

Future Feminist Archive

EXHIBITION, 1979 MARCH RECONSTRUCTION + FEMINIST ARCHIVES

CURATED BY JO HOLDER & CATRIONA MOORE



Live!

In Wollongong

INTERNATIONAL WOMEN'S DAY

ARCHIVES LIVE!

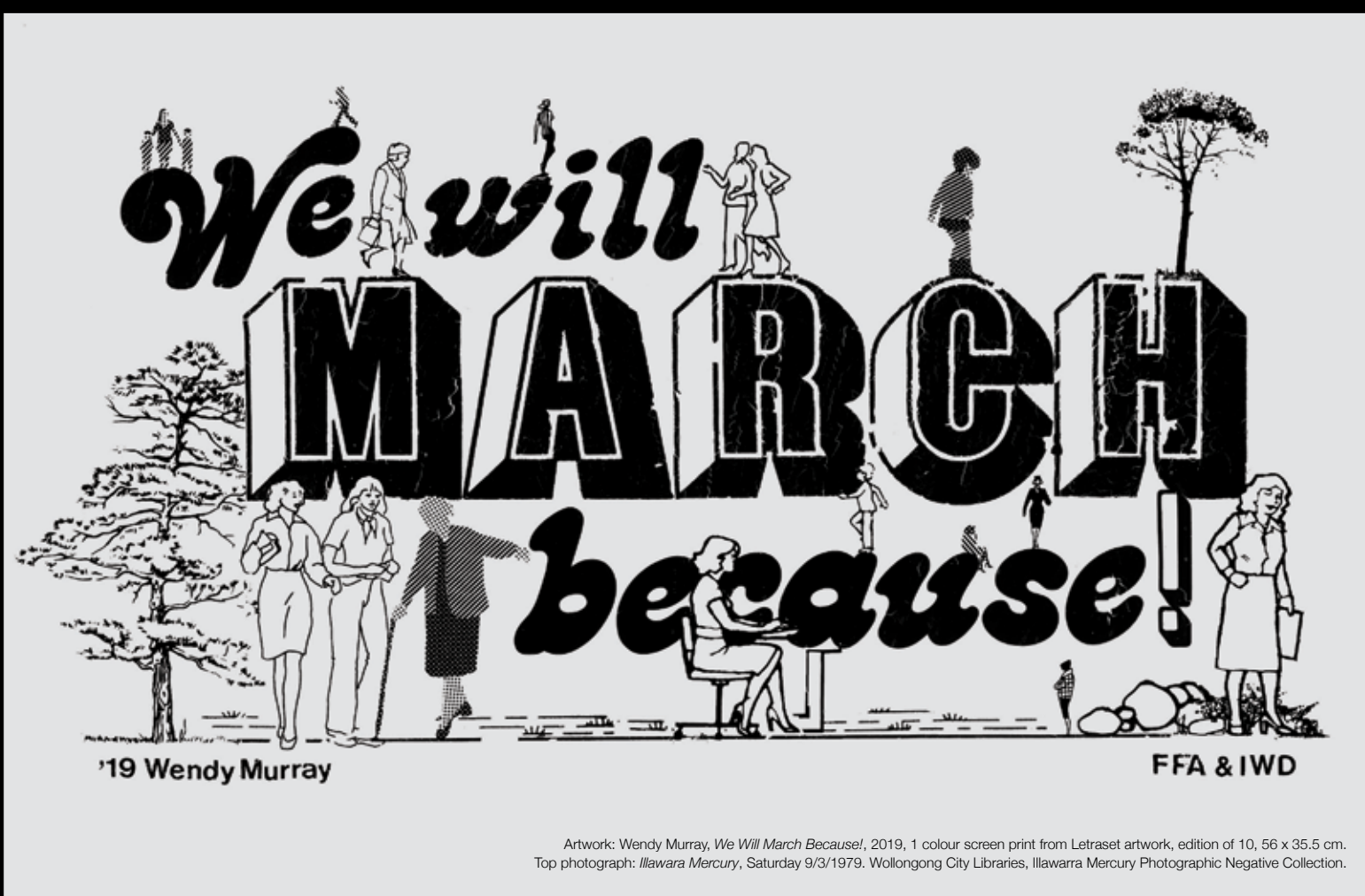
Archives matter. The humanist values of archival care and civic reckoning resonate alongside grim reminders of destroyed heritage around the world, telling us yet again that the power and politics of archival memory determine history's winners and losers.¹ Archival memory is never a question of the past, for it confirms what counts as knowledge, right now and in the future.²

Artists know this. Contemporary art's much-touted 'historical turn' draws upon feminist thought and action to intervene and enliven the repositories of history and memory. The artistic canon is itself a prestigious and hierarchizing form of archiving, and women have fought long and hard for more diverse and inclusive exhibitions and purchases, public art commissions and related employment opportunities.³

Decades on, feminism has itself generated a mass of archival materials. But what happened to those lettraset or silkscreen Witchworks posters you once pinned to your bedroom wall? Where are those old demo snaps and badges? Do you now wish that you'd interviewed and recorded your mum, aunty or grandmother? What valuable herstories lurk in your shelves or filing cabinets? Much of feminism's archival material is vulnerable, as it was cheaply improvised and predated the digital revolution. It is important to combine online archiving with the collection and care for analogue materials not found in our mainstream cultural archives, just as most women artists struggle to find a prominent place on the Net.

