

House work
 House wife
 House labor
 House body
 House make
 House proud
 House keeper
 House doing
 House bound
 Better half
 Her, indomitable
 Little woman
 Oh lady
 Oh woman
 Oh boy



Housewife
 Young life
 A home of good work
 Dream home
 These home
 Her home is your table
 Heart home from home
 The family is the backbone
 of society
 Keeping up with the Jones
 He/she come first is
 good home
 Each week doesn't look
 Thirty begins at home
 Home business
 Broken home
 Domestic woman



The History of Prospect in Posters

Prospect Gallery, 3 May - 10 June 2018

Curated by Sarah Northcott

COMMUNITY ASSOCIATION OF PROSPECT

FOLK-DANCE!



with PADDYMELON PUSH
at PROSPECT TOWN HALL
on SATURDAY JULY 21st, 8 - 11:30 p.m.

Supper Provided \$3 Double / Family
Licensed, drinks \$2 Single
Prizes, raffles \$1 Pens., Unemployed, Students.

TICKETS FROM COMMUNITY HOUSE
4 VINE ST.

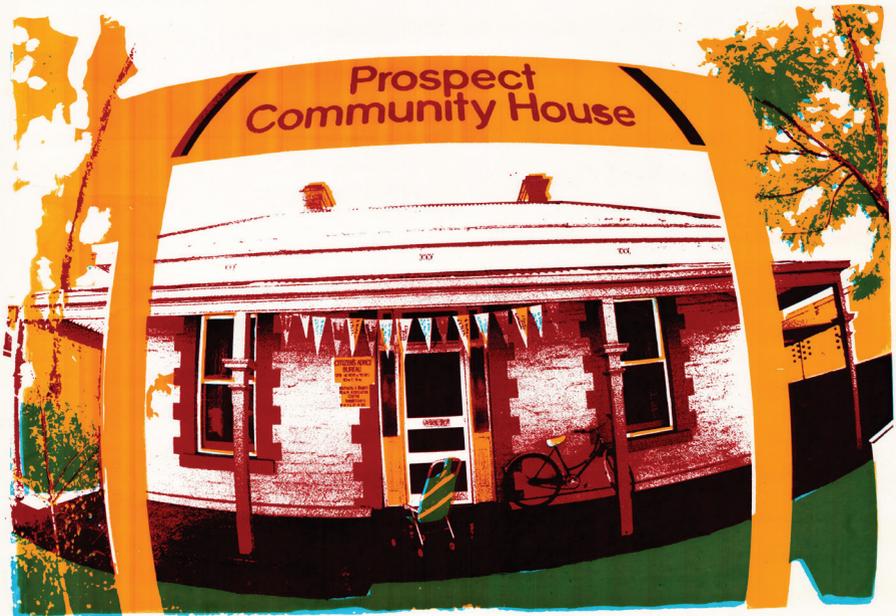


C.A.P. Poster Collective, *Folk Dance!* (detail), 1979, screenprint, 45.5 x 65.5 cm

The History of Prospect in Posters

A History of Prospect in Posters re-visits a key moment in Prospect's history when the area became known for its Community Arts Activities and Activism. An essential figure in these developments was local artist Ann Newmarch, who opened her studio to community groups from 1978. As Prospect's first Artist in Residence she coordinated workshops in screenprinting in 1982 and 1983. The resulting posters tell a compelling story of groups and ideas intersecting in a way that it is hard to imagine would ever be replicated.

CALL INTO YOUR
COMMUNITY HOUSE
4 VINE ST.



C.A.P. Poster Collective, *Call into your Community House*, screenprint, 45.5 x 65.5

Community Association of Prospect

At the height of Community Arts Movement, groups of residents sprang up and converged across interconnecting projects, activities and political agendas in Prospect. They largely arose from developments within the Community Association of Prospect (C.A.P.), that formed around a resident's campaign in 1976 against the demolition of the historic St Helens House on Prospect Road.

