1979

ARTHUR WICKS.

ARTHUR WICKS.

666 West End Ave.
New York
N.Y. 10025.

c/- Pratt Graphic Center
160 Lexington Ave.
N.Y. 10016.

67 KINCAID ST
WAGGA WAGGA
NSW. 2650.

Levi-Strauss. The Savage Mind 1966.
London. Weidenfeld + Nicolson
. The Raw + Cooked .. Jonathan Cape. 1970

Rock art of the Cobar Rediplain.
F.D. McCarthy
A.I. of Ab Studies RRS 7.
Canberra.

Australian Aboriginal Mythology.
Ed. L.R. Hiatt.
Aust. Abo. Studies No. 50.
1975. Excelsior Press P/L
76 Plantwood Rd
Carlton.
NSW 2218.

"Political Photo Journalism"
Charles Price. $1-50.
Ph. 925-2426
ask for Victor. (and Jan.)
or write: Spartacist Publ. Co.
260 W. Broadway.
N.Y. N.Y. 10013.

For 5 Steps.
Meters need more:
(1) red (1) blue (1) yellow.
next time use more ---

Charles Mountford.
"Nomads of the Australian Desert".
$35. Rigby. 1976.

London: Robert Hale.
Clerkenwell House
" Green Eel.
Ph. 251 2661.
251-2661.. 2pm.

24
10
3

At Goldens.

Clr. enlargements: 5"x7" $1-89. x4/5-
8x10 $3.69. x6.

"Sand Memories at Dunvan."
SUNY, Purchase.
Pratt Graphic, Manhattan.

(a). Transfer pre-taped video from
3/4" PAL Cassette to 1/2" American Standard
reel-to-reel.

Contact: Jack Laidler.
I.T.N. House.
48 Wells St
London. W1-P4OE.
(½hr = $171 + stock?)

(b). Photo markers.

1
2 redo. ~~xx~~ left panel.
Black + white. 3
4
5
6
7
8
9 → re-do. all 3.

glue or tape all 9 onto heavy paper or cardboard.

Colour. 10. panorama. (latest - Aug '77).
11. } exposed & destroyed
12. } markers.

Check canvas price
from Madeline.

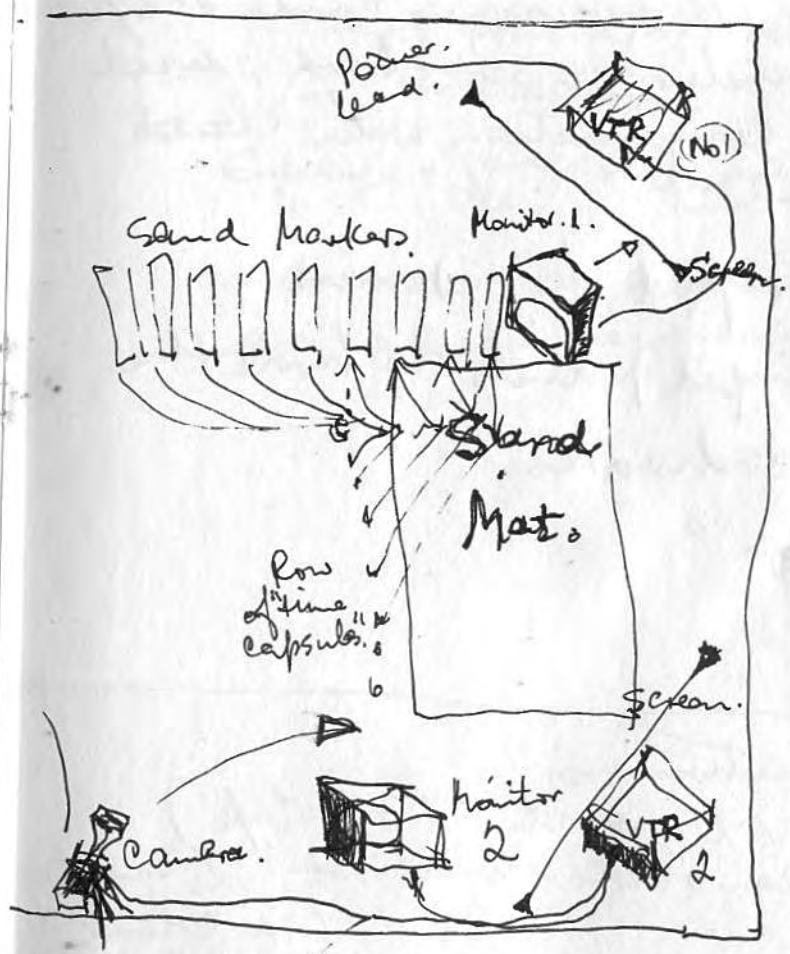
sand from Rockaway }
South Ferry }
D train to end of line.

(c) Objects.

Sandmat:
canvas. Jamie canvas.

(2 buckets) sand

40 × 1'x1' canvas squares.
18 4'x3/4" polythene tubing.



Requirements for "Sand Memories".

1. VTR playback + monitor (23") (~~RF unit?~~)
2. Portapak Camera + monitor (23") + RF unit to make it closed circuit. (+ all necessary cords etc).
3. Lanelier + 30' chord; used in conjunction with closed circuit
4. Tripod for camera.
5. Hinged panels to hide the hardware.

Continuous:
2 x U-matic (3/4" tape) playback units + 2 monitors (1 x colour 1 x B/W).

"Sand Memories at Dumas, at Broome St".

(a). Check video tape 30 min. ½". re-edit at 4 Rivington St.

(b). Photos.

B&W. Process, proof + simulate the Broome St./W. Broadway intersection.

Enlarge + shel down prints onto tape) cardboard + organise into easy to assemble blocks.

The problem of "Sand Memories at Duras"

The pre-taped performance on the sand - after 3 generations has become very unstable - perhaps too unstable to gain an accurate image over the time period.

From I.T.N. House -- image too unstable to convert from PAL to U.S. standard electronically.

- suggested that conversion be done optically. (via Sandra Rowlin in N.Y.)

& re-edit this tape.

possibility of re doing the performance

- using sand pit near N.Y.?

re-think of performance.

In the gallery: ritualized treatment of sand, water, air.

closed circuit - to detail certain elements of this this.

held at close up in focus during performance.

possible re tape of sand:

use photo montages to identify the site.

action at site (simulated)

- arranging markers on sand.
- progressively burying markers.
- identifying each buried marker with "breather tubes".
- burying self totally.

Roll Film.

				Paid
B/W.	6	@ 40p.	2-40	2-90.
proof sheets.	12	@ 40.	4-80.	
			7-20	

Ektachrome

7	@	1-94	13-58
			20-78.

Left Bank.

* Restaurant Jean closed Mondays
  132 Boulevarde St. Germain
  (2 blocks from the St Germain des Pres Church.
  Through le Passage du Commerce)
  Near by is Square du Studio Rohan - Marat; guillotine constructed.

* La Petite Source
  130 Boulevarde St Germain
  (Fast food).
  closed Sundays.

Paris

Inexpensive restaurants.

Right Bank

Behind the Palais Royal.

* The Grand restaurant Colbert
  2 Rue Vivienne
  only betw. 11am & 2.30pm. weekdays.

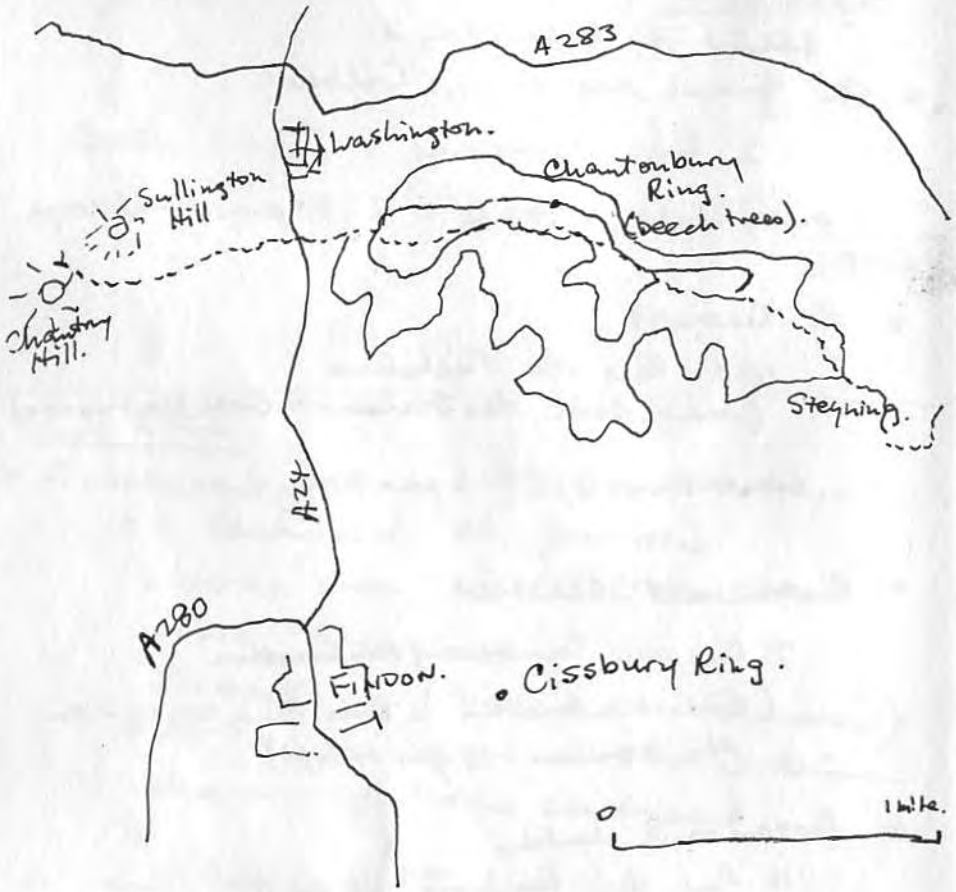
* Le Drouot
  103 Rue de Richelieu
  (near Boule. des Italiens & Boule. Montmartre)
  betw. 11am & 3pm; 6pm & 9.30pm

* Restaurant Chartier
  7 Rue du Faubourg Montmartre
  (Boule Montmartre to Boule Faub. Mont. - on the square 30 yds to left)

* Restaurant Julien
  16 Rue du Faubourg St. Denis.
  (Metro: Strasbourg - St. Denis)
  closed Sundays.

* Rest. Passenau
  55 Rue de Provence
  (behind dept stores on right bank)

Chantonbury Ring.
Chiesbury Ring.



Inexpensive restaurants. cont.

Left Bank

* Restaurant le Commerce
  51 Rue du Commerce
  (Metro Commerce or Emile Zola. Situ behind Park du Champ de Mar.)

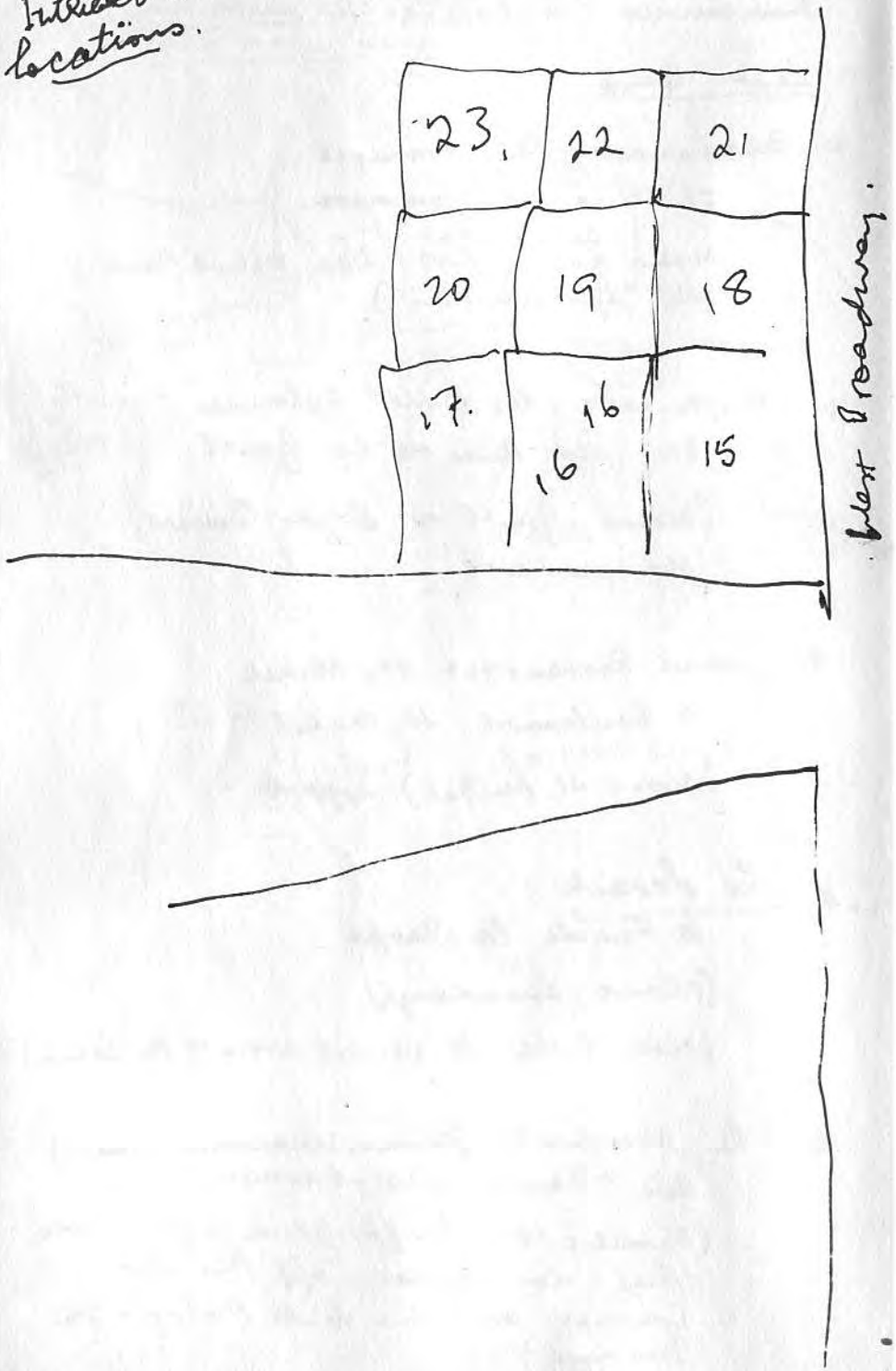
* Restaurant les mille Colonnes
  20 bis Rue de la Gaité
  (Metro Gaité or Edgar Quinet. Montparnasse

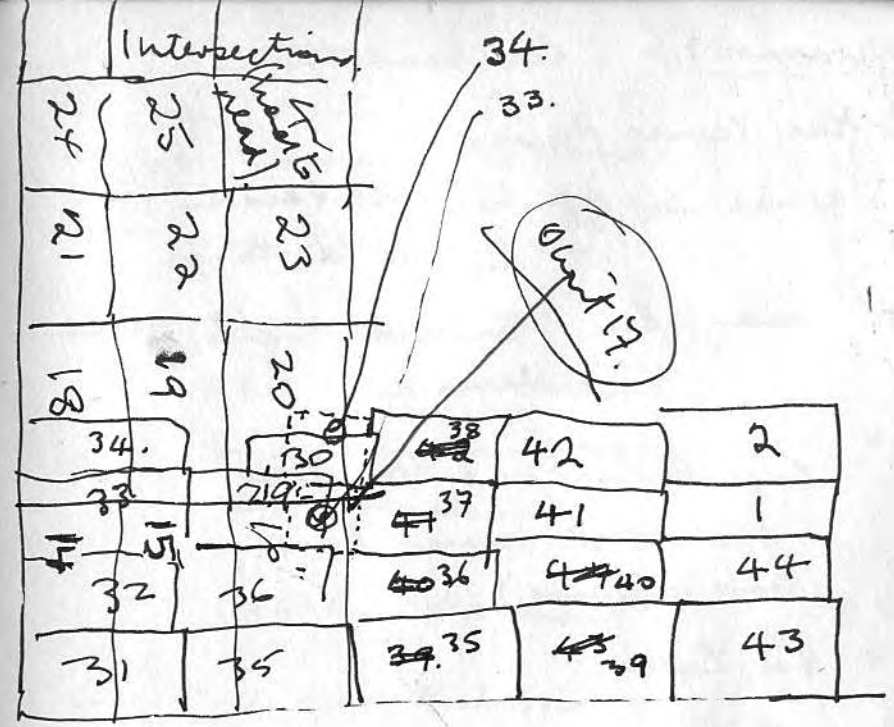
* Grand Restaurant St. Michel
  10 Boulevard St. Michel
  (Metro St. Michel) ~~off B~~

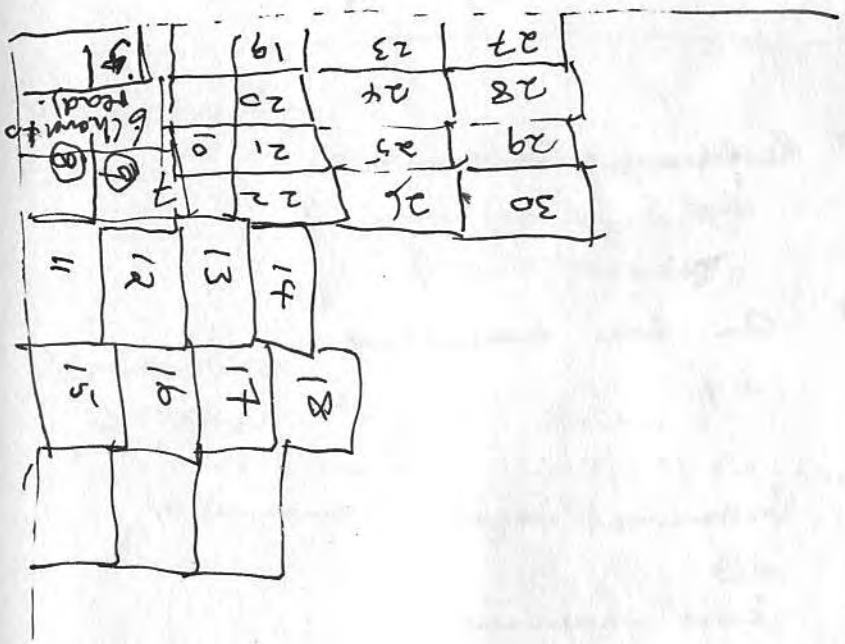
* Le Serait
  10 Rue de la Harpe
  (closed Tuesdays)
  (Near Bvde St. Michel close to the Seine)

* Le Maubert (Chinese-Vietnamese cuisine)
  Rue Basse des Carmes
  (Parallel to a half a block below the Rue des Ecoles; off Rue des Carmes or Rue de la Montagne Ste. Geneviève.)
  Closed Sunday afternoons & Mondays.

