

the South Sydney Herald

Number Two Hundred and Fifty Two ~ October 2025 First Published 2002

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The Field Rooms (with Kalita and Snowy), a new creative space for Waterloo, will host a community jam 26 October. Photo: Clare Lewis

ART
CLARE LEWIS

HAVE you heard of solastalgia? I discovered it last year, both in definition and experience; a feeling of hopelessness and dread at ecological disaster and rapid change – “homesickness while at home”. It’s easy to feel overwhelmed under that steady low hum of bad news. Hope can wear thin.

When Heidi Axelsen and Hugo Moline asked if I would come up with something for their new art space, Field Rooms, I was stumped. I’m not an artist. What’s even worth celebrating right now? One night at midnight, I remembered. There are plenty of things in the world that bring joy, and perhaps it’s more important to celebrate them now than ever before.

At the end of this month, I’m allowing some hope and joy in. Two events, open to all, will be staged at The Field Rooms on consecutive Sundays. The Field Rooms are a manifestation of resilience and hope, co-designed



with our community and spearheaded by Heidi and Hugo. A simple pair of studios, clinging to the side of a looming redevelopment on McEvoy and Bourke Streets. You will all have passed the abandoned Water Works site a thousand times.

Here are my midnight thoughts on what we can still celebrate: music and connection. On Sunday 26 October, we are having a community jam. Bring instruments, or just come and make some noise. Musicians may be planted amongst the throng to lift our



game, but we are very open to failure!

There will also be a kissing booth, created in memory of the late Kathy Cavaliere. In 2008 she staged this performance at The Clare Hotel as part of Terminus Projects.

The following Sunday 2 November, we celebrate food and creativity with a potluck picnic and informal art class led by Catherine Skipper. Bring something you’ve never made before – trifle? Scotch eggs?! – and join us to eat, talk and make art together.



Geoff Turnbull, Spokesperson for REDWatch, and Samantha Czyz, Stockland Head of Stakeholder Engagement, Waterloo. Photo: Michelle Haywood

Stockland to launch Waterloo South consultation

URBAN DESIGN
GEOFF TURNBULL

ON Thursday, 2 October, Stockland met with local group REDWatch to outline the consultation process for its Concept Plan for the Waterloo South redevelopment. The Concept Plan is the next step required by the Department of Planning before any development applications can be lodged.

Community consultation will begin in late October, when Stockland will release a draft Concept Plan for feedback. The plan will set out where social, affordable and private housing; retail and office space; community, child care and health facilities; new roads, footpaths, trees, landscaping and open space will go. It will also address subdivision, flood mitigation, contamination, and wind, sound and solar access. Stockland also has to provide the delivery sequence for the development.

At the meeting, Stockland confirmed it will deliver the development already approved. During that process, the overall floorspace was increased by 10% due to design excellence changes.

Affordable housing was a focus of concern. The planning controls guarantee 7% affordable housing in perpetuity. However, the additional 13% requested by the Labor Government may

only be time-limited, and will be shown separately in the Concept Plan.

Council is expected to receive two new community facilities as part of the redevelopment, although their use is not yet decided. Sydney Local Health District has expressed interest in establishing a health facility on the estate.

Stockland said it will carry out a wide range of activities to gather input from tenants, agencies, frontline workers, residents and planning groups. The company is already meeting with Council’s planning staff.

The “meet the consortium” session advertised for the REDWatch meeting did not take place, but the Community Housing Providers involved in the project will be available during the consultation period.

Meanwhile, relocated tenants will soon move into the new Metro Quarter building managed by Link Wentworth, with some units for Aboriginal tenants managed by Birribee. The public square at the Metro site next to the new social housing is proposed to be named “Badumurru Place,” from the Gadigal words *Badu* (water) and *Murru* (path).

Geoff Turnbull is the Spokesperson for REDWatch.

For more information email: waterloo@stockland.com.au or visit www.redwatch.org.au. Stockland’s dedicated website will launch soon.

All of Us Artists
Sunday 26 October, 2-5pm
Performances, Community Jam, Kissing Booth.
Sunday 2 November, 2-5pm
Community Potluck Picnic, Crafternoon with Catherine Skipper.
The Field Rooms, 921 Bourke Street, Waterloo (access via Young Street)
www.openfieldagency.org

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Happy pets, happy parks – simple tips for local owners

LEGAL

ANDREW PAVLI

MANY of us enjoy taking our dogs out in South Sydney’s parks and streets. But pet owners should know the basic rules to avoid fines and keep everyone safe.

Leash laws

In NSW, dogs must be on a leash in public places unless you are in a designated off-leash area. Local councils, such as the City of Sydney, provide signposted off-leash parks (over 30 locations). Even off-leash, you must always keep your dog under control.

Cleaning up

Owners must immediately pick up after their dogs. Not doing so can result in an on-the-spot fine. Carrying bags when walking your pet is a must.

Dangerous or menacing dogs

Certain breeds, such as pit bull terriers, or dogs declared dangerous by a council, face stricter controls. These dogs must wear a muzzle, be on a leash, and be handled only by an adult.

Other animals

Cats are allowed to roam in NSW, but councils encourage owners to keep cats indoors at night for safety and to protect wildlife.

Penalties

Fines for breaches are issued under the Companion Animals Act 1998 (NSW) and can range from \$275 for failing to pick up waste, \$330 for dogs not on leash in public areas, to higher penalties for not controlling a declared dangerous dog.

For details of off-leash parks, check your local council’s website.



Lauchlan Lyons and kid with their dog. Photo: Krunal Padhiar

The full circle story of a bicycle wheel

ENVIRONMENT

EMMANUELLE BOTTÉ

WHEN it comes to the use of bicycles in cities, there is a general worldwide consensus that Northern Europe does it best. While Sydney might not be as bike-friendly as Copenhagen, there are many reasons why you’d want to ride a bike to your workplace or playground in the city: it’s free, it’s easy to park, it’s good exercise, it’s a green transport.

