

# LIGHT CONSCIOUSNESS

BOOK THREE



Update and corrections to Book TWO for the next generation

BY ROGER FOLEY FOGG

A PSYCHEDELIC TRAVELLERS JOURNEY  
1942 – 2026

Cultural warning  
This book may contain images and  
photos of people who are deceased



# LIGHT CONSCIOUSNESS

## BOOK THREE



My Rainbow Family, 2013

## Roger Foley

(aka *Ellis D Fogg* / LSD Fogg / Mr Fogg / Roger Foley-Fogg)

Researcher – Rahima Wolfe Jackson

Editor – Briann Kearney, Susan Evans

Inspired by – Dr Sarah Breen Lovett

Original Research by – Annaleis *Rusty* Roorda

Graphic Design – Johanna Evans, Green Pigeon Graphics



*Woom*, Watters Gallery, Ellis D Binns and Vivienne Fogg, 1971

# CONTENTS

|                                                                      |     |
|----------------------------------------------------------------------|-----|
| PREFACE .....                                                        | 7   |
| CHAPTER ONE:<br>MY STORY .....                                       | 13  |
| CHAPTER TWO:<br>MY WORK .....                                        | 17  |
| CHAPTER THREE:<br>MY LIFE .....                                      | 23  |
| CHAPTER FOUR:<br>ART CONTEXT .....                                   | 53  |
| CHAPTER FIVE:<br>LIGHTSHOW PRODUCTION .....                          | 93  |
| CHAPTER SIX:<br>THE YELLOW HOUSE .....                               | 101 |
| CHAPTER SEVEN:<br>SEX, DRUGS & ROCK N ROLL .....                     | 143 |
| CHAPTER EIGHT:<br>SOCIETY & POLITICS .....                           | 167 |
| CHAPTER NINE:<br>ART EXHIBITIONS, URBAN INSTALLATIONS & EVENTS ..... | 251 |
| CHAPTER TEN:<br>SPIRITUALITY & LIGHT CONSCIOUSNESS .....             | 325 |
| CHAPTER ELEVEN:<br>FRIENDS & LOVES, PEOPLE & THINGS .....            | 341 |
| CHAPTER TWELVE:<br>CONCLUSION, EPILOGUE & CODA .....                 | 381 |





# Preface

THIS IS A TRUE STORY...

A real story, as real as real can be...

It is wonderful how life comes together and things just happen at the right time... and the books I read confirm for me the things I always knew but had no words. However, in his autobiography *My Last Breath*, 1984, Luis Bunuel describes how it was not important that ones memories are not absolutely true to the facts of the past... no one can be objective... all our opinions and remembrances of things past are subjective... and as we grow older and mature, our experiences colour those recollections of the past... but this does not matter, because what we recall now, even our false memories, can tell the reader more about ourselves than our younger more naïve selves recollection of what happened yesterday... our wiser selves are more true... so there's no such thing as objectivity, everything is subjective, including this!...

My *Lightshows* are an abstract expression of JOY AND SPIRITUALITY

As an artist, my starting point is to help folk experience joy...

But that simple goal raises a question about our ecstatic feelings... our body electric... why do we suffer from the law of diminishing returns? How can we stay positive in a world that keeps questioning *the meaning of life*... and finding only a negative or naive response? Rightly or wrongly, I blamed it on what I knew of the French existentialists and the gloomy outlook on life by many otherwise intelligent people I knew at university. To be happy, to experience joy... was seen to be simple minded. I always saw that as a huge problem. Or perhaps folk had a forewarning of what was to come in our body politic?

I always suspected that great artists and creators such as Martin Sharp, Chopin, and Ramanujan had the ability to time travel and were in tune, resonating, with the vibrating strings from which we are made... my young friends and I... my generation understood that.

WE HAVE A DUTY TO CHANGE UNJUST LAWS BY BREAKING THEM...

The trial of the Nazi, Adolf Eichmann in 1962 was a global turning point... the judge's decision that obeying the law of the state was not a defence for murder... that decision convinced many of us that we should be experiencing joy through doing good... and that *good* means we have a duty to change bad laws and... that the best way to change bad laws is to break them. By 1968 the Vietnam War had led our generation of students to invest themselves in the same process of change. By breaking bad laws...

I was inspired by Albie Thoms who led me to Marinetti's *Futurist Theatre Manifesto* of 1915 and Antonin Artaud's *Theatre of Cruelty* of 1945. I wanted my *Lightshows* to become an expanding, psychedelic theatre experience like an animated Jackson Pollock work of living abstract expressionism and truly psychedelic, in the original sense of the word, an epiphany.

That year, 1968, saw the birth of the sexual and the cultural revolution in Paris.

While I was busy designing and making *Lightshows*.





Adrian Rawlins on 1989 *Mardi Gras* Float

I got to meet all the diverse subcultures as everyone needed a *Lightshow* for their performances and happenings. By a kind of osmosis my *Lightshows* became a part of this revolution, and part of the sexual revolution. Which began for me in the 50s with the publication of *Playboy Magazine* in the USA from 1953. Banned in Oz, but posted to me in brown paper bags by my dear friend Lynnette Swanston – later Gaza, who as many girls did on graduation from school, went on a grand tour overseas. I remember our last connection as her ship the *Fairsky* departed Sydney's Darling Harbour and the last streamer broke.

I had heard from an anonymous someone, in Paris at the time, that the revolution of 1968 began when male and female university students were refused permission to visit each other's rooms at night. This tipped France into a deep examination of contemporary life that quickly became a nationwide then worldwide movement as workers and others joined the students and reshaped our world by breaking the social, cultural and political paradigms of the time.

Yes, Paris 1968 began as a sexual revolution. I am amazed that many academics who are now parsing the 60s cultural revolution deny any input from the sexual revolution and have no idea why so many counter culture luminaries went from London and Paris to Ibiza and Formentera in the 60s... for fun I advised, swimming naked in the sun with pretty girls and boys away from the leaden winter of London and Paris is the answer... I get frowned at when I tell them.

It was the arrival of the counter culture movement, ushered in by the rediscovery of the Kinsey Reports, the visit to Sydney of Lennie Bruce, and my old friend Richard Neville's attempt to help him escape our evil polity of the time in 1962, my awe at the extraordinary research of Masters and Johnston from 1966 and most importantly... the availability of the contraceptive pill in 1972 – when Sydney's artist's commune, *The Yellow House*, was in full swing and women would drop in by the dozen to express their newly unshackled sexuality.

The explosion of protest in print, begun on university campuses leading to *Oz Magazine* in Australia, 1963 and the obligatory obscenity trial, then *London Oz* from 1967 which stirred up the longest running obscenity trial in English Jurisprudence history. It was my friend Jim Anderson who was totally responsible for London's *Schoolkids Oz*. Martin Sharp and Richard Neville were cross with him. Many others joined the worldwide Underground Press such as Wendy Bacon's *Thorunka* and Phillip Frazer's *Digger*.

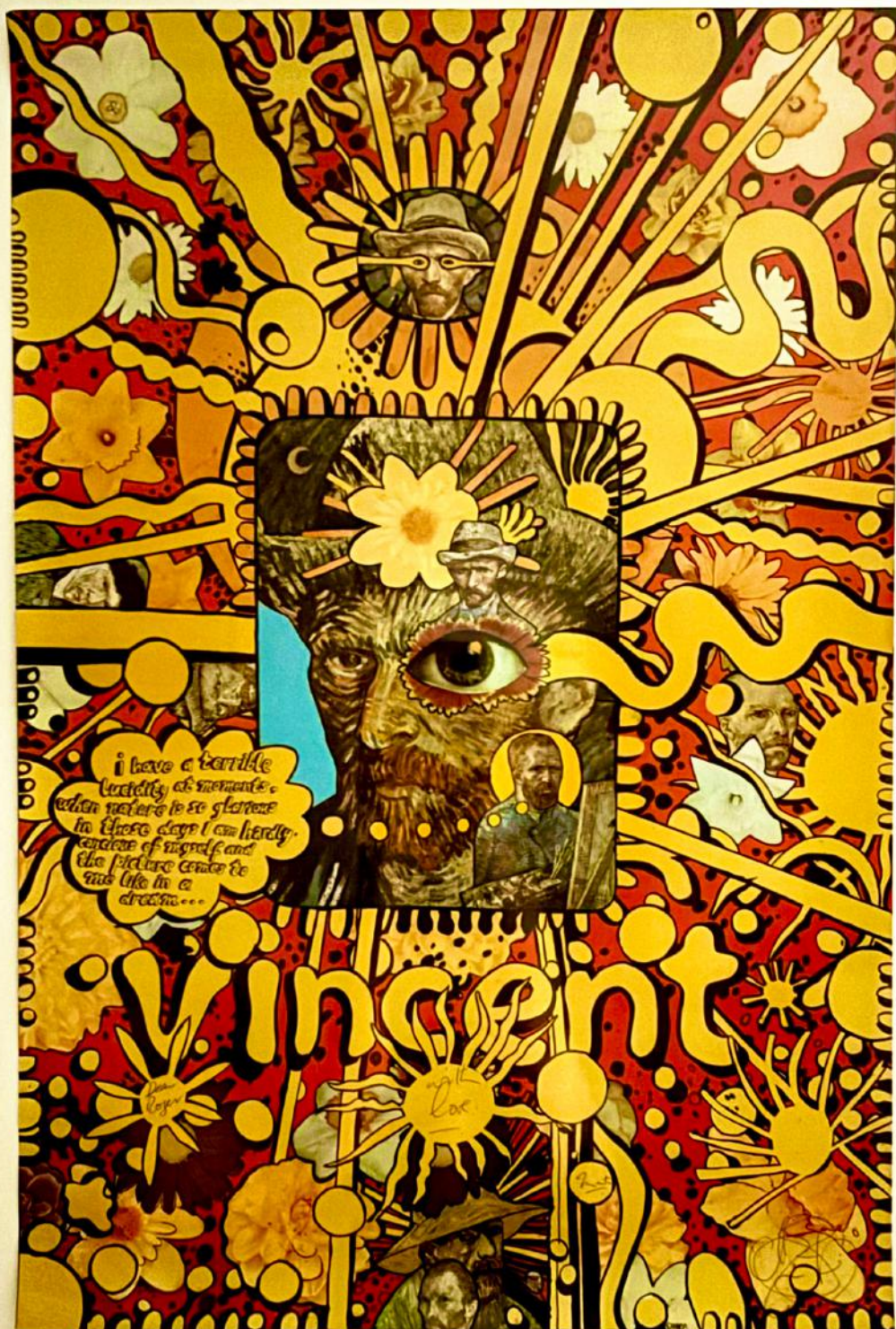
Our global village was facilitated through young folk's love of Rock N Roll and *Lightshows* and by mass communication through the ubiquitous availability of television delivering Rock N Roll as my generation's agitprop worldwide together with...

## THE SYMBOLISM OF LONG HAIR THE EXPLODING SEXUAL REVOLUTION AND ALTERED CONSCIOUSNESS THROUGH DRUG TAKING

Together with the renewed interest in meditation, yoga and other spiritual ways of attaining altered states of consciousness were allies of anti-war protests and civil rights movements under the banner counter culture.

A wild dancing mass that celebrated equality, racial and sexual. The rights of indigenous people, the rights of LGBT+ people and the ideals of multiculturalism embedded in popular music, an art form





Poster by Martin Sharp, collection Christian Shaw



that defied national political and cultural barriers. It was a global enterprise played out under blazing lights; *Lightshows*.

In Australia most of these *Lightshows* and happenings were created by Albie Thoms *Ubu Group* and by my group *Ellis D Fogg* with strong input from Vivienne Binns, Mike Brown, Richard Neville, Martin Sharp and many others.

### THIS BOOK WILL EXPLORE ALL THESE THEMES.

It has been noted by friends that often my writing requires many corrections and sub edits by those endeavouring to help, and it has been noted that often during this process I do manage to find my way back to undo their good intentions!

I like to write the way I speak, a bit all over the place, which you may have noticed by now. I don't like to be too organised, to fixate too much about getting things exactly *right*. I like a little anarchistic chaotic energy to bleed into everything whenever possible. I see this as an indication of my spirit... which is very strong. My dreams, memories and reflection. So, I hope you can bear with me and find some value for yourself as I attempt to talk you through what has been a very enjoyable life.

My lucky life.

I must add that while my Dionysian creative left brain is scattered and indecisive... once a direction has been decided I can become very focused and my linear apollonian right brain takes over and makes everything work well!

This book is organised somewhat chronologically. I say somewhat as it became quickly evident that not organising by topic would create a text difficult to follow. So, there is a little doubling back on occasion as a result.



Fogg by Madam Lash





# MY STORY

STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL





# My Story

MY FRIENDS CALLED ME FOG, LATER I ADDED AN EXTRA G.

From a very young age I was called Fog because I was a dreamer.

Many people assumed I was thinking of nothing. While actually I was thinking of everything.

I was interested in looking at a cloud and how light interacted with it.

I wanted to try and work out their relationship.

I wanted to understand light, from the shadows on the ground, from the way light played over water, from the sun shining between the leaves of trees, it took me a while to work it out.

Sometimes I would see the really hard outline of a leaf and then that would move away and there would be a perfect circle.

What is that?

A picture of the Sun! Really? Yes.

Have a look at the ground underneath a tree while the Sun shines through its leaves.

All those circles are pictures of our Sun.