Intersection locations.







Couscous. Left Bank

Rue Xavier Privas
which is off Rue St. Severin
" " " Rue de la Harpe
near the Boulevard St Michel
& Seine

* Cafe Restaurant Bon Coin
#10 Rue Xavier Privas
(least expensive)

* Le Latin
#22.

* Restaurant Belle Etoile
#15

* Restaurant Allam
#5

* Au Bon Couscous
#9

* Restaurant Saighi
#16
(most expensive)

Characteristics

The Pou
16 Avenue des Ternes
near Arc de Triomphe
off Ave. Wagram.

Gargantua
284 Rue St Honoré
off Rue des Pyramides
near Tuileries

136 Rue St. Honoré

41 Rue Richelieu

169 Rue Montmartre (off
Bvde Montmartre)

Laundromat:

1. Economy. Laverie Pressing
34 rue delambre
Montparnasse.

Versailles
- Metro Port de Sèvres
exit marked "Cote Port de Sèvres
municipal bus #171

Lemma 2.

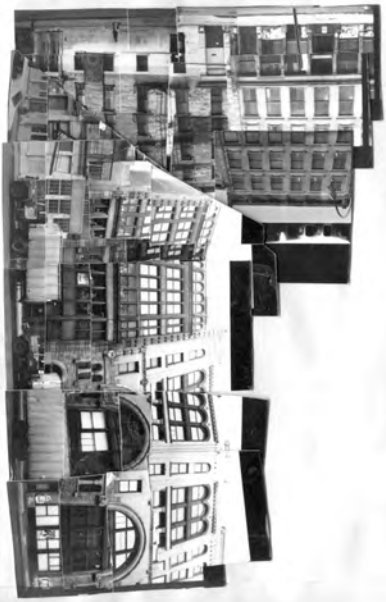
(B)

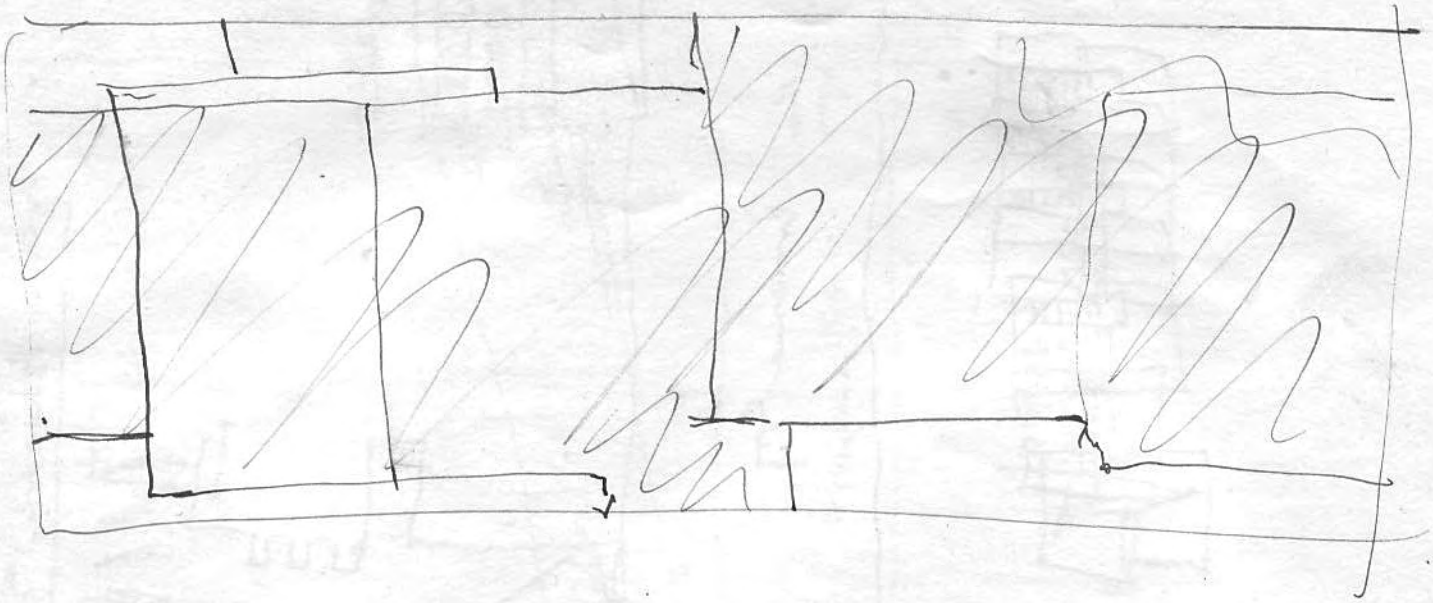
(A) (complete).

W. Broadway.

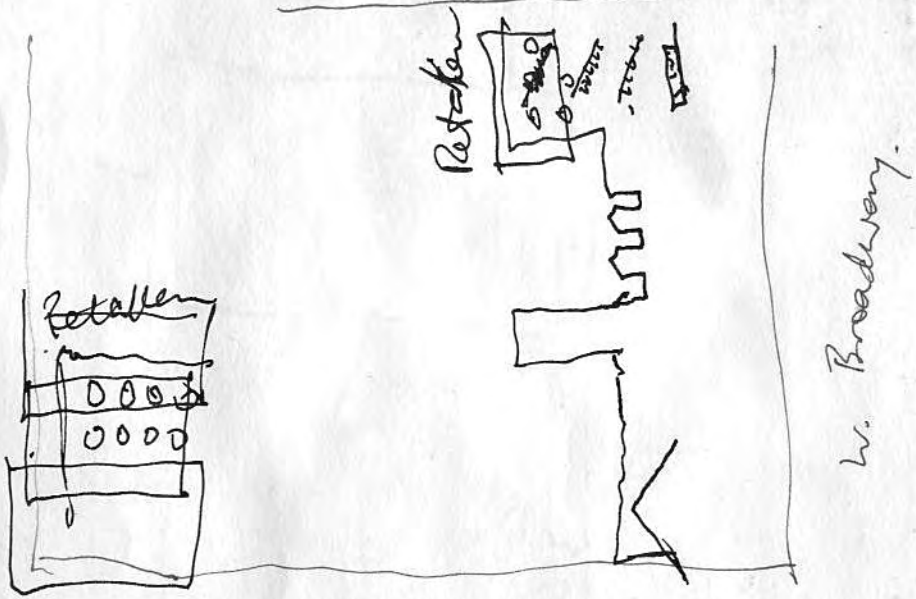
Broome St.

(C)

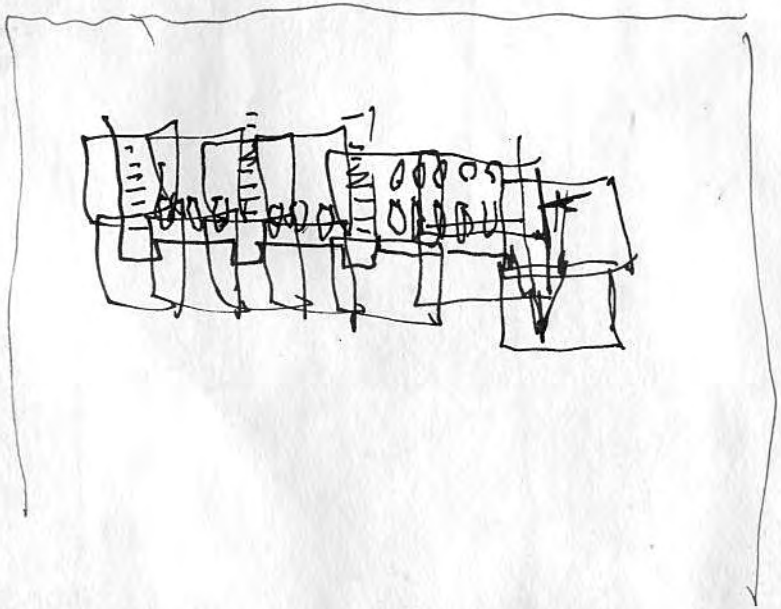


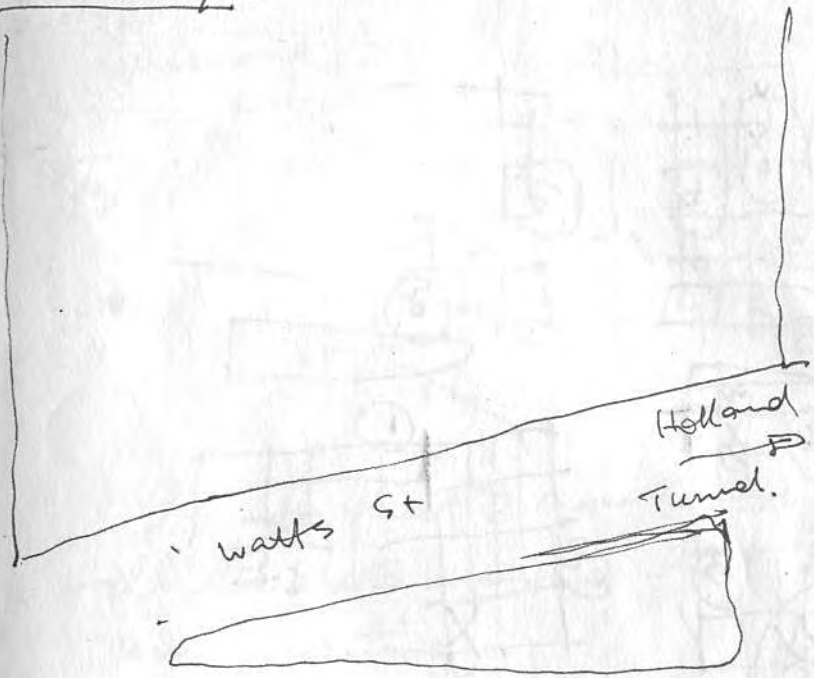


From Broome St / West Broadway

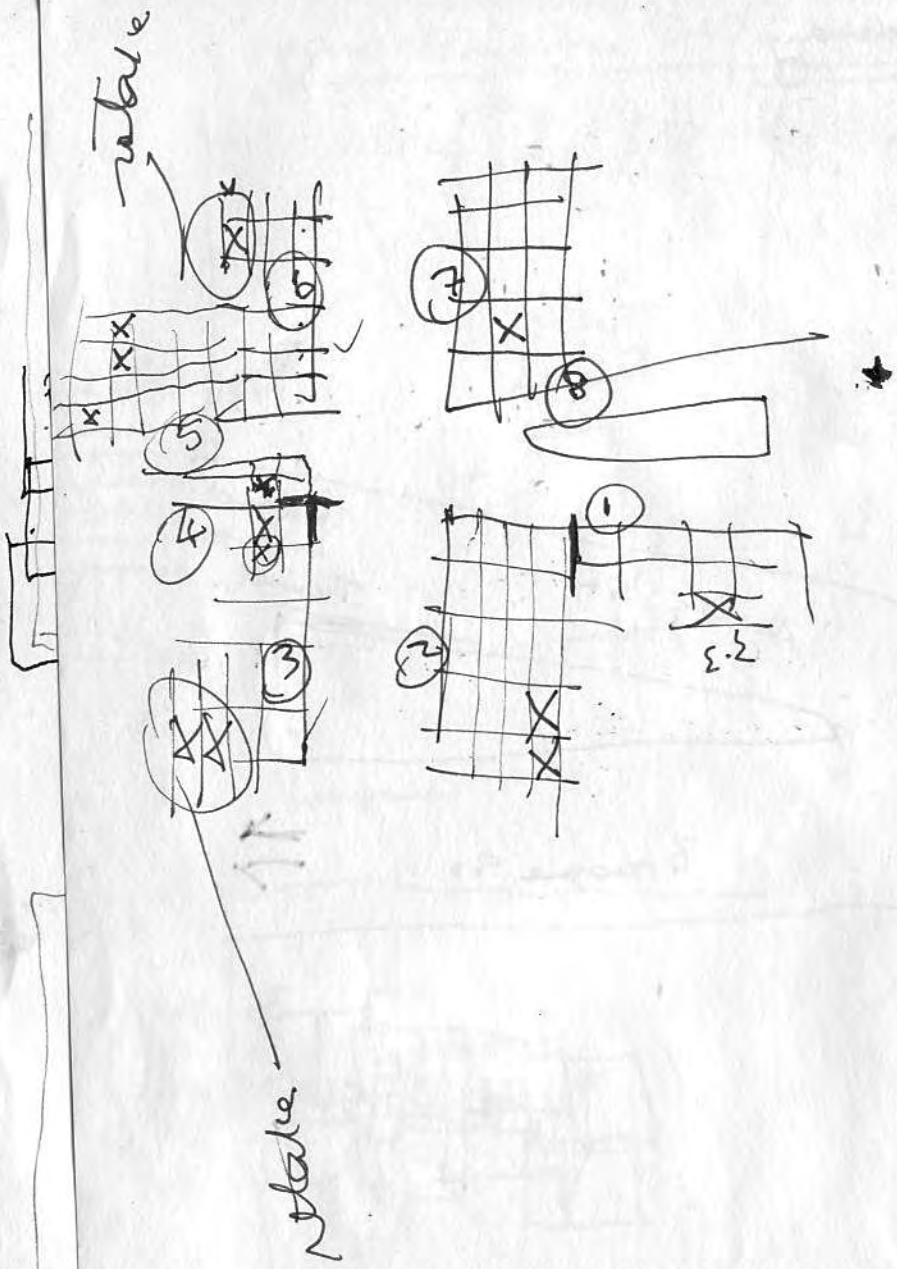


Broome St





Broome St



missing photos. top.

I think that I now have all the photo imagery that I am wanting.

Letters to:

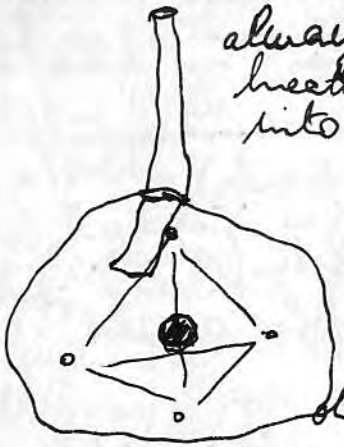
✓ 1. Sculpture gallery + photostat of "Sand Memories".
2. Jennifer Phipps.
3. Kiffy Rubbo. – mention student show.
✓ 4. Nick Waterlow. – appointment for Jan.
✓ 5. John Buckley.
✓ 6. Columbia letter to Andy Starik.
✓ 7. Bob Gray. + slides + new vitae.
✓ 8. Anna Canapa.
✓ 9. Kitchen.
✓ 10 Denver Museum.

✓ Contact Colin Anderson.
– re Jill Orr letter.
Trailer registration.

Projects + plans for '79.

1. "Sand Memories" installation.
2. Sand memories remnants film. (time capsules).
3. Performance / film / slides: "measuring the world".
4. Book projects:
4.1 – hand measures of tree strip. (3 times – plus photostats). color xeros.
4.2. real estate:
5. Completion of Sand memories prints. – sand memories kit completed.
6. Oiling. (Sun tanned body – de-marcated: sun tan oiled systematically + progressively.)
7. Prints – shadows of words // reflections – various surfaces.

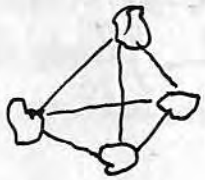
Fragments from Sand Memories.



always the polythene breather tubing embedded into the cast pebble.

equilateral pyramid.

objects to be located at the centre or at the apexes.



each of these, in turn, to be set in polyester resin; in the shape of a stone collected from the beach front earlier.

double image
- interior
- exterior.

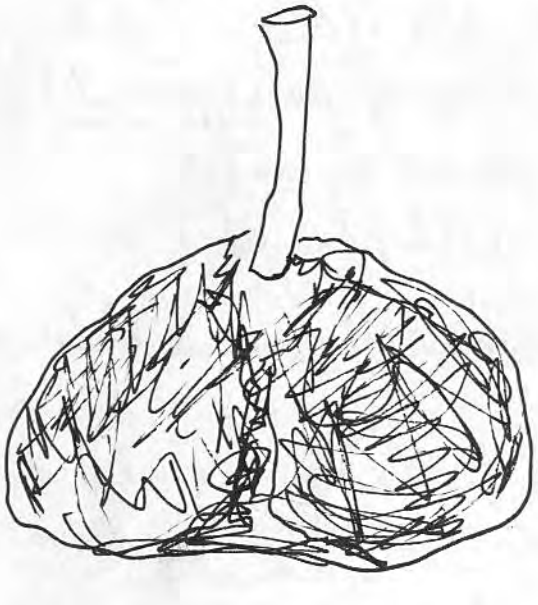
January 1.

Objects to be collected & embalmed:
- head of dead bird.
- spiral worm tubes (moulds).
- small worn & polished (by the sea) stones.
- photographs of the sand dunes at earlier stage of development. (?)
- small pieces of wood
- " shells / pieces of shells.
- small pieces of glass

To what extent can I fabricate the pieces?
if I do – what idea should dictate the shaping – the addition.
– the reduction.

elements bolted, glued + soldered together to make total (but possibly flimsy structures) which can then be set (+ the structure maintained) in polyester resin.

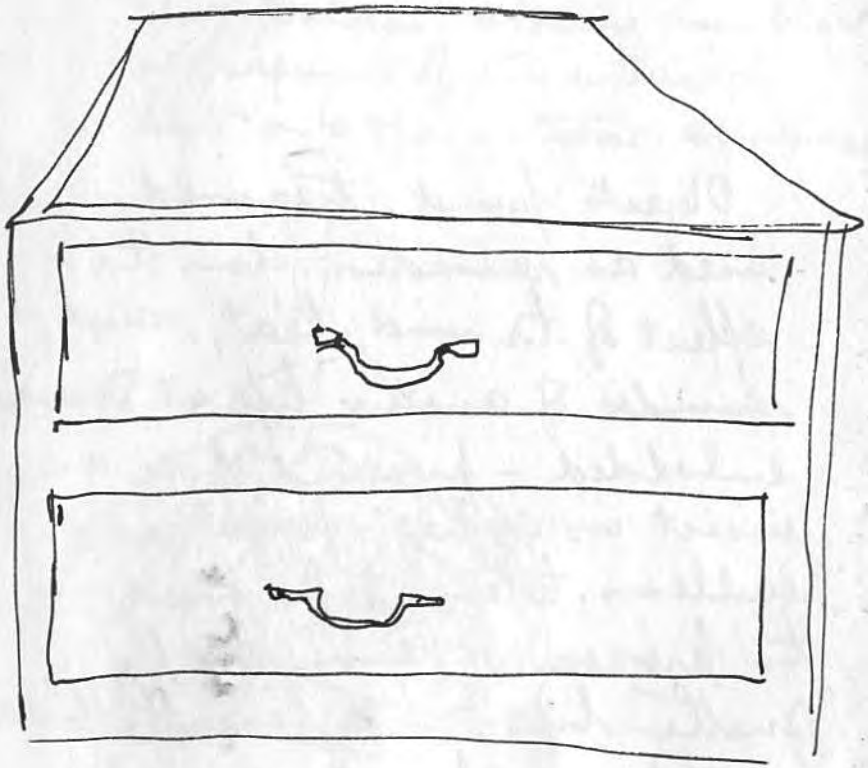
Some of these elements could be embalmed in CONCRETE. (opaque).
- to conceal the interior.
but perhaps allowing an elbow or fragment of the interior to butt onto the exterior surface



Objects found, treasured, used as reminders from the effect of the wind, heat, sand - reminder of another life at Dunas. embedded - preserved like an insect in amber - fossilized; emblems, totems to be used in the process of reminding of another life; life beneath the sand. (my life - absent, removed from the action; but it still proceeds without me).

