thing) with our environment we see man against nature rather than as part of it. Through orgasm and through sexuality we link ourselves with universal energy and it is through that that we see ourselves as part of our world. We should see ourselves as a dynamic factor with it; which comes back to eastern and 'primitive' cultures. Their knowledge is based on that principle. Basic sexual energy is linked with ancient knowledge and magic, and with changed concepts of time. I learnt that when I was in New Guinea. I lived there for fifteen months, in the bush. Often I forgot that I was white and all sorts of things happened to me. It's through that experience that I've come to understand the principle, the link between the personal and the universal. Does that clarify what my performances were about?

A.D. Yes, hearing you talk about it has clarified things but in some ways it's more interesting to hear you talk

about it than seeing the actual performance. To me the performance still seems confused. If those were the ideas or concepts that you wanted to present, they were somehow dissipated by the performance.

C.C. I can see that and that was a concern. I didn't know how to do it any other way and I think that is a very valid criticism, about the fragmentation and dissipation. What amazed me, after the second performance, which I think was the most fragmented, was that one woman came to me and said 'Can I talk to you about your performance?' I immediately began thinking 'Oh God, I'm ideologically unsound or something' and I was really quite terrified. The woman said 'I understood absolutely everything you were talking about. I totally tuned into it.' And we sat together for two and a half hours and talked about it. I was amazed because coming over on the train, I was shitting myself, thinking 'What the fuck are you doing? It's so broken up nobody will understand what you're talking about.'

A.D. At the same time, getting back to what Bonita was saying, if there's one person who understands then it's a success, and you found someone who was able to sit down and talk to you about it.

C.C. I think that on one level it was a success, but in terms of my intentions, I don't think it was successful enough. I haven't communicated the ideas well.

A.D. That gives you another point to jump off from and re-evaluate it.

C.C. After having done those three performances, I've got no idea. The only thing was that last night I felt good. I felt strong about that final image. Before I started doing that performance I thought well maybe I'd say I just can't do it.

S.S. I found it really hard when you were talking before: you made a lot of sense to me about making associations between your body, mind and spirit, and absorbing all those things into a whole. Then you were talking about this idea that cunts and orgasm are a kind of ultimate energy centre.

C.C. I didn't say that.

S.S. Well, maybe I'm misinterpreting, that's the way I've translated it and that's what I felt you were saying.

C.C. I'd like to clarify that. I was talking about cunts and orgasms and energy, but what I was referring to in that performance was not just purely sexual energy based on the cunt. What I was on about, was not seeing sexuality as separate from anything else.

S.S. The thing I was predominantly aware of as I grew up, was my body, obviously in a really perverse way. All those images were projected upon me, rather than images about my body and about my sexuality that I chose for myself. I think sometimes that on the opposite extreme women are putting their cunts on a pedestal and saying this is the ultimate. That's my translation of what you were saying. You clarified it when you said you don't separate sexuality from anything else. But I was very worried that you were saying that that is the ultimate centre.

C.C. Well that's why I used the symbol of the ribbons and spectrum. When you read books on Tantra and eastern mysticism and look at the body charts of

energy centres, where the energy starts is in the genital area. On that basic level, the penis is the centre for men, and for women it must be the cunt.

- S.S.** Possibly we're in danger of putting ourselves in a very similar position to Freud by saying there's that symbol and there's that power. The same way he was interpreting the penis.
- C.C.** I'm only looking at it in terms of function, and I'm not looking at it in terms of an ideal or worship. But maybe at this time and, I think, in feminist history, that focus on female sexuality has been a balancing force, a balancing factor.
- J.A.** One more question I would like to ask and that's to Jan Ferrari, because she has come to a lot of things. She hasn't been performing although documentation of her work is here.
- J.F.** For me personally its been incredible, the amount of energy, the amount of positivity. From this I'd like to see some other things happening in Melbourne. What I'd like to organise from here, if women are interested, whether interstate or Melbourne, is something like this, just hiring our own space if we can't do it within a University and doing it. The amount of people that came through here throughout the day and evening, not only for the performances but viewing documentation, was incredible. I just got so much feedback too even though I actually didn't give a performance myself, from what you women have been doing. I saw at least two that were on in the evening, but the day time ones I missed. It was only Cath's that I was a bit displaced with. I found it very complex for I perceived that you were trying to link universal and physical

things together. As well as the woman being the centre of that in some way and using objects to obtain a balance in the performance. With you talking about it today I now understand more fully what your aim was. Jill's I felt I understood: this is how I interpreted it: 'The fragile core of the self being hidden within, I want to lash out, here I am, this is me, but its so frightening to do that. I don't know whether I can cope with it.' Then unravelling yourself and coming to terms with that core. Jan, that was real gut level emotion, for me positive not negative about what you were saying about being women, where we stand in this society. Jackie, yours I felt a bit unsure, I really felt it was an audience participation situation. You were wanting us to ask you questions, to feed you and you to feed us in some way. I was unsure so I sat there with my mouth shut.

- J.A.** Anyone else got anything they'd like to say about the week?
- J.L.** We haven't had a comment from you yet.
- J.A.** Its been interesting for me because at the beginning of the year, this was the only thing happening that I felt chaotic about. Now I feel that it has worked out and I'm very pleased with the results. I really hope that there's a continuation from here; that this is just the starting point because there's a lot of lessons that have been learnt from previous performance festivals and hopefully too from this week, and a lot of information being swapped. It would be really terrific if that went upwards and didn't just fall apart.
- J.F.** I agree because so many of these things dissipate.

Catherine Cherry

Relative Thoughts and Emotional Mechanics
— three integrated performances

Born 1948 Leicester, England.

1971 lecturer at Diocesan Teacher's College, Mount Hagen, Papua New Guinea. Graduated Diploma of Fine Arts in Painting, South Australian School of Art 1977.

Exhibitions

- 1977 Female Imagery Adelaide University Union Gallery.
- 1978 Roundspace Co-operative Studio Exhibition.
- 1979 Contemporary Art Society, Adelaide.

Performances

- 1978 *Undermined* Adelaide University Union Gallery.
- 1979 *Fragmentation* Women's Art Movement, Adelaide.
- 1980 *Womanising Hajek* with Helen Sherriff; International Women's Day. The opening of the Adelaide Festival of Arts, Festival Centre Plaza.
Cooking Patterns, Patterning, Mechanics of Paradox, Act 2 Canberra.
Pulling out the Stops, Black Holes, Theory of Relativity and Quantum Mechanics Women at Work, George Paton Gallery, Melbourne.
Through the Glass Lightly, Experimental Art Foundation, Adelaide.

Thought patterns are as material as objects. These thought patterns, through which energy is organised, determine perception of reality and the universe.

The ways in which we perceive our own energy links each individual to another, to objects and ideas. Perception of the world depends upon perception of the self.

For a woman, her self concept is based on her appreciation of her cunt. This energy centre is fundamental to the complete functioning of other centres of the body.

Pulling out the Stops was about freeing myself from guilt and fear of my cunt.

The official medical term is still 'Pudendum muliebra' — Latin for 'that of which a woman should be ashamed'.

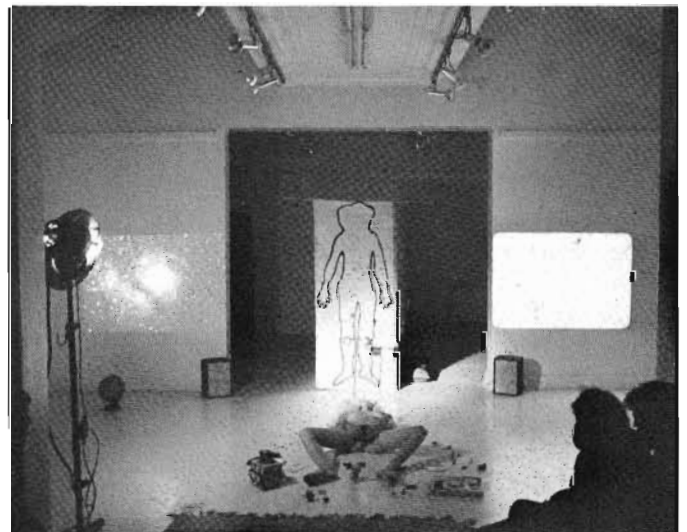
Black holes was about the negative use of energy resulting in depression and fear.

Theory of Relativity and Quantum Mechanics was about combining Einstein's theory of energy with my body's experience of energy. Linking feeling and intuition with scientific knowledge allows a new integration of hitherto repressed and antagonistic forces.

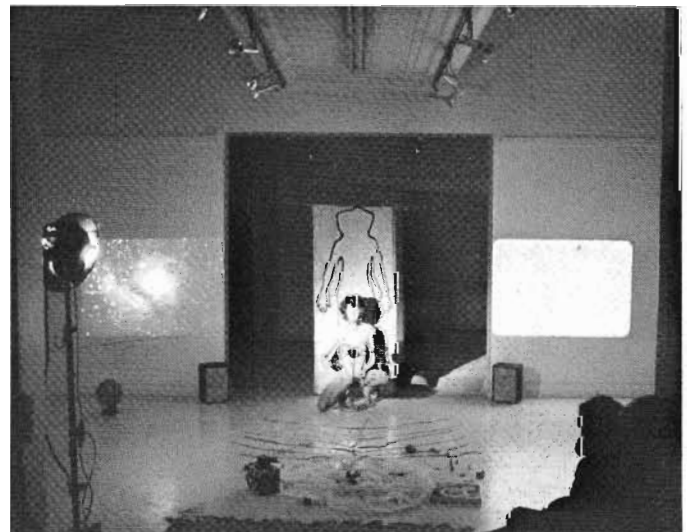
My work has moved through a process beginning with an analysis of socialised male and female stereotypes (as seen in magazines, children's annuals and op shop ephemera) to an integration of the 'male' and 'female' elements of my own personality.