Please join the open-ended *Future Feminist Archive* project, which kicked off in 2015, forty years after the 1975 International Women's Year and those pioneering exhibitions and actions promoting Australian women's art. Despite this, the subsequent United Nations call for a Women's Decade and the often-chanted slogan of 'A Life Not Just A Year', it was clear that important materials were scattered and disappearing. We started to commission artist-researchers to work with hidden, under-appreciated or inaccessible activist histories. Our case studies revealed the need to prioritise non-metropolitan archives, as many regional artists have a faint digital footprint, and regional archives are often precarious. The goal is to create communities of interest in metropolitan and regional areas to foster counter-histories to the narrative of 'diminishment', just as the (often voluntary) building and keeping of local archives, libraries, galleries, museums and keeping places stress the need to connect and communicate outwards to the world. >>>

1. Joan M. Schwartz and Terry Cook, 'Archives, Records, Power: The Making of Modern Memory', *Archival Science*, 2, 2002, 1-19.
2. Jacques Derrida, 'Archive Fever: A Freudian Impression', trans Eric Prenowitz, *Diacritics*, 25(2), Summer 1995, 9-63.
3. <http://thecountessreport.com.au/>; <https://www.guerrillagirls.com/>



Artwork: Wendy Murray, *We Will March Because!*, 2019, 1 colour screen print from Lettraset artwork, edition of 10, 56 x 35.5 cm.
Top photograph: *Illawarra Mercury*, Saturday 9/3/1979. Wollongong City Libraries, Illawarra Mercury Photographic Negative Collection.

THIS EXHIBITION IS DEDICATED TO
THE 1938 AND 1979 WOLLONGONG
MARCHERS, AND THEIR LEGACY OF
DIVERSE YET UNITED SISTERHOOD!

8/3/1979 / 8/3/2019

WOLLONGONG
ART GALLERY



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“WE WILL MARCH BECAUSE...”

What does an activist art archive look like? *Archives Live!* stretches beyond the purely aesthetic concerns of the art gallery to seek other social spaces. Art can be a sharp tool for initial exploratory work of this kind, for art's affective force shakes the unstable process of making meaning. Art makes us keenly aware that our repositories of materials and information are never static entities, or even safe. Archives are a process, not a place, and artists are not concerned with the archive as an authoritative entity — instead, they empower the archival interlocutor. *Archives Live!* wants to ask South Coast herstory a few questions.

So we ask: do the South Coast International Women's Day archives contain strategic and useful lessons for the present? Well, yes. The herstory of one key event — the inaugural IWD march in Wollongong on March 8th 1979 — illuminates pressing conundrums that still face feminism today. The I.W.D. *Broadsheet* opened its arms wide with the open statement 'We will march because ...'⁴. The tumble of responses to this question still resonate with feminist values of diversity and unity. This deceptively simple couplet is debated today under the umbrella term of 'intersectionality': a concept coined in 1989 by the US civil rights lawyer Kimberlé Williams Crenshaw.⁵ What does this term mean in our everyday lives? Identity categories are never discrete: we are never simply working class, for example. We are also gendered, racialised, assumed as having a specific sexuality, or perceived as marked or unmarked with specific dis/abilities. Indigenous women enact their intersectionality daily through the decolonising lens of race as well as cultural difference, language, class, geography, ability and sexuality. Feminism has long held that relationality is central to resistance. We know that categories of subjectification (such as gender or sexuality) have their own specific histories and entanglements within a grid of power relations, legislation and governance, and ways of classifying and making sense of the world. Feminist archives reveal multiple lenses through which to critique institutional difference and power. What's important is that this critique takes place.

As the nationalist imaginaries (Trump-Brexit-Turn back the boats) polarise our political world, how can we best build coalitions between women with diverse (and at times competing) life experiences and politics? The South Coast archives reveal practical experiments in co-operative and collective action, including the historical genius of International Women's Day as a focus for coalitional unity. I.W.D. is a day for stock-taking: celebrating past struggles and achievements in order to set current agendas, just as the iconic imagery of the peace dove and chain of clasped hands carried aloft on International Workers Day (May Day/Labour day) recognises the struggle for world peace, the 8 hour day and the demands of the working classes. On the 8th of March 1908, women garment workers in the United States went on strike (nominating a 'women's day') to end appalling work and living conditions. Inspired by the US actions, feminists at the 1910 International Conference of Socialist Women in Copenhagen (over 100 women from 17 countries) declared March 8th to be International Women's Day — to mark and agitate for the political, social and economic rights of women everywhere.⁶ The event "exceeded all expectations", wrote one of the organisers, the Russian revolutionary Alexandra Kollontai. "Germany and Austria... was one seething trembling sea of women... Men stayed home with their children for a change and their wives, the captive housewives, went to meetings."⁷ Housewives, working women, Party functionaries, suffragettes, women of all political persuasions, faiths and nationalities hit the streets as an inclusive force for change.