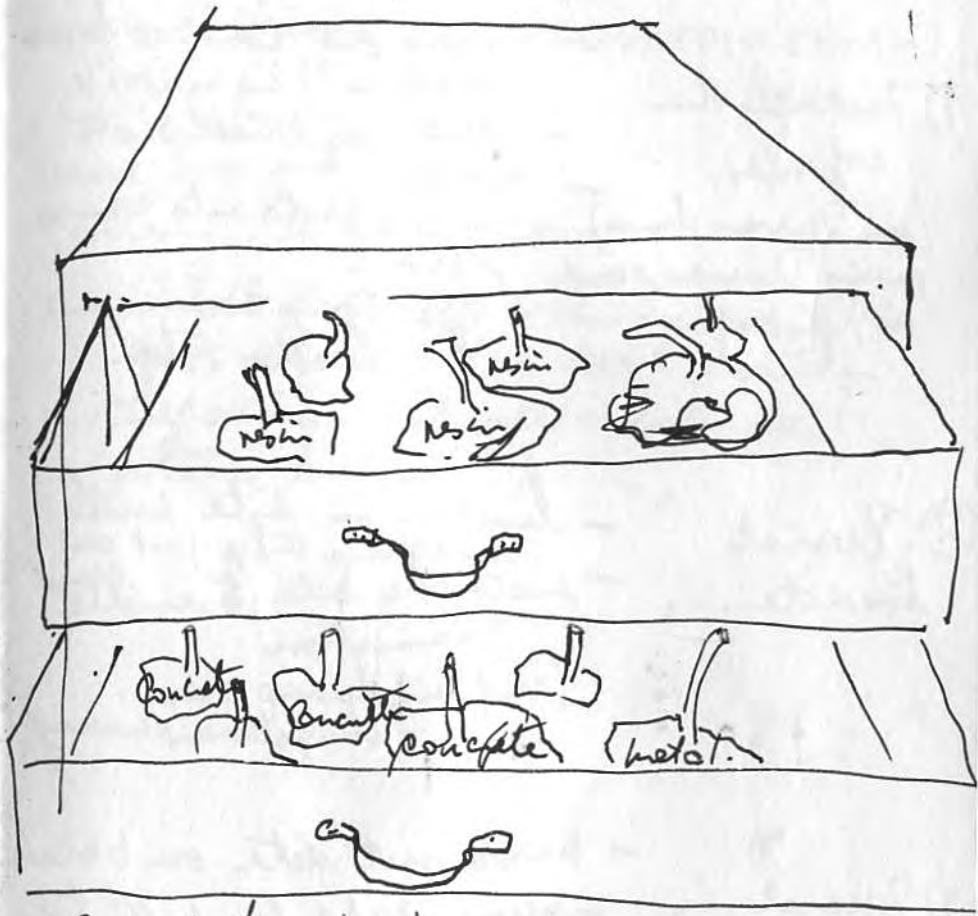
How are these totems to be used; what other clothing should be given the totems.
Keep on pushing the ideas through more + more reference systems, embed them.

HIDE THEM in a range of other readable systems.



introduce role of shadows.
⇒ essence.
e.g. Sun casting shadows.
shade = absence of heat.
Locate globes; suspend objects.
shadows cast to determine passage of time? (e.g. the sun from morning to p.m.)

switch at back of box activates taped (continuous) sea sounds while drawer is pulled out & contents investigated



Sounds from top box - sea, waves,
bottom box - traffic, machine.

What colour the box?
- sand colour.
- Concrete colour.

Film → tape of time capsule burials (etc) at Durras.

(1). Package the capsules. (on Durras dunes). using Durras sand in packages.

- pan dunes.
- laying out canvas pieces (+ stones?) in matrix.
- identifying small photo images
- sand + photo into canvas square
- ~~tying~~ tying canvas up. + breather tube.

(2). Burial in site.

- burial in site with breathing tube just out of sand.
- water the site (to enable germination
(re film during day - the following morning?).

(3) Burial in sand between low + high tide.

- mark out site on beach
- bury capsules with tube protruding (buoy at low tide.)
- film tide coming in + exposing + re establishing capsules along beach.

Collect and splice in 8mm. film taken years earlier.
- pan of dunes.
- burial of original markers.

This will become a TRANSPOSED MEMORY piece.

Parallel from "Sand Memories" taped gallery performance.

Collect stones + transpose them into burial (ie. LINK between the canvas capsules + later cast stone pieces??).

✓

incorporate other aspects of the beach. eg. seaweed, shells, etc etc.

- hermit crab collected + used.

(14) Trying the capsules in a tree.

- process of ~~trying~~ selecting the tree
- trying the capsules in the branches / effect of gravity & weight / mass. (?!)
- Examination of shadows cast.
- recording of changes in these cast shadows. (each hour for example?).

Kodak address for film development:
P.O. Box 4742.
Melbourne
VIC 3001

⇒ shadow ≡ clepsuce.

Audio needs.

Sea sounds
Cicada sounds.
Instructions? (need to dupe onto final film).
water splashing.

From phone calls.
Home transfer done at CBN 8, Orange.
(attention Paul Larance or Leighton Thomas).
Ph. (063) 622288. $60/½ hour.

[could also have it done at Glow film
Alanah O'Sullivan. 2 Clarendon St
$90/½ hr. Ph. 4395922 Footscray.]

Mid-January.

Viewing of all this material.
- some very good as pic. the close ups.

BUT: all has to be run on 24 frames/sec. for 3/4" video transfer.

ALSO: many of long shots are v. much underexposed. (up to 1½-2 stops).

MUST RE-FILM. it all: with Eluo camera, tripod & separate hand phone meter.

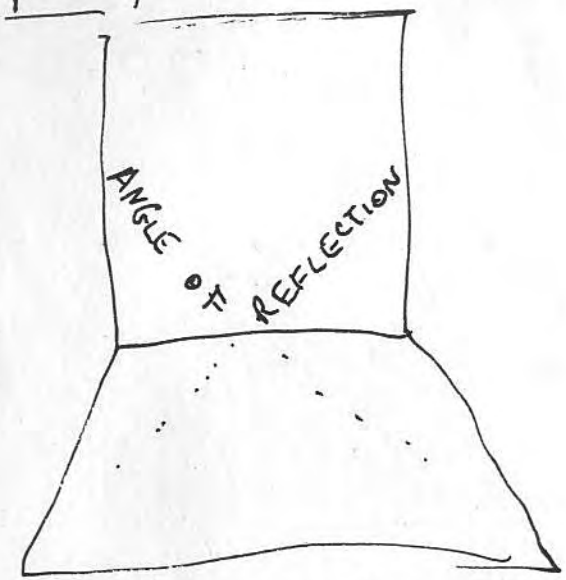
Final version of Super 8.

4.

Log.

Shadow / Reflection.

Originally:



cast onto sand/mud // reflected.

Possible information to be used:
" resolution across the earth's surface "
" to be resolved by the viewer
from various heights.

" reflections finally resolved."
(implications)

images of surface - increasing size & increasing difficulty of reading the information.

or.
" resolutions eventually defined".
or " resolutions finally defined".
or " facts finally defined".

4 Feb.

Prints to be taken to Sydney.

	Price.
Central St.	
- Absorption Kit.	$80 - 6/22.
~~- Fraility piece.~~	~~$80.~~
- Sand Memories at Broome St	$80 - 6/20
- Sand Memories III	$80 - 7/20
- Surface Correction	$80 - 16/20
- Kit for grasping the world	$50 - Ap III
- Page from Notebook I	$50 - 2/20

~~Hockney Show.~~ Chris Tillam.

Hockney photos. 9 March -

Art in the mail Oct-Nov. $75.

250. (-150) ask for assistance. Artist book.

Weiner Videos.

Mr. Chris Gentle. Ivan Dougherty Gallery.

$750. Recent European Photography Sept - Oct (March/April) Alexander Mackie 200 Cumberland St. Rocks.

5 Feb. Visitors from Biennale. 14 April - 27 May.

Klaus Rinke.

From Edman Wilson.

Gloss enamel screen inks:

	$	$ 500cc tin
white	5.58	solvent: mineral turps. dry time: ½ hour.
black.	5.93	
red.	6-90	
gold yellow.	5.48	
mon. blue.	6-85	

~~Ultrascreen~~ matt black. 500ml.

Special mixed inks:

green { dk. / lt. } 1-50 each.

~~Kaki~~

~~brown~~

red. -

Collected from Wagga Sta.

To the Commissioner of Taxation
and the Commonwealth
of Australia.

I hereby certify that the goods purchased from _____ on _____ is for use in the manufacture (or framing) of Aust. works of art. and exemption from sales tax is accordingly claimed under Item 113 {of the first schedule} to the sales (exemptions & clarifications) Act.

Name,
Full Address.

Warren Film Service.
253 Penshurst St
Willoughby. NSW 2068.
Ph-4192782
Check Super 8 18 frames/sec
→ 3/4" video cassette.

TPF. Television Production Facilities.

(Ian McKenzie). $150/hour.
Ph 317769. 1 8-10 hrs.
incl. stock.
1500.

Armstrong
hire 2" stock ($90 for 1½ hr. tape).
Macy's + dinosaur.

3/4" → quard (2") tape.
3 tapes → 1 tape.

210
3
630.
1500
2130.
$

26 Feb.
~~tapes~~ to Australian Film Commission.

7 Feb.

✓ Ballen

✓ Ring Nick Waterlow - timing of show?

✓ Ring Kevin Mortensen.

11 am. Sculpture Gallery (The Rocks).

Collect prints from Tony Coleing.

3.00 Status Stamps. (Martin Place)

Ring Chris Tillam.

5.15 Ansett lounge - Terry Smith.

5.50 Back to airport.

→ note to Betty Kelly: re equipment that Sculpture Gallery will get & year that I will get.

Museum of Conceptual Art. ✓

Mr. Tom Marioni.

75 3rd St.

San Francisco. 94102.

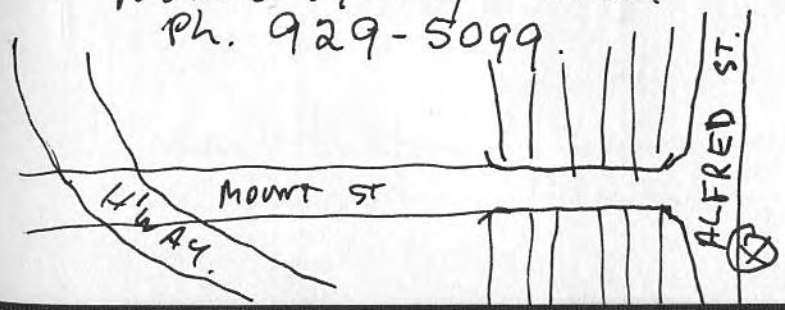
For colour Xerox. Sydney.

Colour Copy Centre P/L.

271 Alfred St. North.

North Sydney 2060.

Ph. 929-5099.



16 Feb.

Letters: USA
- Tom Marioni.
- Denver Museum.
- Rain check on Andie Starik.
- " " " Bob Gray

Fisher contacts (check 1978 diary).

D'room. B/W.
- proof sheets: all.
- P'ment house:
- War memorial.
- Science bldg.
- shadow images

} → glue + set up montage.
→ pull together

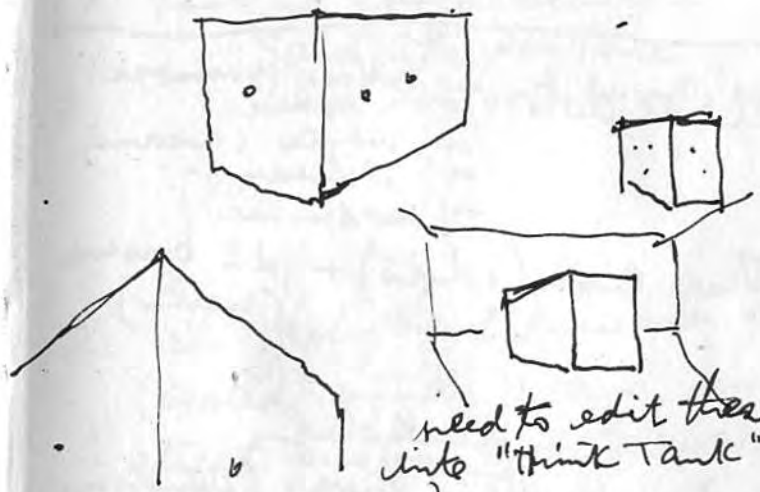
Colour
- Complete hands & trees
- 4 Seasons.
- Complete Real estate + set up layout + pull together.

Super 8: editing: complete & clear desk.!

Printing: Sand Memories Kit. -
Set up S.M. - Working Fragments.

Think Tank. From 14/2.

Take slides of white box @ 55 mm lens
(b) wide angle.
indicating (from (b)) small (illusory) scale of box). - i.e. box within room
shifting viewpoint from
- low down. ⇒ monolith.
- mid level: showing top adjacent edges as single straight line.



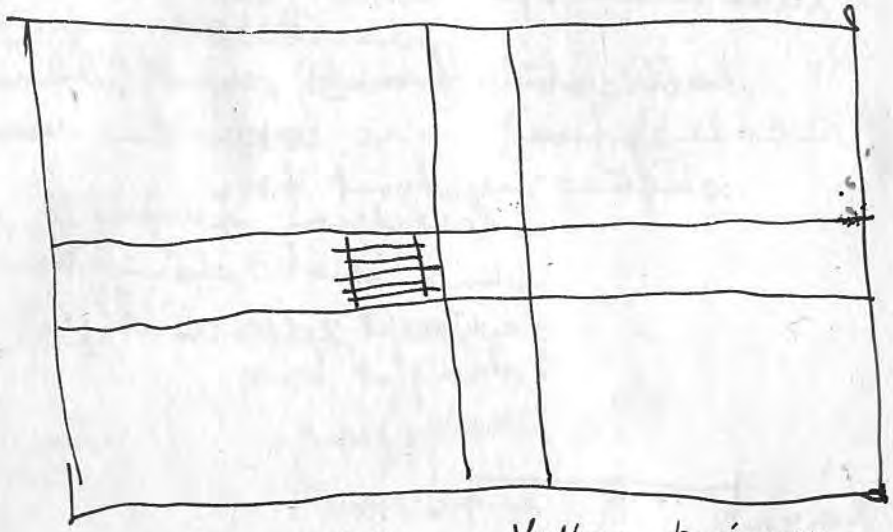
need to edit these images into "Think Tank"

and log the final film. (see earlier).

↳ ~~displace~~.
create initial feelings of scale
⇒ expectations.

then shift these by prepossing images e.g. these slides + accompanying original photo.

Sand Memories Kit.



all over dots. – Yellow, primrose.
– ochre
– white (cream).
– silver.
– ~~[illegible]~~ umber.

Maltese cross (+dots) – dk. brown (umber)

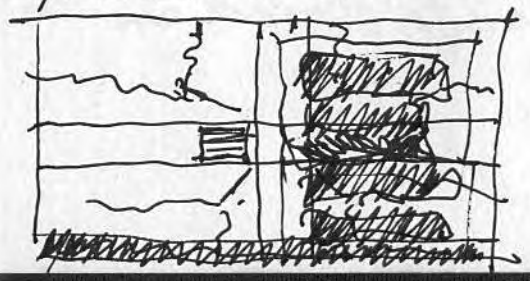
(1) Print layout in dark blue.
→ – Maltese cross. (same size as printed strips!)
– 9 photo placements (same size)
– instruction for wrapping paper around self.
– scale.

Photos needed:
v. small (3" length max.) of each of the photos.
– ~~print~~ these onto same sheet as street blocks.

Cut to self sufficient rectangles (9 of these).
Cut street blocks to mitred rectangles.
(8 of these).

1. Print up large rectangle:
Sand like surface
blue linear "layout".

2. In polythene envelopes & bags:
(sealed entirely) sand dune photos, street photos, ~~and~~ handful of sand and spotted strips (street strips) in dark brown (umber).
Should these hang below the surface? or be placed across haphazardly?



Over the weekend 17/18 Feb.

letters sent to:

✓ - Bob Gray. (Purchase).
✓ - Tom Majoni. (San Francisco)
✓ - Mary Ham (Denver)
✓ - Andy Stasik (Pratt Center).
✓ - Anna Campa
- Kitchen ( ).

Draft letters to:

(a) Chester E. Howell.
464 So. Bentley Ave.
Westwood.
West Los Angeles.

(b). Dr. Moody E. Prior. Apt. 23-A.
5855 No. Sheridan Drive.
Chicago.
Illinois.

Refer mr. Peter G. Fisher.

Check to see if they
- want to buy Aust. art.
- assist Australian artists etc.

19 Feb.

Think Tank:

Video version of "Camera Lesson".
(Geometric reading): 2D.
3D.
reading of physical space it occupies. — solid/hollow?
relative proportions.
perimeter.

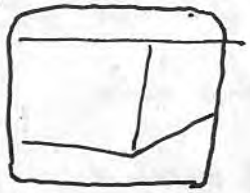
Interior space ≡ mental space. Content of interior. real/illusory.
colour B/W.

at first bring out illusory aspects: then allow "real" (time) of interior until camera penetrates to the interior itself.

then: pull back revealing image to be that of a monitor.

Roll through tape 28. three times.

1st. identify physical shape (with help of videoed slides.)
2D → 3D.
st. lines of adjacent sides



etc.

re-roll.

