

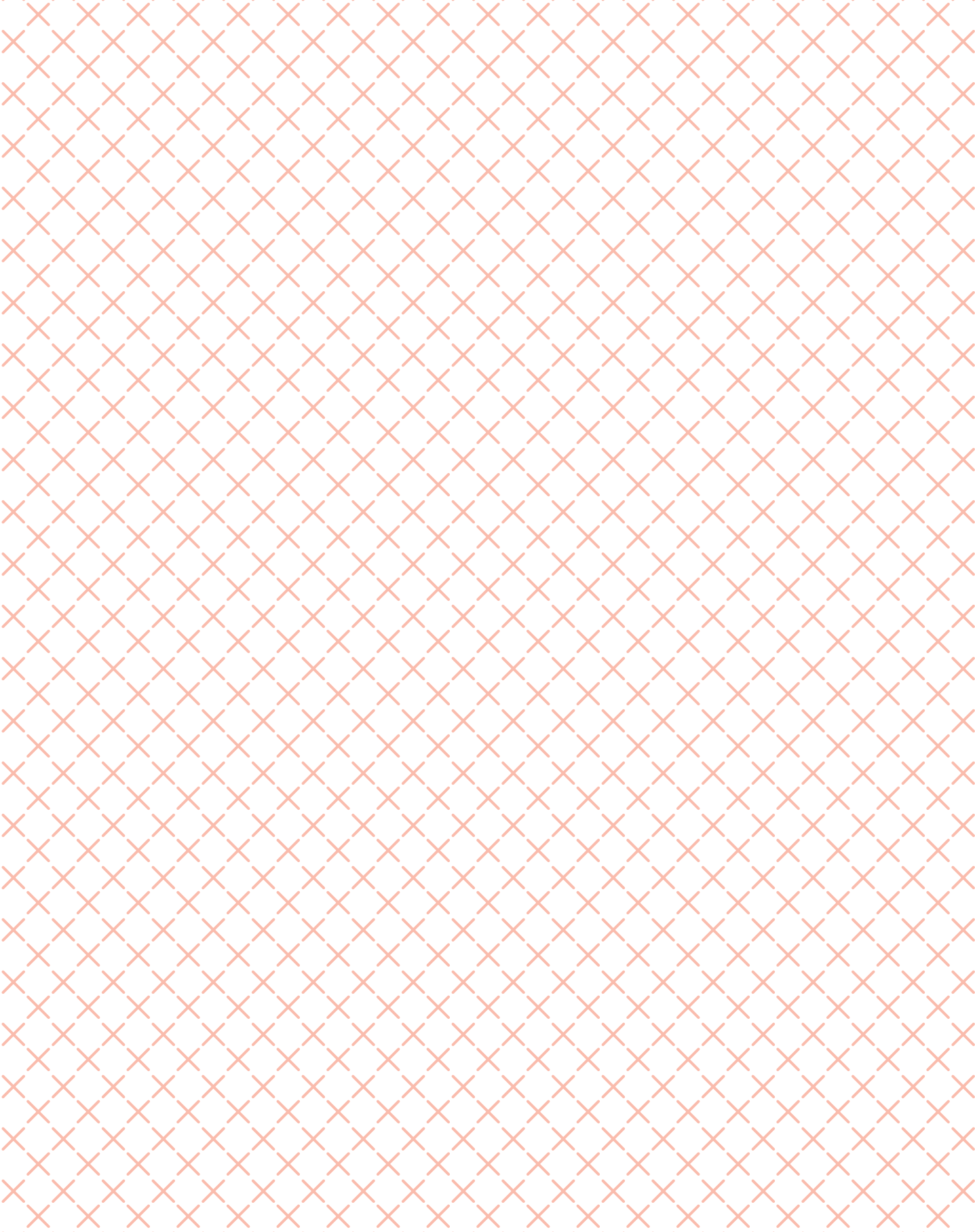
CONTEMPORARY ART  
AND FEMINISM

Future

Feminist

Archive

40TH ANNIVERSARY OF  
INTERNATIONAL WOMEN'S  
YEAR 2015



# Foreword

*Future Feminist Archive* explores the generative potential of the archive as idea and material phenomenon. It is both a year-long series of exhibitions, events and symposia hosted by SCA's Contemporary Art and Feminism research cluster to commemorate the 40th anniversary of International Women's Day, and an exhibition at SCA Galleries in March.

In an archive the past is contemporary and infinitely malleable. The archive also questions what merits the name, or is deemed worthy of belonging to an archive, a question central to cultural value. Not surprisingly, then, the archive has become of keen interest to those seeking to craft alternative histories, and to those interested in the relationship between material culture and social realities: natural terrain for feminist scholars and artists.

In the *Future Feminist Archive* exhibition, co-ordinating curator Dr Jacqueline Millner has brought together a variety of engagements with the archive, from official records to neglected artefacts, alternate documents, and intergenerational passing on of memories. *Artist Archive* acts as a fascinating time-capsule of Australian contemporary art. It captures the voices of 100 Sydney-based artists interviewed ten years ago about their understanding of their art practice. 'Daughters Mothers' comprises the creative exchanges between four daughter-mother partnerships, allowing for a rich exploration of the intersection between personal and public histories. 'Women's Gaze and the Feminist Film Archive' screens a series of pioneering films from the 1970s credited as ongoing influences to contemporary Australian film. 'The Parramatta Female Factory Memory Precinct Project' offers an exemplar of how unofficial stories can create a far more complex history of familiar places, one that can assist in reconciliation with the past. We are also proud to present a screening by honorary associate Tracey Moffatt of her most recent work *Art Calls*, featuring Moffatt as a television talk show host in conversation with creative people from around the world, and to welcome Tracey as the guest speaker at the launch of *Future Feminist Archive*.

I'd like to extend my sincere appreciation to the staff who have ensured the success of this exhibition. In particular, thanks are due to Dr Jacqueline Millner, Associate Dean (Research), who heads the Contemporary Art & Feminism steering committee together with Dr Catriona Moore (Art History and Film Studies, University of Sydney) and Jo Holder (Director Cross Arts Projects), Liam Garstang, Gallery Manager, and Mikhaela Rodwell, Research Manager. In addition, I thank Nicholas Tsoutas for his contribution to the exhibition, and the artists and all others involved in the project.

Finally I extend a warm gesture of gratitude to Professor Jill Trehwella, Deputy Vice-Chancellor Research, for her continued support for internationally leading, practice-led research at Sydney College of the Arts.

Professor Colin Rhodes  
Dean, Sydney College of the Arts

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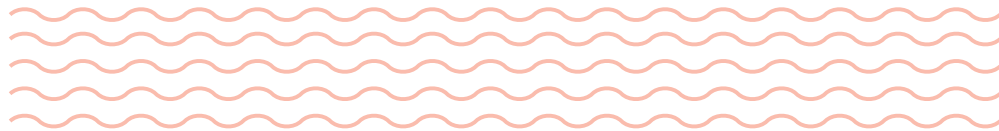
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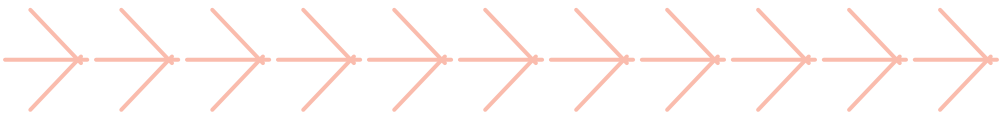
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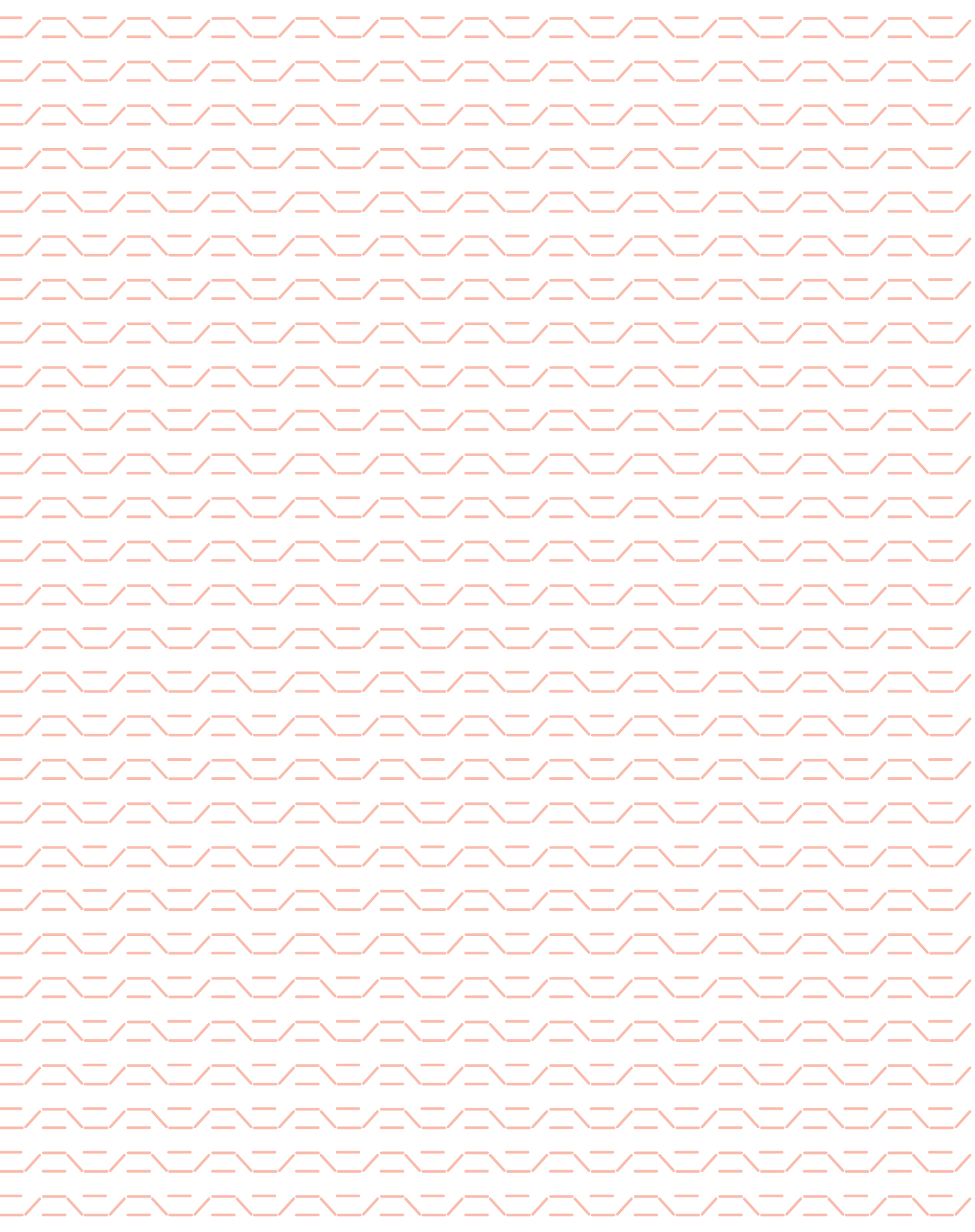
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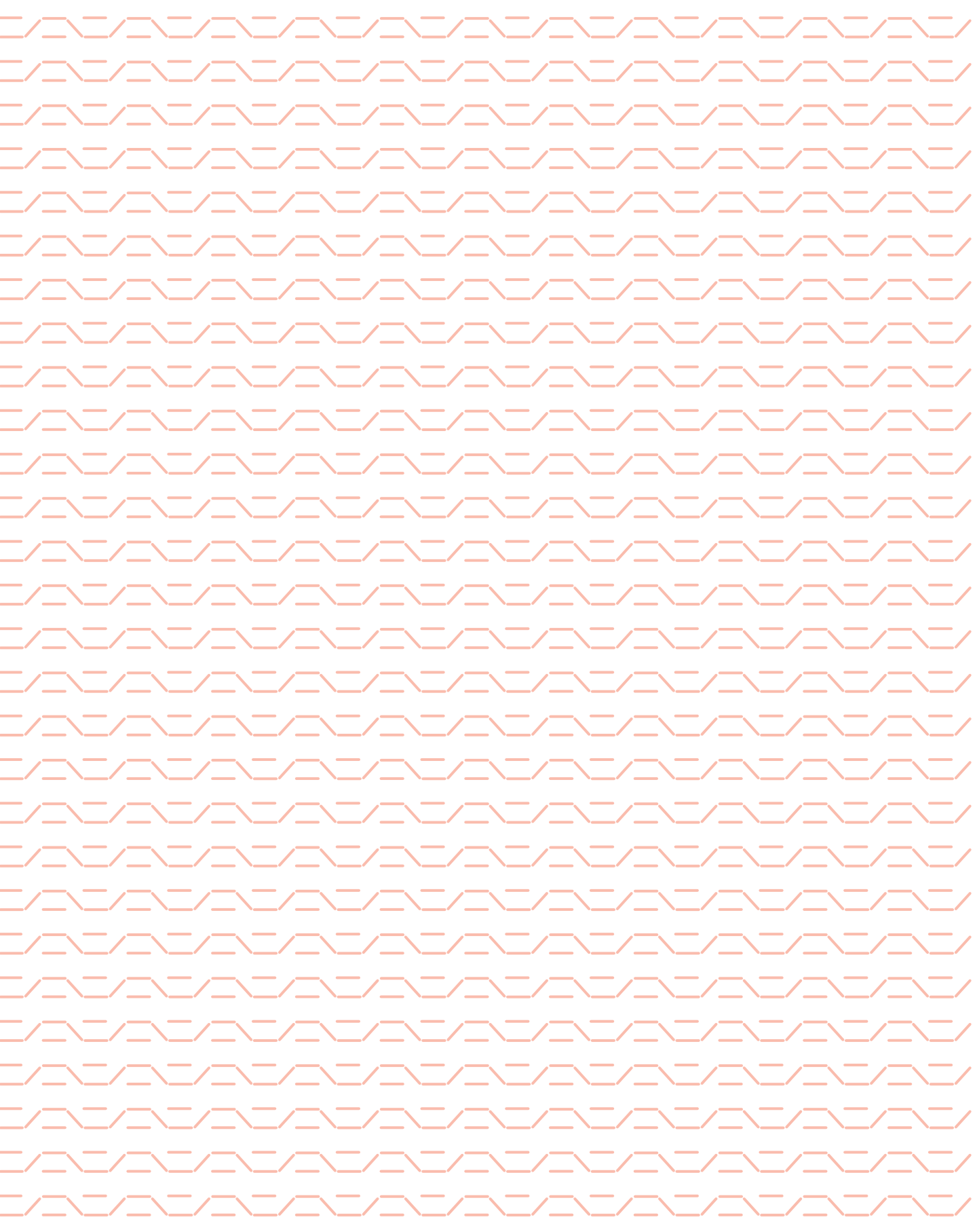
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# Essays





