

# the South Sydney Herald

Number Two Hundred and Forty One ~ October 2024 First Published 2002

ALEXANDRIA | CHIPPENDALE | DARLINGTON | EASTLAKES | ERSKINEVILLE | EVELEIGH | GLEBE | MAROUBRA | NEWTOWN | PADDINGTON | POTTS POINT | REDFERN | ROSEBERY | SURRY HILLS | ULTIMO | WATERLOO | WOOLLOOMOOLOO | ZETLAND



Blak Douglas, Susan O'Doherty and 2024 Blak & Blu finalists. Photo: Katherine Cordwell

## Art prize draws work of impressive quality

ART  
LUCY GLEESON

**WATERLOO:** On September 14, entrants in the annual Blak & Blu art award gathered at the Orchard Gallery to celebrate creativity through an unconventional medium: the humble biro.

Exploring the theme “Deep within”, artists were required to submit pieces made with blue and/or black biros on A4 paper.

The works of all 31 finalists were displayed at the Orchard Gallery (South Sydney Uniting Church), with seven winners selected by this year’s guest judge Susan O’Doherty. Teresa Trujillo, the overall winner, was awarded a \$1,000 prize for her piece, “Deep within the recesses of our mind”. The striking composition comprises fine cross-hatching and detail. It is a subtle work that repays close attention. Youth prizes, sponsored by Art On King in Newtown, were

awarded to Zac and Jayden (for exciting untitled works), and to Miller Lloyd Lewis, 10, for his piece, “What we don’t see”, which explored the “wackiness” of the things he loves. Other highly commended works included Rebecca Reddin’s “Running for the money”, Anne Camac’s “Carolyn and Anne” and Eylie Jones’s “Where you lose and find yourself”. O’Doherty, a Sydney-based painter and mixed-media artist, described the work of all artists as “honest and direct”,

saying she was moved by the profound stories they told through such a simple medium. Heather Priest is the winner of this year’s people’s choice award for her self-portrait, a complex and emotional depiction of the artist. Now in its fourth year, Blak & Blu was co-created by Dhungatti artist and 2022 Archibald Prize winner Blak Douglas, along with the Rev. Andrew Collis of South Sydney Uniting Church. Sponsored by Douglas, the art prize is inspired by the distinctive

style of 19th-century Kwat Kwat artist Tommy McRae, who made black and blue ink drawings to celebrate Aboriginal culture of the south-east of Australia, often satirising colonial culture and highlighting social injustices. SSH

To view the work of all winners scan the QR code or go to [www.southsydneyherald.com.au/art-prize-draws-work-of-impressive-quality/](http://www.southsydneyherald.com.au/art-prize-draws-work-of-impressive-quality/). For appointments to view the exhibition at the Orchard Gallery, 56a Raglan Street, please text Andrew on 0447 007 096.



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# Through the lens – South Sydney and beyond



Photographer Michelle Haywood captured the following images last month. If you have photos you'd like to send to us for possible publication, we'd love to see them. Please email to editor@ssh.com.au



National NAIDOC Female Elder award winner Aunty Millie Ingram with Dave Barnett, Roy Gumaroi Newman and Uncle Billy Mac at the Sydney Metro Open Day in Waterloo, August 24. Waterloo station features a design that celebrates the diverse history of Waterloo, including its First Nations and industrial heritage. Photo: Michelle Haywood



Team Clover, September 14: L to R Adam Worling, Emelda Davis, Christine Byrne, Jess Miller, Clover Moore, Robert Kok, Lachlan Baker-Kennedy, HY William Chan, Jenny Burn. Photo: Michelle Haywood



Koichi Kitabatake ran his first marathon in 2012 at the age of 78 and hasn't looked back since. Photo: Michelle Haywood



Mayoral candidate Yvonne Weldon with volunteers on local government election day, September 14, Redfern Town Hall. Photo: Michelle Haywood



The Sydney Marathon on September 15 saw two record-breaking performances. Kenyan Brimin Misoi crossed the finish line in a time of 2:06:18 to break the course record set by fellow Kenyan Moses Kibet in 2022, while Ethiopia's Workenesh Gurmessa also set a new course record with a time of 2:21:41. The runs were the fastest marathons by a man and a woman on Australian soil. History was also made by 90-year-old Koichi Kitabatake from Yokohama, Japan. He became the oldest person to complete a marathon in Australia, finishing in a time of 7:23:22. Photo: Michelle Haywood

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# TANYA PLIBERSEK MP

## Federal Member for Sydney



### THE ALBANESE GOVERNMENT'S PLAN FOR A MORE RENEWABLE AND SUSTAINABLE ECONOMY

Australia is a step closer to manufacturing more reliable renewables at home, with the Albanese Government's \$1 billion Solar Sunshot program. We've always been a solar powerhouse – the ideas invented here have lit the way for the global energy transformation already underway.

But while one in three Australian households have solar – the highest take-up in the world – only one per cent of those solar panels have been made in Australia.

That's why we're investing in Australia's solar capability with targeted funding to support a Future Made In Australia, creating quality jobs for Australian workers and a more resilient supply chain.

The International Energy Agency estimates 1300 manufacturing jobs for each gigawatt of solar PV production, meaning a supercharged domestic industry will create thousands of jobs in Australia.

Initiatives like Solar Sunshot will build capability in the energy supply chains of the future, and support more manufacturing opportunities across the country driven by our renewable transformation.