2nd examine holes progressively: but at first on approaching hole, only B/W image of extreme close up of self appears. (eventually to be identified on monitor ≡ closed circuit & repetitive image).

Come in on hole; B/W image; pull away from hole.

eventually penetrate to view interior & then identify me in colour (real time)

3rd re-roll.
concentrate on holes & real time (colour) within them.
eventually dwell on interior.

Tape 28.

log.

000 corner of box  stable

13 pan from L → R till 

23. then pan R → L till 

28. walk down L hand side

33. approach peep hole.
see nothing inside.

37. except other hole 

47 audio hole 

55 walk around corner 

62. swing to R

centering on this edge. (chop out mons +).

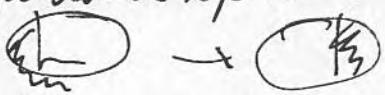
66 on o.K. 

approach hole & peer in

70. at me looking out of other hole (voyeur) (creeps up onto hole). 

80 retreat from this hole.
walk down side. &

89 approach other hole +
see padded speaker.

93 retreat 

100 running up.

102 approach hole. - padded speaker.
see heading over rear. -

viewing in another hole.
glimpse of me;
disappearing
219.
115 my eye at peephole. then looking around +
121 retreat from hole. walking away.
124 view of lower corner

133.
136. zoom in on peephole;
me at work. smiling a bit.
wiping hair.
140 retreats fast.
142 new hole.
143 gone.
146 shadow of gear.
152 hole - me at work.) seconds
gone
157. at hole again - me at work.
159 gone again. 252.
peep thru. hole; lamp + dark.
retreat. (Short) 128
168 thru. hole; white wall. (Short)
173 retreat. + other hole
175 ~~glimpse of equipment.~~
retreat: along wall opposite 178
180 shadow of microphone.
182 flash thru hole.
183 glimpse thru hole. - c/u corner) thru'
& speaker paddling. hole.
189 retreat. - white
192-4 outside audio hole. focus out.

Infinite wall.
(Comes in onto this).

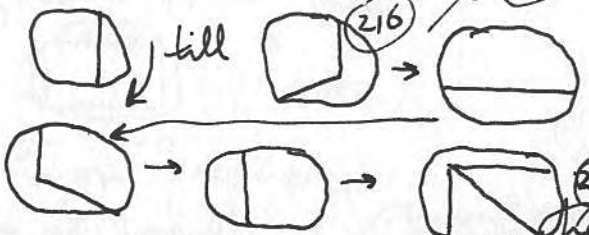
199 theme C/U of the thri'. hole.

then head. C/U.
scratching neck.

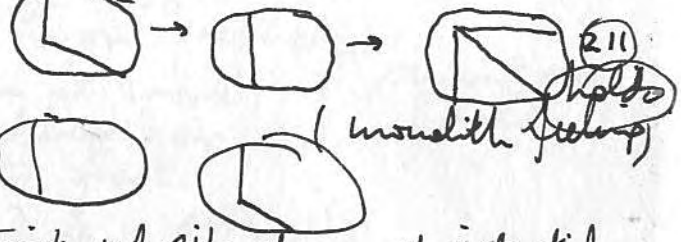
(Cp

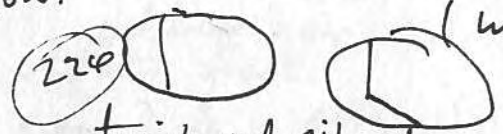
(211) Infinite outside corner. eye look (210).

214 then



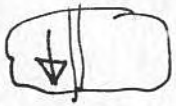
all from below.





twist upside down & identify top from there.

227.



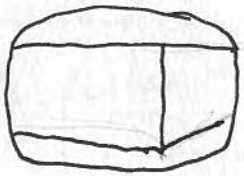
235. thri'. hole. tilt

~~slides on tape~~.

238 END.

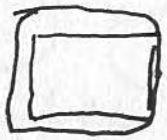
From slides - onto tape

log. 00.  too blue! X

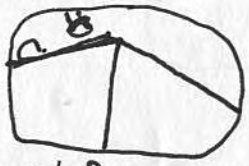
33.  O.K.

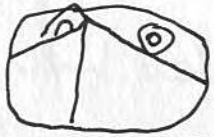
40.  too blue! X

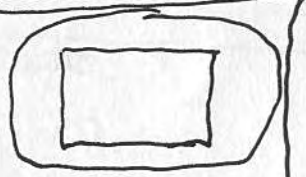
50  O.K.

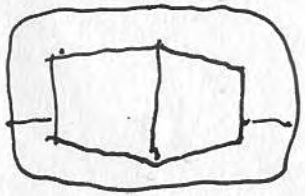
57.  O.K.

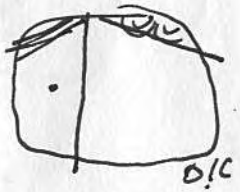
66.  O.K.

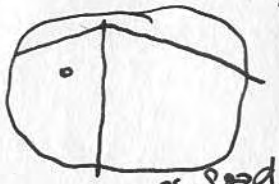
74.  good bit blue.

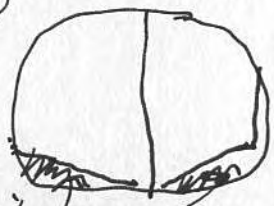
84.  yellowish!

(200) (use these) long shots. O.K. ✓ 

(204) ✓ 

(93)  O.K.

(99)  v. good.

(108)  blurrish!

Tape 30.

March 1

From AGDC. "Netherlands Textile & Jewellery".
(no decision yet.)

Weiner videotapes
June 4-17.

Miniature textiles.

Don Celender. $25.
26 March - 2 April.
↓
return to John Buckley

Maquettes for a City Sculpture.
(awaiting outcome Dobell Foundation for Costredar → $500 ↓ $300.

Lyn.

Bill Fontana

c/- San Francisco Museum of Modern Art.
Mc Alister & Van Ness Sts.
San Francisco
USA 94102.

Full-time Professional Director.
- building manager?
check qualifications,
potential, experience.
2 references of existing members.
(Sheridan,)

March 16.

x. Collect projector from CTV & log the films.

x. Identify a sandy stretch of the river for the androgenous film taking.

Prints:

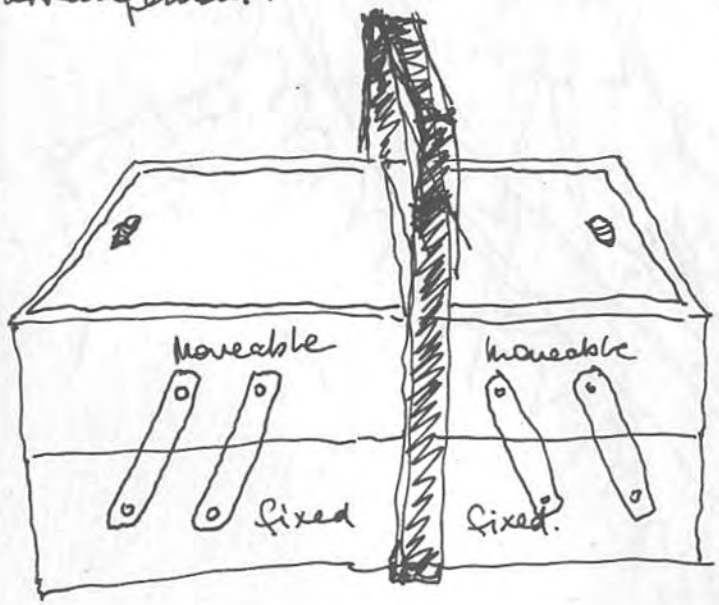
1. Complete parliament house set and montage together.
2. Complete and rephoto hemispherical montages for further (litho) edition of binocular vision: this time all permutations on each half of the book.
3. Complete science academy and montage
4. Complete war memorial and montage.
5. Redo "Sand Memories - Working Fragment". - 6 proofs.
6. Kodalitho - Fred ambaking.
   - the 3 connected surfaces.

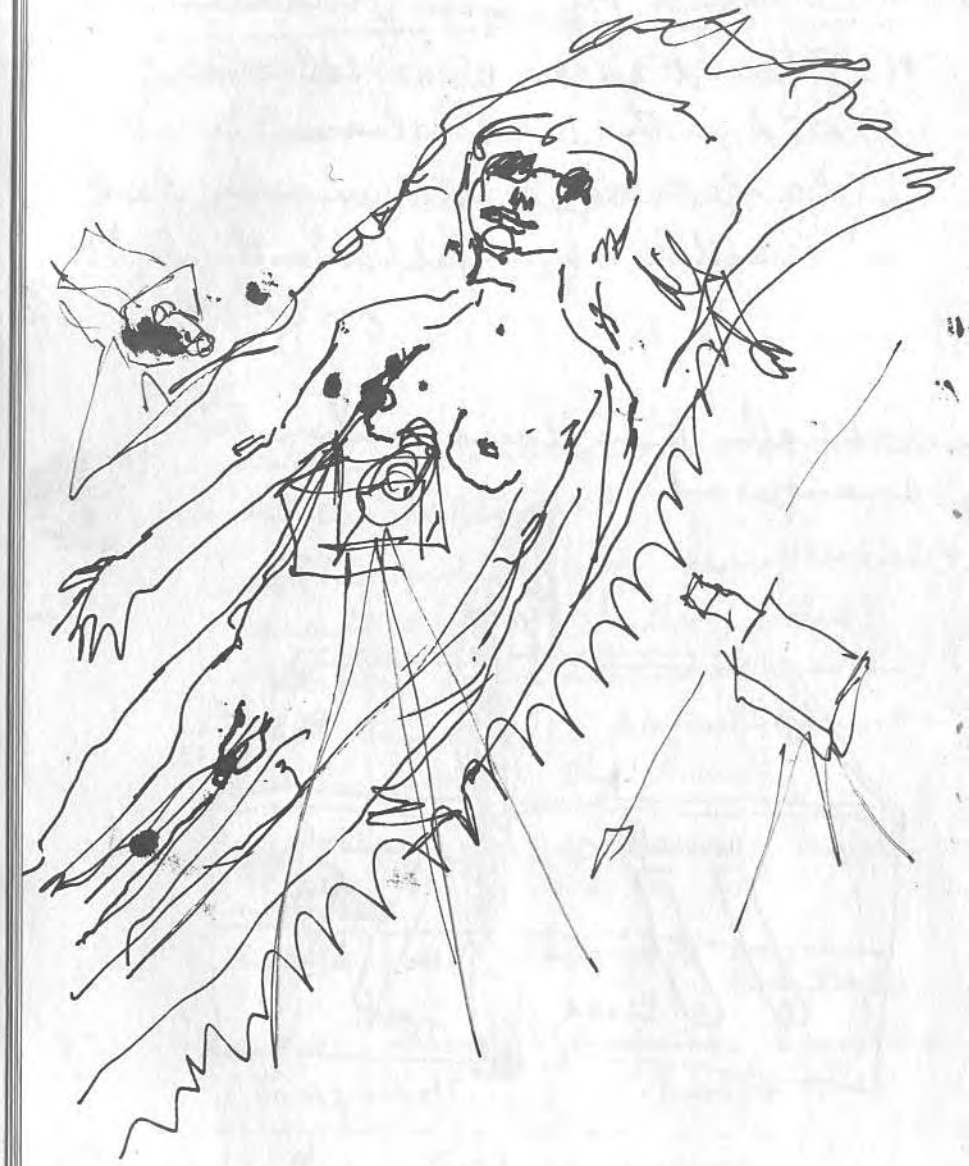
Sand Memories Installation

The found rocks in a collection, treated with max release.

larger size : predominantly dark
smaller size : predominantly light in colour.

Eventually to be placed within box arrangement:



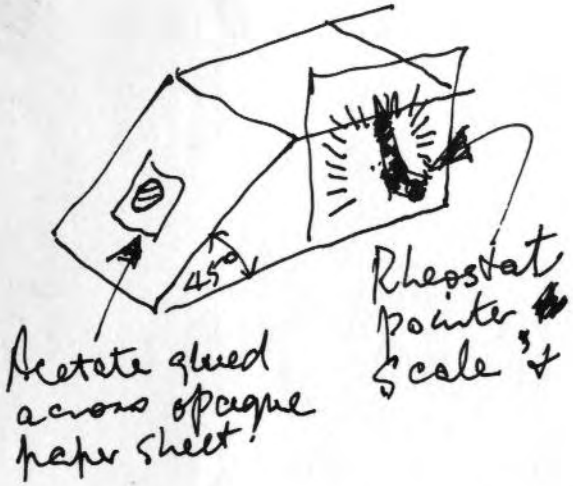


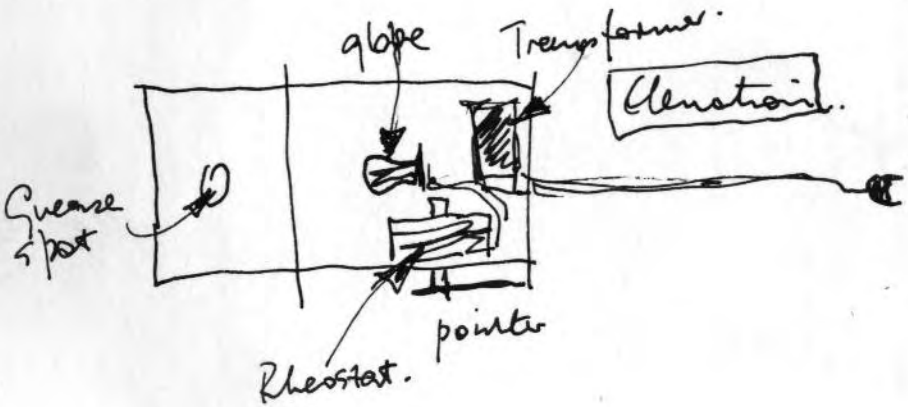
"Oiling"!

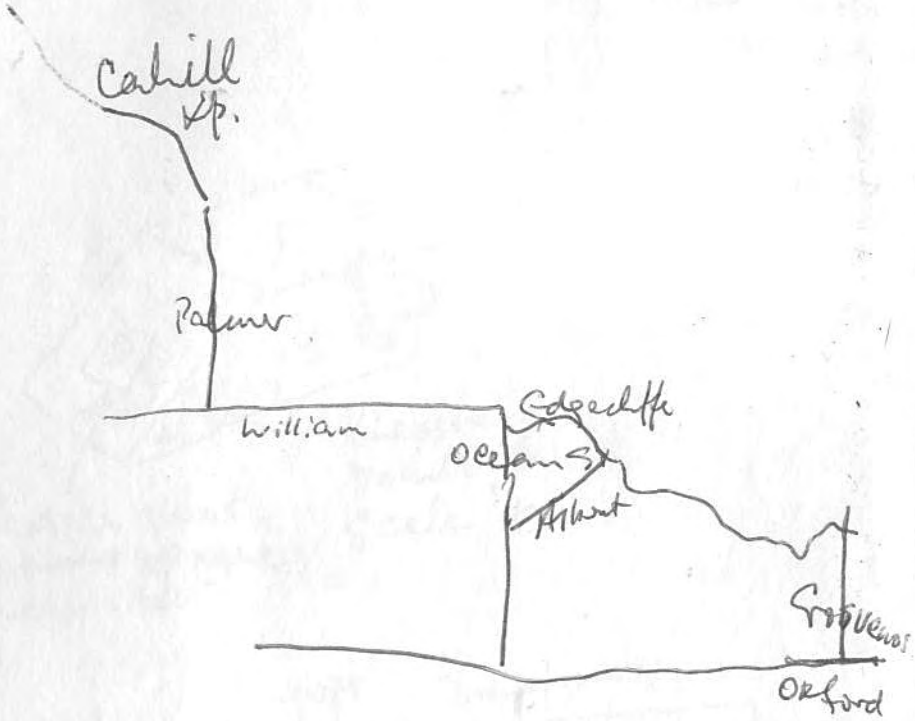
Check montage system from Fred Sumbaking identify that on the bodies. and keep to rectangle covered by camera lens.

Mark out on each body the area to be progressively filmed?

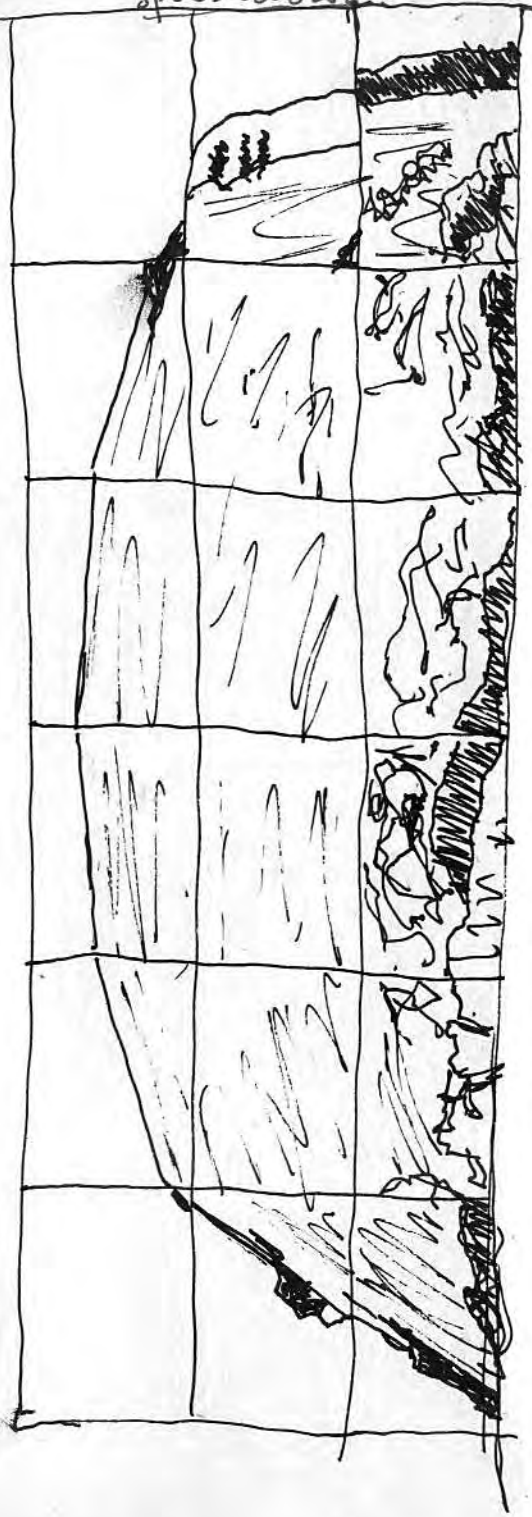
March 17. Grease spot Photometer.



