Collins NOTEBOOK

3510 FAINT

1977

NOTES

ARTHUR WICKS

$1·52

Collins "GRAPHIC" NOTE BOOKS

No. 1347, 158 mm x 101 mm; 112 pages.

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Collins

"GRAPHIC" NOTE BOOK

MANUFACTURED BY

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SYDNEY AND MELBOURNE, AUSTRALIA

Diners Club No.
4156 - 82772.

Settings for Vericolor film (in enlarger).

Photos taken with normal 55 mm lens:

M 35 latest. ← M 55. } with Tampol lens.
Y 38 Y 75.

For proofs: xpose without 8x neutral density lens at max height for 20-30 secs.

For ¼ size 8"x10" enlargements:
normal ~~xp~~ density: 8-12 secs
with x8 N.D. filter.

II III the log in the file
~~[illegible]~~ For Kodacolor II

For Kodacolor II.
4 Seasons: M 30.
Y 65.
for 1st 8:
then try M30. M30.
Y55 Y45.

Comparison old gelatine colour filters with Tampol lens.

Old gelatin filters. M 25 ✓
Y 80

Tampol filters: M 20 ✓
Y 25.

I resolve to resolve this resolution to the point of unresolution; such that the information is no longer resolved.

Arthur Hicks
9 Feb. 1977

Resolution.

During 1977 I intend to ~~examining~~ resolve my ideas into their primitive elements, to ~~understand them~~ become more aware of them and the way in which they come together into a system which generates my work.

Arthur Hicks.
1 Jan 1977

B. Bay.

10.1.77

Another series of Duras panoramas — this time in colour (negative).

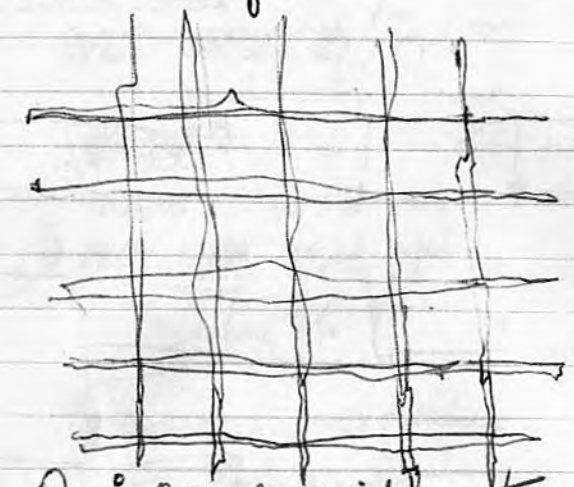
Also further photos (in colour) of two earlier panoramas in further stages of disintegration.

From this piece now comes the possibility of a matrix of rows & columns of possible pieces of information and others, which are vacant: like binary bits which are either there or not there.

Now mark off colour the rectangles recorded: this will determine so they have actually been the spacing & eventual distribution.

From Earlier grid collected from this same beach:

a fine bar grid system tied together.



Original idea to drill + bolt these together with mild steel bolts. Return these to Edgewood Beach + allow the bolts to rust away + the wood return to their (near) original position on the beach.

On Edgewood Beach.

Arranged the driftwood into rectangles + crosses grids at low tide between high + low tide levels.

These extended for some 30 yards & were photographed on site.

Intention is to bind these together with twine or wire + allow original

Photographs of systematic arrangements could be distributed (eg. along the floor) or in a plane reminiscent of the original. Each successive transformation could be developed in the same plane + from this a grid of sequential development made.

Edgewood Beach

Examined the grid systems after several high tides.

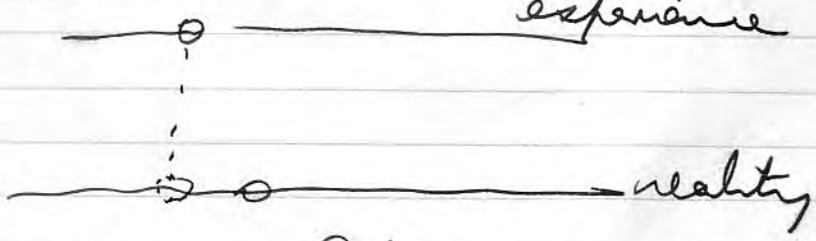
The original grids were re-arranged into groups (more or less) of 4 each. These were re-photographed.

Skylight.

From the earlier skylight silkocream print I intend to further develop the cloud panorama.

eg restrict it through window frame (grid) system.

extension of Wittgenstein's notion:



the set of primitive ideas + relations casts a shadow (through the application of the system) onto our picture of "reality".

From "Symbolic Logic".
(H. N. Lee).

came the notion that any set of primitive ideas (or axioms, propositions) and primitive relationships; from which a system (eg. logic) can be generated, can be taken as equally certain as any other.

And that the system's explanation of reality is valid only when it holds good for + explains our experience up to that point. At any time in the future that original system may be replaced (+ necessarily replaced) by another using basically different sets of primitive ideas + relationships

The (still) photograph can condense time to the point where it has no relationship at all with (real) time. i.e. reality.

How would this affect the interpretation (or application) of Systems Feedback?

Cames Creek:
8 Jan 77 – 12 Jan 77.

From the 1st camp site at the Blue Water Hole, instead of using film or video I photographed each strip of track with Dave + Fred distanced. At the point (as far as I could determine) where I had photographed them in the previous shot I took the next photo, and so on.

(e). The identification of the presence (+ timing of presence) of my friends + visitors that have found their way into the work.
extend to include all people
- directly } involved in
- indirectly } the piece.
What questions would be worth asking these people to elicit information TO EXTEND 4 SEASONS 1976 into another 4 SEASONS 1977 (extensions) as it were.
(f) The angle at which the sun shines onto the piece of land (identified by various reflections).

19 + 20 Feb.

The completion of Four Seasons in its original intention.

Time to stock take the possible ideas that have flowed from the original intent.

(a). Explore the role of the red bucket. its occurrence vs non-occurrence; its proximity to the camera.
(b). The distribution of the 4 seasons.
(c) The distribution of the empty spaces.
(d) The correlation of each observed piece of data with other data eg. rainfall, sunshine hours. irregular but predictable events unpredictable events.

"What has history to do with me? Mine is the ~~one~~ first & only world."

L. Wittgenstein. Notebooks. 1914-16.

"I have to judge the world & measure things."

	M	T	W	T	F	S
0-1			1 4			12 March 2 April 7 May 11 June. 2 July. 11
1-2	IIII					
2-6				1		
5-9	IIII	II	IIII			

Dorothea Kershaw.	CREA 1013	Wed pm
	CREA 1033	Mon pm.
Ruth Worthington.	CERM 3023	

PART-TIME ENROLMENT. 25 Feb.

	Intro Gr. St.	II	Tues Ev.
STEPHAN COLLETT	" " "	III	Mon Ev.
Annette Paterson.	CREA.	IV	Mon. Ev.
Warren Freeman	PHOT. B 2013		Wed.
Keith Starling.	ARTP		Mony.
~~Allan~~ ~~Keith~~	CREA.	I 1013	Wed.
Marion Kelly.	CERM B 3023		Thurs. am
	DESGN B 2013		W. am
	ARTP.	1013	Mon.
	PHOT B	2023	Wed.
Val Malcolm.	CERM B	3023.	
	PHOT	2023	
	TEXT		
	~~DESN~~	2023.	
Barb. Troughear.	CERM	3023	
	CERM.	3033	
	PHOT		?
Irene SCHOEMARK	TEXT B	2023	
	SIKV B	2013.	
Maria Patterson.	ARTP	1013	
	SCUL B	2013	
Lee Verrall.	CREA B	1023	Tues. pm.
		1043	Sat.
Christine Cheney.	CREA B	1013	Wed pm
		1033	Mon pm.
John Tomkins.	ARTP B	1013.	Mon 2-3.
	CREA B	1013	Wed pm.

Elly McDonald. 12 Erskineville Rd.
Newtown. 2042.

4 Seasons. 26.2.77

(e) Friends + visitors present:

Directly: (i) Elly McDonald. ✓
(ii) Richard Cobden. ✓
(iii) James Mallison. ✓
(iv) John Penney. ✓
(v). Barnard Smith. ✓
(vi) Noel Sheridan ✓
(vii) ~~Dmasso~~ Tommaso Trini. ✓
(viii) Neil Langshaw ✓
(ix) Arthur Wicks.
(x) Joe Pirone. ✓

Indirectly: (xi). Ineke Wicks.
(xii). Fred Goldsworthy. ✓
(xiii). Bron + Sue Wicks. ✓
(xiv). Daryl Mildenhall.

27.2.77

(e) The overall 4 seasons format printed ~22. ✓

E.

letter 25c/10gm
packet 40c/50gm

New Zealand Galleries.

from John Lethbridge
2 Collins St
Paddington
Ph. 2123008.

Barry Lett Galleries.
41 Victoria St. West.
P.O. Box 5775.
Auckland 1.

New Vision Gallery.
8 His Majesties Arcade.
Queen St.
Auckland 1.

Peter Webb Gallery.
Lorne St.
Auckland

Auckland City Art Gallery.
100 Wellesy St.
Auckland 1.
(Director: Ernest Smith).