# Future Feminist Archive

JACQUELINE MILLNER

Those who own the archive write the narrative, to paraphrase Jacques Derrida.<sup>1</sup> And, to paraphrase Michel Foucault, there are many ways to read an archive depending on what one is looking for.<sup>2</sup> The ‘archive’ carries an official air, evoking evidence, records, documents held by institutions that form the foundation of accepted histories: indeed, the pioneering work of these thinkers focused on narratives of institutional power, as they expanded our understanding of ‘archive’ beyond material records, to the meanings, or discourses, they create. Now, the archive captures a key aspect of doing history differently, namely radical skepticism about linear time, for the archive insists on the contemporariness of the past and its infinite malleability.<sup>3</sup> It also begs the question as to what properly constitutes an archive, or is deemed worthy of belonging to one: questions central to cultural value. Not surprisingly, therefore, the archive as a motif has become of keen interest to those seeking to craft alternative histories, and to those interested in the relationship between material culture and social realities: natural terrain for feminist scholars and artists. Subtending this interest is also an etymological resonance: the word archive, from the Greek, translates as the *house* or *home* of the ‘archon’ (or superior magistrate). At its core, we could argue, the archive occupies the threshold between public and private, a key feminist focus.<sup>4</sup>

Feminists have an eye for the invisible, a nose for the disguised. What is apparent is never taken at face value: we are driven to examine, analyse and test its conditions of being, to look under the bed and in the garbage (quintessentially ‘domestic’ places), even if the only traces that remain are immaterial. In these marginal spaces, one often finds flecks that illuminate the moment that they came into being more urgently and with greater authenticity than what has survived official scrutiny as ‘worthwhile’. Mouldering cardboard boxes of ephemera in the back shed, personal memorabilia, old sketchbooks, diaries, catalogues, albums, speak not only of an individual’s life but also betray a zeitgeist, the underlying ideologies and cultural ideals of a particular time and place. The same of course applies to artefacts that were once overlooked for institutional anointing: rich with story, they tell us not only about the prevailing values of a society but can offer surprisingly fresh insights on the present. They feel out of time, both of this time and of the past. As literary theorist David Greetham has provocatively argued, ‘one ironic rule of thumb might very well be that the more culturally valuable or commercially popular an item might appear to be here and now, the less eligible it ought to become for conservation.’<sup>5</sup>

Future Feminist Archive — which is both a year long series of exhibitions, events and symposia hosted by the Contemporary Art and Feminism research group to commemorate the 40th anniversary of International Women’s Year, and this current exhibition at Sydney College of the Arts, University of Sydney — seeks to explore the generative potential of the archive as idea and material phenomenon.

Future Feminist Archive at SCA features a variety of engagements with the archive, from official records, to neglected artefacts, to alternate documents, to intergenerational passing on of memories. *Artist Archive*, in capturing the voices of 100 Sydney-based artists interviewed ten years ago about their understanding of their art practice, acts as a fascinating time-capsule of Australian contemporary art. *Daughters Mothers* comprises of the creative exchanges between four daughter-mother partnerships, allowing for a rich exploration of the intersection between personal and public histories. *Women’s Gaze* and the Feminist Film Archive screens a series of pioneering films from the 1970s credited as ongoing influences in contemporary Australian experimental film. And *The Parramatta Female Factory Memory Precinct Project* offers an exemplar of how unofficial stories can complicate understandings of familiar places, in such a way that can assist our reconciliation with tragic pasts.

In 2005, Sydney-based artists Jane Polkinghorne and Anne Kay embarked on an ambitious mission to understand the ecology of their artworld habitat. Armed with low-tech video and an open disposition, they invited 100 artists to speak to camera about what it meant to be an artist in contemporary Australia, and to ponder how they gauged professional success. It makes for a compelling document, confirming some familiar truths about the financial challenges of artistic careers but also revealing the remarkable creative drive, vision, resourcefulness and generosity that keeps

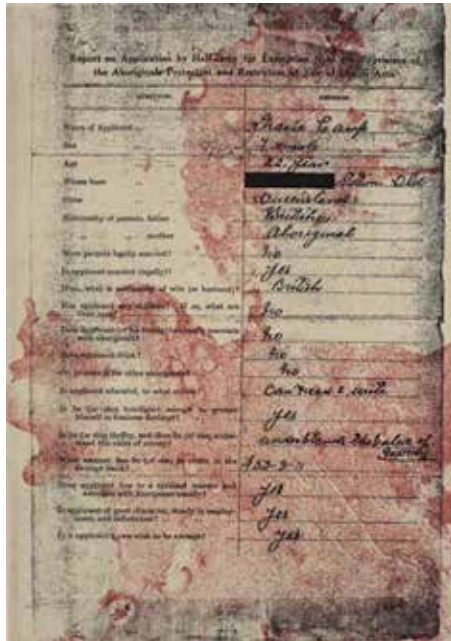
the ethical heart of our civic society beating. The artists had always intended for this work to be a kind of sociological baseline, a point of comparison for a future audience that could act not only as a reminder of past perspectives but also potentially contribute what might be now (again) fresh insights.

Valorizing neglected practices, so as to challenge hierarchies naturalized by dominant ideologies, has long been a feminist strategy. One particularly resonant approach was the upturning of the cultural value placed on what was considered domestic handiwork as opposed to art. As art historian Catriona Moore has observed, back in the 1970s

We listened to our mothers, aunts and grandmothers' oral histories, collected and interpreted their domestic arts. This archival 'dig' revalued women's traditional arts as a visual form of oral history and multi-cultural creativity. A crocheted lace tablecloth or baby's layette were contextualized as exquisite, eloquent objects revealing the smart ways that women negotiated often difficult, surprisingly adventurous or socially prescribed lives.<sup>6</sup>

There are many examples of paradigm-shifting works and exhibitions in Australian feminist practice that foreground the creative energy of intergenerational exchanges between daughters and mothers, including Vivienne Binns' community-based curatorial project, *Mothers memories, others memories*, Ponch Hawkes's photographic series *Our Mums and Us* (1977), and Brenda L Croft's *The Big Deal is Black* (1993). The four mid-career artists in this exhibition—Judy Watson, Alison Clouston, Sue Pedley and Toni Warburton—whether collaborating directly with their mothers, honouring their work, or reflecting on the rich legacy of their mothers' everyday creativity, are part of that important feminist tradition.

The mothers — Joyce Watson, Joan Clouston, Peggy Pedley and Soot Warburton — are seen by their daughters to embody values remarkably similar to those aspired to by the ethical contemporary artist: resourcefulness, resilience, and generosity, accompanied by a commitment to sustainability and a strong sense of community. These mothers crafted domestic worlds based on creative problem-solving and experimentation, and set the scene for an adult relationship between mother and daughter marked by the mutual trust and respect of collaborating artists. What better way to rebut the patriarchal myth that motherhood is inherently a threat to creativity,<sup>7</sup> that the absorption and seclusion necessary to be an artist precludes the 'good mother' from following this path, than the examples of these daughters and mothers? Motherhood plunges you into the fullness of the moment, compels you to shift the focus outside of yourself, and imposes constraints that are the catalyst for improvisation: ideal conditions for creativity. As Rachel Power argues, 'mothering is such a prosaic term in our culture that it functions as a disguise for the true intensity of the experience, blocking any insight into how this singular knowledge could be translated into good art'.<sup>8</sup>



Judy Watson, *under the act*, 2007, (detail)



Sue Pedley and Peggy Pedley, *Patches of Light*, 2015, (detail)



Alison Clouston, *Making and Mending*, 2014-15

Judy Watson has long drawn inspiration, and we might say the compulsion, for her art from her family's stories, in particular her matrilineal heritage. In this exhibition she presents an earlier work, *under the act* (2007), an artist's book comprised of etchings and lithographs based on the letters, papers and official documents she found in the Queensland State Archives that pertained to her grandmother and great-grandmother who lived under the *Aboriginal Protection and Restriction of Sale of Opium Acts* (1897). Mixing official archive with personal story, *under the act* is a devastating evocation of institutionalised racism, and a profound testament of survival. The work contextualises the current joyful collaboration between Joyce and Judy, and Judy's daughter, that features a recurrent motif in Judy's practice: the fish, a metaphor for resilience and for the resourcefulness of her female ancestors.

Alison Clouston has a finely tuned affinity for the sculptural power of both natural forms and manufactured objects, her work often bringing the two together in the spirit of sustainability and holism. Her work for Daughters Mothers is a collaboration with her mother that breathes dramatic life into the workaday creative tool that binds them: the sewing machine. Joan's domestic ethics have guided her to repair and salvage throughout her life; with needle and thread, she has continually performed the artistic tasks of collage and bricolage, and produced intricate overlays of pattern on her darned sheets and blankets. These her daughter has interlaced with the naturally formed springs of vine retrieved from a rotting tree trunk, and the sewing machines whose mastery she owes to her mother. The result is a dynamic installation that captures the intensity of intergenerational creativity.

Sue Pedley's work is informed by her fascination for the symbolism and aesthetic idiosyncrasies of particular materials. Her nose for the disguised and eye for the invisible come to play in her exploration of the complex and often surprising genealogies of her chosen materials, such as plaster or bamboo; documenting these genealogies allows her to open up received ideas to new questions. In this exhibition, Sue and Peggy crafted a collaborative response to the colonial origins of their family, many generations in Tasmania, choosing to weave wool, seaweed and black cord to evoke the painful contradictions embedded in that family history. Peggy shares Sue's regard for the potency of materials, and for the aesthetic pleasures of colour and texture, evident in the beautiful paintings they have created using a discarded wool sack as a canvas and patches of fabric recycled from their old clothes as paint.

Toni Warburton's mother Soot sadly passed away late last year, some months after she and the other artists in Daughters Mothers had started planning to exhibit together. Toni's decision to continue in the show was a difficult one, perhaps testament to the lust for life her mother continuously exuded. Toni is displaying a selection of Soot's drawings, made over a long period and in response to her immediate environment. This is only one aspect of Soot's irrepressible creativity, also manifest in her family theatrical productions, including puppet plays, and her raucous humour. Toni's own work, ceramic sculptures and found objects, muse on the rela-

tionship between skills and crafts deemed domestic, and fine art discourses of value. The conditions of her practice as an artist she squarely positions in the realm of her mother's influence.

The creative potential of under-sung practices and artefacts — the components of alternative archives — is also represented here in the film program curated by Loma Bridge, Margot Nash and Jeni Thornley and coordinated by Sarah Attfield and featuring the work of trailblazing feminist filmmakers Margot Nash, Robin Laurie, Martha Ansara, Jeni Thornley, Essie Coffey, Sarah Gibson, Susan Lambert, Megan McMurchy and Margot Oliver. And it underpins the cultural work performed by the Parramatta Female Factory Memory Precinct Project. (Both the film program and the Memory project are discussed in detail in dedicated essays in this publication).

To retrieve and revalorize these stories and artefacts is more complicated than simply 'correcting the record' or granting visibility to what was previously under-recognised. It is part of a broader feminist strategy to craft a different ethics of knowledge creation, one that affirms embodied experience, multiple perspectives, and the material nature of ideas. Future Feminist Archive seeks to contribute to this strategy, and prompt others to take it up.

Dr Jacqueline Millner is Associate Dean Research and lectures in Critical Studies at Sydney College of the Arts, University of Sydney. She has published widely on contemporary Australian and international art and has participated in exhibitions as a curator and artist. She is co-ordinating curator of Future Feminist Archive @ SCA March 2015.