Additional local concerns about local amenity including the lack of community space, local pubs, meeting places and playgrounds led residents Gail Layton and Zara Lupton to call out to around 12 other residents they thought might be interested in forming an association



C.A.P. Poster Collective, *Prospect Community Bus*, 1980, screenprint, 38.5 x 21.5cm

around these issues.¹ This eventually resulted in C.A.P. and an operational constitution was presented in 1977 to a general meeting.² Their aims were 'to promote and safeguard interests and welfare of all residents in the City of Prospect' through the 'preservation and improvement of the physical, cultural and aesthetic aspects of the environment of City of Prospect;' and to 'encourage awareness and participation by residents in all matters relating to Civic Affairs'.³

1 The *Prospecter* 1978/9, reprinted in Rick Martin and Garry Benson, *Prospective: Ten Years of Public Art by the People of Prospect*, (Adelaide: Prospect Gallery), 1989, p. 14.

2 A non-exhaustive list of their members included Kristina Barnett, Colin Koch, Sue Collins, David Kerr, John Kingsmill, Trish McLaine, Graham McLaine, Geoff McMahon, Brian Medlin, Carol Moore, Tony Moore, Jim Newall, Ann Newmarch, Wayne Riley, Alison Roberts, Geoff Roberts, Jenny Taylor, Milton Tinkler, and David Young.

3 Community Association of Prospect, *Constitution*, 1977



Unsigned, *Prospects for the Future*, 1983, screenprint, 65.5 x 45.5cm

C.A.P. Poster Collective

The Poster Collective, or Group as it was alternately known, was formed by nine or so local artists who numbered within C.A.P.⁴ At the Beatrice Street Studio run by Newmarch, the group was given instruction in silkscreen printing, access to equipment and a de-facto hub around which the group gathered. At the end of the 1978, the group spent five Saturday afternoons at a screenprinting workshop at Newmarch's studio. They produced a 1979 calendar decorated with scenes from CAP activities and a series of four Christmas cards. Calendars were sold locally for \$1 and cards for 20c. They also offered to print the C.A.P. logo on your t-shirt, requesting that you drop your t-shirt at Beatrice Street with \$1 and your

⁴ Community Association of Prospect, Newsletter no. 7, November 1978



David Kerr, *Nuclear Free Party*, 1981, screenprint, 65.5 x 45.5cm

address pinned to it, for its return.⁵

Through their artistically designed posters, the Poster Group made visually accessible the Association's diverse range of interests: from the Village Group and Alternative Energy Shop; the Nuclear Free Zone movement in Prospect; to Prospect local's love of Folk Music.⁶

They also made posters promoting the Community Events established by the Association, including the Community Playgrounds agenda, C.A.P. film nights, the Community Bus and Community House. At the close of

⁵ Community Association of Prospect, Newsletter no. 7, November 1978

⁶ Ann Newmarch, *Projects in Prospect: Artist in residence: Ann Newmarch, 1982-1983*, (Adelaide: Experimental Art Foundation, 1984), p. 10.



Kathie Muir, *Untitled (house work)*, 1983, screenprint, 60.5 x 43cm

1979, they were invited by Prospect Council to produce a poster for the newly established Prospect Charities Fair.

Screenprinting in Prospect

These developments in the local community of Prospect coincided with a nation-wide movement of politically active Poster Collectives and the emergence of the medium of screenprinting as a powerful political artform. Prospect in the 1970s and 1980s was well-primed with a ready community of like-interested residents converging around Newmarch's Beatrice Street Studio and later at the Community House at Vine Street established by C.A.P.'s efforts.