The first \$550 million, administered by the Australian Renewable Energy Agency (ARENA), will support the commercialisation of Australian solar photovoltaic (PV) innovations and scale up Australian solar PV manufacturing.

These technologies are critical to Australia's energy security through the net zero transformation.

We know there is strong interest from business to work with the Government to make more critical energy hardware here including high tech Australian start-ups, local fabricators and material suppliers, and international investors.

### RENEWABLE ENERGY POWERING A FUTURE REMADE IN AUSTRALIA

Only the Albanese Government is backing businesses across the country to seize the opportunity of a Future Made in Australia, powered by reliable renewables and a waste-reducing, circular economy.

In a circular economy, materials and products are kept in use longer by designing longer lasting and recyclable materials by cutting waste and by recycling infrastructure.

Australia has the third highest material footprint per capita in the OECD, and the fourth lowest rate of materials productivity. The most recent National Waste Report shows that Australian households and businesses generate the equivalent of almost three tonnes of waste per person, per year.

We want sustainable solutions that are good for the environment and good for business – that cut waste going to landfill and encourage efficient use of raw materials.

This transition requires innovative thinking from governments and businesses which is why we've asked the Productivity Commission to investigate boosting circularity across the economy.

By re-using, recycling and repairing more of our waste, we can create more opportunities right through the supply chain for Australian companies and Australian workers.

It's about looking into new ways to add value to our material resources, creating more jobs and more opportunities for more people.

Better quality and longer lasting products and better labelling of these products are also good for consumers, reducing the need to throw away and replace poorly made goods.

The Albanese Government is doubling Australia's recycling capacity for a Future Made In Australia and a Future Remade in Australia.

**TANYA PLIBERSEK MP**  
Federal Member for Sydney

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**JENNY LEONG MP**

MEMBER FOR NEWTOWN



## Save inner west public school sport

No matter where they live or what their family's income is, every child in NSW should have access to a well-rounded and high-quality public education. This includes access to programs and extracurricular activities that help them grow and thrive beyond the classroom – like team sports.

Recently, I was shocked by revelations that 12 public schools in the inner west have been forced to pull out of their regular inter-school sports competitions because they can no longer afford bus transportation there and back.

Meanwhile, private schools just down the road are splashing cash on increasingly lavish facilities like altitude training chambers, tennis courts, and Olympic swimming pools. The divide between private and public schools in NSW is massive, and growing by the day.

Yet even as inequality worsens and the cost of living continues to climb, the Albanese Federal Labor Government is choosing to continue the Coalition-era policy of handing out billions of public dollars to already-wealthy public schools.

Since 2017, private schools have taken more than \$1 billion in public funding – an outrageous sum made even worse by the fact that the NSW Department of Education has ripped nearly \$500 million from public school funding this year alone.

It is the state government's responsibility to fund comprehensive, public education that supports every child in NSW to learn and flourish, including by participating in team sport.

Team sport keeps kids active, social and healthy, and also teaches vital skills like teamwork and how to cooperate toward a common goal. Every child should be able to play sport if they want to, regardless of how deep their family's pockets may be.

That's why the Greens are calling on the Premier to provide free buses for public school sport in the inner west and beyond and establish a minimum standard for school sporting infrastructure.

**Sign the petition and urge the Premier to support all public school students to participate in sports and provide free bus transport to and from games. Scan the QR code below or add your name at [www.jennyleong.org/saveschoolsport](http://www.jennyleong.org/saveschoolsport)**



Authorised by Jenny Leong MP. Funded using parliamentary entitlements.



The Chau Chak Wing Museum at the University of Sydney. Photo: Brett Boardman

## Museum receives accolade for audience engagement

### SPONSORED

MARK SCOTT

**THE Chau Chak Wing Museum at the University of Sydney has won the 2024 International Council of Museums (ICOM) Australia Institution Award. It is the first university museum to receive this award.**

The annual prize is awarded by ICOM Australia to an Australian museum or gallery which has made an outstanding contribution to international engagement. Previous winners include the Queensland Gallery of Modern Art, the Western Australian Museum and the Bendigo Art Gallery.

The Chau Chak Wing Museum's global engagement encompasses public facing activities, and extensive research and development.

"We're a free public museum that seeks to be relevant to our communities, audiences and artists," said Chau Chak Wing Museum Director Michael Dagostino. "In 2024 our expanded exhibition program saw a 32 per cent increase in visitors. Access to our collections has also grown. They continue to be an important resource for students and researchers at the university and globally."

Recent public talks at the museum have included a lecture by Dr Anastasia Christophilopoulou from Cambridge University's Fitzwilliam Museum on Mediterranean island identities and an exclusive lecture for school students by the celebrated classicist Dame Mary Beard. This year the museum was also a proud partner of the 24th Biennale of Sydney.

International researchers are often invited to share their insights on the museum's antiquities, natural history, ethnography, science, historic photography and art collections.

In 2023, for instance, visiting Venezuelan scholar Dr Angel Villoria discovered hundreds of type specimens (the official standard representation of a species, informing the naming of that species) among its collection of butterflies. The findings shed new light on the collection's origins and significance. The museum has also increased its engagement with the Pacific in recent years. Its Tidal Kin exhibition, telling the story of Pacific voyages to Sydney in the 18th and 19th centuries, was the result of more than five years' development alongside experts from New Caledonia, Fiji and the Tongan High Commission.

