A Collaborative Effort:

How Collaboration and Collectivism in Australia in the Seventies

Helped Transform Art into the Contemporary Era

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Introduction

The seventies period in Australia is often referred to as the "anything goes" decade. It is a label that gives a sense of the profusion of anti-establishment modes that emerged in response to calls for social and political change that reverberated around the globe around that time. As a time of immense change in the Australian art scene, the seventies would influence the development of art into the contemporary era. The period's diversity, though, has presented difficulty for Australian art historiography. Despite the flowering of arts activity during the seventies era—and probably also because of it—the period remains largely unaccounted for by the Australian canon.

In retrospect, the seventies can be seen as a period of crucial importance for Australia's embrace of contemporary art. Many of the tendencies currently identified with the contemporary era—its preoccupation with the present moment, awareness of the plurality of existence, rejection of hierarchies, resistance to hegemonic domination, and a sense of a global community—were inaugurated during the seventies period. Art-historically,

however, it appears as a "gap" in the narration of Australian art's development which can be explained neither by the modernism which preceded it, nor by postmodernism.

In Australia, the seventies saw a rash of new art "movements" emerge almost simultaneously. Feminist, Pop, Conceptual art, Performance, Protest, Craft, and Aboriginal art as fine art are some of the forms that emerged as part of the concerted questioning and revolt that were characteristic of the period. Art practice changed radically at this time—with challenges both to the art object mounted by conceptualism, and to its hierarchical traditions prompted by feminism and other historically marginalised groups. While no style dominated the period, most of the art-making shared tendencies and concerns, and was driven by a common vision that had its roots in the era's politically charged milieu.

The focus of this paper is the importance for many artists of working collectively and collaboratively in their pursuit of a new cultural paradigm. Often it was only through joint endeavour that recognition of the multiple valid alternatives, through which many began to define themselves, was possible. However, the embrace of the idea of collective enterprise *in itself* also facilitated new ways to think about art and the manner and meaning of its production. The purpose here, therefore, is to draw attention to the important ways in which organisational collectivism and collaboration contributed to the seventies as a period of revolutionary transformation in art practice that would propel Australian art into the contemporary era.

Revolution in the seventies was not restricted to the art world, and its broad social and political effects achieved long-term change in the mind-set of the Australian nation. Student unrest, reaction to the Vietnam War, the election of the Labor Party in 1972, the rise of feminism, opposition to uranium mining, and growing awareness of the neglect of the Aboriginal people all contributed to the push for the social change that would end the complacency which had characterised Australian life since the mid-fifties.[1] Following their participation in anti-Vietnam War Moratoriums, many Australian artists were deeply affected by the idealistic, cultural, social and political impulses which were sweeping the Western world and promising change. Responding to the world's revolutionary milieu, they turned away from tradition to identify their practice with "alternative" culture—and "counterculture"—to embrace new modes of practice that engaged with and reflected the social conditions of the time.

From the perspective of the twenty-first century, it is becoming increasingly apparent that the trajectory implied by traditional art history cannot account for the radical diversity of the seventies, or for the pluralism which is a feature of the global scene today. Although under constant revi-

sion, Australian art history remains founded on Bernard Smith's account in *Australian Painting 1788-1960.*[2] Smith's history was motivated by a nationalistic vision that came out of the Cold War context in which it was written. Later histories update and extend upon Smith's narrative, but they remain largely grounded in his framing of Australian art as one centred on issues of nationhood. In the main it is also a history of individual men whose transgressions contributed to the serial avant-gardism upon which the history of modern art is based. The seventies provided an environment in which it was possible to produce new art forms that were unencumbered by traditional codes and conventions, and in which artists proceeded with a fresh and willingly plural outlook. An important effect for art practice of that decade, and into the future, was the way in which this plural approach translated into a non-hierarchical conceptualisation of art practice that suggested an equivalence of art forms. It was an attitude that encouraged not only wide experimentation, but also saw an embrace of the concept of the "other" against which modernism has always positioned itself. For many in Australia, collaborative and collective practice was an essential part in this reconfiguration of the way in which art was conceived and produced during that period. Not only did it question the mythical stature of the individual (male) "artist genius," it recognised art production in relation to its social context and created supportive creative communities in which new approaches were given the opportunity to flourish.

