

The Goings On

Year: 2004
Level: First Year, Spring Semester 2
Unit: 100518 Creative Strategies 3
Duration: 2 days
Dates: August 4, 11

Origin

"The Goings On" was step 2 of Project 1. This project was generated in discussion with Harry Barnett and engaged with the relationship between text and image (writing and art). Initially we got the students to write out a short personal anecdote (an 'event', a lived experience) which provided the source for the projects development. This anecdote remained confidential, known only to the writer and each was placed into a sealed envelope and collected as a 'repository'. Students were then required to separate their story into at least five parts and think of items that could 'stand in' for these different parts – these would be readymade things rather than things that needed to be made. These became 'representatives' acting on behalf of different aspects of the story. In the absence of words they offered clues, in their inter-relationship, that could allude to the story in various ways. Having acquired these items, they were then required to make a further counterfeit set based on the originals, in the guise of spurious copies. It was at this point that I 'picked up' the story.

Premise

I treated these collections of items as 'evidence' of something having occurred: 'the goings on' which then has to be inferred. Each setting is seen as a crime-scene and each item or object is seen as a witness to what took place, each from its own perspective. Essentially the students were placed in a highly speculative arena where hypothetical 'goings on' could be elaborated, attempts could then be made to re-enact the story, using the counterfeits, where differing versions of what might have taken place could be played out, in so doing new clues and insights and motivations could be revealed. The world of forensics was continually compared with the world of art interpretation (as making-meaning in the absence of words).

I gave a briefing lecture in relation to 'the goings on' placing a number of odd items on the visualiser to be projected in illustration of the talk, commencing with a toy hippo balanced on a set of toy chrome motorbikes. (Harry made many references to 'river horses' in the previous briefing). I chose items that were materially ambiguous coins that were made of chocolate, fragments of human teeth and fragments of cashew nuts, a toe nail, eucalyptus leaves (from the grey gum: *punctata*) punctuated with black dots (as a dotted line...), a pencil and eraser, pegs and tweezers and an opposing thumb, and occasional images: a crowd scene at a football stadium, a group of sports reporters surrounding Glenn Lazarus (a rugby league prop forward) oddly posed specimen-like. I referred to an anagram 'sausage nail art' from 'australians age'. I worked through seven prompt sheets (see below) that variously explored some key questions in and around the notion of the 'work of art' (as something worked through and worked out), the about-ness of art (its elusiveness), the 'dumbness' of art (its speechlessness), its ability to both discriminate and incriminate: to account for something (as incident, accident or co-incident), its duplicitous-ness (acting suspiciously, covering its tracks). Through this process in some sense I was sprinkling further clues as to how the students could engage with and tell their story in the absence of words.

"THE GOINGS ON"

INTER-VIEW EACH OBJECT (WITNESS) AS SUSPECT. ALLOW EACH TO TELL ITS SIDE OF THE STORY (TESTIMONY), AS TO WHAT OCCURRED AND WHAT SEEMED TO TAKE PLACE. EACH OBJECT (WITNESS) WILL RECOUNT A DIFFERENT POINT-OF-VIEW.

GATHER AND PIECE TOGETHER THE EVIDENCE, NOTE DISCREPANCIES.

USING ONLY THE COUNTERFEITS, ATTEMPT A RE-ENACTMENT OF THE EVENT, FACTORING IN ALL SIDES OF THE STORY.

WATCH WHAT HAPPENS TO WHAT AND FIND WAYS TO RECORD THE GOINGS ON.

ALLOW THE 'WITNESSES' TO DISAPPEAR (GO INTO HIDING, GO UNDERCOVER).

IN THEIR ABSENCE BRING IN EVIDENCE (CLUES) OF THE GOINGS ON.

"ART-WORK"

A WORK OF ART
IS IT WORKING?
WORK AS EFFORT DIRECTED TO AN END
WHAT'S IT SUPPOSED TO DO?
WORK SOMETHING OUT?
WHAT'S THE POINT?
ART AS POINTLESS
WHAT IS THIS ARTWORK ABOUT?
SOMETHING IS AFOOT
'ELLO, ELLO, ELLO, WOTS GOING ON 'ERE THEN?
ART AS SOMEWHERE IN THE VICINITY
ART AS UNRELIABLE, IT DOES NOT ALWAYS SHOW UP
ART AS VAGUE, UNCERTAIN, UNSURE
ART AS EVASIVE, ELUSIVE
ART AS UNSETTLING, UP-SETTING