In Australia, the Militant Women's Movement responded to the call with a 1928 rally in Sydney's Domain, calling for "equal pay for equal work, an 8 hour day for shop girls, no piece work, the basic wage for the unemployed and annual holidays on full pay."⁸ By 1931 the hunger and evictions of The Depression hit home, and women marched in Sydney and Melbourne under the lead banner of 'Long Live International Women's Day', and the *Workers Weekly* reported an open-air I.W.D. meeting in Wollongong. Four years later, a Working Women's Conference in Corrimal took stock of local employment opportunities and conditions. In 1938 the first Southern District Miners Women's Auxiliary formed at Scarborough, and auxiliaries and guilds multiplied across

the southern coalfields between Dapto to Helensburgh and beyond to Lithgow and the Hunter coalfields. South Coast women had always been a part of industrial action on the South Coast, and were mainstays of the local Co-Operative Societies, which built a strong community DIY ethos with the catch-cry of 'Each for All and All for Each'.⁹ As Doreen Gillam notes, the South Coast I.W.D. Committee has the longest continuous serving record of any in Australia: "One way or another... whether it be in an hired hall with catering or at someone's home with 'bring a plate', Wollongong women have celebrated I.W.D. with a luncheon and a guest speaker since 1938"¹⁰ — as the headline banner carried in 1979 proudly proclaims.

Then, as now, diverse groups of women united under the I.W.D. banner in the face of polarising party politics and economic inequities. Depression inequalities and alarm over the rise of fascism brought together a broad coalition of women's groups for I.W.D. in the thirties, ranging from the earlier Militant Women and communist groups to the Mothers' Union, the Women's Leagues, Jewish Women and the YWCA. An 'Onlooker' for the *Illawarra Mercury* complained in 1942 about the sheer number of women's organisations marching. President of the South Bulli-Corrimal Miner's Auxiliary Dolly Potter recalled that "many women were in both the Guilds, Auxiliaries and various other groups.

The functions of these groups were distinct, yet sometimes for particular causes they joined forces."¹¹ By the 1960s, I.W.D. marches broadened calls for a Charter of women's political, economic and social justice, health care, control over reproduction, international peace and Aboriginal rights. The Indigenous author and activist Monica Clare (1924-1973) was simultaneously Secretary of the South Coast I.W.D. and the Aborigines Committee of the South Coast at Wollongong through the 1960s,¹² while Dulcie Flower¹³ addressed a Wreck Bay/local Koori and non-Indigenous audience at the 1968 I.W.D. luncheon on what the new Declaration of Human Rights by the United Nations meant for Indigenous Australians.¹⁴ Flower's I.W.D. presentation was followed in later years by Pat O'Shane¹⁵ ('Aborigines and the Law', 1980) and by a group of local Indigenous speakers on their experiences growing up on the South Coast in the Bicentennial year of 1988. Today we celebrate the inclusive, coalition politics of the inaugural 1979 I.W.D. march, with its broadsheet publicising the A.C.T.U. Working Women's Charter, Aboriginal Women's Rights, the exploitation of migrant women in the workforce, rape, occupational health and sexism in education.¹⁶

The archives also reveal the challenges of uniting women with very divergent personal lives and political affiliations.¹⁷ Local activist Irene Arrowsmith¹⁸ recounted how the 1979 I.W.D. was a challenging coalition of multicultural and inter-generational forces: "The women from the Women's Miner's Auxiliary (sic), it was called the Ladies Miner's Auxiliary... They were very nervous of women's liberation and the outrageous behaviour. Sally (Bowen) coaxed them here I think. They always met in their own demountable. They didn't have much to do with the house (ie the Women's Centre), they were very nervous of it, as were their husbands. And all the trade union men. Because it was trade union policy the men supported it, but they didn't like it."¹⁹ Nonetheless the I.W.D. committee, chaired by Sally Bowen, managed to bring together local women from the Miner's Women's Auxiliaries and trade unions, the Union of Australian Women, The Illawarra non-sexist education committee, women's refuge workers, Wollongong university women's groups, the unemployed people's movement, Women's Electoral Lobby, the Women's Collective and Working Women's Charter groups for regular meetings to consolidate action on the south coast.²⁰ As Dolly Potter explained, "That's how it is. You start thinking this is a bit too radical and then after a while you get to know the women and you get to know what they're doing. I think that's when your attitudes start to change. It's a communication thing."²¹