- 1 'There is no political power without control of the archive, or without memory': Jacques Derrida, 'Archive fever: A Freudian Impression' in *Religion and Postmodernism*, Chicago: University of Chicago Press, 1996, 4.
- 2 'It [the archive] is no longer a monument for future memory, but a document for possible use': Michel Foucault, *Discipline and Punish: The Birth of the Prison*, London: Penguin Books, 1991, 191-192.
- 3 It is hard not to disagree with Sven Spieker who contends that the archive is overexposed in late twentieth century art and art criticism; and yet it remains unresolved and unclear, and hence still generative: Sven Spieker, *The Big Archive: Art from Bureaucracy*, Cambridge Mass.: MIT Press, 2008, 4-5
- 4 See Antoinette M. Burton, *Dwelling in the Archive: Women Writing House, Home, and History in Late Colonial India*, Oxford: Oxford University Press, 2003
- 5 David Greetham, "'Who's In, Who's Out': The Cultural Poetics of Archival Exclusion", *Studies in the Literary Imagination*, Vol 32 No 1, 1999, 9
- 6 Catriona Moore, 'Feminist Daughters interrogate their Mothers', unpublished article, 2015, n.p.
- 7 It is a surprisingly persistent myth that still needs rebuttal, if the recent debate prompted by author Lauren Sandberg's conclusion that the secret to good writing for women was to have "just one kid", published in *The Atlantic* in 2013, is any indication.
- 8 Rachel Power, *The Divided Heart: Art and motherhood*, Melbourne: Red Dog Books, 2012, 3



Enid 'Soot' Warburton,  
*Sketchbooks*





**FIGURE 1** Robin Laurie *We Aim To Please* (Robin Laurie & Margot Nash 1978) (still)

**FIGURE 2** Martha Ansara and Essie Coffey on location 'My Survival as an Aboriginal' (Essie Coffey 1978) (still)



MARGOT NASH &  
NATALIE KRIKOWA

# Women's Gaze & the Feminist Film Archive

It is time to return to what feminism has to tell us.

It is time to make the case for what women have to  
say about the perils of our modern world.

JACQUELINE ROSE, 2014<sup>1</sup>

The Australian feature film renaissance and the emergence of a new 'women's cinema' occurred at the same time, but the story of feminist filmmaking in Australia is less well known and in danger of being forgotten. The mainstream film renaissance of the 1970s was concerned with nationalistic artistic longings and the desire to compete with European art films at Cannes and Hollywood at the box office. But the new 'women's cinema' arose from other more complex desires. Second wave feminism was sweeping the world, offering women an analysis of male power and female subjectivity. Women wanted to create alternative images of women to those offered by the dominant white male patriarchy and epitomized by the Hollywood dream machine. Women had mostly been excluded from active participation in the 'new wave' film movements of the 1960s. Now there was a growing hunger amongst young feminists to gain access to the means of production and to make films about women's issues. These included discrimination against women, domestic violence, sexuality, beauty and body image, and the notion that women's 'place' was in the home not in the public sphere. Films that emerged spoke of women's passionate desire for justice and freedom, of the quiet desperation of many women's lives, and of stories of resistance ignored in the history books.

Martha Ansara, who was a member of the Sydney Women's Film Group, later wrote: 'In 1971 some of the members of the burgeoning Sydney women's liberation movement decided to add films to the collection of pamphlets we were writing, printing and distributing. Since there were no appropriate films around, we decided to make our own.'<sup>2</sup> The Sydney Women's Film Group was formed and one of the first films to come out of it was a short called *Woman's Day 20c* (1972) - about a housebound mother addicted to barbiturates. In Melbourne, photographer Sue Ford made *Woman in a House* (1972), exploring the same issue. These films, and many of those that followed, were part of the feminist movement's intention to 'politicize personal life and to rediscover the historical causes of women's exclusion from the public sphere.'<sup>3</sup>

Film theorist Lesley Stern described the new 'women's cinema' at the time as 'the irruption of a cinema which marks its 'independence' not as national, but as sexual.'<sup>4</sup> It was to be a transformative cinema, reflecting women's desire for fundamental economic and political change in their lives, as well as in the representation of women in film. Film scholar Felicity Collins described second-wave feminism as a 'crisis' of female subjectivity.<sup>5</sup> Another scholar, Mary Tomsic, suggests that 'when we focus on the history of feminism in the 1970s feminist filmmaking should not be neglected, as it is an invaluable "case study" of a moment of feminist history.'<sup>6</sup>

In November 1973 women gathered from across Australia for 'Womenvision' at the Sydney Filmmakers Coop, where the Sydney Women's Film Group was based. This event led to the 1974 Women's Film Workshop and in 1975 to the International Women's Film Festival where films by women from all over the world screened, alongside local women's films, to packed houses in every capital city of Australia. The Syd-

ney Women's Film Group campaigned for a 50% female student intake at the newly formed Australian Film and Television School and for a Women's Film Fund, which was established at the Australian Film Commission in 1976.

But at the same time as women were gaining access to the means of film production, women academics were arguing that it was crucial to change the language of film itself – to develop a more dynamic relationship where a film is seen as a text, producing meanings, and engaging the viewer in the production of meaning. Questions of audience became both crucial and problematic. As Lesley Stern wrote 'It becomes a question of changing people's minds, of producing new and different meanings, of winning audiences, but that which escapes the hegemony of the dominant ideology cannot be by definition popular.'<sup>7</sup>

The landmark *Film for Discussion* (1973) was made by the Sydney Women's Film Group over a three-year period with a grant of \$1700 from the Experimental Film Fund, some funds of their own and \$800 of government money. Martha Ansara directed and Jeni Thornley played the main character. The drama scenes were workshopped collaboratively with no script. Ansara used a social realist style influenced by documentary filmmaking, Marxist feminism and the radical feminist movements in the US and UK. In Melbourne, actors Robin Laurie and Margot Nash looked to the American experimental filmmaker Maya Deren, the French surrealists, Godard and the American WITCHES (Women's International Terrorist Conspiracy from Hell) for inspiration. They called themselves the Anarcho Surrealist Insurrectionary Feminists or AS IF. They wrote a feminist manifesto, produced a poster and two issues of a magazine. In 1976, with \$1300 from the Experimental Film Fund, they produced the third issue of AS IF in the form of a 13 min, 16mm film titled *We Aim To Please*.

Theoretical arguments raged within women's film groups and amongst academics. In 1975 British academic Laura Mulvey published her short polemical essay *Visual Pleasure and Narrative Cinema*.<sup>8</sup> She could not have anticipated the widespread impact the essay's psychoanalytic formulation of a 'male gaze', and its condemnation of classical Hollywood cinema's patriarchal bias, would have. The essay provoked readers, provided grounds for debate and presented an alternative viewpoint from the existing theories on spectatorship within academia. In Australia, Lesley Stern argued that, through utilizing psychoanalytic and linguistic theories, it was possible to avoid essentialist notions where women were equated with nature and where the idea of a suppressed essential feminine waiting to be liberated could be challenged.<sup>9</sup>

Some women's films produced during this time, both in Australia and abroad, were dense and theoretical, whilst others were playful, humorous and experimental. Susan Dermody in her article *Not Necessarily a Lead Dress* argued that many feminist films were groundbreaking formally and to see feminist filmmaking as heavy handed or leaden is to misjudge a group of films that were both adventurous and often innovative.<sup>10</sup>



FIGURE 3 Jeni Thornley in *Film For Discussion* (1973) and later in *Maidens* (Jeni Thornley 1978)

In 1977 a program of films by women called *Womenwaves* toured the country, screening at filmmakers' co-ops and video access centres. That year also saw the first 'advanced training' course for women at the Australian Film and Television School. The course 'attempted to improve the standard of women's technical competence, and through that build up their confidence to seek advancement in a variety of work situations in the media.'<sup>11</sup>

In 1978 a 'Feminist Film Theory and Practice Discussion Weekend' at Minto (NSW) was held where feminist filmmakers and theorists came together to debate ideas. It was an initiative of the Feminist Film Workers who formed in 1978 as a splinter group of the Sydney Women's Film Group to focus specifically on education, distribution and exhibition of feminist films.

In the same year Gillian Armstrong directed the landmark *My Brilliant Career*, which was the first commercially released feature film to be directed by a woman since Paulette McDonagh directed *Two Minutes Silence* in 1933. Less well known is the fact that in 1978 Aboriginal activist, Essie Coffey, became the first Aboriginal woman to direct a film. Her documentary *My Survival as an Aboriginal* was filmed by Martha Ansara, who also mentored Coffey.

Jeni Thornley's groundbreaking experimental film, *Maidens*, also appeared in 1978. It traced the lives of four generations of women in her family, and documented a time when feminists were questioning their relationships with men and exploring different kinds of relationships with women.<sup>12</sup> It was a deeply subjective exploration of a time when the personal was political and the idea that women could change the world was challenged by the complexities of reality. Sarah Gibson and Susan Lambert's *Size 10* (1978), about beauty and body image, and the collectively produced history of women's work, *For Love or Money* (begun in 1979 and completed in 1983), were key feminist films from this era. Both examined the issues of public and private, self and society and the transformation of women's lives; both were distributed widely and reached broad audiences.

These legacy films are part of a larger body of work by women, which has provided the foundations for much cultural work by third wave feminists. Whilst feminism has evolved, feminist projects continue to analyse identity, gender roles and representation in new ways.<sup>13</sup> Third-wave feminists, whose interests vary and often intersect gender, queer and race studies, are now working across multiple platforms in a digital world and discovering new audiences.

In 2015, forty years after International Women's Year, second and third wave feminist filmmakers continue to produce cultural works as activists for change.

As film stock crumbles and precious works lie neglected in lost rooms, the creation of a digital feminist film archive with links to an adequately financed National Film and Sound Archive, seems all the more urgent.



FIGURE 4 Robin Laurie and Margot Nash in *We Aim To Please* (1976)

Margot Nash is a filmmaker and a Senior Lecturer in Communications at the University of Technology, Sydney (UTS) where she teaches screenwriting and Alternative Australian Film history. Her latest film ‘The Silences’ (2015) is a personal essay documentary about family secrets and her relationship with her mother. Natalie Krikowa is a transmedia story producer currently undertaking a DCA at UTS. Her research interests include film, digital media and transmedia practices. Her principal supervisor is Margot Nash.

*Women’s Gaze and the Feminist Film Archive*

Curators: Loma Bridge, Margot Nash, Jeni Thornley

Co-ordinator: Sarah Attfield

*Film For Discussion, We Aim To Please, Maidens, My Survival as an Aboriginal, Size 10, and For Love or Money* will screen in their entirety in the Sydney College of Arts Gallery as part of the ‘Future Feminist Archive’ exhibition.

The Women in Film and Television (WIFT) group was formed in 1982 and continues to work on improving the position and representation of women in the film and television industries through screenings (WOW), mentoring and lobbying.

- 1 Rose, Jacqueline (2014), ‘Preface’, *Women in Dark Times*, London: Bloomsbury Publishing, x.
- 2 Ansara, Martha (1978), ‘Program Six. Films By Women’, *Filmnews*, vol. 8, no. 9, September, 15.
- 3 Collins, Felicity (1998), ‘The experimental practice of history in the filmwork of Jeni Thornley’ <http://tlweb.latrobe.edu.au/humanities/screeningthepast/firstrelease/fir598/FCfr3a2.htm>
- 4 Stern, Lesley (1985), ‘Independent Feminist Film-making in Australia’ in *An Australian Film Reader*, edited by Albert Moran & Tom O’Regan, Sydney: Currency Press.
- 5 Collins, Felicity (1998), *ibid.*
- 6 Tomsic, Mary (2007) “‘We will invent ourselves, the age of the new image is at hand’: Creating, Learning and Talking with Australian Feminist Filmmaking’, *Australian Feminist Studies*, vol. 22, no. 53, July 2007, 288.
- 7 Stern, Lesley (1979), ‘Independent Feminist Film-making in Australia’, *The Australian Journal of Screen Theory*, nos. 5-6, 108.
- 8 Mulvey, Laura (1975), ‘Visual Pleasure and Narrative Cinema’, *Screen*, vol. 16, no. 3, 6-18.
- 9 Stern, Lesley (1979), *ibid.*
- 10 Dermody, Susan (1988), ‘Not Necessarily a Lead Dress: Thinking Beyond “Redress” in Women’s Films’, *Signs of Independents: Ten Years of the Creative Development Fund*. Comp. Megan McMurchy and Jennifer Stott, Australian Film Commission, Sydney, 11-15
- 11 Stott, Jennifer (1987) ‘Celluloid Maidens: All teched-up and nowhere to go’, in *Don’t Shoot Darling: Women’s Independent Film-making in Australia*, edited by Annette Blonski, Barbara Creed and Freda Freiberg, Melbourne: Greenhouse Publications, 6.
- 12 Collins, Felicity (1998), *ibid.*
- 13 French, Lisa (2003), ‘Preface’, *Womenvision: Women and the Moving Image in Australia*, Melbourne: Damned Publishing, 9.