Last year the Chau Chak Wing Museum hosted the University Museums and Collections Conference (UMAC), bringing together almost 200 delegates from 30 countries to discuss "truth telling" in museums.

"Like many museums, we bear the weight of a colonial legacy," said Mr Dagostino. "We are custodians of objects and artefacts from a range of cultures and civilisations, collected in ways that differ from current practices. UMAC highlighted the shared history of colonial collections and shown how we can reconnect disenfranchised communities with them."

Following the UMAC conference, the museum this year announced it would remove unwrapped mummified body parts from display. This announcement came after extensive research into attitudes towards the ethics and display of human remains undertaken with museum visitors and Egyptian communities locally and abroad. This world-leading research is being recognised for its wide-ranging impact on international museum guidelines and practices concerning the curation, interpretation and care of this unique aspect of global cultural heritage.

Led by ICOM Australia Chair Jessica Bridgfoot, the judging panel said the Chau Chak Wing Museum has demonstrated outstanding commitment to working with museums in the Pacific, and leadership in the repatriation of Indigenous culture.

"Their research into the display of human remains and other highly relevant ethical issues in partnership with communities and the generosity they have demonstrated through the sharing of their research with other Australian museums places them at the forefront of museology," said Ms Bridgfoot.

The Chau Chak Wing Museum was also commended for its staging of the highly successful UMAC conference in 2023 bringing together the global community of ICOM members working in university museums and galleries connecting them in person and online with a thought provoking and impactful program.

The Chau Chak Wing Museum opened at the University of Sydney in 2020, bringing its Nicholson Collection, Macleay Collections and University art collection under the same roof for the first time.

"Under the museum's pillars of Access, Equity and Authorship, we strive to widen access to our collections," said Mr Dagostino. "We're proud our efforts have been recognised by ICOM Australia."

Mr Dagostino formally accepted the 2024 ICOM Australia Institute Award at the Australian Museums and Galleries Association's annual conference in Ballarat.

SSH



Authorised by Vice-Chancellor and President Prof. Mark Scott.  
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# Support for ecumenical Indigenous theological education

## EDITORIAL

SSH

**THE University of Divinity’s decision to disestablish the School of Indigenous Studies is deeply disappointing.**

The decision, citing financial unsustainability, undermines critical work aimed at developing Aboriginal and Torres Strait Islander theologies and decolonising the dominant Eurocentric versions of Christianity in Australia.

Launched in December 2021 and led by esteemed theologians Professor Anne Pattel-Gray and the Rev. Dr Garry Worete Deverell, the School has played a crucial role in fostering Indigenous theological education and ministry. Its leadership has been instrumental in promoting an ecumenical and critical approach to theology and reconciliation.

The staff of the School remain committed to the advancement of Aboriginal and Torres Strait Islander academic research.

The National Tertiary Education Union has rightly highlighted the

lack of culturally safe support services for Indigenous students in universities.

In light of all this, the SSH and its publisher, South Sydney Uniting Church, urge churches in Australia and the broader academic community to reaffirm commitments to Indigenous theological education.

As we reflect on our ongoing responsibilities and opportunities to enact specific support, we stand in solidarity with Professor Pattel-Gray, Rev. Dr Deverell, and their mission to decolonise theological education.

SSH

# Philosophia\* at home – Creation and Fall

## RELIGION & ETHICS

JAQI PASCOE

**IF, as a species, we are to survive the next century or two, we must take a much longer view of our history than is our habit. But for today, let’s go back only as far as Adam and Eve, our civilisation’s origin story.**

First committed to parchment sometime around the 7th century BCE, the story of Adam and Eve is part of the Yahwist tradition, an explicitly patriarchal strain of ancient Hebrew culture. Like all good origin myths, it has layers of meaning so it resonates with people of differing outlooks.

The Expulsion (or Fall as interpreted by early Christians) has all the drama of a soap opera, the struggle of a hero’s journey, the riddles of a parable and the grandeur of an epic. It’s not just an origin story – it’s a Freudian birth metaphor (Eden as the womb), a coming-of-age tale (Eden as childhood), and a coded account of a society’s transition from hunting-gathering to agriculture (Eden as the world before human impact) – but even more importantly, it’s a coded account of the beginnings of patriarchy.

In the first or Elohist account of the Creation, God (Elohim) makes humans last – male and female in God’s own image – after the light, the land, the waters, the vegetation, the creatures of the water and the creatures of the land. But in the Yahwist version it’s all about Adam.

Before any other creatures, before any vegetation, even before rain, there is “a flood

rising from the Earth” making mud (adamah) from which God models a mud-creature or human (often translated “man”). God then assembles a garden to put the “man” in. You know the rest ...

Knowledge of the world is a terrible thing, because once you have it, peace is no longer the peace of innocence – but temporary relief from disquiet. We call this condition adulthood, and, through the Eden myth, we connect growing up with alienation, and masculinity with primacy.

The Creation story is the beginning of a Christian narrative arc that culminates in the Apocalypse, in the Book of Revelation. Many people apparently believe that the climate chaos – which scientists are certain is largely our own doing – is the will of a disappointed omnipotent God bringing His Creation to an end because His finest creatures insist on following their own logic, consuming all the fruit.

It might make more sense to suppose it’s the result of a non-interventionist God allowing Her Creation to burn itself out.