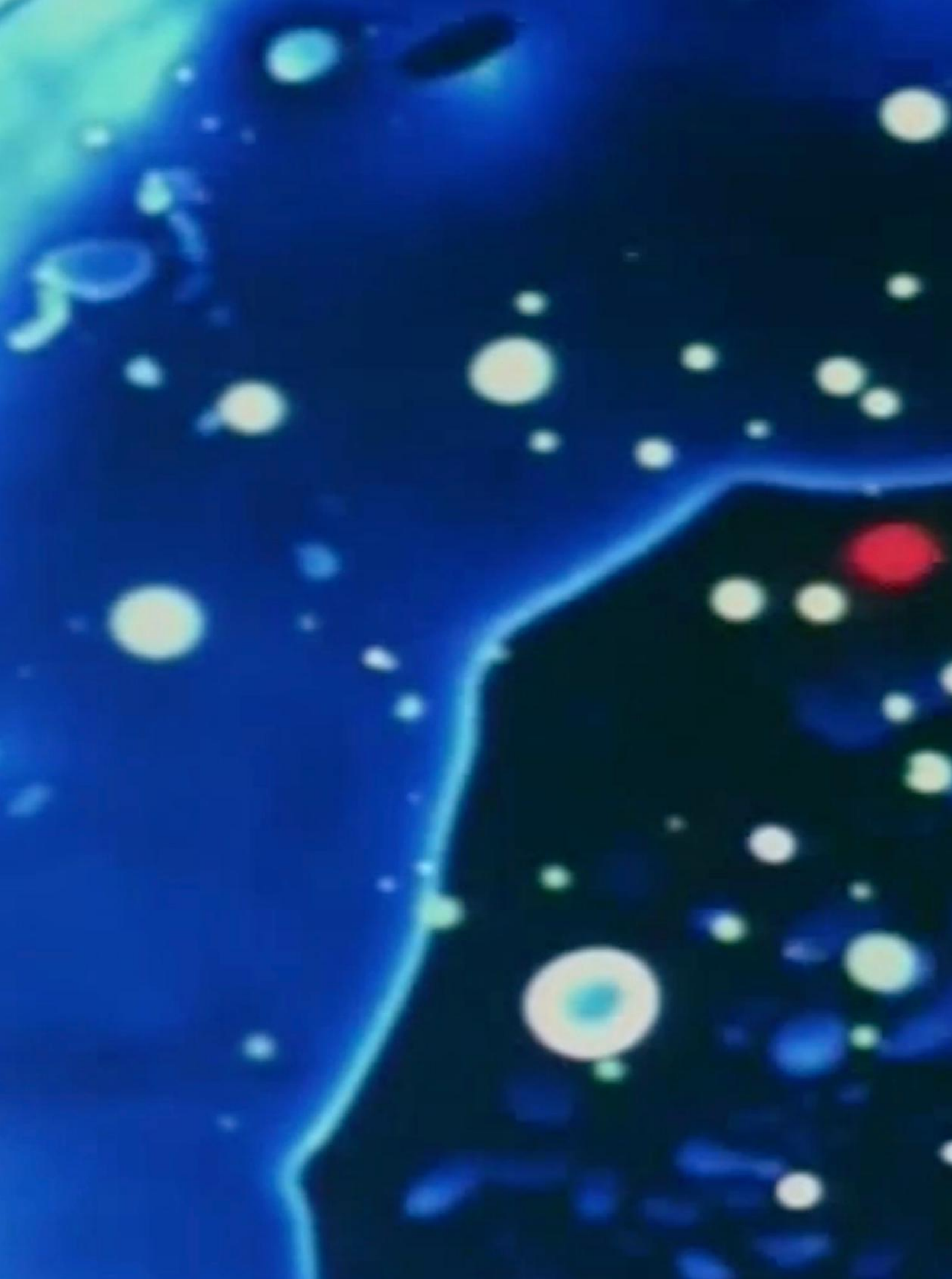
When a leaf moves into that circle the leaf will be in perfect focus, if the beam of light is sharp enough. But if the beam is not sharp, indicating that too many beams are coming through, the shadow of the leaf will be blurry, fuzzy.

Looking closely, at every shadow edge there would be a tiny rainbow.

Beams of light hitting it will split into different frequencies, different colours. Each colour or wavelength bends slightly differently.

THAT IS HOW RAINBOWS ARE CREATED.





# MY WORK

STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL







Lichtenstein projected on buildings during the then Sydney Gay and Lesbian Mardi Gras from our prizewinning projection float 1989



# MY WORK: A Synopsis

In the 60's my career as an artist started to take off and the counter culture movement started to expand people's minds. In 1966 after the publication of Life Magazine's grand essay *LSD ART* covering the future of *Light as an art*, I felt confident enough to leave a nine-to-five job and expand my hobby of playing with light – something that I had been doing since 1954 when I was 12 – and become an artist – *A Sculptor of Light*.

At the time I was unaware that most artists were either from wealthy families or were employed as teachers. Not many, if any, were able to support themselves from their art alone. Art has been enabled and has survived in many cases thanks to wealthy patrons, however I reasoned that if I was able to convince people to pay me and allow me complete freedom then I would have the power to create what I wished and to experiment with new ideas without my integrity as an artist being compromised.

Luckily my first girlfriend Gretel Pinniger understood and supported this idea. As does my last wife Francesca Emerson.

I was aware of Indian, Hindi, beliefs in the one-ness of man, in *Vasudhaiva Kutumbakam*, which was a huge influence on our sixties counter culture and I realised that this was what my *Lightshows* were about. I always tried to show *everything as one thing* and to be remembered for trying to show a common experience of humanity in my art so to further my message I invented the slogan:

EVERYONE IS EVERYONE ELSE

The establishment and evolution of my medium, the medium of *Lightshow* art has been the focus of my life. I have incorporated everything I could think of into art *Happenings*, theatrical and concert performances, dance parties, ceremonies, celebrations and spectacles. *FOGG Lightshows* became a popular phenomena, they were designed to produce a total multimedia experience that would expand the awareness of the audience and open their senses to *the oneness of the world*.

I believe that *Lightshow* is a spiritual experience... a spiritual psychedelic power in the original meaning of the word *psychedelic*, coined by Chemist Humphrey Osmond in a letter to Aldous Huxley in 1956 :

*Psychedelic: an epiphany. A mystical, enigmatic and numinous power.*

I don't plan out too much what I am about to do. I like my inner spirit to guide me. My work is always created from instinct and inspiration, a kind of animated abstract expressionism that is not defined, that is foggy by name and nature. Indeterminate. Although I am not under the influence of drugs while working and creating, drugs have shown me the way forward. I regarded LSD as showing me the way to speed up my evolution. Then LSD was banned in Oz in 1969, I was appalled but decided I would keep my name Ellis D. Fogg anyway.

In the early 70s thanks to an enlightened government, I received two grants for experimental theatre work from the then *Australian Council for the Arts*, a valuable starting point. Even though my generation of young counter culture folk, hippies, considered it *bad vibes* to make money... which explains why many remain poor. I came to realise that the discipline of creating work that people wanted to pay for was more valuable to me than receiving arts grants or remaining poor.



Projection on crowd during the Sydney Gay and Lesbian Mardi Gras, from my prize-winning float, 1989

Soon playing with light as art became the hip thing for everybody to do. Engineers, painters, filmmakers and many others were experimenting with light at that time. Exhibitions were held here and there but I think I was one of the very few light artists to produce serious work that people would pay to see and be part of. My art has supported me for over 50 years.

As part of my professional experience – I recall being asked to make something for a Revlon foaming bath gel advertisement. I decided to build a bubble projector from an old slide projector that would project moving bubbles on to a professional model's naked body (name redacted). At the shoot were several Revlon representatives from one of the world's wealthiest cosmetic companies, a world-famous photographer, Alan Nye, as well as producers and designers from the advertising company and a team of makeup artists and crew from the production company. I was asked how much I would charge... Well, it seemed like a congenial workplace and there would be good French champagne, *So would \$20 (equivalent to an hours pay at the time), be acceptable?*, I asked. Without blinking the advertising company's finance director agreed. Later I found out the production cost them over \$5,000 and Revlon had paid well over \$10,000. It didn't take me long to learn my worth.

In 1971-1973 I was a *Yellow House* artist with, at first, the Capsule Room and then the Laser Infinity Room at the artists communal gallery and theatre begun by Albie Thoms and Martin Sharp in Sydney. Frank and Thelma Clune provided studio space and lodgings in the *Clune Gallery* on Macleay Street, Potts Point and an adjacent house to several artists. In 1971, renamed and repainted by Dick Weight and everyone as the *Yellow House*, it became home to Martin Sharp, Albie Thoms, and their followers such as Moth, who lived behind a painting and Peter Royales who pitched his tent in the attic. Martin's naming of the *Yellow House* alludes to Vincent Van Gogh's letter to his brother expressing a dream of a sun-drenched studio for a community of artists.

I found and was inspired by a proposed cartoon sketch discarded by Martin Sharp, a horizontal wavy line with a straight line through it with the words *all men are islands* in the top of the wavy line and *joined beneath the sea* in the lower half of the wavy line. This seemed to me to sum up the problems of the world; its duality and divisiveness compounded by the lust for competition rather than co-operation. Martin was happy for me to use it... and never used it himself. It remains as a sketch in one of his notebooks which he photocopied for me.

Although there have been some terrible people who have impacted my life very negatively, usually through jealousy, greed and competition, I had always tried to forget them... which proved to be a mistake as they would often creep back into my life until I would suddenly realise who they were and that they were making my life difficult once more... I was going to mention them in this memoir but have changed my mind... I will only write about the good things and thankfully there has been far more good than bad... I have been a very lucky boy.





STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL



# Chapter Three

## MY LIFE





Laurel Bessie Allsopp nee Barnes, on the left, my grandmother and her wicked sister who stole all the good furniture from my grieving grandfather when Laurel died. My mother was very angry about this



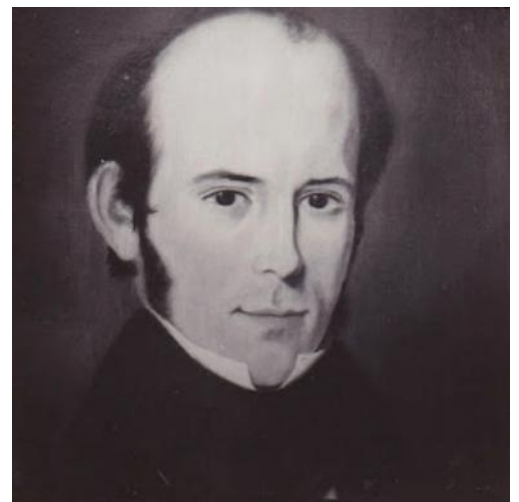
Harold Allsopp, my lovely grandfather



QR Code link to the history of the Allsopp & Barnes families of Murrumbah



Grandpa Harold Allsopp's Swift, one of the first Auto mobiles in Harden Murrumburra



My Great Grand Uncle John Thomas Barnes, murdered by bushranger John O'Meally in 1863



# MY LIFE: A Family History

**M**y mother Hazel Malden Foley, nee Allsopp wrote about our shared family history in her memoir. Much of what she wrote I have used as the basis for the following chapter.

*The Allsopp & Barnes families of Murrumburrah* was published online on July 18th, 2024, by Michael Organ. This online record of my mother's writings can be viewed [here](#):

My family first came to Sydney in the early mid nineteenth century. My great grandfather George Barnes and his brother Thomas Barnes arrived and settled in the colony of NSW. They travelled on horseback over a vast area South-West of Sydney and finally pitched their camp some 250-300 miles from the first settlement on the banks of a leafy stream which ever after was referred to as *The Creek*.



Hazel Foley nee Allsopp and Roger at 17 months in 1943

The Creek was surrounded by rolling hills and it was not long before the brothers set about planting wheat and running some sheep. George built a homestead on the bank of The Creek and a station on property some 10 miles away in the hills which was called *Benmore*. The Barnes brothers built a store at Murrumburrah (it is still operating), and further members of the family settled in nearby Wallendbeen. During a trip on horseback my Great Grand Uncle John Thomas Barnes encountered an infamous bushranger named John O'Meally, one of Ben Hall's bushranger gang.

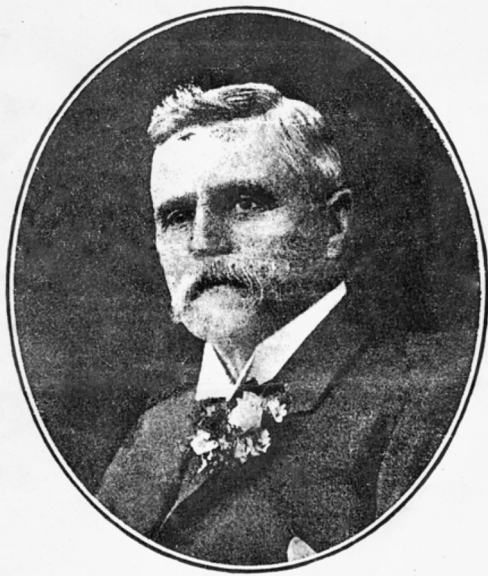
O'Meally bailed John up while he was opening a gate and demanded his fine thoroughbred horse, when John refused, he was shot dead. John was very well known and respected throughout the south-west and over 100 mourners attended his funeral, travelling by horse and carriage from as far away as Goulburn.

I've been told that at that time bushrangers roamed the South-West in gangs. Our ancestors very rarely tangled with them, opting to just give them what they wanted, food and ammunition.

