

Indian Ocean in which there were sheep boats which look like floating hotels waiting to set sail.

Because of economic problems all over the world, the boom that Perth had felt the past few years was dissolving somewhat, but that energy of being far from the seat of government with a fairly mild climate, and close connections with the rest of Southeast Asia, made Perth different from Sydney in many ways. Perth was still growing, and Sydney was an established great city of the world; Perth reminded me of what Los Angeles must have been 50 years ago, ripe for settlement, a multi-ethnic foundation, and room everywhere.

Flying back over the whole expanse of Australia and its red desert, I was astounded by the landscape, so dry and so red and so big. Arriving in Sydney, I was quite different from when I had left. I had seen so much, learned so much, and had so little time to absorb it all, but I was bubbling over with news and enthusiasm.

My return to Sydney was a short stay before leaving for the States. I took pictures of buildings and neon signs and graffiti I had missed, took a harbor cruise, saw the Biennale show again as well as visiting the new photography gallery in the Art Gallery of New South Wales, organized by Gail Newton. Two commercial galleries that are important in Sydney, among others, are the Oxley Gallery and the Frank Watters Gallery, both showing contemporary art and both dedicated to doing the best for Australian artists.

The last day in Sydney was my birthday. After a marvelous Italian breakfast at Cafe Roma, I visited the Umbrella Shop,

run by a nice older couple, both wearing umbrella charms. They showed me a marvelous antique collapsible umbrella, and we talked about their shop, which is under the railway bridge, and my interest in umbrellas. I told them I was carrying home an umbrella from India which I had bought the day before and a Balinese umbrella, which was given to me as a gift. After a final visit to the Australia Council and the Visual Arts Board Director, Nick Waterlow, I headed for Doyle's in Watson Bay for a birthday party luncheon with 17 friends where we toasted each other with the best Australian wine money could buy, eating fresh fish and seafood, and just enjoying the "Aboriginal summer" day, saddened only by the absence of other friends who just couldn't make it.

What can you say? The warmth, hospitality, joy and friendship, the informality, the touching circumstances that allowed me to enter so many homes, that information so very freely given—yet something more—something that stays with you, that you cannot express, that touches the depths of your soul and will remain with me forever. As we drove back to pick up my luggage, we passed on the freeway the sign END, ULTIMO (40)—and in fact, that was it! But it was not the End, not the Ultimo, for I must return. It calls to me even at this moment. Primo, not Ultimo! Thank you Australia and New Zealand, Thank you my new-found friends, thank you for your gifts which are spiritual and immaterial but ever-lasting. I must return.

—jah

PROFILE: media-space & praxis, perth

Media-space, founded by Allan Vizents, an American who landed in Perth by accident and stayed, was established by a need of eight people in Perth, like Paul Thomas and Neil Sullivan, to talk to each other, committed to information, to publishing work, through discussion, and putting art ideas together into any form. "So we asked 6 or 7 people to meet together once a fortnight and as soon as we got together, we realized the excitement that the idea generated by sitting in a room with a tape recorder. It was so exciting that we decided to meet once a week, every Friday, and see how the work went."

As Allan told me in conversation, "Media-Space was based around work." It all began in March-April 1981. The Friday afternoon meetings are open to all, some people come and then disappear, others have stayed, especially the original 8. What began as a search for terms became a definition of language, allowing dialogue to come easier once the terms were defined. "Yes, once you begin to define terms, you start to understand the way you think and what happens in putting visual work together." The blending of objective and subject terms and points of view seemed to be a solution.

The original group comes from various media: printmaking, photography, drawing, and all are lecturers whose abilities have crossed the spectrum of the arts.

Not only has dialogue been one of the goals of Media-Space, but the group is also concerned with communication involving the acquisition of machinery and equipment to allow people to express themselves in new media. The A - Z Library is a collection of books, audiotapes, newspapers, alternative space information, magazines—"a commu-

nication link with the outside world because of isolation here. You can work anywhere in the world and have access to the rest of the world. Partnership between a friend of mine, Patsy Bradbury and I, and the contribution of each of us of the core of the library, which we bought overseas and through the mail, allow us to lend this material to subscribers who pay \$10 a year. If you don't have the money to subscribe, you can come to the library and look, read, and once we have the photocopier, you can photocopy the information. The \$10 allows us to continue by subscribing to magazines, to keep the library current. There is no art information of any real value in Perth. Most of the libraries are in the schools or state institutions," and they cannot specialize like an alternative space interested in visual arts can."

To do all this, Media-Space has received a grant of \$4000 from the Visual Arts Board to publish work. In the beginning they used offset to reproduce photographs and drawings to send through the mail to a mailing list that they acquired via various means, sent as a gift to the people around the world. But only this year did exchange material start to come in.

Allan foresees a way of creating a catalog of things made by people outside the art tradition, things available from Perth even including audiotapes, that would reach out to people all over the world, "mail art through the mail", which would serve as a more accessible way of trading information.

