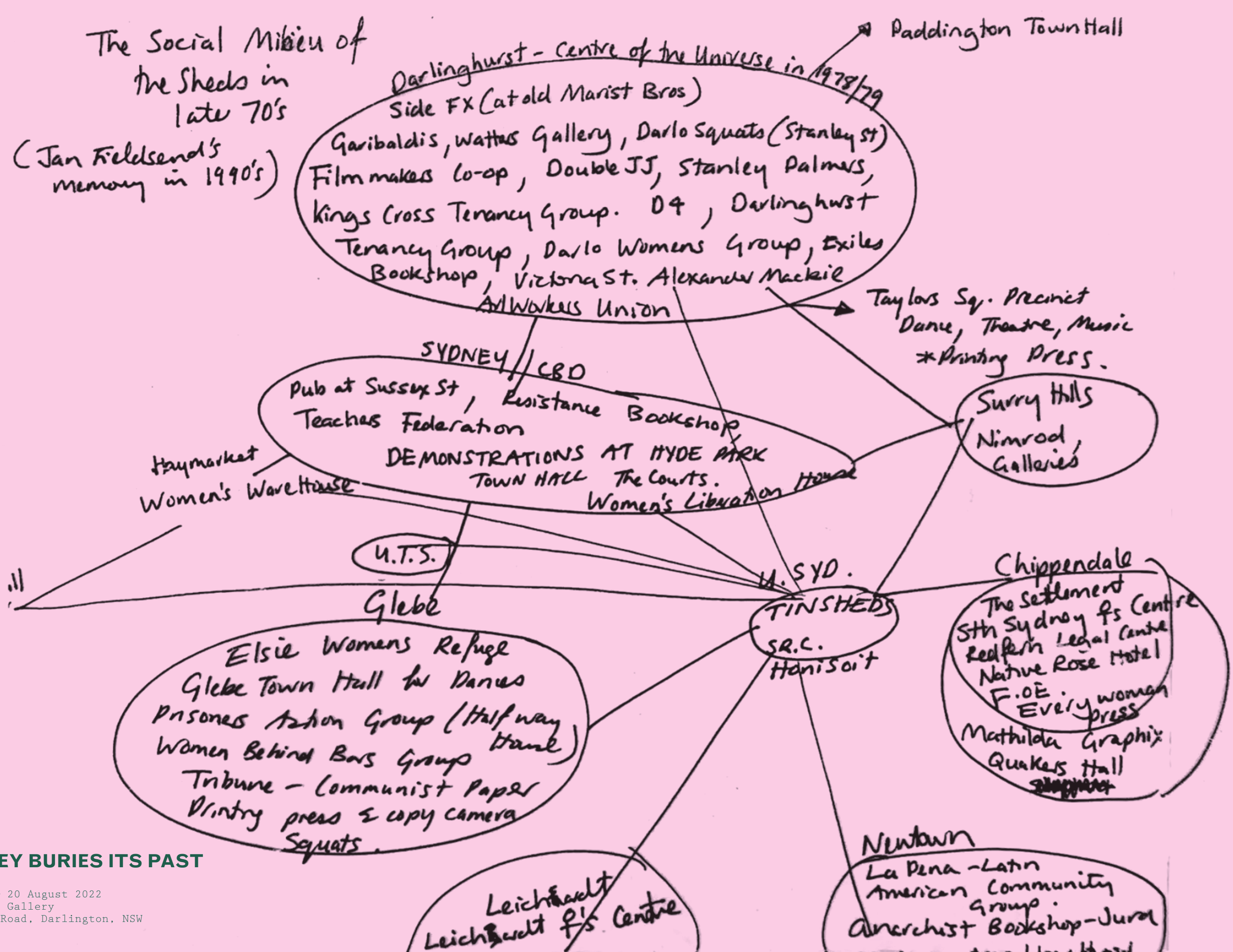

SYDNEY BURIES ITS PAST

14 July — 20 August 2022
Tin Sheds Gallery
148 City Road, Darlington, NSW

THE TIN SHEDS, THE SPIRIT

I was teaching, so could not be there at the decisive moment in 1969 when sculptor Bert Flugelman, urged on by his friend Donald Brook, used bolt cutters to liberate a collection of corrugated iron buildings on City Road, long abandoned by the CSIRO. But I got there the next day, with Power Institute students in-train, and on many days thereafter. The idea was to open up a space for art history and architecture students to learn about art by doing it rather than only looking at slides or making models. Our effective occupation, and the enthusiasm of the students, obliged a reluctant administration to agree. Bernard Smith quickly made workshops at the Tin Sheds a requirement for all of our students.