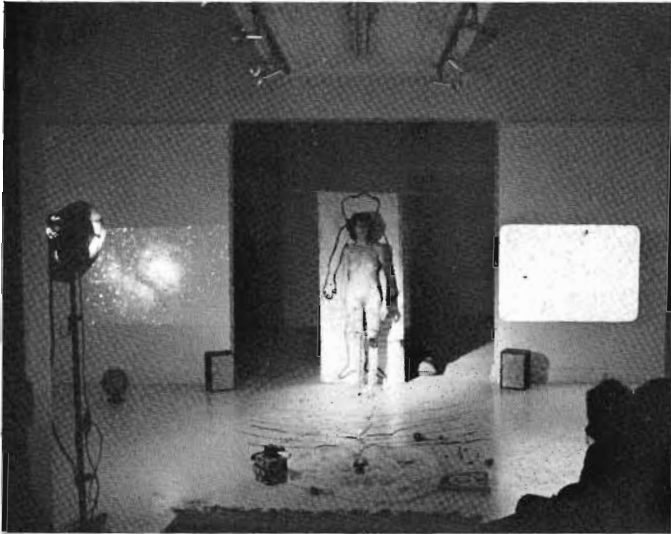
The performance is the working with and through the 'inside/outside' paradox. 'Outside' images used in an 'inside' way change their meaning, and become symbolic. Working with paradox as a basis enables opposites to be resolved in a unity. Fragmentation becomes multidimensionality. The psychotic self and society can become whole, and fully conscious.

By learning or allowing ourselves to perceive from many points of view at the same time, we can get a glimpse of the fourth dimension.

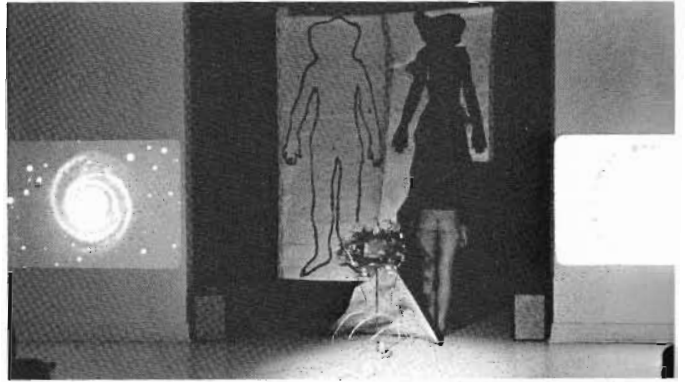


Pulling Out the Stops

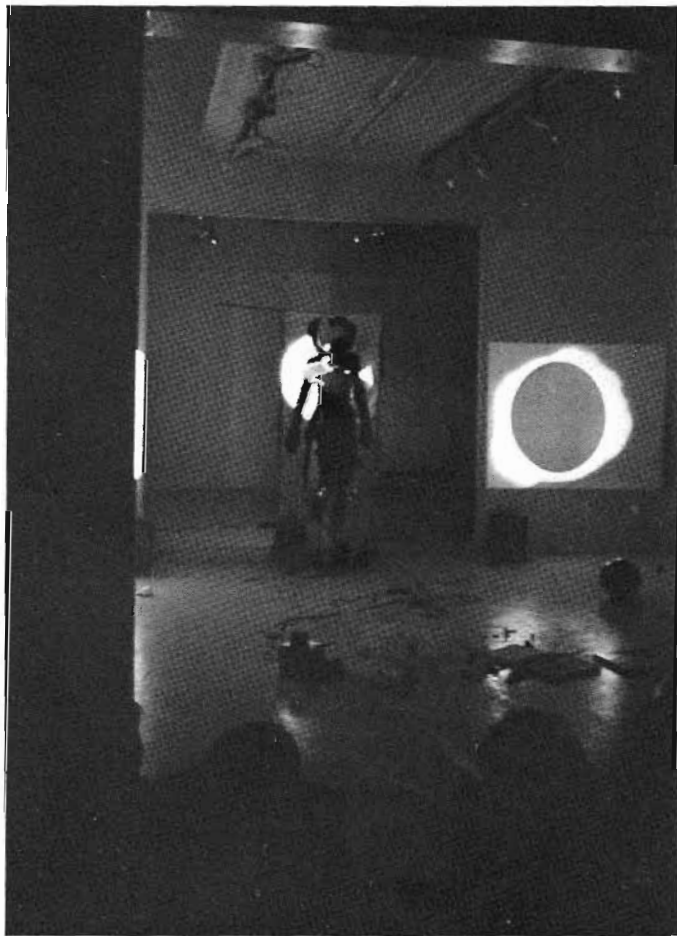
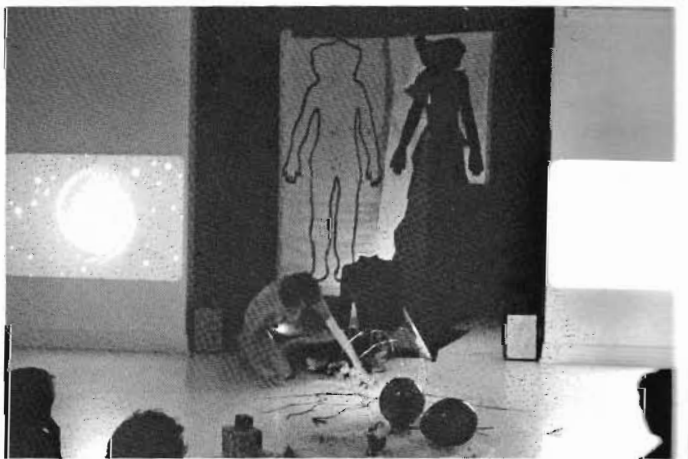
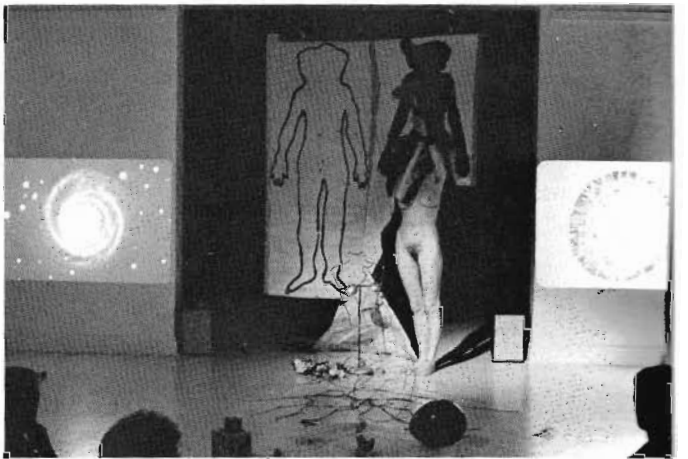




Pulling Out the Stops



Theory of Relativity and Quantum Mechanics



Black Holes

Bonita Ely

Murray River Punch

The beginnings of the water course we call the Murray River appeared on the Australian continent over 100 million years ago. Since then, it has quenched the thirsts of over ten thousand generations of people. In recent years, Europeans settling along its fertile banks, realised the inadequacies of nature's wholesome, but basically boring bounty. So, in less than 100 years, their creative talents have brought to fruition a unique beverage. Fortunately for all Australians, one need never again make the journey to the actual waters to sup its renowned flavour. The subtle combination of ingredients has been analysed, a recipe formulated, to enable the adept to mix their own nectar of the gods, commonly known as:

MURRAY RIVER PUNCH

The Recipe

Using a blender (preferably), mix together

- 4½ cups of water
- ¼ cup human urine
- ¼ cup human faeces
- 4 squares of toilet paper

Add 1½ cups salt

- 1 teaspoon of powdered European Carp (bones, scales)

Stirring constantly, heat the above slowly to boiling. Add

- 2 tablespoons phosphate compound fertiliser
- 2 " nitrogenous compound fertiliser
- 2 " agricultural chemicals

The Murray River Punch can be served hot in the winter, or chilled as a refreshing summer thirst quencher. Garnish with rabbit dung.

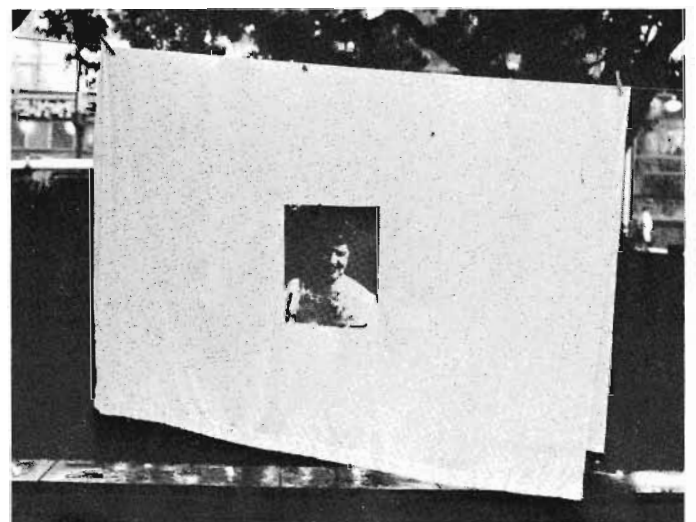
From Bonita Ely's Kitchen, 3 June 1980.



Ann Fogarty
Mother



Things have changed now. We seem to have all that technology can offer. But women still have to fight on the psychological front for the right to be.



Joan Grounds

Stinky

My involvement with public performance did not begin until 1977. The movement of my work to a concentration on performance has been by a process of elimination of other media areas over an extended period of time.

Prior to 1977, I had carried out private performance works in the form of burnings which took place for and with members of my family and very close friends. The venue of the work was private as was content which was deliberately abstracted and obscured. The works were basically a manifestation of a growing unease with abstraction in art.