Bonney Djuric, *Dress Installation Segregation Room, Parramatta Girls Home, 2014.*  
Photo: Lucy Parakhina, PFFP Memory Project.



# The price of history

BONNEY DJURIC  
WITH LILY HIBBERD

Keeping the  
public secret of  
Parramatta Girls  
Home at any cost

On 3 November 2014, the NSW Government announced plans to create a memorial on the site of the former Parramatta Girls Home (PGH) to recognise and pay tribute to people who were abused as children at the home. The memorial is one of a number of steps taken by the NSW Government in response to the Royal Commission into Institutional Responses to Child Sexual Abuse, and is the first to be established by a state government on the site of a former state controlled child welfare institution in Australia.

This announcement comes after more than 10 years campaigning for the memorialisation of this site, in my capacity as founder of Parragirls support network and contact register and more recently through the Parramatta Female Factory Precinct (PFFP) Memory Project. Given the tragedy of this site and the fear it has held for generations of women particularly those like myself who were confined to this institution, it may seem odd that any Parragirl would try to save this site. Certainly there is great division among Parragirls whether this should happen or not, or in fact how the site should be utilised in the future.

In consultations with Family and Community Services (FaCs) the principal agency overseeing the memorial process, I offered up a suggestion that concepts and designs developed in collaboration with Parragirls over a two year period through the PFFP Memory Project, may be a suitable foundation upon which further ideas could be built. This was ignored. I was informed that a number of workshops and consultations with Parragirls would be held over the next two months and that final plans would be presented in March. On offering a suggestion that some of these consultations could take place at the former Girls Home I was told that to do so may cause distress to some women. Certainly revisiting the site is distressful, but from my own experience and that of others, it is a necessary rite of passage in making sense of something that is beyond understanding. Refusal to hold the consultations on site continues to perplex me and seems contrary to the intent.

Coinciding with this announcement Urban Growth NSW released its proposal for Parramatta North Urban Renewal (PNUR) where both the former Parramatta Girls Home and the adjacent Female Factory are located. This proposal would see a minimum of 4000 high rise residential apartments built on and around this pivotal colonial site. It would also see the intrusion of multi rise buildings on the former Female Factory third class penitentiary grounds between the Female Factory and the Girls Home sites.

No consideration has been given in the modelling of sight lines from these buildings – in this case the opposite has been applied with sight lines modelled from the World Heritage Listed Old Government House. This in itself inherently devalues the significance of both the Female Factory and Roman Catholic Orphan School sites, and brings to bear a question of the continuing preference given to sites associated with rule and authority over that of sites associated with historically marginalised people, in this case women and children.

In historical perpetuity, the right of the women to be consulted and recognised – to exist as equals – is clearly being sidelined in this process, effectively denied, as it has always been. The risk of this pivotal colonial site being developed will have irreversible consequences for Australia's future history: how the country understands its past, particularly its treatment of women. This is the time to confront the unspeakable in our collective past: the abuse of children, and to bring justice to the women who have still the chance to receive it in their lifetime. This paper is a candid dialogue for this reason. Here we ask questions that are not easy or necessarily desirable to answer.

## Parramatta Girls Home

**LH** — *For what social and political reasons did Parramatta Girls Home exist in the beginning? What publically undesirable aspects of the Australian Child Welfare System and the attitude to women and children are built into its foundations as invisible yet structuring functions that require this history to remain unseen? And how is this concealment evident in the proposed plan for the site's development?*

**BD** — Parramatta Girls Home occupied the former premises of Australia's first purpose built orphanage for Catholic Children in 1887. This was to be the third and final location of the state operated Girls Industrial School. The first was established in the former military barracks at Newcastle in 1867 and in 1871 was relocated to the former convict barracks on Cockatoo Island.

Legislation underpinning the creation of the Industrial Schools was passed in 1866 and applied to children under 16 years of age who were found in adverse surroundings or company, without any means of support, of no fixed abode, habitually wandering and exposed or in-

sufficiently fed, clothed or cared for, or who took part in a public exhibition or performance whereby life or limb may be endangered, street trading without a license, or whose parents were habitual drunkards. The Reformatory Schools Act was also passed at this time, but a failure to provide separate institutions resulted in the Girls Industrial School being used as a reformatory. This blurred the boundaries between children considered ‘at risk’ and those considered ‘a risk’, hence the girls of the Industrial School gained a reputation as being morally inferior and criminally inclined.

Apart from the multipurpose of the institution, the locations chosen were associated with criminality, immorality and insanity, with the Parramatta Girls Home located next to the convict Female Factory and later Parramatta Lunatic Asylum. Added to this was the transference of practices, routines and procedures from earlier convict establishments via staff employed to work in the institutions, who would later achieve senior positions in the emerging child welfare system.

Over the years I have learnt of the deep familial connections that exist between these institutions; the generations of mothers and daughters who map out a continuum of institutionalisation from the Female Factory to the Parramatta Girls Home. This is something that is not known, and highlights the urgent need to conduct further research.

The challenge has always been in convincing others of the value of this site, of what it represents as a material remnant of control over the lives of women from early settlement to the last decades of the 20th century. And that within this remnant resides the trace and memory of thousands of women and children: from our words that are carved into the walls, to the shine of the covered way made so from the skin worn from our knees as we scrubbed it night after night.

**LH** — *Parramatta Girls Home (PGH) and the adjacent former Parramatta Female Factory have never been publically accessible, let alone understood by the public. What do you think should be most urgently done as a lasting act to represent the history of the Home and the girls who passed through it?*

**BD** — Certainly the intent to create a memorial is a step forward, however I do question whether the Parramatta Girls Memorial is a token to placate resistance at a time when this site is up for ‘urban renewal’, where significant portions of its historic footprint are earmarked for residential high rise development.

In the longer term I hope that both these sites are recognised as Sites of Conscience, where past struggles can be remembered and where similar struggles today could be addressed, but there is still a long way to go. More immediately, funding is needed in order for the Memory Project to continue and hands on support is needed to establish ourselves as an organisation.

In terms of recognition we need to revisit the recommendations made explicit in ‘Half Way to Equal’ calling for the establishment of a Women’s Place in recognition of women’s contribution to the development of Australian society.<sup>1</sup>

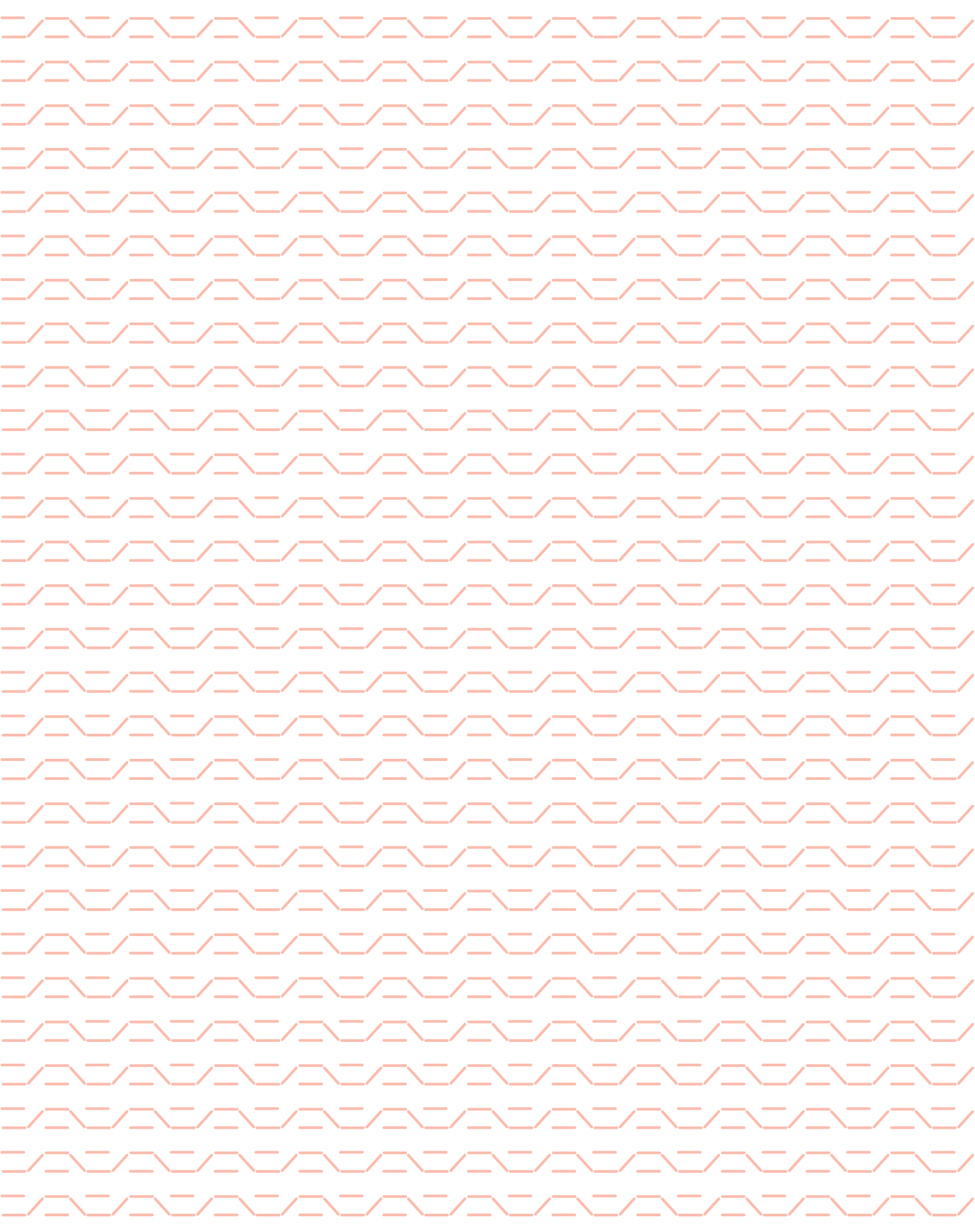
**LH** — *What approach in terms of the future use and interpretation of PGH should be taken to give the women who have been unable so far to put their experience ‘on the record’ or, alternatively for others, to gain a sense of being recognised without having to speak out? What role should art have in the model of this centre?*

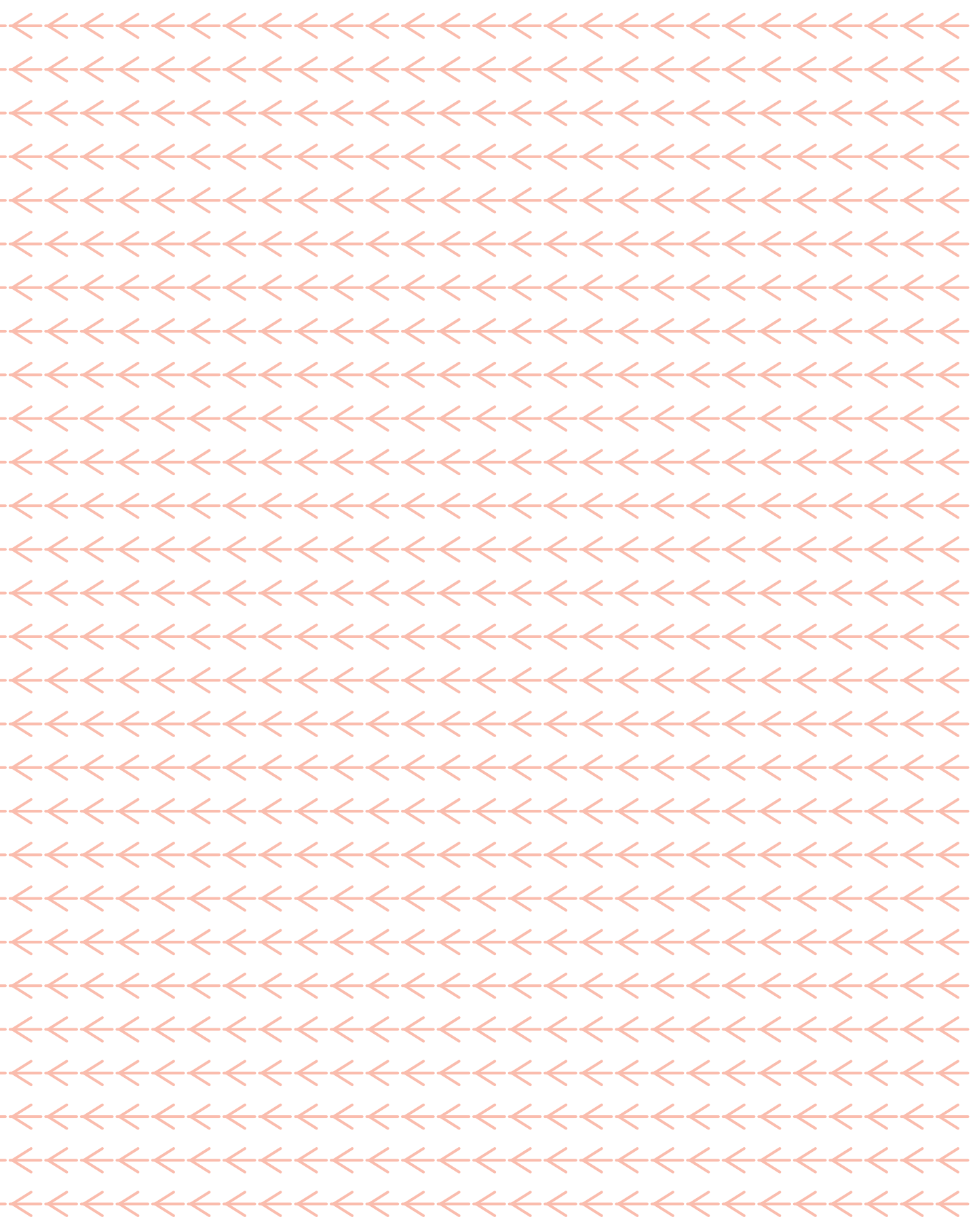
**BD** — Over the preceding 18 months of consultations led by Urban Growth for the PNUR, proposals developed as part of the PFFP Memory Project have been submitted for consideration in the activation of the site as a cultural, heritage destination – a women’s place. These suggestions include the repurposing of buildings as interpretation centres, research libraries/centre, as venues for conferences and symposia where issues of disadvantage and social exclusion can be explored in an historic setting; and as a destination gallery and creative hub.