ART AS DUMB
ART IS LEFT SPEECHLESS
ART AS DUMB FOUNDING
TELLING
CAN ART TELL ME SOMETHING ABOUT ITSELF?
INTERROGATING ART
TELL-TALE SIGNS
ART TELLING TALES
TALE AS FALSE REPORT
INTENTIONALLY MISLEADING
TELLER AS COUNTING
I RECKON
ONE TWO THREE FOUR FIVE, ONCE I CAUGHT A FISH ALIVE.
COUNTING UP THE DETAIL
TALE & DETAIL
RECOUNTING AN OCCURRENCE
OCCURRENCE AS CURRENCY

ART AS CRIME
CRIMEN, CERNARE AND THE SEPARATION

DISCERNING

DISCRIMINATING & INCRIMINATING

INDISCRIMINATE

ACCIDENT, INCIDENT AND FALLING UPON

THE CRUCIAL CO-INCIDENCE

EYE WITNESSING

WHAT HAPPENED

VERSIONS OF THE STORY

ACCOUNTING & ACCOUNTS

SEE-SAW SEEMING

IT SEEMED LIKE A GOOD IDEA AT THE TIME

AT THE TIME IT SEEMED LIKE A GOOD IDEA

EVIDENCE

CLUES

I HAVEN'T GOT A CLUE

APPEARANCES CAN BE DECEPTIVE

APPARENTLY

ACTING SUSPICIOUSLY

SUSPICIOUS CIRCUMSTANCES

SUSPICIOUS GOODS

I HAVE A SUSPICION

I SUSPECT

I HAVE MY DOUBTS

SUSPENSION OF DISBELIEF

INSPECTING THE CRIME SCENE

CHECKING THE SEAMS

LOOKING FOR THREADS

FABRICATING EVIDENCE

LOOKING FOR A MOTIVE

GOING INTO HIDING

UNDERCOVER

&

AND & AMPERSAND

• • • • •

JOINING UP THE DOTS

JUNCTION, CONJUNCTION

PLIERS, PEGS & THE OPPOSING THUMB

BRACKETING

“ • • • • • ”

• • • • •



A star is born ... Patna, Berlin Zoo's week-old rhinoceros, gets the star treatment when he is shown off to the public for the first time. Patna will wear a plaster cast on his front left leg for five weeks, after his mother trod on him and broke his leg a day after his birth. Photo: Reuters/Michael Dalder

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...ing from the Henderson
son for their adjudication (last
night) of *Fahrenheit 9/11*, given
the ferocity (*Herald*, July 27)
with which he deconstructed the
assessments offered last week by
Stratts and Pom. What do you
suppose he would make of...

At Midnight I Will Take Your Soul

(1963), 10pm, SBS: It would appear the Government's

...or Brazilian director Jose
Marins. Brazil's military junta,
not exactly renowned for an
unblemished record regard-
ing the decent treatment of
women, saw fit to ban Marins's
film for years, either because it
is low-rent junk and/or be-
cause it is less than restrained
in its subject matter. Shot in
less than two weeks at an
abandoned radio station, it re-
lates the obsessive exploits of
the malevolent gravedigger
Coffin Joe (played by Marins)

... thrive on disasters and Joe
responds to any woman who
refuses his advances with
brutal and homicidal behav-
iour. Forty years old, but right
up there with *CSI* and *Law and
Order: SVU* for industrial-
grade misanthropy. Marins
loaded his horror flicks with
spooky images, spiders, mag-
gots and severed body parts,
but there's also evidence of a
naive, ham-fisted surrealism
in scenes of sadism, gore and
nudity. Censorship is an

ERIS BROWNE

NEST, TOUGHEST
ON THE
EARTH!

HEAR,
HEAR!

BUT WHY ARE
WE TOASTING
ATTILA THE HUN?

ERIS
BROWNE

7-29

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...VE YOU
GINALD,
IT'S

HE IS NOT THE
FRIENDLIEST OF
MEN AND OCCASIONALLY
HE CAN BE VERY
DIFFICULT...

I REMEMBER ONCE
AT A PRIVATE DINNER
ASKING HIM TO PASS
ME THE CONDIMENTS...

...TIMES...

ERIS
BROWNE

YOU PROMISED YOU WOULDN'T.

WE COULDN'T RESIST.

YOU WERE DOING SO
WELL WITHOUT IT!

WE HAD TO OPEN IT,
AND ONCE WE DID,
WE COULDN'T STOP!