George Barnes was courting a young lady from Berrima, Agnes Biggs, who he then wed. Their wedding was held at Berrima and the happy couple settled down in the rambling homestead by The Creek with a pigeon loft and a large aviary for birds and a talking cockatoo who lived in a big pine tree in front of the house.

Meanwhile news of their wonderful success stories reached the United Kingdom, and to the ears of Thomas Allsopp my Great Great Grandfather. Thomas and his wife Mary Ann owned a flour mill in Ireland during the 1840s potato famine when many English were purposefully starving and robbing the Irish, a holocaust with many millions of Irish deaths. They bought a ship, packed up the whole mill and all their employees and their families and brought them to Australia. He lost no time in

quest, he came to Murrumburrah and put the flour mill (owned then by Messrs. Miles Murphy & Sons) in proper working order; and the mill was carried on very successfully. At the end of 1875, the late Mr. Allsopp took a



THE LATE MR. THOMAS ALLSOPP.

He returned to England, accompanied by his wife and family. He returned to Australia at the end of 1876, and again went to Murrumburrah for a short time. In the following year he erected the flour mill at Murrumburrah. At that period the flour was ground by the old-fashioned process, but the business increased so rapidly that he erected a new mill adjoining the present.

In the younger days of the district the late Mr. Allsopp greatly encouraged settlement and wheat growing, and to this end financed and assisted many who are to-day prosperous and well-to-do. At different times he went in extensively for wheat, &c., on his own account, and on his properties at "Oxton Park," Murrumburrah, and "Beech-

procuring land and "Allsopp's Silver Spray Flour Mills" was born and swiftly established. The employees were so grateful that for Thomas and Mary's 50th wedding anniversary they were presented with an extraordinary large painted illustrated -Thankyou- a plaque signed by all the employees, which I still have, although sadly the photos of my Great Great Grandparents have totally faded out over time.

Thomas Allsopp and his wife Mary had seven children, four of which married into the Barnes family including Grandpa Harold Allsopp to my Grandmother Laurel Bessie Barnes.

My mother recounts watching her dad Harold riding a horse to work every day, and milking the cow early every morning so that they could drink fresh milk, a cupful straight from the bucket if they were lucky.

Harold and the family moved to Coogee, and sold the home in Murrumburrah after his father died. They lived there quite happily for several years until the tragic death of Laurel.

Mum describes her father's experiments inventing puffed wheat which nearly blew down a wall of the house when the boiler exploded and how he struggled after the death of his wife Laurel.

After Great Grandfather Thomas died my Grandfather Harold inherited the Flour Mill. He was a gentle artistically inclined man with a generous heart. He could play any musical instrument by ear, an artist not well-suited to the life of a business man. He was no match for the Carpetbaggers who came after his business when The World Economic Depression began in 1929 causing the family to lose the Flour Mill.

Laurel Bessie Allsopp nee Barnes died of complications through medical malpractice. Something which made my mother always suspicious of authority... a trait I have inherited. After the death of her mum, my mother described Harold as a broken-hearted man. On top of the passing of his wife he lost his business and was forced to sell the house. I remember him as a funny warm and gentle soul who loved to entertain us with music and as my cousin Phil Williams recalls he would stand on his head in the corner of the room to get attention.

Newspaper article featuring Thomas Allsopp

LETTERS PATENT

COUNTRY Commonwealth of Australia.

NUMBER 108,849

DATE 27th September, 1938.

GRANTED TO Harold Allsopp.

TERMS: 10 YEARS (subject to taxes, etc.)

TAXES DUE AS FOLLOWS—

| DATE<br>(on or before)                                    | AMOUNT<br>(including agency) |
|-----------------------------------------------------------|------------------------------|
| <u>27th September, 1943</u>                               | <u>£1.10.0</u>               |
| <u>and annually thereafter increasing 10/- each year.</u> |                              |

Invention must be worked in above country before 27th Sept., 1942.

Patented article must be marked Patented and number of Patent and date. Ample time should be allowed for remitting taxes or payments for working. Reminders are usually sent for convenience of clients, but not responsibility is accepted in the event of omission.

Cable Address: "Invention," BRISBANE.

E. GARLAND ABELL  
Patent and Trade Marks Attorney  
BRISBANE.

Patent for Harold Allsopp's flour milling technique granted in 1942





Ken, Hazel and Jack Allsopp in 1920's

My mother Hazel Malden Foley nee Allsopp was an intelligent, bright, lively and by all accounts a popular young woman, very competitive with her two brothers, one older and one younger. She was brought up on Murrumburrah and then Coogee.

Hazel was a brilliant student and received top marks in her final year at Sydney Girls High School and had dreamed of becoming a lawyer and going to Sydney University to study law. After the tragedy of her mother's death and her father's economic crisis Hazel gave up her dream, turned away from education, feeling duty bound to look after the family. This included her younger brother Jack, her ill older brother Kenneth and her father. It was a job that she was expected to fulfill as the only woman in the family. I think she was never quite able to let go of her resentment, for the role life forced on her. And because she was more intelligent than most of the men she had to deal with, who were brought up to be telling women what to do, she was angry about that.



Harold and his son my Uncle Jack Allsopp

My mother's childhood friend Francis *Bob* Foley from Murrumburrah was the son of the bank manager, in 1929 during the depression, the bank collapsed at around the same time that my grandmother Laurel died from medical malpractice. So, Hazel's friend *Bob* Foley was also unhappy, feeling dominated by his older sister and experiencing pressures and expectations to be a *man* from his family.





Collage of photographs featuring Francis Bob Foley, Roger's father

It was friendship more than love which brought them together. I think it was just a matter of, I am nearly 30 so "I have to marry someone". They married in 1940. However, I never saw any passion between them at home, they always had separate bedrooms. I have no idea how I was conceived, and I have no idea how my much younger brother was conceived. They battled the entire time that I can remember as a child.

When I was older, I realised that they must have had happy periods, before I was born. I found happy photographs from when they lived in Papua New Guinea, in Rabaul.

My father helped run the airline there and my mother would go to dances with the sailors and play tennis. I really don't know much about that time, before I came along. The only thing I really remember mum saying was that they spent their honeymoon at the Hotel Bondi in Sydney. She told me when I happened to be lighting the hotel for a Bondi illumination project.



Allsopp family holiday to Blue Mountains with Jack, Hazel, Ken, Laurel and Harold.

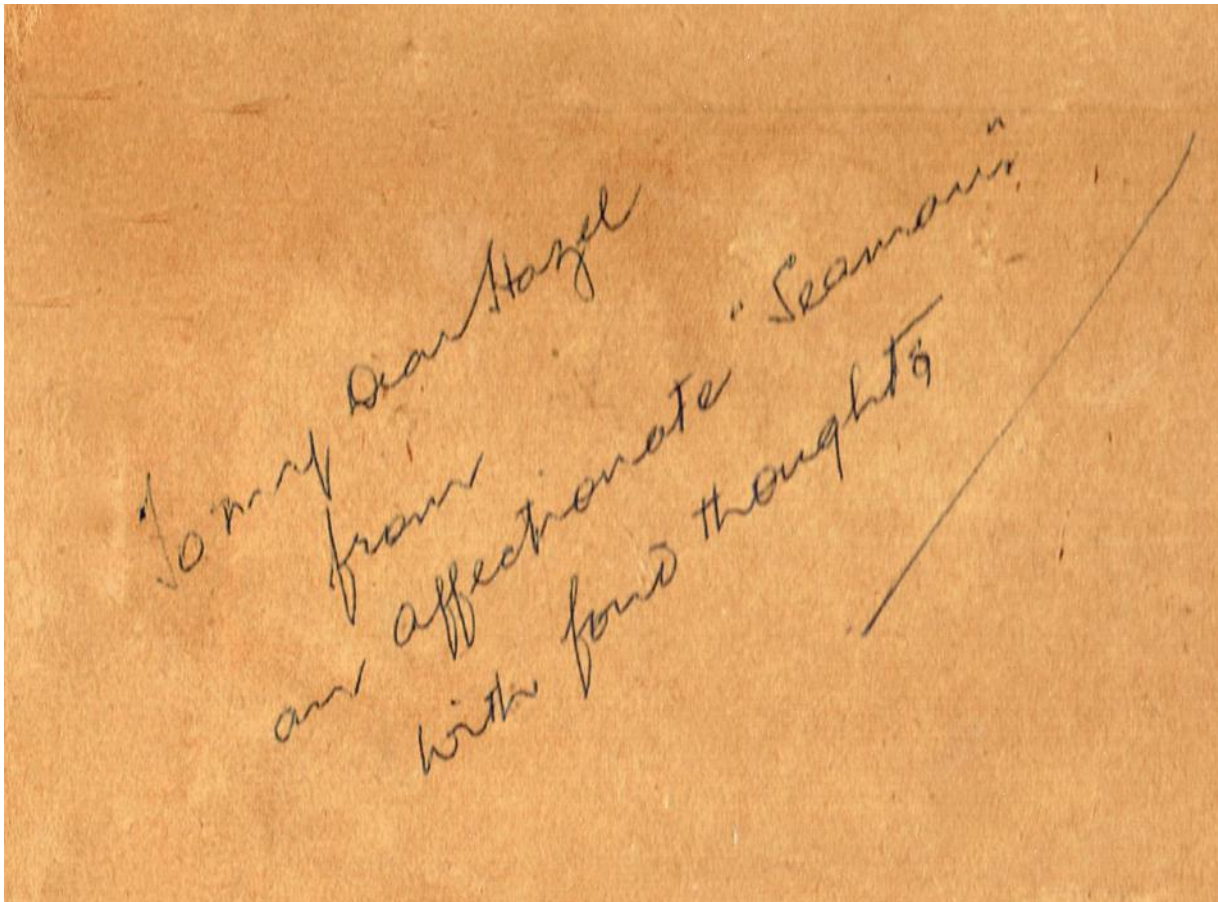
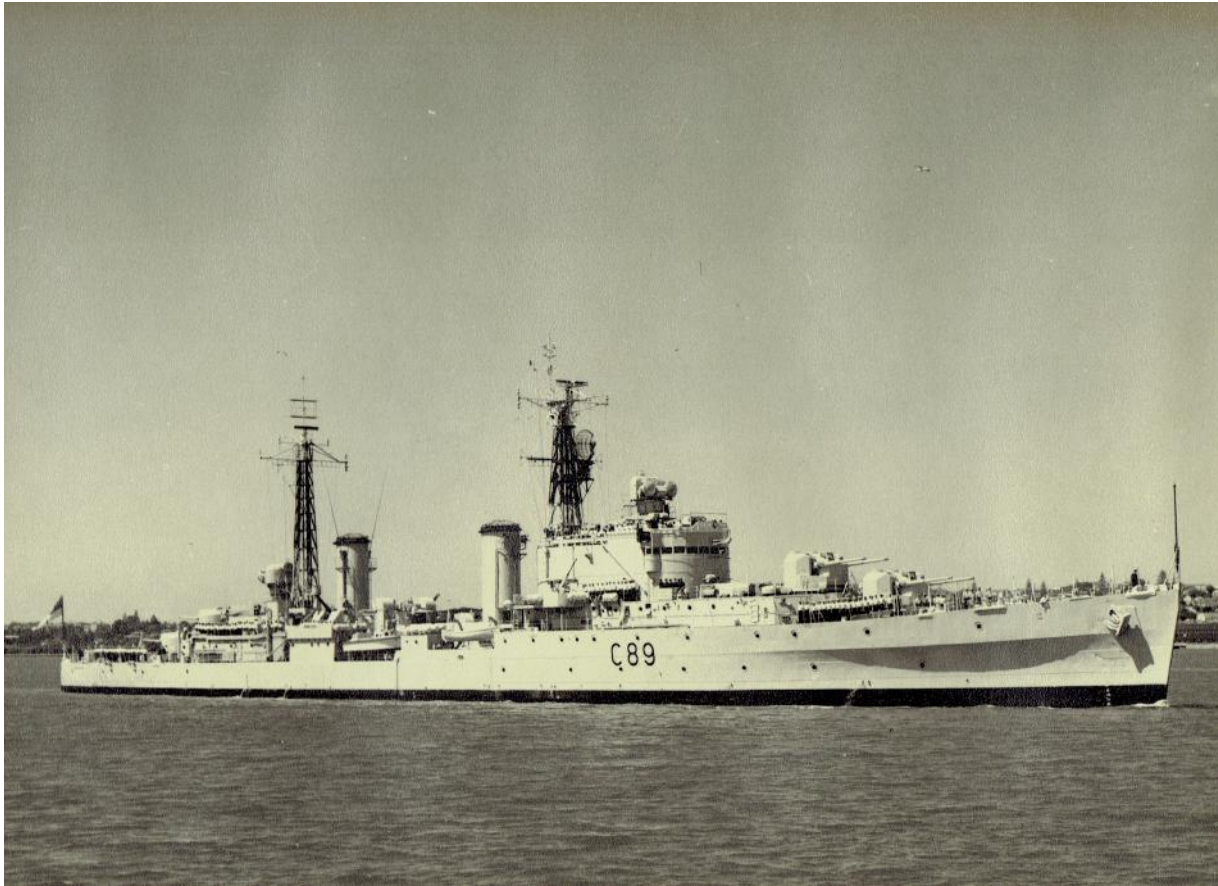


My Aunt Claire Foley (second from right). Pictured with fellow Santa Sabina Prefects in 1921