In respecting the memory of place, its connection to the Burramattagal – Darug peoples, its early post settlement history as the site of Australia’s water driven mill, and in recognition of the thousands of children of the orphanage era, I would like to see these ‘traces’ integrated and given form in the landscape as a children’s garden where families can enjoy time together. This certainly has been the role of art in formulating designs for such a garden. Other forms have come as part of the creative process. These include oral history recordings, poetry, prose and writing; painting and installations in response to the physical site, or to remembered experiences. All of these forms have encouraged visitors to engage with the site and with Parramatta Girls, and are foundational in the creation of a public record from a fairer, historically just perspective.

<sup>1</sup> *Halfway to Equal: Report of the inquiry into equal opportunity and equal status for women in Australia*, Canberra: Australian Federal Government, 1992







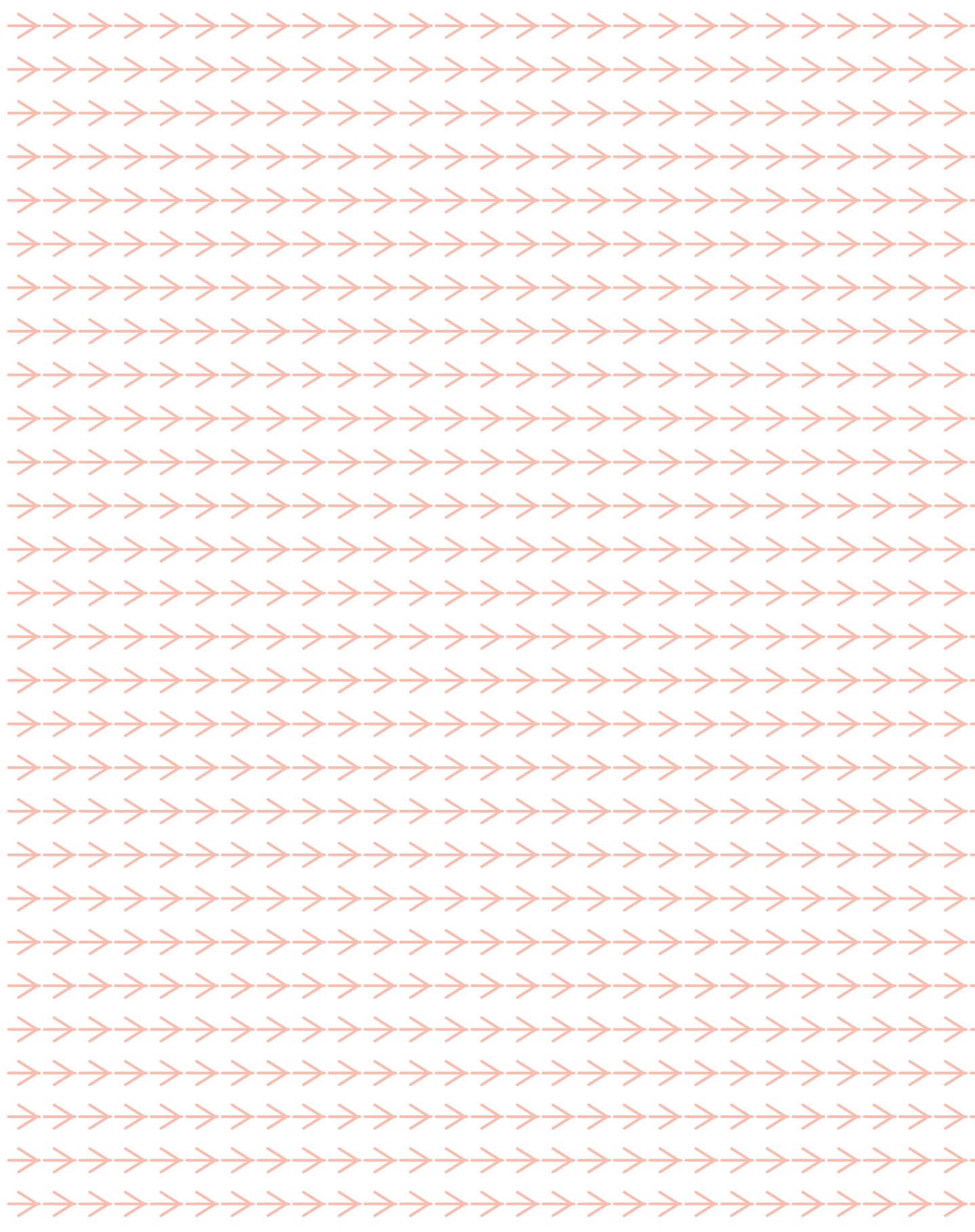




























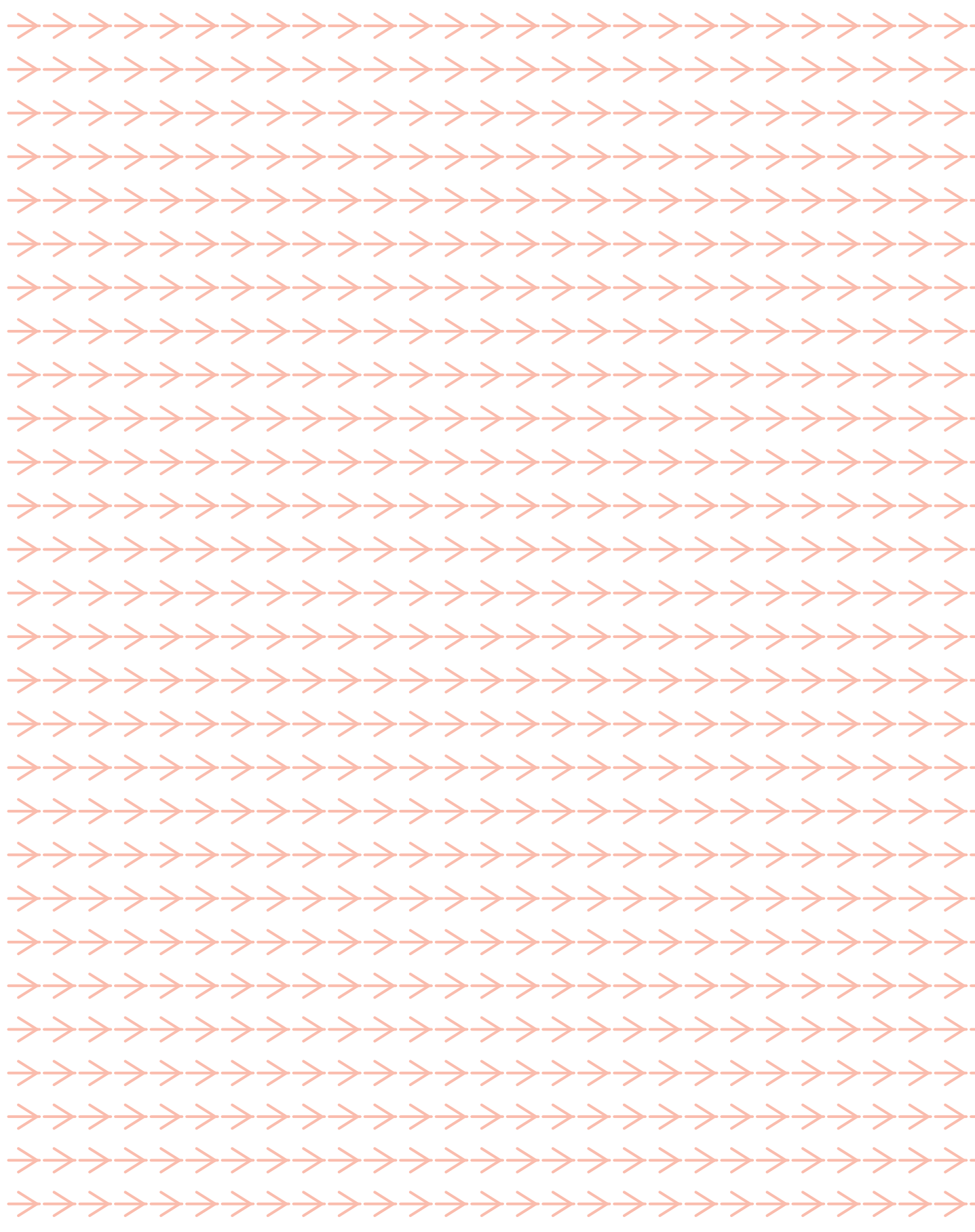
Sue Pedley and Peggy Pedley,  
*Patches of Light*, 2015. (detail)  
80 cm x 5 m.











The interviews were recorded in the artist's studio or wherever they made their work, for instance, non-traditional studio spaces, such as bedrooms, kitchens and sheds. There was an economy to the audiovisual production based on the available resources, with a single interviewer / camera operator, a consumer grade camcorder and single take headshots. The video interviews were left unedited unless technical issues occurred or at the request of the artist.

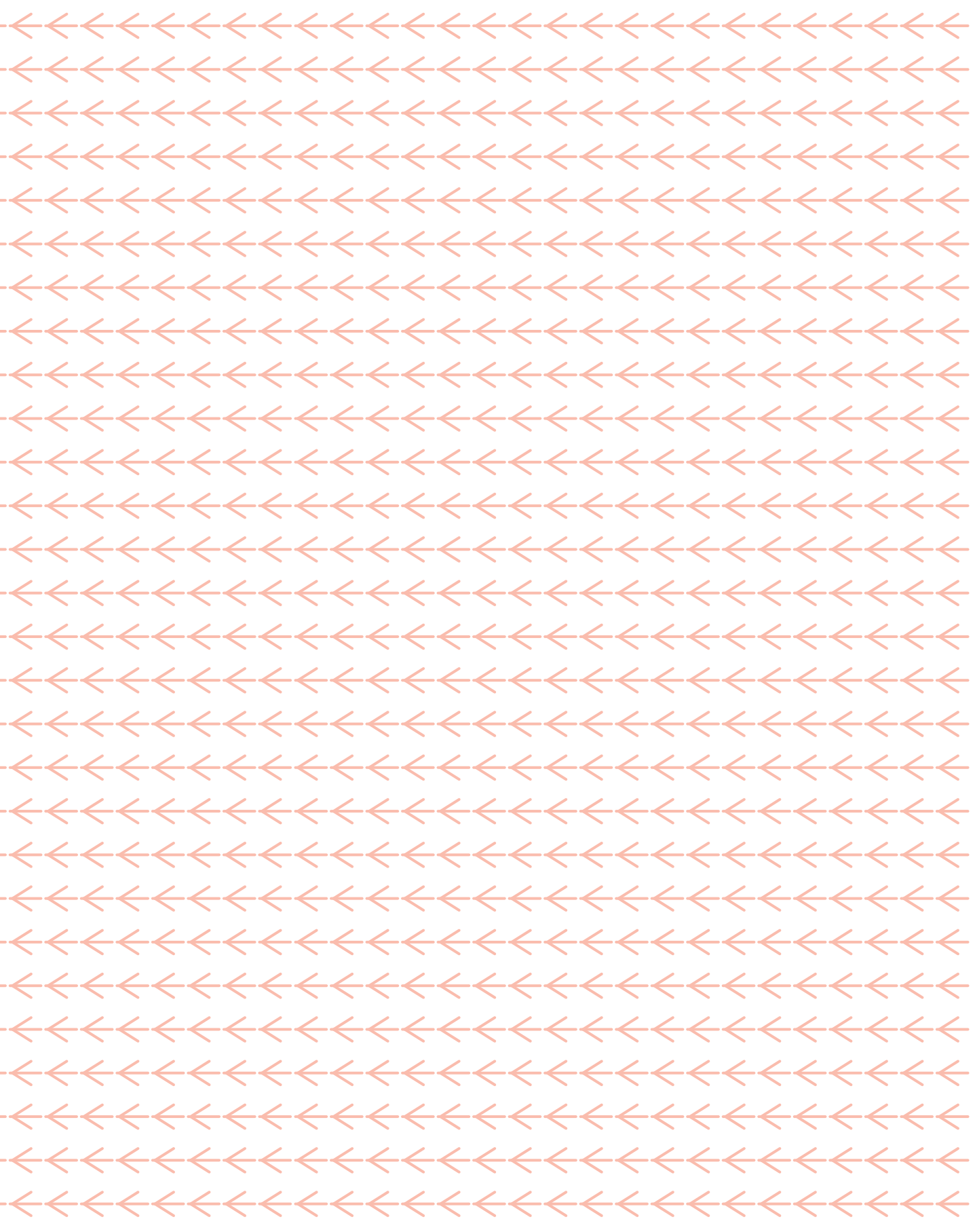
On completion, the collected interviews were exhibited at the Museum of Contemporary Art, Sydney as *Artist Archive*. The 2015 representation of *Artist Archive* in the Future Feminist Archive exhibition at Sydney College of the Arts marks the 10 year point of the work. No doubt for the interviewed artists it will be a somewhat different experience to that of other viewers, due in part to the unusual opportunity to see themselves on camera a decade later. It may also be a surprise to them to hear the views they held at that point about their work; and some of the conditions in which artists practiced.

