

Hi Therese (Also Ann et al. for info),

PAST SANITIZING: (THE TIN SHEDS POSTERS AT THE SYDNEY UNI ART GALLERY AND THE VERGE GALLERY ON CAMPUS UNTIL MID APRIL 2015)

It was great to see you and so many others again and to hear the great talks by women artists who spoke at the **Girls at the Tin Sheds: Sydney Feminist Posters 1975-90** event on 7.3.15. With the exception of yourself and Toni I fear I forget the names and appearances of all the other women who spoke in the **Philosophy Room**. I hope this is natural at my age and trust there is a record of the talks. The Tin Sheds are to me a vital part of regional history.

I speak as one of the women involved in writing '**A Decade of Change: Women in NSW 1976-86**' produced by the NSW Women's Advisory Council to the Premier'. I am sure the influence of women like yourselves reached far beyond this also substantial record. (See a related recent poem 'Howling in Sydney' on www.Carolodonnell.com under Questioning).

I greatly loved the Philosophy Room talks as well as the posters. They were to me a perfect example of what the Tin Sheds meant in the lives of a great many surrounding people, myself included. As a speaker said, you could roll up any time of the day or night and someone would be prepared to emerge from the dark and help to make a poster. I remain very grateful.

Let me remind the woman who produced the useful current poster on related social groups that I think she perhaps left out the importance of the Tin Sheds to the political economy and child care movements. I was involved in both and still have a tea towel with a picture of the Virgin Mary on it saying she would have liked to have gone out and changed the world but she couldn't find a baby sitter. Being a former secondary teacher and post-graduate student and tutor in education, I wasn't enrolled in political economy. However, I went to all lectures in the political economy of women, as well as to many other political economy lectures, while also helping to organize related conferences in political economy and in education.

This free education lasted me for life as you may note in the email attached to Nobel Prize winning US economist, Paul Krugman after his article 'Rethinking Economics' in the Australian Financial Review after the global financial crisis in 2008. Remember the song 'Political Science'? How prophetic was that? The email on David Rosen's talk entitled 'Can you afford to live where you choose' for the US Studies Centre on 4.3.15 is below it. The email I sent to Toni when I first saw the posters at the University Gallery is below this to you.

I would love to support any further use of your wonderful collection as far as reasonably possible by poster purchase for myself and also by contributing some money and effort to any new and related production of many potential kinds.

Do you or others have suggestions on how those who wish to do so should proceed with a view to using the posters with related historical and perhaps commercial intent? In

my opinion they are a great expression of a global cultural revolution locally and more broadly, which I often fear has now been lost, at least in our neck of the global woods.

Having always been conflicted, I often fear I also helped sink such free and generous expressions of community development and service, as I went on to help establish services in the Department of Industrial Relations and Employment and in the WorkCover Authority before being booted out to teach in health sciences at Sydney Uni. Anybody interested can see the current state of my psyche for free in the attached submission to the Productivity Commission inquiry to examine performance of Australia's workplace relations framework.

Having been in student groups set up to read Capital and Freud, I find I remain a Marxist and a Freudian of sorts so I also loved the University Gallery exhibition on the Chinese Cultural Revolution a few years ago and found it very funny. Ditto the earlier Nicholson Museum exhibition on '**The Gods of Freud**' on Sigmund Freud's art collection. This was very big and was curated by Michael Turner and supported by exhibits from Freud's study and by Janine Burke's wonderful book, as well as talks. I had never before thought of Freud as a kind of tourist and antiquities shopaholic. It changed my view of him and life a lot, while also taking me back in personal time to the period of the current Tin Sheds exhibition.

No doubt we are all in different situations in terms of money and time, but in retirement I find I have plenty of both, in the context of continuing to live reasonably modestly and being prepared to do only as I like, which is mainly writing for free. I can't think of any direction that suits me better than supporting the work of the Tin Sheds in the period under discussion, for historical and personal reasons. I'd be thrilled to support any initial comparatively simple venture, such as one to support poster sale, perhaps based first on the posters and talks in the Philosophy Room, also with a view to some further related developments.