Jameson

Collectivism was similarly important on the international scene. American theorist Fredric Jameson has suggested that, rather than in terms of an historical narrative, it is better to think of the diverse set of circumstances that made up what he called the international "situation" around the late sixties and early seventies in terms of a concept whose many separate strands came together to form a complex international condition.[3] This international situation developed out of the growing revolt against institutionalised injustice that was, at that time, spreading around the world. It was felt in events like the May 1968 riots in Paris, the increasing agitation for human rights, and the build up of anti-imperialist sentiment and activity in the colonised third world.[4] These activities were expressions of a multi-focal but collective consciousness that challenged the hegemony of western modernism, and began to call for political and cultural revolution. Writings of people like Theodore Roszak and philosopher Herbert Marcuse, available in Australia through radical publications like *Other Voices* magazine, fuelled the belief that society could be radically changed through a transformation of con-

sciousness.[5] This was popular with the youth and counter culture movements that emerged in Australia, as they did around the world, during the period. Advances in transport and communication technologies during the sixties and seventies meant that ideas travelled faster than ever before, and, for the first time, Australians could identify with international developments as they unfolded—through travel, books, and magazines.[6] Charles Green has observed that faith that these new art forms could have a transformational role in politics, and that such change could be achieved by working outside the old system, was an important impetus for artists in Australia in the seventies.[7]

The evolution of art in the seventies could easily constitute a strand in Jameson's periodisation of this volatile era, and it is through this lens that this paper examines the importance of collectivism and collaboration in the 70s art scene in Australia—two important trends in art practice during the period that were critical in the fabrication of a new and complex paradigm that facilitated the evolution of art into the contemporary era.

Art-in-general

The seventies era in Australia is defined here as framed by and inclusive of two landmark exhibitions—The Field (1968) and Popism (1982)—held in those years at the National Gallery of Victoria (NGV). At the time, the bold abstraction seen in The Field seemed to signal Australia's long awaited accession to the international arts scene. In retrospect though, it is seen more as an ending than a beginning, because, even by the time of its opening, many of the exhibiting artists had already turned their backs on the tradition of painting. This reflected the paradigmatic changes in the idea of art that began to dominate the art scene in the seventies—changes which saw the demise of painting, and the reinvention of the pictorial in other terms. As interest shifted from art and art objects specifically to visual culture generally, the visible was no longer "visible" so much as "legible," in that the visual was now to be read. Art was increasingly regarded in terms of the category of art-in-general, which consisted purely in the fact that it was identified as such, and a wider *concept* of art developed—one that operated through theory, and acknowledged forms that went well beyond the traditional art object. The shift to art as concept became a central principle in the general drive against tradition, which saw artists in the seventies move to the anti-formalist and anti-structuralist approaches which would define much of the art work of that period around the world. Meaning was increasingly understood to be created in contexts and through its reception by the viewer. It was therefore open to a wide variety of equally legitimate views.

As part of what has since been termed a global phenomenon, Conceptual art challenged the modernist concept of art's autonomy, and its formal concerns with medium, and framed art as idea.[8] Many artists took this "dematerialisation" of art as their starting point as they endeavoured to develop new ephemeral forms—such as performance, earth, process, community and women's art—which would challenge traditional understanding of art as object-based. The conceptual approach to art-making irrevocably altered artistic conventions, including art's relationship with its audience, as emphasis shifted to the reception of art work and the viewer's role as part of that process. It also opened the way for the equivalence of art practices, in that art's materiality became of secondary regard to the expression of an idea. This fundamental change in attitude to the concept of art, which was theorised most notably in Australia by historian Donald Brook in his 1975 essay "Flight from the Object,"[9] imparted a new and rich complexity to what could be considered to belong to the art world.

A collective turn

Although at variance in many ways, the movements of the seventies were united by their desire to pull away from the dominance of the modernist linear narrative, and the expectation that the main purpose of Australian art was to reflect upon the character of the nation. The August 1975 sit-in of artists protesting against the NGV's conservative curatorial attitudes was one sign of the changed and changing times brought about by the shared desire of artists to respond to the prevailing political and social conditions.[10] For most, this was only possible with the strength and support that resulted through collectivism and collaboration. According to Bernice Murphy, the turn to conceptually based art in Australia during the seventies became most obvious through, and cannot be separated from, the activities of alternative art spaces which almost simultaneously arose across the country.[11] The Tin Sheds studios and the Inhibodress in Sydney; Pinacotheca and the Ewing and Paton Galleries in Melbourne; the Experimental Art Foundation in Adelaide; the Institute of Modern Art in Brisbane; and Praxis, which would later become Perth's Institute of Contemporary Art, between them constituted a significant shift towards collectivism in art practice in the Australian scene.