Donald had a deeper purpose, which many of us shared: to create a space for what he called "post-object art," a zone for free experimentation, adjacent to but distinct from the formal conventions of traditional art training, opposed to the values and constraints of the commercial artworld — the kind of haven for the independence of thought and imagination allied with the disciplined commitment that universities, at their best, provide. The Sheds exploded with this energy during the 1970s and 1980s, when it was home to the great poster collectives (Earthworks, Lucifoil), and the site of significant political activism—antinuclear, feminist, ecological, and antiracist. Subsequently, the Sheds became more of a gallery space, yet remained, in the hands of Peter Kennedy and Therese Kenyon, an artist-led enterprise. Even today, if you listen closely enough, you will hear the founding spirit, and the energies it unleashed, echoing throughout the land.

Terry Smith
Tutor (1968-1972), Power Institute of Fine Arts, University of Sydney

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Performance & Exhibition Tour:
Sat 16 July, 1pm — Zoë Marni Robertson /Maya Stocks

In-Gallery Artist Talks:
Sat 23 July, 12pm — Jack Wotton
Sat 30 July, 12pm — Alex Gawronski/Maya Stocks
Sat 6 August, 12pm — Stuart Bailey
Sat 13 August, 12pm — Mitchel Cumming

Film Screenings:
Thurs 21 July, 6pm
— *Concrete City* (1994), *Waterloo* (1981)
Thurs 4 August, 6pm
— *Rocking the Foundations* (1986)

Closing Drinks:
Sat 20 August, 2pm

Scan the QR code for more information

SYDNEY BURIES ITS PAST

A city's memories cut through its layers, its sediments of time and place. Some memories are worn on the surface, in the shape of the land and the structures built across it, but many are hidden. These you have to dig for, or wait for the right moment for them to reveal themselves.

Sometimes the conditions will be right for time to slip, for the recent past to rise to the skin of the present. On City Road at dusk traffic surges to wherever is home, following the curve of the road through Gadigal land. Students wait at the bus stops, already thinking forward into the night ahead. As the western sky darkens the streetlights seem to glow brighter, lighting the scene as if it is a stage.

In this moment between day and night the past begins to creep through. A gust of wind lifts the loose corners of the posters taped to a wall under the university footbridge, making the edges of the paper flutter. Amid the traffic a car comes slowly past, windows down, a song blasting out from its interior: XL Capris, 'My City of Sydney'. It starts with a snarl that gathers energy as it builds, its sound the bitter edge of loving a city that seeks to spit you out, feeling it uncontrollably change around you.

Back in 1979, when this song was released, nights began with a poster, a flash of hot pink or acid yellow, with handwritten band-names and bold graphics. Posters were promises that it was possible to take hold of change, to shake up the status quo. The gigs, protest marches and exhibitions were events that celebrated solidarity, channelled disaffection, and brought people together in the hope of making art towards a better future.

Then the inner-city seemed to contain everyone and everything that might save Sydney from itself. From Darlinghurst and across to Glebe and Newtown, communities of artists and activists lived and worked, either squatting or cheaply renting old terraces and warehouses. Within this orbit they gravitated to the Tin Sheds on City Road, four unassuming, functional buildings that had, since the late 1960s, become a centre for radical and experimental art-making.

Amid the Tin Sheds, at Earthworks Poster Collective, artists printed the posters that have gone on to become the material memory of that era in art and activism. The posters defend familiar issues that remain urgent in our time, actions for gender equality, Aboriginal sovereignty, housing and environment. They form an archive of political art, of hopes for the future, and of revolutions planned and still to come.

Their subversive spirit persists into the present, although the events they announce are long past. Their legacy continues in the energies of art and politics, that continue to spark within the spaces of the contemporary city, and the memories that lie just beneath its surface.

Vanessa Berry
Lecturer in Creative Writing, University of Sydney

THE SYDNEY VERNACULAR

Every problem could be solved with a poster in those days.
Michael Callaghan,
Earthworks Poster Collective 1972-1979

Burn it down. Develop. Bulldoze. The words of protest and development are not altogether unalike. It is maybe no coincidence that this show opens on Bastille Day. *Sydney Buries its Past* combines newly commissioned works with those from the Tin Sheds archive to demand that we learn from the past and think of the future. Jan Fieldsend's map (overleaf), which she loosely titled *The Known World*, was drawn as an 'aide memoire' of the countercultural hangouts of Sydney in the late 1970s early 1980s. It encapsulates the vital physical landscape of Sydney's social network of venues and radical groups within walking distance. This unique milieu evolved and spread its roots over decades, but took a mere few years and a 28-page *Conservation Management Plan* to nullify.