9. See Leanne Blackley, "'You didn't admit that you were hard up': Working-class notions of Moral Community", in Markey (ed), *Labour and Community: Historical Essays*, University of Wollongong Press, 2001, 21.
10. Doreen Gillam, 'International Women's Day', *Illawarra Historical Society*, March 1991, 139-4. <https://ro.uow.edu.au/ihbulletin/836/>
11. See *Illawarra Mercury*, 30 January 1942; 'Interview with Dolly Potter and Sally Bowen, 29/1/1996', both cited by Leanne Blackley, *Op Cit* 2001, 23.
12. Clare worked with the South Coast Illawarra Tribe from 1968 to 1973 and was author of *Karobran: The Story of an Aboriginal Girl*, Alternative Publishing Co-Op, 1978.
13. Dulcie Flower was a longstanding member of the Aborigines Progressive Association, a member of the National Council of Aboriginal and Islander Women from 1972, Secretary (1958-69) and a key participant in the women's 'closed' sessions at FCAATSJ. She also worked to establish the Aboriginal Medical Service in Redfern in the 1970s.
14. Doreen Gillam, *Op Cit*, 1991, 140.
15. Pat O'Shane (b. 1941-) was Australia's first Indigenous woman barrister, magistrate and Head of a Government Ministry.
16. South Coast International Women's Day Committee Broadsheet, 8 March 1979, 4pp. Available Local Studies Wollongong Library.
17. Frances Laneyrie, 'Editorial comments' on 'Discussion at the Meeting...', Irene Arrowsmith, Val Dolan and Frances Laneyrie, on the establishment of the Women's Centre and other campaigns in the later 1970s, in *Illawarra Unity: Journal of the Illawarra Branch of the Australian Society for the Study of Labour History*, 2(5), 2002, 27. See also Frances Laneyrie, *Between class and gender: Female activists in the Illawarra 1975-1980*, PhD, Auckland University of Technology, 2010.
18. See 'Borrow, Doreen and Laneyrie, Frances, 'Irene Arrowsmith 1931-2006', *Illawarra Unity - Journal of the Illawarra Branch of the Australian Society for the Study of Labour History*, 6(2), 2006, 5-16.
19. Irene Arrowsmith, Val Dolan and Frances Laneyrie, *Op Cit* 2002, 27.
20. On building a union of forces see the 8 March 1979 South Coast International Women's Day Committee Broadsheet, also Frances Laneyrie, *Ibid*. On the historical tensions between feminism and women's 'auxiliary tradition' within trades union politics, see also Winifred Mitchell, 'Wives of the Radical Labour Movement', *Labour History*, No 29, 1975, 9-12.
21. Dolly Potter, cited Mariana Moonsun, "Handing over the Sally Bowen Hall to the Wollongong Women's Centre", *she waves*, February/March 2004, 10.

THE MOVEMENT HAS DEMONSTRATED THE CAPACITY OF WOMEN TO WORK TOGETHER IN A POSITIVE AND CREATIVE SENSE, AND IT IS GETTING RESULTS!

The result of cooperation? Over 30 young women from local schools joined the 1979 IWD luncheon to hear Dr Winifred Mitchell speak on 'Women in the Coalfields', and about 200 people stepped out along the traditional May Day route from Lang Park (South Beach) up Crown Street, turning down Keira to finish at the (now demolished) Rest Park opposite McCabe Park. Here they were entertained with speeches, street theatre, a puppet theatre, poetry readings and a concert. Wollongong Art Gallery hosted an exhibition of local women artists "in honour of this historic event", although exhibition records have yet to be found.²² Older women, younger women, children and some men marched in creative disorder to claim a breadth of shared and intersectional concerns. As the university student union paper *Tertangala* claimed of the event, "The women's movement in Wollongong is unique in that it represents a broad spectrum of the progressive left. It encompasses women of all ages and background ... The movement has demonstrated the capacity of women to work together in a positive and creative sense, AND IT IS GETTING RESULTS."²³

These diverse local groups activated the 19th century co-operative creed of 'Each for All and All for Each' — translated in all community languages — with great success. The campaign to Free Judith Mitchell led to the overturn of a woman's wrongful conviction and incarceration; intervention on behalf of a local rape victim resulted in an internal investigation of police management of such cases and won the rape crisis centre at Wollongong hospital. Others banded together to devise and promote the ACTU Working Women's Charter to inform women (again in all community languages) of the role, rights and potential of women in the workforce and trade union movement. A public forum tagged an International Day of Action on Abortion, Contraception and Sterilization. The Miners' Women's Auxiliaries continued a campaign for the provision of quality nursing homes and aged care. These and related actions lead to the establishment of a Women's Centre in Wollongong (now known as the Wollongong Women's Information Centre)²⁴, which was run for many years as a collective. On IWD 2004 the Sally Bowen Hall was handed over from the Auxiliary to the Wollongong Women's Centre, including archives.²⁵ The Femmes Fatales continue the miners' women's 19th century spirit of 'tin kettling' — beating improvised drums, kettles throughout the night.

Our last 'lesson learnt' was purely practical: where could the South Coast feminist archives be safely housed for current and future raiders? Like other vulnerable feminist Lost Arks, the I.W.D. and allied archives are insecure and difficult to access — they are scattered across individual collections, in back-room trade union filing cabinets and Kennards Storage containers as well as lodged in more user-friendly local library and university holdings. Archival materials need to be collected, catalogued, conserved, digitalised, promoted and made accessible to all — those crucial yet mundane actions of professional archival maintenance. Would South Coast feminist archives be more safely housed at the University of Wollongong or at the Public Library? The future of feminist archives in the Illawarra will be discussed in an open, public conversation at the Gallery between archivist and guerilla blogger Michael Organ, activist and curator Sharon Callaghan and guests on Wednesday 17 April, 1 - 2pm. Please come along.

