The Yellow House ( newsletter )

Peter Wright

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The Yellow House (newsletter)

Description
Peter Wright, The Yellow House (newsletter), 1971, 4p.

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The yellowhouse

Existing thru the generosity of help from the Australian Council for the Arts and to mention the sustained labours of BLISS, George Gittoes, Bruce Goold, Karen Hobby, Peter Kingston, Jon Lewis, Nicola’s Lyon, Math, Mel Rammage, Peter Royal, Sue Ellen, Martin Sharp, Albie Thomas, Greg Weight, Peter Wright and Dick Weight.


Open Tuesday to Saturday 11 a.m. to 8 p.m.

All for the amazing admission price

for students, with accompanied children

Celebrate the sixties

Sat. 5 July.

Dancing and refreshments by

The Ginger Group

where you can see the arts in which to shall the mysteries so be revealed at that palace of delight.

The Ginger Group School of Arts.

26 MCMXCVII.

34 WELLS, KINDER, MELBOURNE.

ARTEFACTS: FOGGS, ERSKINE, JHOSH, MIXED, "A "
Mark Roskill - The Letters of Vincent van Gogh

The Magic Theatre

Entrance not for everybody
For readers only

Price of Admission Your Mind

Every part of the great building was given over to the festivities. There was dancing in every room and by the basement as well. Corridors and stairways filled to overflowing with masks and dandies, comic and laughing and tumultuous. In the hall through the stairs built for the occasion, from the long and beautifully lighted principal room into the smaller, and on to the stairs, bars, perfect for the joystick players. The walls were hung with pretty light and cheerful paintings by the local girls. All the world was there - artists, journalists, professors, businessmen and of course especially plenty of admirers of Adolphe in town. I went on the long corridors, full of beautiful ladies, and down the stairs to hell. There, on pitch black walls shone wicked garish lights, and the orchestra of devils was playing furiously.

'This is our theatre, an enjoyable theatre. I hope you'll find it as I try to laugh at. This little theatre of yours has many doors into as many boxes as you please, but on a Sunday like this, these doors and thousands, and by each door exactly what you see when you knock on it. It is a crazy cabinet of pictures, my dear friend; but it would be quite useless to look for a pretence of clarity. The key to the whole is: this is the prison where you live. And if you were to examine the walls on which you are, you would see everything thru the eyes of Harry and the old spectacles of the Steppenwolf. You are therefore responsible for the pictures aside and to be so kind to leave your highly esteemed personality here in the cloak-room when it again turns against you.'

The colour test

The big bind ale, those of the june.
The Viennese Vienna, two
A bombardon discharge, it's bouqui
The clear away of a young glance, a fil
My defence is related to life's fascination. I don't have a theory, no mystery without which nothing would exist.

My pictures are sincere. No valid description of an image can be given unless thought is directed where it can freely travel. It is the necessary way to give care and thought both to the image and at the same time to the words that should be associated with it. The description of the painted image becomes a mental image, must be as lucid as the image. I find it important to be wary of the inopportune use of certain words (abstract, concrete, consciousness, unconsciousness, desire, real, illusion, mystification, sincerity, reason, madness, posture, literature, impressionism, ideal, etc.)

I consider any verbal attempt valid which consists in saying that my pictures have been conceived as material signs of the freedom of thought. 'As free as it is possible, they aim at not downgrading Meaning, that is, its importance.

If the question what is the 'meaning' of these images? could be answered, it would be tantamount to making Meaning, the impossible, resemble a possibility. To try and answer it would be to allow that it had a meaning. The spectator can with the greatest possible freedom, see my images as they are, while trying to deduce the Meaning which is, to say, of the impossible.

The picture is not the political. Thus the perils in trying to deduce Meaning from the picture are matched by the provocations in trying to perceive Meaning without it. To deduce Meaning from the picture is in itself the propriety of the picture. To perceive Meaning without the picture is to make the picture in order to deduce Meaning from it. 

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An image should not be confused with something tangible. A painting is, and must be, between demonstration and imagination. The desire to interpret an image of Likeness in order to induce some supposed freedom means dividing a whole image into images and substituting a gratuitous interpretation which is not related to an endless series of various significations. An image of Likeness should be taken as a question, whether banal or extraordinary, of the connexion, if any, of the manifestation of an idea or feel in a double symbolic about it, since it can only be inspired to be seen.
In 1965, Eduardo Paolozzi began work on a project to create from his eclectic collection of twentieth-century ephemera and bric-a-brac a new idiom. The first volume of this project is "Moonstrips" and the second volume is "General Dynamic F.U.N."

**Program**

There is no solution because there is no solution.

What is the position of the artist in a sophisticated technological society?

There is no need to doubt this point since the artist today is in such a society and needs only to decide what issue to face. Accept the changed environment and a fresh crop of benefits offered itself.

