

1972	<ul style="list-style-type: none"> • DOCUMENTS BrookCAS/72, McCaugheyCAS/72m HutchisonCAS/72, • Papunya Tula Artists Pty Ltd established.¹ • Earthworks Poster Collective formed² • <i>Thorunka</i> Trial for publication of obscene material.(Feb)³ • 1st issue of <i>Refractory Girl</i>, women's studies journal, published. IMAGES AU158, AU162 • Kiffy Rubbo appointed director of non-commercial Ewing Gallery, University of Melbourne⁴ • Yellow House experiment ends⁵. • <i>'I want to leave a nice well done child here'</i>: Bonython Galleries, Sydney (Apr 29-May 13), National Gallery of Victoria (June)⁶ IMAGES AU92, AU93 + Catalogue pages • Merger of <i>The Review</i> and <i>Nation</i> establishes the <i>Nation Review</i> • CAS meeting decides to close Central St. (May) • AGNSW re-opens after renovations taking more than two years⁷. DOCUMENTS; MillissCAS/72; EditorialCAS/72) • CAS Broadsheet distributes copies of Artists' contract, reprinted from Studio International, 1971.(June) DOCUMENTS; ContractCAS/72 • Power Lecture: Richard Wollheim <i>Style Now</i>⁸(June 23) • Formation of Federal CAS⁹ (Aug) • Inhibodress closes.¹⁰ DOCUMENTS; Milliss.Inhibodress/72, Kennedy.Inhibodress/82 • opening of new Sculpture Gallery, 3 Cambridge St (opp Argyle Arts Centre) (Oct 26) • Last review by Donald Brook in SMH¹¹ • Two Paintings damaged at Art Gallery of New South Wales during Society of Accountants party¹². DOCUMENTS: AccountantsCAS/72 • Michelangelo's 'Pieta' damaged in attack with hammer. 	<ul style="list-style-type: none"> • Whitlam Government elected (Dec 2) • Robert Hughes essay in Time: <i>The Decline and Fall of the Avant Garde</i> (Dec 18)¹³ • Formation of Whitlam Ministry (Dec 19) • Tent embassy set up on lawn in front of Parliament House Canberra by Aboriginal activists demanding land rights. (Jan)¹⁴ • Arbitration Court approves principle of equal pay for work of equal value. (Dec 15) • Five men arrested inside Democratic National Headquarters in Watergate complex begins 'Watergate' scandal. • Britain imposes direct rule on Northern Ireland. • Paris Peace talks attempt to negotiate end to Vietnam war. • President Nixon visits China & Soviet Union. • Athletes killed by terrorists at Munich Olympics. • <i>Life</i> magazine ceases publication.
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¹ First chairman: Kaapa Tjampitjimpa.

² See Therese Kenyon: *Under a Hot Tin Roof: Art, Passion Politics at the Tin Sheds Art Workshop* (State Library of New South Wales/Power Publications, 1995)

³ Editors John Cox & Wendy Bacon were jailed awaiting sentence. charges were later dropped & obscenity laws changed.

⁴ Kiffy Rubbo was director from 1972 until her death in 1980. Judy Annear then became director until 1982 (when she moved to Sydney to be first director of Artspace) Her assistant, Denise Robinson (then McGrath) became director & remained there until her move to Sydney in 1986 to take over Australian Centre for Photography.

⁵ See entry in 1970.

⁶ Harald Szeemann selection of contemporary Australian art. See catalogue: *John Kaldor Art Project 2: Harald Szeemann in Australia 14-27 April, 1972*. Artists: John Armstrong, Tony Bishop, Robert Boynes, Gunter Christmann, Tony Coleing, Aleksander Danko, Margaret Dodd, Neil Evans, Ross Grounds, Dale Hickey, Tim Johnson, Peter Kennedy, Warren Knight, Nigel London, Ian Milliss, Ti Parks, Mike Parr, William Pidgeon/Brett Whiteley/ Tony Woods (collaborative work), Guy Stuart, Alec Tzannes

⁷ See reports, CAS Broadsheet, April 1972: Ian Milliss: *The Art Gallery of NSW & its Trustees*; Noel Hutchison: *The Trustees and Their Collection*

⁸ Published in Bernard Smith (ed): *Concerning Contemporary Art: The Power Lectures 1968-1973* (Oxford University Press, 1974).

⁹ Jim Davenport, President, Ian Milliss, Secretary

¹⁰ Milliss Ian: *Obituary: Inhibodress Gallery 1970-1972 (CAS Broadsheet, Sept 1972)*

¹¹ asked to leave. Partisanship for conceptualism meant he was considered to be 'not general enough'. Brook used the occasion to attack the Sydney artworld & especially its institutions: 'Art's 'inert institutions' (*SMH*, Nov 30, 1972) Replaced by Daniel Thomas, curator at AGNSW previously reviewer for Sunday Telegraph(Nov 30)

¹² David Gleeson: *Two paintings damaged at Art Gallery party (SMH, Nov 23rd 1972)* The two paintings, by Stan Rapotec and John Passmore 'had been scratched and gouged and one had a deposit of what appeared to be mayonnaise on it.'

¹³ 'Art is in bad shape. Advanced art that is. The diagnosis: condition feeble. The prognosis: poor. The avant-garde has finally run out of steam, whether in Munich or Los Angeles, Paris or New York; the turnover of styles and theories that gave the 1960s their racking ebullience (Abstract Expressionism, Minimalism, Op, Pop and so on) has been followed by a sluggish descent into entropy. There seems to be no escape from the spiral. ... "Advanced" art – whether conceptual art, process art, video, body art or any of their proliferating hybrids – avoids the object like the plague. The public has retreated, in turn, from it. This is a worldwide phenomenon, and what now exists is not simply a recession of interest (and talent) but a general weariness – a reluctance to believe in the avant-garde as principle. To be ahead of the game now seems pointless, for the game – under its present rules – is not worth playing.' Hughes cites the work of Viennese expressionist Rudolf Schwarzkogler, who cut off his own penis, Hermann Nitsch, Arnulf Rainer, Charlotte Moorman's underwater cello performances, Janis Kounellis' macaw on a perch, Mel Bochner's The Seven Properties of Between 1971-72, Robert Barry's locked door ('For the duration of the exhibition, the gallery will be closed') & other conceptual & body art as manifestations of the malaise. 'At least the psychodramas of body art note a desperate involvement that is missing from the other, and colder, latitudes of conceptualism. If conceptual art represents pedagogy and stale metaphysics a threat to their tether, body art is the last rictus of Expressionism. But faced with the choice between amateur therapy and finicky, arid footnotes to Duchamp, the mind recoils. In fact, the term avant-garde has outlived its usefulness. The hard thing to face is not that the emperor has no clothes; it is that beneath the raiment, there is no emperor.'

¹⁴ It remained there until July when it was forcibly removed.