A specific group of Sydneysiders adds another dimension to the environmentally friendly aspect of bike riding: prolonging the lives of common objects.

Founded in 2009, the Cycle Re-cycle Club (CRC), currently based in Waterloo, has been teaching people how to maintain and repair their bikes, so that they don’t automatically throw away a mildly dysfunctional bike, to replace it with a brand-new one. After all, do people replace their car when they feel like the brakes are not quite as efficient, or the tyres not as gripping, or



Customers and volunteers working. Photo: Andre Eusebio (volunteer)

the gear lever not as smooth?

From a purely monetary sense, at a time when energy costs so much worldwide for all the wrong reasons, should we perhaps get inspired by older generations who were able to revive any device, simply because they had no means to replace a malfunctioning device?

The bonus for the environment

is that the act of repairing instead of replacing is at the centre of the “Reduce, reuse, recycle” motto we should embrace as societies to preserve our planet.

And it is this motto that has kept the CRC going for more than 15 years.

Run by 15 regular volunteers and around 10 members helping every now and then, this

community allows people to learn how to fix their own bicycle, so that the teaching also gets reused, as anyone who learns repairing skills can then pass them on to others (family, friends, colleagues).

In a full-circle way, newcomers learn the ropes at CRC, fix their bikes, and often become volunteers themselves to benefit the rest of the community.

On average, CRC receives 20 to 25 customers per session, Saturdays being the busiest day. Amongst the customers, some come to donate unwanted bikes, others to fix their own bikes.

So far this year, more than 106 bikes have been refurbished.

According to the founders, it is this sense of collective service that has made the reputation of the CRC over the years. Their growing success though means that their modest 28 sqm workshop is getting too small and the association is in desperate need for more space.

Spinoff versions of the centre have even sprung around Sydney, at the University of New South Wales or the Marrickville markets, for example.

A great illustration of the Sydneysiders’ remarkable community spirit!

For more information about CRC, visit www.bikeclub.wordpress.com



Snap protest “Free the Flotilla”

400 people gathered on Thursday 2 October at Town Hall for a pro-Palestinian rally organised by Students for Palestine and the Palestine Action Group Sydney, in response to the interception of the Global Sumud Flotilla. Participants called on the Australian government to take action for those detained on the flotilla, including Australians.

Photo: Michelle Haywood

Employability program for international students scoops award

SPONSORED

MARK SCOTT

THE University of Sydney and University of Queensland have tied for first place in the Financial Review Higher Education Awards this year for the Employability category.

The University of Sydney's employability program for international students has been recognised in the Australian Financial Review Higher Education Awards.

The Job Smart program tied for the top spot in the Employability category at the awards ceremony held in Sydney on August 19. The initiative topped the same category in 2019.

Developed and delivered by the University's Business School, Job Smart helps enhance international students' employment prospects through practical experiences, industry connections and volunteering opportunities.

University of Sydney Business School Dean, Professor Leisa Sargent, said she was delighted to again see the program recognised for delivering genuine benefits to students and the community.

"This national recognition reflects the ongoing dedication of the Job Smart team, whose commitment to providing innovative, practical support and meaningful work-related experiences continues to benefit our students in important ways," she said. "This program is foundational to our work in designing and delivering holistic, transformational educational experiences in order to develop responsible leaders and support their lifelong learning."

Students from up to 40 countries have taken part in Job Smart, which has recorded a 37 per cent increase in students taking up volunteering opportunities since 2023.



University of Sydney Job Smart program manager Sharon Mose and project officer Ethelyn Zheng accept the Financial Review 2025 Higher Education Employability Award. Photo: Supplied

Job Smart participant Hsin-Yu Su, who graduated with a Master of Human Resource Management and Industrial Relations, said she enjoyed taking on the role of a course marshal team leader at the Sydney Marathon.

"It is a great experience to be part of such a huge and important event in Sydney," Hsin-Yu said.

"Although this is my first time volunteering and participating in the Sydney Marathon, they offered me the chance to be a team leader, which taught me to interact with crowds, communicate with people in different roles and make quick decisions."

Job Smart equips students with the skills they need to gain employment by emphasising practical competencies, and providing career coaching, volunteering opportunities, industry experience, and networking opportunities with university alumni and corporate partners.

Participating students work on consulting projects with small-to-medium-sized businesses in Australia, gaining exposure to local workplaces while developing

employability skills such as critical thinking, communication, teamwork and problem solving.

The program is delivered across two phases: Job Smart Edge, which involves working on an industry project, and Job Smart Ultra, an interactive recruitment bootcamp in which students practice the entire process from cover letters to interviews and compete for work experience placements.

Job Smart is available to international students enrolled in the Business School. International students face specific challenges in the job market, including different expectations between employers in Australia and their home country, where most international students return to seek employment after graduating.

SSH



Authorised by Vice-Chancellor and President Prof. Mark Scott.
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JENNY LEONG MP
MEMBER FOR NEWTOWN



Handouts to Property Investors Won't Solve the Housing Crisis

More housing supply is a critical component of any strategy to address the housing insecurity and affordability crisis – but the type of housing matters.

More high-end luxury apartments will not provide relief for people choosing between filling a prescription or putting food on the table, and handing out more tax concessions to investors means even less funding available to invest in homelessness services and public housing.

Just last month, ahead of the Federal Labor Government's economic round table, the Australian Council of Social Services identified tax concessions for investors as "fuelling the housing crisis", and called for phasing out negative gearing and halving the 50% capital gains tax discount over five years. God forbid that Labor would listen to ACOSS – or the experts at the Australia Institute, the NSW Council of Social Service, Everybody's Home, or housing academics from Australian universities who all say we need fewer tax concessions for investors. Even Susan Lloyd-Hurwitz, formerly of Mirvac and now Chair of the National Housing Supply & Affordability Council, has said that tax breaks for investors drive up housing prices.