We also hope that you view this exhibition and reconstruction as an open call to join the *Future Feminist Archive* project. What's on the list? For a start, we have not managed to retrieve the Witchworks archive, to showcase Wollongong's legendary feminist print collective. Check your drawers for badges and behind bookshelves for hidden, roneoed treasures. If you are an artist, seek to enter your biographical material and work on the Design and Art of Australia Online Database (the DAAO). Talk again with your mum, aunty and elderly neighbour. Feminist archives matter, and we have lots to learn. — **Catriona Moore**

4. This phrase opens a stream-of-consciousness 1975 manifesto ('Because our work is underpaid or unpaid...') by the Sydney activist Joyce Stephens (1928-2014). It has been often used in feminist flyers, posters and broadsheets.
5. <https://en.wikipedia.org/wiki/Kimberlé%20Crenshaw>
6. Joyce Stevens, *A History of International Women's Day in words and images*, Sydney: IWD Press, February 1985, 6-7.
7. *Ibid* p.8
8. *Ibid*.

22. Leaflet, 'Wollongong Women's March', nd., Wollongong Libray Local history section.
23. Val Dolan, 'The Women's Movement in Wollongong', *Tertangala*, University of Wollongong, March 1979, 7.
24. Lenore Armour, 'Address to the Second Anniversary Dinner of the Wollongong Women's Centre, 19th June 1982, In Honour of Ruby Makula', *Illawarra Unity*, 2(5), 2002, 7. <https://ro.uow.edu.au/cgi/viewcontent.cgi?referer=https://www.google.com/&httpsredir=1&article=1072&context=unity>
25. Mariana Moonsun, 'Handing over the Sally Bowen Hall to the Wollongong Women's Centre', *She Waves*, February/March 2004.

ABOUT: FUTURE FEMINIST ARCHIVE

The *Future Feminist Archive* Print Folio was developed for *Future Feminist Archive Report*, an exhibition (*The Cross Art Projects*, 2016) to conclude the year-long project marking the 40th anniversary of *International Women's Year* undertaken by the independent research group *Contemporary Art and Feminism*.

The *Future Feminist Archive* Print Folio is now gifted and archived with the participating archives, partners and artists, including the *Wollongong Art Gallery*. The Folio references the work of Australian feminist print collectives from the 1970s and 1980s. Like this exhibition and the 1979 IWD march reconstruction, it reviews the creative possibilities of co-operative action.

Deborah Kelly

MY SYDNEY SUMMER, 2011
DIGITAL PRINT ON PAPER, 137.5 X 251.5

Deborah Kelly revives modern, anti-fascist montage traditions to her contemporary art actions and exhibitions. The banner *My*

Sydney Summer began during a residency at Gallery Nova in Zagreb (curators WHW being What How and for Whom, a feminist curatorial collective) during the time of Occupy Flower Square. Other components in the montage include Occupy Sydney, Mardi Gras, the artist's friends and a homage (also in the title) to Marie McMahon's 1978 screen-print *Keep Warm this Winter*.



Alison Alder

THESE ARE THE ISSUES: TREATY TIME, 2019 (ABOVE)
SCREEN PRINT ON PAPER, 51 X 76 CM

THESE ARE THE ISSUES: ENVIRONMENT, 2019
SCREEN PRINT ON PAPER, 51 X 76 CM

The Miners' Women's Auxiliary in Wollongong has a stellar history of

activism and engagement with issues facing Australia, and indeed the world. The women, meeting every quarter, would draw up a series of resolutions that they would act upon by a variety of methods. One was to write and post their 'resolution' to the parties involved requesting clarification or change to policy and action. The women would protest in the streets holding aloft signs and placards and hold events and stalls to raise funds for striker's families.

One 'resolution' that stood out to me, when looking through the auxiliary archives, was the Women's Auxiliary members supporting the Guringji people in 1966 during the Wave Hill walk-off. They lobbied the Australian Governor-General and the Administrator of the Northern Territory and raised money to assist the strikers. Another 'resolution' was sent, by telegram, to the President of France, demanding that the French Government stop atomic testing in the Pacific, in support of their Pacific neighbours.

These new posters recall the campaigns of the past using the screen-printed blends and tropes of the 1980's. They celebrate the Miners' Women's Auxiliary who were determined to build a progressive and fairer society but importantly they continue the women's work as a clarion call for action on issues facing us all today. – **A.A.**



Fiona MacDonald

SURFACE TENSION - WIWS MARCH 1979, 2019

WATERCOLOUR ON 300GSM PAPER, 7 IN SET, FRAMED, 53 X 71 CM
Source Images: Illawarra Mercury photographic negative collection at Wollongong City Libraries. Artwork Photo: Mike Oakley.

LOBBY, 2007
SILK CURTAIN, VARIOUS DIMENSIONS

Exhibited in the foyer of the Michael Schimmel Center for the Arts at Pace University. A component of collaboration with Ricky Subritzky: 'Fold, Lobby, Spin' shown across three venues in New York City in 2007, in response to international post 9/11 anti-war democracy rallies.