Either way, our only real salvation is in understanding our place here in this world – remembering that the Adam-centred Genesis 2 story is the origin story of *civilisation*, not humankind. Our true emergence – our dependence on the rest of Creation – is clear in Genesis 1. **SSH**

**\*Philosophia**  
Philosophia is a YouTube channel promoting intersectional, activist philosophy. Its core principles are radical reasoning and radical love. Email [philosophiaathome@gmail.com](mailto:philosophiaathome@gmail.com)

# New book profiles logging breaches by Forestry Corporation

## ENVIRONMENT

SSH

**AS the NSW government Independent Forestry Panel calls for submissions from the community on the future of the forestry industry, a new book shines a light on the misdemeanours of Forestry Corporation of NSW (FCNSW) across the state.**

The book, entitled *Breaches*, profiles illegal forestry operations since the Black Summer bushfires of 2019-2020 burned some 42 per cent of the state forests estate.

*Breaches* is published by the Forest Advocacy Ministry, a project of members of the Uniting Church and the Religious Society of Friends (Quakers), and is intended to be a community resource.

Eight forests on the south and north coasts are featured in the book: Mogo, South Brooman, Yambulla, Tallaganda, Styx River, Bagawa, Wild Cattle Creek and Doubleduke state forests.

The book describes the nature of the breaches and how they came to light, the impacts on the affected forests, the outcomes of investigations by the NSW Environment Protection Authority (EPA), and crucial efforts by the community to hold FCNSW to account. Failures to protect two endangered species – the southern greater glider and the koala – are also covered.

Book author and SSH Environment Editor, Dr Miriam Pepper, said, “Since 2020 the EPA has started and/or completed more than 50 formal investigations of FCNSW’s compliance, often after receiving complaints from the local community. More than 30 of these investigations have resulted in enforcement action so far, with fines and other costs totalling over \$1.7 million.”

Four cases have been prosecuted in the Land and Environment Court since 2020 (for offences since 2018), while another case was heard in a local court when FCNSW unsuccessfully appealed a fine. These breaches include failing to abide by



post-bushfire conditions that were intended to help surviving wildlife to recover, logging in prohibited areas, and felling hollow-bearing and giant trees.

Ms Pepper said, “Breaches can have serious consequences for wildlife. For example, cutting down trees with hollows used by hollow-dependent threatened species such as greater and yellow-bellied gliders, owls,

parrots and glossy black-cockatoos destroys their homes.

“The Uniting Church believes God loves the divine creation and wills the development of its life. Each creature has its dignity and thereby also its right to existence and as the Season of Creation draws to a close, many of our churches are preparing to hold blessing of animals services.

“Yet, logging public native forests is placing numerous threatened species in NSW at further risk, and is undertaken by a government body that is a serial environmental offender and whose alleged breaching continues through to this year.”

*Breaches* is a contribution to helping the government, and public of NSW, to answer the question, “Can FCNSW be trusted with logging in forests with valuable wildlife habitat?”

Calls from the community for the NSW government to end native forest logging are increasing. On September 30, the Australia Institute held an event at Redfern Town Hall on the topic “A Pathway out of Native Forest Logging” with speakers Dr Sophie Scamps MP (independent member of the federal electorate of Mackellar), journalist Stephen Long and lawyer Vanessa Bleyer. For a report on this event, see SSH online. **SSH**

**Copies of *Breaches* (electronic and hardcover) are available from [www.breachesbook.org](http://www.breachesbook.org)**



# ‘I just want to learn this trick!’

An interview with Johannes Geppert (#1)

ART

ANDREW COLLIS

JOHANNES (Johnny) Geppert is a Surry Hills-based artist. His studio-gallery on Crown Street, Collage Atelier, is open for exhibitions as well as weekly workshops in drawing, painting and collage. In this first of three articles, Johnny recounts a renewal of artistic passion.

It was years ago, let’s just say I was in a rough patch ... and I ended up back in my old student house, which is a share house in Bondi Junction. I said to my mate there, “I’m sorry, I have this really bad situation at the moment, I need somewhere to stay.” My friend said, “Johnny, you can live in this old basement room, that’s all I can do at the moment.”

And I had another mate with a removal business, he helped me out as well, to bring all my stuff into this tiny, tiny basement room, and all my life’s belongings were in boxes. I was just so exhausted from my situation and the boxes almost filled the room so I had to walk through the boxes, over this mouldy mattress. I remember thinking, “I just want to sleep for now.”

I woke up in the morning and I realised I’m 40 years old, I have no money, I’m in this little room with all my boxes full and that’s it. I’ve got no job ...



Johnny Geppert in his Surry Hills studio. Photo: Andrew Collis

And then I opened one box and it had some old magazines in there ... fabrics and materials ... and I sort of strung a line along the wall from one end to the other. And then I sat on this mouldy, smelly mattress and I looked at it and I was like, “Wow, all I want is to create. I can’t wait to assemble this into an artwork and go out to an old vintage shop or market and find new materials which are cheap – a dollar for this old magazine, a little bit of fabric ...” And I said, “This is unbelievable, how powerful is art!”

I loved art before, and making it. You learn the language of art as well, in terms of composition and materials, so it becomes just a really fun thing to find the components. A bit like Indiana Jones, going to the jungle, finding certain things. You’re in the city and you’re going to certain shops, you pick up stuff from the street, you

find things in second-hand shops or at markets and you really learn how these fabrics and textures and colours go together.