Grandfather John Foley





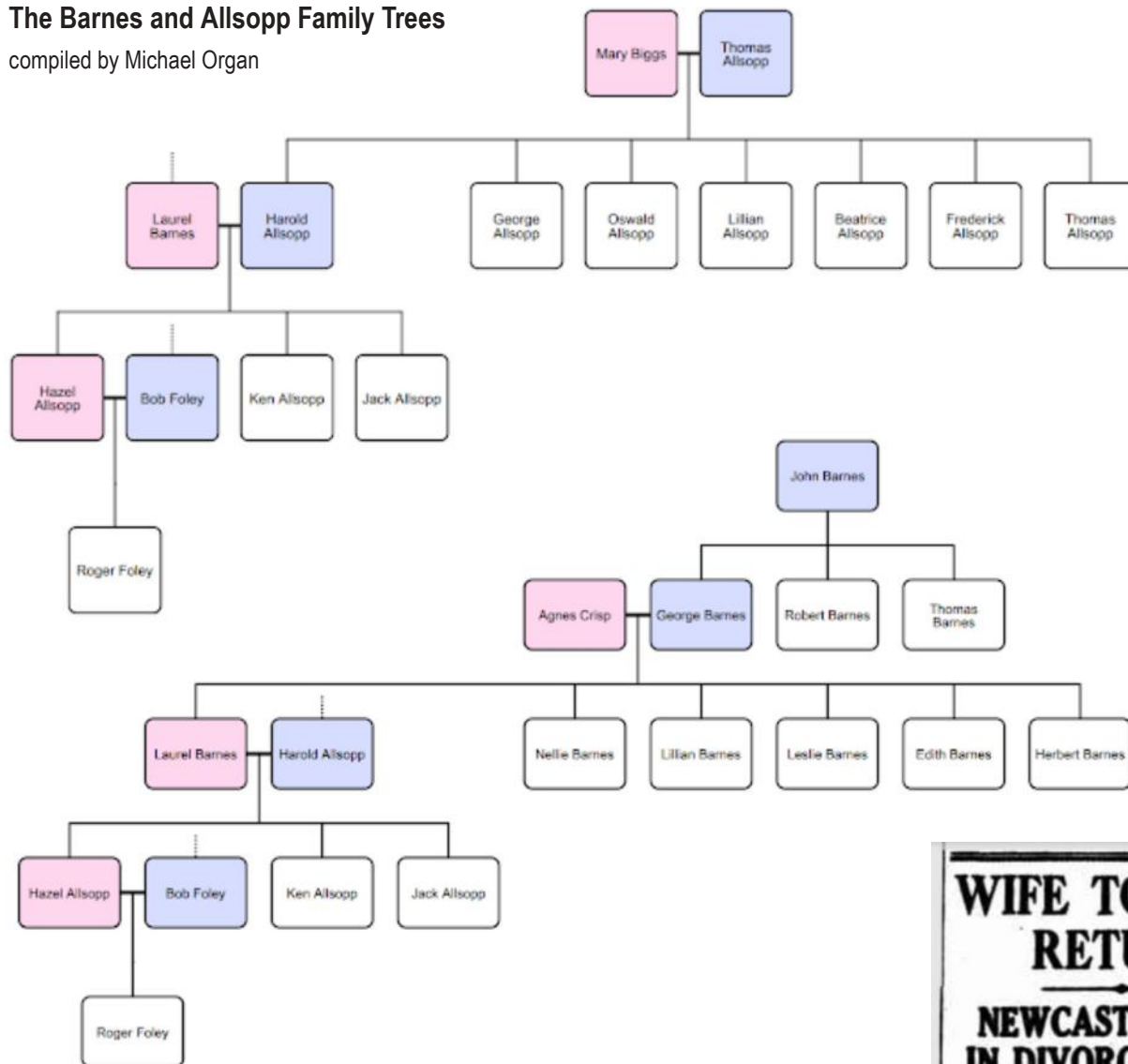
The front and back of a postcard found in my mothers closet.

The message reads *To my dear Hazel from an affectionate Seaman with fond thoughts*



## The Barnes and Allsopp Family Trees

compiled by Michael Organ



Photograph of Grandfather Harold Allsopp in 1975 This is my lovely dear Grandpa Harold. I recall my mother would remove her lipstick before visiting grandpa Harold. Who told seven year old me, in confidence, to watch out for the floozies and tarts up at the Cross who reveal themselves as sexually available with lipstick and rouge... very handy later on, as I knew what to look for.

### WIFE TOLD TO RETURN

### NEWCASTLE PAIR IN DIVORCE COURT

SYDNEY, Friday.

James Paul Bowring, a Newcastle solicitor, told Mr. Acting Justice Edwards in the Divorce Court to-day that his wife, Claire, formerly Foley, had said that she felt she did not love him, and that it would not be honest to remain. She was, however, friendly toward him.

They were married at Hamilton, Newcastle, in February, 1931. There were two children of the marriage, a boy of four and a girl aged three.

Mrs. Bowring is 29 years of age, and her husband 32. She was ordered to return to him within 21 days.

Mrs. Bowring is now living at St. Leonards, Sydney, and her husband said that she left him in August this year. He had written the following letter to her:—

"Darling,—  
"I am still hoping you will change your mind about leaving me. I had been so hopeful that I would manage to persuade you to come back with me that I have been in an abject state of disappointment ever since. . . .

"Darling, I want you to come back with me if only for a few days, just as a token that we are sticking together. You must not fail me.

"Jim."

Article of magistrate rejecting Claire's divorce attempt



My cousin Diana Bowring with the Maharaja of Cooch Behar's elephants

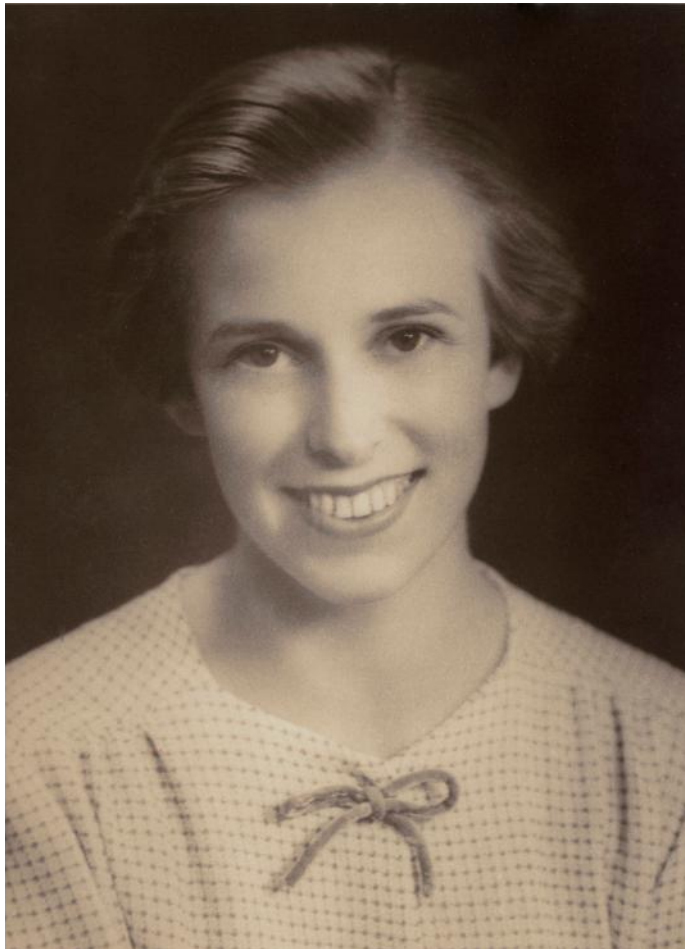


Auntie *Booka* Eileen Foley, My musician Aunt up the cross



My father Bob with Grandfather John Foley and my wonderful Grandmother *Narnie*. My oldest memories are very fond memories of her kindness





Mother Hazel Malden Allsopp, 17 years old photographed by May Moore in 1929



Grandmother Laurel Bessie Allsopp nee Barnes, photographed at 17 years old



Roger with Hazel at around one month old, 1942



Roger at six with Hazel, dressed for town, 1948



# MY EARLY LIFE & GROWING UP

## FLEEING FROM THE WAR



Roger at 13 days old



Roger around one year old



Hazel with Roger at one year old

**M**y mother, pregnant with me, managed to make it onto the last flight out of Rabaul, New Guinea on January 23, 1942. The Imperial Japanese Navy attacked and took over the following day and many of her friends left behind were massacred.

Within six months most of the nearly 2,000 Australian soldiers and civilians who had been left behind were dead. Thousands of New Guineans, Chinese and people of other nationalities would also die as a result of the invasion. They had all been assassinated. Shot, starved, beheaded and bayoneted.

I was born in Cairns on January 24 as our escape plane was refuelling while hopping down the coast. I was told Mum had to stay in Cairns with me for a week before heading further South. She told me later that she didn't know anything about looking after babies and there was nobody to tell her, and there were no other babies or children in Cairns, they had all been shipped South because of the war. She admitted having to apologise to me because she hit my head on a tap while washing me in the hotel sink.

Later we joked. Mum saying *I saved your life bringing you to Australia* to which I answered, *Maybe I saved your life as my presence allowed you a seat on the aircraft. Or maybe dad saved both our lives?*

One of the earliest memories I have is of my grandmother, my father's mother, Claire Foley, I called her Narnie. I would have been five, I was in bed and my legs were aching as they can when you are little, and she would come into my room and start massaging my legs. That is the only memory I have of my grandmother because she died shortly after. It is still a vivid memory for me.

Other early memories are from what I recall as *leafy Mosman*, on Sydney's lower North Shore where we lived. It was a devoutly Liberal voting area and the biggest insult the kids at Mosman Public School would yell was *You voted Labor! You voted Labor!* At home we tried to avoid any discussion of politics. Dad was from a strong Irish Catholic family and Mum was from a Protestant Irish family. Both had given up religion and identified as humanists.

My dad was the opposite character to my mum. He had been totally browbeaten as a child and we suspect his father might have suicided after the bank collapse. Dad had a sister about 10 years older, my aunt Eileen Booka Foley. She was what they called a maiden Aunt with a close friend Leticia *Lettie* Keyes whom I also called Auntie. They were both professional pianists. Aunty Booka was a strong woman, who didn't put up with men unless they were *friends of Dorothy* – the euphemism for homosexuality at the time.

Auntie Booka lived in an apartment in Greenknowe Avenue Kings Cross and Auntie Lettie in Elizabeth Bay, I would stay with them often. Music was constantly playing in both their homes. One of my favourite sounds was the unique voice of Talat Mahmood. I was recently amazed to learn that his grand-niece and biographer Sahar Zaman is a friend of mine who curated my first exhibition in India.

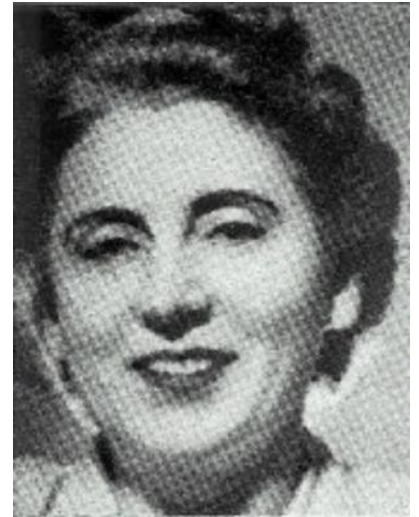
Auntie Booka was interesting, she was a large imposing figure in colourful clothes and her hair dyed blue much to the amusement of my friends. She was a pianist and a producer of a Radio Station on the ships *Kanimbla* and *Katoomba* before the war. The role took her to a radio conference in Munich where she met and was photographed with Adolf Hitler. The news about Hitler's evil deeds were kept secret at that time and she did not understand the Second World War.

Later on, she read Leon Uris' book *Exodus* about the Jewish diaspora and news of the Holocaust came out in dribs and drabs. When she realised what Hitler had done she snapped out loud, *The bastard!* and cut Hitler's head off, out of the photograph with her nail scissors. I thought that was a wonderful response. Somewhere in my archives I have that photograph with the missing head.

Auntie Booka Foley was an incredibly domineering woman, especially to my father. They didn't get along at all, and she was also very domineering to me. She wanted to redirect my life and was forceful about it. But I didn't let her do it, I'm quite spirited and strong willed... I think it's fair to say I inherited my mother's inner strength and character.



Aunt Eileen Booka Foley above and Aunt Leticia *Lettie* Keyes below



Booka at her DJ desk with boxy microphone in 1934, the year she met Hitler in Munich



Auntie Booka did teach me one important thing. She knew show business and cultural trends and when I was 12, in 1954 she advised me:

ROGER, WHEN YOU LEAVE SCHOOL  
YOU SHOULD TAKE UP GUITARS OR  
LIGHTING.

She knew. She was right. In later years she would tell her friends *I don't really know what Roger does but he does it very well.*

I was brought up by very strong women and not so strong men. I've always been attracted to strong women, and I think that is probably why. The standard behaviour of men back then was very misogynistic, but my father didn't want to be misogynistic at all. I think that is why mum married him, he would have been far happier being a woman.

I did not fuss too much when they separated. I think in my mind they were never together, separate bedrooms and all that. But after they broke up mum really was better off for having left. My mum was the intelligent mover and shaker, and dad had any gumption beaten out of him when he was a child. Their roles were reversed from what 50s society expected so she rebelled and broke out,

Quite amazing when I think what she did.