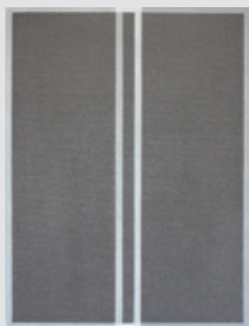
Leafing through back copies of Illawarra Women's Groups newsletters in the Local History archive of Wollongong City Libraries for images, information or leads about the first International Women's Day March Wollongong I found an article in *She Waves* February March Issue 2004. This was a special IWD issue and it carried a photo of that first March in 1979.

It was originally published in the *Illawarra Mercury* to illustrate a derisory article about the march by the columnist 'Ichabod'.

(When Googled, Ichabod turns out to be an Old Testament name meaning 'no glory'. It was also used by Washington Irving for the main character in his short story *The Legend of Sleepy Hollow* (1820).

The photo was used twice by Ichabod, but there had been more negatives on the roll. Luck has it that the *Illawarra Mercury* photographic negative archive is held by Wollongong City Libraries – so soon I had the negatives to inspect and felt like I was standing on the footpath of Crown Street, watching the crowd of marchers heading down to the Rest Park.

I was so pleased to see recorded the great mix of women and men of all ages, carrying a whole bunch of banners, placards and handing out broadsheets along the way. A week after the second column by Ichabod appeared in the paper, the *Mercury* issued an apology and listed of all the groups that been derided for joining Wollongong's first International Women's Day March. – **F.M.**



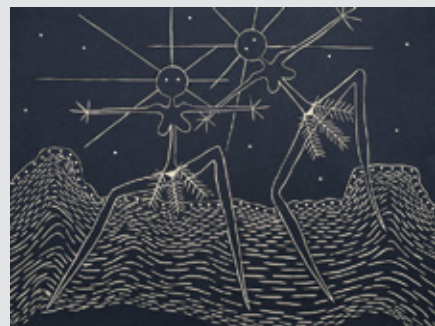
Belle Blau

MERGE, 2018 (ABOVE)
ACRYLIC ON CANVAS, 41 X 31 CM

TOGETHER/APART, 2018
ACRYLIC ON CANVAS, 55 X 42 CM (EACH)

THE NEW OLD FLAG, 2019
ACRYLIC AND PENCIL ON PAPER, 81.5 X 51 CM
Source Images: Historical feminist logos as archived within Joyce Stevens, *A History of International Women's Day in Words and Images*, IWD Press, 1985.

Belle Blau begins her work in writing; using poetics as the starting point for the creation of both music and paintings, language acting as source material to generate new avenues of abstraction. By allowing subjectivity and meaning to infiltrate the self-referential purity of formalism, she subverts the traditional tenets of the genre: placing emphasis on the value of intuition and intersubjective experience over objective rationalism. Blau enacts a feminist expansion of the movement – allowing themes of intimacy, autonomy, power, social politics and love to infiltrate a playing field once reserved only for the impersonal.



Julie Freeman

GHERA & KEMBLA, 2009 (ABOVE)
WOODBLOCK PRINT, BLUE/GREEN INK ON PAPER, 45.5 X 60.5 CM IMAGE/SHEET

GULAGA, 2009
WOODBLOCK PRINT, BLUE/GREEN INK ON PAPER, 45.5 X 60.5 CM IMAGE/SHEET
Printed at Duck Print, Port Kembla for the exhibition *Pallingiang*, Saltwater: Aboriginal artists of the Illawarra & South Coast regions of New South Wales, Wollongong City Art Gallery.

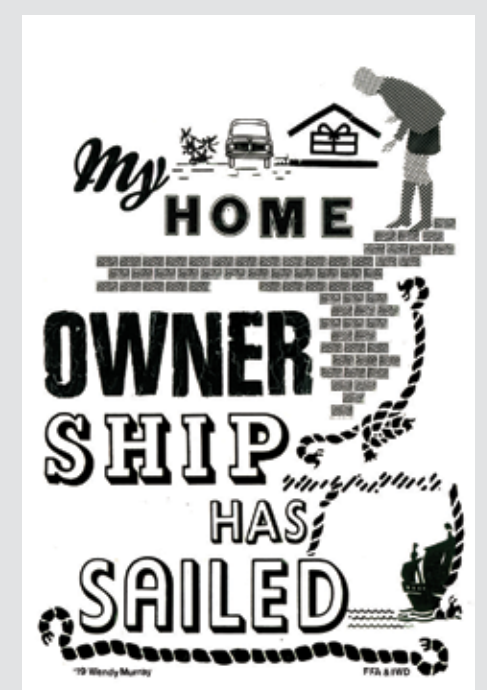
Julie Freeman, Gorawarl Jerrawongarla, is a senior cultural knowledge holder. Freeman's works tell important creation narratives for the local environment, firmly placing the South Coast region within the Indigenous social and cultural framework. The prints contextualise well-known mountain landscapes of the south coast within their traditional, local Aboriginal understanding.