Public work prior to the late 70s was in the form of objects and film. While the objects of this period had more explicit content than the burnings, I was disturbed to find that the content of objects, particularly political and social content, was disturbingly mutable in different contexts. My intent could be misinterpreted in some circumstances. In addition, the audience for art objects was/is a smallish group of people. By contrast, the audience for the film *we should call it a living room* . . . was expanded because Aleks Danko and I, as artists collaborated with two filmmakers who insisted that we think of more than an art audience for our film as we made it.

From the mid-seventies, I became increasingly more aware of and involved in feminism. As my commitment to feminism increased, a need for a new form in which to present the politics of feminism arose.

From 1977, I began to concentrate my efforts on performance as a primary media format. Until this year, I worked exclusively with Aleks Danko in performance. The bulk of our work together dealt with the various aspects of personal politics. Much of our work stemmed from a mutual belief that the personal is political and that, via feminism, there is a radical attempt to reassess and restructure personal politics as a prerequisite to greater social change. We felt it important to work in as great a variety of venues as we could manage.

From the beginning of 1980, I have been working alone on a series of works which are specifically concerned with fear and the oppression of women. *Stinky* is the first of these works.

I have slowly been drawn to performance as a medium for some of the reasons I have attempted to explain above. While performance offered opportunities which satisfied my needs at a personal level, I also continue to work in performance as a feminist with a concern for other women in art. It seems to me that in Australia, and perhaps elsewhere, performance is still relatively loosely defined and free of many of the patriarchal and sexist critiques which plagues women's art in other forms. The more women take up performance, the greater the chances that the forms and ideals of feminism will be incorporated into the forms of performance. There is a potential for a feminist critique of performance at a primary level rather than the rear guard feminist critique women's art has experienced in other media areas.

Time seems very short however; the purveyors of culture are being drawn to the raw (albeit uneven) energy of this art area which is still without a rigorous formal critique, particularly in Australia. It almost seems important to keep them guessing for as long as possible in order that women have a chance to participate from a fundamental level and on our terms this time around.

Stinky is a performance in which I have attempted to look at a cause of a particular form of women's fear. The work looks at an extreme example of a notorious Bay Area rapist, in an attempt to show the victim's terror of, and through the Anais Nin quote at the beginning of the performance, my own attempt to 'understand' *Stinky* by dressing as him/trying to feel as he did.

While the performance in both Canberra and Melbourne had distinctive effects on me, the purpose of the work was the presentation of the content i.e. a personalized, subjective, experiential account in as stark and crisp a way as possible. Hopefully the work presented this particular solitary female fear and the subject of that fear in a non-titillating way.

I see the work as a prelude to other works which begin to pick apart the cause and effect of this form of female oppression.



photo: Jan Mackay

Jan Hunter

Rock the Dolly

My performance *Rock the Dolly* deals with imposed female roles in our society. 1. Virgin 2. Sex Object 3. Mother.

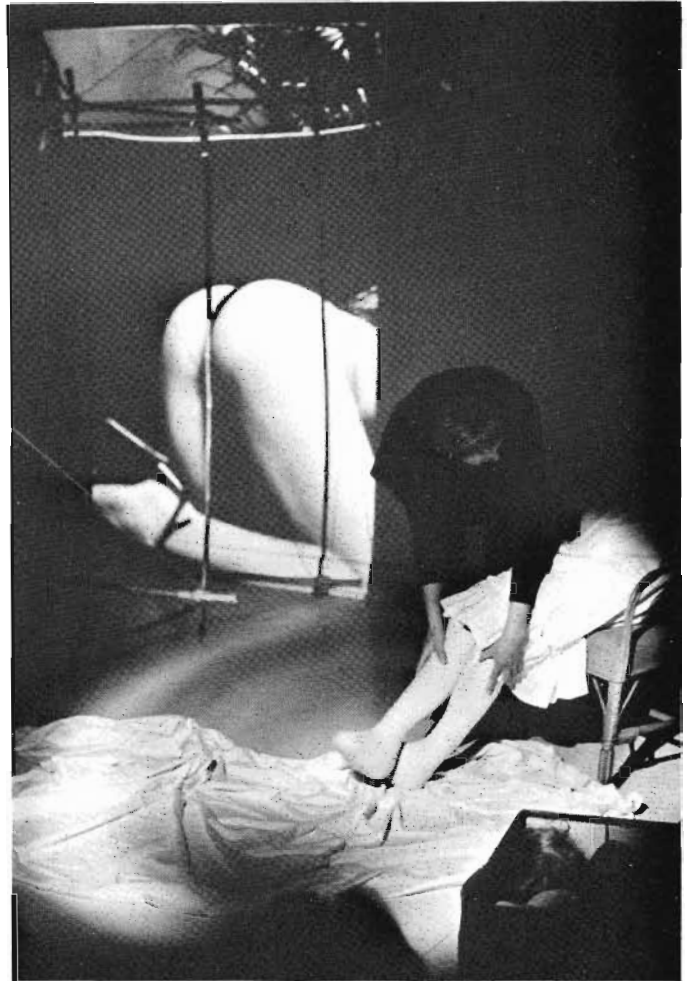
These roles are not only restrictive but often women feel guilty if they are inadequate within them.

I imposed these roles on a life sized rag doll by means of costume and masks and activated the doll in a series of swings within a bamboo frame.

The rag doll is symbolic of my own objectifying of myself, the part of me which has been afraid to step outside these roles and which still exists along with my more outgoing nature.

Between each costume change I comfort the doll by rocking it in my arms. The rocking of the doll is not only a comforting of myself but a gesture of comfort to all women and stems from a belief that females have been deprived mothering and that we in turn deprive our female children of that comfort which we need.

For women to step outside these roles we need the love and support of other women.





Jane Kent

Performance Five at Rosie O'Grady's Restaurant

Born 1951 Mt. Isa, Queensland, Studied Tasmanian School of Art 1966-70. Taught arts and crafts in high schools in Queensland and Victoria 1972-73. Studied South Australian School of Art 1974-75, Fine Art Diploma in Painting. Convenor Women's Studies, Philosophy Department, Flinders University, South Australia 1977. Member of Women's Art Movement, Adelaide 1976-80.

Solo Exhibitions

- 1969 The Little Gallery, Devonport, Tasmania.
- 1977 Contemporary Art Society, Adelaide.
- 1979 Women's Art Movement, Adelaide.
Ewing Gallery, Melbourne.

Group Exhibitions

- 1967/70 Group shows in Tasmania.
- 1975/78 Contemporary Art Society, Adelaide.
- 1977 *The Women's Show*, The Women's Art Movement at the Experimental Art Foundation, Adelaide.
- 1979 *The Union Show*, Women's Art Movement at the University of Adelaide, South Australia.
- 1979/80 *Contemporary Australian Art*, U.S.A. tour, organised by Jill Scott.
- 1980/81 *Roadshow*, Visual Arts Board, touring South Australia and the Northern Territory.

Performances

- 1979 The Bakery, a Women's Performance Space, part of a Women's Performance Month, organized by the Women's Art Movement, Adelaide.
- 1980 Writers' Week Marquee, Adelaide Art Alternatives, Adelaide Festival of Arts. Act 2, Canberra. Rosie O'Grady's Restaurant, Women at Work, George Paton Gallery, Melbourne.

Grants

- 1978/79 \$1500 Arts Grants Advisory Board South Australia.
- 1979/80 \$2531 Arts Grants Advisory Board South Australia.

Publications

- 1978 *The Women's Show*, Women's Art Movement.
- 1979 *Art in Australia*, November issue. *Ash*, Adelaide Literary Magazine. *The Adelaide Women's Art Movement 78/79*.
- 1980 *Rouge*, national feminist newspaper. *Liberation*, Adelaide feminist periodical. *Art Network No. 2*, Australia. *Adelaide Art Alternatives*, Art Gallery of South Australia.

People booked ahead to participate in the performance. A set vegetarian menu was served with a B.Y.O. licence. I distributed white envelopes, with cards enclosed, to every place on three large tables. I moved around the tables initially and talked informally of my intentions with the performance. I stayed with one table.

Handwritten on the cards:

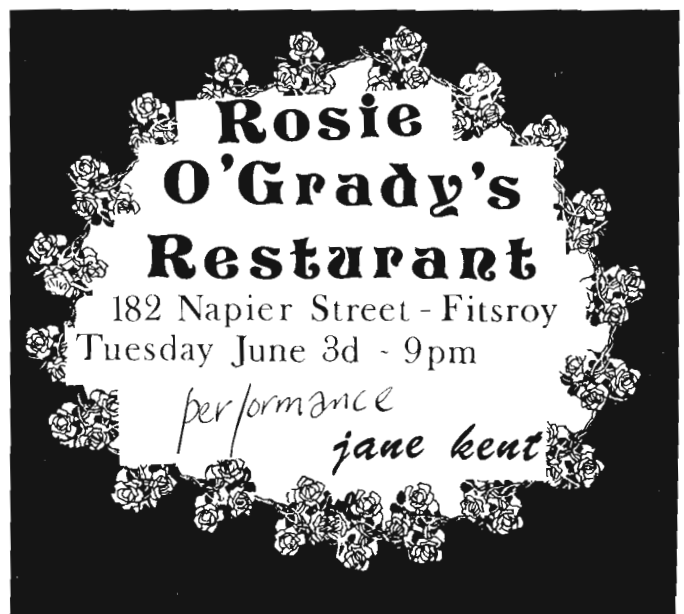
"Strategies for revolutionary change hinge on constant self change, and the clear communication of that change. Communication is vital if any community is to become organized to implement change.

There are social conventions involved in communication over food. Experiment with verbal and non verbal communication. Everyone shares the common experience of self change."