28.2.77.

Inventory:

Pay { Elect. ✓
{ Rates. ✓

Check Post Office. – Brindabella? The P.O. exists at Brindabella. N.S.W. 2611.

Panalure paper. – Check deal. ✓.

Slow (ASA 135) bulk film? No, it doesn't.

Photo copy remaining "Systems Feedback" photos. ✓

~~Photo~~ Graphos pen. } Sheridan ✓
White cardboard } → page. ✓

1. Sheridan page
2. Remaining bits of information for "4 Seasons" participants. (recipients?)

Darkroom:

B/W. 3.1. Derras markers.

3.2. Postcard from Brindabella.

3.3. Additional "4 Seasons" – "in situ". ✓
– o/references

3.4 Skylight photos.

3.5. Indicators – Pt. Campbell collage
– A.G.P. building views collage.

Ms. Mildred Friedman.
Walker Art Center.
Vineland Rd.
Minneapolis
Minnesota. 55403.

Mr. Mario Amaya
New York Cultural Center
Columbus Circle
New York. N.Y.

✓ San Francisco Museum of
~~Modern~~ Art.
War Memorial
Civic Centre.
San Francisco
California 94102.

✓ Museum of Modern Art. (N.Y.)
11 West 53 St.
N.Y. 10019.

Mr. Stephen Prokopoff.
✓ Museum of Contemporary Art
237 E Ontario St.
Chicago
Chicago.
Illinois. 60611.
Ph. Wh 3.7755.

Ms. Irene Lee Pagan
Contemporary Art Museum.
5216 Montrose Blvd.
Houston Texas
77006.

Mr. Robert M. Murdock.
Curator of Contemporary Art.
Dallas Museum of Fine Art.
Fair Park.
Dallas, Texas. 75226.

Allen Art Museum
Oberlin College.
Oberlin Ohio. 44074.

28.2.77.

Mr. Thomas N. Maytham.
✓ Denver Art Museum.
100 West 14th Ave.
Parkway.
Ph. 303/297-2793.
Denver.
Colorado 80204.

✓ Smithsonian Institution
Traveling Exhibition Service.
1000 Jefferson Drive
S.W.
Washington D.C.
20560.

Western Association of
Art Museums.
Mills College.
Box 9989. Oakland.
California. 94613.

Mr Willis F. Woods.
Seattle Art Museum.
Volunteer Park. | Seattle
~~98122~~. Washington
98112 Ph. 206/447-4710.

Museum of Conceptual Art
c/o Mr. Tom Marioni
753 3rd St.
San Francisco. Calif.
94103.

Pratt Graphic Art Center.
831 Broadway.
New York N.Y. 10003.
Ph. 212/674-0603.

Los Angeles County Museum of Art.
5905 Wilshire Boulevard.
Los Angeles. California 90036.
Ph. 937-4250. Attn. Betty Asher.
(Curatorial Assistant).

Workshops.

Ms. Susanne Chandler.
Gemini G.E.L.
8365 Melrose Ave.
L.A. California 90069.
Ph. 213/651-0513

Ms Karen Bamp.
Castelli Graphics.
4 East 77 St.
New York N.Y. 10021.
Ph. 288-3202.

Cicero Editions.
Jean Milant.
708 N. Manhattan Pl.
L.A. Calif. 90038.
Ph. 213/462-1157.

Ms. Susan Lorence.
Petersburg Press.
17 East 74 St.
New York N.Y. 10021
Ph 212/249-4400.

Marian Goodman.
Multiples. Inc.
55 East 80th St.
New York N.Y. 10021
Ph. 212/98-2200.

Lindsay Green.
Tyler Graphics.
Post Office Box 644.
Bedford Village
New York N.Y. 10506
Ph. 914/234-9446.

"The I (of solipism) shrinks to an extensionless point & what remains is the reality coordinate with it."

L. Wittgenstein.
Notebooks 1914-1916.

Impressions Workshop.
27 Stanhope St.
Boston
MA 02116.

Required doing in Sydney.

1. Slides + discussion with Paul McPilliek (Central St). (write)
2. Visit Aunty Lily.
3. Visit Noela Hill.
4. Ring + drink with John Lethbridge.
5. Ring + collect magnetic rubber.

(Check out ((+ collect)) magnetic rubber).
(Collect silver adhesive foil from Norman Reynolds).

1st ~~29~~.3.77 !

Put together slides for posting.
- process any remaining photos needed.
- photo + process any needs for first 2 art philosophy lectures.

4 Seasons. - write + get typed + photocopy questionnaire to "recipients".
- include remaining presence.
- include in envelopes + post.

3-3-77.

Slides for sending

1. Surface correction 1.1 26"x24".
1.2 silkscreen 30"x32".
1.3 photo montage 48"x48".

2. 4 Seasons 2.1 complete: 8'x5'.
2.2 in situ:
2.3, 2.4, 2.5 detail. photos 3¼"x5".

3. Systems Feedback 3.1, 3.2 photo of 32 slides. 28
3.3 instructions. photos 4"x8".
3.4.1.6
3.4.1.8 20.
3.4.2.20 6
3.4.2.20
3.4.2.8 6
3.4.3.20

4. Absorption Kit. 4.1 "absorbing" 8"x10".
4.2 "having absorbed" 8"x10".
4.3. Kit. 26"x31".

5. Durras. 5.1. Notebook.

Ordering of slides in modified glassine sheet.

1.1	1.2	1.3
2.1	2.2	2.3
2.4	2.5	3.1
3.2	3.3	3.4.1.6
3.4.1.20	3.4.2.6	3.4.2.20
3.4.3.6	3.4.3.20	4.1
4.2	4.3	5.1.

"An elephant was placed in a darkened hut. A number of people were invited to describe the animal. All had to feel with their hands for clues. One felt the trunk:

response: it is like a drainpipe

one felt an ear.

response: it is like a big fan.

one felt a leg.

response: it is like a pillar.

one felt the back.

response: it is like a throne.

if there had been light there would have been no contradiction of words."

Yalaeem

Yalaal--ed-dien-

"The lamps are different but the light is the same. Concentrate on the light".

From Durras.

8 markers. – dates?

(a) Additionally require – from 5th marker extreme right-hand & ~~three~~

(b) From eroded markers.

(c) Colour. – sand dunes (x2)
– eroded markers.

13.3.77.

In darkroom:

1. Print remaining Durras b/w.
2. Re-print camp site 1977 – Brindabella.
3. Colour prints – Durras (x2)
processed markers (x2).

Slides: of each Durras strip (b/w + colour – + Polaroids of Sept + Nov 1976).
+ of each processed marker.

Mount each Durras strip + processed markers.

Sculpture Centre.
3 Cambridge St.
Sydney.
Ph. 241 2906.

Contacted Betty Kelly.
on Sun 13 March
– send statement + slides.
John Danvers giving performance in July (?).
Put on "Systems Feedback" – to coincide with that?

~~Performances~~ in Library.

Nov. 1973.
May '73.
Jan '74.
Nov. '75.
Oct. '73.
Feb. '74.

Major Art History.

- Fiona }
- Lee }
- Kevin — art contest → outwards.
- Graham — ~~outside art~~ → in?
- Christine — role of commercial art. — economics?
- Mary Weline — modern jewellery specialised form of sculpture?
- Craig — what art system could students expect on leaving college? (Art in Australia)
- Betty — furniture art vs western aesthetic permanent / non permanent (?)
- Helen — Aust. art history
- Wai. — Chinese calligraphy & posters.
- Michael — ?
- Peter — conceptualisation & ~~the~~ object.
- John Hayburn — Japan culture. (?)
- Patsy — Graphics & the arts.
- Gary. — and products →
- Bernie Higgins — what is music?
- Dinah — significance of craft in the arts / craft dichotomy.
- Trevor. — direction of painting in Aust.
- Alex. — private / public;
- June. Japanese arts.
- Leslie —

Fiona, Lee x1. ~~7th June~~ 9 June.

art society commercialising

Christine, Gary, Patsy. — x1. 14 April ~~2 June~~

Craig, Helen, Betty, Leslie, Trevor. — Aust. situation x2 weeks 26 May 2 June.

Peter, Graham, Craig, Kevin. — x1 art boundary 23 June.

~~Alex~~

Wai — 28 April:

John. 30 June.

Alex Standard.

Michael, Bernie — music? 21 April.

June, Dinah, Mary. x1. — craft / concept. dilemma. 16 June.

Max Miller.
Old School House.
East Kangaloon.
NSW. 2576

Fasson.
Roger Haslow.

Norman Reynolds.

S.P.S.

Fas print.

Laminated bright
silver foil
39" x 27½"

Solid foil.
50 x 70 cm.

Joe Fraser. Ph. 5195130.
358 Princes Hway.
St. Peters.

Kodak. Warehouse

62 Booth St
Annandale

For. 5 April.

1. ✓ Return air ticket to Sydney
2. ✓ Return rail tickets for
   Bron + Sue. + bus from Yass.
3. ✓ Repair mower.
4. Collect typing for Ray McDermott
   heane typing – Dellas, etc.
5. ✓ All info. to Ray McDermott.
6. ; Letter to Sam Richardson
   re video equipment, Canberra
   ✓ Ring Brian Cook. + check local.
7. ✓ Letter to Bron + Sue.
8. ✓ Ring Ahwakas.