Once you’ve learned that language and you understand it, the work becomes so rich because it’s full of texture, full of colours, and you can’t wait to find these materials and just put them together, and that fulfils your life. Like when you’re a child and you’ve got a skateboard and you want to learn that trick and everybody’s like, all the grown-ups or everybody else, are like, oh, they talk about cars and wealth and things, and this kid is like, “I just want to learn this trick, I’m happy!”

.....

**Collage Atelier**  
558 Crown Street, Surry Hills  
Thu-Fri 4-9pm; Sat-Sun 4-7pm  
www.collageatelier.com  
DM @collage\_atelier

# Sartorial stories

BOOKS

ELIZABETH ARRIGO

BLACK thobes hand-embroidered with deep red jewels. A small white velvet dress. Strings of pearls that dangle like olives from a tree. These are just some of the garments and items that inspired a group of 30 young women from Birrong Girls and Bossley Park high schools to write their very own book, *Free to Fashion*, published in September.

In a collaboration between two Sydney not-for-profits, Story Factory and the Social Outfit, the young women participated in creative writing and art-making workshops, bringing in special items of clothing and sharing stories about them with their peers.

Students reflected on why these garments were important to them, capturing their connections to culture and family history.

“That’s when I realised that clothes aren’t just materials – they’re memories,” said Catalina, a student at Bossley Park High School. “This piece of clothing isn’t just a skirt. This is a piece of love.”

The workshops run jointly by Story Factory and the Social Outfit focused on memoir writing. The young women



Stitching together a patchwork of what it means to be ‘free to fashion’. Photo: Edwina Pickles

were encouraged to consider how they are able to fashion their own identities and futures by the choices they make about clothing and accessories.

They also explored the use of oil pastels, collage and hand-building and sculptural techniques to create 3D forms in clay.

Their thoughtful stories and images of their artworks have been collected in the book, stitching together a patchwork of what it means to be “free to fashion”.

Cath Keenan, CEO of Story Factory, said *Free to Fashion* is a unique publication.

“It not only presents visually the hard work and creativity of these young women, but also captures the importance of sartorial stories in their lives; weaving together diverse perspectives on themes such as family, home and belonging,” she said. “This book is a celebration of their voices.”

Released on September 25, *Free to*

*Fashion* was launched at Carriageworks as part of the Social Outfit’s 10th birthday celebrations. Featuring photographs and designs from the young women, the book also includes personal reflections, poems and vignettes, and is a treasure trove of storytelling, musings and memories.

**“Wonder” – an excerpt from *Free to Fashion* by Sally, a student at Bossley Park High School:**

I walked into my parents’ room and saw my mother going through the closet, putting clothes away, taking clothes out, organising the pants, dresses, suits, shirts and more into their own places. All the fabrics, colours, patterns flowing, radiating, and my mind started to wonder if I had any old clothes. So I asked her: “Do I have any clothes from when I was little?”

“Well, not many, I guess,” she replied.



Image: Peter O’Doherty, ‘Yellow House Alice’, 2024.

# Shadows of familiar things

ART

ANDREW COLLIS

**KING Street Gallery on William was abuzz for the opening of *Shadows*, a new collection of paintings by Malabar-based artist and musician Peter O’Doherty.**

O’Doherty’s works feature architectural and other tonal planes and patterns, keen observations carefully composed – soft-focused as through heat haze, early morning or late afternoon light – remembered.

Commenting upon his creative process, the artist described a fondness for familiar aspects of daily life.

With reference to a song called “Shadows”, and accompanying video (directed by Susan O’Doherty), he expressed a life-long love of painting and music-making, as well as gratitude to gallery staff, supporters and attendees.

“I’ve been painting the stuff that I know, the familiar things around me,” O’Doherty said.

“I’m trying to cover where we live. There’s the house that we live in. There’s the chairs that we sit on. There’s the eggs that we might eat,

the food that we eat. And there’s the road that we drive on, the town we might visit.

“So I try to cover my very small bubble of life.

“I call the show *Shadows* and I have a song called ‘Shadows’ that I’ve done with Dog Trumpet. We recorded it quite a few years back. It’s on the TV screen ... There’s no sound, which actually enhances the song!

“Music video is another art form that I’ve discovered it’s possible to do ... Again, it’s just using images and incorporating that and duct-taping it with the music.

“I’m really lucky still to be able to make art after all these years.”

O’Doherty has won the Paddington Art Prize for Landscape, the Commendation Award at the Mosman Art Prize, and the Alan Gamble Memorial Prize for the Built Environment. He has also been a finalist in various other prizes such as the Sulman and the Salon des Refusés (Art Gallery of NSW).

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In concert with *Afterglow*, an exhibition of ceramic sculptures by Alex Bray, *Shadows* opened on September 18 (until October 12). King Street Gallery on William, 177-185 William St, Darlinghurst

“Why didn’t you keep them?” I asked.

She went silent for a moment.

“I couldn’t. We had to leave.”

**“Summer Sales” – an excerpt from *Free to Fashion* by Sireen, a student at Birrong Girls High School:**

Spices permeate the air as locals flock to surround the auctions at the Tripoli markets. I’m squeezed between multiple bodies, struggling to inhale the humid summer breeze. A warm hand envelops mine. It feels like comfort. It feels like safety. Jewels of every colour, shape and length hang from a stand. They sparkle, and the crowd sighs in awe as the shopkeeper spins them round and round like a carousel. I’m not looking at them. Her eyes, my grandma’s eyes, sparkle. They shimmer as she looks down at

me, as she smiles at me.