People communicated with friends and strangers. My table reached an intensity of communication. It is obvious from the documentation that people made a conscious effort with communication and enjoyed themselves.



photo: Ann Marsh



Vineta Lagzdina

A Bed of Roses

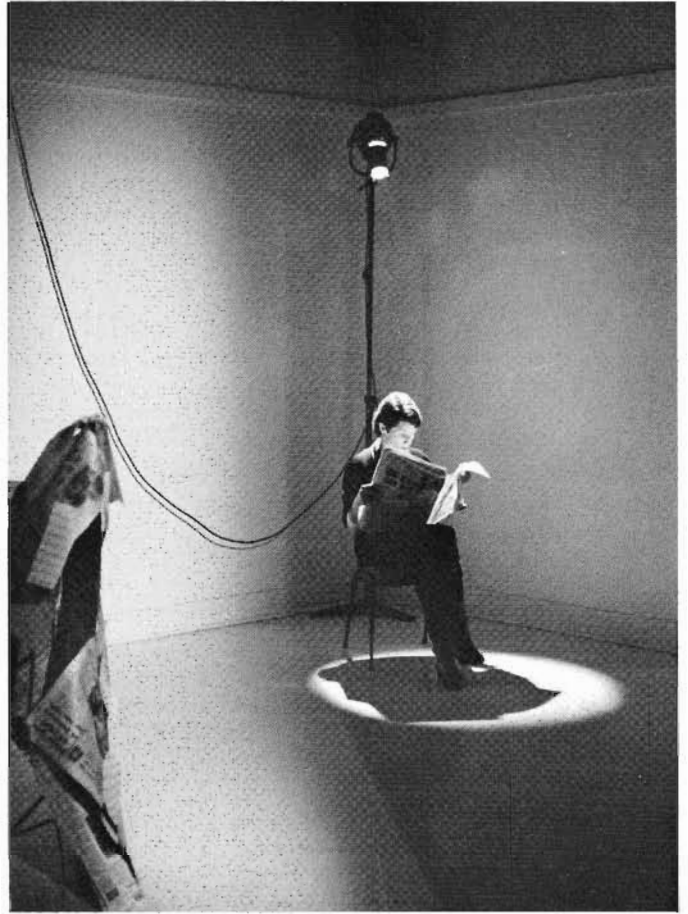
— devised for 2 tape recorders, a reader, and flute player re women/the media/ourselves.

— active in theatre sound, film recording, electronic and instrumental composition, tape composition, performance, collecting sounds, music teaching, women's theatre and listening.

Living with sound — in cars, in cities, in buildings, through storms, with friends — I can't help but examine it, structure it, want to produce it.

To work through sound, to produce music takes us both to the core of what we've sprung from and into realms we have yet to explore.

Through my art — I would like to explore life in ways not conditionally determined by male precedence.



Jackie Lawes

Dream Piece

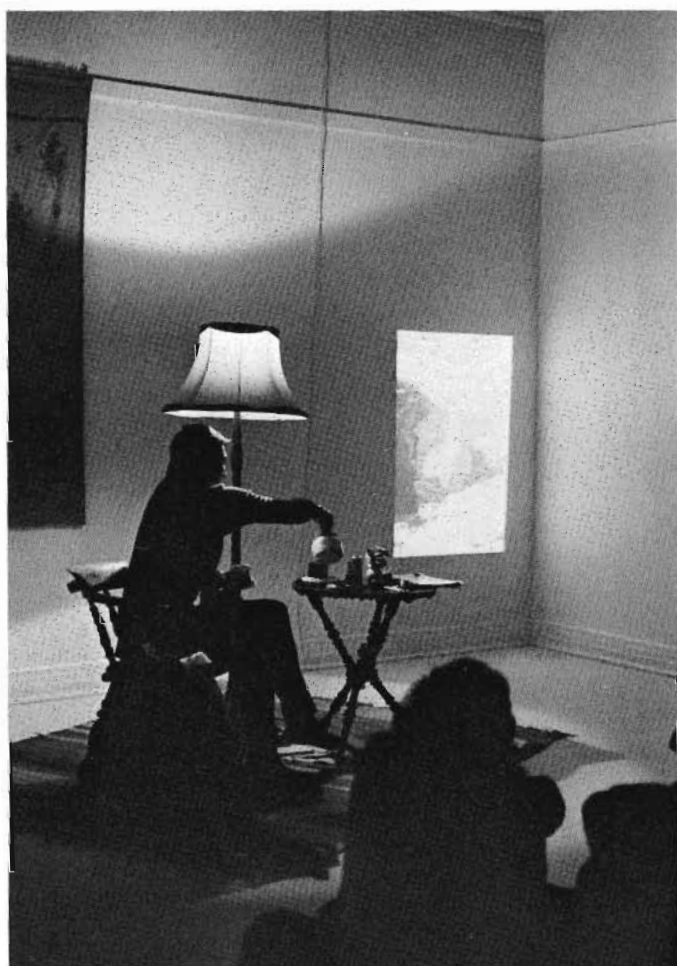
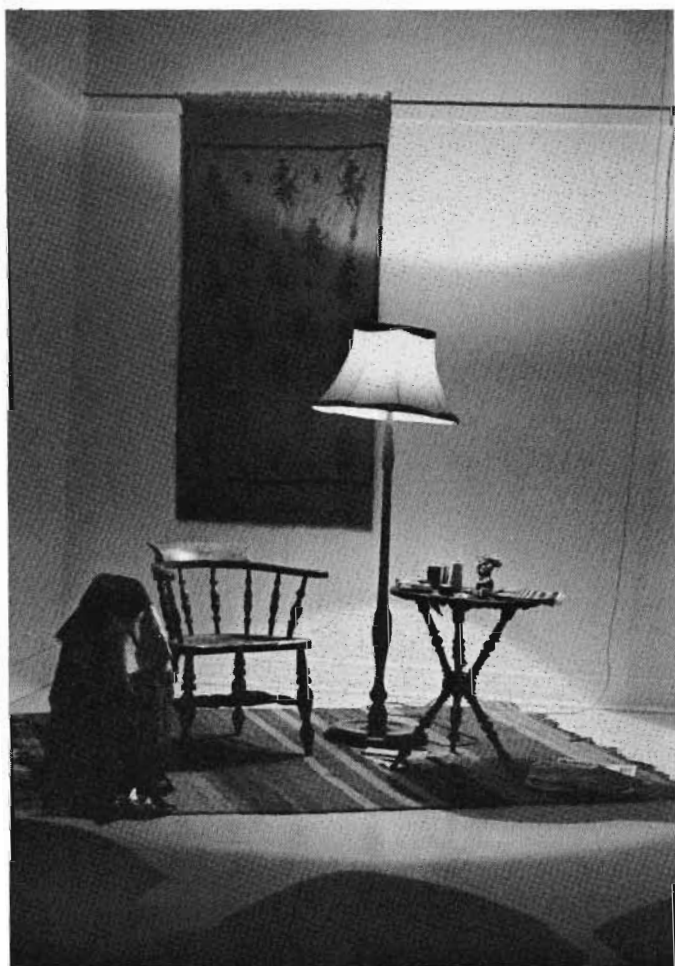
Born 1946, now living in Sydney.

Performances

- 1978 *Particularly Nasty Weather*, written and performed with Wayne Hutchins, Alexander Mackie C.A.E. Sydney.
32½ (Stage One), Alexander Mackie C.A.E.
32½ (Stage Two), Alexander Mackie C.A.E.
- 1979 *Come and Go*, by Samuel Beckett, performed with Linda Forrester and Ros Hepher, Side FIX, Sydney. *17 Characters in Search of a Janitor*, written and performed with Wayne Hutchins and Ross Wolfe, Side FIX, Sydney. *32½ (Stage One)*, Side FIX. *Come and Go*, by Samuel Beckett, performed with Linda Forrester and Ros Hepher, Central Street Gallery, Sydney; in association with the One Extra Dance Company.
- 1980 *Over the Edge*, written and performed with Michael Shirley, Experimental Art Foundation, Adelaide Festival of Arts.
32½ (Stage One), Experimental Art Foundation, Adelaide Festival of Arts.
Dream Piece, Women at Work, George Paton Gallery, Melbourne.
— present work: electric bass and vocals with **B-tels**, Sydney.

Dream Piece was based on a dream of mine significant enough to warrant developing into a performance. I created an informal personal environment, recalled the dream to the audience in an ad lib manner and so attempted in this way to share something of myself. This was a one-off performance — now gone!

My present attitude to my work is to attempt to be less subjective, in both content and presentation; my present involvement in music serves this purpose.



Ann Marsh

Letters to the State

Letters to the State is about a black and white choice if you need one . . .

Letters to the State is about an action, a communication, a break down of powerlessness. An easy simple procedure, the signing of a name, taking a responsibility, making a decision.

A protest from the people, a group demand, a communication with words written with deliberation.

People are faced with a decision to sign or not to sign. The letters require identity and are therefore a personal/individual action; responsibility is taken for the letter.

This is an active performance, all transition of letters is active, the reading of the letter, even if it is not signed is still an active part. The motion to sign is a motion of support for change, 'the demand', the voice of the people will be heard.

Because the letters are multiples the motion to sign is a show of solidarity with all people in the struggle against repression.

The performance happened at several venues within Union House at Melbourne University — in the gallery, and in the main foyer during lunch time.

In the gallery I installed a table and left it there all week, people were invited to sign a multiple copy letter, all letters to be returned to me and posted all at once. Very few letters came back from the gallery, people may have taken copies to send later or to keep as souvenirs, but few were signed.

The installation/performance in the foyer proved a sharp contrast. People bustled around the table talking about the issues and deciding which letters they would send. Several people took letters away and have since posted them on to me.

The letters are being collated and will be sent en mass through parliament. People who signed letters with contact addresses should receive replies; those without addresses are showing their solidarity with others in the struggle to be heard, a conscious action against repression.

To all Australian Art Schools,

Dear

Hopefully you are aware of the various surveys and investigations into the sexist unequal representation of female lecturing staff in art schools in Australia.