At that time, experimental work was seen as anything outside of traditional modes, and such new modes were unsupported, and seen as unsupportable, by existing galleries. As late as 1979, artist and critic Arthur McIntyre wrote that: "In most major cities in Australia, galleries cater for the mainstream investment art, leaving comparatively little opportunity for the

innovative artist to present his work to the viewing public."[12] Meredith Rogers from the Ewing and Paton Gallery later recalled that "the collective was the preferred and seemingly natural organizational model for alternative cultural and political groups in the 70s." [13] As they embraced immateriality, impermanence and the everyday to produce issue-based work that reflected their radical politics, "alternative" exhibition venues were the only hope artists had for interaction not only with the public, but with each other. As Bruce Pollard, whose Pincotheca gallery was run as a collective for a year in 1972, later commented: "It was in the air at the time ... that was the period of the co-operatives, people organising themselves around cooperative lines."[14]

The most obvious advantages of a collective or co-operative were cheap running costs, based on shared cost, and shared responsibility, and the opportunity they afforded to pursue and show their own and others' work. At a more profound level, however, collectives were born out of the perceived need on the part of the usually young participants to take charge of their own situation.[15] A significant characteristic of the seventies "alternative spaces" was their shared interest in radical social and political issues, and group participation afforded discussion and the exchange of ideas in the increasingly politicised and theorised art environment of the seventies.[16]

Ewing and Paton Galleries' aim to pioneer a new institutional model that countered modernism's homogenising white cube also reflected the mood of the time. Their culturally inclusive, socially progressive programme included important visiting international figures like Lucy Lippard in 1975, Christo in 1978, and Mario Merz in 1979; ambitiously curated shows like the Ideas Shows in 1974-1980; Aboriginal art from Elcho Island, in Feb 1974—one of the earliest exhibitions of Aboriginal art as "contemporary art" in Australia; and ground-breaking historical retrospectives like Australian Women Artists in 1975. The exhibitions were oriented to varied communities of interest, and reflected both the rise of the seventies hallmark of pluralism and the lessening of the ideological purchase of modernism. More broadly, it was also indicative of the increasing role of curators in the way art was framed for public consumption, and the increasing institutionalisation of art. By the end of the decade, even the traditionally conservative state galleries had responded to the political and economic imperatives of the time, and begun to embrace contemporary art—the NGV's Object and Idea Show of conceptual art in 1973 was one early instance.

However, there were several other important seventies tendencies which also explain the turn to collectivism; and it is to these we turn now.

Conceptualism

The collective galleries that emerged in the seventies came largely out of the movement towards conceptualism and its reorientation of art practice. American artist Sol Le Witt's early definition of conceptual art was art where "all of the planning and decisions are made beforehand and the execution is a perfunctory affair. The idea becomes a machine that makes the art."[17] Conceptualism thus represented a new episteme for the art world that totally changed the way art was understood. In Australia, conceptualism was introduced to the public by the Object & Idea show at the National Gallery of Victoria in 1973. In his catalogue essay Gregory Heath asserted that: "The consciousness of this time no longer tolerates the 'work of art' as an object in a subject. ... This is not a matter of taste; it is rather a matter of the political realities. ... The works in this exhibition reflect to a degree a new form of consciousness aligned with emerging cultural values which are ways of being."[18] Conceptual art was seen as a means through which to break with object-based tradition and form new ways of thinking and practice that would bring art and artists into the social realm. Co-operatives and collectives during the seventies all fostered experimentation in new approaches to art-making and active collaboration with other artists—either in the art-making process or as fellow adventurers in a new paradigm. The practice of most young artists was dedicated to experimental, often site-specific forms which conventional spaces or art museums would not show. Therese Kenyon described The Tin Sheds at the University of Sydney, for example, as "a place for experimentation, a home for a multitude of visual art practices"[19] and where "all approaches to art-making were respected."[20]