That's why it is absolutely shameful that last month we saw the Minns Labor Government lock in a Coalition-era policy which offered tax concessions for investors in Build-to-Rent (BTR) properties. The Liberals policy had the concessions set to expire in 2040 – NSW Labor have locked them in for good!

Our government should be prioritising the delivery of genuinely affordable and public housing en masse – instead, under this model, investors and developers delivering BTR properties will now enjoy a 50% land tax discount in perpetuity, making NSW the only jurisdiction in Australia to do so.

While some might argue that BTR properties offer tenants security by way of longer lease terms or the ability to modify properties, the Australian Housing & Urban Research Institute recently reported that these properties are generally more upmarket offerings – so they are entirely out of reach for anyone who can not afford to pay a premium.

The Greens will continue to fight for housing justice – and call out Labor's handouts to investors instead of those who are struggling to pay the rent.



Authorised by Jenny Leong MP. Funded using parliamentary entitlements.



200 years and mounting

NSW Mounted Police mark 200 years of service. On 12 September 2025, the NSW Mounted Police, headquartered in Redfern, Sydney, celebrated 200 years of service. The unit is the oldest operational mounted police unit in the world. The bicentenary was marked with a parade from Hyde Park Barracks to the Sydney Opera House, featuring 24 officers on horseback, current and retired members, and performances by the NSW Police Band and Traffic & Highway Patrol.

Photo: Michelle Haywood

TANYA PLIBERSEK MP

Federal Member for Sydney



Dear SSH readers

Our social security system needs to be there for Australians when they fall on hard times.

Robodebt, when the previous Liberal government pursued almost half a million Australians for debts they didn't owe, was a shameful period in our history.

That's why we're acting on recommendations from the Robodebt Royal Commission to change how Services Australia recovers debt.

Waiving social security debt for victims of domestic and family violence

We have introduced legislation so that Services Australia can waive social security debts that have been incurred as a result of domestic and family violence.

Services Australia will be able to consider circumstances, such as coercion or financial abuse that may have caused someone to incur a debt with Centrelink.

This follows our election commitment to address financial abuse, so that perpetrators, not victim-survivors, are accountable for these debts.

The legislation will also let Services Australia consider factors like mental health, the impact of natural disasters, and homelessness.

This work builds on more than \$4 billion investment for responding to and preventing violence against women and children including: record funding for frontline services; introducing 10 days paid domestic violence leave; 500 extra frontline workers; over \$1 billion for crisis and transitional housing; creating 2 per cent deposits for sole parents to buy a home of their own; and making the Leaving Violence Payment permanent.

Making social security debt recovery fairer

For the first time in over 30 years, we are increasing the threshold for waiving small, accidental debts to \$250. It will spare around 1.2 million Australians with such debts, significant stress.

Often, the administrative cost of recouping small, accidental debts is higher than the value of the debt itself, making the process of debt recovery uneconomical for taxpayers.

These reforms will also free up Services Australia to uphold the integrity of our system by pursuing significant matters like larger deliberate debts. And we will be strengthening existing safeguards to ensure the waiver cannot be manipulated.

Housing affordability

As part of our 1.2 million new homes building target, the Albanese Government is building 55,000 social and affordable homes across the nation. In the Sydney electorate, we're building 676 new social and affordable homes and of these, we've already delivered 160 new apartments in Redfern and another 74 in Waterloo. Additionally, our Social Housing Accelerator Program is, along with the NSW Government, refurbishing 40 social homes in Sydney and the inner west.

We are delivering this in addition to:

- Building 2, 782 affordable rental homes in the Sydney electorate
- Delivering 22 new crisis homes in the inner city for women and children experiencing family and domestic violence

Need help?

If you have any questions about your debt, you can contact Services Australia's income apportionment line on [1800 560 870](tel:1800560870) or check Services Australia's website.

Tax help

This year, my electorate office is again providing free assistance to low income earners preparing tax returns. Our volunteer accountant is available, 1pm-4pm on October 10.

Should you wish to book an appointment, or need help with any other federal issue, please contact my office on 02 9379 0700.

Tanya

TANYA PLIBERSEK MP

Federal Member for Sydney

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Authorised by T. Plibersek, ALP, 1a Great Buckingham Street, Redfern 2016





Saudade in the city: Preserving memory, celebrating creativity

EDITORIAL

SSH

SYDNEY is changing fast, and with it, a sense of belonging slips away. As Karina shares in her opinion section on this page, there is a sense of saudade, a Portuguese longing for a world that can't be reclaimed. (For a sense of the word in your bones,

listen to Cesaria Evora's *Saudade*, it's spot on.)

Large-scale developments like Stockland's Waterloo South project highlight the stakes (front page). Consultation with tenants and local groups will shape the project, but redevelopments like this risk erasing the character and memory that give neighbourhoods their soul.

Yet amid change, art offers hope. Community initiatives like the Field Rooms in Waterloo (front page again) prove connection, music, creativity, and shared experiences can thrive, even in transforming spaces.

Sydney may lose parts of its history, but through art, creativity, and community, its spirit endures – and belonging can be rebuilt.

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Saudade in an increasingly soulless Sydney

Nostalgia for a disappearing world

OPINION

KARINA KREMSKI

RECENTLY I read an article on ABC News about Sydney's iconic cinemas, now in danger of disappearing. Cinemas had their heyday in the 1920s when going to the cinema on a Sunday "outstripped church attendance". In the 1950s and '60s, with TV and videos, cinemas struggled. Now, in a post-pandemic world with streaming services and rising ticket prices, old-style cinemas are vanishing. I remember the Roxy at Parramatta, the Cremorne Orpheum, and The Verona, which only recently closed.

"Australia has a pretty poor record of recognising the importance of visual heritage," the article noted. Agreed. I'll return to that. However, the Roseville Cinema is thriving, owned by the Addario family. Ms Addario says, "People love that there's somebody at the door to greet them and rip their ticket...we've kept an aspect of the 1930s." Eddie Tamir of the Ritz in Randwick points out nostalgia doesn't always mean "bums on seats": people lament closures but rarely attended in the last decade.