Women students lacking female role models within formal art institutions are cannon fodder for the art world if they have enough tenacity to venture into it in the first place. Art students generally are ill-equipped after institutional protection but women art students are rarely encouraged to see themselves as committed artists.

Australian Art Schools must implement positive discrimination in favour of women when hiring lecturing staff if they are to be seen as catering to the needs of all their students fairly, otherwise they will continue to cater to the needs of the patriarchal status quo.

Yours Sincerely,

Open letter to Parliamentarians,

Along with the issue of abortion, those who claim to be the upholders of the family and the moral guardians of society, have also concerned themselves with the question of pornography. The main thrust of their attack has been to urge for stricter legislation to contain and control the 'legal' pornography industry. This is seen as encompassing sex shops, and certain books and magazines. Included in this proposed censorship have been films and plays such as *Oh Calcutta* and *Flowers*. Whilst it would be impossible to clearly expound a feminist critique of 'pornography' in such a short letter it is important to point out why feminists do not support moves towards stricter censorship but are in fact militantly opposed to the expanding pornography market.

Censorship can be and is abused, media material cannot be graded according to its' detrimental effect on people by a small board or committee without a clear philosophy on what is detrimental. In our Capitalist society there is very little in our media which is not detrimental to women. One sexist comment on nation wide television can have far wider negative connotations for women than the most blatant sadistic magazine bought by a minority of men.

Feminists are concerned with the images of women in all forms of the media, the television, popular magazines and the newspapers being the most widely available are seen as of vital significance. Parliamentarians should support all legislation which improves the conditions of women in Australia as part of an overall policy to end sexism in society. This means decriminalize prostitution, reform rape laws, repeal all abortion laws, end restrictions on advertising contraceptives, and end the cohabitation ruling in regard to social welfare payments. In addition all attempts by feminists to assist women in need or to educate for social change should be supported financially. This would mean, increased funding for Welfare, rape crisis centres, Women's Health Centres, research into women's health problems, non-sexist education programmes, further education for women, child care programmes and many more.

As women become stronger and more able to function fully in our society they will work towards changing the male attitudes to women which have as one result the production of degrading and violent forms of pornography. Any attempt at piecemeal censorship of pornography is doomed to failure for it attacks only one aspect of what is the cancer of sexism in our society. Feminists are battling with the total disease.

Yours Sincerely,



photo: Jane Kent

Jill Orr

Fragile

'To communicate in another way,
language is not fine enough
the layers and layers of words and devices
defending the fragile core.
I want to know the other half
I want to find the connection.'

Where does one begin; the concept? the description?
postmortems?

The moment, however powerful is past and performer and
audience again absorbed in living.

Success? If the memory has remained, I will never know.

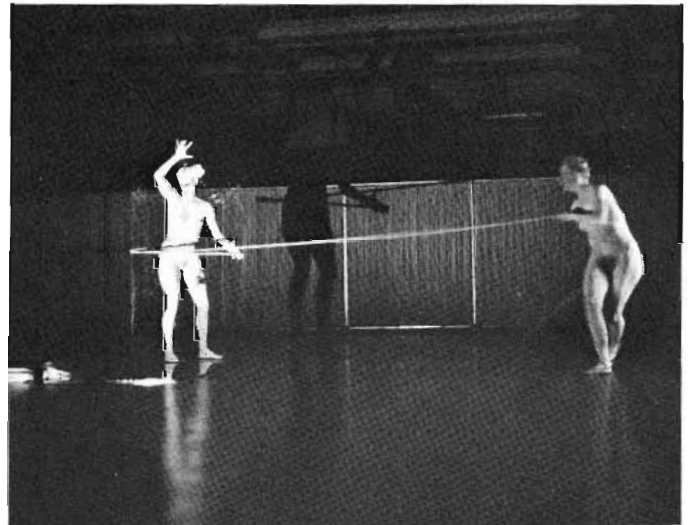
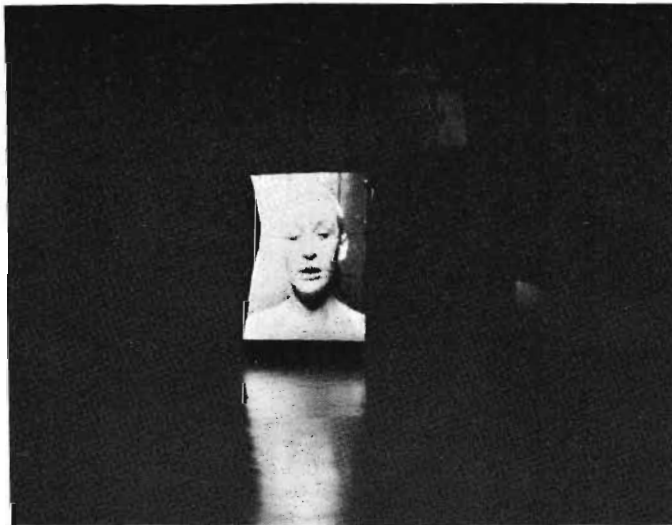
Success? If a chord is touched in any individual, I will never
know.

For me the performance left much to be improved, but from
each work emerges the beginnings of another; always an
urgency and searching.

The performance dealt with the split and tensions within
oneself and within relationships. An observation.

'Splits' will continue just as will time and change.

Jill Orr 29/7/80



Anna Paci

Locus

Born in 1940, lives and works in Turin, Italy and in Sydney, Australia.

- 1972-75 After a group experience on a 'prosemic' language she shows some works made with sewing thread and writing, 3A Gallery, Lascaris Palace, Turin.
- 1977 *Punto pittura* (performance) Columns Hall, Turin.
Clues (with Colombo and Martelli) 2000 Gallery, Bologna, Centrosei, Bari.
Segnolidentita (group show) Ravenna.
Rice-mirror, performance in the empty Theatre of Novi Ligure with other artists. A documentation show, Viceversa, Milan, 2000 Gallery, Bologna. Shakespeare & Co., Paris.
- 1977-78 *Dossier donna* (group show) Pescara, Salerno, Torino.
- 1978 *The other face of the moon* (group show) Morandi Center, Roma.
At the beginning (performance with Colombo) Pellegrino Gallery, Bologna. Ephemera Performance Music Poetry Festival Cavriago Reg. Emilia.
Writing stitch (performance) Materialisation of Language, Biennale of Venice.
Painting stitch (performance) De Appel Gallery, Amsterdam.
Solennita (performance with Colombo) Metafisica del Quotidiano Piacenza.
- 1979 *Blindness* (installation with Colombo) Falconiere Gallery, Ancona.
Clues (with Colombo and Martelli) Forum Stadtpark, Graz, Austria.
Ipothesis for a Museum (group show) Museum of Contemporary Art, Ancona.
Ironly (performance) Ivan Dougherty Gallery, Alexander Mackie C.A.E., Sydney.
From page to space (group show) Columbia University, New York.
- 1980 *Blindness* (performance with Colombo) Act 2, Canberra.
Blindness (performance) 2nd Symposium international d'art performance, Lyon, France.
Blitz (installation) Pellegrino Gallery, Bologna.
Locus (performance) Women at Work, George Paton Gallery Melbourne.
Daedalus a-gain (installation and documentation with Colombo) W.A.I.T., Perth.



Locus

One by one the visitors are admitted into the "locus" . . . I handle the mirror's light, catching the people's eyes and driving them to the "antipodes".

But, before reaching the opposite "pole", where the "sunlight" reflects its ray on the mirrors, the 4 cardinal points, of the upside-down chair, the room becomes gradually saturated by an Italian whispering . . .