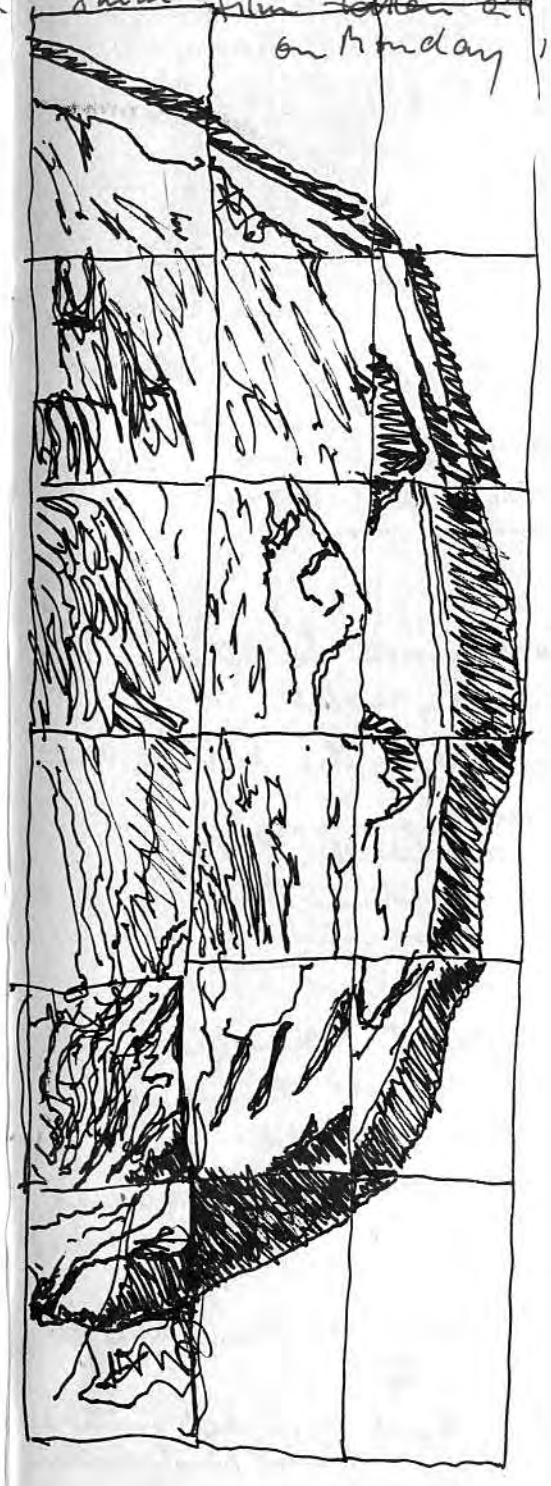



Cahill
Sp.
Palmer
William
Edgecliffe
Ocean St
Albert
Grosvenor
Oxford

Splashdown



8mm film ~~taken at~~ Guanilla Bay.
on Monday 14 May.



3 x 6 x 35mm.

4 June.

Early: Gissings – check 35mm clr film.
– films in P.O.?

Library – remainder slides for Joan Brassil.
– Michelangelo slides for Thursday
– Murray: High Renaissance + Mannerism 6/7, 10/11, 14/15, 18/19. 22/23

Collect slide copier from Ed Centre.

---

8 July.

1. Prints to 24 Esplanade for the opening Wednesday night.
Work out how long the prints are to stay + prices.
eg large. $160.
medium. $130.

70.	80.
30	40
100	120
130	40
	160

2. Copy slides – Renaissance.

3. Letters to – Margaret Carnegie. (C.)
– Bron (Card) + Sue
– Mum + Dad.
– Andy Ferguson. {regional directors}

– Chris Tillam re film assistance.
– application to V.A.B.
for this check cost hot water plant/installation.

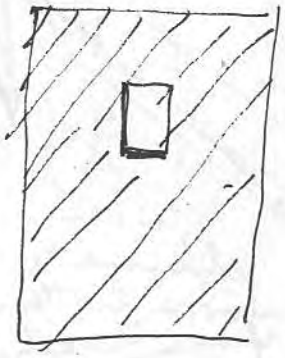
Notepaper for Explorers.

8 July.

(1). Have proofed the 'notepaper for Explorers'. – + have {connected some / deleted} ~~[illegible]~~ of the marks that need to be removed.

Run off 10 A/P after s/screening the light cream colour of the 'notepaper'.

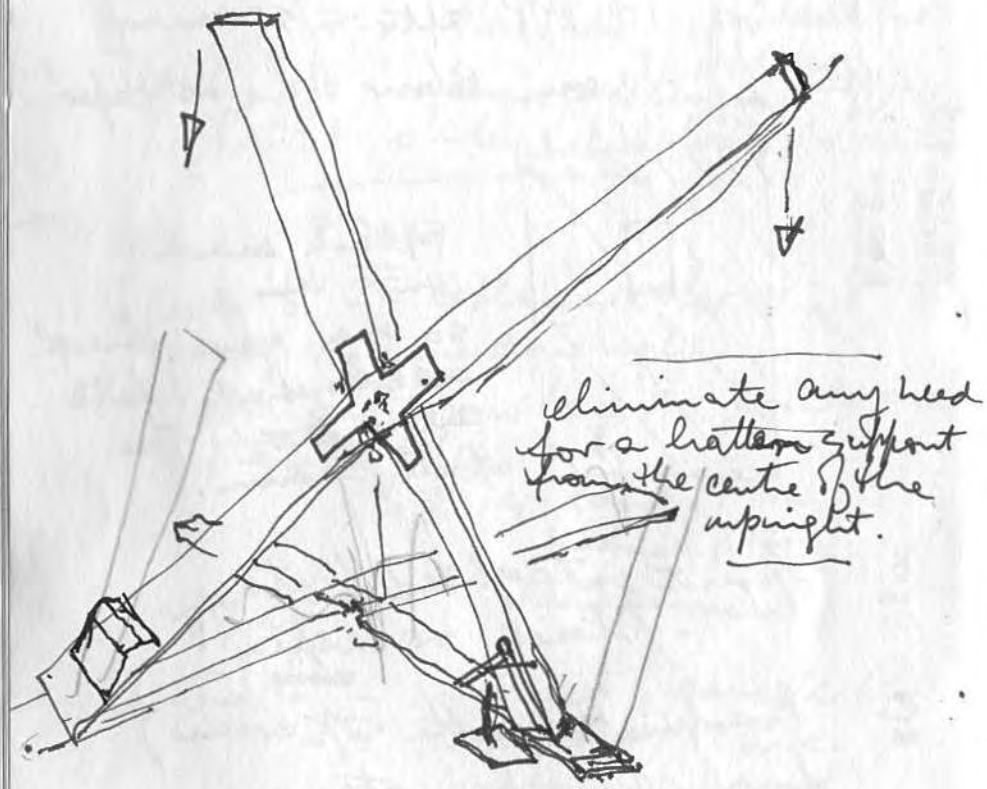
A.



Splash marks onto this so they come through as bleached white areas out of the pale cream.

B. Print intaglioed plate.
– black or sepia?

C. Overprint (with s/screen) final remarks, notes instructions from the 'exploration'.

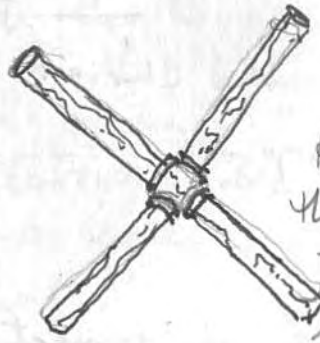


The support system on the floor should absorb + suggest the qualities of a shadow.

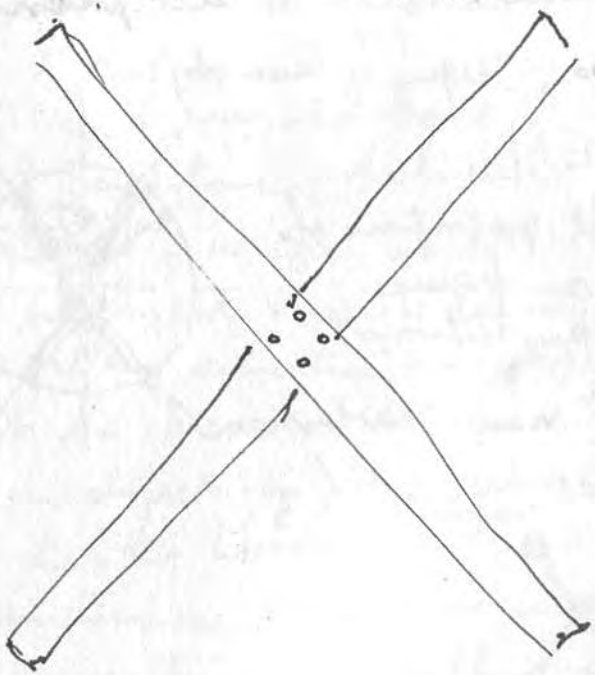
The shadows of the X in the spiral breach performance should be noted as a substitute for a clock. monitored

The passage of REALTIME read in illusory TIME.

Henry Hope.
for angle iron cutting in Wagga.



Hardwood saplings from the South Coast jointed together + then bound with twine, hemp rope, etc.



8 July.

The X:

the unknown. the Christ.

~~IXTHUS~~. ΙΧΘΥΣ ICHTHUS.

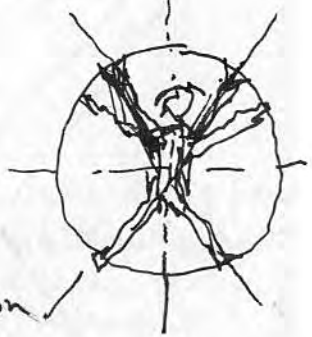
IX.

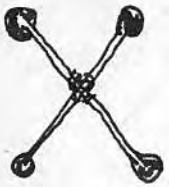
X the deletion against ✓ the connection.
cancel. acceptance.

the Kiss, sign of lone object.

TEN.

the perfect proportion of the human figure
(Dürer's proportions)
da Vinci?
Vitruvian Man. Perfection
Multiplication. 4 X 3.





Railway crossing.

St. Catherine on the wheel.

Klu. Klux Klan burning cross.

The thoughts are the summary of a month's contemplation of the use of an X to be used in the Sand hills + to develop a performance (→ video; installation) piece that would be a natural development from the original investigations that led to "Sand Memories."

The X manufactured like a piece of furniture, polished, perfectly fitting – a lone object.
An object though used in a museum/gallery situation: that perfect, acceptable to the precious demands that are placed on objects in such situations. –
In other words the object X will have no intrinsic nasty or unpleasant connotations: simply an object that demands to be stroked with the ~~aroma~~ of natural oils still evident in the polishing + their aroma filling the space.

But: this is an object with a FUNCTION. which?

13 July.

1. Log androgyne. video tapes.
   check slides. ✓

2. Complete "Nippon Postcards" prints.
   3rd colour - black. ✗
   (4th colour - grid /lettering.
   mid-dark/grey/blue.
   or mid grey.)

3. To Sheridan
   - proposal for Adelaide Festival.
     ("Against the Tide.") ✓
   - 'Water Yam' with suggestions. ✓

4. To Jim Conley.
   - return videos. ✗

ANDROGYNE.

Logging. Tape. 21. First.

000. 3 Bathing in river. long.

15 c/u. my head.

45. "So". Out of river, to lying down.

66. c/u. wet head.

92. Re-do. Out of river to lying down.

110. putting on s/glasses.

115 c/u. left ~~arm~~ shoulder.

124 c/u. pan left leg.

134 c/u. hair wet on thigh.

138 pan to leg + hand break up.

143 drawing onto chest. from c/u to mid

160 c/u. rect. on chest.

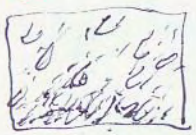
176 drawing 2nd rect. on chest/shoulder. c/u.

189 rect. drawn on neck.

232. improvement

235 next rect. down ~~down~~ to stomach

2



no references outside

3 (checking size.) of ▭ shape)

4.

Tapes to be paid for:
From C.A.C. #116: 75. ÷ 2
me #25. 75.

116
75
191

re-do

that for 'let's do this again'!

868.

245. ☐ around navel.

253 ☐ around groin.

264. ☐ around thigh.

273. pubic area.

ham + ☐ down leg.

288 leg. & foot.

sections.

296 toes. ☐

cleaning toes + marking.

305 right leg ☐ from foot along leg.

side on

321 to knee cap.

blunt pencil

336 ☐ along top of leg. thigh.

+ fly.

349 c/u. no reference.

at c/u + shadows.

363 ☐ around armpit.

camera falling down sand.

↓ X

383. again

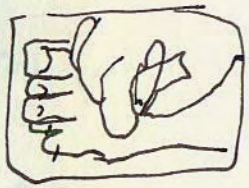
388 c/u fem in focus.

393 left arm

*

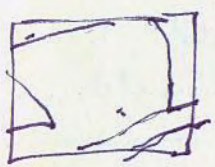
NO.

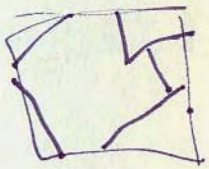
— *



⊕.

⊕ check.





shoulder.

367

375

402 Ⅱ across fingers.

---

407. 1st lotion. squeeze & rubbing. | 6 1st square. slow.

425.

423 2nd. lotion. | 7. in a stream. & rubbed in fast.

435.

437 | 3rd (ripple). lotion. | big dollop slow & deliberate.

448

452 | 4th. (navel) onto 2 hands. |

459.

466 5th — "long square." "sound of the spray pad"). | ?

478 6th.

484 7th "Centre chest". Good contrasts.

✓ early.

later.

early

V. ambiguous. which 5?

✓.

Tape 20.

000 on chest. Lotion applied
+ pan to arm pit.

20. Camera position changing.

38 } Chest. 0.45
low down angle, ship dollop.
57.

61 } onto Julie hair + c/U. + hand.
70 } no penis no information.

moving camera.

~~112~~ 123 right thigh + groin

137

145 } Lotion.
156 } at. arm pit.
170 } inside of left arm.

~~170~~

195 } "Steve":
209. } lotion on inside part?

214 } Lotion. ambiguous. (fast.)
221.

moving.

235 Knee cap. against the sun.
240 + continue down knee

⊕ check.

✓✓.

197

NO.

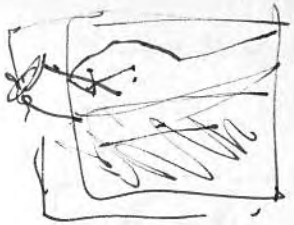
✓✓ } use of this in mark 1 - ie. with insert is good.

ambiguous.

NO. river in b/ground.

254 to foot.

259. long shot
completed body.



266 lotion. reflection off square

— ⊕ check

272. checking out.

Foot.

278 squint towards neck.

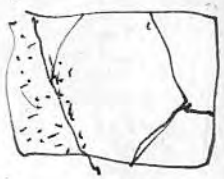
— ⊕ check. ✓

285 left shoulder. □
288 + chin + beard.

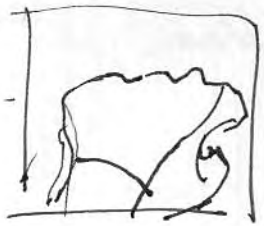
remaining □.

300 blue smeared. + hair.

310.



pan down along arm? YES!
to hand.



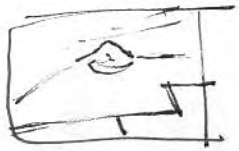
368

324 back of hand.

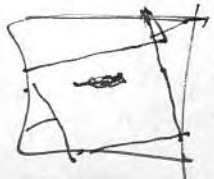
Female body.

330 nipple + tit.

335 of tit.



339. navel.
345
- 349



No.

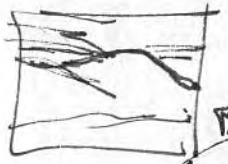
350) chest. "centre between breasts". fast. —
355)

360. mout of camera.

371 lotion near arm pit. massive reflection.

376.

mout.

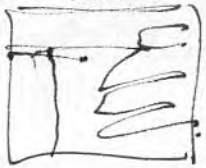


382) finger + then lotion.
390)
398) pubic. lotion into hair. + crotch. fast.

401 leg lotioned

407 along leg - lotion. to R of crotch.

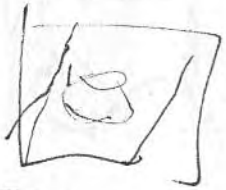
410. next § - " .



424) torso. fast.
7) lotion against sun (reflection).

437 inside thigh §. lotion

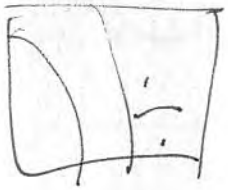
444 knee cap.



450 o/ knee cap.
2 hands.

457 shin §.

464) foot.
468



✓✓

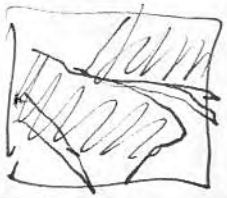
Good mout, down to foot. ✓✓

470 armpit (left)

480 . lotion applied to ↓

Tape 10.

000, shoulder.
018
033
050

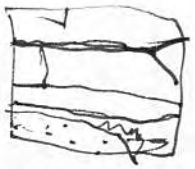


058. left thigh.

071 MOVT.

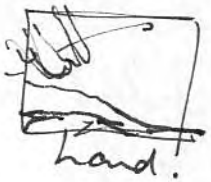
090. left arm lotion.

MOVT. 100 left arm lower.



107 hand

116. thigh + buttock.

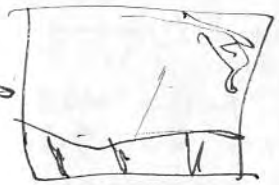


stream of lotion that doesn't hit the spot.

✓✓

crunched.

No. — Nell's hair in the way.



V. Lumpous.

November show - Cambana. 16 July.

	Post.	Invit.
Print posters Goethe-	50-100.	240.

+ invitations.

Oct ~~[illegible]~~ 17-18.

Video equipment

Goethe : Mon-Wed 11-2, 3-5
Thurs, Fri. 11-2, 3-8.

Nov. 2 : 2x equip. "Sand Memories"
6p.m. 6.30-7.30p.m.

8/9 : 2x equip. 9th. "Against the Tide".
6p.m. 6.30-7.30p.m.

15/16 : 2x equip.

black plastic on carpet.

3 ads.
postage.

Arts Council.

Arts Council.
mid October. (11th).

guarantee first $70 :
expenses. (incl. ad.)

ad. $50.
mailing with newsletter: 0.
rent $50/week or commission. 25%.

150.
.38
112
40
72.

weekend open : extra.
students $3/hr.

Sat. ~~10am~~ 2pm - 5pm. | 2/3 weekends.
Sun 2p.m. - 5pm. | 12-18 hours.