The Tin Sheds, named because of their corrugated iron walls and roof, were built originally for the Commonwealth Scientific and Industrial Research Organisation on Gadigal land that was once a turpentine forest. By 1970, it had become an art workshop owned by the University of Sydney but run by an autonomous, unruly collective. Influenced by the counterculture, Eastern philosophies, and psychedelic art from overseas, drop-out engineering student Colin Little formed the Earthworks Poster Collective in 1972. The posters created their own unique Sydney vernacular through a collision of psychedelia, anarcho-punk and the 'personal becoming political'. The buildings were deemed unfit for occupation and demolished in 2006, replaced by administration and student housing. The destruction of this social and creative network was, of course, preceded by the original destruction of the Indigenous land and culture on this site.

The exhibition unearths the Tin Sheds Archives — boxes of printed posters, ephemera, photographs and documents chronicling the politics and power struggles of Sydney's urban activism of the 1970s and 1980s. The boxes from the archive spill out posters and messages printed with such urgency the artists used whatever impressable material was at hand: computer paper, the backs of family health posters, ledgers, newsprint and even yellow x-ray paper pilfered from the Royal Prince Alfred Hospital up the road. This corpus of work provides a visceral document of the creative milieu of Darlington/Chippendale at the time. The posters carry evidence of their frenetic making — the scars on the edges and backs, pin holes, tape, notations, inky fingerprints and tears. Far from being pristine documents preserved for their aesthetic value, the output of the Tin Sheds poster collectives were in service — on noticeboards, at rallies, on living room walls and in the alleys, and later art gallery walls.

Many of the posters have broader relevance to us today, reigniting frustrations about endemic social issues and environmental calls to action: Indigenous deaths in custody, land rights, domestic violence, green energy and childcare. Other works locate themselves in a specific time and place, railing against the threat of nuclear fallout and the efforts to obstruct projects like the Monorail, which seem almost farcical (until you consider Sydney's recent Light Rail project).

Whereas today's politics play out on nomenclatures, acronyms, identities, social media, cancel culture and hashtags, the posters developed a visceral sensory language of fluorescent colours, patterns and slogans to capture the attention of the general public. The multitude, diversity and urgency of this archive so tangibly captures the energy and spirit of the time; it seemed essential to put this work before the current University cohort and general public.

The Tin Sheds archive was the impetus for the creation of new works by a cluster of artists from the Sydney College of the Arts, coming together through local artist-run spaces like Knulp and Prop Gallery. The new works bring us back to local concerns and grassroots protest. They reveal the consequences of global issues wreaking havoc locally: bushfires, cost of living, Real Estate, floods, and the systematic destruction of artists' communities and spaces by property developers. Whereas the archival work exists primarily in two dimensions, the newly commissioned works provide a tactile three-dimensional reactivation and embodiment of this archive. They are fresh with current concerns and exigencies in the hope of reinstating the University campus as a place for social and political change. They enter into a discourse with this period of Sydney's past over power, corruption and destruction that still persists today, in a city which relentlessly and compulsively buries its past.

Maya Stocks
Exhibition Curator

SYDNEY BURIES ITS PAST
14 July — 20 August 2022
Tin Sheds Gallery
148 City Road, Darlington, NSW

Image on reverse:
Jan Fieldsend
The Known World 1978-82, 1994
Pen on scrap paper

Every effort has been made to credit the artists and photographers in the exhibtion where possible.

Special thanks to the University of Sydney Archives, Kate Goodwin, Iakovos Amperidis, Michael Brewster, Marie McMahon, Rachel Knepfer, Jane Oehr, Chips Mackinolty, Luke Phillips, Ann Stephen, Jan Fieldsend.

We acknowledge and pay respect to the traditional custodians of the land on which this exhibition has been developed and presented, the Gadigal people of the Eora Nation. We acknowledge Aboriginal and Torres Strait Islander peoples, and pay respect to their Elders past and present.