Right now Media-Space sends out all kinds of work, but mostly documents, ideas, concepts, information, which contain mistakes, tape marks, fingerprints. "The sense of the process is always included in the offset process which I really like"

The new photocopier has been purchased by 6 members, while the grant covers postage, the purchase of a tape recorder. With the new photocopier, copies will cost much less than the competition, and so artists will have an accessible and much less expensive photocopier at their disposal. The address of Media-Space is P.O. Box 152, Inglewood, Western Australia 6052. Members of Media-Space are Paul Thomas, Jeff Jones, Ann Graham, Judy Chambers, Allan Vizents, Neil Sullivan, Brian McKay and Lindsay Parkhill.

PRAXIS

Praxis began in 1973 as essentially a cooperative of artists who had gotten together to pool resources to promote the experimental work that was not being catered to by the existing art institutions or commercial galleries. Since that time, there have been some commercial galleries to support this kind of work, so when Lindsay Parkhill came to Perth to take over the position of Coordinator in May 1981, the program took a new direction as an alternative-non-commercial space bolstered by government funding.

In 1981-82, there has been a whole program of performances, installations, including social implications of the work. According to Parkhill, "Praxis is a place to be used by artists, a resource for cultural art workers, to take the stuff and press it outside the gallery, exhibiting work to a wider audience." The physical plant of Praxis consists of two rooms with shop windows. Upstairs there is an artist-in-residence flat, as well as an apartment for the Coordinator.

The artist-in-residence program is very important for Perth, not only for local artists but also for artists coming in. Since Perth is so isolated, the artist-in-residence goes back enriched by the environment, since it plays an important part in the work. According to Parkhill, "the most interesting encounter was done by artist David Chesworth, a sound artist and composer, who came to Perth and compiled and industry and leisure package which was a sort of sequence, and a little book was made. This was the first time David had worked in a visual area. He also made a tape which was his own composition and it was played at the Biennale. There was also a whole series of slides and a super-8 film that went along with it." What David left was a connection, a link for other artists to contact him about the ideas he was working out in Perth.

Praxis has also had a very rich program of performances from the Feminist Performance Artists who were working with deprived children, as well as art therapy people. Tony Twigg also made a book here, and Ross Boyd used the storefront for a shopfront magazine, recycling opinions which he had picked up by eaves-dropping during the week or talk over bars, introducing a public image for the gallery. "The idea is that the Artist-in-Residence program comes through those possibilities for alternative ways of practicing art in the late 20th century capitalist society." Praxis allows artists to come to Perth, spend a week getting used to it, and then pushing through a program of work while they're at Praxis for 6 to 8 weeks. The artists are found through personal contacts and references, and the artists are chosen by a committee, and then funded by the Visual Arts Board.

Recently, Perth sponsored a meeting called "Art, Praxis and Society," which was open to the public and held at

the Labor Center. "We're sort of aligning ourselves with labor, with a small *l*, not the party politics. We're Socialists, but not allied with political parties." The forces of conservative opinion are strong in Perth, and it's important that we serve as an antithesis to that conservative blanketing of the media, because there is something isolated about Perth which gives conservative ammunition to confuse, to mystify.

Praxis is situated in Fremantle and not in Perth. The difference between Perth and Fremantle is distinctive. Fremantle has become chic, whereas Perth is amorphous. There is a security factor in Fremantle where anything you do in an art way is easily accepted, whereas in Perth, if something is done in an alternative or experimental way, it would create waves. So the future of Praxis is an increased public profile, where Praxis remains as good as the artists who contribute to it. "We're getting involved in art education with an organization called WIRC (Workers Information & Resource Center)." Since there has been a tremendous cutback in art education funds, this Center wants to work with Praxis and think it is an exciting project. In addition, Praxis is thinking of tapping the private sector, which is a new thing in Australia. Praxis' role is continuing as a stimulus for Western Australian art work, to show other ways of working, and to provide examples to artists.

Lindsay Parkhill, Coordinator of Praxis, previously worked in Adelaide at the Experimental Art Foundation, headed by Noel Sheridan. Noel started the Alternative Space program in Australia, which is now being continued by the Experimental Art Foundation in Adelaide, the Visual Art Center in Sydney, the Ewing Gallery in Melbourne, Art Projects in Melbourne, and the Institute of Modern Art.

For more information, write to Praxis, Inc., P.O. Box 536, Fremantle, Western Australia 6160.

AUSTRALIAN RESOURCES: A SELECTED LIST

Artists & Galleries of Australia & New Zealand by Max Germaine. Available from Landsdowne Editions, 176 So. Creek Rd., Dee Why West, NSW, Australia. Or from Mereweather Press, Inc., 420 Madison Ave., New York, NY 10017. \$45.00

Avago, a documentation of a very small window museum, literally a window in Paddington, which has served as a showcase for countless artists from 1 April through 31 December 1980, and even now. The documentation, published by the Experimental Art Foundation, shows photographs of the exhibitions, as well as a financial report for this miniature museum.