Mon - Friday 10am - 4p.m.
+ Goethe 6 - 8pm. Friday night.
lunch time performances.

in open (in between) space.

request assistance
Fridays + weekends.

17 July.

Proof 'Notepage for Explorers' (x2). ✓
Set up s/screen for additional image for 'Notepages' (both). - 5 Star. ✓
3rd colour for 'Nippon postcards'. ✓

Prepare screen for printing sand ('S.M. Kit'). ✗
- lacquer + glue squeegeed.

Collect 3 frames from Millis. ✓
Plastic bubble for packing. ✓ (some).

College - Androgyne videos - check + recheck at Education Centre.
- pick up Lanter 'Meltdown' buso. ✓
- pack + post off Cowley's tapes.
Collect framed prints from gallery. ✓
Wrap + send off. - Moorman (x1). ✓
- Mussellbrook (x2) ✓
- Sutherland. ✓
- Albury. (?). ✓

18 July.

From Melb. - Ineke's hat feathers.
- badges (Child Year).
- Chinese sausages.

19 July.

Hilary Davis.
Design Dept. 14 - 18 (incl) Sept.
R.M.I.T. Friday Tues. $180. +

Vulcalon. Art Stretchers SPS.
1-20. $9-98/ft. 49 John St.
48" Oakley.
0.57 5683077
10 50 $37-70.
28.50.

20 July.

Rank Arena.
Rank Ind. Aust. Attn. Bruce Hall.
60 Rosebank Ave. ph. 541 8431.
Clayton.
Not possible for 3 weeks for could do for 1 week.
Returned to Elizabeth St. + Bourke St. Corner: re photographed the section from along Elizabeth St to the ~~corner~~ intersection as a No 19, North Coburg homes north.
Changes in the State Savings Bank building: need to check from earlier sequence.

20 July.

Lady with facelift.
Her skin cut, peeled back, pulled over new flesh to pull out the ageing wrinkles. No need to grow old! Senile heads, cherubic faces. Grinning.
Eva Koch with a new lampshade. Grinning.
Fred skinned & stretched out onto the particle board.
skin of photographic emulsion
skin of electrons. videotaped on the dias of sand dug out of the bank of the river. my skin, her skin.
her skin peeled off & worn by me. the androgyne - peeling it off to expose mine, peeling mine off to expose hers. Where would this end/stop. How can I tell if this skin is mine or hers. Each is equally comfortable. Grown into. Ambivalence.

21 July.

15"x20" paper Ted Hopkins.
image area 14½"x19½" * cheaper. easier.

24½"x17" Heidelberg press.
24"x16½" image.

½ tone. (reg). ~~$5~~-15. (15x20) ▷ 200 enough.

$100 : 500 - 1000 copies.
Stock: 170 g.s.m. ~~Satin~~ tone matt art.
$204/1000. 30"x40".

Post down proof of binocular vision.

Ted Hopkins
54 Greville St.
Prahran.

22 July.

Sand Memories Kit.
- prepare sand screen. ✓
  & print × 4 times. ✓
  of screen. (~~tra~~ sp. blue). ✓
  sand screen × 2 times (?)

Letters to
- Leon Paroissien.
- Lucky Shaw.
- prints to Doug Hall
  Warrnambool.
- Andy Ferguson (Newcastle)
- Benalla.
- Shepparton.
- post cards.
- Simon Dawkins. Papak. 23 July

Have print framed. ✓

Tide.
- Collect bracket from Henry Hope. ✓
- brass bolts + nuts. —
- cut + plane horiz. 'X' section.
  (Clem Raplay): discuss

College
- collect tapes: Androgyne. ✓
- send Conley's tapes.
- more typing; post letters.

23 July.

Re-do sand screen but hold original } uniform (5 star?).

Order more Velin Cure Rive (80 × 120cm) white paper. ✓

1. Collect drilled angle iron (H. Hope). ✓
2. polythene. ~~(mark Sainsbury Centre)~~ ✓
3. leave paper with gas centre. ✓
4. Oil for car spray gun. ✓
5. Re-fill thinners drum.

5. 1½": 2 (1 more) + bit. ✓
2": 10. (9 more).

Education Centre
1. Return copier.
2. Book portapak.
3. Book U-matic vae.

24 July.
& previously.

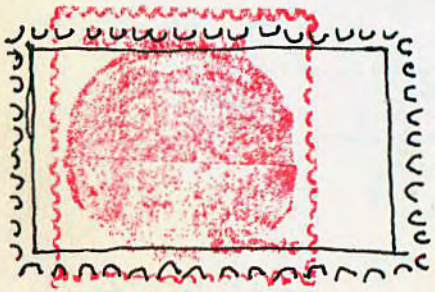
Nippon Postcard.

Out of the blue this photostat from a Japanese called Besson, asking that I participate in a chain letter/post card.

Out of this the idea of making a series of postcards for Besson - image of the atom bomb.

- huge
- gaish.
- to be received as fragments & assembled.
- microcosm to macrocosm.
- to be shown with stamps complete, ready to be dismembered & posted away: primed like a bomb.

On the reverse side of each ~~[illegible]~~ postcard print a rubber stamp



look at possibility of making lino photo ink stamp.
photo resist on lino
~~[illegible]~~ photo: develop
etch away with caustic soda.
& mount ~~on~~ to wood block for stamping.

Each card to be no larger than 4"x10" for P.O. regulations.

1.1	P	1.2	L	1.3	E
2.1	A	2.2	S	2.3	E*
3.1	A	3.2	C	3.3	C
4.1	E	4.2	P	4.3	T*
5.1	M	5.2	Y*	5.3	S
6.1	I	6.2	N	6.3	C
7.1	E	7.2	R	7.3	E*
8.1	A	8.2	P	8.3	O
9.1	L	9.2	O	9.3	G
10.1	I	10.2	E	10.3	S*

10 ~~9~~ x 3 = ~~27~~ 30.

PLEASE ACCEPT MY SINCEREST APOLOGIES

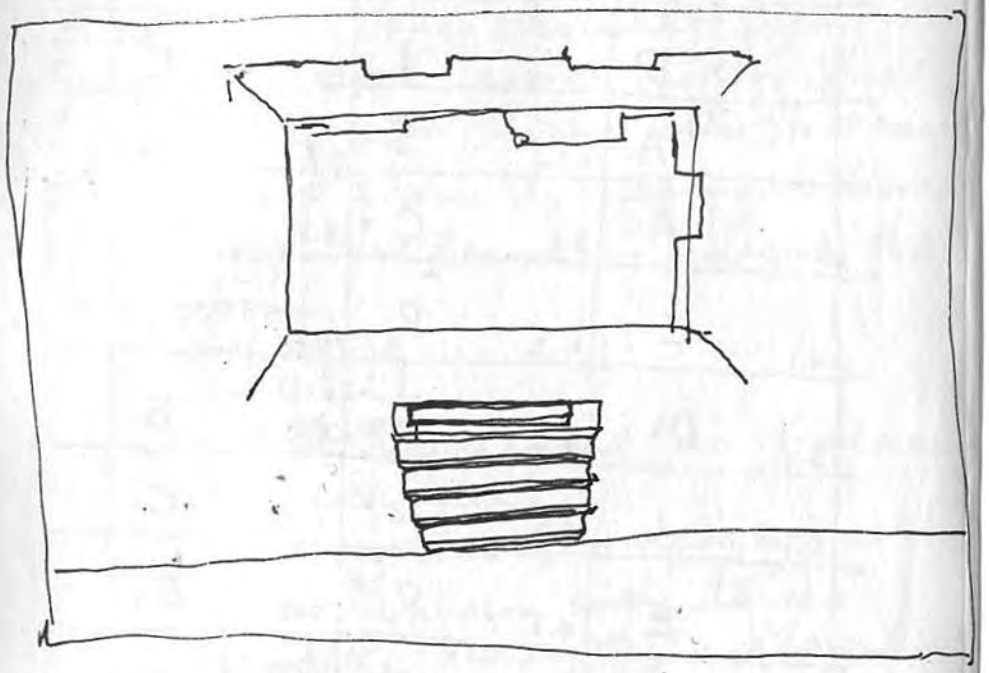
~~(I AM SENDING APOLOGIES)~~ SINCERE

BESSON.
NAKAYAMA-CHO 22-2
DAIGO, FUSHIMI-KU
KYOTO, JAPAN.

Edition of 18.
missing from the numbers are:
1, 2, 3, 4. ~~17~~ 18.
unnumbered & board, 1 paper

29 July.

Following on from the postcard series: "Postcards from Canberra".



Montage of Parliament House

Image of Parliament House photomontaged re-photographed + printed in black.

Blue sky printed in internal rectangle.

Steps outline printed in black + inside the steps; footsteps (photographed or one cut + re-pasted in perspective?) or hansard.

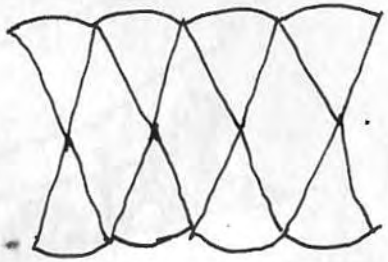
Continuing the "Postcard from Canberra" series.

Montaged image of the "War Memorial".

The Cook fountain.

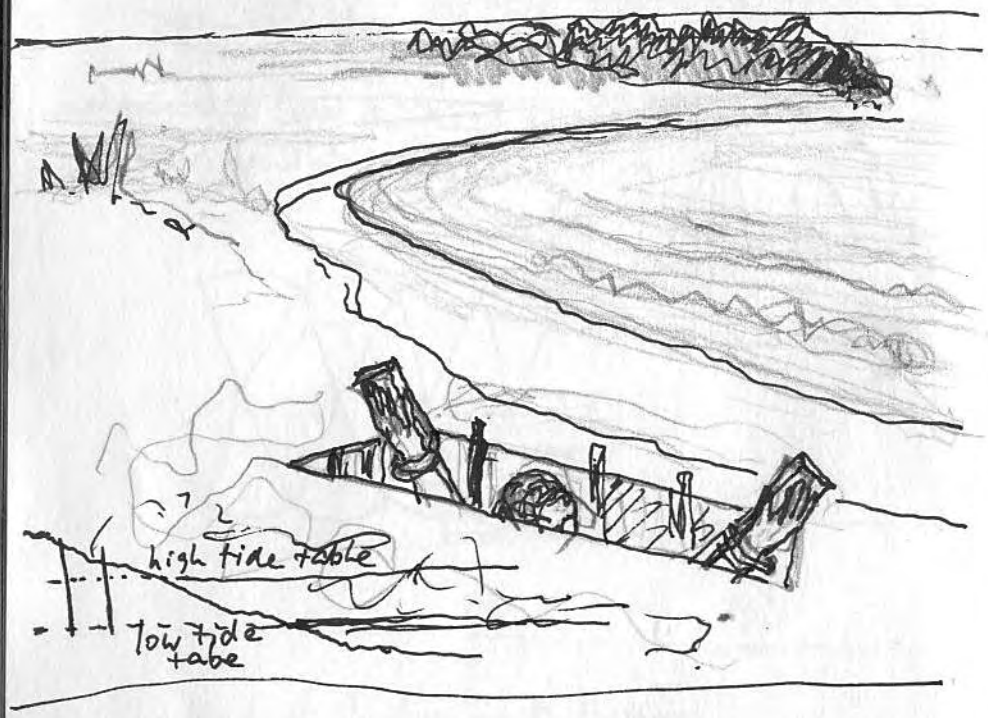
+ Academy of Science.

treat it like a hemisphere relating to map projections.



"Against the Tide".

Several propositions for a work.



The photographs (9) arranged like markers along the sand dunes. like mirror images within the larger: made to look like billboards: + then subjected to acceptance (✓) or rejection (✗).

Works for Sydney - Sept. 1979.

1. ~~Repeat of performance~~ Installation only "Sand Memories".
2. All framed (4) 'Sand Memories' images.
3. Nippon postcards & any response.
4. 'Against the Tide': prints (+ installation objects).
5. Miscellaneous prints
   - "4 Steps, 3 Times".
   - "Kit for Grasping the World".
   - "Notepages".
6. Videos "Think Tank".
   "Sand Memories". (x2).
   Print - Parliament House.
7. Installation. "Measuring the World".
   Slides in carousel
8. Footnotes to Sand Memories.
   small installation. in polythene bag hanging.
   Poster & invitations.
9. Against the tide: Installation.
   (a). dressed South ~~Coast~~ hardwood structure.
   (b). sapling pieces.
   (c). dressed X in polythene bag.
   + tidal markings on plastic covering.

30 July.

Prints.

4. ✓
1 (2) ✓
2. !✓

Letters to:
1. Simon Dawkins. ⊙
2. Besson. ✓
3. Newcastle gallery. ✓
4. Bendigo. ✓
5. Giulia Crespia.
6. Soho Media (colour Xerox).

Prints to:
1. Warrnambool gallery. ✓
2. Binocular Vision to Ted Hopkins. ✓
3. Tony Bond. ✓ 6 August.
7. Artforum. (missing Feb issue.).
8. Leon Paroissien.

4 ✓ ✓ ✓ ✓ ✓ ✓✓

?

Canberra.

1.	4 Seasons. +	- guide (1)	1
		- frailty piece (1)	2
2.	Sand Memories.	(4)	6.
3.	"Please accept ---"	(1)-(2?)	7.
4.	'Against the Tide.	(2)	9.
5.	Miscell.	4 Steps, 3 times (1)	10
		Notepages (2)	12
		Kit for grasping the World (1)	13
6.	Brindabella postcard (1).		14.

6 August.

Western Tradition.
beginning 24 Sept.
for 5 weeks (till 22 Oct).

Robert Owen ✓
7 Little Bourke St. Ph. 318342.
Surry Hills. ~~210~~ 2010.
wrote 7/8

Melbourne Show.
Stuart Gerstman Galleries.
148 Auburn Rd. ✓ wrote 7/8.
Hawthorn.
Vic 3122. Ph. 818 7038.

10-28 March.

'Against the Tide'.

7 August.

All the pieces for the gallery ~~piece~~ installation now completed and sanded finished: foot rests completed; all oiled to an orange wood colour. And it takes my weight: very stable when I lean both backwards & forwards.

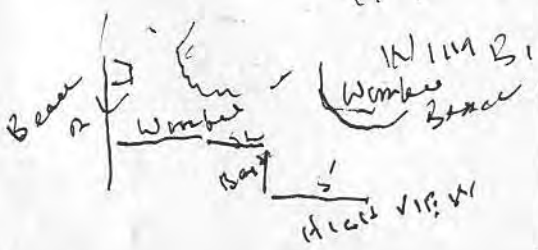
11 August.

Collected 6 good & strong saplings from Dunns Creek Road. The coastal ~~gums~~ grow under such competition: mostly grow 10-12 ft. before first branch appears. 5-10 growing & competing in a small area of land. No wonder they grow to the heights that they do. From the saplings: pack the ends with clay and wrap with canvas and then twine and splice with rope.

I took 3 of the saplings off Graham Wright's land.

G. WRIGHT

No 5
HIGH VIEW
WINBIA



10 Bidwell Close
Yarralumla.

Ideas for the Poster - Sydney & Canberra.
& possibly Adelaide in March 1980.

envelope. 4"x9".

Invitations, Printing. prior Friday.

Posted out. 4/5 Sept.

Posters: (50) 14 Aug. or as soon as possible.

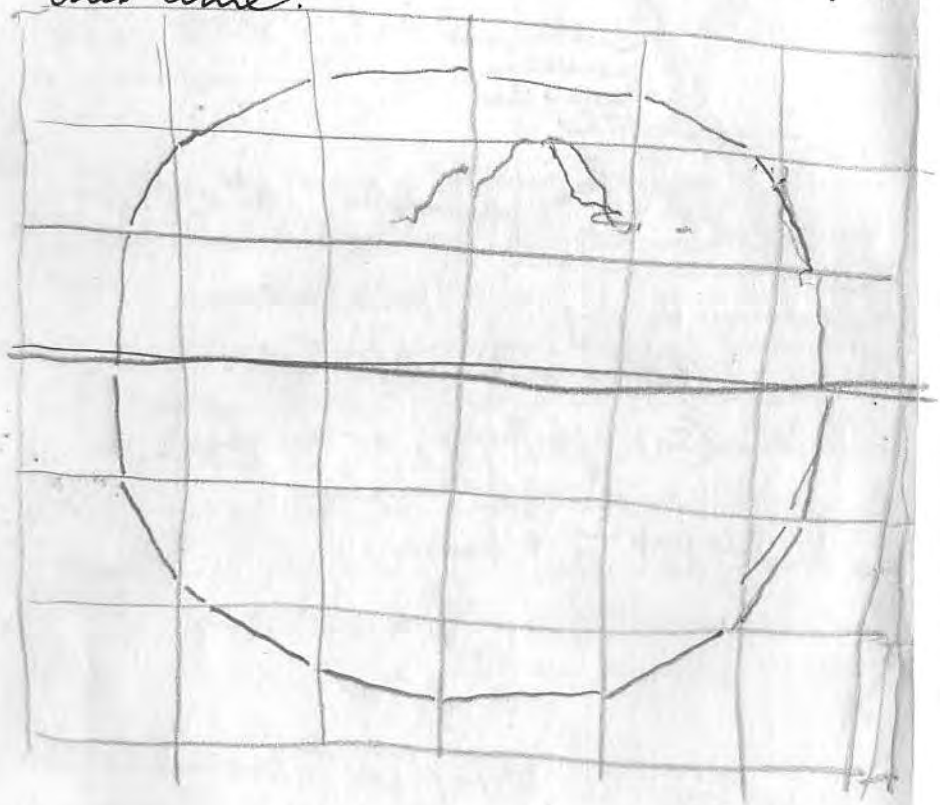
Biography (& photos)

last.

Wrapped to resemble the the debris & products from the Sand Memories performance

11 Aug.

Back to Guerilla Bay to bring about FINAL version of photographs (slides) for "measuring the world". Had to wade through 4' of water: nickers definitely wet this time.



Develop these as soon as possible: then set up means of projecting & rephotographing as a collage, the separate 36 photographs.

Check from Magna-stic if mag. rubber is coming soon.

11 Aug.

From McKenzies beach photos for proposals for "against the tide": McKenzies beach – a very steep beach, good for audio waves.

So steep that the receding waves break against the incoming ones, sometimes with a slap + crack loud enough to bring all the para-military from the hills fearing an invasion from McKenzies beach.

~~218~~ 3 × 6 = 18 — no slide

2 × 18 = 36

2 × 36 = 72. Start from 0, 1, ...36, 36, + then degrade, 35, 34, ...0.

2 blanks.