SYDNEY BURIES ITS PAST

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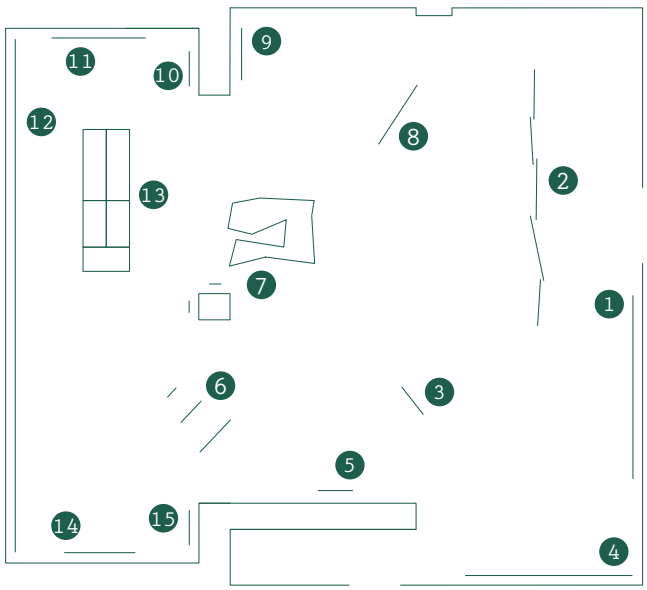


1. Mitchell Cumming
2. Zoë Marni Robertson
3. Alex Gawronski
4. Alex Gawronski
5. Toby Zoates
6. Stuart Bailey
7. Jack Wotton
8. Maya Stocks
9. Film work: Peter Kennedy & John Hughes
10. Jan Fieldsend
11. Mitchell Cumming
12. Poster wall — A selection of posters, photographs, documents and related ephemera from the Tin Sheds archive now held at the University of Sydney Archives.
13. Photos, posters and ephemera from the Tin Sheds archive
14. Slides from the Tin Sheds archive
15. Film work: Mary Callaghan, Tom Zubrycki

ARTIST TEXTS

1
Mitchel Cumming
Resumption (Sur les pavés…), 2022
Spraypaint on gallery wall
5000mm (approx)

Catchcry of the Paris ‘68 movement, “Sous les pavés, la plage!” (“Beneath the pavement, the beach!”) imagined the city’s restrictive urban design dug up stone-by-stone in order to return to some imagined idyll below. Today’s climate catastrophe has rendered such symbolism obsolete, with once-suppressed waters regularly surging through and across the built environment. *Sur les pavés…* revises the rhetoric of ‘68 student politics for a city resumed by the elements.

2
Zoë Marni Robertson
“Mid-Century Barricade,” 2022. Paintings with (found/borrowed) furniture. Dimensions variable. Paintings: “”Design Classic: Control I (The Welfare State)””Design Classic: Control II (Mutually Assured Destruction)”, “Design Classic: Control III (Nostalgia for a Future” “Design Classic: Control IV (Public Interest)”, 2022. Acrylic on (found) masonite.
All 1210 x 1210.

“The Vintage Beauty of Soviet [Nuclear] Control Rooms”: this adoption of the design that was, in the era of Mutually Assured Destruction. We deferred-to, we collected: beautiful, functional objects fortified against a competing ideology of egalitarianism (there was no “welfare state” if there was no white “Communism”). Sydney Buried Its Past, no one could remember who saved the bush land or the monuments to preservation of the public interest. Protest was historicised and institutionalised, the collective lost in collections.

“Souvenirs of Revolutionary Failure (Distributed Throughout)”, 2022.
Etching on (found) glass/crystal/marble.
Dimensions variable.

One of the world’s most common chemical compounds and the application of intense heat. Thinking about the inefficiency of glass recycling... I thought of mountains made from ancient Roman ceramics and even such wastage seemed comparatively justified. I have watched more go to landfill than many will see in the course of a lifetime. Some minor transformation precious in the act, in the energy applied, like for like, like we might just hold onto something.

3
Alex Gawronski
Bad Infinity, 2022
Timber, mdf, gloss enamel, laser printed stickers
600 x 60 x 3600mm (approx)

For Hegel, the ‘bad infinity’ was the idea trapped in the limits of its fixed, but theoretically endless, extension: a ‘finite infinity’ incapable of transcendence or self-overcoming. For a contemporary Marxist urban geographer like David Harvey (and many others besides) the money-form is the bad infinity of our eternal present devoid of futurity. As a sign, regardless of its denomination, money is always the same. The neoliberal mandate that has beset the globe at least since the late 70’s, has converted all value to calculable financial value. The money form is as ‘dumb’ as contrary attempts to anthropomorphise it. At least the latter occasionally acknowledge this fact.

4
Alex Gawronski
Fixing a Hole, 2007/2022
Colour SD video with sound (projected). 16 mins

In a financialised economy, the dearth of real production has provoked the exponential inflation of real estate markets globally. Such manufactured property inflation is in fact a key feature of financialisation that artificially bolsters national GDPs everywhere. Over the past twenty years or so, this mechanism has been very apparent in Sydney. The footage compromising this video I filmed during the 2007 demolition of the University campus adjacent to Fisher Library

to facilitate the construction of the New Law building complex. *Fixing a Hole* brings home, in an overtly site-specific manner, the politics of erasure and reconstruction, as this process has rebuilt beyond recognition, many areas of the city including that on which the Tin Sheds stands.