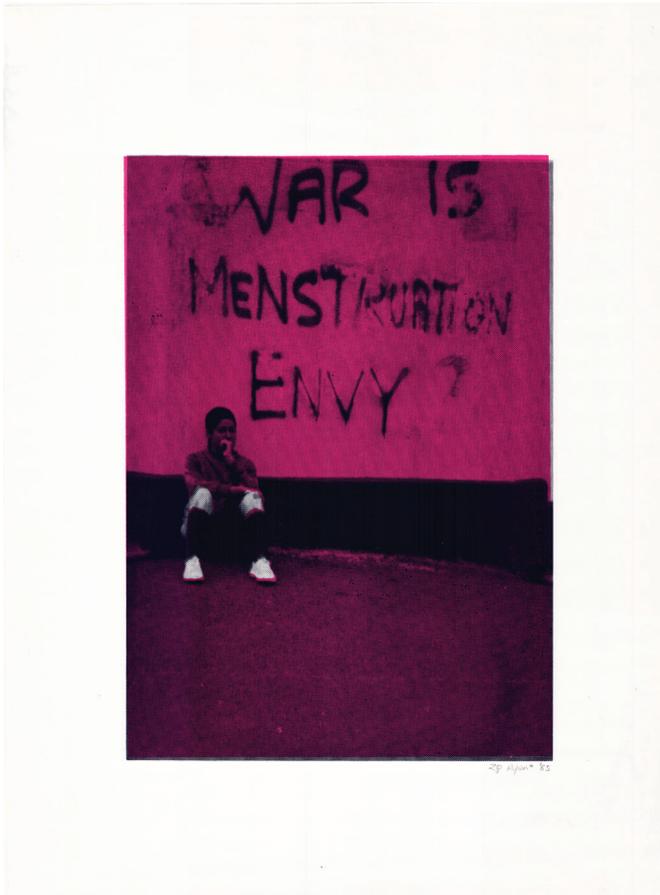


Peter Hollard, *Untitled*, 1983, screenprint, 65.5 x 45.5cm

Newmarch was one of the foremost proponents in the medium of screenprint in Adelaide at this time. The medium of screen-print offered a cheap and effective method of creating visually accessible messages and political art. Newmarch's art practice embraced the collaborative and non-elitist spirit of the community arts movement and in 1975 she took leave from a lecturing position at South Australian School of Art and began to investigate the possibilities of the medium and set up facilities within her home.⁷

Screenprinting workshops with instruction by Newmarch in 1982-1983, while artist in residence at Prospect, resulted in a number of the posters in this exhibition. *Where We Are (In Prospect 1982)* was the theme of the second of the 1982 workshops run by Newmarch and printmaking student Anne Virgo. An exhibition of the same name at the Prospect Library was coordinated by Community Arts Officer, Kathie Muir, along with a publication.

⁷ Julie Robinson, *Ann Newmarch: The Personal is the political*, (Adelaide: Art Gallery of South Australia, 1997), p. 10



Z Ryan, *War is Menstruation Envy*, 1983, screenprint, 65.5 x 45.5cm

Its overwhelming success and popularity with locals prompted a follow-up exhibition and publication in 1983, *Prospects for the Future*. The 1983 workshops run by Newmarch, Trish McLaine and Jayne Amble produced screenprints on the *Prospects for the Future* theme ranging from personal to political, women in the home, war, economics, industrialisation, dreams and fantasies for the future.⁸

⁸ Newmarch, *Projects in Prospect*, p. 10.

COMMUNITY ASSOCIATION OF PROSPECT GENERAL MEETING

PLAYGROUNDS

with a difference



TUES. MAY 8th CIVIC ROOM. SPEAKER, SLIDES, ALL WELCOME,

C.A.P. Poster Collective, *Playgrounds with a Difference*, 1979, screenprint, 45.5 x 65.5cm

Prospect Local History Collection Digitisation Project

Prospect's Local History Collection is currently undergoing digitisation. In the process, its rich Community Arts archives are coming to light and being re-examined in the wake of the digital age.

These screenprinted posters are a major Collection highlight and a visual cornerstone of Prospect's Local History Collection's historically significant Community Art Archives. These works are being shown as a complete Collection of posters for the first time at Prospect Gallery.