In preparation for revisiting the work, Anne and Jane endeavoured to contact the artists and invited them to respond by email to the 2005 questions. With sufficient responses from the artists, the emails will be compiled into a document to be available in the exhibition, and subsequently archived. Unfortunately, to this point, some artists could not be contacted, and very sadly, two artists have passed away since 2005.









## WOMEN'S GAZE AND THE FEMINIST FILM ARCHIVE



### FILM FOR DISCUSSION

Martha Ansara with Sydney Women's Film Group (1973) 24 mins

A docu-drama revolving around issues of work and family emerging from the early Australian Women's Liberation Movement, *Film for Discussion* was scripted through "consciousness-raising" workshops. It sought to promote Women's Liberation by engaging viewers in active discussion, hence its name. Production: Sydney Women's Film Group. With Jeni Thornley and John Brotherton.



### MY SURVIVAL AS AN ABORIGINAL

Essie Coffey (1979) 49 mins

In *My Survival as an Aboriginal*, singer and activist Essie Coffey, “Bush Queen”, takes us into the life of Dodge City, Brewarrina - far northwest New South Wales. The film was made at a time when the life of so-called “urban” Aboriginals was rarely pictured on screen. Essie Coffey directed the content of this film.



### SIZE 10

Susan Lambert & Sarah Gibson (1978) 19 mins

*Size 10* portrays how women's body images have been formed and deformed by advertising and sexism and analyses the separation of women from their bodies and each other. Four women tell their stories of the conditioning they received as teenagers to conform to stereotyped images of women in looks and dress – they all desired to be the ‘perfect’ size 10 and disliked at least some part of their bodies. Weaving throughout on the soundtrack is Robyn Archer's song ‘Size 10’. Her lyrics augment the voices in the film.





### MAIDENS

Jeni Thornley (1978)  
27mins

*Maidens* is a poetic documentary about four generations of the filmmaker's maternal family using photographs, letters, home movies, and excerpts from Australian feminist films of the time. The filmmaker searches the archive as if to understand her place in both family and society. Contradictions around love, work, marriage, children, war and freedom surge amidst the cathartic impact of feminism and film. '*Maidens* is an extraordinary mixture of feminist and cinematic riddles...while it is a very personal odyssey it is also a discourse on independent feminist film practice in Australia'.

— LESLEY STERN.



### WE AIM TO PLEASE

Robin Laurie, Margot Nash  
(1976) 13 mins

*We Aim to Please* is a film about female sexuality that not only touches the areas of paranoia, fear and doubt, which we as women experience in relation to our bodies and physical self image, but which is also joyful, erotic and funny. The film is in three sections.

- × Setting up the elements: us, the women filmmakers, sexxx the city.
- × How it feels: female vulnerability in a violent society that expects women to be the flatterers.
- × Breaking the silence: direct action and an attempt at a cinematic definition of female sexuality that is not idealised.



### FOR LOVE OR MONEY

Megan McMurchy, Margot Nash, Margot Oliver, Jeni Thornley (1983) 107mins

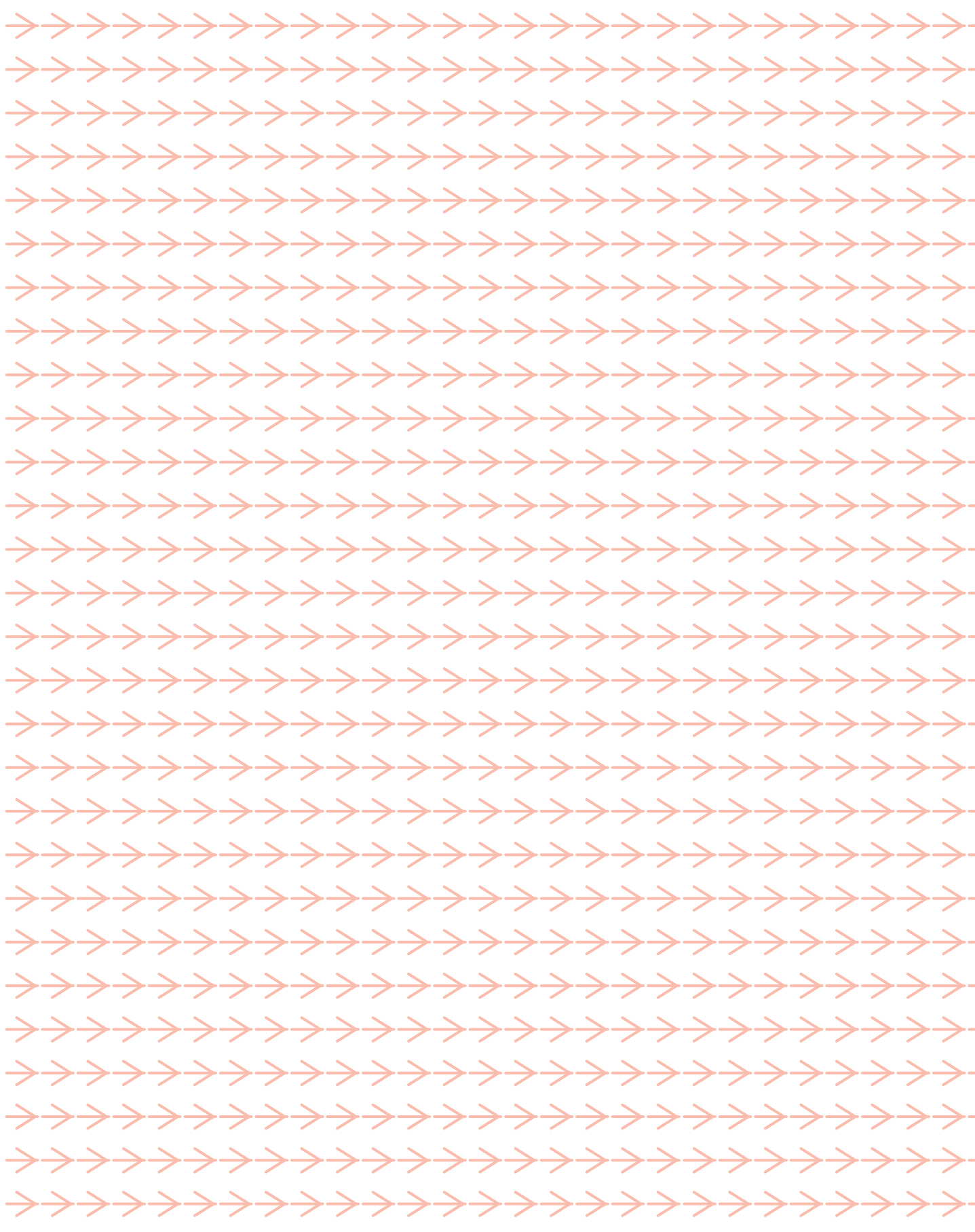
Five years in the making, with contributions from hundreds of women and over 200 Australian films, *For Love or Money* is a unique, superbly crafted pictorial history of Australian women. The film chronicles the cycles of women's gains, and losses as they are moved in and out of the workforce according to demands of the time. It analyses how women's unpaid and voluntary work keeps an entire system running smoothly, in peacetime and in war. This classic documentary remains relevant today as women continue the unfinished campaigns for equal pay, maternity leave and childcare, and still carry the major responsibility for caring and nurturing.



### THE NEWTOWN GIRLS

Natalie Krikowa, Emma Keltie and Elyse Horne (2012)

Scarlet is a girl determined to find true love in the quirky queer scene of Newtown... if only she could figure out what she really wants. *The Newtown Girls* is a 10 part comedy web series (total running time 90min) in which Scarlet must delve into the depths of dating drama in order to find her true soul mate: <http://thenewtowngirls.com/>