5
Toby Zoates
Neo-Liberal Capitalist Impermanence, 2022
60 x 50 cms, framed
Gel and felt tip pens, ink, water colour pencils, acrylic paint on art paper.

Neo-Liberal Capitalism sees the market value not the heritage importance of a structure. An architectural gem such as the Regent Theatre was destroyed and replaced by a ubiquitous apartment building for financial gain. Thus the Town Hall could be replaced if the market dictates it, no beauty is permanent.

6
Stuart Bailey
Public structure after Gustav Klutsis Design for Propaganda Stand (Workers of the World Unite), 2022
1620 x 2900 x 780mm
Printed posters, paint, wood and mixed media

This work is a contemporary realisation of a proposed structure by Russian constructivist Gustav Klutsis. This propaganda kiosk, designed to celebrate the fifth anniversary of the Russian revolution, is re-imagined as a neglected piece of contemporary public sculpture, its purpose has been forgotten.

7
Jack Wotton
Fragments / 01.01.2020, 2022
Tin and pump from Wandella
35mm photographs printed on hahnemuhle rag
150cm x 150cm, 10cm x 7cm

We drove along the road that always led us to water, passing young grass shot through the charcoal. The nitrogen concentrated in the ash blanketed once rolling green hills fertilising introduced feed for the surviving dairy cattle. Poor man's Super they call it. We swam in service of a common hangover ritual. One I have perfected since hiding out down here. Burned gum leaves and scrub as black twigs and bracken formed a continuous line along the shore, banked there from washing in on New Years. Memories of reaching Bermagui before dawn as a first escape had not eluded us. Tim was quiet on the drive approaching oblivion. The distant Telstra phone towers loomed taller than the masses of erect used match sticks, the felled gum below dressing the scorched bald mountain known by ghosts of fled tourists as Peak Alone.

8
Maya Stocks
A Handweaver's Pattern Book: Adaptation to electronic devices and digital control, 2022.
Screen and mono printed banner, leather lace, aluminium support
1700 x 2700 mm

Social Fabric (After P.K.)
Screen printed banner, nylon rope, hand netted nylon thread, aluminium support
1700 x 2700 mm

This work draws on the way the 'personal became political' in the grassroots protest movements around the Tin Sheds Workshops, in particular, the Women's Domestic Needlework Group. The mesh weave, in both its macro and micro form, originated from the hand made into an omnipresent commercial structure used for production and extraction processes. It is visible everywhere from building site fences to textiles. The screen print process uses a silk mesh to extrude and filter out, creating flat order out of loose matter (ink). Through this synthesis, images and ideologies become flattened/fossilised into symbolic systems, layered like geological strata. Like natural resources, these systems are mined by capitalist structures. Trade Union banners, used by unions to advance the conditions and wages of working people and the working week were carried at protests. Utopian movements and their symbolism ultimately become co-opted by mainstream capitalism.

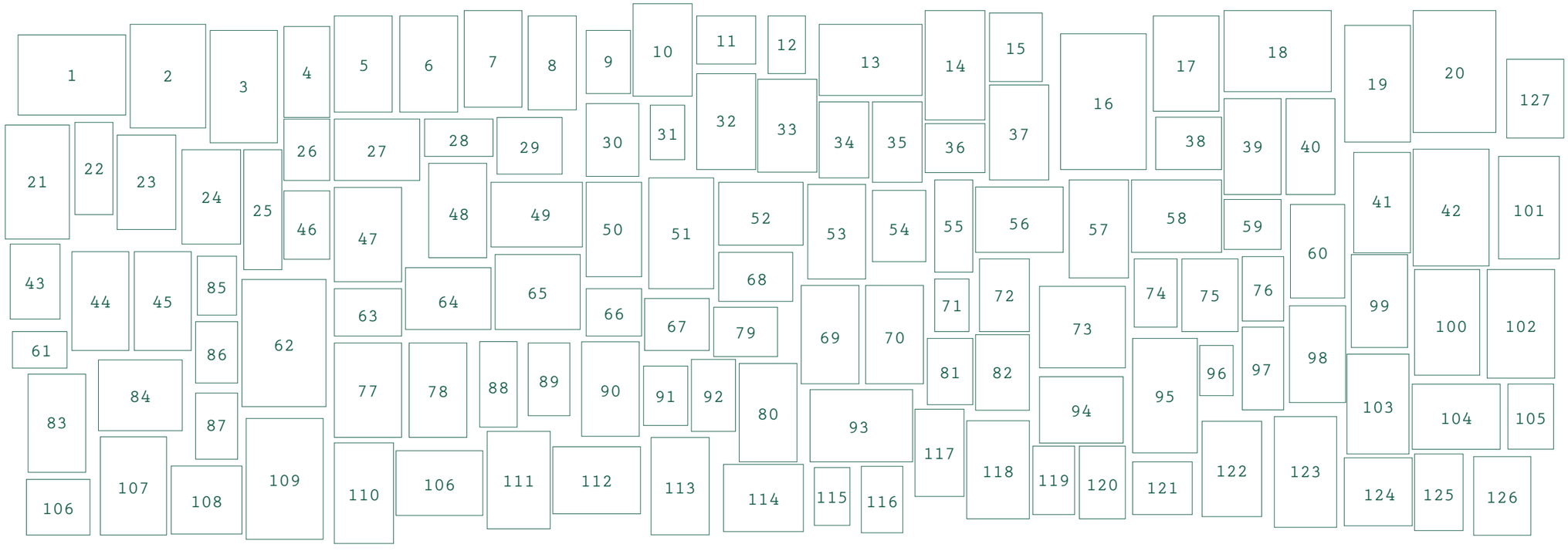
10
Jan Fieldsend
The Known World 1978-82, 1994
Pen on scrap paper