“Hundred,” she screams. “We’ll take it for a hundred.”

Surprised, the shopkeeper yelps with glee, slamming his hammer and sealing the deal. On the way back to her apartment, my grandma stops to adorn me with her new purchase. A string of pearls that dangle like the branches of an olive tree. My grandfather’s olive tree. My heart splinters with joy, tears running down my face.

Now, in Australia, where we grow eucalyptus trees, not olives, I remember her. I remember her spark, her smile, her laugh. I remember home.

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*Free to Fashion* is available for purchase on the Story Factory website.



Theatre Review  
by Catherine Skipper



**Colder Than Here**  
**Writer:** Laura Wade  
**Director:** Janine Watson  
**Ensemble, Kirribilli**  
**September 19 – October 12, 2024**

Sensitively directed by Janine Watson, *Colder Than Here* is a moving and funny play about a middle-class English family dealing with terminal illness, but it is more than that. It is also about a wife and mother, whose resignation to her death is admirably up-beat but whose deep concern for her soon to-be-bereft family is humbly heroic.

The dying Myra, performed with a sure touch by Hannah Waterman, is a strategist. She provides for Baggins the family cat by having him fostered by a neighbour aware that he will not be given the companionship he needs when she is no longer there. Her daughters don't live at home, and her husband doesn't have the cat's best interests at heart. But when it comes to trying to ensure that her family have support and nurture once she has passed, the obstacles seem insurmountable. Her husband Alec (Huw Higginson) is emotionally unavailable, the elder daughter Harriet (Charlotte Friels) is overly controlled, and the younger Jenna (Airlie Dodds) is edgy and rebellious. Can she help them remain as a family when they no longer have her as an intermediary?

While her decision to take her daughters on picnics to various possible burial sites seems bizarre, there is method to it. In the opening scene Myra compels an unwilling Jenna into picnicking and takes the opportunity to tell her she has terminal cancer, and the concept of burial in a peaceful and natural environment is first raised. It is raised again, hilariously, when Myra compels her family to watch a PowerPoint presentation, she has made detailing her funeral arrangements, and as Harriet and Jenna visit various likely burial spots romantically evoked via backdrops and assemble her requested cardboard coffin pack – they begin to listen to each other.

Alec may be the biggest challenge to Myra. His introspective posture and preference for the newspaper fit well with his avoidance of sharing music with another and his reluctance to hug or hold his family members. It does seem to be owing to her encouragement that he attends a concert with Harriet, a cellist, and perhaps a shared interest can be sustained in the future. Myra's final intimate conversation with her husband achieves a slight thaw if we take the imminent repair of the broken household heating system as a metaphor. Hopefully, the constant complaints about the lack of warmth in the home will cease.

Rather than dwell on the Bradley family coming to terms with the loss of Myra, *Colder Than Here* explores Myra's struggle to ensure that love between her family survives her death.

The creative crew, Michael Hankin, Morgan Moroney, Jessica Dunn and Mark Bolotin, make clever use of

# A building to sing about

MUSIC

**BONDI BEACH:** Does a building have a voice? This question is the kernel of *Building Song*, an experimental art activation by 15 artists poised to begin its third iteration at Bondi Pavilion this month.

Previous *Building Song* activations have occurred in the historic buildings of Chrissie Cotter Hall in Camperdown and The Foundations in Portland, regional NSW. The ensemble spends up to three weeks in each building, researching resonant tones and characteristics that speak of provenance and different uses.

Headed by world-renowned vocalists Voices from the Vacant Lot, the ensemble features Aboriginal Elder Peter Swain, artists Gabrielle Bates, Kate Brown, musician Ellen Kirkwood and vocalists from the local community.

Based in South Sydney, Voices from the Vacant Lot are experts



Voices from the Vacant Lot, Aboriginal Elder Peter Swain, Kate Brown and Ellen Kirkwood at Bondi Pavilion. Photo: Gabrielle Bates

in a cappella performance rooted in the immediate environment. *Building Song* expands this idea

with inspired activations developed entirely within and around buildings. "Our research delves into local

stories from the community", says Cybele Shorter, the musical director and a lead vocalist. "From what we discover, we blend our voices with ring modulation, electronic looping, found percussion and site-responsive staging."

For Bondi Pavilion, the ensemble will weave colourful beach and Pavilion stories with ancient Songlines to create an artwork that is celebratory and affirming.

"Building Song engages architecture and audience in a way that invites everyone to look, listen and create together", says artist and project founder, Gabrielle Bates. "Each *Building Song* offers a singular experience – participants find it deeply moving and cathartic."

*Building Song* crew acknowledges the traditional custodians of Bondi Beach, the Gadigal and Bidjigal peoples of the Eora Nation, and thanks Waverley Council for its support.

**Building Song will happen at 12 noon on Saturday, October 26 at Bondi Pavilion. The event is free, and everyone is welcome to attend.**

the ensemble's small stage area to evoke both the shabby, comfortable lounge room of the Bradley home and the wooded natural environment of the picnic sites. A special mention to Genevieve Graham for costumes reflecting the psychology of the characters, and praise for the actors who had a sound grasp of their roles. While Waterman was confident in the quirky character of Myra, Dodds was memorable as the insecure Jenna.