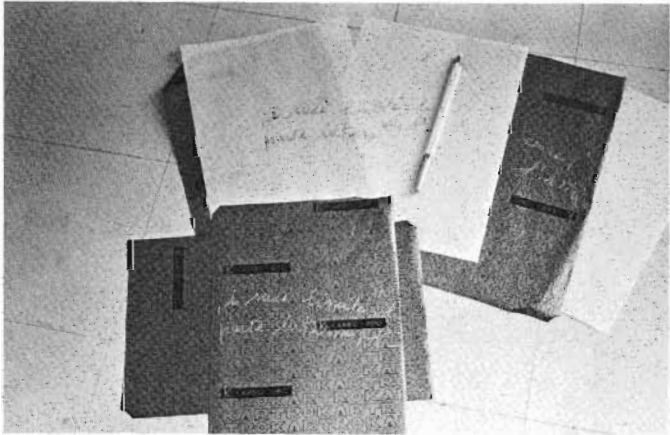
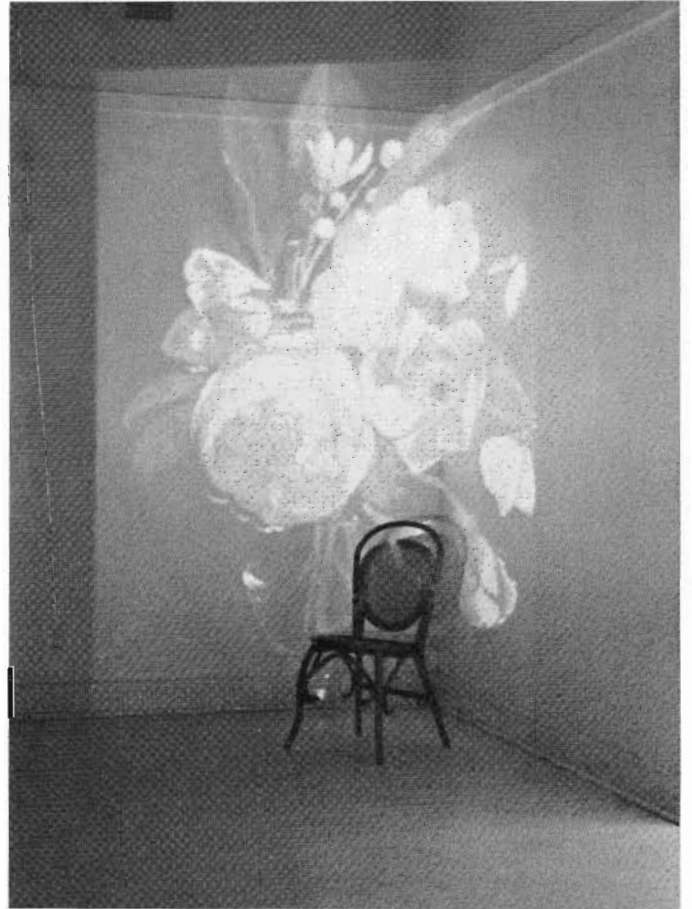
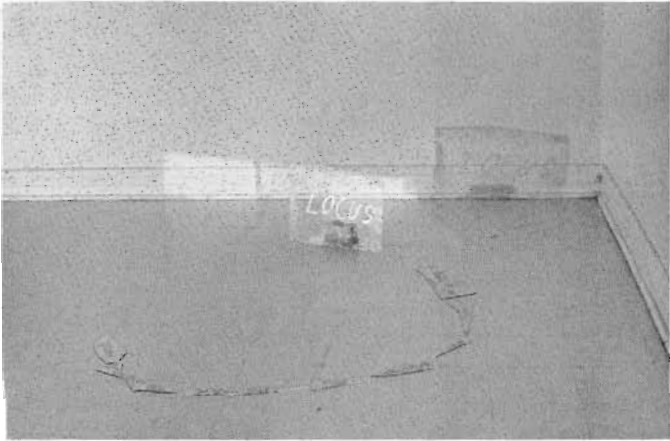
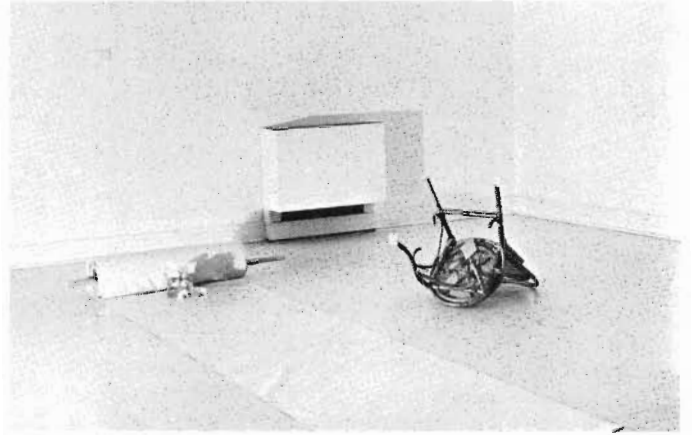
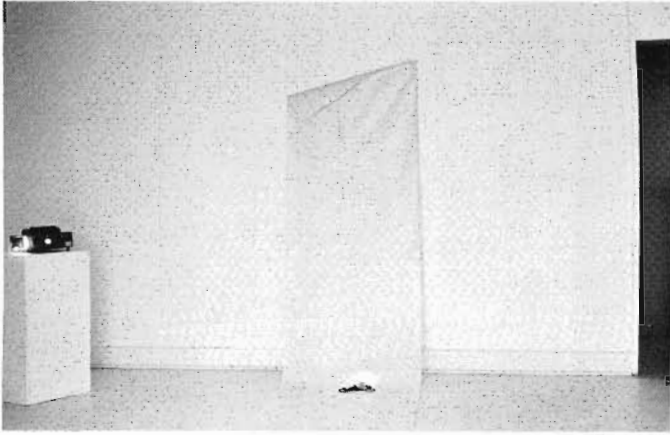
. . . a "locus" must be passed through: a "locus", its limits, its surroundings, the external, the internal, the intimate parts . . .

Here the white carnations' stalks, crystallized under the sheet of glass, take their roots towards both opposite sides giving flowers from one side (in Italy it's summer now) and dead leaves from another.

Is it "still life" or "dead nature" then?

An imperceptible touch of gold reminds that a painter has just passed by leaving her traces around.





Liz Paterson

The Carperson

The Old Woman at the Window

Background

1967-76 Workshops, happenings and productions with Canberra Children's Theatre and Youth Theatre, SALT.

1977-79 Three year Diploma course at the Victorian College of the Arts, Drama School.

My performance of *The Carperson* and *The Old Woman at the Window* at the gallery was very much a first step in creating and performing my own work. It was the beginning, for me, of trying to make the images in my head into realities, and to link them up with my beliefs and ideas of what I want my theatre and performances to be.

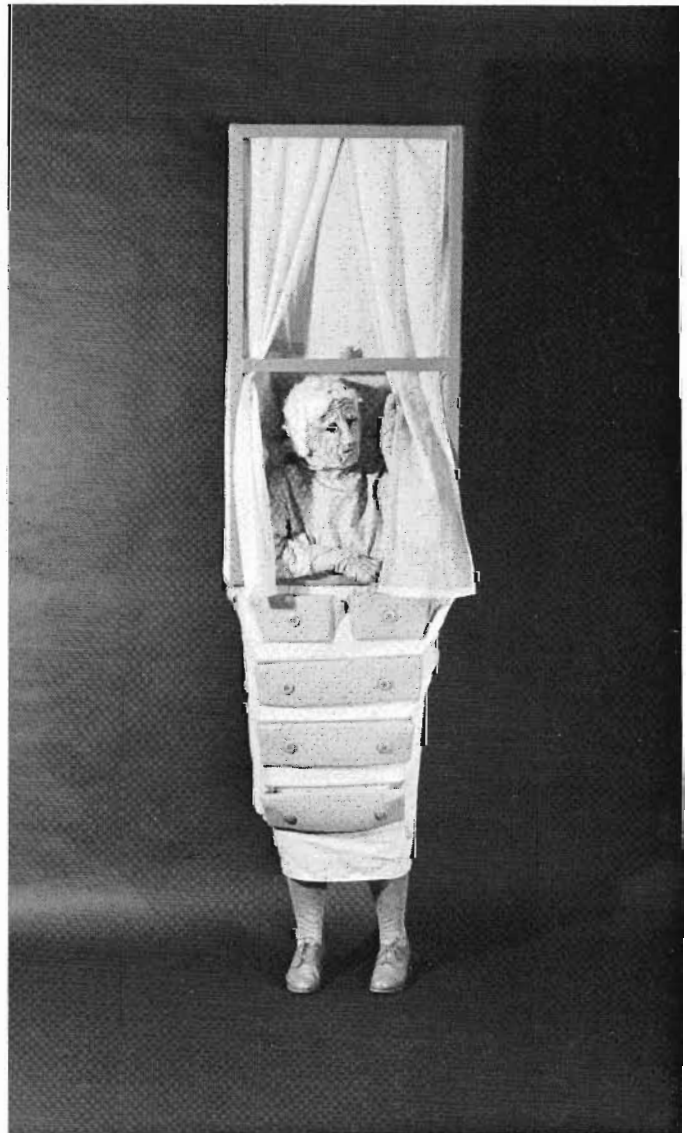
The main elements I'm interested in exploring and bringing together are:

1. Transformation, which has to do with changing oneself into another being, allowing another spirit to enter.
2. Images, which crystallize my ideas into visual images which both create an impact and give immediate recognition and access into the reality I am setting up.
3. Being accessible to an audience, so that I am actually communicating and sharing with my audience; making an experience actually happen, so it goes beyond just being a concept, into being a reality.
4. Trying to find and reveal my ways of seeing and understanding the world that I and my audience are living in.