Note to Maya Stocks June, 2022
This map/pattern was drawn to clarify to Therese Kenyon (writing a history of the Sheds) how the Tin Sheds was connected to other parts of Sydney, other groups, institutions, individuals, buildings, gathering spots and housing between 1978-1982. These were the years that the Tin Sheds was one of the centres of my world. The map looked quite different when I returned in the late 80's, after it had become more a facility for university students to do art courses, servicing The Faculty of Fine Arts and the School of Architecture, Design and Planning (still lively, but bonsai-ed of its extensive community connections). As I think about it now it's like the Tin Sheds and all the places named in this map, including the University of Sydney itself, are centres of energy that constantly changed in configuration over time either fully dissipating or joining up with others but never staying the same. Some become irrelevant, institutionalised, forced out, very few managed to maintain a lively presence. As the engulfing forces of real estate and capitalism swallow up all the rough places and cheap studios, it becomes harder to create new and vibrant centres for and of artists, and other small non-profit entities. The university itself is an engulfer of local real estate, as well as the raw spaces within itself. Underfunded by the government and needing to become a business … all space needs to be controlled, codified, glamourised (fabulous architecture) and made professional… I could go on…

11
Mitchel Cumming
Resumption (Creative Hoarding: Monochrome), 2022
gallery wall converted to A-Class hoarding (pine, ply, acrylic, fixtures)
2200 x 3100 x1500mm (approx)

City of Sydney's "Creative Hoardings" program is pitched as a positive reclamation of public space: unsightly construction garb transformed into public art. From another perspective, art's role here is pure deflection: a gloss for the relentless privatisation of the urban environment. Tin Sheds Gallery performs a similar function on the University's behalf: allowing it to trade on a legacy of aesthetic activism borne within these (resumed) borders, while pursuing its own increasingly neoliberal, expansionist ends.

SYDNEY BURIES ITS PAST
Poster wall — A selection of posters, photographs, documents and related ephemera from the Tin Sheds archive now held at the University of Sydney Archives.



1 Mary Callaghan
(It's hard to change your life style overnight), 1976-78
Screenprint

2 Redback Graphix
Steel City Pictures benefit dance, 1980
Screenprint

3 Artist unknown
Bourke Report, Academics Entrenched

4 Artist unknown
Do something... before it's too late

5 Pam Debenham
1987 Power Foundation Lecture: Dick Hebdige...'Digging for 'britain': post modernism, popular culture and national I.D., 1987
Screenprint