MY PARENTS
GOT INTO THEIR
COMPUTER'S
INSTRUCTION
MANUAL !!!

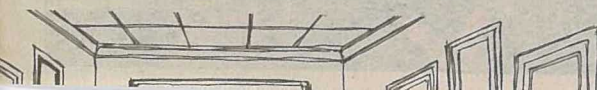
HOW DO
WE TURN
IT ON
AGAIN?

...WAIT...TO REMOVE
NETWORK DRIVER
FROM SYSTEM
FOLDER AND CHANGE
DEFAULT SET-UP...

WILEY © 04

TARGET 3475

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's loss might turn out to be the punters' gain

G

house led, and leads, at times rounded innuendo. It is easy to see the link with betting but punters found there was nothing to be concerned about.

Waterhouse's operation is one of the largest of scales. There are not many in this part of the world like it. Training facilities have ensured it is ever expanding, developing horses for the Platinum Scissors.

It is the horse which was trained several hours after it was paid as an acceptance for the Victoria Derby.

It is doubtful that all was well with Platinum Scissors but the horse banked on getting the prize money from the three-year-old classic.

The controversy surrounding the betting arose when Platinum Scissors succumbed to a temperature on the Thursday afternoon of its acceptances.

People would have known the horse was coming out. It was the favourite in what was billed as a two-horse race, Victorian colt Helenus the only danger.

Of course, those in the know would be keen on having something on Helenus. Racing is all about seeking an edge. If that's a crime, racing must cease.

Some people are in the know, some aren't. In this information age, too much knowledge may well be dangerous.

In the wake of the Waterhouse tickle-up of kindly proportions, Victorian Racing may well emerge from the dark ages. Stewards' inquiries are to be opened.

That's the word from Racing Victoria chiefs. Victorian stewards mightn't like it, yet, as noted in this space last week, it is about

integrity. Report what goes on in the stewards' room and let the punters make up their own minds. That's got to be good.

Another outcome from the Platinum Scissors saga amounts to updating procedures regarding trainers informing stewards about horses that have problems going into races.

One that would be of great help surrounds the internationalisation of racing: horses being taken overseas to compete have to be inoculated and that information should be available to punters. For example, dual Hong Kong Sprint-winner Falvelon had his inoculation before flopping badly at Moonee Valley. Might the needle have been a problem?

As it stands, trainers are obliged to inform stewards about any setbacks, treatment or ailments a horse has had leading into a race. That usually occurs on raceday. Now, there is talk in Victoria such information should go to stewards

at acceptance time, usually two days before a race.

But would this do anyone any good? Trainers don't want veterinarians from governing bodies descending on their stables, checking horses, upsetting routine.

Would trainers comply in telling

For all we know, some horses continually race sore but perform at a constant peak

officials about unwanted problems? Trainers know first hand how tough it is getting a horse to a race. After all, we are talking about animals that suffer from all sorts of injuries and ailments.

It is the trainer's job to present the horse fit and ready to race.

Last year, Bede Murray went through an arduous ordeal with

Universal Prince, wrenched out of the Melbourne trials on the morning of the race.

It was all a matter of time, Murray reckoned he would race, while Racing Victoria believed it lame. What was to be done?

Nobody knows for sure if trainers should know about it most. Indeed, getting a horse to start without a problem may well be a rarity.

For all we know, some horses continually race sore at a constant peak. If you hear a jockey say a horse is awful trotting to the start, once warmed up will be better.