The Carperson

photos: Ben Wrigley

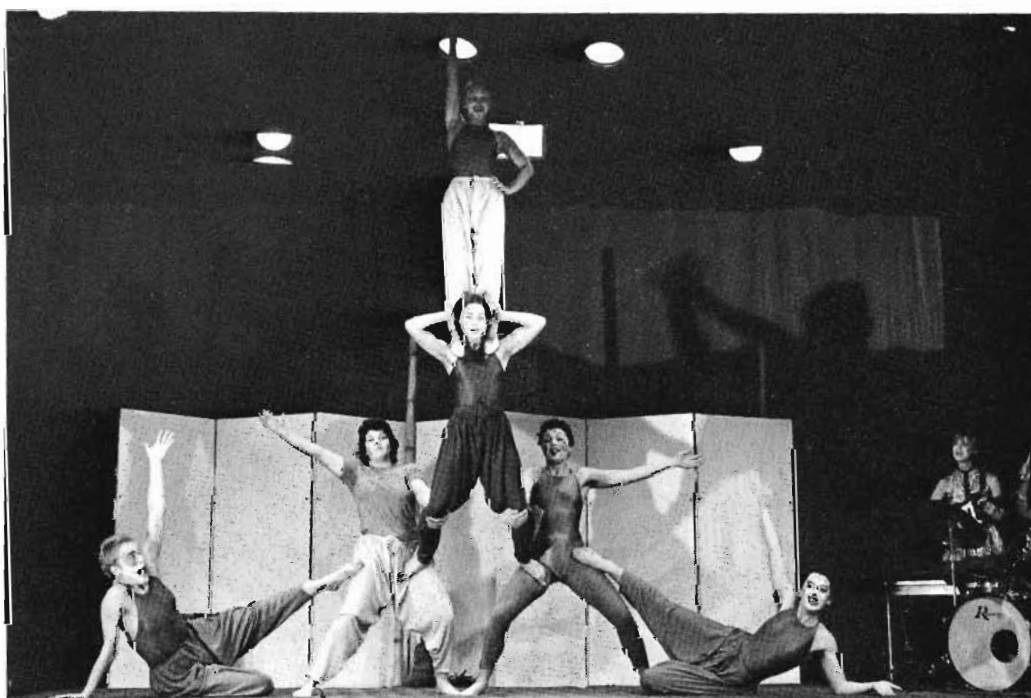
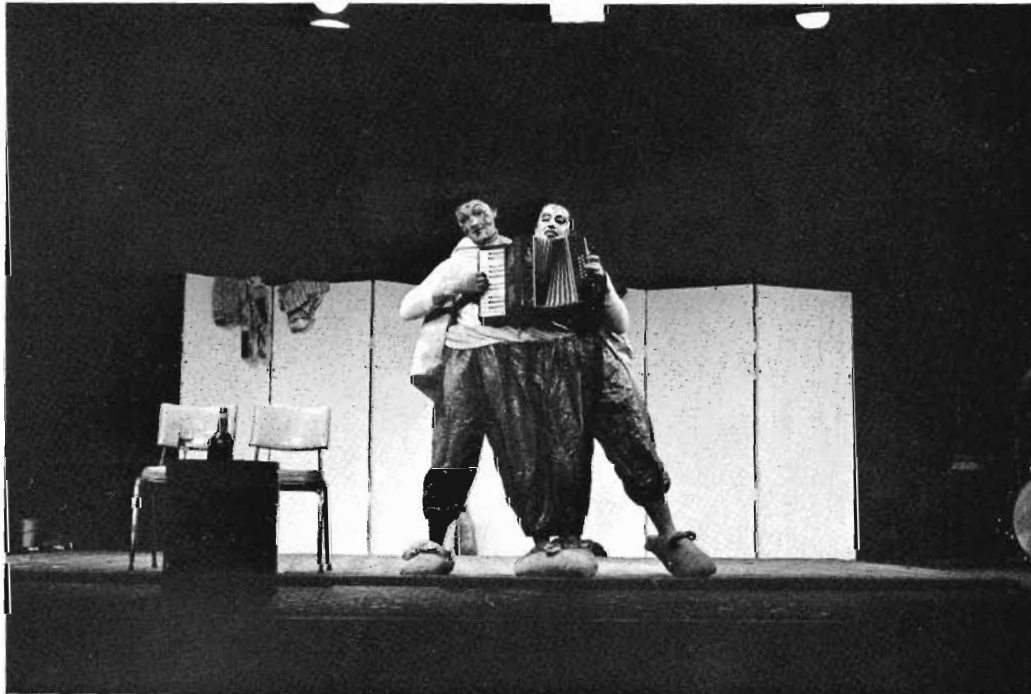


The Old Woman at the Window

The Wimmins Circus

A colourful energetic display of physical agility, womanual dexterity, eccentric comedy and madcap music. The Wimmins Circus involves 10 women who work collectively to combine women's humour and traditional circus skills. We perform in schools, tertiary institutions, factories, community centres and theatres. Through tours to Adelaide (1979) and Perth (1980) we have

perfected a thumb and shoestring touring system and are currently negotiating tours to Adelaide and Sydney. The Wimmins Circus is totally unsubsidised and performance fees cover ongoing expenses and the cost of new equipment. Our work is a labour of love repaid by the satisfaction of performing and working together.



Documentation

Jan Ferrari

Age: 24

I have always been deeply interested in the arts, from dance, mime, photography, writing, painting, sculpture. I became aware of my talent at an early age, when I danced my way around my parent's lounge room to all the great classics. Later I studied Drama and at present am teaching Drama at the Victorian School for Deaf Children. In 1978 I decided to present myself as a performance artist.

It is clearly obvious that I am dance/movement oriented. My work deals with reality: emotions, experiences, confrontations, social issues. I attempt to stimulate the minds and imaginations of my audience. I aim at gut level reactions. If only one person understands and grasps what I am saying, then I feel I have made an impact and an achievement.

Photographic Documentation:

GAY PUNK ROCKER

A characterisation and an interpretation of punk. Not of lesbians/homosexuals. She is a living work of art. Intelligent, energetic, witty, sarcastic, adorable, loving, strong, cunning, cute, the list is endless. The type of person every mother would love . . .

I'VE SEEN YOUR FACE IN A NAKED PLACE

The subject of this performance is rape. In the beginning of the performance I am portraying the rapist. As I emerge I am frightened at what I see — myself. I am also portraying a woman who is frightened at what she sees — the rapist. The struggle between both persons is obviously seen in the second row of photographs. The woman's strength and power is expressed by pointing her finger at the rapist and aggressively and powerfully disfiguring the rapist's face and plastering it on the mirror for all the world to see. The woman is never inferior to the rapist. She is a tower of strength, one who overcomes and conquers all that she experiences in life. I wear black to symbolize the heaviness and impact of rape and also to symbolize the mind of the rapist. My aim in this performance is to get you, the audience, both women and men to stop and consider the effect rape/threat of rape has on your lives . . .

Performed at Ogilvy and Mather Studios, May 10 & 24, 1980.

STILL MOMENTS

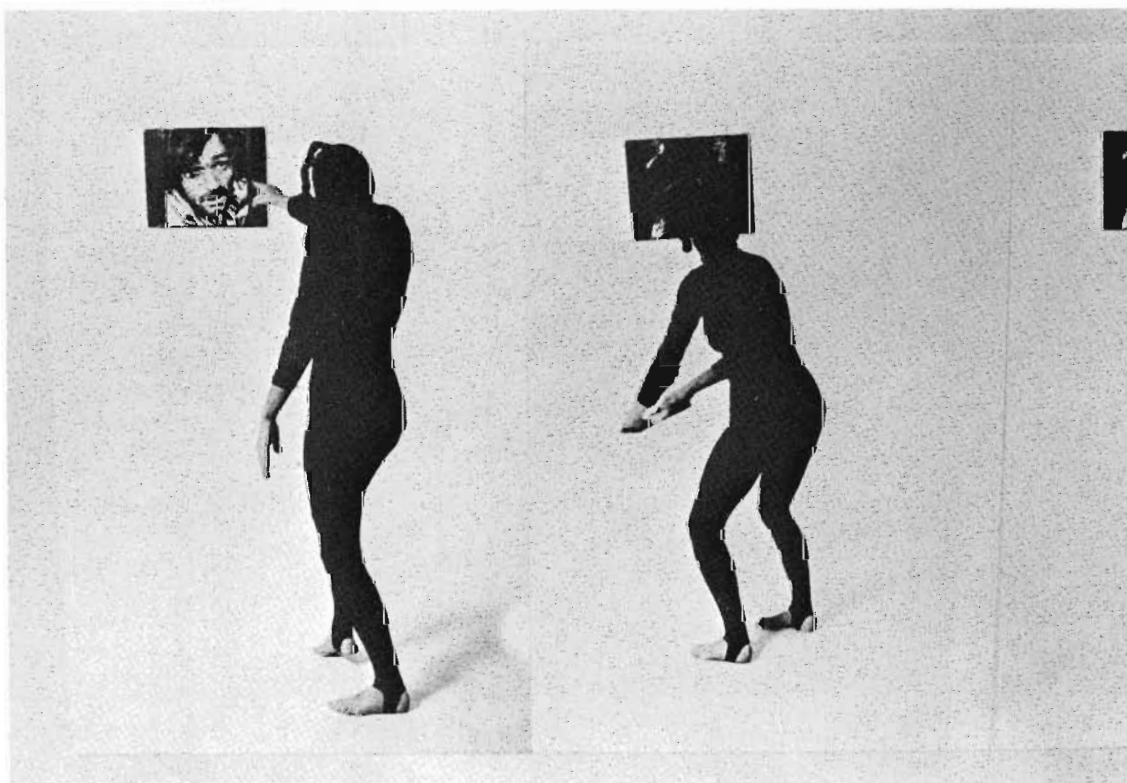
A collection of photographs depicting various body shapes and images from behind transparent perspex. The perspex acts as a mirror for myself and as a window for the audience. I paint the perspex with primary colours to add colour and imagery to the performance.

Performed at Wimmins Art-Attacks, Swinburne I.T., July 17, 1979.

Parole Gathering, Richard Boulez's studio, Melbourne 1979.

P.I.T. Performance Festival, Bundoora, September 14, 1979.

Ogilvy and Mather Studios, Melbourne, May 10 & 24, 1980.



Susie Fraser

Assemblage exhibited:
Abortion Piece

Performed Victorian College of the Arts, November 1979
The Mill, Geelong, November 1979
La Mama, February 1980

On July 6, 1978 I had an abortion. In November 1979 I put together *Abortion Piece*. It was my first solo piece and came from a strong need to explore and make public an area of female life which has historically been secret. It seems especially important to me, that men are exposed to the inner world of this type of experience.

The Piece

The space was roughly divided into two areas: a large hammock with hanging ropes, padded in white to resemble a

large modess pad, was strung across the back of the space, with a white projection wall behind it for slides. To the front, and to one side, were a series of white hanging objects, and a chair. The objects were a surgical gown, a modess pad, a packet of pads, and an elastic sanitary belt.

The piece starts with my body in the hammock, the tension of waiting, within the rounded form of the hammock. Backed by slides of my everyday life, objects and actions and a taped conversation of thoughts looking back at the time around the abortion. The different areas of the tape were the backbone of the piece which moved me from one space to another. The tape is interrupted for a song/strip (ironical, my humour is holding me together) which takes me to the clinical environment of the abortion, and through a process of return, to leave an empty life coloured, airy, swinging hammock alone in the space.