   Car to Croker & Parker.
   Bank.
   ✓ Food feed

5 April.

Studio:

1. Complete mag. number. ✓ phasing.
2. Clean studio.
3. Pine down masters. ✓

D'room:

1. Complete B/W. pos. slides.
   – special photos.
   – T.V., grain, . .
2. Complete B/W prints.
3. Colour Systems feedback,
   proof sheets.

Advertiser.

1. Borrow 100 + screen. ✓

2 La Perouse St.

For Abraxas. 11, 12, 13, 14, 15 Kay
x 300.
7.30 pm.

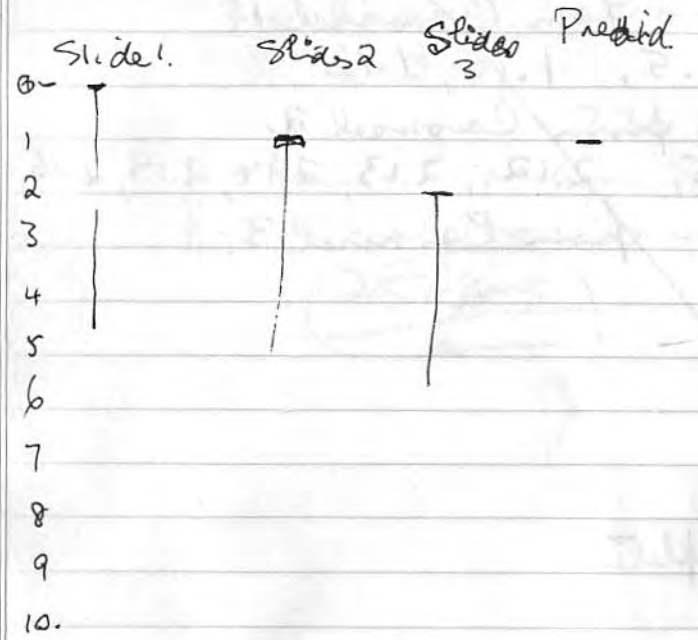
Hours: 11–6 pm.
Wed Thurs Fri. 7.30 pm.
25 April

Missing from Carousel 1.
1.5, 1.15, 1.16
Missing from Carousel 2.
2.5, 2.12, 2.13, 2.14, 2.15, 2.16.
Missing from Carousel 3.

Now completed.

32
4
128

Systems Feedback.



Letter to Video Access centre - Sydney.

Feedback.

Collect video + graphics.

Check equipment availability.

For Camera

W.S. Hamilton 37 Glasgow St

Hughes.

Neil Renfree. 13 Maraka St.

Hawker.

Needed to be done.

Final: Laid out photo sequence for "4 Seasons".

D'room: Kodalitha all appropriate 4 Seasons images + responses.

"4 Seasons".

Colour ~~[illegible]~~ prints of 4 Seasons.

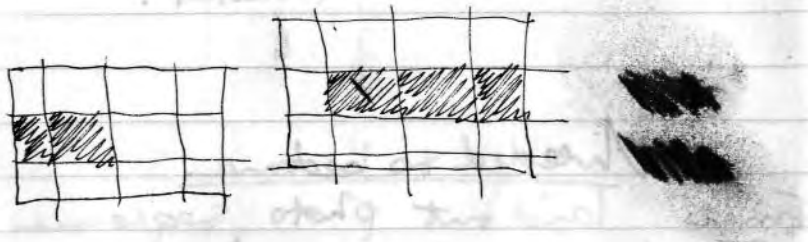
Complete gluing 4 Seasons photos.

Stretch silk.

Clean old screens.

Abraxas Gallery.
Exhibition. May 11–15.
Ancillary to 4 Seasons.

Fragility Piece.



4 Seasons. Feb 1976–Feb 77 (or non-entry)
Began as a diary: one entry per day to be condensed.
~~Ended as a condensation~~ to a flat surface 8' x 5½'.

On progression it became a complex cross reference of ~~long range~~ varying lengths and shorter changes ~~[illegible]~~ (~~Some were~~ continuous to predictable, ~~others were as short as one~~ isolated events).
~~The fragments are~~
During the period Feb 1977 to Feb 1978 I am identifying

B. J. Bell
12 Mandible St
Alexandria, NSW.

National Gallery of Vic.
180 St Kilda Rd. Melb.

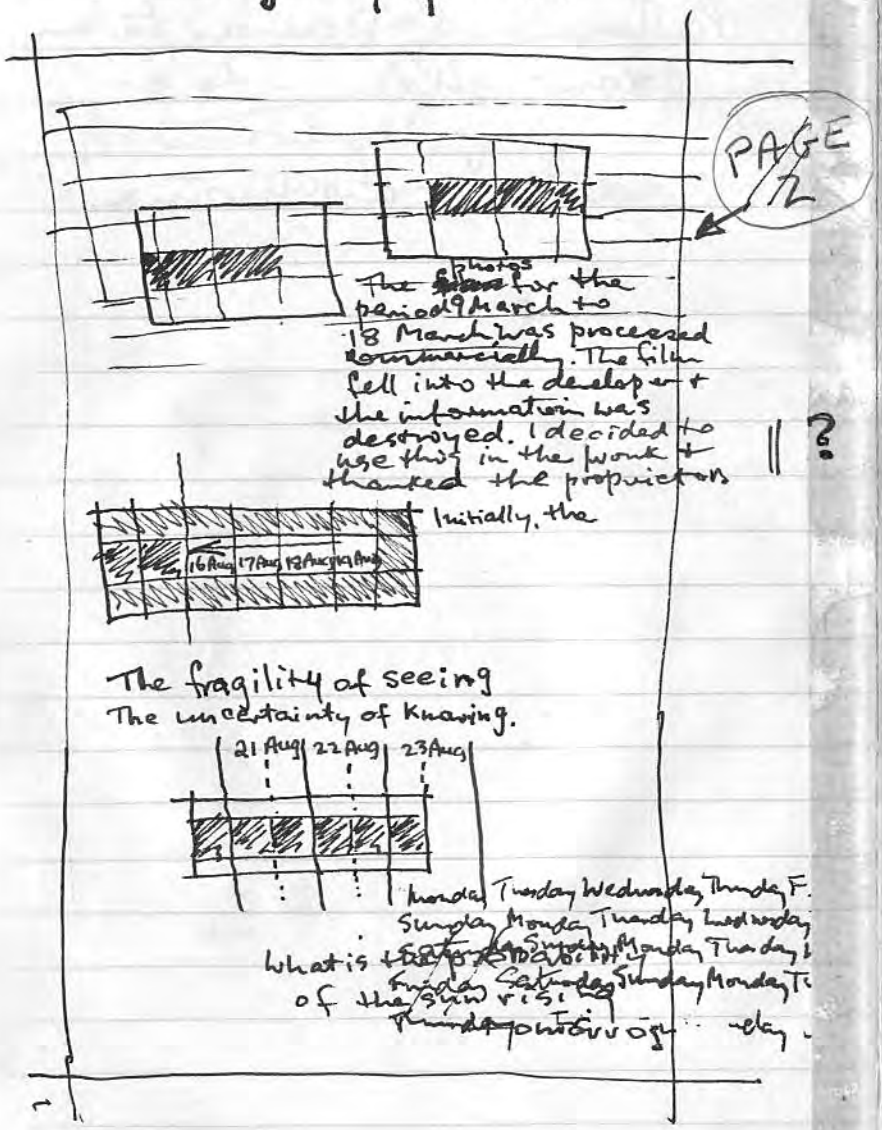
Batemans Bay.

May. 17-22.
Panoramas of Dunnas taken in colour slides. - to be added to the matrix.

Each print + drawing to be of the proportion 8½ x 5.

From 4 Seasons

Fragility piece.



Not page 2 any longer: now page 3, 6 or 7.

Initially, the scheme for making 4 Seasons was very simple + straight forward. But, several accidents demonstrated the inherent fragility of the piece. The information lost in the development of 9 March to + 18 March could never be restored.

The multiple exposures of 15-19 Aug, 11-12 Feb compressed time into a single frame.

Each frame represents one single day. Though taken at a specific time of the day (viz. 2pm) this frame summarises the existence of the whole day.

Identification Chart: 4 Seasons.