-
Sarah Northcott
Curator



CALENDAR 1984

JANUARY							FEBRUARY							MARCH							APRIL						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
8	9	10	11	12	13	14	8	9	10	11	12	13	14	8	9	10	11	12	13	14	8	9	10	11	12	13	14
15	16	17	18	19	20	21	15	16	17	18	19	20	21	15	16	17	18	19	20	21	15	16	17	18	19	20	21
22	23	24	25	26	27	28	22	23	24	25	26	27	28	22	23	24	25	26	27	28	22	23	24	25	26	27	28
29	30	31					29	30	31					29	30	31					29	30	31				
MAY							JUNE							JULY							AUGUST						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
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22	23	24	25	26	27	28	22	23	24	25	26	27	28	22	23	24	25	26	27	28	22	23	24	25	26	27	28
29	30	31					29	30	31					29	30	31					29	30	31				
SEPTEMBER							OCTOBER							NOVEMBER							DECEMBER						
S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S	S	M	T	W	T	F	S
1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1	2	3	4	5	6	7
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22	23	24	25	26	27	28	22	23	24	25	26	27	28	22	23	24	25	26	27	28	22	23	24	25	26	27	28
29	30						29	30	31					29	30	31					29	30	31				

WITHOUT COUNCILS,.....

THE STREETS ARE IMPASSABLE, EXCEPT WITH FOURWHEEL DRIVERS. PACKS OF DOGS ROAM WILD; A NEIGHBOUR BUILDS A HIDEOUS GALVANISED IRON SECOND STOREY ON HIS HOUSE; ANOTHER NEIGHBOUR DECIDES TO KEEP 14 GOATS, 2 HORSES, A PIG AND 35 CHICKENS ON HIS QUARTER-ACRE BLOCK.

OF COURSE YOU CAN'T SEE IT ALL AT NIGHT, BECAUSE THERE ARE NO STREET LIGHTS. BUT LIGHT OR NO LIGHT, YOU CAN STILL SPELL THE GOATS.

IT'S NOT A SCENE FROM A FUTURISTIC FILM OF SOCIAL BREAKDOWN. IT'S SIMPLY WHAT LIFE COULD VERY WELL BE LIKE WITHOUT YOUR LOCAL COUNCIL. OH, AND NO-ONE WOULD PICK UP THE GARBAGE!!

COUNCILS REPAIR ROADS, CONTROL DOG PROBLEMS, ENFORCE STRICT BUILDING REGULATIONS, PREVENT LEO McDONALD BRINGING HIS FAYRIYARD INTO SUBURBIA, AND PAY FOR LIGHT AND THAT'S NOT EVEN THE HALF OF IT. COUNCILS ALSO DO A LOT OF "PEOPLE" WORK, FROM PROVIDING HANDYMAN HELP TO PITCHING IN TO HELP COMMUNITY, SPORTING AND RESOURCES GROUPS.

PAYING RATES IS PAINFUL. WE KNOW IT IS BECAUSE, AFTER ALL, WE ARE RATEPAYERS OURSELVES. A RATEPAYER AND HIS MONEY ARE NOT EASILY PARTED. RATEPAYERS GENERALLY WALK SLOWLY INTO THE COUNCIL OFFICES AND TAKE AN IMMEDIATELY LONG TIME TO WRITE THEIR CHECKS OR COURT OUT THEIR CASH. THE ONLY WAY TO GET A LAUGH WOULD BE TO TELL THEM THAT THEIR RATES ARE POSSIBLY THE BEST VALUE FOR MONEY THEY SPEND EACH YEAR.

[IT'S TRUE!]



Best wishes for 1984

Ann Newmarch, Advt-in-Residence, Prospect 1982-83.

Ann Newmarch, *Prospect Calendar 1984, 1983*, screenprint, 65.5 x 45.5cm



COMMUNITY ASSOCIATION
OF PROSPECT



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