Photo: Joe Fenech

I live in inner-city Sydney and am stunned by the changes around me – a loss we feel but can't stop. Buildings like the Hopetoun Hotel, once a vibrant music venue, now sit derelict. The question is: what will replace them? Do we want sterile structures owned by the elite or spaces that hold the soul of a neighbourhood?

This is not about NIMBYism but a sense of saudade – a Portuguese term for nostalgia and melancholy. Preserving a city's soul matters

to locals and visitors alike. Surry Hills attracts people for its terraces, laneways, heritage buildings, and hole-in-the-wall cafes. But what happens when everything looks the same?

Perhaps collectives, like the family behind the Roseville Cinema, could preserve venues thoughtfully. This is not just about the past but about acknowledging its truth and beauty while shaping the present and future. Wouldn't it be even better with government vision and support?

SSH



Orthodox icon of the Council of Nicaea. The text in the large scroll is the beginning of the Nicene Creed in Greek.

The Nicene Creed – poetry of faith, ethics of belonging

RELIGION & ETHICS

ANDREW COLLIS

EVERY community has signs that show what it stands for. In the early church, one of those signs was the Nicene Creed.

Christians sometimes called it a *symbolon*. In the ancient world, people in covenant would break a piece of pottery, each keeping half as proof of belonging. The Creed worked the same way: a token of identity, a shared anthem joining voices across time and place.

This year marks 1700 years since the Creed was first written. It was drafted in the city of Nicaea in 325 and revised in Constantinople in 381. It is one of the oldest and most widely shared statements of Christian faith, still spoken in churches all over the world.

At first the Creed can look like a list of doctrines. But read more closely and it is both poetry and promise.

It begins with wonder – God as “maker of heaven and earth” – and ends with hope – “the life of the world to come”. In between, it tells the story of Christ: eternally begotten, born of Mary, who suffered and rose again “for us and for our salvation”.

It also speaks of the Spirit who gives life, and the Church called into unity and holiness – into fellowship with the poor, the persecuted, and all who long for justice.

Long before the biblical canon was closed, the Creed gave Christians a way of seeing the Scriptures whole: Christ at the centre, God as persons in communion, the entire story moving toward life.

It is striking for the way it presents salvation.

The Creed does not describe Christ's death as a legal transaction to satisfy God's wrath, nor does it threaten eternal punishment (teachings that developed later in some churches). Early teachers such as Origen and Gregory of Nyssa spoke of judgement as a refining fire – burning away what is false so that healing and restoration may come.

In this light, the Creed celebrates God with us in the humanity of Christ, renewing through the Spirit, and bringing resurrection and life to the world.

There are also surprising images. The Father's “begetting” of the Son echoes a mother giving birth. “Spirit” (in the original Greek) is a feminine word for wind or breath. The “communion of saints” is a mystical picture of belonging – like the bride of Christ in gospel and apocalyptic texts.

These images open space for imaginative and even queer ways of speaking about God and humanity.

Perhaps the boldest claim presents Christ and Spirit as “Lord”, sharing divine rule with the Father. In the ancient world this was radical and risky. For Christians today it still challenges us: real power is not domination but solidarity – power shared in love.

There's a lot more to unpack, of course; a lot more to learn about poetry and ethics, about belonging in a world of diverse cultures – Christianity as one among many wisdom traditions.

To recite the Creed is not simply to repeat old words. It is to join a 1700-year-long poem of faith. It invites us into trust, and the dream of a world reconciled and renewed.

SSH

Leading creatives launch inaugural Ambassador program at Story Factory

BOOKS

ANNA ZABOW

Some of Australia’s best-known authors, screenwriters and performers will become role models to young writers in a new initiative at Story Factory.

Story Factory, which delivers creative writing programs to empower young people from under-resourced communities, has announced its inaugural Ambassador program with six of Australia’s leading creatives.

They are author and journalist Julia Baird; author, screenwriter and journalist Benjamin Law; actor and musician Zindzi Okenyo; novelist, screenwriter and playwright Debra Oswald; academic and author Dr Amy Thunig-McGregor; and writer and comedian Jennifer Wong.

The Ambassadors have been brought on board to raise awareness and increase the reach of Story Factory’s work and, most importantly, to amplify the voices of its young people.

They will share their knowledge and experience with participants in Story Factory programs and take part in events that showcase the students’ work, such as book launches, exhibitions and films.

The Ambassadors reflect the diversity and life experiences



Benjamin Law, Bindi Mutiara, Ali Green and Gemma Salteri. Photo: Supplied

of the young people who join Story Factory programs.

“I’ve been a volunteer and board member for Story Factory for over a decade, and it’s an honour to be an Ambassador too,” says Benjamin Law.

“It’s pretty incredible watching their free workshops in action. In the space of an hour, Story Factory will take a kid who hates English, lacks confidence expressing themselves, and transform them into someone jumping out of their seat to share their funny poem, silly story or moving essay to the entire room. That kind of confidence-building is life-changing.”

Bindi Mutiara is a former Story Factory student who took part in the first Year of Novella program in 2016, when she was 15, and wrote a book called *Arden*.

“Coming from a turbulent ecosystem, Story Factory didn’t just teach me how to write – they

gave me permission to unravel and reimagine the shape of language itself,” Bindi says.

“In that space, my voice began to take root, nurturing an enduring love for poetry, for storytelling, for teaching – threads that now ripple through everything I do. It was a reality I never dared to dream and was always just beyond my grasp growing up.”

Excerpt from *Arden*, by Bindi Mutiara:

When the riddler got the better of Arden, she wouldn’t be able to concentrate on things around her. It looked into her eyes with eyes that glowed like fireflies in the night sky from the light of the moon, and gave a look that Arden seemed familiar with.

The shadow was her. Arden was the riddler and the puppeteer. Arden’s mind was a maze that was impossible to solve.