21.2	22.2	23.2	24.2	25.2	26.2	27.2	28.2	29.2	1.3	2.3	3.3
4.3	5.3	6.3	7.3	8.3	9.3	10.3	11.3	12.3	13.3	14.3	15.3
16.3	17.3	18.3	19.3	20.3	21.3	22.3	23.3	24.3	25.3	26.3	27.3
28.3	29.3		31.3	1.4	2.4	3.4	4.4	5.4	6.4	7.4	8.4
9.4	10.4	11.4	12.4	13.4	14.4				18.4	19.4	20.4
21.4	22.4	23.4	24.4	25.4	26.4	27.4	28.4	29.4	30.4	1.5	2.5
3.5	4.5		6.5	7.5	8.5	9.5	10.5	11.5	12.5	13.5	14.5
15.5	16.5	17.5	18.5	19.5	20.5	21.5	22.5	23.5	24.5	25.5	26.5
27.5	28.5	29.5	30.5	31.5	1.6	2.6	3.6	4.6	5.6	6.6	7.6
8.6	9.6	10.6	11.6	12.6	13.6	14.6	15.6			18.6	19.6
20.6	21.6	22.6	23.6	24.6	25.6	26.6	27.6	28.6	29.6	30.6	1.7
2.7	3.7	4.7	5.7	6.7	7.7	8.7	9.7	10.7	11.7	12.7	13.7
14.7	15.7					20.7	21.7	22.7	23.7	24.7	25.7
26.7			29.7	30.7	31.7	1.8	2.8	3.8	4.8	5.8	6.8
7.8	8.8	9.8	10.8	11.8	12.8	13.8		15.8	16.8	17.8	18.8
19.8	20.8	21.8	22.8	23.8	24.8	25.8	26.8	27.8	28.8	29.8	30.8
31.8		2.9	3.9	4.9	5.9	6.9	7.9	8.9			
		14.9	15.9	16.9	17.9	18.9	19.9	20.9	21.9	22.9	23.9
	25.9	26.9	27.9	28.9	29.9	30.9	1.10	2.10	3.10	4.10	5.10
6.10		8.10		10.10	11.10	12.10	13.10	14.10	15.10	16.10	
	19.10	20.10	21.10	22.10		24.10	25.10	26.10	27.10	28.10	29.10
30.10	31.10	1.11	2.11	3.11	4.11	5.11			8.11	9.11	10.11
11.11	12.11	13.11	14.11	15.11		17.11	18.11	19.11	20.11	21.11	22.11
23.11	24.11	25.11	26.11	27.11	28.11	29.11	30.11	1.12		3.12	4.12
5.12	6.12	7.12		9.12	10.12	11.12	12.12	13.12	14.12		16.12
17.12	18.12	19.12		21.12	22.12	23.12	24.12	25.12	26.12	27.12	28.12
29.12	30.12	31.12	1.1	2.1	3.1	4.1	5.1	6.1	7.1	8.1	9.1
10.1	11.1	12.1	13.1	14.1	15.1	16.1	17.1	18.1	19.1	20.1	21.1
22.1	23.1	24.1	25.1	26.1	27.1	28.1	29.1	30.1	31.1	1.2	2.2
3.2	4.2	5.2	6.2	7.2		9.2	10.2	11.2		13.2	14.2
15.2	16.2	17.2	18.2	19.2	20.2						

1976 - 77.

12 x 31 matrix.

The role of positive against negative.

The days of the year arranged x 12.

Re-do 11-5-76.
23-5-76.
4-6-76.

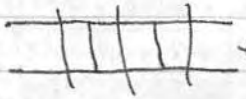
PAGE 1

+ notation.

28.7.

Re-photo:

multiple xp. long dist.

doubled shots.  to use as strip.

Trinie & Sheridan.

Com chronological progression +

Keep careful note.

include: corn mown down

ploughing.

ploughed ground.

Polaroid shots — Mary + Don.

from Abraxas — Felicity Moore.

Presences in 4 Seasons

(Friends) + Responses.

PAGE 4

PAGE 5.

Double page

Penny

Celly

Trinie + Sheridan

Mallison + Gordon.

Prudence

Smith.

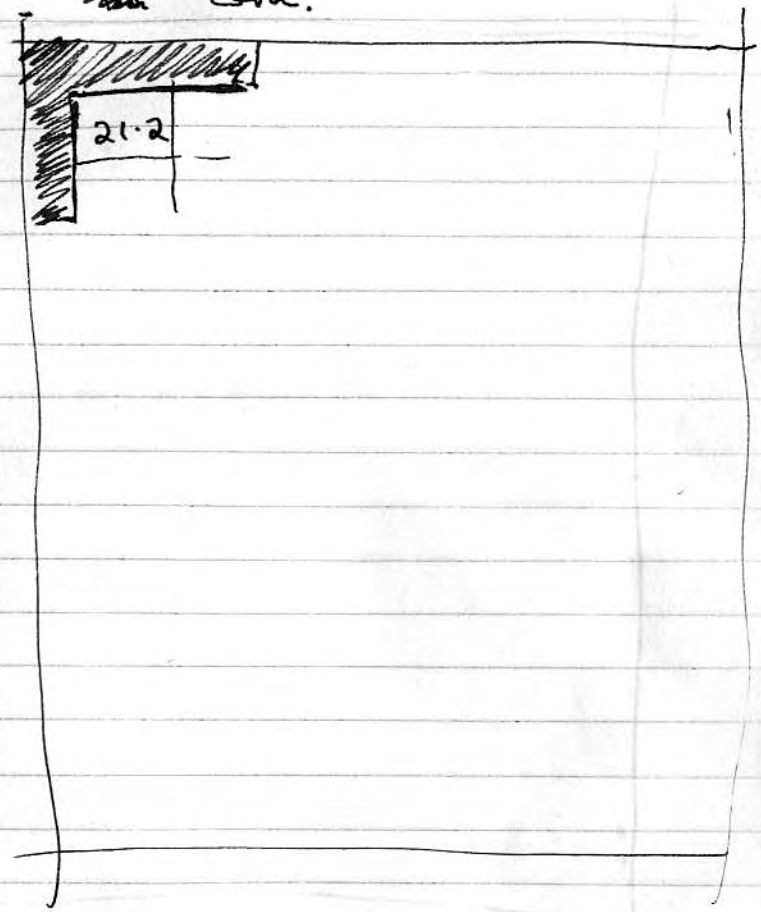
Sally.

Langham.

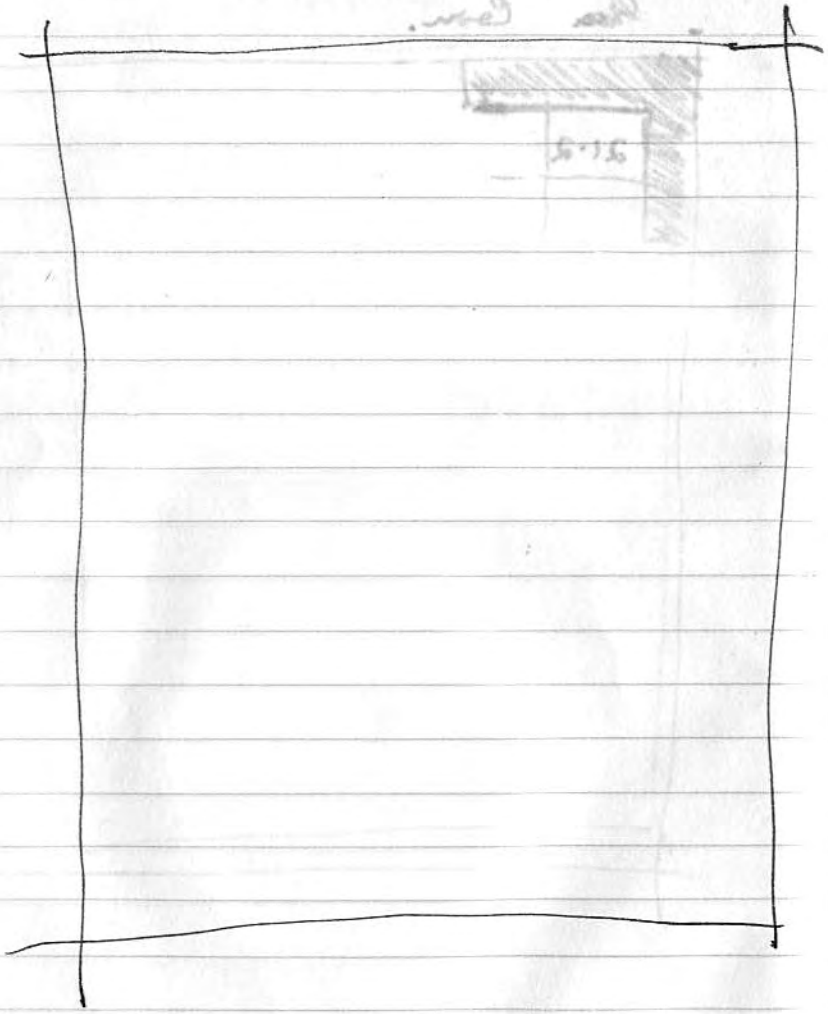
PAGE 6

PAGE 3.

Plan Com.



PAGE 7.



8.

5 June.

In the order that they occur to me.

1. Colour photos – remainder of "4 Seasons" ✓
   - 4 Seasons Kit. phot. taken.
   - Durras

2. B/white. – Amp. photos for ~~montage~~.

3. Kodalith. – Fold overs. 2x hemisphere, 1x Port Campbell

Rationalise these possibilities.

1. Durras: Film a performance on the sand: filmed or videoed ?
   the burial.
   – drinking Amontillado?
   emergence – shaking hands with assistants.

2. "Systems Feedback":
   ~~Phot~~ + photograph additional slides.