This type of inclusiveness encouraged the continuing conversation, debate, and discussion necessary to support, inform, and interrogate radical art practice, and engage its audience. For this reason themed exhibitions were popular. In Ewing and Paton's Ideas Shows series, for example, a wide range of artists were invited to respond to a single premise;[21] at Praxis in WA, The Light Show, The Object Show and The Process Show were three of a series of group concept shows that ran for a couple of years from June 1976; and at Inhibodress, the Trans-Art series of exhibitions (1-4) comprising a range of photographic and video-based media, and sound, were developed by Mike Parr and Peter Kennedy. The latter series also took advantage of the highly transportable nature of ephemeral forms—especially the new video-based work—to promote the gallery as a site for international collaboration and co-operation by establishing links with avant-garde groups in Europe and America.[22]

Perhaps most important, though, was the artists' shared desire for art

to find a meaningful place in the world. As Terry Smith recalled:

> In the broader countercultural context, what we were all trying to do
> was to become different types of people ... not defined by traditional
> [roles] ... you could piece together a practice that didn't have profile,
> didn't have signature and was in fact genuinely collective. ... People
> actively, for years, sought ways of doing that, which I think was pro-
> foundly important.[23]

In this regard, Bruce Pollard at Pinacotheca has been described as
"play[ing] a pivotal role in fostering a more humanist viewpoint to counter
the hermetic austerity of formalism;"[24] and Peter Kennedy saw in the over-
seas participation in the Trans-Art 3, Communications exhibition at In-
hibodress, a statement about "the change in the nature of art and how as-
pects of this art conform to the concept of a 'global village.'"[25]

   The spontaneous appearance of so many artist-controlled organisa-
tions all over the world in the 1970s reflected the erosion of Greenberg's
universalist aspirations for modernism which had been dominant up to the
1960s. The alternative gallery "movement" that saw an array of new spaces
open across Europe and North America during the seventies was also evi-
dent in Australia. It came out of the need for alternative, non-commercial,
experimental art spaces that would allow for the exploration of new and
contemporary concepts of art, as well as providing opportunities for contact
and collaboration.[26] The lean towards pluralism also encouraged a frag-
mentation of the art scene into local regionalisms. Adelaide's EAF, Praxis
in Perth, and the IMA in Brisbane were art spaces which emerged almost
simultaneously in the mid-seventies to challenge the traditionally Syd-
ney/Melbourne polarisation of the Australian scene. The first official exhibi-
tion at the IMA featured the work of the then relatively unknown Queen-
sland conceptual artist Robert Macpherson, who through a systematic in-
vestigation of the painting process aimed to test Clement Greenberg's
theories about modern painting. Macpherson later recalled of the exhibition
that: "At that time, in the mid-1970s, it was not possible to exhibit works like
that in a commercial gallery in Brisbane."[27] A stated aim at the outset for
both the IMA and Praxis was to encourage the development of the local art
scene by providing a venue for contemporary art and experimental activity.
Impetus for the formation of Brisbane's IMA, for example, came out of its
sense of isolation in relation to the larger art centres of Sydney and Mel-
bourne, and the perceived need to develop a locally relevant Brisbane
scene.[28] The Praxis group was formed specifically "to attempt to work out
an indigenous WA contemporary art, and an art that resisted the eastern
Australian and overseas domination evident in the exhibitions in most of the

commercial galleries and the Art Gallery WA."[29] The expansion of the Perth scene was so dramatic that it would cause one reviewer to write in 1979:

> Until a few years ago, you could get around Perth's galleries on a Sunday afternoon and hold all its reputable artists in your head at once. This year, the Fremantle Arts Centre Press plans to publish a book including no fewer than fifty Western Australian painters and printmakers. Sculptors, photographers and craftspeople have similarly multiplied.[30]

Enterprises such as these, arising at Australia's margins and independent of the traditional art centres, can now be seen to pre-empt the determinedly multifarious character of contemporary globalism.

The "other"

Operating collaboratively and collectively was also essential for artists wishing to explore and assert new concepts of social subjectivity at this time. Alternative culture's project of revolt against the patriarchal assumptions of modernism spurred the production of art forms unencumbered by codes and conventions, where artists proceeded with a fresh and willingly plural perspective by embracing the concept of the "other" against which modernism has always positioned itself. For Jameson, new ways of thinking about identity, and its acknowledgement, was one of the most important factors in the breakdown of the West's domination of the world—a reorientation of thinking that had widespread political, cultural, economic and philosophical effects. A growing self-identification amongst groups, previously marginalised by western hegemony, triggered the emergence of the new "collective identities" or "subjects of history," which in turn animated the new social forces that revolutionised the cultural and political landscape. [31] These groups united around a common desire to repudiate the totalising philosophies and politics which had, until then, cast them as other.