74

+2 2

76. + 4 black: as if someone has walked in front of screen + blocked it out.

80.

14 August

Darkroom.

1. Roll off remaining E6. ✓
2. Proof sheet B/W. Negs.
3. Parliament house.
4. Kolder family photo.
5. War Memorial } ?
   Science Academy }
6. B/W slides of Vestor stills. ✓ do not.
7. Kodalith beach for – poster. ✓
   – 'Against the tide' print.

- Ring V.A.B. – check processing of – write application. – + Parsons
- Complete photos of library slides. ✓ + return slides to library. ✓
- Return slide copier to Education Centre. ✓
- MG litho paper for poster. ✓ (25 sheets) + silk for screen. ✓

Overseas letters.

– Kitchen.
– Soho media – current price of transfer colour Xerox.
–

sent express, so you can drop a Nagasaki tear. (Wouldn't it be fear out if you did begin crying at 11 am 9 Aug.

The postcards began their trip to Bessons 2 at a time, sometimes one at a time on 10 August.

Philip Dadson.
School of Fine Art.
University of Auckland
AK 1. NZ.

From McKenzie's beach

(2)

(1)

(3).

JANUARY, 1979

DATE	HIGH WATER Time and Height				LOW WATER Time and Height			
	a.m.	Hgt.	p.m.	Hgt.	a.m.	Hgt.	p.m.	Hgt.
	h.m.	m.	h.m.	m.	h.m.	m.	h.m.	m.
1-M.	0956	1.9	2237	1.4	0332	0.2	1634	0.0
2-T.	1047	1.8	2330	1.4	0426	0.2	1723	0.0
3-W.	1140	1.7	—	—	0519	0.3	1815	0.1
4-T.	0028	1.4	1236	1.5	0619	0.3	1910	0.2
5-F.	0130	1.4	1338	1.4	0728	0.4	2009	0.3
6-S.	0236	1.4	1447	1.3	0846	0.5	2108	0.3
7-S.	0341	1.4	1559	1.2	1003	0.5	2204	0.4
8-M.	0441	1.4	1706	1.1	1113	0.4	2258	0.4
9-T.	0536	1.5	1805	1.1	1214	0.4	2346	0.4
10-W.	0622	1.6	1855	1.1	—	—	1302	0.3
11-T.	0704	1.6	1935	1.2	0031	0.4	1344	0.3
12-F.	0742	1.6	2013	1.2	0112	0.4	1420	0.2
13-S.	0819	1.7	2049	1.2	0151	0.4	1454	0.2
14-S.	0854	1.7	2124	1.3	0229	0.3	1528	0.2
15-M.	0928	1.7	2200	1.3	0305	0.3	1602	0.2
16-T.	1003	1.6	2237	1.3	0342	0.4	1635	0.2
17-W.	1037	1.6	2315	1.3	0419	0.4	1708	0.3
18-T.	1112	1.5	2354	1.3	0457	0.5	1743	0.3
19-F.	1150	1.4	—	—	0537	0.5	1818	0.4
20-S.	0039	1.3	1232	1.4	0625	0.6	1900	0.4
21-S.	0128	1.3	1326	1.3	0726	0.6	1948	0.5
22-M.	0226	1.4	1430	1.2	0837	0.6	2046	0.5
23-T.	0328	1.4	1546	1.2	0953	0.5	2146	0.4
24-W.	0430	1.5	1658	1.2	1101	0.4	2247	0.4
25-T.	0527	1.6	1803	1.3	1201	0.3	2344	0.3
26-F.	0624	1.7	1900	1.3	—	—	1257	0.2
27-S.	0716	1.8	1952	1.4	0042	0.2	1349	0.0
28-S.	0806	1.9	2042	1.5	0137	0.1	1439	0.0
29-M.	0854	1.9	2129	1.5	0230	0.1	1527	-0.1
30-T.	0942	1.9	2217	1.5	0321	0.1	1613	-0.1
31-W.	1031	1.8	2308	1.5	0413	0.1	1659	0.0

MOON'S PHASES

First Qtr., 5th, 2115 hrs. Full Moon, 13th, 1709 hrs. Last Qtr., 21st, 2124 hrs. New Moon, 28th, 1620 hrs.

.1 METRE = 4 INCHES .2 METRE = 8 INCHES .3 METRE = 1 FT.

FEBRUARY, 1979

DATE	HIGH WATER Time and Height				LOW WATER Time and Height			
	a.m.	Hgt.	p.m.	Hgt.	a.m.	Hgt.	p.m.	Hgt.
	h.m.	m.	h.m.	m.	h.m.	m.	h.m.	m.
1-T.	1120	1.6	—	—	0505	0.2	1746	0.1
2-F.	0000	1.5	1214	1.5	0603	0.3	1835	0.2
3-S.	0056	1.4	1312	1.3	0706	0.4	1928	0.3
4-S.	0158	1.4	1418	1.2	0819	0.5	2026	0.4
5-M.	0303	1.4	1531	1.1	0936	0.5	2128	0.5
6-T.	0407	1.4	1642	1.1	1049	0.5	2227	0.5
7-W.	0506	1.5	1744	1.1	1151	0.4	2320	0.5
8-T.	0558	1.5	1834	1.1	—	—	1239	0.4
9-F.	0642	1.5	1913	1.2	0010	0.5	1319	0.3
10-S.	0721	1.6	1949	1.3	0052	0.4	1354	0.3
11-S.	0758	1.6	2025	1.3	0133	0.4	1427	0.2
12-M.	0832	1.6	2058	1.4	0211	0.3	1500	0.2
13-T.	0905	1.7	2134	1.4	0247	0.3	1532	0.2
14-W.	0939	1.6	2207	1.4	0324	0.3	1603	0.2
15-T.	1012	1.6	2242	1.4	0359	0.4	1634	0.3
16-F.	1045	1.5	2318	1.4	0434	0.4	1705	0.3
17-S.	1122	1.5	2357	1.4	0513	0.5	1737	0.4
18-S.	—	—	1203	1.4	0558	0.5	1815	0.4
19-M.	0043	1.4	1255	1.3	0655	0.5	1902	0.5
20-T.	0138	1.4	1402	1.2	0805	0.6	2002	0.5
21-W.	0246	1.5	1521	1.2	0925	0.5	2112	0.5
22-T.	0356	1.5	1640	1.2	1038	0.4	2223	0.4
23-F.	0504	1.6	1746	1.3	1142	0.3	2329	0.3
24-S.	0604	1.7	1843	1.4	—	—	1238	0.2
25-S.	0659	1.8	1934	1.5	0028	0.2	1330	0.1
26-M.	0751	1.8	2023	1.5	0126	0.1	1418	0.0
27-T.	0839	1.8	2110	1.6	0219	0.1	1504	0.0
28-W.	0927	1.8	2155	1.6	0310	0.0	1548	0.0

MOON'S PHASES

First Qtr., 4th, 1037 hrs. Full Moon, 12th, 1240 hrs. Last Qtr., 20th, 1118 hrs. New Moon, 27th, 0246 hrs.

.4 METRE = 1 FT. 4 INS. .5 METRE = 1 FT. 8 INS. .6 METRE = 2 FT.

MARCH, 1979

DATE	HIGH WATER Time and Height				LOW WATER Time and Height			
	a.m.	Hgt.	p.m.	Hgt.	a.m.	Hgt.	p.m.	Hgt.
	h.m.	m.	h.m.	m.	h.m.	m.	h.m.	m.
1-T.	1013	1.7	2241	1.6	0400	0.1	1631	0.0
2-F.	1101	1.6	2329	1.6	0451	0.1	1713	0.2
3-S.	1150	1.4	—	—	0543	0.2	1758	0.3
4-S.	0019	1.5	1246	1.3	0642	0.4	1846	0.4
5-M.	0116	1.5	1349	1.2	0748	0.5	1942	0.5
6-T.	0219	1.4	1501	1.1	0903	0.5	2047	0.6
7-W.	0325	1.4	1612	1.1	1013	0.5	2153	0.6
8-T.	0428	1.4	1713	1.1	1113	0.5	2252	0.6
9-F.	0525	1.5	1803	1.2	1201	0.5	2344	0.5
10-S.	0611	1.5	1843	1.3	—	—	1242	0.4
11-S.	0652	1.6	1921	1.3	0029	0.5	1317	0.3
12-M.	0730	1.6	1957	1.4	0110	0.4	1352	0.3
13-T.	0806	1.6	2030	1.5	0149	0.3	1426	0.3
14-W	0840	1.6	2104	1.5	0226	0.3	1457	0.2
15-T.	0915	1.6	2138	1.5	0303	0.3	1529	0.3
16-F.	0949	1.6	2212	1.6	0341	0.3	1559	0.3
17-S.	1024	1.5	2247	1.6	0417	0.3	1631	0.4
18-S.	1104	1.4	2326	1.6	0458	0.4	1704	0.4
19-M.	1147	1.4	—	—	0544	0.4	1743	0.5
20-T.	0011	1.5	1242	1.3	0639	0.5	1832	0.5
21-W.	0107	1.5	1351	1.2	0748	0.5	1937	0.6
22-T.	0216	1.5	1510	1.2	0905	0.5	2054	0.6
23-F.	0331	1.6	1626	1.3	1017	0.4	2209	0.5
24-S.	0441	1.6	1730	1.3	1120	0.3	2316	0.4
25-S.	0544	1.7	1827	1.4	—	—	1215	0.2
26-M.	0642	1.7	1916	1.5	0018	0.3	1306	0.1
27-T.	0733	1.7	2002	1.6	0114	0.2	1352	0.1
28-W.	0822	1.7	2047	1.7	0208	0.1	1436	0.0
29-T.	0908	1.7	2131	1.7	0258	0.1	1518	0.1
30-F.	0955	1.6	2214	1.7	0346	0.1	1559	0.2
31-S.	1040	1.5	2259	1.7	0435	0.2	1640	0.3

MOON'S PHASES

First Qtr., 6th, 1423 hrs. Full Moon, 14th, 0715 hrs. Last Qtr., 21st, 2123 hrs. New Moon, 28th, 1300 hrs.

JUNE, 1979

DATE	HIGH WATER Time and Height				LOW Time a	
	a.m.	Hgt.	p.m.	Hgt.	a.m.	Hgt.
	h.m.	m.	h.m.	m.	h.m.	m.
1-F.	0011	1.5	1310	1.3	0657	0.4
2-S.	0100	1.5	1406	1.3	0747	0.5
3-S.	0154	1.4	1503	1.3	0837	0.5
4-M.	0250	1.4	1555	1.4	0927	0.5
5-T.	0346	1.4	1644	1.5	1012	0.5
6-W.	0442	1.4	1729	1.5	1055	0.4
7-T.	0536	1.4	1812	1.6	1137	0.4
8-F.	0628	1.4	1853	1.7	0028	0.5
9-S.	0717	1.4	1935	1.8	0116	0.4
10-S.	0805	1.4	2018	1.9	0204	0.3
11-M.	0853	1.4	2103	1.9	0251	0.2
12-T.	0941	1.4	2148	1.9	0339	0.2
13-W.	1030	1.4	2237	1.9	0427	0.1
14-T.	1123	1.4	2329	1.8	0518	0.2
15-F.	—	—	1221	1.4	0611	0.2
16-S.	0025	1.7	1323	1.4	0707	0.2
17-S.	0126	1.6	1427	1.4	0806	0.3
18-M.	0232	1.5	1532	1.4	0905	0.3
19-T.	0339	1.4	1631	1.5	1000	0.3
20-W.	0447	1.3	1727	1.6	1052	0.3
21-T.	0549	1.3	1817	1.6	1142	0.4
22-F.	0645	1.3	1903	1.7	0049	0.3
23-S.	0733	1.2	1945	1.7	0140	0.3
24-S.	0818	1.2	2025	1.7	0225	0.3
25-M.	0858	1.2	2103	1.7	0305	0.3
26-T.	0936	1.3	2141	1.7	0343	0.3
27-W.	1017	1.3	2219	1.7	0421	0.3
28-T.	1058	1.3	2257	1.6	0458	0.3
29-F.	1140	1.3	2336	1.6	0536	0.3
30-S.	—	—	1228	1.3	0615	0.4

MOON'S PHASES

First Qtr., 3rd, 0839 hrs. Full Moon, 10th, 2156 hrs. 1502 hrs. New Moon, 24th, 2159 hrs.

20 August.

Plans now – put on single performance at the Sydney show.

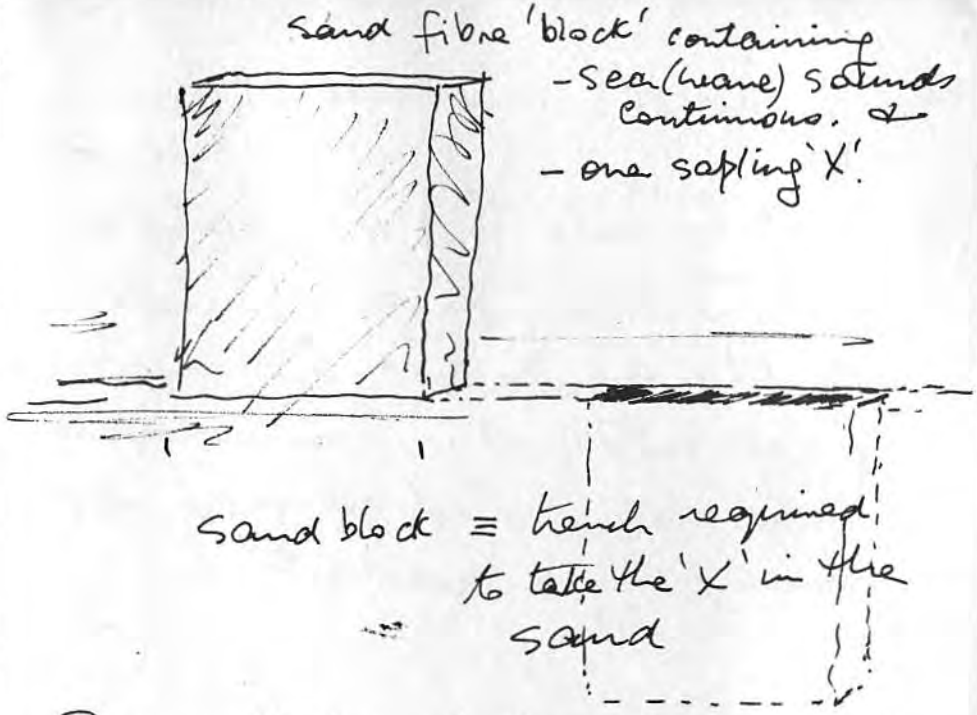
– Using all the references (+ more). built up in considering the 'X' form.

1. Spray (my) skelted body form ~~onto~~ while on the 'X' onto large paper/ cardboard surface, on castors, + behind the 'X'. → Red paint.

2. Clothing cut from my body by sharp knife or scissors (?) systematically + deliberately. leave them in a cut heap on the floor.

→ eventually to be resined into a 'solidified' heap.

3. Prior to dressing: tape sparklers to parts of the body so as to form 'glow' silhouette, similar to previously sprayed one (1) which so would need to be illuminated?



Draw attention to this ~~before~~ at beginning of performance, before being tied onto the 'X':

~~measure lev~~

Clear area around X roughly equivalent to the area of the 'solid' base, and tape down (black electrical) to mark out the equivalent area around the supporting 'X'

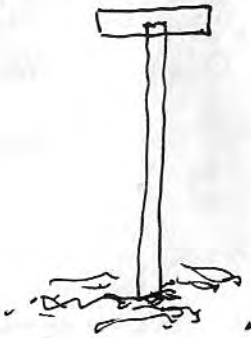
Systematically measure – length, ~~width~~ +
– width.

4. Assistants cut me (naked) from the X.

5. I take hold of 1 (or 2) crutches. & move towards sand mat. Crutches are kicked away & I fall onto mat. Then wrapped in the mat, rolled up & carried away by 2 assistants.

The final version came after discussing the possibility of this performance with Dick Lanter. He contributed the idea of changing my body form, the crutch + sparklers.

Ideas are not the domain of a single person any more. They become public property and are re-fed back into the art process. It becomes a machine for transforming an idea into hitherto ~~unknown~~ untried possibilities. Not unknown, the trace of the developments + possibilities are in each of us!



Teutonic cross?

Standing in the sand waiting to be picked up + used as a crutch.

22 August.

From conversation with Dick Laster, what happened to the vacuum moulded prints that I had started working on back in 1971?

He had been spreading the story of how I was making such prints in new & strange medium! He spread their excitement without any of them (apart from a few initial experiments) ever having existed!

Look at this possibility again. Perhaps there is a lot of mileage yet to be got out of it!

The following images start at the back cover and proceed back towards the centre of the Notebook.

Film (A)

1, 2. ✓	Jasper Johns. (check catalogue)		
3–15.	Subway + Empire State bldg.		
16	Piet Zwart. Typography '77.	Re-done (B) D	
17.	van Waterloo 1970.		23.
18	Maggie Giles 1970 Column.		22.
19/20	Tinguely Meta II. 1970–2.		24/25
21/22	Kienholz Beaver " 1965.		
23.	Tapies. 2 symmetric taches.		25–27.
24	Stella 5/5 screen I Fafa I '68.		28.
25	I tata		29
26	I Fafa II		30
27	Guathlamba II		31
28	" I		32 (E)
29	Black Adder.		1
30.	Empress of India II		2
31	I		3
			4.
✓32	Manet Study for Bar at Folies Bergère 1881.		
✓33	van Gogh 2 peasants digging (after etching by Millet) 1889.		
34	Montmartre 1887.		

✓19. Kandinsky, 2 Surroundings '34.

✓20 Improvisation 33. (Sketch for O want) 1913

✓21. " Painting - 5 horses. '09.

✓22. Picasso. Sitting woman & fish hat. 1942

✓23. Giacometti '27 Head.

✓25 El Lissitzky 1890-1941

↓ Proun

"1e Kestnermappe" (2 of no. 5)

30 med Map with 6 litho's 1919-1925

✓32. Prounmappe 1920.
Composition No. 6B.

C1

1 Comp. #5A 1920.

2 Comp. #3A 1920 Bad reflection from glass.

3 " #2D 1920.

4 Voorstudie voor Proun 97 1922

5. Mondriaan 1872-1944
Comp. with 2 lines, 1931

6. Comp with red, yellow & blue; 1929

(B)

✓1. Edouard Vuillard. 1868-40.
Sketch for "Mme Jean Tarbouriech & her daughter" 1912.

✓2. Matisse Odalisque 1923.

✓3. Malevich (Uborka Rzhi) 1912.
Taking in the rye

✓4 Leger. 3 Comrades '20.

✓5 Delaunay Circular forms Sun & Moon. 1912-13.