EACH FOR ALL & ALL FOR EACH

Wendy Murray

HOME OWNER SHIP, 2019 (LEFT)
6 COLOUR SCREEN PRINT ON 90 GSM LITHO FROM LETRASET ARTWORK, EDITION OF 8, 69 X 102 CM

Wendy Murray contributes to the growing field of contemporary art practice that fights against the erosion of civic and human rights. In the poster *Broke*, inspired by the protest scene in Wollongong and the Jobs for Women Movement (see the film *Radical Wollongong*, by Art Resistance, 2016), the heroine valiantly waves a small flag: a heraldic figure for rebellious times. These recent silkscreens use typeset and Letraset to address the influence of corporate concerns on public space: a process that has locked a generation out of housing and then honed a language to sell this alienation.





POSTERS

Wollongong Art Gallery Collection

ALISON ALDER / REDBACK GRAPHIX

WHEN THEY CLOSE A PIT, 1984

ALTERNATE TITLE: 'KCC WOMEN'S AUXILIARY' SCREENPRINT, PRINTED IN COLOUR INKS, FROM FIVE STENCILS ON WHITE MATT WOVE LITHOGRAPHIC PAPER, PRINTED IMAGE: 74.4 X 49.4 CM, SHEET: 76 X 51 CM

ALISON ALDER / REDBACK GRAPHIX

K.C.C. WOMEN'S AUXILIARY AND JOBS FOR WOMEN, 1984

SCREENPRINT, PRINTED IN COLOUR INKS, FROM FOUR STENCILS ON WHITE MATT WOVE LITHOGRAPHIC PAPER. PRINTED IMAGE: 74 X 49.5 CM

LEONIE LANE / REDBACK GRAPHIX

INTERNATIONAL

WOMEN'S DAY, 1986

SCREENPRINT, PRINTED IN COLOUR INKS, PRINTED IMAGE: 37 X 50 CM

PARTICIPATING ARTISTS / RESEARCHERS AND ASSOCIATES, ARCHIVES AND INSTITUTIONS

FUTURE FEMINIST ARCHIVE PRINT SET, 2016

ALISON ALDER

WORKING WITH WOLLONGONG ART GALLERY, UNIVERSITY OF WOLLONGONG ARCHIVES

LOUISE KATE ANDERSON

WORKING WITH THE LIFE AND WORK OF PEARL GAMBANYI GIBBS IN ASSOCIATION WITH LYNETTE RILEY, DUBBO LOCA ABORIGINAL LAND COUNCIL, BIG FAG PRESS

MINI GRAFF

WORKING WITH WOLLONGONG ART GALLERY, WOLLONGONG CITY LIBRARY LOCAL HISTORY COLLECTION AND MILLERS POINT WOMEN IN PUBLIC HOUSING TENANTS GROUP

DEBORAH KELLY

WORKING WITH SYDNEY TRADES HALL COLLECTION, NEALE TOWART ARCHIVIST

FIONA MACDONALD

WORKING WITH VIVIENNE BINNS' FULL FLIGHT (1981-83), ARTS OUTWEST ARCHIVE AND CHARLES STURT UNIVERSITY, BATHURST REGIONAL ART GALLERY

RAQUEL ORMELLA

WORKING WITH THE WRITINGS OF JOAN KERR, VANESSA BERRY, THE DAAO (DESIGN AND ART AUSTRALIA ONLINE) UNSW AUSTRALIAS

LYNETTE RILEY

WORKING ON THE LIFE AND WORK OF PEARL GAMBANYI GIBBS, MACQUARIE REGIONAL LIBRARY DUBBO, WESTERN PLAINS CULTURAL CENTRE DUBBO, NATIONAL CENTRE FOR CULTURAL COMPETENCE THE UNIVERSITY OF SYDNEY

MAREE BRACKER, JAN DAVIS, KARLA DICKENS, JENNY KITCHENER, LEONIE LANE, SHELAGH MORGAN, LIZ STOPS

(COUNTRY WOMEN ARTISTS NORTHERN RIVERS CHAPTER)

WORKING WITH LISMORE REGIONAL GALLERY, SOUTHERN CROSS UNIVERSITY LIBRARY ARTISTS' BOOKS COLLECTIONS LISMORE CAMPUS

Ciara Phillips & Jessie Street Women's Library

TO KEEP WOMEN'S WORDS, WOMEN'S WORKS, ALIVE AND POWERFUL, 2018

SILK SCREEN POSTER

In 2018 Jessie Street Women's Library were invited by Glasgow based artist Ciara Phillips to collaborate on an artwork. The connection was made via Glasgow Women's Library. The workshop was part of the *21st Biennale of Sydney* (2018) at the Museum of Contemporary Art. Phillips highlights the strong historical connection between print-making and DIY or 'agit-prop' collaborative political and social activism. She worked with a number of groups committed to improving the lives of women. The workshops (8 participants) took place over three weekly sessions of 3-5 hours each. Five variations on a poster with Ursula Le Guin's *To Keep Women's Words, Women's Works Alive and Powerful* were printed.