At 27, Titus Grenyer reshapes Sydney’s organ tradition

MUSIC

LUCY GLEESON

WHEN Sydney Town Hall’s grand organ roars to life this spring, audiences will be guided not only by its historic sound but by the vision of the instrument’s custodian, Titus Grenyer.

When you imagine the city’s organist, you may naturally picture a grey-haired maestro, Grenyer however, defies that image. At just 27, he is both the University of Sydney’s Organist and Carillonist, and the producer of the City of Sydney’s 2025 organ recital program at Town Hall.

Breathing new life into ancient instruments, Grenyer hopes to reimagine what an organ performance can be. While he honours the instrument’s history with a traditional repertoire, he is just as likely to push boundaries.

At the University of Sydney, he staged a study session, where students could prepare for exams at



Titus Grenyer. Photo: Supplied

the University’s Great Hall while he softly improvised on the organ.

“It’s a new way of interpreting that idea of what the organ can be and how it can actually engage audiences,” he said.

“So for me, I see my role as sort of taking the organ beyond its church roots, beyond its traditional, sort of more formal

settings, and really democratising it to a larger audience.”

For Grenyer, both the carillon and organ are rooted in community. “The carillon is a very public instrument,” he explained from the University of Sydney’s Carillon room. “The bells can be heard throughout the campus by students, tourists, alumni and staff. It’s a way of giving back to the community through music in a unique way which no other Australian university can offer.”

Grenyer’s willingness to break traditional boundaries and focus on community drives his work at Sydney Town Hall, home to the world’s largest organ without any electrical components.

The City of Sydney is hosting four free organ recitals from October to December. As the producer of the recitals, Grenyer hopes to encourage a wider audience to enjoy and appreciate the 133-year-old instrument.

“I want to try and really get more audiences engaged with the organ, engaged with music and culture generally. Because I have a



Rondinone if there were anywhere but desert. Wednesday, 2000, fiberglass, paint, clothing, 52.5 x 212 x 92 cm, Art Gallery of New South Wales, gift of the John Kaldor Family Collection 2011, donated through the Australian Government’s Cultural Gifts Program © Ugo Rondinone. Photo: Joe Fenech

Thomas Demand: The Object Lesson

ART

ALKY AVRAMIDES

Thomas Demand: The Object Lesson
Kaldor Public Art Project 38
Art Gallery of New South Wales
August 30, 2025 – January 11, 2026

John Kaldor has been a legend of the Australian contemporary art scene for more than fifty years. A former WWII refugee from Budapest, he eventually established a garment business internationally. By the 1960s he was in a position to focus his passions towards philanthropy and the arts.

Not only was he commissioning leading artists from Europe and the Americas to come to our shores and literally wrap them up, but he also began acquiring a jaw-dropping personal collection of their work.

In 2008, Kaldor eventually donated his extensive collection to the Art Gallery of NSW which is now hosting a selection from this collection in collaboration with Kaldor himself. He has commissioned his own exhibition designer, Thomas Demand, another world-recognised artist. Demand has used an obscure

drawing by Sol LeWitt to design the layout of the show.

As you enter a vast space on the ground floor of the AGNSW’s new building, you are met with an unfolding maze of floating walls. Standing just inside this large and whimsically laid out space, I can see that each piece exists in a spacious singularity positioned uniquely on each floating panel. A very small label near the base begrudgingly identifies the artist and their work. I began to see how the works could be seen as objects floating in their own space.

I also began thinking about collectors who spirit away their precious items into some adorned treasure chest or archive. At that moment, John appeared next to me. I mentioned to him that his pieces looked like precious jewels in a box that was unfolding itself. I think that was way too poetic. He looked at me blankly and nodded his head down to the floor below the floating wall and remarked, “Look you can see what shoes people are wearing on the other side of the wall”. He left me there and continued circulating. “Wow”, I thought, “what a cool dude”. He has his own quirky and generous vision. He’s not just the money guy.

predisposition towards the organ, it’s really my interest that people encounter the organ more often and hear what it’s capable of,” he said.

“The idea that we can still have a free recital for the enrichment of the public, and that it’s historically in keeping with what the Town Hall organ was built for in the first place, is a really good thing that we need to preserve.”

Sydney Town Hall’s free organ recitals will be held on 14 October, 17 November, 17 December and 22 December. Tickets are required and become available two weeks prior to each performance. For more info scan the QR code to visit the City of Sydney official website.



Film reviews by Lindsay Cohen



The Naked Gun (2025)
Director: Akiva Schaffer
Starring: Liam Neeson, Pamela Anderson, Paul Walter Hauser
Genre: Clothless weaponry

The 2025 version of *The Naked Gun* is quite amusing. It caused me occasional chuckles and plenty of smiling. But I just don't understand why it is a thing.

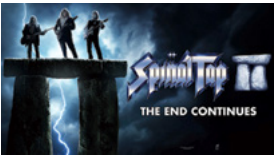
2025 isn't as funny or as pioneering a comedy as the original versions – *The Naked Gun* (1988), *The Naked Gun 2½* (1991) and *The Naked Gun 3½* (1994). And none of them are as funny as *Flying High!* (1980) written, produced and directed by and starring the same people. Neither are Liam Neeson and Pamela Anderson as funny or comic pioneering as Leslie Nielson and Priscilla Presley. Or are the actors' name comparisons one of the jokes? Full credit if it is.

Perhaps this also explains the title. 2025 is not a remake of the original versions but in effect the fourth episode with Liam Neeson playing Frank Drebin (Leslie Nielson) Jr. So why isn't it called *The Naked Gun 444¼*?

I'm probably overanalysing this. From a pure individual movie perspective, it is a funny film worth seeing, especially if you haven't seen the original films. Although, if that's the case, you'll probably miss out on a lot of the references to the originals.