She finally realised that she didn't have to stay at home making plum jam tarts and baked dinners on Sundays forever. She finally realised that it was time she actually used her brain... so she did. I am full of



Roger at four years old in Mosman 1946



Hazel and Bob with Roger around 1945



Roger at around four years old. *I always loved to read*



admiration because the first thing she did was learn to drive the family car and get a driver's license. Then she started driving off and went to Auntie Booka and Auntie Lettie's "Keynote College of Modern Piano Playing" in Ash Street, Sydney. She learned to play the piano and immediately got a job teaching the piano. She would learn one day and go to students and teach them the same lesson the next day.

Then she went to typing classes and got herself a secretarial job and became an independent woman. When my parents did separate officially in 1957 and before my brother and I were sent off to boarding school mum interviewed our potential masters at new schools. At the first interview the Catholic brothers drooled at the lips when looking at us fresh faced young boys. We quickly got out of there. Her interview with the Methodist boarding school, Newington College where Grandfather Harold had gone went better so my brother Donald and I were shipped off to Newington College Boarding School. I still recall that meeting with headmaster L. R. D. Pyke, a stern but gentle man who advised that the food was "plain but filling" He taught me how to write in beautiful script which I can still use today.



Roger with Donald in 1955

I didn't like boarding school; it was like the film *Tom Brown's Schooldays* the place was full of bullies, and they never seemed to teach us anything I thought worth knowing. The monsters there were some of the other kids, they attacked my friend in the middle of the night and rubbed boot polish into his genitals... I hid in the library... the only safe spot... until the camera club got a darkroom with



Roger, Donald and Snuff the Dog, and pictures from scouting

a lock. At school we were given IQ tests and shown all these collections of cogs and wheels like a Rube Goldberg machine and asked *if you turn this wheel, what happens to that one?*, I was very good at following that through. They also asked me to number my job preferences from a number of alternatives... I caused some consternation when I placed *Bus Conductor* first as it seemed very congenial to me, swinging along the road holding the pole outside on the double decker bus.

I didn't hold it against mum, sending us away because on weekends she would always take me to art galleries and to other wonderful experiences of art. She did the same for my daughter too.

My brother Donald was born eight years after me. I remember us playing and having fun together when we lived in the same house in Mosman then not seeing him for years after the family broke up. I went off on my own journey to make myself a better person. It took me years to overcome my father's constant negativity but since my brother and I have had children ourselves we are a lot closer these days.

It was mum who encouraged my creativity, dad just went along with whatever she said. She used to show me prints of Leonardo da Vinci drawings of water and clouds. I would stare at moving clouds in the day and at night and at the water swirling in the rock pools of Balmoral Beach, just down the street. She told me that relaxing is the best way to spend the day. Relaxing leads to a contemplative state of mind which leads to creativity and the solution of problems. For my 12th birthday she gave me a copy of Bertrand Russell's book *In Praise of Idleness* which explains this process of positive evolution. She introduced me to the wonderful world of art. I remember her taking me to the Art Gallery of NSW where I wondered at a Malevich painting that was all white, *Suprematist Composition: White on White* and thinking *it could be about nothing or it could be about everything*.

She was a special mum, yes highly intelligent and educated. She had prints of Albert Namatjira paintings on the kitchen wall and I wondered at the amazing colours he created for the Australian landscape. I thought they were surreal. Much later in 1993 when I went to see the Hermannsburg Ladies Choir to ask them to perform for our Prime Minister's Arts launch. I was amazed to see that Namatjira's colours were correct and true to the colours of the

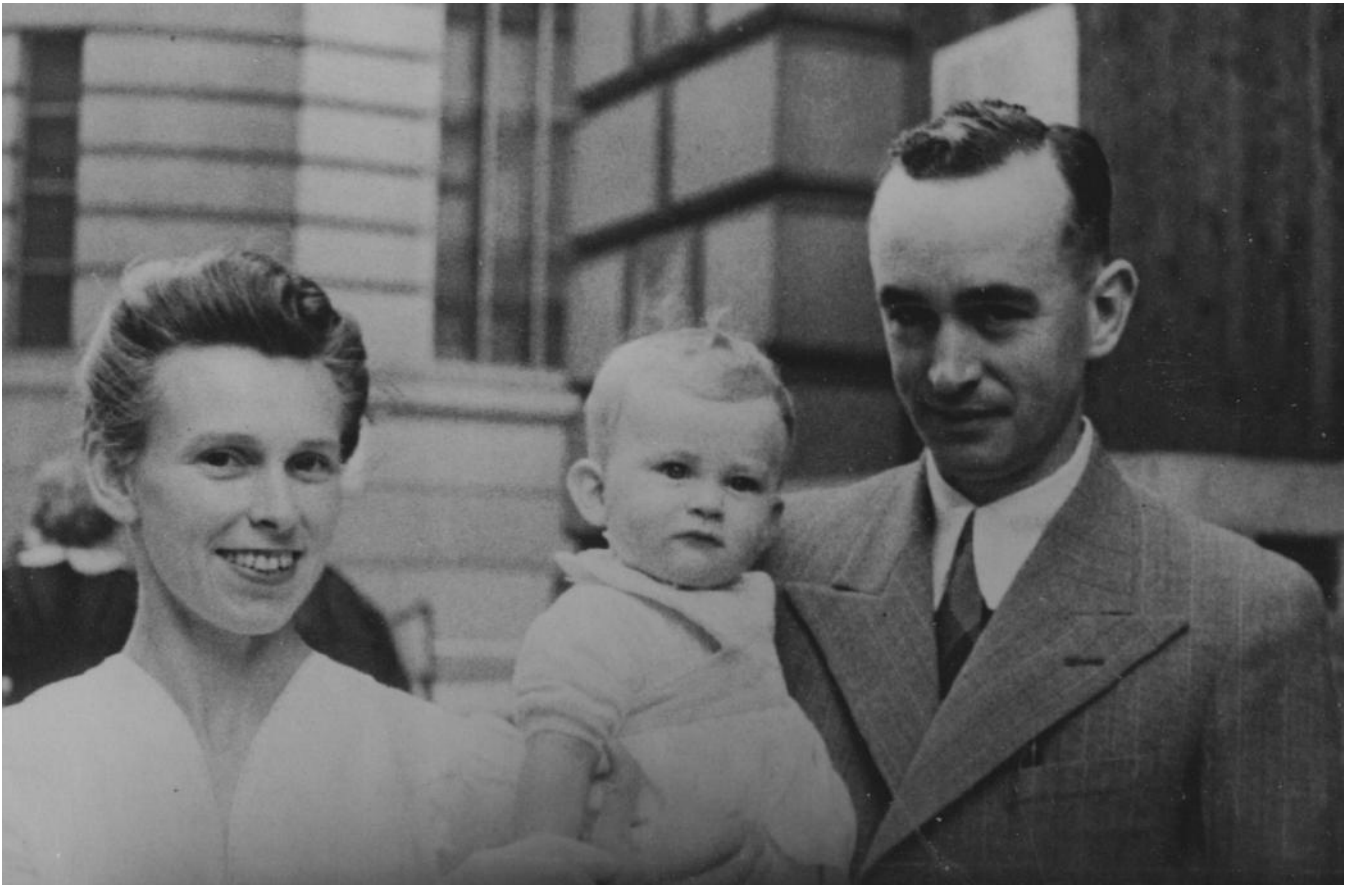


Roger with Bouncer the family fox terrier



Roger with Donald





Hazel and Bob with Roger in 1943

landscape. I wanted to show this to mum so in 1993 after bringing the choir to Sydney for the *Arts for Labor Lightshow* Concert I produced for Paul Keating I took my daughter and mum to Hermannsburg, and I was able to show mum the colourful mountains and landscape that Namatjira had painted true to their colour.

As a result of having childhood aboriginal playmates mum was very fond of the happy gentle spirits of our First Nations mob and black folk in general who are more in tune with the natural world. She not only introduced me to the art of Albert Namatjira, but also took me on outings to visit the black fella mob at La Perouse with their shell art by Esme Timbery, snake handling and boomerang returning demonstrations. She loved the songs of Paul Robeson as featured in the 1935 film *Sanders of the River* with the beautiful *Canoe Song*... and of course to see Bizet and Oscar Hammerstein II's *Carmen Jones* the 1954 musical film featuring an all *African American* cast starring Harry Belafonte, Dorothy Dandridge, and Pearl Bailey with the song, the lyrics of which still resonate with me today, *Beat out that Rhythm on a Drum... I feel it beatin' in my heart and then I get a kinda dream and in my dream it kinda seems there's just one heart for all the worl'... There ain't but one big heart for all the world!*

Hazel enrolled me in art classes run by sisters Joan and Betty Rayner, founders of the Australian Children's Theatre, established in 1948. Known as *strolling players* they lived and toured in a caravan and taught me how to draw conceptual ideas and then turn them into reality. They showed me how to make things from clay, I used that skill to start making *light works* holding pieces of coloured stained glass that I rescued from the beautiful Federation style houses being demolished for freeways and flats. Then using my bicycle torch I would make interesting colourful patterns on my bedroom wall. I also made a Push-me-Pull-you sculpture from the Doctor Doolittle stories. I loved the anomaly...

As I grew older and had a family of my own my mother was insistent that my daughter Electra would not be held back from tertiary education as she was. Hazel supported everything my daughter did at school and university, and even refused to let Electra visit her during school time when she began to succumb to the ailments of age. Hazel did choose her time to leave, to die and kindly waited until school holidays rolled around when we could all visit her together, before she passed on peacefully, lit in the glow of reflected light from a bunch of golden daffodils which we had swapped for the aggressive fluorescent tubes in her respite bedroom. She went gentle into that good night and returned to the place from whence she came.

I was quite a shy, introspective and silent child. I was an only child for nearly 10 years so I found plenty of ways to amuse myself, giving full flight to my imagination. You know when you sit in a nice warm bath and get that little bit drowsy, stoned and start seeing *stuff going on* in the obscure glass of bathroom windows this *stuff*, these abstractions outside my bathroom was a moving pattern of light and shadows being cast by the rustling leaves of a tree outside and filtered sunlight. That's where *Lightshows* began for me, and it has never ceased to fascinate me, how amazing is Light?

I am told that moving at the speed of Light stops Time... but Light itself moves at the speed of Light which implies that for Light... Time Stops!... So maybe in that case the universe only needs one Light beam, one photon to do all the work? It has all the time it needs?

But at the age of 12 I was more interested in the shadow patterns of moving leaves on the footpath. How Light from the sun can stream through the leaves, onto the footpath forming squillions of overlapping perfect circles. How beautifully mesmerising is sunlight filtered through the gently swaying leaves of trees. Later I found out that Japan had a name for this phenomena *Komorebi*. Then there are clouds and moonlight and swirls of water making rock pools at the beach.

Later I realised that everything we see is a projection from something else, which is how holograms work... and so on, the world has never looked the same.

These revelations and experiences led me to manipulating light purposefully, with my bicycle torch, coloured glass and mirrors. I started developing a skill in how to make *Lightworks* at places like Balmoral Beach, I spent time looking at the waves crashing into the rock pools, watching them form perfect circles, I was mesmerised.



Hazel on her 90th birthday in 2022



Hazel, Uncle Jack and Roger at a family party



After 50s Rock N Roll and the sexual and cultural revolution of the 1960s psychedelic experiences were just waiting for me.

Among the neighbours near Raglan Street in Mosman was the Neville family. I became friends with Richard and his sister Jill. Our mothers – both of an educated bohemian nature – were friends. Richard Neville – we called him Rikky - achieved notoriety as a 12 year old when he filled in an advertisement in the back of an American magazine and sent off some pocket money savings to buy himself a gun for his birthday. A working revolver. After it arrived he was sent off to boarding school! I remember my mother describing him as a very naughty boy, with an approving smile on her lips. I still remember wanting that approval as well. In that way Richard was the catalyst for my own freedom from boredom in 1950s Sydney.

I loved making things. From driftwood and discarded junk, I loved old bits of wood and wanted to become a sculptor. Then I wanted to sculpt with light. But my mum was very practical she lived through the Depression and said *we'll find you a job where you can learn manual skills* and can go to University, I ended up working for a white-goods factory in Rosebery. I became an apprentice and spent a lot of time in the experimental washing machine department doing weird experiments on washing machines. And at night, doing part-time university classes. I was really interested in Production Engineering, producing a flow-chart for a concept through a series of steps ending up with a finished article, production, a show. I loved theatre and hoped my practical skills could be used as an entertainment with a purpose, a didactic theatre. I also started getting some work doing the lighting effects for children's theatre, for Norman McVicker's Pocket Playhouse in Sydenham.

The white-goods company had a lot of migrant workers, and they threw wonderful parties to which I would be invited. I found getting away from Mosman, even just for work, was like stepping out from under a cloud of poison gas. Soon I managed to escape entirely, I found King's Cross with my Aunts a fascinating place to live.

On Sunday mornings I would often see a lady in her dressing gown take her pink rabbit on a pink ribbon leash for a hop down Macleay Street to buy milk. A whole different world from conservative Mosman.



Hazel, Electra, Don and Roger in the Blue Mountains for Christmas



Hazel and my daughter Electra

I lived and had my studio and workshop at 112 Riley St in Darlinghurst, a huge house very close to the city. It is very gentrified now, but back in 1965 it was a wonderfully eccentric place to live. Next door was a brothel for truck drivers, lovely buxom girls who were very friendly with their pimps who minded the street. The only problems were the massive multi wheeled trucks that would double park on Riley and block us in for 90 minutes or so. On the other side of our house at number 110 there lived a lovely Greek family who put up a nativity scene

in their window each Christmas. Then across the road were a family of gypsies who brought home loads of scavenged broken timber furniture each evening, their mum would burn it off in a 44-gallon drum on the street to salvage the scrap metal. It was a vibrant community of the not so *well to do*, with plenty of fights and scandals love and laughter.