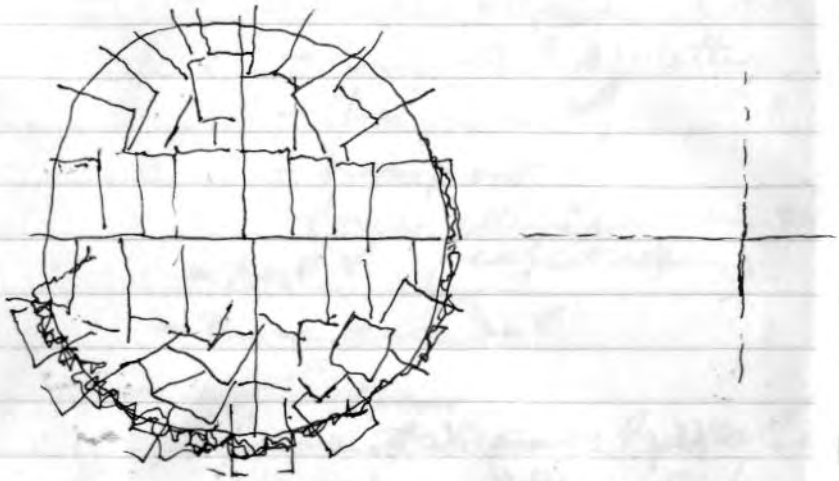
7th. a.m.

Letters. – Chris Parney. ✓ | Enumerable list. letters.
– Heather Ellyard ✓
– Paul McGillick.
– Chris Vincent. ✓
– passport. ✓
Power lecture ✓ Pay 7-6-77.
– A.M.P. ✓ (expect reply).
– Phone account ✓

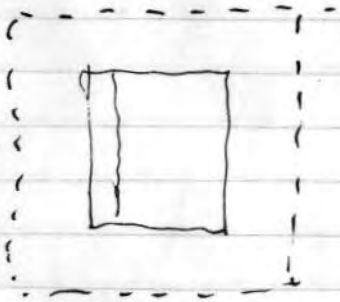
Access
– Audio Centre – Paddington. ✓ → reply : more dates.
– June 23/24 – Graeme Brown: – ring in Melb.
Melb. visit. – Vic Gallery ✓:
– Noella Hiorth ✓ – ring.
& lithoprinter.
– Print Council – ring.

Sydney Show – Sept 6-24.

For Paul McGillick. 14 June.

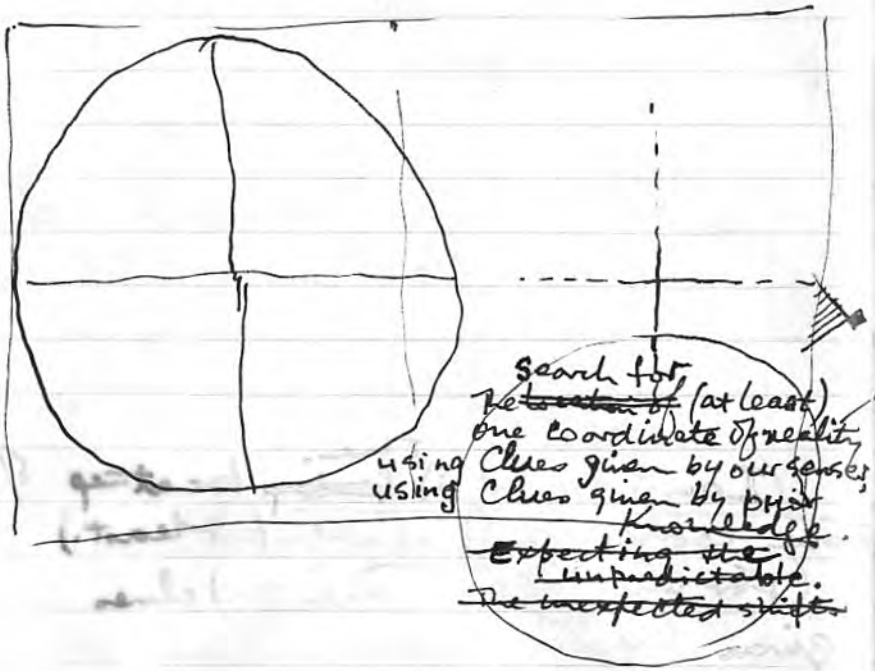


Fragment from "4 Seasons" - records from a year's diary spanning 365 days.



What I know ↛ what I see.
What I see ↛ what I know.

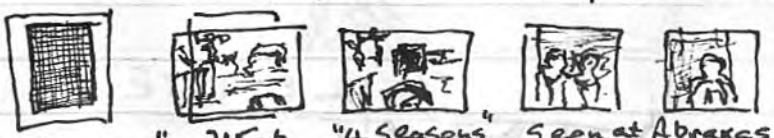
(I am interested in ~~finding~~ The locating of one coordinate of reality (at least.)
(For this I can use the) clues given by our ~~my~~ senses
Clues given from prior knowledge.
But ~~[illegible]~~ be prepared to accept the unacceptable.
In one piece!



Meshing the Known
with the observed.
Trying to find (at least)
one coordinate of reality.
Each new situation requires
a fresh solution.
The search is continuous.

The work "4 Seasons" is an investigation into one coordinate of reality. But the coordinate keeps shifting!
"4 Seasons" consists of photographs of a ~~given~~ block of land taken from the same spot at the same time each day for a year. The 365 daily records were mounted in a 12x31 matrix, measuring 5' x 8½'.
The period of time spanned 21 Feb 1976 to 20 Feb 1977.

Some fragments concerning "4 Seasons".



"4 Seasons" 21 Feb 1976. "4 Seasons" in situ Seen at Abraxas Gallery, Canberra May 1977.

~~Dotre~~
Cut out, add a figure of your choice (yourself? someone who ought to be seen there? etc?.) and post to: "4 Seasons
c/- 1 Central St.
before 26 Sept. 1977.

It will be included in a collage "4 Seasons continued" Feb '77 - Feb 78.

To be seen at Central St Gallery. Sept 1977.

Real Estate Piece.

Exploring the link pieces between natural objects (viz. trees) + the selling pieces of land. (viz. through real estate).

Continue photographing real estate notices tacked onto trees & relate these to a photo of the office.

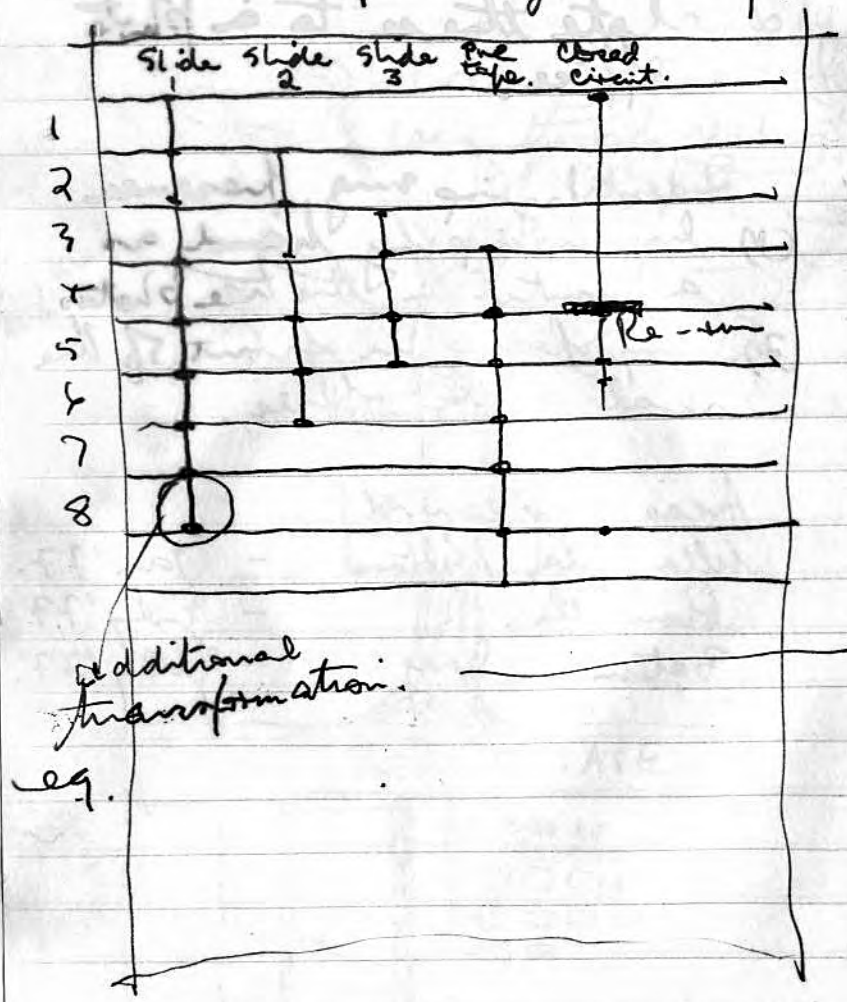
Identifying my presence
(1) by using my hand as a pointer in the tree photos.
(2). by posing in front of the real estate office.

Areas now covered:
Ulla Dulla, Milton - Jan '77.
Bermuth. - July '77.
Batemans Bay - July '77.

Systems Feedback

Continuation.

The need for symmetry.



pointing (or holding) colour photographs against the trees at the South Coast?