Then again, you may as well just watch the originals at home on a streaming service. Or see all 4. And the next one assuming the 2025 sequel is on its way – which should be called *The Naked Gun 5555*.

Rating: 3½ editions.



Spinal Tap II: The End Continues
Director: Rob Reiner
Starring: Christopher Guest, Michael McKean, Harry Shearer
Genre: Renewed Original

Spinal Tap II is fun, but the original *This is Spinal Tap* (1984) was legendary, revolutionary and hilarious. It was also pioneering, providing virtual commentary on 1980s social and entertainment trends, be they good or bad.

This is not a criticism of the sequel, which in effect is only providing clever commentary on itself. It's worth seeing if you know the original jokes (11, Stonehenge, drummer survival, etc) which I have to admit I only reminded myself of by viewing it on a streaming service recently – over 30 years after watching the film on a hired video.

Being a 55-year-old, I was one of the youngest audience members at the premiere which had a Rock 'n' Roll costume theme. The vast majority of us didn't need to hire a costume or think too hard about what to wear – we just wore our normal, casual and aged, and most comfortable, regular clothing. That screen alignment with our generation is in part why we liked the film, but also why almost everyone younger than me would not understand it.

So here's my suggestion for the more recent generations. Watch the original film on an online streaming service, a

video or DVD (if your parents have the machine). Check out classic Rock 'n' Roll music on radio stations you never listen to and the fuzzy music videos anywhere they exist. Then watch *Spinal Tap II*. Even the title will impress you!

Rating: Four Tee Years.



One Battle After Another
Director: Paul Thomas Anderson
Starring: Leonardo DiCaprio, Sean Penn, Benicio Del Toro, Regina Hall
Genre: Trumpeting

One Battle After Another is an excellent USA film but not because of its passionate and probable anti-Trumpism stance, which is attracting so much interest, even though the film's illegal migrant support actions are extreme and likely unrealistic. Mind you, much of American politics right now is difficult to believe or understand anyway, so don't use that as a reason not to watch the film.

The interactions between all the movie's characters with their varying intense personalities are even more central to the film. There is a huge range of challenging, complicated and sometimes altering family and working relationships which drive the storyline and will keep you interested for over two-and-a-half hours.

Admittedly, the characters' interactions are mostly unbelievable and often very violent (hence the title). But hey, in most cases, the more realistic a film is and relevant to your own life, the less interesting it is! Films are almost always escapism and fiction, even when based on a 'true' story. The more extreme it is, the more interesting and likely more popular.

Add to that outstanding directing and acting, which in *One Battle After Another* is universal, and it's understandable why some movies can be so popular and, in this case, likely to win awards.

Rating: Four-and-a-half maganificent levels.

Theatre Review by Siobhan Humphreys



How to Plot a Hit in Two Days
Writer: Melanie Tait
Director: Lee Lewis
Ensemble Theatre
August 29 - October 11, 2025

More than two million people tuned in to *A Country Practice* to watch Molly Jones's final moments, in a heartbreaking scene that is widely considered to be the saddest Aussie TV death ever. Forty years later, playwright Melanie Tait imagines what it might have been like in the writer's room when the show's writers were tasked with creating a fitting goodbye to one of the show's most popular characters.

A lifelong fan of *A Country Practice*, Tait uses this hypothetical scenario to pay homage to the creative brilliance of the actual writers of the show and their significant influence on Australian culture. Georgie Parker, who has appeared in *A Country Practice* many times, plays a writer renowned for her ability to write an award-winning death. Parker's character is inspired by real-life writer Judith Colquhoun, who wrote the famous episode where Molly dies and

was “known to do a lovely death,” and Parker brilliantly captures the dilemma of a writer tasked with killing off an audience's favourite character.

Tait creates richly nuanced characters, and all five writers feel real and complex. The humour of each writer remains robustly authentic to their character throughout the play. This is in no small part because Tait's razor-sharp dialogue is in the hands of a wonderfully talented cast. There is Sean O'Shea as a gag writer with a passion for Mozart and Genevieve Lemon as a playwright reeling over a bad review. Amy Ingram is a boisterous ex-convict who loves making “good telly” and Julia Robertson plays the role of the team's diligent medical expert. The comedic timing of the cast is impeccable, right down to Ingram slamming wild plot suggestions on the corkboard. The entire ensemble is electric, and the result is a masterclass of comedy.

The scenes flow effortlessly between moments of irreverent hilarity and moving sincerity. *A Country Practice* often conveyed public health messages and challenged societal norms, and the play beautifully mirrors this, raising topics such as gender roles and the stigma surrounding AIDS. These topics are discussed by the cast with sensitivity and yet their conversations remain realistically grounded in the prevailing attitudes and language of the time. While the set looks like a cosy writer's room littered with chairs and bean bags, smart direction by Lee Lewis enables the cast to make effective use of the tight space as they move swiftly from the irreverent to the sincere and back again.

As someone who did not grow up in Australia, I had wondered if the play would resonate with me. However, set designer Simone Romaniuk has cleverly added headshots of *A Country Practice* cast members to the back wall. These visual cues allow anyone to follow along as the writers debate potential plot lines. The play is a delight for both long-term fans of the soap opera and those completely new to the show like me.

How to Plot a Hit in Two Days is pure comedic brilliance from start to finish – truly a must-see!

Theatre review by Yvonne Hocothee



Ruins
Writers: Emily Ayoub, Madeline Baghurst
Director: Emily Ayoub
Reginald Theatre, Seymour Centre
September 25 - October 18, 2025

Co-created by director Emily Ayoub and Madeline Baghurst, under the auspices of Clockfire Theatre, *Ruins* is a beautifully realised evocation of a migrant's quest to explore her homeland and cultural legacy.

After the sudden passing of her father Joe, Amelia Alissa (Randa Sayed) is compelled to return to her native Lebanon to experience her cultural past and to learn about her mother. Nonetheless, Joe is with her in spirit, appearing at various times as a spectral presence, played with understated strength by Tony Poli, and as his younger self by Youssef Sabet, in an emotionally nuanced role. The story weaves back and forth between the past, the beginning of the war in the 80s, and the present.