Artlink, the magazine for Southern Australia. 276 Military Rd., Semaphore, SA 5019. \$7.00 Australian for individuals and \$14 for institutions, plus overseas postage.

Aspect: Art & Literature, quarterly. Includes prose, poetry, articles and art reviews. \$14.00 plus postage outside Australia from 63 Darley St., Mona Vale, NSW 2103.

Art & Text, Paul Taylor, Editor. The critical art magazine of Australia. Prahran College of Advanced Education, 142 High St., Prahran, Vic. 3181, Australia. \$16 for 4 issues.

Art Network. Quarterly which addresses social and political issues within the visual arts. \$20 Australian for four issues from Art Network, P.O. Box 439, Broadway 2007 Sydney, Aust.

Studio Access Project. Catalog of open studio tours each year. Available from Creative Space, 27 Abercrombie St., Chippendale 2008, Australia.

W.A. Artworkers Union Newsletter. Occasional newsletter from the Western Australian Artworkers Union, 46 So. Terrace, Fremantle, W.A. 6160.

Artworkers Union, the national newsletter. Available from Box Sydney South 2000 or from P.O. Box 308, North Adelaide 5006.

Books:

The Arts Bookshop, 1031 High St., Armadale, Vict. 3143, Australia.
Experimental Art Foundation, P.O. Box 167, Stepney, S.A. 5069.

Publishes books, audiotapes, videotapes, etc. For example, a book by Jenny Barber on the Women's Movement in South Australia.
Lamella Distribution, P.O. Box 200 Woolahra, Sydney, Aust. 2025 for books, postcards and an up-to-date listing of what is available in Australia.

Lip: Women in the Visual & Performing Arts, an annual. \$7.95 individuals, \$10.00 for institutions from LIP, P.O. Box 139, Parkville 3052, Australia.

Dreamflesh, a multi-media artists' project, including Xerox art as well as audio-art. P.O. Box 427, Leichhardt, NSW 2040, Australia.

Imprint, the publication of the Print Council of Australia, 105 Collins St., Melbourne 3000, Australia.

Sub Zero, edited and designed by students of the Printed Media and the Visual Arts course at the City Art Institute. Donations for each annual to Sub Zero, c/o 822 George St., Sydney 2000, Australia.

Craft Australia. \$20.50 for one year in Australia and \$24.00 overseas including postage from 100 George St., Sydney NSW 2000.

Visual Arts Board. Various publications, including exhibition catalogs from the Regional Development Program, the Venice Biennale pavilions, etc. **Ozarts: A Guide to Arts Organizations in Australia** (1981) \$10. Available from the Arts Information Program of the Australia Council, 168 Walker St., North Sydney NSW 2060 Australia.

Printing in Melbourne:

925, a magazine devoted to printing and encouraging works produced by the workers, for the workers, about the workers' work a little magazine of prose, poetry and illustrations, wonderfully gutsy. P.O. Box 2430V, GPO Melbourne 3001, Australia.

Missing Forms: Concrete, Visual and Experimental Poems (Melbourne, Collective Effort Press, 1981) same address as above.

Visual Materials:

A History of Australian Art. 5 slide sets with notes and audio-cassettes. \$225 00. Without cassettes, \$180. Or individual slide sets for \$45.00 from Educational Media Australia, 7 Martin St., South Melbourne, Vict. 3205.

In the Company of Women: A selection from the Women's Art Register (Vic.) with 60 slides and detailed notes. Slides cost \$42.00 Aust. and filmstrip format costs \$22.00 from Environment Audio Visuals, P.O. Box 87, North Fitzroy, Vic. Australia 3068.

The Mural Manual: A Guide to Community Murals in Australia by David Humphries and Rodney Monk, published by the Arts Council of New South Wales. 84 pages, \$22.00 hardcover and \$12.95 paperback, from Arts Council of New South Wales, Box N319, Grosvenor St., P.O. Sydney 2000, Australia. For trade orders, order from Lamella, P.O. Box 2000 Woollahra, Sydney, Australia 2025.

A-Z Library, an adjunct of Media-Space, now has a new address at P.O. Box 152, Inglewood, Western Australia 6052.

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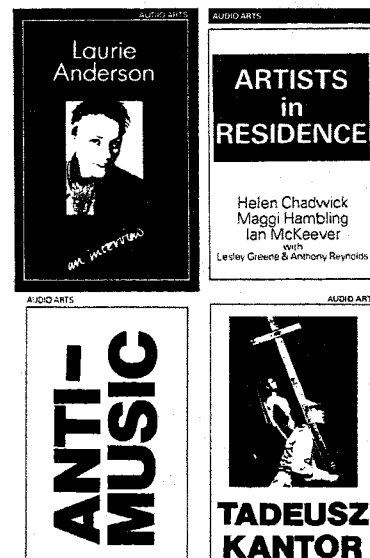
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