Book Review  
by Melinda Kearns



**One Another**  
**Gail Jones**  
**Text Publishing, 2024**

*One Another* contains two parallel and interrelated stories – one about Joseph Conrad, his life and writing, and the other about Helen, Tasmanian student of literature in Cambridge, who is writing a thesis about him. Well, she's writing two theses really – a thesis and an "anti-thesis", which is much more personal, exploring aspects of Conrad's life, opinions and experiences and her strongly felt resonances with them.

Early in the story she loses her anti-thesis on the train and finds the loss unmooring. Helen has found solace in the writings of Conrad since her Tasmanian teenagerhood, and Jones relates the experiences that informed his fiction intensely interesting and meaningful.

Helen is described early in the novel as a "postgraduate failure" and withdraws from her candidature and her college with her degree incomplete. During her time at Cambridge, she meets Justin and begins a relationship with him. She quickly becomes alarmed by his violence and severs their

connection, taking steps to protect herself and those around her which aren't always successful.

While Conrad's experiences of the dark side of human nature informed some of the most profound examples of English literature, also having been made into memorable films like *Apocalypse Now*, Helen cannot seem to make sense of what has befallen her or navigate her way through it with responsibility and purpose. She finds much of what occurs in her life incomprehensible and meaningless and instead is attracted by the solitude and ritual of tidying and cleaning.

Helen's sense of her identity is nebulous and unformed, whereas Conrad's is shaped by the relentless representations of time, fiction and biography.

Another highly engaging and substantial story from Gail Jones that interweaves the past with the present, exploring how our lives are transformed by powerful literature.

Film Review  
by Lindsay Cohen



**The Substance**  
**Director:** Coralie Fargeat  
**Starring:** Margaret Qualley, Demi Moore, Dennis Quaid  
**Genre:** R rated

As a man in his 50s featuring all the normals for someone of my age – middle-age spread, tinnitus and going grey and bald to name a few – but still fit, physical, clever and switched-on to name even more, my attraction to *The Substance* was admittedly driven in large part by my attraction to 61-year-old Demi Moore. I approached the film not knowing what to expect, how I would rate it or Demi.

So now that I've watched *The Substance*, am I allowed to give it two ratings?

The first half of *The Substance* is fantastic. It's deep and meaningful, tackles tricky gender, drug and age issues, has superb acting and totally appropriately uses full-frontal and behind nudity to emphasise all of the above. Demi Moore is at her best, Margaret Qualley establishes herself as an emerging superstar, Dennis Quaid is Dennis Quaid – that's a good thing. Five stars rating.

The second half of *The Substance* is an absolute shlocker. Completely pointless and with nothing to add, it features a ridiculous monstrous costume and nonsensical scenes. Totally over the top, it loses every sense of reality and relevance. What was a drama became a shlock horror that was just horrible which oddly is pretty standard for all films of that genre. Zero star rating.

Never before have I seen a film that differs so much from the beginning to the end. Lots of films have unnecessary final scenes. But this is an extreme example. Whether the film is worth seeing or not is up to you. If all you care about is seeing Demi Moore naked then that's fine – and that's one of the main points of the film.

Rating: Two-and-a-half halves

Live Music Review  
by Brittany Johnson



**Laufey**  
**ICC Sydney**  
**September 14, 2024**

If your Pinterest boards are trending cosy Nancy Meyers interiors, a visit to Shakespeare and Company is on your Paris bucket list, and the rule in your house is

lamps only (ceiling lights are for emergencies), then you need no introduction to jazz-pop artist Laufey (pronounced lay-vay).

For the unacquainted, the Icelandic-Chinese singer and musician is on a mission to bring jazz and classical music to the Gen-Z population, and her success speaks for itself.

On Saturday, September 14 the recent Grammy award winner performed the final show of her *Goddess* tour to a sold-out crowd at ICC Sydney. For 90 minutes, against a backdrop of shimmering stars, the artist performed hits from her third and latest album, *Bewitched*. A fitting title, as the majority 20-something crowd (clad in cottage core and sporting Laufey's iconic white hair bow) were completely under the spell of the 25-year-old.

Opening with jazz hits such as "Dreamer" and "Trouble", this reviewer instantly felt she had walked right onto a film set of a '90s New York rom com.

After a light and flirty beginning, Laufey proceeded to break our hearts with an emotional performance of "Goddess". Wowing the crowd not only with her rich alto voice but also showcasing her classical roots as a skilled pianist.

By the time the opening notes of "Promise" float throughout the theatre, the audience know they have found their new best friend, with relatable lyrics like "It hurts to be something, it's worse to be nothing, with you" transporting us back to that first boy responsible for all our romantic agony.

She closed the magical evening with the Bossa Nova inspired jam "From the Start", featuring a surprise violin solo from her twin sister, Junia – a perfect familial touch, as their mother, too, is a classical violinist (oh, and did I mention Laufey is also a cellist?).

In all, a captivating evening of escape into the world of jazz, raw emotion and romance.



# Living with dementia – a carer’s journey

## 9. Residential care (part three)

**HUMAN AFFAIRS**  
ALICIA DONG

**IN July 2022, just over a year after Stuart was first admitted, I wrote to the facility service manager about Stuart’s personal care.**

It wasn’t sustainable for me to continue to attend to Stuart’s personal care every day. I documented in 165 days, the total number of showers and washes was 188, 61 of which I managed alone without staff, 110 with staff, and only 17 times when staff managed without me. It was a lack of duty of care in a residential aged care facility. Would the personal care of residents without family members actively involved be compromised or even deprived? Some staff were reluctant to do Stuart’s personal care, some even declined when they were asked due to his aggression. The management had no strategies whatsoever to address the issues.