✓6 Severini. Train of the Wounded.

✓7. Braque Still Life c jug & bottles 1909.

✓8. Cezanne. Mountain of Ste Victoire. 1885-87.

✓9: Bottles & Apples. 1890-94.

✓10. O. Kokoschka 1910. William Wauer.

✓11 Schmidt-Rottluff. Landscape in Dangast 1912

✓12 Soutine. Skinned Ox. 1926.

✓13 Paula Modersohn-Becker 2 nude sitting children. 1905.

✓14 Otto Muller 1918 2 boys + 2 girls

15. M. Beckmann double portrait c Chappi. 1947.

✓16 Kirchner 1910. Nude behind a curtain. Fränzi.

✓17 Chagall - The Fiddler. 1912-13.

✓18 " Pregnant Woman. 1913.

24 Lowerdrape horizontal, 1971
← Richard Long.
25 Malevitch
Malevitz, Kasmir 1878-1935
Englishman in moscow., 1913-14

26 Woman at the tram stop, 1913.
27 Desk & room, 1913
28 (Suprematist ~~compos~~ painting eight red rectangles) 1915
29 (Suprematist painting) 1915

30 (Suprematism, 18th Construction

31 Suprematist painting. 1915.
32 1917.
33 1917-18

D

1. 1920.
2. 1920.
3-9 Computer drawings & paintings.
10 Cornelius Rogge. '75 Cloth with empty flap.

7. Comp in red, yellow & blue, 1920
8. " , 1927 Bad reflection from glass.
9. " , 1922.

10. Painting no. 3 (Comp. oval with trees) 1913.
11. Composition in yellow & grey, 1913
12 Painting III (Composition oval) 1914.
13. The mill, 1907-08.
14. Vantongerloo, Georges 1886-1965
Composition, 1937

15. Theo van Doesburg, 1883-1931
Contra-composition V, 1924
16. Composition XIII, 1918
17 "

18 Jan Dibbets 1941-
Perspective correction - diagonal / crossed/diagonal, 1968.

19. Perspective correction - my studio 1969

20 Monet's dream, study, 1975
21 Universe - world's platform, 1972
22 Dutch mountain - sea, 1971.
23 Film: painting white table, 1972.

X

23 Govert Flinck 1615-60 — Isaac blessing Jacob.

24 Gerrit Dou 1613-75. — Rembrandt's mother

25 Rembrandt. — Samson + Delia.

26 — Portrait of van Saskia.

27. — Self Portrait.

28 Jacob Ruisdael 1628/9-82. — Mill at Wijk bij Burstede

29 — Rocky Landscape.

30 to end — Interior of Amsterdam railway station.

G.

1 Mondrian · Duin II 1909.

2 Landscape c̄ trees 1911.

3 Nude '11.

4 Church in Domburg '10-'11.

5 Duin landscape. '10-'11.

6 The red mill. '10-'11.

7 Sea at sunset. '09.

8 Mill at Domburg. '09.

9 Evolution (triptych). '10-'11.

10. Composition with colour vlakjes #3, '17

F.

1-4 Bartholomeus van der Helst 1613-1670

5/6 Th. de Keyser. 1596-1667.

7 Rembrandt Self Portrait 1606-69 as Apostle Paul

8/9 Jewish bride

10 Roelant Roghman Landscape c 1620-1686

11 Rembrandt Anatomy Lesson of Dr Joan Deyman

12/13 Sketch for

14 Sampling officials of the Drapers Guild.

15 Portrait of Titus van Rijn

16 St Peters denial.

17. Portrait of Titus v R

18. Peacocks

19 Portrait of Maria Trip.

20 Ferdinand Bol. 1616-80 Portrait of van Elizabeth Bas

21 Jacob Backer 1608-51 Portrait of van Johannes Wittenbogaart.

22 Rembrandt Oriental Potentate.

Chart 2.

A+	30	23	33	20	500
A	29	21	31	19	485
A−	28	20	29	18	470
B+	26	18	27	17	455
B	24	17	25	16	445
B−	22	16	23	15	440
C+	20	15	21	14	425
C	19	14	19	13	410
C−	18	13	17	12	395
D+	16	12	15	11	380.
D	15	11	14	10	360.
D−	14	10	13	9	335.

Chart 3.

A+	30	32	47	24	550
A	30	31	45	22	540
A−	30	30	43	21	525
B+	28	28	41	20	510
B	28	27	39	19	500
B−	28	26	37	18	490
C+	26	25	35	17	480
C	26	24	34	17	465
C−	26	23	33	16	450
D+	24	22	31	15	430
D	24	21	30	15	415
D−	24	20	29	15	400

After each 75, hands on waist, [redacted] bend down 110° raise heels off.

11 Oval composition. [redacted] '13-14.
12 Composition No 6.
13 Composition No. 3 (tree). '12-'13.
14 Bloeiende apple tree '12.
15 The grey tree '12.
16 Composition. trees II '12-13.
17 Comp. with blue. '37.
18 " " yellow lines '33.
19 " I ē red, yellow & blue '21.
20 " " " " " black '21.
21 " " " " " " '21.
22 " " " " " " '21.
23 " dambord with dank colours '19.
24 " " " " (detail)
25. Lozenge with grey lines. '18.
26.

Aboriginal art – rock paintings.

28. Wandjina: Wodjin & followers near Gibb R.
29 Typical Wandjina head: no mouth. Inst Elizabeth Station.
30 Male + female ancestral beings in Quinkan caves Cape York
31 Giant horse. – Giant horse gallery. Cape York.
32 Engravings: reclining man ē o/ fijures, Upper Yule R.
33 A python or rainbow snake. with male + female figures at Woodstock, Upper Yule R.
34 A frieze of fish in X ray style. Oenpelli. Nat. Arnhem Land.
35. Rock painting of Kangaroos. birds + humans in mimi style at Barattha Creek near Mount Brockman.

Refer: ① Eric Brandl. – mimi + X ray art.
② Dr Dam. Crawford – Wandjina painting
③ P.J. Trezise – difference + similarities within Abo. art.
④ Bruce Wright – rock engravings.

Rock engravings.

④ Common motifs.
① animal tracks (most common) (48 – 1/2 %)
② circles (17 – 40%)
– bird tracks relatively common.
– bird feet of Kangaroo.
to represent(?) – eggs.
– semi abstract designs of camp fires, water holes, hill or place of significance.

circles + lines: stylised maps?

rock engravings – represent creatures from mythology

Some engravings show these creatures larger than life size – for god-like reasons?

Extinct animals: Diprotodon (huge wombat)
Genyornis (large bird).
Procoptodon (giant Kanga).
eg. abo. remains from Lake Nitchie (NSW) found wearing necklace of teeth of Tasmanian devil.
Tasmanian wolf represented in life-size painting in Arnhem Land + engravings in the N-W.
Presence of human figure
– spirit representation?
(possess property of transforming from human to animal. eg. Gellery Hill.

Notes for the lecture on
Aust. Aboriginal cave paintings.

① Rock art assoc. more with past (unlike bark paintings)
Cape York. motifs – human most common.
– animals + birds next –
– Kangaroos.
– flying foxes. – decreasing.
– echidnas
– fish.
– birds.
– weapons.
– plants.
Snake paintings represent Goonella (Rainbow Serpent).
Paintings are overlaid on paintings + on engravings + hence a rock gallery will show an ever changing image of social conditions.
(photostatic of p 119).
Reasons. – sorcery
– love magic.
– hunting magic. (See p 120.)
Check the myth of Gaiya (the giant devil – dingo. of the Gugu-Warra).

— not decorative; but utilitarian

Generally: Abo. art — a ritual that would make the spirit beings present & active in everyday affairs. (not only a reminder but also a medium thru. w their power could be expressed)

Hunting — engrave/picture a hunt./tracks strengthen or deepen image before going on a hunt.

Totemic clan group — held the responsibility in a cycle of events that led to the regeneration of plants & animals.

Rites:

Engravings — assoc. c̄ these clan.

who deepened engravings or held dances (eg. marks made by stones during dance nearby engravings)

During rites: grind up red ochre (symbol of blood & life & scatter it in the wind) so that a essence of that animal species is carried across a plain, to multiply in another place for the next season)

- portray the characters from the oral myth tradition.

"animal" ancestors are more ancient than the Wandjina

eg. Snakes made large winding rivers, ←
lizards made certain hills
dingoes " some of the black soil

Abo./Wandjina — a symbiotic relation. Plains in disruption due to European disease etc
the Wandjina were neglected.
— they simply "have gone away".

Heart shaped engraved faces from Gamarang Hills (Central Australia) Cleland

Timing of engravings.

from Koonalda Cave → 20000 yrs.

Present abos. — deny knowledge of engravings & attribute them to — people who occupied the country before them.
— the spirit beings.

Wandjina paintings (Kimberley)

Beliefs: at one time land & animals had not taken on present form
ancestral being with supernatural powers created the landscape features.
when their work ceased they were transformed into spirit form (from physical)

Creative period — the dreamtime.

Wandjina — concerned with a ancestral spirits.

eg. the Lalai.
each painting represents a point where each ancestral spirit became spirit.
dance & ritual became assoc. c̄ the painting & allories.
— essentially anti social & one event records fight between them & all a abo. people in the Kimberley.
eg. myth of Wodjina. → photos cat

While asleep the spirit of a man could join the Wandjina & learn more.

Hand images – cp a signature.
– sometimes 3 fingers: to make it easier to distinguish from a host of others.

(1). Arnhem Land cave paintings.

X-ray. – shows anatomical detail.
Mimi – human figure, usually shown performing – dancing
– hunting.

Paints. – red/yellow ochre.
– black manganese.
– white pipeclay.
} much in Arnhem Land but also local sources across Aust.

Mimi – spirits / wild people
– bodies so slender that the wind can blow them away.
– paint their own likeness on the rocks.
– shown a prawn as seen
– mono chromatic.

X-ray – bring out details not visible.
– multi-coloured.

Role of their rock paintings.
– not for material gain
– social + cultural activity in w. security was established for the individual in the group.
– assoc. w. ritual, ensure proliferation of species. + life-giving rain.
– in absence of written word became medium of transmitting the tradition.

21. Monet. Fragment from. Rejeuner sur l'Herbe?

22 Monet Rouen Cathedral. Lilac harmony 1894 - effect of morning.

23. blue harmony - morning sun 1894.

24 " " - full sunshine

25 Grey harmony - grey time 1894.

26 Brown " - effect of evening 1894.

---

1 Cezanne. Pont de Mancy

2 Bathers 1890-2.

3 Bathers (small)

4 Still life with basket.

5 " " " soup ladel

6 Monet. Parliament, London. 1904

7 Hay stack. 1891.
Lunch.

8 Woman c̄ umbrella

9 Int. Holsaas, Norway.

10. Woman c̄ Umbrella '86

Pissarro. 1830-1903. Landscape at Gragny, farme. 1895.

detail.

" Woman in an clos. 1887

1. St Pauls Cathedral.

1874-1917.

2. Degas. bronze - Dancers. standing - 1st study. near st.. - 2nd " nearest - 3rd.

3. " Pastel. 1878.

4 " The great dancer standing bronze. dressed.

5. Theodore Rousseau. Morning. 1812-1867.

6 Monet. Poet Stephane Mallarmé.

7 " Woman in Evening Dress (Princ de Callais).

8 Monet Olympia.

9 1832-83. Clemenceau.

10 Fife Player 1866

11 " " "

12 Bullfight. 1865-6.

13 Rejeuner sur l'Herbe.

14. " " "

15 Blond (aux seins nus). 1878.

16. Monet. Poppy field.

17. 1840-1926. Zaandam.

18 Paul Gauguin. Breton peasants. 1848-1903. 1894.

19 Cezanne. Strangled Woman 1870-72.

20 Monet Church of Vetheuil 1879.

Fountainbleau.

1-9

9

10 Winged victory of Samothrace.

11

12 Pantheon Frieze. (5 BC.

13 Phidias. (Fragments).
School. (5C. BC.

14 God. Athena? Palm: (5 BC.) — Ok check.

15 Captured cavalié.
fragment of an equestrian statue.
(6 BC.

16 Hera. (6 BC.
From Temple of Hera in Samos.

17. Votive edifice (edicule).
(6 BC. Ionian style. (Egean sea).
figure from the déesse Cybele.

18 Clothed woman (lady of Auxerre)

19 " (5 BC. archaic.

20. 3 Graces: group from Roman period
prototype Alexandrin (3 - (1 BC.

van Gogh In the garden of
Dr. Gachet.

Charmes à Cordeville

Mr Gachet in garden

Church at Auvers.

Rousseau Charing Cross

Gauguin. Alyscamps.

Yellow hay stacks

Repas. 1891

Femmes Tahiti. 91

Arearea. (Joyeusetés

Vaeumati. '91

van Gogh.

Polycléte (amazon).

35 Julius Caesar (?) Roman 20 BC – 4 AD.

36 Messalina. middle (1 AD.

37. (?) Julius Caesar.

Hampton.

30 Courbet The Studio. (detail)

31 (whole).

32 " Funeral at Ornans.

33 (detail)

34. Géricault. Medusa Raft.

1 " Self Portrait.

2 David. 1799.

3 " The Sabines stopping the fight between Romans & Sabines.

4 " Lictors showing Brutus the body of his son. 1789.

5. " Death of Horatio & his generals. 1784.

6 " Consecration of Napoleon 1809

7 " Leonidas & Thermopylae. 1814

8 Prud'hon Carrying away of Psyche.

9 Hubert Robert Pont du Gard 1733–1808.

10 Cimabue La Madonna of Angelo 1272–1302.

21 Venus de Milo.

22

23. Sleeping hermaphrodite. Helenist period. (3–2) BC.

24 ?

25 Chrysippe. (Stoic philosopher) end (3) BC.

26 School of Pergame (2) BC wounded gladiator.

27 Bacchante Crater. representing Ariane, Silène lyre, satyres & dancers. (1) BC.

28. Torso of minotaur. (5) BC (school Myron)

29. Satyr (versem.) Praxitelès (4) BC

30. Artemis hunting (Diana of Versailles). Helenist. (4) BC

31 Young satyr. Praxitelès (4) BC.

32 Appolo Sauroctone. Praxitelès. (4) BC.

33. Hypippe. Silène & Dionyses. (Faunet child) (4) BC

34 ? Aphrodite. (Venus Genitrix). Gallimaque (5) BC.

Lion from the garden of the Temple of Dagon.

From "The Passing of the Aborigines".
by Daisy Bates.

(p.64). the sacred bull-roarer "Kalligooroo" becomes the voice of Nalja.
– the spirit of an old, old man with white hair and his voice comes from ~~beneath~~ the hair beneath his armpits.
Kalligooroo is never spoken without hearing of the woman or children.
to look upon Nalja would be death.

Kingfisher – omen of death.
cp. owl to the Romans.

Morality: – wife trading
– incest taboo
– baby eating permitted.
– interrupting initiation rites results in death.
– theft not known: individual ownership unknown.
– never transgressions of group boundaries.
– breaches of totemic & marriage laws among the law abiding: capital.

p47.
Conception.
General belief – children are dreamed by the mother; made pregnant by a spirit baby from the rocks & any haunts of spirits of birth & re-birth.
Among Koolarrabullo – father dreams the baby. (ngargalulla) image appears with proper totem & ground.
remains a spirit until it laughs & cries.

Fragonard Cornesus & Callirhoe

Daisy Bates dress:
neat white blouse, stiff collar, & ribbon tie, a dark skirt & coat, trim shoes & neat black stockings, sailor hat & a fly veil.
– dust coat & sunshade

totem tribes: Dinga { Circumcised / non-circum.
Emu.
Fish (Kalgum).
White Cockatoo.
Native hen.
Wild cherry (jeeuk).

115
12
1150
230
1380

120
12
1440.

52
30
1560
1480
80

40
80
3
240.

52
40
2080

Expe

		$
5 Feb. - 8 Feb (incl)	Sydney trip (5-8 Feb) - coach	1-40
		1-40
	Taxi.	2.00
	of expend	50.00
	ticket (paid for by RCAE)	81-70
28/2 - 3/3		
1 March.	Fare to Sydney (paid by the Film Commission)	81-70
(3 days).	money taken with me. (3 days.) 4 days 4 days	30.00. 30-00
April. 11 to 21.	: excursion to Sydney. biennale. (12 days.) paid by RCAE.	240-00
13 20 240.		
May. 3-9. (7 days.)		140-00.

Expenses for "Sand Memories".
Sculpture Gallery.

Boiler suit.	4-99.
body tape	3-00.
TV. aerial.	3-00.
(hire of power lead. (April).	5-00).

Expenditure.

		$
Jan.	Can. (gaskets)	5.
	Riverina Wholesale Traders tarps, Kero, Ulmiers	35 ?
	Gissing - 1x super 8 film. Quintals, folders refills	12.00.
~~Feb.~~		
13.	Postage Columbia — 20 airmail.	2-00 3-80.
25.		
50. 26 76	dubbing "Sand Memories" 2 copies (4 tapes + time)	160-00
	["Think Tank" (not to pay).	66-00]
	[Androgyne. filming (not to pay)	20.00]
	Suntan lotion	6-00
	mascara sticks	4-00

September.
car + trailer to Adelaide
Sand Memories at EAF

Receipts. $

Sale prints "Surface Connection" "Notepage for Navigator" } 160.

to Neil Smith (dentist).

Karen Daymon working for me.

Date	No. of hours.	$ amt.
16/7.	3 (?).	
23/7	3	
24/7.	2	
25/7	3	
26/7.	3	
27/7.	5	
	19 hrs. @ 3.	$57.

Postcards Art. $

Photocopies 18 @ 5c. -90

postage 30c. + 5 @ 40c. 5 @ 20c 2 3-30.

For filming at B. Bay. - Mary.

Super 8 mm film 80-00

+ 2 more. 6-50. 13-00.

batteries 8 @ 30c. 2-40.

tubing (check price). 8-00.

Kerosene 4x $ ~~3-75~~ 3

to 10/7. 4-80

J. Boomer globe fittings. 2-40.

Postage. 40. @ .20.

"Against the Tide."

metal brackets 18-00.

brass bolts etc 5-50

polythene 46-

30/7 Hire of sewing machine PFAFF 4-00.

felt pens, 8 pens. (@ .70 ea). 10-00.

Postage Warrambool
Wollongong
Ted Hopkins.
3 air letters. 9-40.

Postage - Beason. (30@.25.) 7-50
+ 30@.05 1-50
Cotton. 2x0.98

Postage - Art Cone Meltdown. 3-80
(2kg (: Priority paid).

13/8 Pad of note paper. 1-15

Receipt from Jmee. 200
less % 40
160 160.