Whatever – I am open to any suggestions. Following in the general times and spirit of Germaine Greer, if not the footsteps, I am highly conscious that feminism split me down the middle in contradiction for life by its ethics of free community liberation and development on one hand, and the 'slow march through the institutions' involving more polite personal and professional, bureaucratic and financial advance. In short, Toni is undoubtedly not the only one who has culled some early work output, perhaps in the interests of respectability.

From the perspective of historical truth as well as humor this always seems a pity to me. I had forgotten the slogan 'Menzies died of his own free will. One fascist less for us to kill', until reminded of it in the Philosophy Room. The Wonder Woman view, 'Egghead feminists and other useless theorists get fucked', also sums up the combative spirit of the times for me. Ours were the global revolutionary views of a comparatively protected free species I guess, in spite of Juanita Neilson's murder in those days of proposed freeway and other development.

This is also some related information on some of the many photos you took when I was nude, pregnant and standing on the roof, when we were both in the Radical Education Group which produced Red Dossier after the '**What to Do about Schools**' conference circa 1975. They

are on www.Carolodonnell.com.au with more recent art work by aboriginal artist, Peter Mongta, then living at La Perrouse. I had the posters made at the Sydney Uni. Faculty of Health Sciences for the Carr government's First National Biotechnology Conference after the Carwoola Council of Elders came to visit with a request to assist them in making a submission to an inquiry into fishing. (God knows the dates. I could work them out.)

Anyhow, best wishes for anything you decide to do in future. I hope to hear from you, Ann or somebody else again, Cheers, Carol. www.Carolodonnell.com.au

Hi Toni

**Would you like to make a film based around Sydney Feminist Posters and the Period?
Can I buy copies of selected posters?**

I was thrilled to see the exhibition Girls at the Tin Sheds: Sydney Feminist Posters 1975-90 and to find you now work at UTS, Toni. Huge thanks to Katie Yuill and others for the exhibitions at the Sydney Uni Art Gallery and Verge Gallery and for related coming talks.

I have purchased six copies of the book of the exhibition because they make such wonderful presents to give to people who went through the era or who may perhaps be interested in it.

For some years before I retired from teaching at the Faculty of Health Sciences at Sydney Uni. in 2007 I tried to locate Tin Sheds posters with a view to making a film with any interested others I could find about the period through the posters. I found a few copies of the posters all over the place, but the difficulty of locating the artists was beyond me.

Years before, I had probably known Therese Kenyon best, from her work for the Radical Education Group, of which I was also a member. When I was hoping to make a film I found Therese at Manly Gallery, went to see her and also bought 'Under a Hot Tin Roof' with a view to finding out more. Unfortunately, however, I didn't get round to making a film as it all seemed too hard at the time. I'd love to do it now if artists and others are interested.

To see the two pictures again about writing on fences and breaking them down was weird as I had just written the attached submission to the current Productivity Commission inquiry into the Workplace Relations Framework. Feel free to bin this long and hard-going lot and check out my website www.Carolodonnell.com.au for more info. There is even a poem about the Tin Sheds gallery under the side bar labelled 'Questioning' entitled 'Howling in Sydney'.

I had your Wonder Woman poster on my bedroom wall until it fell to bits. At the time Ken Johnston kindly provided me with a new copy. Somehow I lost the second copy during the rest of my life and have looked for another copy of it spasmodically ever since. I learn today at the Sydney Uni. Art Gallery that you have airbrushed it from history yourself. Don't be too polite, indeed. **Do you have any left and could I buy a copy? How much?**

I'd love to buy Angela Gee's poster 'Don't Log Rainforests', too, which I don't think I'd ever seen before. I wonder if you or Katie know if this is possible and if so, at what price?

Anyhow, thanks very much for the exhibitions and I look forward very much to the coming talks, whatever your response to this letter about making a film and buying the posters.

Cheers

Carol O'Donnell, St James Court, 10/11 Rosebank St., Glebe, Sydney 2037

www.Carolodonnell.com.au