In the wake of conceptualism, the shift toward the perceptual conditions of the viewer—by which art was seen as plastic and relational rather than governed by predetermined standards—opened the way for the emergence of two important new strands of collective practice that would also play a significant role in taking Australia into the contemporary age. The Women's Movement in art, and the unprecedented emergence of Aboriginal art as a fine art form shared two crucial motivational factors. Foremost was their desire to challenge their own categorisation as other within modernism, and to assert the sense of the existence of their different identities—a move which later contributed to the scattering of positions of

agency now associated with the idea of decentred globalism. Second was their desire to recoup the art and culture of their collective identities that had been subject to the prejudices and omissions of the past.

Feminism

In the case of the feminism, this led to a shift to a revisionist approach to art history in the seventies, which would become the dominant method of history-telling in Australia in the postmodern age. Revisionism, which advocates a re-reading of art history to bring to light art disregarded by the canon, brought to attention the way in which Western art history's preoccupation with its own conventions has systematically discriminated against art that was more interested in the manifestation of society's complex relationships. It encouraged a more comprehensive appreciation of culture throughout all levels of society, and the recognition that multiple alternative histories have always existed. For Theresa Kenyon, for this reason, the Women's movement was by far the most important movement at the Tin Sheds.[32]

Feminist art elaborated conceptualism's critique of visuality and its shift of emphasis to the art's reception, but it questioned the conceptualist assumption that language and experiences of perception were "neutral, transparent and rational."[33] The identification and celebration of difference was an important part of the process of "raising consciousness," that was a major objective of the 1970s feminist art movement. To this end, art was often particularised and politicised according to the feminist slogan "the personal is political."[34] The process of working collectively for political awareness injected feminist art practice with a creative dynamism born out of its active relationship with its immediate situation.[35] Often still finding themselves largely marginalised in the post-object art world, feminist artists often diverted theory-driven discussions around conceptual art to more pragmatic deliberations concerning strategies for action to bring change—how to work politically for change at a domestic level and address the immediate concerns of equal representation in art, for example.[36] In such ways, the feminist movement collectively broadened its frame of reference, to include both content and context to address the complexities of its relationship with society;[37] and its methods quickly served as exemplars for the other marginalised groups that sought to make themselves visible through group activism.[38]

Craft

An important offshoot of the Women's art movement was its embrace of craft—not only as a credible art form, but one which presented material evidence of the existence of alternative art practice. Terry Smith has suggested that, in light of craft-making's resilience and its successful resistance to modernism and modernisation, its categorisation as a minor art should be reassessed.[39] The extraordinary public success of the Craft Council movement in Australia in the 70s was a case in point.[40] The Poster movement of the 70s, for example, was at least partly facilitated by the establishment of the many community screen-printing workshops set up by the Council as an early initiative of the Whitlam government to increase the opportunities for participation in, and access to, the arts.

Craftwork was also a major artistic vehicle for collectivism and collaboration through the many community arts projects which flourished in the 70s. Artist Vivienne Binns was notable amongst the many women artists who used craft to cross genres, provoked and disrupted codes of practice, and used diversity as a deliberate artistic strategy. As the "artist-in-community" for the outer Sydney suburb of Blacktown in 1980, Binns initiated the "Mothers' Memories, Other Memories" project, which resulted in a collective work consisting of a huge range of crafts that gave an open-ended expression of women's experience in the domestic sphere, where the work produced was not measured in terms of its transformation into high art, rather was valued as an expression of the personal histories and relationships of that community.

Aboriginal art

Craft similarly provided a successful method for the assertion of collective identity, and for the intervention, of Aboriginal culture into Western cultural and economic realms. Central and Northern Australian Aboriginal communities became a prime site for cultural and ideological renewal in Australia in the early 1970s. Art advisors, volunteers, and educators travelled from metropolitan areas to contribute to a variety of cultural and economic initiatives,[41] including the eight community arts centres which opened in the Central Desert area between 1967-79.[42] The early initiative of teacher Geoffrey Bardon in 1971, for example, facilitated the emergence of the highly successful and internationally acclaimed Papunya Tula Art Movement, which became central to the movement to recognise Aboriginal art as a contemporary art form. As Sally Butler has observed, the development of the Aboriginal art and craft movements was closely linked to the emerging