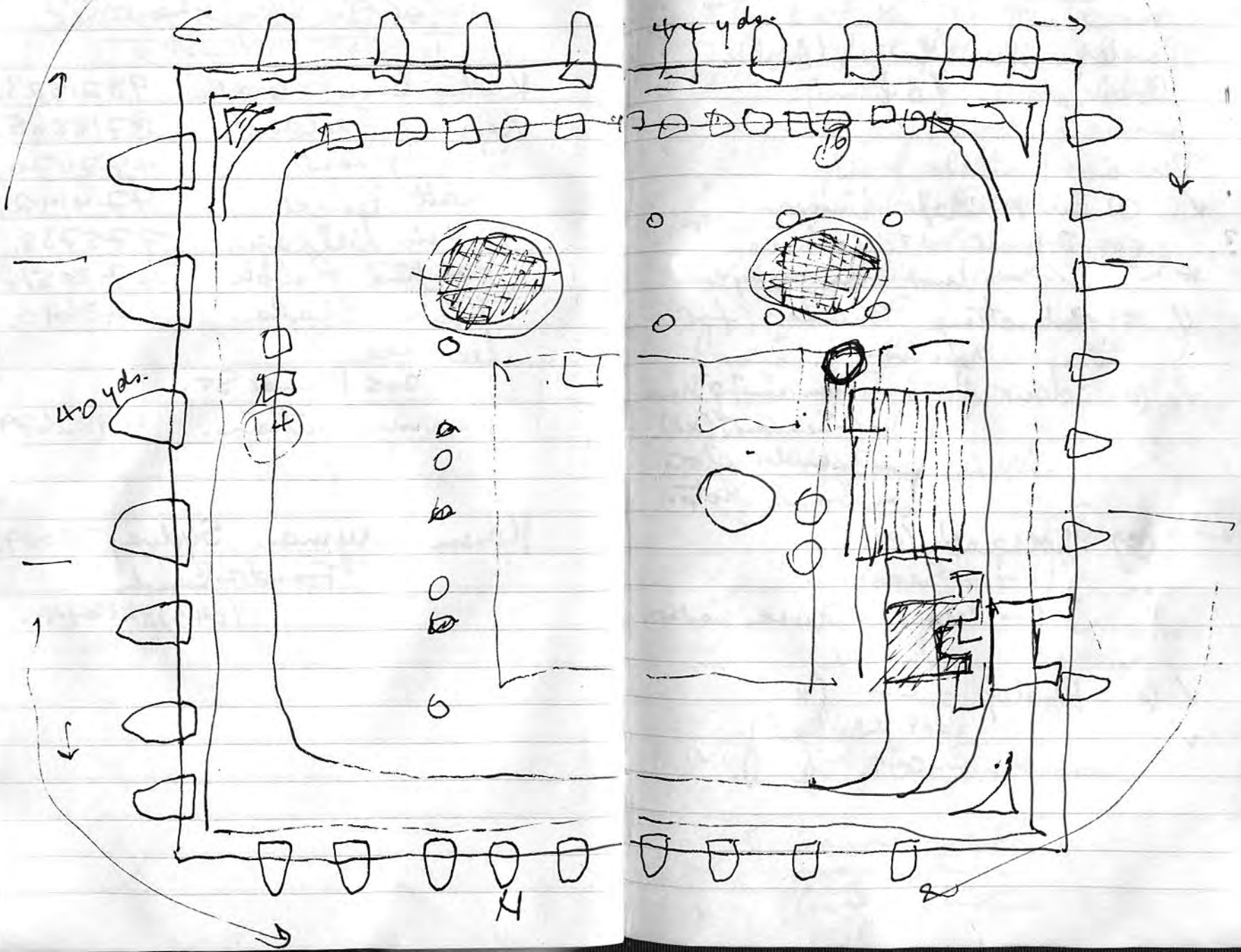
Sidney Cooke. (NSW) P/L.
6 Rickettty St.
Mascot.
Ph.

1st year students
at Sydney show

Kathy Bessel-Brown	9821523.
Penny Galland	3718865.
Dan Frew	447070.
Matt Beyer.	774142.
Andrio Lielkajis	775738.
Kristine Ralph	472051.
Tina Blake.	443610.
Lee Bice. 205 Palmer St.	
Penny Sutton.	4982674.

Karen Dayman Sydney 302089.
Forresters Beach
(043) 841894.

Top of AMP Bldg.



Monday.

Develop B/W film. (A.M.P).
Colour slides. (3 films).

Durras markers:

✓ (a). Cut + shape panoramic markers.
? (b). 2 markers to be buried
* + moved away by water.
✓ (c). Miniature markers (for tiling).
✓ (d). Colour shots ✓ remaining Durras.
- 4 Seasons ✓ (x3).
- Trawler shots.
- Bromo. shots.

(e). Photograph (C41).
- 4 Seasons.
- Coloured Durras markers.

✓ (d) Develop - E4 (x3).
✓ - B/W (x2)
- C41. ( ).

✓ - Notate dates of Durras photos.
- Polaroid camera + shots (espec. buried markers).

To be taken to the coast.
✓ - portapak.
✓ - 5" H.D. tapes. (x3).
✓ - 8' (x2) lengths canvas.
✓ - proof sheets for "Real Estate" + ideas + maps.
✓ - tiling. / conks.

Audio - blank cassettes. ✓
✓ - player.

✓ Cleaning metho.
✓ leads.

✓ PVA glue
✓ Clag.
✓ bench.

blank films
✓ E4
✓ C41
✓ B/W.

✓ sleeping bag
✓ (x2) air mattresses.

✓ hammer, nails
✓ nion strips.
✓ mag. photos.

21 July.

Sand mat:
"Reclamation."
Sand coated canvas
for use in "performance" piece
at Central St.
+ video of approx. 30 mins
of which I could use 20 mins.

Testing the ritual burial:
OK but try inhaling
through tube + exhaling
through nose into air space
around ~~mouth~~ face.

Examine the video on
larger screen to determine the
degree of resolution.

The video ranges through perceptible
to imperceptible ~~through~~ fading light.

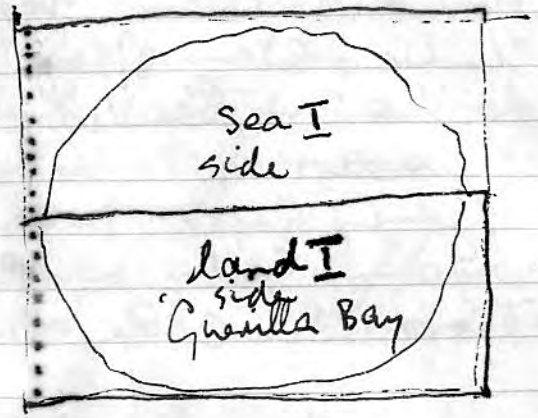
perceivable — imperceptible.
used as part of
fade out +
comments of
operators.

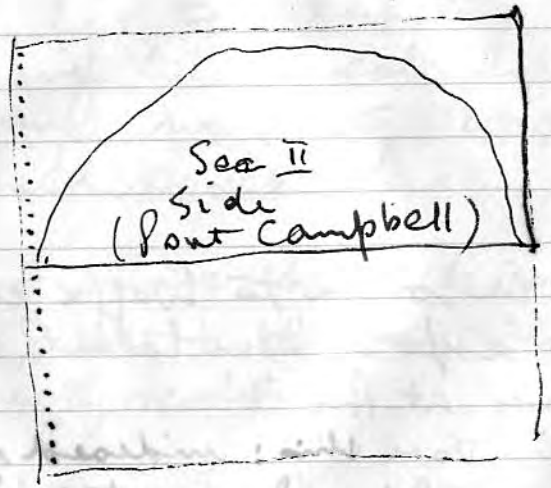
Real Estate B/Bay.

Bloom + Deadman Beach Rd,
B Haven.
Chester & C. B/Bay.
Willmore + Randell. Beach Rd.
Saunders. Prince Hway.
Sidney Raper 11 Beach Rd.
John Gill. B. Bay.
Thors Real Estate. Prince Hway
B. Bay.

On return to Waffa check
the super 8 film taken of the
dunes at August
27-7. Done this: mixed relevant
stretches from 3 time periods.
See over for details.

Views for Binocular Vision.

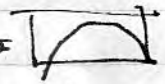


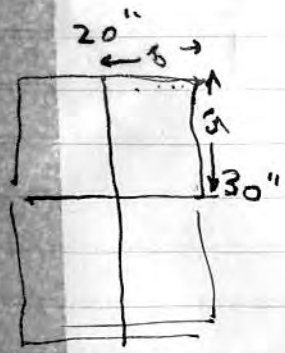


Use Percy's machine; any size, any length.

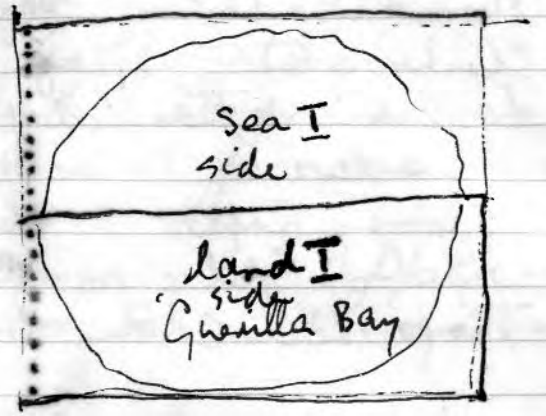
Need to check – size of prints.
– means of attaching them to { folder. – ring type. / clamp. ✓ / spirex system.