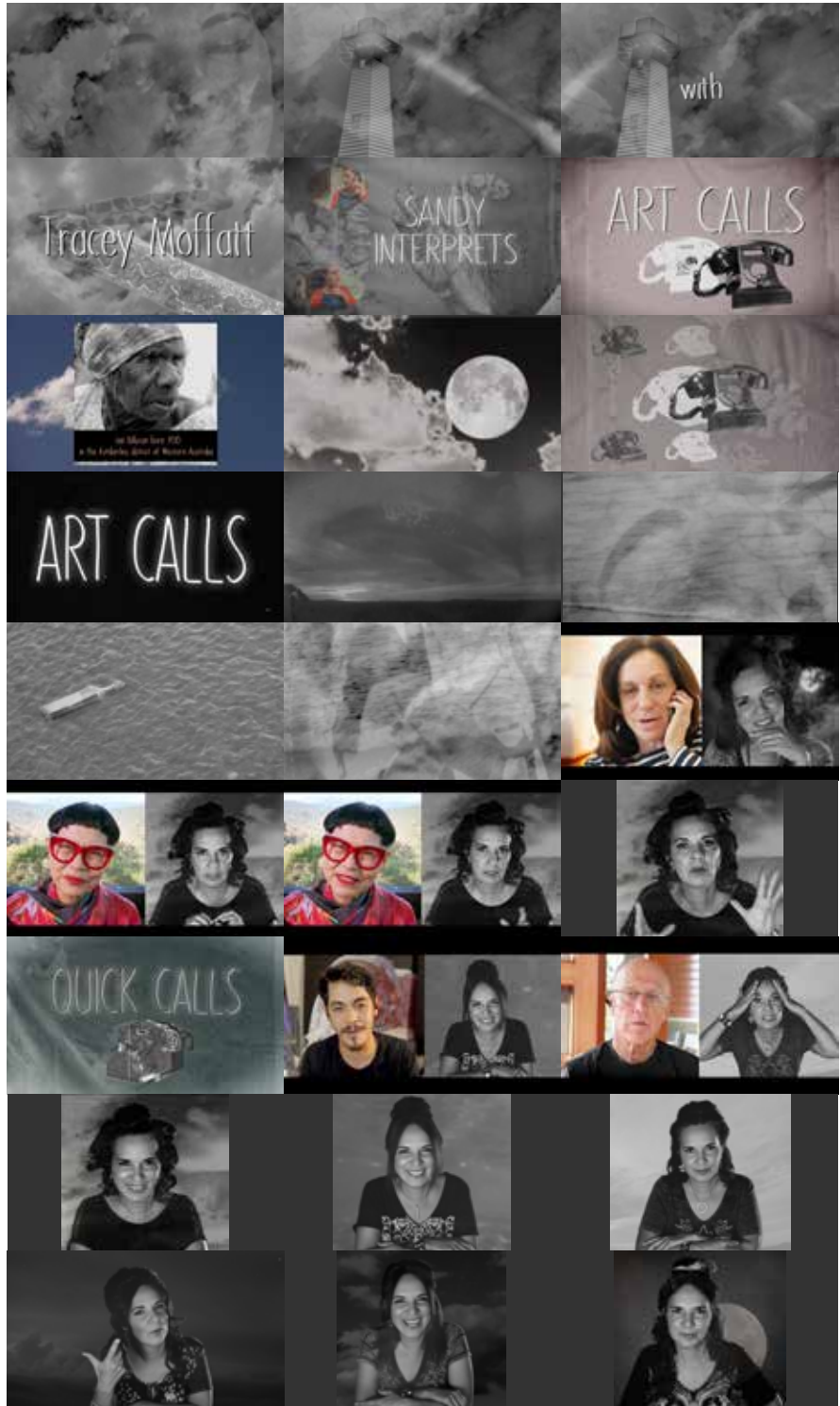


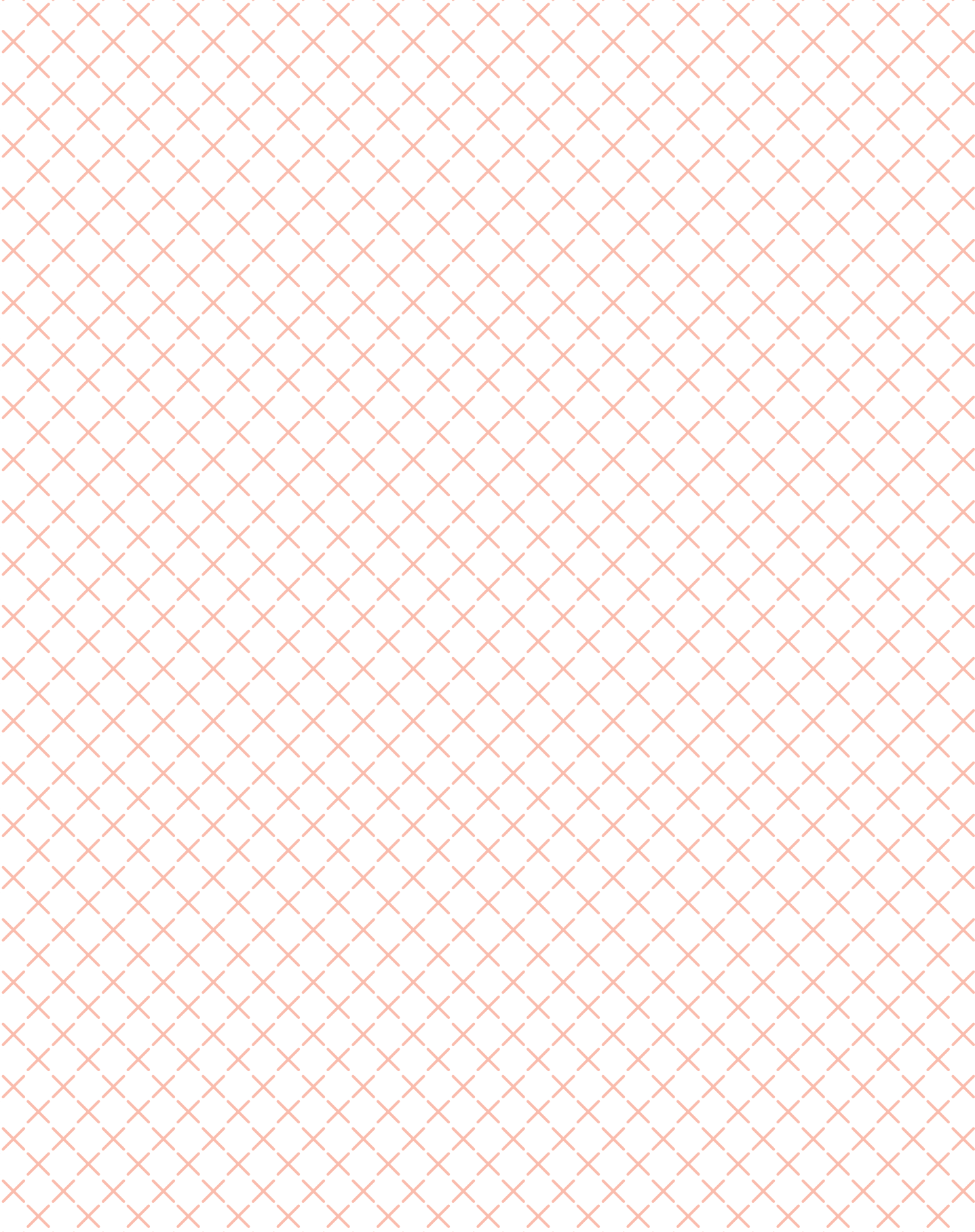
## ART CALLS

Tracey Moffatt



*Art Calls with Tracey Moffatt* (2014) features the artist in a series of light-hearted Skype and telephone interviews with well-known visual artists and other creatives, including Destiny Deacon, Jenny Kee and John Mainwaring. Shot in a backyard studio in Ipswich, Queensland, the series was made as a TV pilot but has been exhibited as part of Moffatt's major show at GOMA, Brisbane in 2014-15 and on ABC Arts online.





## Filmmakers, Curators & Artists

**MARTHA ANSARA** A full member of the Australian Cinematographer's Society (ACS), and a Life Member of the Australian Directors Guild, Martha Ansara has combined political activism, motherhood and filmmaking. She has been involved in the peace movement, the women's movement, the Communist Party of Australia and many film industry organisations and campaigns. She is currently a member of Ozdox – the Australian Documentary Forum, the Society of Australian Cinema Pioneers, and the Film and Broadcast Industries Oral History Group, of which she was the founding convenor. Locally she is a member of the NSW Greens, Marrickville West Community Garden, Wollli Creek Bushcare and the Hurlstone Park Association. She also serves as a pre-selector and jury member for various film festivals. Martha distributes a limited selection of DVD titles via Ballad Films ([www.balladfilms.com.au](http://www.balladfilms.com.au)). Her most recent production is a coffee table book: *The Shadowcatchers: a history of cinematography in Australia* ([www.shadowcatchers.com.au](http://www.shadowcatchers.com.au)).

**SARAH ATTFIELD** is a poet and academic currently working at the University of Technology, Sydney. She has published her academic and creative work widely. Her research and poetry focuses on the lives and experiences of working class people and she has an interest in the representation of working class life in film, particularly in works by working class background filmmakers.

**LOMA BRIDGE** is a sporadic writer, editor, performance and multi-media artist. She joined the Sydney Filmmakers Co-op in St Peter's Lane Darlinghurst in 1973. In 1974 she was manager of exhibitions and distribution, touring a program of Co-op

films around NZ universities. In 1975 she became a Co-op director – and co-organiser of the International Women's Film Festival, screened in Sydney and other cities around Australia and NZ. In 1979 she was administrator for the Feminist Film Workers. Recent filmmaking includes the videos *Ivan Drops In – It's a New Day* Artspace 2007; *Blockhead – The Good, the Bad, the Muddy* Mori gallery 2009; *In My Empty House*, a collaboration with Ruark Lewis – St Paul St gallery, Auckland University of Technology 2010. She has exhibited paintings on glass, and published poetry and short fiction, most recently in *Mud Maps: Australian Women's Experimental Writing – Text* online journal 2013. She is a member of the Contemporary Art and Feminism steering committee.

**ALISON CLOUSTON** works mainly in sculpture and installation, often in collaboration with the musician Boyd. Formerly with Mori Gallery and Ray Hughes Gallery, she is now represented by Bowen Galleries in NZ. Exhibition Highlights include "Bimblebox; art – science – nature", currently touring, "Kuru Alala: Eyes Open" with Tjanpi Desert Weavers & Maria Fernanda Cardoso, Australian Perspecta and the First and Second Australian Sculpture Triennials, and the UN Environment Program show at Te Papa Tongarewa.

**JOAN CLOUSTON** (born NZ 1926) began a degree at Otago University, interrupted by wartime. She married just after the war in Cambridge before returning to NZ where she raised her nine children. She studied and taught embroidery at School Certificate level. In the 1970s she co-founded the Koru Group of embroiderers, exhibiting for 10 years. A highlight was the commissioned work on 4 huge theatre curtains, NZ's gift to the Globe Theatre in London.

**BONNEY DJURIC** is a Parragirl, writer, interdisciplinary artist and advocate for the Parramatta Female Factory Precinct institutions. She works creatively across painting, new media, installation and textiles. Since 2003 she has focused her practice on the interpretation and memorialisation of institutional sites of confinement associated with women, children and in particular the Forgotten Australians. In 2006, Bonney founded Parragirls, a support group and contact register for former inmates of the Parramatta Girls Home. Her advocacy on behalf of Forgotten Australians has been acknowledged in both State and Federal Parliaments and in 2011 she was the recipient of National Volunteer Award and finalist for Australia Day Awards in 2014 and 2015. She is included on the National Library of Australia Oral History Project – Forgotten Australians and was a panel member at the National Museum Inside Children's Homes forum 2012. Since 2011 she has led the Parramatta Female Factory Precinct Memory Project a Social History and Contemporary Arts Project and has advised on many creative productions including: Alana Valentine's *Parramatta Girls* (2007 Belvoir St; 2010 New Theatre, 2014 Riverside Theatres), and *Eyes to the Floor* (2008 Griffith Regional Theatre), Urban Theatre Projects Sydney Festival *The Fence* (2010); ABC Radio Sydney Festival *Spiegelwelt* (2012). She holds a B. Ed (ACU, '97) and B. Fine Art (Hons) NAS, '05), and was awarded the Malian Foundation Community Partnership Prize for her collaboration with UTS Shopfront in 2008.

**LILY HIBBERD** is a visual artist, curator, researcher and writer, and co-founder of the Parramatta Female Factory Precinct Memory Project. She works in collaboration with communities and artists to tell old and new stories based on places, memories and histories. Major projects include a current IASKA Spaced 2 commission to generate collaborative videos with Martumili Artists in Western Desert communities, 'Twin Cinema: 4 Devils and a Woman in Red' commissioned for The Cinemas Project (2014), The

Phone Booth Project collaboration with Curtis Taylor (2012-13) and the 2011 Performance Space WALK commission 'Benevolent Asylum' in collaboration with WART. She is Founding Editor of the independent contemporary art journal 'un Magazine'. She completed a PhD in Fine Art at Monash University in 2010 and is represented by Galerie de Roussan, Paris.

**ANNE KAY** is a Newcastle based visual artist, currently working in drawing, photography and photomontage. Previously Anne has produced sculpture, installation, photography and video. Her work has been exhibited since 1992, in Australia, at artist run initiatives, contemporary artspace, and the MCA, Sydney; as well as in New Zealand, Mexico and the United States. In 2005, she completed a major public art commission for a new Sydney building. She has worked collaboratively with other artists and been active in Sydney ARIs. She has an MFA from CalArts, supported by a Samstag Scholarship and was a sessional academic for seven years at various universities in and around Sydney.

**NATALIE KRIKOWA** is a doctoral candidate in the School of Communication at the University of Technology, Sydney. She holds an MA in Creative Writing, Diploma of Education and Grad Cert in Web Series Development. In 2011, whilst studying web series production at the Australian Film Television and Radio School, she co-created, wrote and produced the award-winning web series, *The Newtown Girls* (2012), which has received over 3 million views worldwide. Her previous credits include *Unborn Identity* (2010, wr/pr) and *Lightswitch* (2009, wr/pr). Natalie's research interests include feminism, gender and queer studies, and film, digital media, and transmedia practice. Her doctoral thesis investigates the potential of transmedia narratives to provide inclusive spaces for marginalised audiences. Natalie currently teaches multiplatform production and digital media at the University of Technology, Sydney and consults on film and web-based projects.



**JACQUELINE MILLNER** is Associate Dean Research at Sydney College of the Arts (SCA), University of Sydney, where she also lectures on contemporary art theory and history. She has published widely on contemporary Australian and international art in key anthologies, journals and catalogues of national and international institutions. Her books include *Conceptual Beauty: Perspectives on Australian Contemporary Art* (2010, Artspace, Sydney) and (with Jennifer Barrett), *Australian Artists in the Contemporary Museum* (2014, Ashgate, London). She is co-convenor of the research cluster Contemporary Art and Feminism.

**TRACEY MOFFATT** has exhibited extensively since her first solo exhibition in 1989. In February 2015, a selection of Moffatt's most recent body of work will be presented in a solo exhibition Kaleidoscope at Perth Institute of Contemporary Art. In 2014, Queensland Art Gallery | Gallery of Modern Art opened a major solo exhibition titled *Spirited*. In 2012 a retrospective programme of her films was held at the Museum of Modern Art, New York. Moffatt first gained significant critical acclaim when her short film, *Night Cries*, was selected for official competition at the 1990 Cannes Film Festival. Her first feature film, *beDevil*, was also selected for Cannes in 1993. Moffatt was selected for the international section of the 1997 Venice Biennale (curated by Germano Celant) and has also featured in the biennales of Sydney, Sao Paulo (1998) and Gwangju (1995). She held a major exhibition at the Dia Center for the Arts in New York in 1997-98 and in 2003, a large retrospective exhibition of her work was held at the Museum of Contemporary Art, Sydney which also traveled to the Hasselblad Museum in Sweden. In 2006, she had her first retrospective exhibition in Italy, at Spazio Oberdan, Milan. In 2007, her photographic series, *Scarred For Life*, was exhibited at the Guggenheim Museum and her video, *LOVE*, at the Brooklyn Museum in New York. Also that year, she was awarded the prestigious Infinity Award for art photography, selected by an International panel at the International

Center of Photography in New York City. Tracey Moffatt has been represented by Roslyn Oxley9 Gallery since 1998, and is currently Research Associate at Sydney College of the Arts, University of Sydney.

**MARGOT NASH** Margot Nash holds a MFA (by Research) from the College of Fine Arts UNSW, Australia. She is an award winning filmmaker and a Senior Lecturer in the School of Communication at the University of Technology, Sydney where she teaches screenwriting and Australian independent film history. Her credits include the experimental shorts *We Aim To Please* 1976 (co-filmmaker) and *Shadow Panic* 1989 (prod/wr/dir), the documentary feature *For Love Or Money* 1983 (co-filmmaker/editor) and the feature dramas *Vacant Possession* 1994 (wr/dir) and *Call Me Mum* 2005 (dir). She was a member of the Sydney Women's Film Group and the Feminist Film Workers during the late 1970s and early 1980s. She has worked as a consultant and mentor for Aboriginal filmmakers and between 1996 and 2001 she ran documentary workshops in the Pacific Islands for women television producers. In 2012 she was Filmmaker in Residence at Zürich University of the Arts where she began developing a feature-length personal essay documentary about memory, history and family secrets. *The Silences* (prod/wr/dir/ed) will be released in 2015. See [www.margotnash.com](http://www.margotnash.com)

**PEGGY PEDLEY** was born in Launceston in 1924. After studying pottery at Launceston TAFE (1966-1968), with two colleagues she founded the Riverside Potters (1969-1988) where she created work for exhibitions and taught pottery for Adult Education. In 1990 Peggy studied printmaking at Launceston TAFE. As a volunteer at the Queen Victoria Museum and Art Gallery (1995-2011) she used her needlework and ceramic skills to conserve objects in the collection.