Somehow my comments, which I also made in person, quickly got attention. The management arranged for senior staff with extensive experience with residents with behavioural issues to attend to Stuart’s personal

care for a few weeks. This was an opportunity to trial strategies, monitor and train other staff. For the very first time since Stuart had been in care, staff didn’t want me to be in the bathroom with them; they wanted to learn how to approach and handle him. It was a big step forward that after more than 12 months staff finally started to take action. Gradually they started to shower Stuart more regularly without me. Staff with experience were coaching less experienced ones. Over time, the senior staff became less involved while junior staff were getting more confident by the day. Staff were advised to call me each time after they had attended to him. It was more effective than antidepressants to know that when I went to see Stuart, he would be already showered and clean, instead of soiled and smelling of faeces. The days when staff called me at 8am asking me to go to clean Stuart became a thing in the past. My hard work, role modelling and strong advocacy finally had some effect. For our loved ones to receive quality care, families have to be strong advocates and voice our concerns on their behalf.

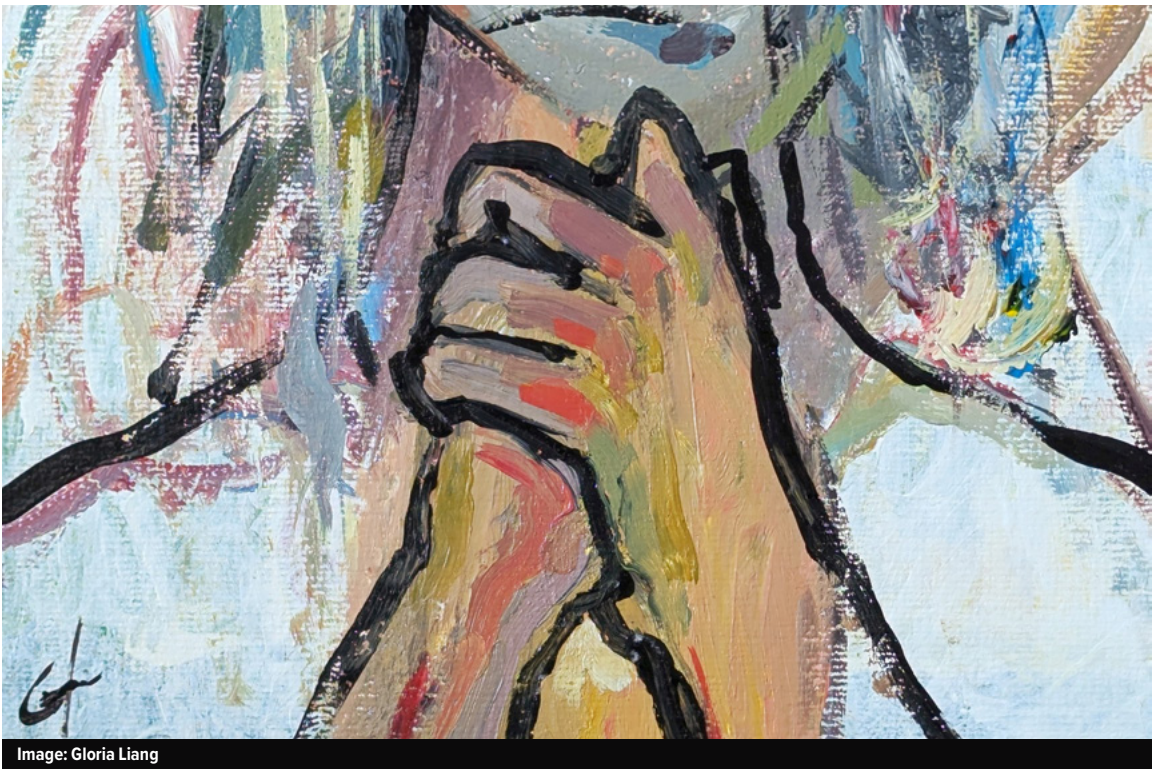


Image: Gloria Liang

Unfortunately, many families mistakenly think that their care duties end when they place their loved ones in care, without realising that they continue to play an essential role. In my experience, this also includes optimising medications. I regularly have discussions with the GP and geriatricians to monitor Stuart’s medications and side effects. To be able to maintain Stuart’s dignity and quality of life gives

me inner peace. I made Stuart’s room my second home. In my mind, I don’t think that I am visiting Stuart, instead, I think that I am going home. After all, “home is where the heart is”. I play Stuart’s favourite music for him as much as I can, which makes him calm and relaxed. Sometimes he taps his foot or hand with the music. To those who are lost in dementia, music can have a power beyond anything else

to restore them to themselves. I worked so hard to get to where we are now. Staff have improved in caring for Stuart over the years, with me modelling for them. They dress him in colour-coordinated clothes after his personal care. He looks nice and smart. The bed is made nicely with pillows and cushions arranged in style; the room looks like a home. What a transformation! What a great achievement!

SSH

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Photo: Paul Bramble. Tribal Warrior vessels, Mari Nawi and Warawi.