How will the prints be attached?
– through the paper?
– housed in plastic?

* Need to introduce  with sketch of flat land.
Look at stretcher negs. (to proof sheet) with view to making Hemispherical montage



Views
~~Stereo~~ for
Binocular ~~stereo~~ Vision.

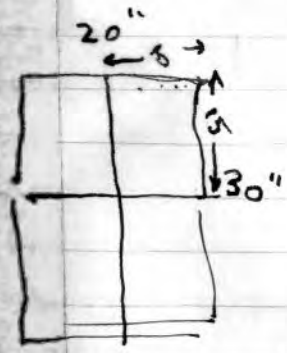


Use Percy's machine; any size, any length!

Need to check – size of prints.
– means of attaching them to { folder. – ring type.
clamp. ✓
spirex system.

How will the prints be attached?
– through the paper?
– housed in plastic?

* Need to introduce ~~seqs~~  with stretch of flat land.
Look at stretcher negs. (to proof sheet) with view to making
Hemispherical montage



For the Sea Mat.

Photo montage of body in swim trunks (whose body?). Head lying on the sand mat. Photos to encompass front & sides (but not necessarily back) (in colour?). Photomontage to be lifesize (or a little less if easier)

– the photos on single weight paper, + glued down onto thin {one fineboard / fineline} or $\frac{1}{2}$–$\frac{3}{4}$" cardboard.

(which will it be?)

27 July.

Sand Memories at Derras

✓ or X.

.12 Structure of nudes (pretaped).

July '77 burial.

1.41 Zoom on latest marker.

→ markers in order from most recent; excluding decomposed ones.

46.22 ← Aug. '76 burial; Sept + Nov. retrieved.

→ decomposed markers in order.

July '77 burial continued.

final burial – freeze the frame for 1-2 minutes + fade. ✓

9.34 } x
9.50 } X

✓ ident of marker.

10.19

– X.

From 8 mm film.

Sea pan long angle. ✓

15 ← →

chop. X

Aug. 28 Close up pan ✓

25 – markers. ✓

24. long pan of each marker.

37 Close up of each marker. ✓

2.34 gyrations. X

2.48 burial. cut + paste.

Sept. 3.44. Zoom. + bury. ✓

4.19 X

4.44 X

5.10 to 6.10 site of identification ✓

tail X

Nov. Sept. 6.40 Zoom + pan.

7.19 X

7.19 – 7.37 ident of marker ✓

7.37

8.0. quest sand. ✓ X

map X

8.40. pan ✓

9.06 ident X

9.14

Arthur McIntyre
Australian

Nancy Barlase S.M.H.

Sequence.

28 July.

✓ P.O.
✓ Quotes
✓ Hunters
✓ Sound centre.
✓ CTV
✓ library, books, records.
d'room.
trailer
- clear College room.
Collect Stather + deline.
Names + hopes of out cities.

Tyler Sutton + Peavey.
(Architects) check fire machine + binding.

Their machine works for any size.

✓ Check from their office.

library
✓ - books
✓ records.

B/W Photos.

29 July.

Complete B/W.
from A.M.P.
Belrandold
Shots - proof
enlarge ½ shot.

· 4 Seasons.
· A.M.P. shots
· Stather.
· Dunras.

Sand Memories at Dunras.

Performance.

Unroll sand mat.

identify large markers.

pile sand onto them - ensure contact by rubbing, etc.

deposit sand from each marker onto mat.

Identify small markers + bury each in turn in its respective mound of sand.

incorporate breather tube to each.

Prints for Sand Memories

Time sequence for Dumas.
with notations.

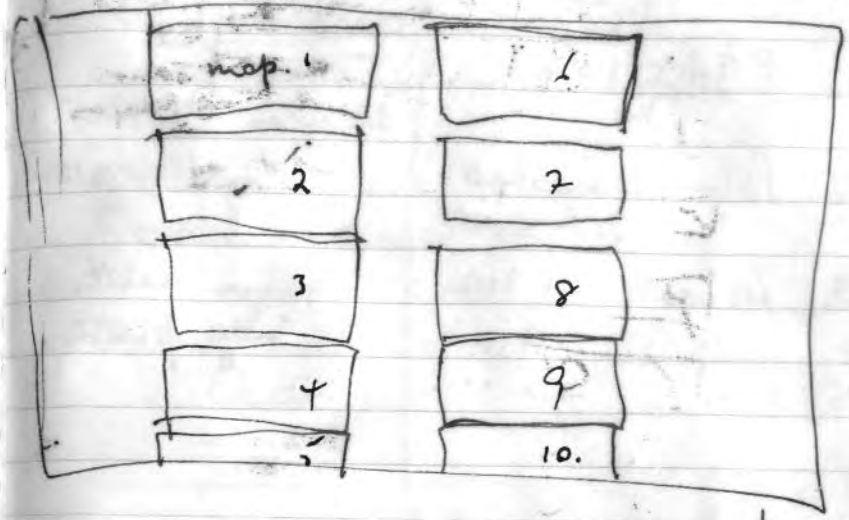
S/S screen.

photos done with 100 det.
4 x map.
9 x photos.

Structure:

1. Colour in photos – blue sky. – sand yellow. } Hydro amber.
2. Black photo stencil – maps + photos + notes. (black?)
3. Year grid (linear) – blue (not).

Grosion print + Dumas.



increasing etching.
(sugar lift ground applied progressively.)

etching.

0 Systems Feedback.

Videos. to splice.

.30 1. R.C.A.E. 1976. May.

6. 2. Power Workshop July 1976.

10. 3. Abraxas 11 May.

4 " 12 "

5. " 13 " .

Abraxas 12 May. - duration ≈ 15 min. rebirth games with mag. photos.

Check Super 8 film + incorporation into taped video.

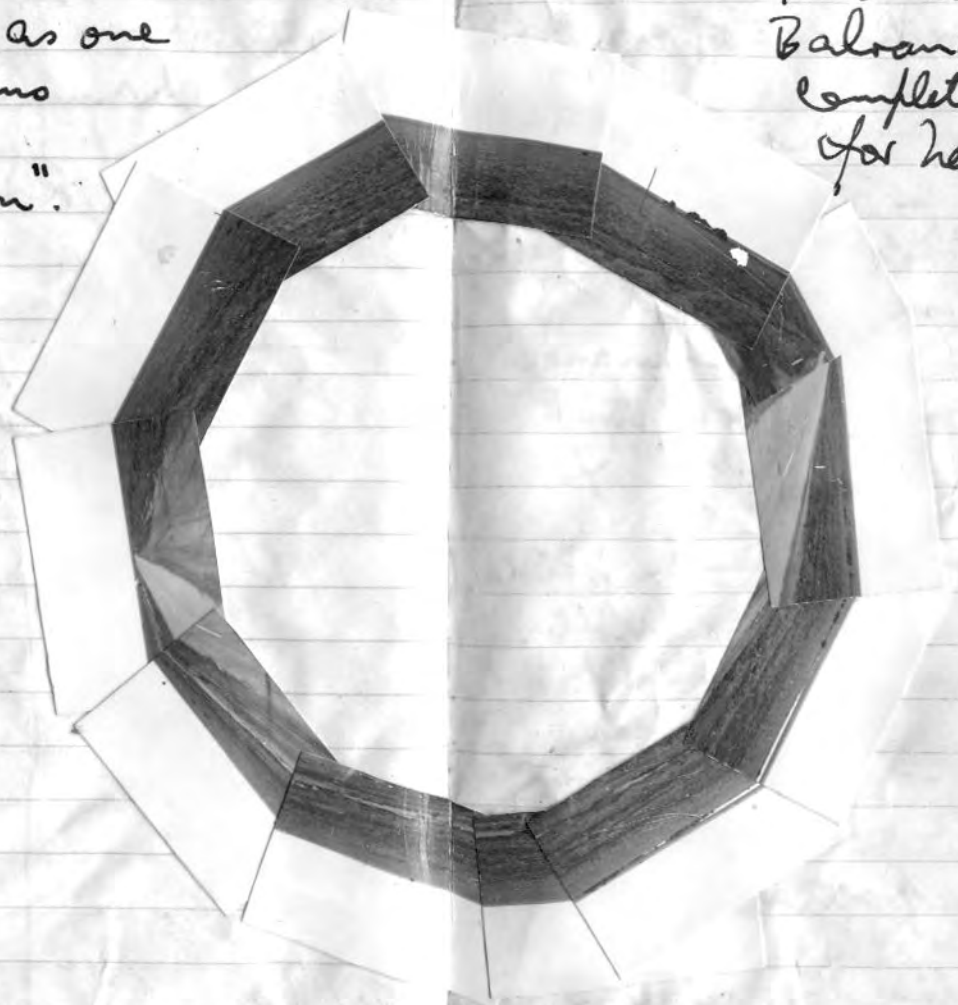
Orange channel 8:

Bathurst Rd.
Orange.