6 Toni Robertson
Women and Labour. A conference about Australian women - Past and present, 1978
Screenprint

7 Patrick Cook
Phillip Scott is laid back in a very small space... Pastel's, 1983
Screenprint

8 Angela Gee
Don't Log the Rainforests, 1981
Screenprint

9 Artist unknown
Maori and Pacific peoples revolutionary front. Kia Whawhai Tonu Matou Ake Ake Ake, 1979
Screenprint

10 Jan Fieldsend
Wimmin's Dance, 1981
Screenprint

11 Jan Fieldsend and Marie McMahon
International Women's Day [1979], 1979
Screenprint

12 Artist unknown

13 Toni Robertson
Release Violet and Bruce Roberts. Why are they still in jail?, 1980
Screenprint

14 Graham Lightbody
Australian uranium - fuel for disaster [version 1], 1979
Screenprint

15 Artist unkonwn
Colo Wilderness, 1980
Screenprint

16 Marie McMahon
Keep warm this winter - make trouble!!, 1978
Screenprint

17 Earthworks Poster Collective
Workers Health Centre, Victoria Street Benefit, 1977
Screenprint

18 Artist unknown

19 Marie McMahon
South Sydney Women's Centre, 1979
Screenprint

20 Martin Kinney
Beware Bondosaurus, 1988
Screenprint

21 Michael Callaghan
Suicide follies!! X-L-Capris, Whittle Family + Scarlet, 1979
Screenprint

22 Michael Stewart
Surrender in Paradise, 1976
Colour and process lithograph

23 Earthworks Poster Collective
The D'Oyley Show: An exhibition of Women's Domestic Needlework. Watters Gallery, 1979
Screenprint

24 Tim Johnson
Calendar: September, October, 1981
Screenprint

25 Chips Mackinolty
Palestine will win!, 1977
Screenprint

26 Graham Lightbody
Warning! Uranium yellowcake passes here ... Join our protest convoy, 1979
Screenprint

27 Artist unknown
No God / Crash of 79

28 Artist unknown

29 Artist unknown
Everywoman Press

30 Paul Worstead
Settlement Dance, 1975
Screenprint

31 Artist unknown
Australian Pay Boy

32 Merilyn Fairskye
Displacements - Palestinian / Northern Irish / Aboriginal, c. 1984
Screenprint

33 Artist unknown
After The Confetti, What?

34 Artist unknown

35 Artist unknown
International Women's Day

36 Artist unknown
Chippo Festival

37 Paul Worstead
Chippendale Festival Christmas at the Settlement, 1977
Screenprint

38 Artist unknown
Stanley Palmers

39 Ray Young
Beginning of school holiday dance..,. Settlement Chippendale...XL Capris, 1979
Screenprint

40 Yanni Stumbles
Kings Cross Youth Refuge needs volunteers, 1980
Screenprint

41 Pam Debenham
September 28th - anniversary of John Pat's death in police custody, 1984
Screenprint

42 Paul Worstead
Anarchy in the Northern Territory, 1977
Screenprint

43 Toni Robertson
Feminist film workers present: A forum on the image of women in Australian feature films...Sydney Film Festival...1979, 1979
Screenprint

44 Marie McMahon
Sweating the Women, 1979
Screenprint

45 Marie McMahon
Women Who Toiled, 1979
Screenprint

46 Graham Lightbody
Hiroshima Day / Anti-uranium festival, 1979
Screenprint

47 Chips Mackinolty
Give Fraser the razor, 1977
Screenprint

48 Jeff Stewart
Chippendale Festival ... dance, 1980
Screenprint

49 Earthworks Poster Collective
Four films on birth... Sydney Filmakers Cinema, 1979
Screenprint

50 Bernadette Krone
Eamonn Ned O'Connor: Irish Hunger Striker...Ireland unfree shall never be at peace, 1981
Screenprint

51 Nick Hore
Post-arrivalists

52 Jan Fieldsend
That's Show Ms! - a night of women's performance, 1961
Screenprint

53 Chips Mackinolty
Remember Mick Fowler...Filmakers Cinema, 1979
Screenprint

54 Marie McMahon
Art classes... Free for local residents, 1978
Screenprint

55 Jean Clarkson
Warhead, 1984
Screenprint

56 Toni Robertson
International Women's Day [1978]. March on March 11th, 1978
Screenprint

57 Artist unknown
Women Behind Bars

58 Chips Mackinolty
The defeat of labour is not the end-Its just the beginning ...Organise!, 1975
Screenprint

59 Artist unknown

60 Chips Mackinolty
Upper Hunter Valley environment exhibition, 1979
Screenprint

61 Leonie Dare
Too Much Pressure

62 Paul Worstead
Police Hunt Killer Dogs

63 Martin Cowper
Blase majority-rule lip service, 1977
Screenprint

64 Marie McMahon
The 3R's Rebels Romantics Reactionaries. Three films about conflicts within our schools, 1978
Screenprint

65 Jan Fieldsend
Sabotage Defeats Rip Offs

66 Jan Fieldsend
Cassette

67 Artist unknown

68 Artist unknown

69 Marie McMahon
The forgotten workers, 1979
Screenprint

70 Marie McMahon
Fancy Work, date 1979

71 Artist unknown
Aboriginal Film and Video Forum Chauvel Cinema, 1986
Screenprint

72 Chips Mackinolty
May Day at the Tin Sheds, 1979
Screenprint

73 Artist unknown
Noel Chettle Art Prize, 1982
Screenprint

74 Artist unknown
A Year's Work, 1981
Screenprint

75 David Morrow
Change of rulers is the joy of fools (1980 Federal Election), 1980
Screenprint

76 Artist unknown
Special video showings ...How blacks and unionists stopped the Ku Klux Klan and Nazis...Presented by the Spartacist League, 1980
Screenprint