Aboriginal Rights movement, in that this type of "commodification" of indigenous culture was one of the most effective methods of gaining recognition and attaining a collective identity for cultural groups who had previously been invisible.[43]

Conclusion

Charles Green has proposed that "collaboration was a crucial element in the transition from modernist to post-modernist art"[44] in that it challenged the traditional boundaries by which art, artistic identity, and the process of art-making had been defined. This paper has shown that collaboration at an organisational level was equally important in achieving a radical reorientation of art practice during the seventies. It was largely through collectivism and co-operation between those involved in the experimental art scene that conditions were developed to enable the pursuit of radically new activities on the Australian scene. Janine Burke has written that:

> it is not just the role of the artist that alters with collectively produced art, it is consciousness about that role. It is not just the form or image of the artist's identity-as-artist that is questioned, it is the social reading the artist brings to that identity. It is not only the process of making art that changes, it is also its goals ... these are complex issues … [that can involve] an exhausting job for artists co-ordinating these activities. … [They] make the final work an extraordinary accretion of ideals, practice and cooperation.[45]

By 1979, seventies radicalism and its promotion of alternatives through collective action had altered attitudes to the extent that, for the first time, Aboriginal art was exhibited as a contemporary form in the 3rd Sydney Biennale at the Art Gallery of NSW. That Biennale was notable also for its successful campaign to gain equal male/female representation for Australian artists. These fundamental changes were achieved through collective action, and are examples of the ways in which collaboration and collectivity contributed to the general milieu of revolt in the seventies decade. At the same time, they engendered a scenario within which art's enterprise could be permanently expanded—from the realm of the personal to that of society at large. Through collectivism, the way in which identity could be expressed was also refigured and revalued so that previously marginalised art forms now take their place on the Australian art scene and beyond, as part of the contemporary global arena. That, it would seem, is largely attributable to the success of a collaborative effort.

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NOTES

[1] Nancy Underhill, "Catalogue Essay," in *Eureka! Artists from Australia*, eds. Nancy Underhill and Paul Taylor (London: Arts Council of Great Britain and Institute of Contemporary Art, 1982), 46.

[2] Bernard Smith, *Australian Painting 1788-1960* (Melbourne: Oxford University Press, 1962).

[3] Fredric Jameson, "Periodizing the 60s," *The Ideologies of Theory: Essays 1971-1986* (Minneapolis, University of Minnesota Press, 1988), 178-208.

[4] Of particular importance was the decolonisation of British and French Africa. See Fredric Jameson, "Periodizing the 60s," 180-186.

[5] See, for example, Denis Altman, "The politics of cultural change," *Other Voices* (Aug/Sept 1970): 22-28.

[6] Many Australian artists (and writers) took advantage of the increased access to the centres of Europe and America that came with the jet age in the latter part of the sixties; and international journals such as *Studio International* were important.

[7] Charles Green, "Living in the Seventies," in *Off the Wall / in the Air: A Seventies' Selection*, eds. Charles Green, Anne Marsh, and Jennifer Phipps (Clayton, Victoria: Monash University Gallery, 1991), 6.

[8] Conceptualism developed in two phases, from the late 50s to 1973, and from the mid 70s to the end of the 80s. See László Beke, Luis Camnitzer, Rachel Weiss, and Jane Farver, "Queens Museum of Art, Walker Art Center, and Miami Art Museum of Dade County," *Global Conceptualism: Points of Origin, 1950s-1980s* (New York: Queens Museum of Art, 1999).

[9] Donald Brook. "Flight from the Object," in *Concerning Contemporary Art*, ed. Bernard Smith (Sydney: Oxford University Press, 1975), 16-34.

[10] Frances Lindsay, "Left Field: Fieldwork in Context," in *Fieldwork: Australian Art 1968-2002*, eds. Charles Green, Jason Smith, and National Gallery of Victoria (Melbourne, Victoria: National Gallery of Victoria 2002), 7.

[11] Bernice Murphy, "Alternative Spaces - Part 1," *Art Network* 6 (1982): 46.

[12] Arthur McIntyre, "The Question of Alternative Galleries," *Art and Australia* 16, no. 3 (1979), 223.

[13] Meredith Rogers, "Arts Melbourne and the end of the seventies," in *When You Think about Art--: the Ewing and George Paton Gallery, 1971-2008*, ed. H Vivian (Melbourne, Vic.: Macmillan, 2008), 52.