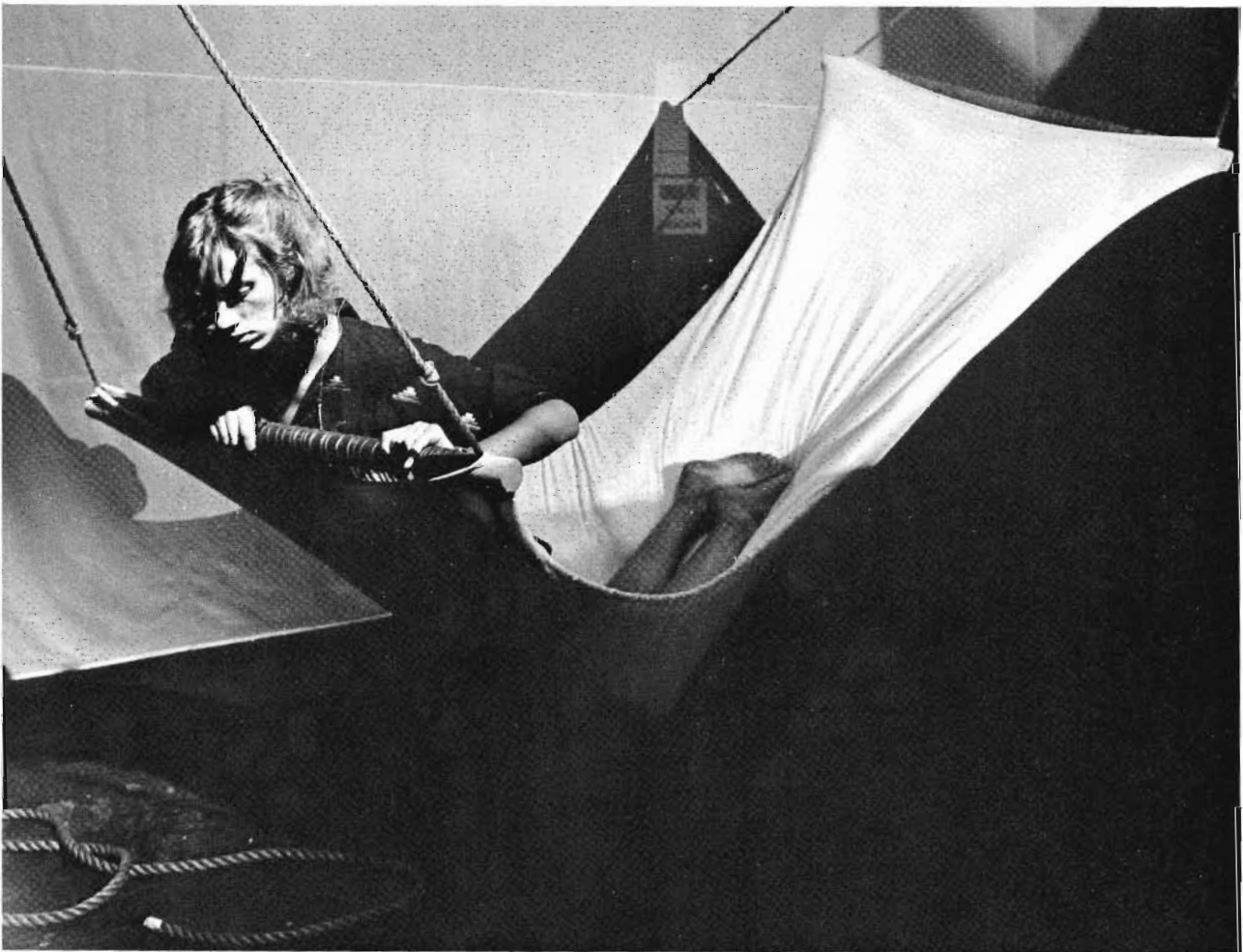


photo: Jo Harris

Kathy Marmor

Born 1959, U.S.A. Arrived Australia 1971. Attended Flinders University 1976-77. Student at Sydney College of the Arts 1978-80.

Performed Adelaide 1980; Sydney College of the Arts 1979, 1980.

Scripts exhibited: *Argument; Performance (Conversation)*.

video exhibited: *Untitled* with Sue Manigan. Sydney 1980.

FIVE GUIDES TO GOOD CONVERSATION

1. Read, look and listen for new conversational material.
2. Associate new ideas with your other information and opinions.
3. Practise the art of conversation linking — let one topic lead naturally to another.
4. Choose a starting subject that you can continue discussing, without help, for at least a full minute.
5. Remember that the purpose of the conversation chain is to find a subject of interest to the other person.

Quoted from John R. Powers: SECRETS OF POISE, PERSONALITY AND MODEL BEAUTY. 1960

Karen Tyler

Born 1961. Spent 12 months in Japan in 1978 as an exchange student. Won the Hozumi Momota Award for Art and Humanity: student section (\$3000 Travel Grant to Japan). Now a second year student at Sydney College of the Arts.

Slides Exhibited: *THE GOOD SAMARITAN*

Time: 25 March 1980, 10.30am. Experimental Art Foundation Performance Week.

Location: Side Lawn, Carclew House, Adelaide.

Material: 2 squares of sisalation 8' x 8' and myself.

Action: I folded 2 20" cubes from the squares which took about 20 minutes. I got inside one of the boxes and pulled the other over. They fitted so as to allow as little air as possible and no light to enter. I stayed inside until the heat and lack of oxygen made it unbearable. I broke out of the confinement by simply standing up. The title of the piece, *The Good Samaritan*, was written on a piece of paper inside $\frac{3}{4}$ " cubed silver boxes folded in the same way, and handed out during the time of the action.

Note: During the work people approached to investigate becoming part of the work but not interfering with it.

Simmone Waddington

Born: April 1, 1961

Nationality: ?

Educational background: irrelevant

Exhibitions: various

video and installation exhibited: *DEBRIS* October 1979

Performance

Me-I-involved performer/viewer-exciting-rush of adrenalin an amazing physical release. Performance-real things NOT daydreaming, NOT romantic/gut feeling-performer/audience. Not only a concept, a physical presence. Presence/people feel, different. Not like books, painting etc. reaches nearly all senses performer/audience, taste, smell, hear, see, feel/sweat, action, excitement, in FULL COLOUR.

DEBRIS

originated-project using body as a painting implement immediately/concept excreting paint/body/developed PERFORMANCE organization people/most difficult/people at one time one place/IMPOSSIBLE nearly.

Titled *DEBRIS* afterwards. Process/working through ideas, organizing nerves, adrenalin rush, before/after feeling totally wasted, documentation, installation, my feelings, viewers feelings, reactions *DEBRIS*. *DEBRIS*— any creative act (perhaps) inevitably *DEBRIS*, process creation, viewing or listening, memory, emotion, inside creator/audience. This is a continuation of debris.

music: **Luciano Berio** Visage.

Videos shown

1. *The Carolina Chisel Show* 1977

An abortion mothered by the first Women's Training Course at the Film & Television School, where a group of ill-assorted women tried to get their S.H.I.T. together to stage a feminist musical.

2. *The Crunk, Boonk Xmas Show* 1977

A santamime staged by the Lean Sisters portraying their anarchistic-feminist politics and humour. Performed at the Tin Sheds, Sydney University.

3. *Women's Video Workshop with Candace Compton No. I* 1979

4. *Women's Video Workshop with Candace Compton No. II* 1979 plus *Sunday Fun Workshop*.

5. *Women's Video Workshop with Candace Compton No. III* 1979 (see **Access Video Summer 1980** for further information on the Workshop tapes).

6. *To Avoid Saying Goodnight* — Elisabeth Sacre & Denise Green 1980.

Denise Green and Elisabeth Sacre are Australians resident in New York. The tape is of a performance at the Institute of Modern Art, Brisbane, and grew partly out of the remembered experiences of these two artists who met in New York and discovered that they attended the same Queensland primary school.

7. *Rules of the Game* — Sue Richter 1980

Documentation of performance *Rules of the Game* at the Adelaide Festival of the Arts. (see **Art Network No. 2** for further information).

8. Documentation — Lynne Wood 1979

Performances I & II. (see **W.A.M. 1978-79** for further information)

9. *Mira Mira* — Karyn Down, Tara Ferrier, Janet Heywood, Gai Mooney, Pat O'Brien. 1980

The first tape from a women's workshop at Open Channel, Melbourne.

10. Cath Cherry 1980

Documentation of performances at Act 2, Canberra: *Patterning*, and *The Mechanics of Paradox*. (see **Art Network No. 2**)

11. *IRON/Y* — Anna Paci 1979

Documentation of a performance at the Ivan Dougherty Gallery, Sydney.

12. '32½' — Jackie Lawes

Documentation of a performance, Sydney.

13. *Jabiluka/UO2* — Bonita Ely 1979

Documentation of a Performance at Pitspace Performance Festival, Melbourne.



Slides shown

Jill Orr, Melbourne

Performances: *Bleeding Trees* 1979
Lunch With the Birds 1979
Pain Melts 1979 (also colour photo series)
Pain Melts, Brisbane 1979
She Had Long Golden Hair 1980

statements on the above were also exhibited.

Cath Cherry, Adelaide

Performances: *Weaving* 1979
Patterning 1980
Cooking Patterns 1980
Mechanics of Paradox 1980

Bonita Ely, Melbourne

Jabiluka/UO2 1980

Women's Art Movement, Adelaide

Sarah Young (Greentree)

Performance 1979
Up to Our Necks in Shit 1980

Jude Watters

Performance 1979

Jane Kent

Performance 1979
Performance 1980

Ann Marsh

Discourse 1979
Performance 1980

Jude Adams

Landmarks 1979
Childcare is not an Important Issue 1980

Vineta Lagzdina

Experimental Music 1979

Judy Turpin

Performance 1979

Ann Silbereisen

Whiter than White, Better than Best 1980

Raging Matilda

Performance 1980

Jan Phadke & Lesley Playford

Our Mothers Daughters 1980

Sally O'Wheel & Cathy Rubock

Acoustic Concert 1980

Feminist Choir

Performance 1980

Natasha Koodravsev

Performance 1980

Cath Cherry & Helen Sherriff

Performance 1980

considerable documentation was exhibited by W.A.M. covering their activities up to and including Act 2. See **W.A.M. 1978-79, LIP 80, Adelaide Art Alternatives, Art Network No. 2.**



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