77 Artist unknown
Women and Men

78 Artist unknown

79 Toby Zoates
The Victims

80 Artist unknown

81 SCA Students
The Dangerous Game of Mirrors exhibition... Sydney College of the Arts, 1982
Screenprint

82 Jan Fieldsend
The Deli

83 Unknown
Radio Sydney present live to air Pneumatic Swing Inc. Art murder and Tribal Madness cassette launch, 1984
Screenprint

84 Marie McMahon
Rape affects all women...Rape crisis centre, 1978
Screenprint

85 Pam Debenham
Advanced Art Show, Tin Sheds

86 Red Weather Theatre Group
Red Weather - Australia's first Buffon show by the Sydney Performing Arts Collective, 1983
Screenprint

87 Megalo Graphix
For Malcolm, Ho Ho Ho, 1981
Screenprint

88 Artist unknown
Bang

89 Artist unknown
Women In Union

90 Gary Robinson and Brigitte Van den Bogart
Land rights teach-in, 1979
Screenprint

91 Will Soeterboek
Gay Films - Footbridge Theatre, Sydney University, 1983
Screenprint

92 Artist unknown
Monorail, 1988
Screenprint

93 Artist unknown

94 Nick Hore
Mothers Superior Video, date unknown
Screenprint

95 Jan Mackay
This woman is not a car, 1981
Screenprint

96 Marie McMahon
D'oyley Disco, 1979
Screenprint

97 Leonie Lane
Buga-up on trial, 1978
Screenprint

98 Earthworks Poster Collective
Sydney University Art Workshop calendar, 1975
Screenprint

99 Anne Sheridan
International Womens Day. From women's warehouse posters

100 Leonie Lane
On being arrested, 1978
Screenprint

101 Jan Mackay
Yugoslav folkloric arts. All invited to participate, 1978
Screenprint

102 Ian Colley
Staying on the dole, 1978
Screenprint

103 Bob Clutterbuck
Painted walls in Australia, 1981
Screenprint

104 Artist unknown
The Elastic Mind Bladder

105 Leonie Lane
Festival of South Sydney [1982], 1982
Screenprint

106 Jeff Stewart and Marie McMahon
The Graphic Edge. Eight artists... Art Space, 1987
Screenprint

107 Leonie Lane
Award Winners ... Sydney Filmmakers Cinema, 1981
Screenprint

108 Artist unknown
Festival of the Winds, 1987
Screenprint

109 Toby Zoates
The Thief of Sydney an animated film by Toby Zoates, 1984
Screenprint

110 Leonie Lane
'We are the guinea pigs' Three Mile Island and the catastrophe of nuclear power...'Dust to dust' Filmamakers Cinema, 1981
Screenprint

111 Michael Callaghan
A Murderous Axe Mass and a Mal Vicious New Year, date unknown
Screenprint

112 Graham Lightbody
World Bikeride Against Uranium for peace, disarmament and a nuclear free future, 1982
Screenprint

113 Leonie Lane
Bulldozed - three films about unwelcome developments, 1981
Screenprint

114 Graham Lightbody
Club 66: No.12 in the chook concert, 1980
Screenprint

115 Paul Worstead
Good Luck Doris Day, date unknown
Screenprint

116 Will Soeterboek
Mad African Wax disco, 1984
Screenprint

117 Hellenic Art Theatre
Electra by Sophocles...Hellenic Art Theatre, 1984
Screenprint

118 Jan Fieldsend
Bend over backwards for your back, 1988
Screenprint

119 Jean Clarkson
Have you been sexually harassed? by staff or students?, 1984
Screenprint

120 Artist unknown

121 Graham Lightbody
The China Syndrome is here!, 1978
Screenprint

122 Paul Worstead
Settlement Dance - Scarlet, XL-Capris, 1979
Screenprint

123 Marie McMahon
Dead God Dance, 1978
Screenprint

124 Paul Worstead
Bump and Bop at the Settlement - (wopper's no.1) - Black lace, 1976
Screenprint

125 Jan Fieldsend
World Aids Day, 1990

126 Artist unknown
Behind Enemy Lines, 1983
Screenprint

127 Michael Callaghan
No God. No Master, 1977
Screenprint