[14] For Pollard it was also a minimal-cost way to keep the gallery viable until his re-

turn. See Jonathon Sweet, *Pinacotheca: 1967-73,* (Melbourne: Prendergast, 1989), 21.

[15] Most Commercial galleries would not show that kind (experimental) of work. See Murphy, "Alternative Spaces- Part 1," 46-47.

[16] Murphy, "Alternative Spaces- Part 1," 46-47.

[17] Sol LeWitt, "Paragraphs on Conceptual Art," *Artforum* (June 1967).

[18] Gregory Heath, "New Aesthetic?", in *Object and Idea: New Work by Australian Artists*, ed. Brian Finemore (Melbourne: National Gallery of Victoria, 1973), 4.

[19] Therese Kenyon, *Under a Hot Tin Roof: Art, Passion and Politics at the Tin Sheds Art Workshop*, (Sydney, N.S.W.: State Library of New South Wales Press in association with Power Publications, 1995), 6.

[20] Kenyon, *Under a Hot Tin Roof,* 18-19.

[21] Early examples were "Boxes: An Ideas show" (1974), "The Letters Show" (1974), and "Survival Kits" (1975).

[22] Donald Brook's article in the *Studio International* journal also contributed greatly to the gallery's international profile. See Donald Brook, "Sydney Commentary: New Art in Australia," *Studio International* 930, (February 1971): 76-81.

[23] Terry Smith, quoted in taped interview with Therese Kenyon, 12 October, 1994, Sydney, SUAW Archive in Kenyon, *Under a Hot Tin Roof,* 13.

[24] Nathan Firth, "Ti Parks recent work at Pinacotheca," *Artlink* 22, no. 4 (2002).

[25] Peter Kennedy, "Inhibodress: just for the record," *Art Network* 6, (1982): 50.

[26] Murphy, "Alternative Spaces- Part 1," 46.

[27] Peter Anderson, "An Invitation to an Idea: The Foundations of the Institute of Modern Art," in *Institute of Modern Art : A Documentary History 1975-1989,* eds. Sue Cramer and Bob Lingard (Brisbane: Institute of Modern Art, 1989). Accessed 25 March, 2011, http://www.ima.org.au/pages/history/peter-anderson-the-foundations-of-the-ima.php.

[28] Anderson, "An Invitation To An Idea."

[29] John Barrett-Lennard, "Praxis in Practice," *Praxis in Practice: An Overview of Ten Years at Western Australia's Contemporary Art Space* (Fremantle, WA: Praxis, 1986).

[30] Richard Hook, "The Perth Scene," *Art and Australia* 16, no. 4 (1979): 31.

[31] See Jameson, "Periodizing the 60s," 181.

[32] Kenyon, *Under a Hot Tin Roof,* 9.

[33] Hal Foster, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh, *Art since 1900: Modernism, Antimodernism, Postmodernism* (London: Thames & Hudson, 2004), 570.

[34] Foster, Krauss, Bois, and Buchloh, *Art since 1900*, 570.

[35] Janine Burke, "Collaboration: Artists Working Collectively," *Art &Text* 1 (1981): 36.

[36] Kenyon, *Under a Hot Tin Roof,* 9.

[37] Burke, "Collaboration," 36.

[38] Art associated with the Gay rights movement, and the Aboriginal Land Rights movement are two examples.

[39] Terry Smith, "Craft, Modernity and Postmodernity," in *Craft and contemporary theory,* ed. S. Rowley (St. Leonards, N.S.W.: Allen & Unwin, 1997), 18-28.

[40] Terry Smith, "Craft, Modernity and Postmodernity," 24-25.

[41] Sally Butler, *Emily Kngwarreye and the Enigmatic Object of Discourse* Unpublished Thesis (Ph.D.), (St. Lucia, Qld: University of Queensland, 2002), 32.

[42] Felicity Wright, *The Art and Craft Centre Story Vol 1. Report: A Survey of Thirty-Nine Aboriginal Community Art and Craft Centres in Remote Australia, Undertaken by Desart Inc.*, Volume 1 (Woden, ACT: Broadcasting, Language, Arts and Culture Section, Aboriginal and Torres Strait Islander Commission, 1999), 26.

[43] Butler, *Emily Kngwarreye*, 91.

[44] Charles Green, *The Third Hand: Collaboration in Art from Conceptualism to Postmodernism* (Sydney: UNSW Press, 2001), x.

[45] Burke, "Collaboration," 36.