My mother re-married, and it was with the help of my stepfather Victor Gordon that I first worked with a fog machine. At the Tiv, The Tivoli Theatre, between Campbell and Hay streets. My job was



Deidre and Roger at the Newington College Formal in 1959

fogging the set between acts for the musical *Oliver*. I got my foot in the door and was able to work at various theatres across Sydney, with the help of my friend Dick McGillycuddy.

My stepfather, Victor Gordon had been a Lighting man and worked the Limelight's for shows in the same theatre, The Tivoli, in the 40s and 50s.

Limelights were an early type of stage light in which lime was heated by gas flame to incandescence, producing brilliant illumination. My uncle Jack, mum's younger brother, told me he used to sneak in to the Tivoli Theatre with his schoolmates to watch the Folies Bergère shows of semi naked women. To give the shows some educational gravitas and, at risk of arrest for obscenity, the girls were forbidden to move by law... Uncle Jack told me with glee about one such visit... as the girls were lowered into view on a rostrum from the flies... with wonderful coloured kaleidoscopic projections created by hand operated Chromotropes moving on their bodies the fly ropes jammed... as the



Electra, Bob, Don and Roger



girls were halfway down the flymen flipped the ropes to free them causing the rostrum, the girls and their fulsome bosoms to wobble back and forth... Uncle Jack never forgot that show, the imagery was seared into his teenage brain.

I have many fond memories of The Elizabethan Theatre on the corner of Wilson and Erskineville, in Newtown. It was where my first public concert *Lightshows* were held off campus in the late 60s... I loved working in this traditional theatre with fly rails, wings, opera boxes – where I had my control desk – an orchestra pit and a wonderful, perforated movie screen... like a scrim where if you did the lighting right you could have live dancers appear magically in space, in the sky, in the middle of the *Lightshow*.

The crusty old Australian Elizabethan Theatre Trust (AETT) thought that Rock N Roll *Lightshows* were a bit beneath them, were infra-dig, a bit iffy, so they asked that I not advertise my shows in *their* Elizabethan Theatre – so I renamed it The Un -Elizabethan Theatre.

When John Pinder invited me to perform in Melbourne I rented space and lived above Dawn Scott's Recycle Clothing shop in Bourke Street, just near Pellegrini's Espresso Bar and would commute between Melbourne and Sydney where I shared a house with Lilita Rocha in Paddington. Later I bought a tiny terrace in Paddington, really run down. I couldn't do anything there; it was just too small but it was handy while I was sharing the care of my daughter. Then I bought my place in Hazelbrook, in the Blue Mountains, I built a very large grand home and finally had a wonderful place where I could actually fit all of my workshops and art. *Fogg Hall*.

Later I sold *Fogg Hall* because I needed to downsize, so we moved to Woodford where I worked on the *Vivid* 2016 project. After that show I moved to where I find myself now. I bought a wonderful little half-built wizard's two story dodecagon house, a Yurt in Goonellabah up the hill from Lismore with a Koala Sanctuary at the bottom of my garden of wonderful weeds. My Production Engineering skills allowed me to finish the build. I had decided that it was just too damn cold living in the mountains, especially when it's freezing and they don't have snow!

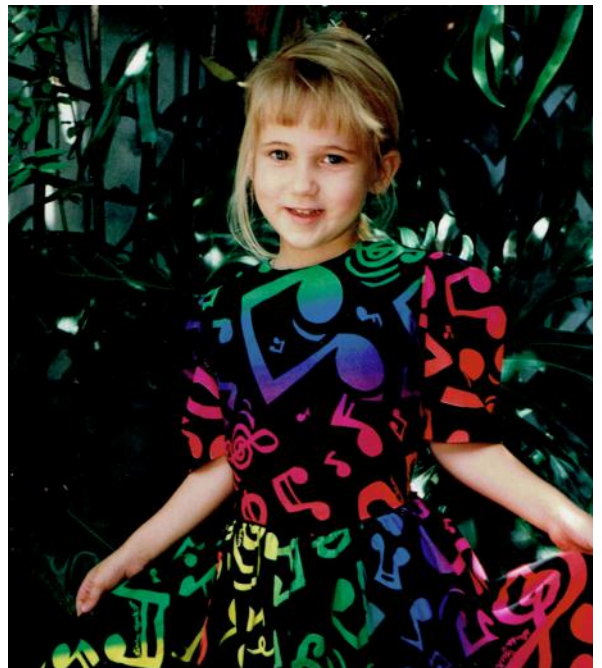
My spiritual journey becomes clearer as time passes... I came from passionate wealthy – before the



Hazel, Electra and Roger



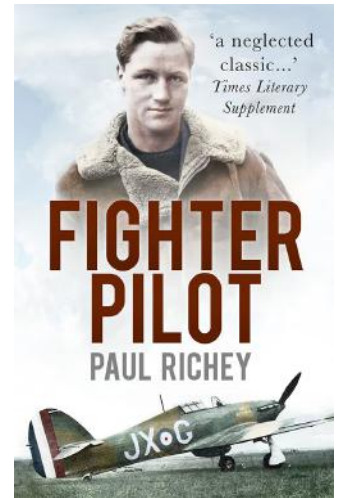
Hazel, Electra, Roger in the second kitchen, Fogg Hall,  
Hazelbrook



Electra in a Linda Jackson music dress. When she grew out of it I gave it to my friend, soprano, Jennifer McGregor's daughter, Honoria Morgan. Much to my amazement and gratitude she returned it recently in perfect condition after 30 years for my Granddaughters.

crash of 1929 – Irish immigrant families half of whom were rabid Protestant and the other half Roman Catholic, not *Roman*, just *Catholic* as my Auntie Booka would advise...

My cousin Diana Bowring, who was one of the beauties on the Sydney TV show *Beauty and the Beast* was sooo Catholic that she was still very angry at the way Mary Queen of Scots was treated by Queen Elizabeth 1, some 400 years ago ! Diana was a friend of Indian Hotel magnate Tikki Oberoi and would ride the Maharajah of Cooch Behar's Elephants to town. Later she married Fighter Pilot Paul Richey, hero of the Battle of France in WW2. He wrote a book called *Fighter Pilot* – originally published anonymously in 1941, this was the first and finest story of a fighter pilot in World War Two. Based on the author's personal journal, it is the classic account of the part played by RAF No.1 Squadron in the air battles that preceded the fall of France in 1940. By the time they withdrew from France on 18 June 1940, No.1 Squadron had destroyed a total of 155 enemy aircraft, 114 of them in only ten days – for the loss of three pilots killed, two wounded, and one prisoner of war. As Paul Richey wrote *It seems – and I believed it was – a miracle*.



Diana lived in an ancient medieval house in the middle of France surrounded by communists where I visited them and was attacked by a large jealous swan.

My father was totally bah humbug against all of them and everything and my mother, despite the tragedies in her own life, was laissez-faire about it all and not fussed about beliefs... I was searching for my own moral compass amongst these conflicting family attitudes and found spirituality and meaning in art and music and in the popular songs constantly coming from my aunt's 78 Record player and her part time role as announcer on Radio 2BL, Kings Cross... the voices of Talat Mahmood, Al Bowley, baritone Peter Dawson. I seem to recall Shirley Yamaguchi and later Elvis Presley.



Roger walking daughter Electra down the aisle





Roger, Ildiko and Frida at the Aquarius 50th Anniversary Lightshow, Nimbin 2023



Electra, husband James and children Ildiko and Frida



Hazel and Electra, Terrigal, Christmas Day 1989





Roger and Peter Lockwood operating the Paradise of Song Lightshow Concert at the Kirk Gallery in 1978



Proposed Aerial Lightshow for the Melbourne Festival, un-realised



# THE UPSIDE OF BEING AN Introvert

(AND WHY EXTROVERTS ARE OVERRATED)

BY BRYAN WALSH

I'M IN THE BATHROOM OF THE AMERICAN embassy in Tokyo, and I can't leave. Somewhere in the elegant rooms beyond, the ambassador is holding his annual holiday party. Diplomats from around the world, U.S. military personnel and reporters are mingling, sipping Champagne and picking at hors d'oeuvres. As TIME's Tokyo bureau chief, I should be there, trolling for gossip or mining potential sources.

And for 20 minutes or so after arriving, despite the usual nerves, I did just that. But small talk with stiff-backed strangers at a swanky cocktail party is by far my least favorite part of my job. Send me to a famine or a flood and I'm comfortable. A few rounds of the room at a social event, however, leave me exhausted. So now and then I retreat into the solitude of the bathroom,

watching the minutes tick by until I've recovered enough to go back out there.

My name is Bryan, and I'm an introvert. If this scene sounds familiar to you, then chances are that you're one too.

We're not alone, even if it sometimes feels that way. By some estimates, 30% of all people fall on the introvert end of the temperament spectrum—but it takes some explaining to understand just what that label means. For one thing, introverted does not have to mean shy, though there is overlap. Shyness is a form of anxiety characterized by inhibited behavior. It also implies a fear of social judgment that can be crippling. Shy people actively seek to avoid social situations, even ones they might want to take part in, because they may be inhibited by fear. Introverts

Photo-Illustration by Zachary Scott for TIME



## Dr. Oz



Dr. Oz will appear in all of TIME's **Health Specials** with ideas that will help you start getting healthier today

## Charms of the Quiet Child

Big personalities may get the applause, but reserve can be a gift, and a little shyness can be O.K.

MOST PARENTS WANT THEIR children to be assertive, bold and brave, to take on challenges without fear of people or of failure. Some kids do just that, and when they do, the grownups swoon. This is how Presidents, movie stars and Olympic medalists start out, isn't it? Who wouldn't want a golden child? The problem, of course, is that if boldness is golden, reticence must be silver or bronze—or tin. Introverted children are everywhere—you may be raising one—yet too often they wind up without cheerleaders.

So for starters, let's remember that introversion, in most cases, is good. The accomplishments of deep thinkers, great poets, world-changing scientists stack up quite nicely against those of Oscar winners and Olympians, even if there's not the same temperamental sizzle to go along with them. Jonas Salk and Marie Curie did not spend a lot of time in the club scene. Neil Armstrong is no one's idea of a glad handler. But the fact is, they, like thousands of history's other greats, might never have achieved the things they did without their quiet focus.

The key for parents raising introverted children is first and most important to accept that vast personality differences exist among all kids, even when they grow up

under the same roof with the same parents. My four children are incredibly different, as is the case with my siblings and me. But just because our kids present entirely different faces to us doesn't mean they should get entirely different responses. It may be easier to react with enthusiasm and applause (often literally) to a child who is an athlete or a dancer than to one whose gifts lie in math and science. And it's certainly easier to be charmed by your funnier, more charismatic kids than by your quieter, more taciturn ones. But rewarding your children's diverse skills and styles with equal support is important all the same.

Genuine maladaptive shyness, of course, is not at all

the same as simple, healthy introversion—and it has very different causes and consequences. Left unaddressed, extreme shyness can hinder language and other kinds of cognitive development. It may also lead to depression, low self-esteem and simple loneliness. While healthy introversion is likely innate, shyness can be heavily influenced by environment. Dynamics in the home that can drive a child inward include abuse, trauma and alcoholism. Birth order, a bullying older sibling and flagrant favoritism by parents can contribute as well.

There may be physical causes of shyness too. In my specialty, I sometimes see heart ailments that make a child more introverted. If blood isn't circulating properly, the brain and other organs don't get enough oxygen for engagement in social interactions. Speech and hearing need to be assessed as well; if you can't hear or communicate properly, you

can hardly engage with the people around you easily or well. A pediatric neurologist can determine if a child's shyness is actually a condition lying on the autism spectrum, and a psychologist can look for anxiety conditions such as social phobia and obsessive-compulsive disorder.

Treatments for anxiety conditions in particular can be very straightforward, including exposure to feared situations (immersion), either through real experiences or imagined desensitization. Group therapy may be especially valuable for kids whose issue involves learning to be comfortable with others. In truly stubborn cases, some anti-anxiety medications are approved for pediatric use, but they should be reserved for the kids who are most at risk.

The best wisdom I can offer I learned on the job—not as a doctor but as a parent. As dangerous as the consequences of shyness can be for development, the dangers of parents' imposing some ideal vision of childhood behavior on their kids are more insidious. All children have their own lens through which they view the world. If that lens refracts things in the softer, quieter focus of the introvert, parents must accept that. The occasional social nudge is fine for a withdrawn or timid child. But a full, unreserved embrace is better still.

Mehmet Oz is vice chairman and professor of surgery at New York-Presbyterian Hospital Columbia University Medical Center, a best-selling author and the host of the nationally syndicated TV program *The Dr. Oz Show*





# LOUD (AND QUIET) GIANTS. IT TAKES BOTH KINDS TO MAKE HISTORY

## Introverts



**MOHANDAS GANDHI**

*Revolutionary*  
Gandhi changed the direction of an entire nation, but he was always an inward-looking person, at ease on his own—and in his own skin.



**JOE DIMAGGIO**

*Baseball Hall of Famer*  
The Yankee great was not shy at the plate, but he withered in the glare of his marriage to Marilyn Monroe and was reticent in retirement.