**SUE PEDLEY** researches place, community, culture and history in relationship to materiality through site-specific installation. Sue has received Australia Council residencies and projects in Japan, Vietnam (2008), London (1993) France and Germany (1985). Other residencies include Tokyo Wonder Site (2012), Redgate Studio Residency, Beijing (2011), Banff Art Centre, Canada (2007) and the Asia Link residency in Sri Lanka (2001). Exhibitions include *Blue Jay Way*, Heide Museum of Contemporary Art and Penrith Regional Gallery Lewers Bequest (2007); and *Light Sensitive*, *Contemporary Australian Photography*, National Gallery of Victoria. She was an invited participant in Setouchi Triennial (2010) and Echigo Tsumari Art Triennial (2006) in Japan. Sue's work is in collections at Art Bank, University of Technology and the National Gallery of Victoria.

**JANE POLKINGHORNE** is a Sydney based artist with a practice of over twenty years across a range of mediums, including film/video, photography and sculpture. Her practice is a critical and humorous examination of pathos and horror surrounding representations of the gendered body. She is currently a PhD candidate at Sydney College of the Arts, investigating humour and disgust in relation to contemporary art. Jane is also Research Assistant and webmistress for Contemporary Art and Feminism research cluster at The University of Sydney/The Cross Arts Project.

**JENI THORNLEY** is a filmmaker, writer, film valuer and teacher. Her award winning, poetic documentaries include *Maidens*, the collaborative feature documentary and Penguin book, *For Love or Money: a history of women and work in Australia*, *To the Other Shore: motherhood and psychoanalysis and Island Home Country: race and Australia's colonising history* (ABCTV). She is a Research Associate at the University of Technology (UTS), where she lectured in documentary and completed her doctorate. She is developing an archival project, *Memory=Film*, based on her super 8 collection and documentaries. She likes to

write about film, contributing to various publications including, *The Conversation*, *Metro Magazine* and *RealTime*. A founding member of Sydney Women's Film Group, International Women's Film Festival and Feminist Film Workers, Jeni became active in distribution and exhibition at Sydney Filmmakers Co-op, wrote for *Film News*, and served terms as Manager Women's Film Fund and Co-ordinator Documentary Development, Australian Film Commission. <http://www.jenithornley.com/>

**ENID WARBURTON (SOOT)** was born in 1917 Manila NSW and died 2014 Sydney. Between 1925 and 1930 she had music, drawing, painting and elocution lessons. In 1933, she left school, and helping her mother cook for their boarders and sewing bespoke shoes for her father's shop. In 1937, she worked as a photographic colorist in Sydney then for the 1940s war effort, painted calibrations on aviation dials. In 1949, she married Peter Warburton. From 1951-56 she lived in a boatshed, had two children, Toni and Bruce, helped build her family home at Seaforth, and made rockery gardens. During the 1960s, she created glove puppets and plays performed in her portable puppet theatre. In 1964, she was the director and makeup artist for *Toad of Toad Hall*, at Seaforth Girl Guides. During the 1970s, she worked as a teacher's aide, wrote/ produced musicals and was the pianist for Spastic Center NSW Opera House concert. During the 1980s, she was secretary for husband Peter's new import business. During the 1990s she made pencil drawings of landscapes on camping trips with Peter to Europe, New Zealand and around Australia. She always designed and hand painted cards with Australian wild flower motifs for family and friends.

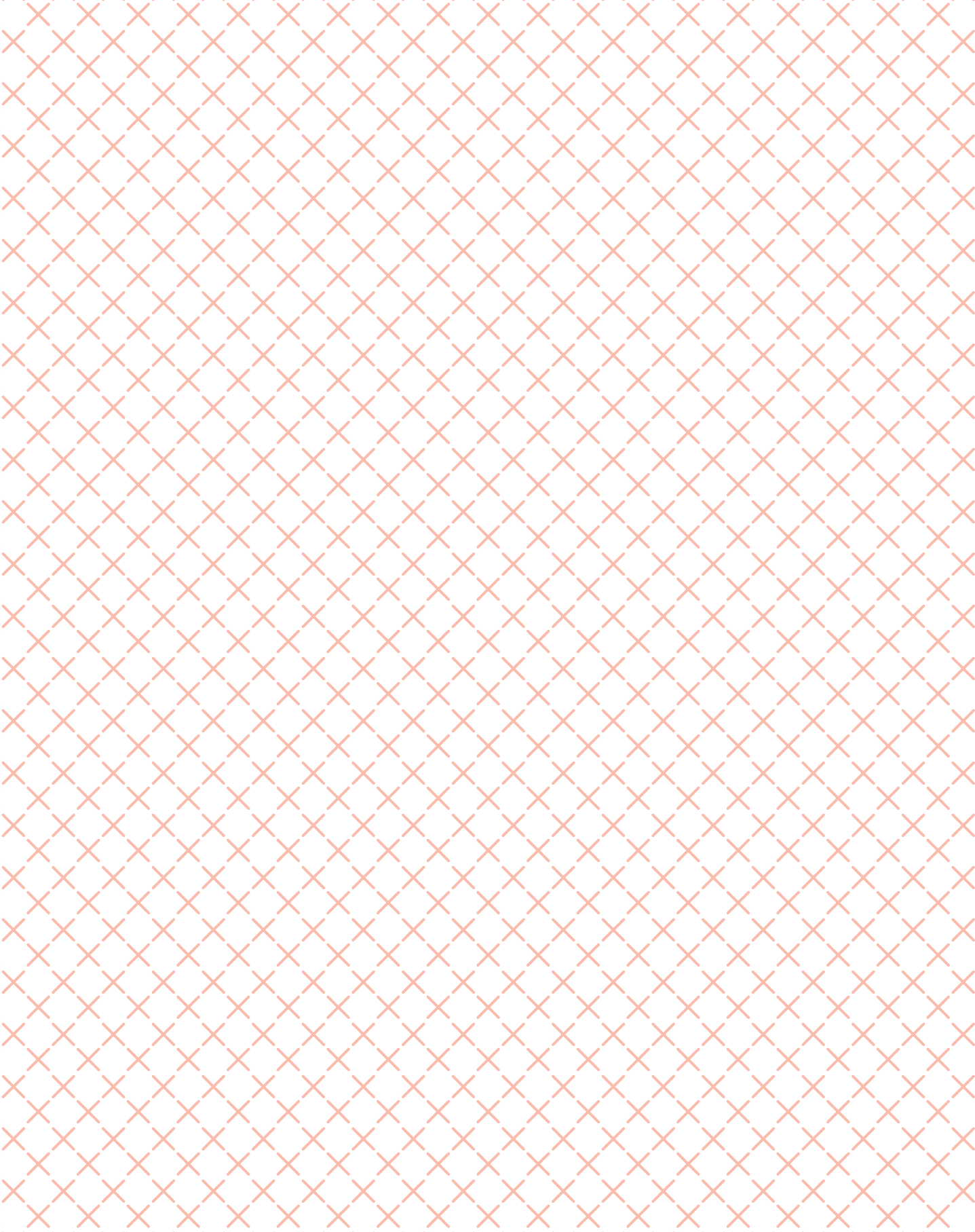
**TONI WARBURTON'S** work is informed by social, ecological and aesthetic engagement with place and landscape processes. She maintains a ceramics studio, lectures and writes. She was born in Sydney in 1951. She has an MVA from SCA University

of Sydney (2000). She has exhibited in: Mori gallery 1979-2009; *Williams River Artists Project* (WRAP) *Leave it in the Ground* 2013; Articulate Project Space Sydney, 2009; *Making it New*, MCA Sydney; with Peter Cooley in *Where we know* Wollongong City Gallery 2007; *Undermining Rivers and the Threat of Long wall Coal Mining on Sydney's Drinking Water*, The Cross Arts Projects, Sydney; *FLICAM* Australasian Museum of Ceramics, Fuping, China 2005; *The Clemenger Contemporary Art Award*, Ian Potter Centre, NGV 2004; *Transformations*, the Language of Craft, NGA; Commonwealth Fellowship; installed *Configuration* at MS University Baroda. She has had residencies in Brisbane, India, Japan, China, Hill End, Gulgong, and Sturt at Mittagong. Her work is in national and state galleries, and private collections.

**JOYCE WATSON** was born in 1935, in Mount Isa to Grace (Camp) Isaacson and Alf Isaacson. She grew up on May Downs Station and moved into Mount Isa to attend primary school. She went to Boarding School at St Anne's in Townsville and spent Christmas holidays on Lucy Creek Station in the N.T. She married Don Watson and they had four children. Don was in the post-office; they lived in Queensland country towns, moving to Brisbane in 1960. In 1983, Joyce began her art studies at the Townsville College of TAFE and received a Diploma of Art. When she returned to Brisbane in 1986, Joyce began teaching adult education classes and lead the team that installed her 'goanna' sculpture and community mosaics in Boundary St, West End. She participated in numerous exhibitions and with the aid of a professional development grant she ran art workshops in four states. She co-curated 'That's women all over' through Fireworks Gallery, worked with ICT (icy tea) Aboriginal group at Inala and Queensland Aboriginal Creations. She designed bronze sculptures for Wynnum. Joyce and Don moved to Burrum Heads. Joyce ran art workshops, mentored Indigenous students at Wide Bay campus, University of Southern Queensland (USQ). She designed public artworks

including large glass panels for the Breast Clinics at Hervey Bay Hospital, a steam engine mural at Pialba, a fish mural on the side of a six storey hotel at Urangan, ground work in bronzes at Urangan Pier, and designed the Olga Miller Garden at USQ, Hervey Bay. She curated 'Spinifex Country and Beyond' referencing her mother and family at Gattakers Art Space, Maryborough in 2011.

**JUDY WATSON** co-represented Australia in the 1997 Venice Biennale, was awarded the Moët & Chandon Fellowship in 1995, the National Gallery of Victoria's Clemenger Award in 2006 and, in the same year, the Works on Paper Award at the 23rd National Aboriginal and Torres Strait Islander Award. In 2011 her exhibition *waterline* was exhibited at the Embassy of Australia, Washington, DC. In 2012 she was in the Biennale of Sydney. Her work is held in major Australian and international collections. Her public art commissions include: *wurreka*, Melbourne Museum; *walama* forecourt, Sydney International Airport; *ngarrn-gi land/law* (2002), Victorian County Court, Melbourne; *heart/land/river* (2004,) Brisbane Magistrates Court; *fire and water*, Reconciliation Place, Canberra; *museum piece* and *two halves with baler shell*, Musée du Quai Branly, Paris; *gootcha*, City Cat ferry, Brisbane; *freshwater lens*, Turbot Street Overpass, Brisbane; *water memory*, Queensland Institute of Medical Research; Brisbane to Cairns Tilt Train; *living well*, *murri kitchen* and *fragments*, Townsville Hospital. Judy Watson is Adjunct Professor, Queensland College of Art, Griffith University. Judy and Joyce Watson's Aboriginal matrilineal family are from Waanyi country in north-west Queensland.



# Program

## THURSDAY 5 MARCH

**6 PM**

### Tracey Moffatt, Recent work

Public lecture, SCA Auditorium

To launch *Future Feminist Archive*, renowned Australian artist Tracey Moffatt discusses her recent work. Moffatt has for many years drawn inspiration from film and photographic archives and their representation of different aspects of the human condition, from love, to motherhood, to otherness. Her work slices through these archives to create often raucous satire of the underpinning values of historical and popular cultural narratives. Moffatt is currently a research associate at SCA, having started her relationship with SCA in 1985 as a photomedia technician.

**7 PM**

### Future Feminist Archive

Exhibition Opening, SCA Galleries

## FRIDAY 6 MARCH

**10 AM - 3.30 PM**

### Future Feminist Archive Symposium

AGNSW, Centenary Theatre

*Co-ordinated by Jo Holder*

## SATURDAY 7 MARCH

**11 AM**

### Artist talks

SCA Galleries

Alison and Joan Clouston, Sue and Peggy Pedley, Toni Warburton, and Judy and Joan Watson, the artists in *Daughters Mothers* will discuss their works and the life-long creative partnerships that underpin their contemporary practice.

*Hosted by SCA ADR Jacqueline Millner*

## ACKNOWLEDGEMENTS

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**Coordinating Curator:** Dr Jacqueline Millner

**Project team:** Liam Garstang, Mikhaela Rodwell

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Polyethylene, silk and cotton thread. Photo: Sue Pedley.

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