SLAM POETS

LORIN ELIZABETH

Lorin Elizabeth is a local Spoken Word Poet who writes with a strong focus on sound, rhyme and meter, creating a mixture of hip-hop and magic realism to engage live audiences.

ISABELLA LUNA

Isabella Luna is a local Spoken Word Poet. Isabella and Lorin are both core team members of *Enough Said Poetry Slam*, organising poetry activities across Wollongong and the Illawarra.

KIRLI SAUNDERS

Kirli Saunders is a proud Gunai woman with ties to the Yuin, Gundungurra, Gadgeal and Biripi people. She is a children's author, poet, emerging playwright and motorcyclist. Kirli is the Manager of Poetic Learning and Aboriginal Cultural Liaison at *Red Room Poetry*.

FILM

INTERVIEW WITH CARMELITA STEINKE, 1973

WIN TV ARCHIVES HELD AT WIN AND AT WOLLONGONG UNIVERSITY

NOW was set up in 1965 by Carmelita Steinke, a prominent media professional and campaigner for women's rights who became well known in the Illawarra over the following decades. The UOW Archives, based within the University Library, holds 7 boxes of records about *NOW*. New Opportunities for Women was a Wollongong based support group for women dealing with employment, childcare and discrimination. In the interview Carmelita Steinke talks about her hopes for an end to prejudice for women in employment and the importance of equal pay for women. She comments that in the early 1970s the Wollongong region was still denied all the benefits of having a cultural centre, performing arts theatre or regional art gallery.

ACKNOWLEDGEMENTS

CATALOGUE DESIGN

BELLE BLAU DESIGN

ARCHIVES, UNIVERSITY OF WOLLONGONG

STEPHANIE DRUMMOND ARCHIVES OFFICER, SUSAN JONES, ARCHIVIST AND MICHAEL ORGAN

JESSIE STREET WOMEN'S LIBRARY

SHERIE HILARIO

SYDNEY TRADES HALL COLLECTION

HERITAGE CURATORS - NEALE TOWART AND BILL PIRRIE

KANDOS MUSEUM COLLECTION

HONORARY CURATOR, FIONA MACDONALD

WIN TV NETWORK AND UNIVERSITY OF WOLLONGONG ARCHIVE

PROVISION OF HISTORICAL FOOTAGE

THE UNIVERSITY OF SYDNEY

PERFORMERS

LES FEMMES FATALES

Les Femmes Fatales are a folk-funereal street-theatre band from the far-flung fragments of *Womengong!* With a penchant for wandering through crowds in dramatic costume; *Les Femmes* play funky jazz, blues and world music with a hint of melancholia. We consist of bold brass; way-wood woodwind; impertinent percussion and articulate artistes. Our message is to promote women in music and how life without the arts would be a life wasted. Fun, irreverent and interactive, *Les Femmes Fatales* packs a visual and sonic punch.

ARCHIVES

BADGES

SELECTED BADGES APPEAR ON T-SHIRTS WORN BY MARCHERS IN THE IWD 1979 MARCH (ILLAWARRA MERCURY PHOTOGRAPHS).

KANDOS MUSEUM COLLECTION, KANDOS NSW

DONATED BY: KATH BUTLER, WHO WAS BROUGHT UP IN WOLLONGONG, AND HER MOTHER MARGARET BUTLER WHO WAS A SCHOOL TEACHER IN WOLLONGONG

TRADES HALL COLLECTION, SYDNEY

14 BADGES DONATED BY: CATHY BLOCH, NSW TEACHERS FEDERATION, SYDNEY AND WOLLONGONG; AUDREY MCDONALD, UNION OF AUSTRALIAN WOMEN; PEACE DOVE, BRASS BADGE, SEAMEN'S UNION; DONATED BY KONDELEA (KNOWN AS DELLA) ELLIOTT (1917-2011), WHO IN THE 1950S WORKED FOR THE WATERSIDE WORKERS' FEDERATION, THEN SEAMEN'S UNION FROM 1955 TO 1988. IN RETIREMENT, SHE HELPED ESTABLISH THE JESSIE STREET WOMEN'S LIBRARY; BILL PIRIE COLLECTION, SYDNEY TRADES HALL, HERITAGE OFFICER. See top graphic for selected badges.

PRIVATE COLLECTION, SYDNEY

2 BADGES, UNITED NATIONS DECADE FOR WOMEN, 1976-1985, EQUAL PAY YEAR, 1986.

TRADES HALL COLLECTION SYDNEY, FROM THE UNION OF AUSTRALIAN WOMEN EQUALITY DEVELOPMENT PEACE / INTERNATIONAL WOMEN'S DAY 1975

UNION OF AUSTRALIAN WOMEN (1950-1996), SILK-SCREEN POSTER. DONATED BY: AUDREY MCDONALD.

AUSTRALIAN WOMEN AVERAGE 66% OF MALE PAY

UNION OF AUSTRALIAN WOMEN T-TOWEL. DONOR UNKNOWN.

PEACE TABLE

UNION OF AUSTRALIAN WOMEN: PEACE TABLE, APRON AND HAND-PRINTED SIGN

NOT A DAY
NOT A YEAR
BUT A LIFE