Hello Jim - just checking out my Cartoll pen

Balramald panorama

- to be used as one of a landside forms in "Views for Binocular vision".



- now completed.

Need to return to Balramald + get a complete set of photos for hemisphere.

For the Sydney show.

- photomontage (suntan, ing)

1. Absorption — 2x etchings
   1x S/Screen (Absorption Kit).
2. Surface correction — 3 S/Screens. 1. 2. 3.
3. 4 Seasons — photomontage 1976-77.
   — montage 1977-78.
   ? — S/screen Broadsheet.
4. Sand memories — ~~video~~. — video. / performance.
   — 1x S/Screen print.
   — 1x etching. X.
5. Systems Feedback. — 3x slides.
   audio.
   ? — print/sheet.
   — video.
6. Real estate — colour photos as montage.
7. Brindabella postcard — S/screen.
8. Views for binocular vision
   — 6x etching. (2x3).
9. 5 steps

camp-globe ✓

Negs ✓
Print glued ✓
✓✓
✓
✓
✓ Langshaw. Celly (rental photo Penny.)
Kodalith layout(1). — ✓ completed ✓
layout(2). — Lightly print.
✓
layout Kodalith. print. ✓
✓ dark-room
extra slides ✓
X
✓ inside
Negs ✓ taken.
Kodalith ✓. layout. + unglued
1 ✓
2 ✓
3 ✓
4 ✓
5
6
Amp. prints glued. ✓ ✓

C41. — reprint pos. slides ✓
— 2x real estate. ✓

B/W. prints. ✓
✓ — remnants for Amp.
(— Balranald).
1111 ✓ — Fred Sunbaking
✓ — bits & pieces. ✓
(4 Seasons 77/8)

Colour prints.
— 4 Seasons replacements.
— Real estate. & others.
— Bron's photos.

Kodalith.
— ✓ ✓ ✓
— linear background. X
— 4 Seasons for Prod. layout.
✓ — Brindabella postcard. small for use as stamps.

3 August. - 5 Aug.

bag of rag (Gumley boys Home). — x ✓.
3 x G Clamps.

leave till Tues-Thurs.

photo. Fred on mat. ✓ } develop 3x8/w.
photo own face ✓. }
light card. - Shop ✓

9 Aug.
photo self + 4 Seasons.
develop B/W film.
Rodalith - surface correction I
III, IV - ?
- 4 Seasons 4-page layout. (1,3,4,8).

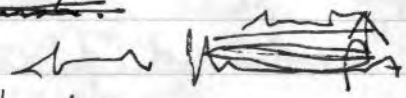
18 August.
Buy: radiata pine → 1977-8 "4 Seasons"
2 x 9'. construct frame
3 x 6'. stretch canvas.
prime + paste
on
½" cardboard 7' x 5'. (Fred).
3' x 3'. (Amp view).

jack for microphone to set.
collect print from Willis.
Collect female x ray from heigh.

The Sydney show is now over and forgotten and here I am in New York forgetting.

August. 27.

Bromophen dev. ✓
C41. developer. ✓
½ gall. white paint.
~~mail boxes.~~



boxes.
15W. bulb.
borrow large.

Sept 2. Ring Reg Naulty.

College: - Glen Campbell - house mortgage deduction ✓
- medical ded'n. ✓ } left note. contact Glen Campbell on return from Sydney.
- Jack Cross - increment. ✓
- ~~photo copies.~~ 4 Seasons. Rates Notice
* letter for Maureen to type & post out.

C.R.C. - cassette players. ✓
- carousel projectors. ✓
x Science - watch glasses.

~~Drop TV.~~
Collect bike.
Frame to Willis - new glass.:
Fineline from Ashmont Timber.

When in New York
check on:
School of Visual Arts.
209 East 23rd St.
New York.
- I have transferred this address to the black book.

after mail - cut card at Advertiser
- punch + bind at Pavey.

B. Wicks

Portal park.
1-580 : Sand Memo via: Gallery. 6 Sept.
HD. from 580 + Feedback

Check on
State Univ of New York re xchange artist teacher.
Mr. Robert Gray.
Dean: Visual Art.
Purchase. Zip. 10577
New York State.

Studio:
72 Green Street. → Visual Art board in studio.
[Bob Jacko:]
John Stringer.
321 Atlantic St.
Brooklyn.

Bill Wright.
Assoc. Dean
N.Y. Studio School
of Painting + Drawing.
8 West 8th St N.Y.
Ph. OR 3 6466

Binocular Vision.
- Saturnold Print Ensemble
5 Star S/Screen
- Port Campbell 5 Star S/Screen.
Re-fund + bind 4 x books.

Brindabella Postcard.

[Kenneth Noland].

For video.
Anna Canepa.
429 West Broadway.
New York.
212-9664677.

Les Levine
~~181 Mott St.~~
~~New York.~~
925 0447.

The next set of images start from the back cover and work towards the centre of the Notebook.

1 letter per every 3(4) days
in New York please

send to

32 Dwyer St
Cook
A.C.T. 2614
Aust. 51 2958

253 Bourke St.

trailor
no is 0735

Yours in Wagga
is 21 1506

May	Postage 1x1-40. 1x-40.	1	80
	Exhibition. invitations postage.	42 3	0 60
	Ilford Book	12	50.
	linseed oil.	1	80
	Castles – masking tape.	8	20.
	list	1	86.
May	Aquatint box. – sheet iron. – dowels.	5	0.
	Paddle (Ashmont).	15	0.
April/May.	offsets (").	10	0.
	Seals. { paint. resin.	21	0.
	Lobstyde Traders. 5 min araldite	5	23.
June	✓ Kerosene Hunters	2	80
	½ letraset (Waggabbs)	2	25
	✓ Inks (Melb. Stationery Supplies)	10	70.
	35mm. Film (Kodak Melb).	8	0.
July.	Castles { masking tape.	25	0.
June	I.C.A. (Sydney).	10	0.
July.	Education Centre.	2	0.
Aug.	Kerosene	2	80
Aug	Kerosene	2	00.
	Adapter plug (microphone) (Tandy) for stereo input. (Harbrett)	2	95 40

Consumables

22	1	Wine for typing piece (Emmots).		72.
17	2	drill list	1	94.
	2	Stamps 3x1.80	5	40
21	2	Black plastic	5	22
21	2	Photocopying (Systems Feedback).	1	10
26	2	Postage – Seattle, Denver. 1-16 Aerogram. 5x25 1-25 5x25 1-25	3	66.
26	2	5min Araldite – Pristine Traders.	5	23
26	2	Transp. tape Hardys	2	80
		Hand Cream Hardys	1	50
28	2	Photocopying "Feedback".		45.
		Quintals. Envelopes. (10½" x 8½") 2x40.		80.
10	3	Postage – 4 Seasons 6x30 6x20.	1 1	80. 60.
		✓ Photocopy. 110x5.	1	0
		✓ Postage 6x 1-50. 1x2.80. 6x 40. 1x2.20.	2 6 2 2	40 00 80 20.

5	9	Araldite.	7	50
6	9	Solvent.	2	60
20	9	Air freight pmts to APC	4	25
19	9	blue filter. (inside angle).	10	80

Lithography.

Zinc Plates

Counter etch.

Nitric acid	14 c.c.	½ fl oz.
Potassium alum.	42 gm.	1½ oz.
Water	2270 c.c.	80 fl oz.

Acetic acid	113 c.c.	4 fl oz.
Water	2270 c.c.	80 fl oz.

Etches.

Phosphoric acid	21 c.c.	¾ fl. oz.
ammonium phosphate.	42 gm.	1½ oz.
ammonium nitrate	42 gm	1½ oz.
Water.	568 c.c.	20 oz.
Gum arabic soln (14° Be)	2270 c.c.	80 oz.

Gallic acid	200 c.c.	7 fl oz.
Phosphoric acid.	100 c.c.	3½ - ...
Gum arabic soln.	2270 c.c.	80 fl. oz.

Tannic acid	42 gm	1½ oz.
Potassium chrome alum.	56 gm.	2 oz.
Phosphoric acid	42 c.c.	1½ oz.
Water	852 c.c.	30 oz.
Gum arabic (14° Be)	2270 c.c.	80 oz.

Etch for sharpening image & removing scum.

ammonium nitrate	56 gm	2 oz.
ammonium phosphate.	56 gm.	2 oz.
phosphoric acid	14 c.c.	½ oz.
Water.	2270 c.c.	80 oz.

Erasing etch -

caustic soda	113 gm	4 oz.
Water.	2270 c.c.	80 oz

Soln. to inhibit scum formation.

ammonium phosphate	14 gm	½ oz.
Water	170 c.c.	6 oz.
Gum arabic soln.	2270 c.c.	80 oz.

From Heather Ellyard.

Ann + James Raimes.
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12 thous. pages. pre-sensitised #
30"x40½". pos. plate Olympic gold. 11-10.
neg. " neg. ul. 3-35
developing soln. pos. 5l 2-85.
fountain soln. 5l. 5-30.

24"x39 5/16 pos. Olympic gold 7-10
625 x 745 mm x a3

625x745 neg. 4-90.
(x50) 4-30.
b 20½x15½ neg.
2-20.
(x50). 1-90