The play opens with a mysterious

black-clad figure intoning, seer-like, in Arabic, with surtitles provided for English speakers. There's a continual meshing of the personal story with the history of the land as videos of the famous ruins stretching from ancient Baalbek, through Roman times and ending in the tragic modern chaos of the ongoing war, are projected on the back wall (Laura Turner).

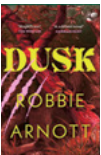
As befits followers of the Jacques Lecoq Theatre School, physical movement is emphasised. Actors are kept constantly on the move, going smoothly from scene to scene, aided by black plastic crates which are quickly reconfigured as required. Vignettes of pre-war Lebanon are warm and amusing – a family out driving in Beirut's mad traffic, and partygoers enjoying a night dancing at the clubs, complete with purple haze lighting (Frankie Clarke), and 80s pop music (Johnny Yang), despite the sounds of warfare on the outside.

Reminders of the surreal quality of life during bombardment are ever present: orphans trying to survive on their own, hospital scenes and medical staff working daily under life-threatening conditions. A fantasy sequence in which the cast whirls around, seemingly without purpose, knocking futilely on a prop door, might be read as a metaphor for the war, which at present is still unresolved.

Designed as an ensemble piece, the leads, Sayed, Poli and Sabet, show great commitment, and their characters are extremely convincing. The secondary actors (Adeeb Razouk, Piumi Wijesundara, Madeline Baghurst) perform a multiplicity of roles effectively, despite their brevity.

Director Emily Ayoub covers a large canvas with many themes, addressing anyone who has had to face a diaspora. People compelled to abandon their ancestral homes as refugees or for any other reason, will always cherish bittersweet memories as an integral part of their personal fabric. She wrote *Ruins*, she said, as a love letter to Lebanon and that is certainly what she achieves.

Book review By Melinda Kearns



Dusk
By Robbie Arnott
2024

Robbie Arnott's fourth novel, after *Flames*, *The Rain Heron* and *Limberlost*, explores a primal 19th-century Tasmanian landscape, populated by exposed fossils and mythical big cats, in this case a puma named Dusk.

The premise of the story concerns the rumoured introduction of pumas to Tasmania, brought in to hunt the native deer who were competing with the introduced sheep for grazing land. Of course, a puma will not be told what to hunt and so goes after the easier prey of the sheep and some human beings, which causes problems for the graziers.

One of the pumas causes particular concern in this story: the large female called Dusk by the locals, who prowls the Tasmanian mountains, picking off prey. In the small town of Rossdale, after a child is taken, the locals offer a bounty for whoever can kill Dusk.

The twins Iris and Floyd Renshaw, both thirty-seven, enter the story to hunt the puma and collect the bounty. They have spent most of their lives on the fringes of society, scrabbling for any kind

of sustenance, their history chequered by their abusive parents, who used their children in their scams, con jobs and theft. The twins need work and money and being social pariahs, decide to hunt Dusk despite the danger.

Nursing a chronic injury, Floyd is constantly in pain and is watched over by his sister with a mixture of nurturing concern and resentment. On their journey, they meet friends who offer them renewed hope and opportunity and foes who attempt to derail their plans and further endanger them.

Arnott's creation of the Tasmanian landscape is beautiful and evocative. The story is highly engaging, offering an insight into a little-known aspect of Australian mythology. Highly enjoyable throughout.

Book review by Stephen Webb



No Secrets
By Graham 'Buzz' Bidstrup
Harper Collins, 2025

I wonder if Graham “Buzz” Bidstrup imagined he'd be writing a memoir about how long and fascinating his career in music would be when he co-wrote the Angels' 1980 song *No Secrets*.

This book uses Bidstrup's decision to leave the Angels just when that song was taking off as an opportunity to reflect on how he got to that point ... and then beyond.

He clearly took to heart the Rolling Stones' Charlie Watts's advice to him as a 12-year-old aspiring drummer: “Keep practising and I'm sure you'll get there.” Bidstrup applied it to drumming, songwriting, audio engineering, production and artist management.

In addition to the Angels, Bidstrup was a member of several Adelaide bands plus the Party Boys, the Stetsons and GANGgajang. He has played live and as a session musician for a host of Australian singers and bands, produced over 50 albums and managed Jimmy Little, Nathan Cavaleri and Diana Anaid.

He was the CEO of the Jimmy Little Foundation and is the founder and Managing Director of the associated Uncle Jimmy Thumbs Up! program, which uses music to engage Indigenous children and deliver positive messages about healthy eating. (Bidstrup says he is prouder of the charity work he has done to advance Indigenous health under the leadership of Jimmy Little than anything he has done in rock 'n' roll.)

This book is an insider's take on the rock 'n' roll business, including the sex and drugs, but also the band politics, barbed interpersonal relationships and conflict, and the gruelling touring schedule and its effects on mental health.

You'll never again ponder, “How hard can it be to play in a band that makes great music, doesn't fight, and earns you a living?”

What comes through is the importance of long-lasting friendships, of family and mentors.

The name-dropping includes a Who's Who of local and international stars and industry personalities from the past 60 years. And Bidstrup makes sure to acknowledge the talent of his fellows and to express gratitude for their part in his own notable successes.

Sadly, too many of the names mentioned are followed by (RIP).

Leading with pride – strengthening Redfern through mentorship, community work and sport

FIRST PEOPLES

LUCIANO SVAGELLI

I'M Luciano Svagelli and I currently live in Rockdale. As a youngster, I lived in Erskineville with my parents and two sisters, Djanala and Maya. I went to Endeavour Sports High School because I loved sports.

My mother was a teacher at Cleveland Street High School then Alexandria Park Community School. My dad Carlos Svagelli went to Cleveland Street High School. After he completed high school, dad went to TAFE and trained as an electrician. After that, he worked at Aboriginal Affairs NSW, where he still works today.