**MOSES**

*Religious leader*  
The Bible records that Moses was afraid to become the voice of God. Though Moses overcame his fear, his extroverted brother Aaron would serve as his mouthpiece.



**HILLARY CLINTON**

*Secretary of State*  
The debate in 2008 was whether Clinton was likable. If that quality came hard for her, it's because she lacks the gregariousness of her husband. The very public woman is actually very private too.



**WARREN BUFFETT**

*Magnate*  
Buffett has said that one of the most important traits for investing is having the right temperament—and his introverted, cautious personality clearly works.



**MANMOHAN SINGH**

*Prime Minister*  
For a man who governs the world's second most populous country, Singh is notably self-effacing, a lifelong technocrat who isn't always comfortable in rough-and-tumble Indian politics.



**BILL GATES**

*CEO, philanthropist*  
Gates has the ferocious focus that allowed him to spend thousands of hours writing code, and he still seems more comfortable with technology than he is with people.



**MOTHER TERESA**

*Nun, missionary*  
People were often shocked at just how soft-spoken this nun from Albania could be in person, but that didn't stop her from becoming a larger-than-life figure.

shun social situations because, Greta Garbo-style, they simply want to be alone.

"Introverted people aren't bothered by social situations," says Louis Schmidt, director of the Child Emotion Laboratory at McMaster University in Ontario. "They just prefer not to engage." While extroverts draw energy from mingling with large groups of people—picture former President and extrovert in chief Bill Clinton joyously working a rope line—introverts find such social interactions taxing.

Simply being an introvert can also feel taxing—especially in America, land of the loud and home of the talkative. From classrooms built around group learning to open-plan offices that encourage endless meetings, it sometimes seems that the quality of your work has less value than the volume of your voice.

And as if the world weren't slanted enough toward the extrovert, study after study has made sociability seem like a prerequisite for good health, right along with low cholesterol and frequent exercise. Very shy and introverted people have been shown to succumb more rapidly to diseases like HIV and to be at greater risk for depression than their extroverted counterparts. In schools, it's the bolder kids who get attention from teachers, while quiet children can too easily languish in the back of the classroom. "Our culture expects people to be outgoing and sociable," says Christopher Lane, an English professor at Northwestern University and the author of *Shyness: How Normal Behavior Became a Sickness*. "It's the unstated norm, and against that norm introverts stand out as seemingly problematic."

But that unstated norm discounts

the hidden benefits of the introverted temperament—for workplaces, personal relationships and society as a whole. Introverts may be able to fit all their friends in a phone booth, but those relationships tend to be deep and rewarding. Introverts are more cautious and deliberate than extroverts, but that means they tend to think things through more thoroughly, which means they can often make smarter decisions. Introverts are better at listening—which, after all, is easier to do if you're not talking—and that in turn can make them better business leaders, especially if their employees feel empowered to act on their own initiative. And simply by virtue of their ability to sit still and focus, introverts find it easier to spend long periods in solitary work, which turns out to be the best way to come up with a fresh idea or master a skill.

Introversion and extroversion aren't fixed categories—there's a personality spectrum, and many, known as ambiverts,

fall in the gap between the two traits—but they are vital to our personality. "Our tendency to be extroverted or introverted is as profound a part of our identities as our gender," says Susan Cain, author of the new book *Quiet: The Power of Introverts in a World That Can't Stop Talking*. "But there's a subtle bias against introverts, and it's generating a waste of talent and energy and happiness." It may be time for America to learn the forgotten rewards of sitting down and shutting up.

## Born This Way

IF YOU WANT TO KNOW HOW TOUGH A society of extroverts can be for introverts and how quiet types can learn to adapt, you could do worse than talk to Cain. A graduate of Harvard Law School—not an institution known for churning out timid folks—she practiced corporate law for seven years before she began writing full time. During most of those years in the legal system, she hated what she did. Not every day—Cain loved research and writing—but it soon became clear that her soft-spoken, introspective temperament might not have been the best fit for a high-powered law firm. Eventually she left law and began working on her own, coaching clients in negotiating skills and working as a writer. "When I started practicing the law, I thought the ideal lawyer was bold and comfortable in the spotlight, but I was none of those things," says Cain. "I could fake those things, but it wasn't my natural self."

Faking it is exactly what a lot of introverts learn to do from an early age. And that masquerade covers up something primal and deep. Scientists have begun to

**INTROVERT  
PREFERS TO BE  
ALONE OR IN  
SMALL GROUPS;  
IS QUICKLY  
EXHAUSTED BY  
PARTIES AND  
OTHER LARGE  
SOCIAL  
SITUATIONS**



## Extroverts



**BILL CLINTON**

President  
The White House has mostly been occupied by extroverted men, perhaps none so much as Clinton. Crowds that would exhaust others serve only to energize him.



**MARGARET THATCHER**

Prime Minister  
The Iron Lady was no shrinking violet. Thatcher's extroverted personality helped her bull her way through British sexism to become the country's first female Prime Minister.



**STEVE JOBS**

Innovator  
Jobs was a born salesman, comfortable with demanding the world's attention. An exacting boss, he knew how to get the best ideas from his workers, even if he earned the enmity of some.



**BORIS YELTSIN**

President  
Yeltsin had a flair for the dramatic—like standing on a tank as he defied a 1991 coup—and loved the stage. But his injudicious impulsiveness ruined his time in office.



**MARIE ANTOINETTE**

Queen  
The original royal party girl did not endear herself to her French subjects, nor was she a great fit for the painfully shy Louis XVI.



**MUHAMMAD ALI**

Boxer  
He called himself the Greatest, he was as much a performer as a slugger, and it took Parkinson's disease to slow him down—a little. Sound like an introvert to you?



**WINSTON CHURCHILL**

Politician  
Churchill had a limitless supply of energy—and a limitless taste for drink. But he didn't let that get in the way of his work, including writing—he won the Nobel Prize in Literature for his memoirs.



**GEORGE W. BUSH**

Politician  
Bush played the stereotype of the backslapping Texan to the fullest and loved the campaign trail. But his inattention to detail often hobbled his Administration.

learn that the introverted or extroverted temperament seems strongly inborn and inherited, influencing our behavior from not long after we're out of the womb.

That was the conclusion of a pioneering series of experiments by Harvard developmental psychologist Jerome Kagan. In a 1989 study, he and his colleagues gathered a sample group of 500 4-month-old infants in the lab, including popping balloons, colorful mobiles and the smell of alcohol on cotton swabs. About 20% of the infants reacted intensely to the stimuli, crying and pumping their arms. About 40% stayed relatively quiet, and the remaining 40% fell between the two extremes.

Kagan predicted that the infants who had the most noticeable responses—the group he called high-reactive—would likely be introverted as adolescents, whereas low-reactives would likely be extroverted. When he brought his subjects back into the lab as they grew older, his hypothesis proved true: high-reactive infants matured into more inhibited, introverted teenagers. “There’s a strong footprint on temperament that you see early in life,” says Dr. Carl Schwartz, a psychiatrist at Massachusetts General Hospital in Boston and a former student of Kagan’s. “It’s not deterministic, but if you’re a highly reactive baby, you’re less likely to become a bond trader or Bill Clinton.”

Psychologist Elaine Aron, author of the 1997 book *The Highly Sensitive Person*, explains what’s behind this. People who are introverts by nature, she says, may simply have a lower threshold for stimulation than others. It doesn’t take too many popped balloons and crowded

rooms before they learn to compensate by keeping a low, quiet profile, conserving their limited energy. The definition of hell for an introvert isn’t other people—not exactly. But people are stimuli, and a cocktail party or brainstorming session full of them can blow their neural circuits. So they limit their exposure. Meanwhile, extroverts are a little bit like addicts who are always in search of a high, seeking out stimuli—in the healthier form of social situations—that would make an introvert’s head ring.

In studies conducted with functional magnetic resonance imagers, Schwartz found that the amygdalae in the brains of those original high-reactive subjects—now adults—tend to light up when they’re shown pictures of unfamiliar faces, while the amygdalae of low-reactive subjects show less activity. That makes sense: the amygdala processes fearful stimuli, among other functions, and the introvert’s first reaction to new people or

experiences is usually guarded caution. “It’s not genes or the environment alone that drive this,” says Schwartz. “It’s the environment in dialogue with the genes.”

### Quiet Babies, Fretful Parents

CAUTION, INHIBITION AND EVEN FEARFULNESS may be healthy—and smart—adaptations for the overstimulated person, but they’re still not characteristics many parents would want in their children, especially in a society that lionizes the bold. So it’s common for moms and dads of introverted offspring to press their kids to be more outgoing, lest they end up overlooked in class and later in life. That, however, can be a mistake—and not just because our temperaments are difficult to change fundamentally.

The very fact that introverts are more sensitive to their environment often means they’re fully aware that they appear out of step with the expectations of others, and they can easily internalize that criticism. Just about every adult introvert can remember being scolded, even if gently, for being too quiet as a kid. Anytime a teacher grades on classroom participation, introverted kids will be at a disadvantage. There’s nothing wrong with parents’ nudging their shy children into the world, but there is something wrong if it’s more than a nudge. “You don’t want to break the kid by overwhelming their coping capacity,” says Jay Belsky, a psychologist at the University of California at Davis. “The key is sensitive encouragement.”

But introverts also have tremendous advantages. Sure, there are thrills to be found in the situations extroverts crave, but there are dangers too. Extroverts are

EXTROVERT  
FINDS LARGE  
CROWDS  
AND SOCIAL  
SITUATIONS  
ENERGIZING;  
BECOMES  
BORED EASILY  
WHEN  
ALONE



# PRESIDENTIAL PERSONA. THERE'S NO ONE MODEL FOR A PRESIDENT OR A CANDIDATE

## The Campaign



**BARACK OBAMA**

Obama is known to carve out time alone and isn't a fan of schmoozing at D.C. political parties. He has the temperament of the writer he was before politics.

**INTROVERT**



**NEWT GINGRICH**

Is there any doubt here? Whether you like Newt or not, he is undeniably an outside personality—brash, loud, smart and unafraid (indeed, seemingly eager) to offend.

**EXTROVERT**



**MITT ROMNEY**

A man who's spent five years running for President ought to be an extrovert, but Romney's relative reserve and moderation put him just on the other side of the scale.

**INTROVERT**



**RICK SANTORUM**

Sweater vests aside, Santorum is tough. In the House, he was part of the Gang of Seven anticorruption caucus. The fights he's picked on social issues—wise or not—aren't timid.

**EXTROVERT**



**RON PAUL**

A doctor before he became a politician, Paul shares Obama's scholarly mien. Workaholic doesn't have to mean introversion (look at Bill Clinton), but in this case it does.

**INTROVERT**

more likely than introverts to be hospitalized as the result of an injury, for example, and they're more likely to have affairs or change relationships frequently, with all the collateral damage that can entail. And while we all seek rewards, extroverts may be too hungry for them. That can lead them to be ambitious, which is fine, but it may also make them prioritize ambition over avoiding serious risks, which is not. "Extroverts are much more likely to get really excited by the possibility of a reward, but because of that, they won't always pay attention to warning signals," says Cain. "Introverts are much more circumspect."

What happens when people chase rewards—particularly the financial kind—while ignoring the attendant risks of catastrophe and collapse? You get train wrecks like the economic crisis of 2008 and 2009, for which extroverts may deserve a lot of the blame. Camelia Kuhnen of Northwestern University's Kellogg School of Management found in a study that a variation of a dopamine-regulating gene associated with thrill seeking is a strong predictor of financial risk taking. People with a gene variant linked to introversion, on the other hand, took 28% less financial risk than others. And this applies beyond finance. The overconfidence that characterizes many extroverts can lead to grave political mistakes like the failed Bay of Pigs invasion, in which President John F. Kennedy—a supreme extrovert—failed to foresee the strength of the opposition in Cuba.

Studies also show that introverts tend to be better gamblers because they have

so keen an awareness of risk. It's no coincidence that Warren Buffett, the world's greatest investor, is widely considered to be a homebody, happier reading annual reports or playing bridge than going out and socializing.

The introvert advantage isn't only about avoiding trouble—for yourself or the global financial system. Florida State University psychologist K. Anders Ericsson believes that deliberate practice—training conducted in solitude, with no partner or teammate—is key to achieving transcendent skill, whether in a sport, in a vocation or with a musical instrument. In one study, Ericsson and some of his colleagues asked professors at the Music Academy in Berlin to divide violinists into three groups, ranging from those who would likely go on to professional careers to those who would become teachers instead of performers. The researchers asked the violinists to keep diaries and found that all three groups spent about the same amount of time—more than 50 hours a week—on musical activities. But the two groups whose skill levels made them likelier to play well enough to perform publicly spent most of their time practicing in solitude.

In later studies, Ericsson and his colleagues found similar results with chess grand masters, athletes and even ordinary college students studying for exams. For all these groups, solitary training allows for a level of intense and personal focus that's hard to sustain in a group setting. "You gain the most on your per-

formance when you work alone," says Ericsson. "And the introverted temperament might make some kids more willing to make that commitment."

The trouble is, fewer and fewer of us have time for solitary contemplation and practice anymore. It's not just the assault of e-mail, cell phones and social media; in fact, many introverts prefer these digital tools because they provide a buffer that telephone conversations and face-to-face meetings don't. But the very geography of the American workplace is designed to force people together. Some 70% of American workers spend their days in open-plan offices, with little or no separation from colleagues; since 1970, the average amount of space allotted to each employee has shrunk from 500 sq. ft. (46 sq m) to 200 sq. ft. (19 sq m). Much of this is done in the name of collaboration, but enforced teamwork can stifle creativity. "You need to give people time to think if you want them to actually get work done," says Cain.