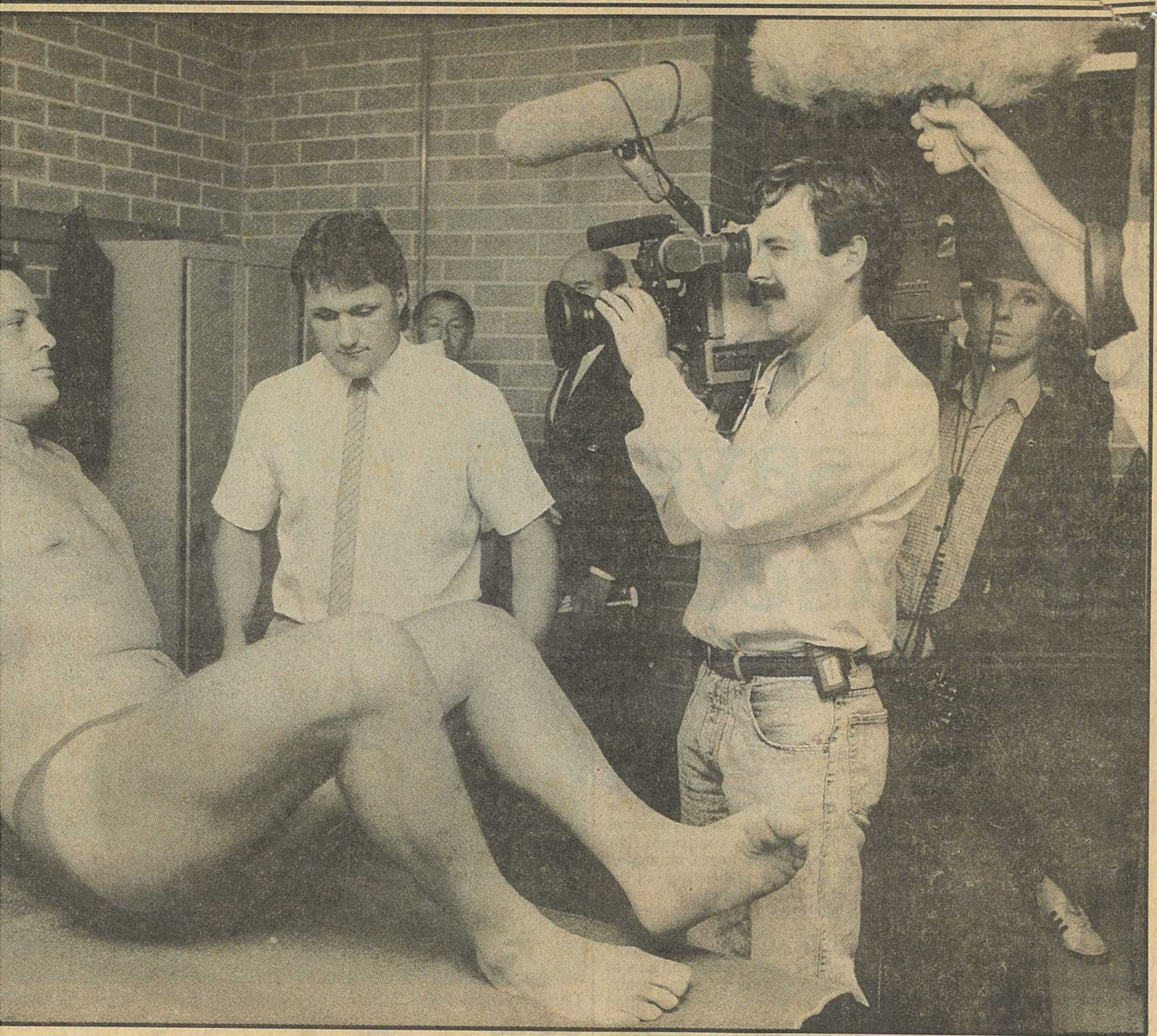
Might it be we are aware of horses that have been going into a race and then those that have had a problem?

The problem horses are trifecta. Are we better off? What is enough information? What is not? A tickle on the nose.....

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Weld seeks eastern riches







Ben Elias: 'I like to enjoy

Picture by CRAIG GOLDING

The last time he was out injured was exactly two years ago, on the eve of the representative season, when he broke his hand in a midweek game against Canberra.

But despite giving his counterparts an opportunity to impress representative selectors in his absence, a week off through injury

a shit of a game. I want to turn it around. The way I was taught to get out of a rut is to work harder.

"I set myself goals this year: to retain my spot in the Australian team and for Balmain to be contenders for the premiership. Those things won't just happen. I have to be at my best, for me and

grade rep football, Elias, before hearing a word of further comment, replies: "Ian Walsh."

On that occasion Walsh said: "When it comes to talking hookers, Elias looks like a doll you'd expect some supporter carrying at a match in Balmain colours. He's too small. I would shudder for his

body aper says asco

SOCCER

MICHAEL COCKERILL

the unsuccessful 1990 World Cup campaign. Over the next two months the ASF will be seeking opinions from a cross-section of the coaching fraternity, as well as players, officials and the coaches involved in the campaign. The first job of the new commission will be a full "debriefing" of the Socceroos failed mission.

"We want a complete, detailed analysis of the whole campaign," Brusasco said. "We need to know where we went wrong, and how to avoid the same mistakes again. We want anyone who is qualified to venture an opinion. And when



Chief steward John Schreck checks family friend Shane Edmonds's weight at Randwick on Sat