My grandmother Lilly Kunoth grew up at Old Telegraph Station outside of Alice Springs. She was taken by the government as a young girl to Darwin and then to Sydney. My nan's brother is Bobby Randall who wrote and sang "Brown Skin Baby". My grandfather Luciano Svagelli, who I was named after, migrated from northern Italy and met my grandmother.

My family has always been connected to Redfern, Waterloo and Erskineville. When I left school, I worked with a young Koori lad at Eastlakes Primary School as a support teacher. I've always been passionate about working with young Aboriginal peoples, especially supporting them in their learning, living



Luciano Svagelli. Photo: Lindsay Williams

a healthy lifestyle and being independent. I started off working as a consultant at the Tribal Warrior Association in Redfern in 2020, engaging the support of corporates such as Tier One Construction to seek employment and deliver Aboriginal cultural awareness training.

I have always loved playing sports. I started playing with Redfern All Blacks (RAB) rugby league football club in 2004 as a front-row forward. I love RAB and have remained connected with them as a player, a coach (currently coaching the 14-year-olds) and now I am proud to be a member of the RAB Board as vice chair since March 2025.

My dad played for RAB and I'm proud to follow in his footsteps for this great team. We now both play in the NSW Koori Knockout which is held every year on the October long weekend. My dad

has been playing since 1998 and I started in 2017. We also played together in the Koori Knockout in 2017. I'm so proud of that.

I want to remain involved in the local Redfern Waterloo community. I want to build up my career by supporting local Aboriginal peoples, particularly with youth. One day, I hope to play a major role and perhaps be a leader. I love being a part of Redfern and I wouldn't want to be anywhere else. I'm very proud to raise my 3-year-old daughter, Mirri, here.

SSH

CITY OF SYDNEY 
South Sydney Herald

This article is part of a series by Aboriginal and Torres Strait Islander peoples living and working on Gadigal land. The series, a joint project of the SSH and the City of Sydney, is curated by Aunty Norma Ingram.

The Sydney Kings enter 2025-26 NBL season with high hopes

SPORT

BIG T

AFTER a disappointing finish last season where they slipped to fifth place and were eliminated early in the finals, the Kings have made significant off-season moves to address glaring weaknesses, particularly in their backcourt.

Head coach Brian Goorjian, a six-time NBL Coach of the Year, will once again lead the team, now with the added strategic prowess of Andrew Bogut as assistant coach. Bogut brings invaluable experience from his NBA championship career and his role as a team co-owner, making the coaching duo one of the most formidable in the league. The synergy between Goorjian and Bogut is expected to elevate the team's on-court execution and culture.

The biggest offseason acquisition is Kendrick Davis, the former Adelaide 36ers star and runner-up MVP, who

joins alongside veteran point guard Matthew Dellavedova. Davis's high-level scoring and leadership, combined with Dellavedova's playmaking and experience, form a dynamic duo that adds depth and versatility.

Jaylin Galloway, fresh off being named MVP of the 2025 FIBA Asia Cup, is expected to have a breakout season, contributing significantly on both ends and adding to Sydney's potent lineup.

The Kings have reinforced their roster balance with a strong local core bolstered by import talents. Stability in the roster and coaching staff, combined with the influx of key players,

creates a strong foundation for a deep playoff run.

Prediction-wise, the Kings are title contenders. If they can fully integrate their stars and maintain team chemistry, they could reclaim their position at the top of the NBL and challenge fiercely for the championship.

Goorjian and Bogut's leadership, the added firepower of Davis and Dellavedova, and the rising form of Galloway set the stage for the Kings to make a statement in the 2025-26 season.

Fans can expect an exciting and transformative year as Sydney aims to reclaim basketball glory in Australia's premier league.

SSH



Hilda Rix Nicholas *Une Australienne* 1926. Photo: Bronwyn Wright

Out & About – October 2025

PAT CLARKE

SPRING always heralds a huge amount of things to do in Sydney, and this October is no different.

Dangerously Modern – Australian Women Artists in Europe 1890-1940
Art Gallery of NSW Naala Nura Building, from October 11

Here is another blockbuster from AGNSW, this time featuring retrospective works from 50 Australian women artists, including Margaret Preston, Nora Heyson and Grace Cossington Smith, and others not so well known. Costs are: Adult \$35, Concession \$32. artgallery.nsw.gov.au

9th Annual Sydney Craft Week Festival
October 10-19

Under the auspices of the Australian Design Centre, this festival includes more than 240 events over 37 suburbs, with a theme of material intelligence: emphasising intelligent use of materials for craft needs to consider environmental sustainability, including the lifecycle of material use. No matter where you live, I'm sure you will find a craft maker or collective showing something innovative and beautiful. Sydney Ceramics Market at Carriageworks October 18-19, 10am-5pm; Button Reimagined from the Newtown Jewellers Collective at Sydney St Gallery, 19 Sydney Street, Marrickville, October 10-19, 11am-4pm. sydnycraftweek.com

30th Greek Film Festival, October 14-26

This year, the Festival will be showing retrospective films from the 1990s to more recent ones. Venues are Palace Norton Street, Palace Moore Park and Riverside Theatre, Parramatta. Cost per session is Adult \$27, Concession \$23, Palace Movie Club \$22. Costs are less for Multifilm purchases and group bookings. Full program and costs at greekfilmfestival.com.au

State Library of NSW – School Holidays

The NSW State Library is a wonderful experience for everyone, with history, art and other free exhibitions. There are also free activities for children during school holidays. sl.nsw.gov.au/learning/kids-and-families/school-holiday-activities

27th Annual Sculpture by the Sea
October 17 to November 3

After fears the much-loved Sculpture by the Sea would be cancelled due to a major funding shortfall, organisers have confirmed the event will go ahead, thanks to a new partnership with NRMA Insurance and more than \$125,000 in public donations. sculpturebythesea.com

Pat Clarke

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