Nobody would expect an aeronauticalist to build his own airplane, but in a way this is no reason why we should expect an artist to remain responsible for the realization of his own projects. The notion of the artist as the constructor/performer, as legend has it, is often confused with anachronism. It is not within the present decade, however, that artists like Hamilton and Menken have been able to exploit the real possibilities of this new situation.

This thesis and many more matters handled in the text are accessible to the artist as programmer; other responsibilities can be delegated to craft specialists.

**Service Mechanism**

A mechanism which converts a small low-powered mechanical motion into a mechanical motion requiring considerably greater power. Power is always proportional to the input power.

**The Bonzo Show**

Adam Blackham Boyd, D. Burns, Cheung, Gittes, Gladshteen, Golding, Hargreaves, Morris, Judy Johnson, R. Johnson, J. F. Kirkton, John Lightfoot, T. I. Lightfoot, S. Morris, Oldfield, Patrick, Partridge, Patrick Partridge, Polly Morris, Polly Morris, Polly Morris, Polly Morris. The first Bonzo drawings were made last summer at Andy Warhol's auction-proof house and the Turner Memorial show. The Turner Memorial show was turned on by the idea of a full-scale Bonzo drawing show. It was launched in London in July.
I & V

Warhol’s new novel is about to be published

FOOTPRINTS ON THE ROAD TO THE YELLOW HOUSE

A series of drawings based on Vincent’s “The Road to Tarascon”

A journey of several months. The artist moves thru the landscape of his emotions towards his destination. How high can we rise, how low can we fall, and still keep recording? This exhibition is the destination, and yet it is merely another footprint on a never ending journey.

“TO GEORGE GREENOUGH FROM THE OUTSIDE LOOKING IN”

Magritte’s “Remembrance of a Journey III” has been turned into 3 dimensions - the stone room, the stone table, the stone bottle and book. Instead of the open doors revealing the expected landscapes, the stone walls have strangely appeared. The room becomes a three-dimensional Artemis suspended in the wave is a mirror ball, a mere photo of a reflection. . . . the idea grows.

ARTWORKS on Fine Art Collagen

The barriers between the different imaginary worlds of the artists have dissolved. “The Blue God” of Escher, “The Son of Man” of Magritte, “The Man in the Arles under the starry sky, perhaps contemplating Van Gogh’s final material steps on the moon. Here he is again on the moon itself, before the equally nationalistic symbol of one huge step for mankind. Picasso’s weeping Buddhist deity holds Vali’s so it watch in any combination. x is possible.

The speed of light defines the most exciting of all limits of pure fun,” man’s first images from the inside of a wave.

PHOTOGRAPHY

Photography means to write in light. “Light words,” conveying a pure, positive light force, “dark words,” a mysterious, anti-life force, “transitional words,” the grays in between, conveying dimensions of reality. The juxtaposition of these “words” gives form and consequently meaning for the image to sustain itself.

Photography is the echo of the eye and mind of Derek Hobby, giving you moments to contemplate. Prominent are superimpositions of the passed and present, the natural and man-made. This exhibition was assembled from photographs taken in the year prior to May 12, 1971, when Hobby began a two year sentence on a drug charge.

Why is he in jail?

Light without darkness produces no form.


REG WEIGHT

90” videocassettes, each 16 minutes in duration, recorded in the Yellow House, the Inhibitess Gallery, and other locations between July 3-19 1971 by Albie Thurs, Peter Wright, Mick Gladwyn, Dick Weight, Nick Lyon, John Louis and many others including students of the Ginger Haynes Memorial School of Arts.

The resulting 30 hours of tape recordings activities in the Yellow House in relation to Space Coping’s sculptural environment at the Inhibitess Gallery, and other events occurring in Sydney at the time. The recordings were made on an Atari portable video system, and the project was supported by a grant from the Australian Council for the Arts.

The material is shown as it was recorded, with no subsequent editing having taken place.

THREE COMPLETE MINIATURES

A selection of his work was

The Teachings of Don Juan - Carlos Castaneda

“I know my life is about to be published

It’s title: b

“I don’t know what that means, I always had planned to be a writer, but I don’t really want to be. It’s so Eastern philosophy more than Western. It’s too hard to think about things. . . . one man, one heart, the heart doesn’t care, but it’s too much for me to do that.”

The father asks.


POO POSTERS

Pop Eye Posters presents an exhibition of discriminated reproductions from the works of Australian artists and photographers.


The material is shown as it was recorded, with no subsequent editing having taken place.

Photography in a world of infinite possibilities

The mind should be kept humble and free so that it may remain receptive to good advice (refreshing ideas).

To enter Hokusai, to stand behind his eyes and clear the mists with the sheer intensity of vision - then you will feel how keenly he knew...


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