It's not just introverts who suffer when work becomes an endless series of meetings and brainstorming sessions. Anyone who has spent time in any organization knows that there is rarely a correlation between the quality of an idea and the volume at which it is presented. Defying the loudest speaker—and the groupthink that tends to build around that person—can be painful for anyone. Gregory Berns, a neuroeconomist at Emory University, has found that when people oppose group consensus, their amygdalae light up, signaling fear of rejection. The risks of groupthink are perhaps most apparent in criminal juries, where the desire for social cohesion can sometimes short-circuit justice.

The right kind of leader can break that pattern, and the right kind of leader may be an introverted one. Introverted CEOs are more common than you might think, given the caricature of the hard-charging, fast-talking executive. By one estimate, 40% of high-powered American businesspeople fall on the introvert end of the spectrum, a group that appears to include the likes of Bill Gates, Charles Schwab and Google CEO Larry Page. The ability to assess risk and remain focused on the long term can pay off big in the boardroom. So can the capacity for listening, a trait that can be too easily lost in the isolation of the C-level suite. "Introverted leaders tend to be more detail oriented and better able to hear their employees," says Jennifer Kahnweiler, an executive coach and author of *The Introverted Leader*.

There's even a case to be made that introverted CEOs are the business leaders

TO READ AN ESSAY BY SUSAN CAIN, THE AUTHOR OF *QUIET*, GO TO [TIME.COM/SUSAN-CAIN](http://TIME.COM/SUSAN-CAIN)





STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL



# Chapter four

# ART CONTEXT





Richard Lockwood of *Tully*

# ART CONTEXT

I have always considered – and Albie Thoms agreed – art should be fun, art should be sexy, art should be relevant to the needs and problems of society, and art should be available to everyone. In the 1960s I looked back at my 20 years of life and thought – *How wonderful to be born in this exciting age!*... the Atomic Age, the discovery of LSD, Timothy Leary, SMI2LE, (Space Migration Intelligence Increase and Life Extension), Robert Anton Wilson.

I began by studying physics and engineering at the University of New South Wales while also learning practical skills as an apprentice fitter and turner. However it was the student clubs and various groups of intelligent people that I found more inspiring during my time at UNSW. The connections and those I met taught me more than any formal class could.

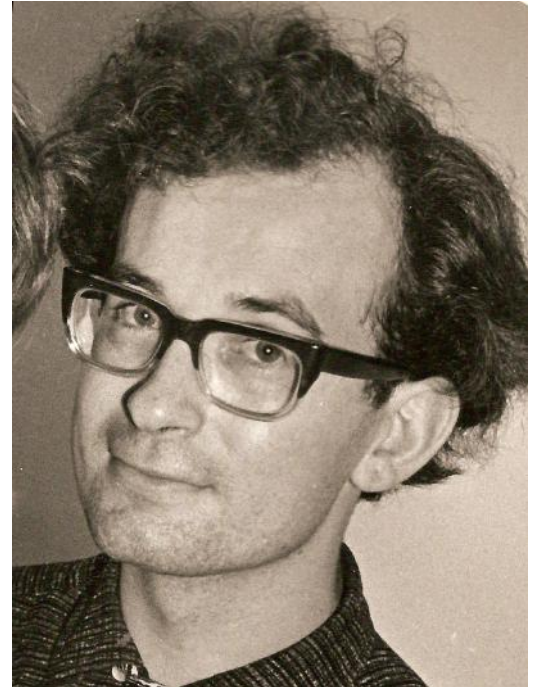
*Lightshows* were taking off and I found myself sitting in my vast classroom at the University of New South Wales looking at the 200 other students and deciding *I don't need to be here, one of these blokes, and the two girls, can do it.* Physics teachers had a different idea about light and colour after Newton, and artists had a different view of light and colour after Goethe.

So, I dropped out of formal education to pursue more exciting ideas.

Because I was interested in the why of things I initially became interested in the wonder of things. I began an art course at East Sydney Tech at the same time I was studying physics at UNSW where I painted the elements Fire, based on the brazier where I was trained to cast aluminium components, Water, Air, Earth, I painted the bored crowds waiting for the trams at Wynyard Station. I painted cartoons of the apocalyptic battles between good and evil... and then abruptly dropped out in anger when another student who painted boring wishy-washy landscapes got a higher mark than me.

I was fascinated by LIGHT at art school where I became fascinated by colour and the anomalous qualities of light. Is it a wave or is it a stream of particles? Or both somehow? Maybe our light seeps through from a different nearby universe? And why is light invisible? I wondered. If light was visible the night sky would be white not black because there is a lot of light flying around up there. Also if space was infinite with infinite suns our night sky would be white not black. Or perhaps if as Hubble suggests the expansion of the universe is accelerating it eventually moves too fast for Light to escape? But the speed of light is constant no matter how fast the source moves... all very mysterious.

Light only draws your attention to it when it strikes your eye, not when it is passing by. Light doesn't interfere with itself. You can shine two light beams through each other, and they don't seem to pay any attention to the interaction. Then the physicists were telling me that when you combine all the colours you tend toward white. Whereas the artists and any kid with a paint tin knows when you combine all the colours together it tends towards black.



Roger Foley in 1965



I started producing *Lightshows* for the various groups around the university, people loved them and I quickly found myself in very high demand.

At the factory I started using the tools and equipment available to create light sculptures out of stainless steel. The Foreman did not mind as I was only a young apprentice, so I then started building my own lights and special effects. From a disposal shop called Tempe Tip I bought old record turntables and turned them into four speed colour wheels. This equipment and artworks formed the basis of my *Lightshows*.

It was all fascinating to me. Creating light work allowed me to share my fascination with others, usually University students. The beauty and the spectacle of Light, everything one can see is Light. And how it moved. Seemed to move. Our resonance with light seems to imply there is a relationship between the artwork and the viewer that makes the present moment very immediate, raw and rich. My works existed in a moment of time, with me and the people there to experience them. And seemed to offer some positivity about our concerns.

As young people our concerns included: the Vietnam war, censorship, sexual liberation, state political and police corruption, the White Australia policy, republicanism, apartheid, the voting rights and civil rights marches in the USA and the treatment of our own black people, women's liberation, the pill and contraception, abortion, sexual repression and the general repression, malaise and boredom of society.

I worked at making my *Lightshows* reflect these concerns in a manner that was entertaining.

Our disrespect for authority figures and encouragement to think for ourselves was inspired by Albie Thoms' obscenity trial of 1963 and the various Australian trials of OZ magazine between 1963-1965. Then we had Timothy Leary's writings throughout the decade, plus the fact that Nazi war criminals were denied the defence of *only following orders* The 1961 Eichmann trial was a reminder that you

have a responsibility to think for yourself and to not blindly follow authority.

To change a bad law, you must break it.

After leaving the factory as a qualified Fitter and Turner I was developing my *Lightshow* art on weekends and had from 1964 become an employee, a trainee at Qantas Airways in the Industrial Relations Department. Every Thursday we would interview beautiful girls who wanted to become airline hostesses. I was shocked that only white girls were ever considered, and no weight was given to intelligence, nursing experience or any other factor than whiteness.



Roger Foley from a UNSW Revue program. Staged in parody of hippie corporate masculinity as everywhere in world hippiedom there were fully dressed men posing with bare top women.



Roger at Peter Corlett exhibition, 1984, Realities Gallery, Melbourne. Photo by Jacqueline Mittleman

I never took my annual holidays so after a few years when I was fired for not fitting in they paid me the couple of months holiday pay that was owed for leave I had not taken. This income boost allowed me to go full time as a *Light* artist from 1966. Since then, for some 60 years, I have supported myself as a full-time artist and not relied on Arts Grants.

I was very lucky because I started in the 60s when nobody knew about lighting at all. People didn't want to know... didn't want to dirty their hands. There was not that much creative use of light anywhere with one exception being Bill Akers at The Australian Ballet. I worked with him as a floor electrician. His work with Robert Helpmann on *The Display* was extraordinary.

On the technical side it is Akers who puts the magic into ballet performances. His use of lighting is so clever and subtle that what might look ordinary or tawdry close up is transformed into beauty by his expertise. Pamela Ruskin, Dance Australia.

Later I was very happy to welcome Robert Helpmann to my *Lightshow* fundraiser for the *Yellow House* featuring my girlfriend Gretel Pinniger as Madam Lash.

The very best people wanted to work with me. I was inspired by Eddie Van der Madden, the master of the 1960s wet show – *Liquid Lightshow* – and brilliant at building effects projectors. Graham Beatty, the best man at building a lighting effect from scratch. Peter Lockwood who went on to work at the Sydney Opera House. Peter Howard who kept all the film and slide material in order. Ray Medhurst, Mark Taylor on sound, Steve Devine who invented the winch ups stands that Phil Salmon and Richard White from Rock Industries would later build for me, Tiny Goode who married Robyn, Mark Ashby, Mark Howard, Ian MacConachie, Geoff Rose the talented laser man. Barrie Kosky who would compose songs on the spot before becoming the renowned opera director in Vienna and Bruce Jackson and Phil Storey who built the first three channel colour organ to my specifications and then formed the company JANDS.





*Playpower punches Marinetti over dating Debra Starr at the Flamingo Park fashion parade*



*Mr Fogg tries to separate the combatants Richard Neville and Albie Thoms. Photograph by William Yang*

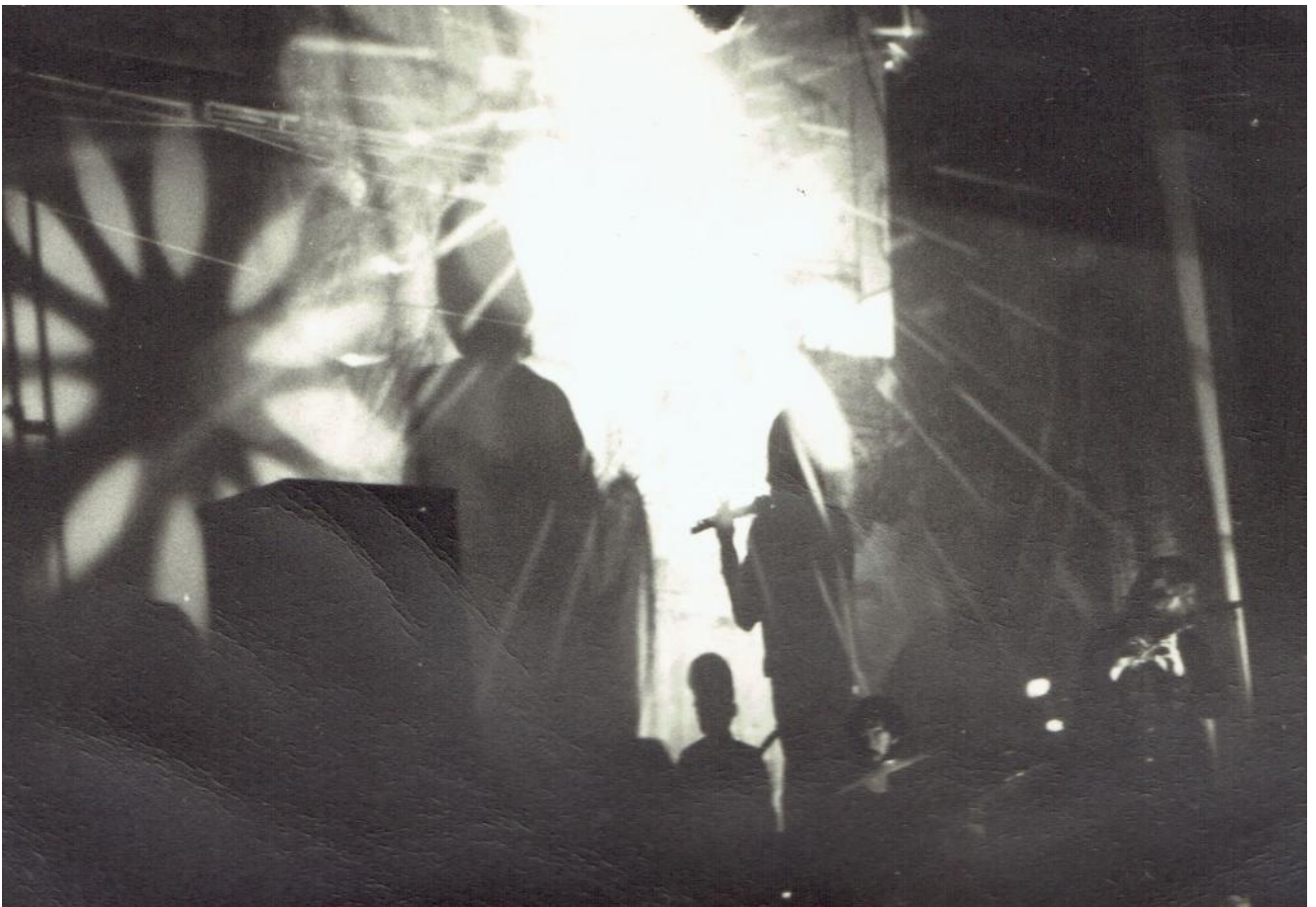
In the *old days*, before LEDs, we would source lightbulbs from the automotive and marine industries including waterproof lights from water police boats and submarines. I would acquire the latest gear once manufacturers started making quality equipment but I did not wait for them and was willing to design and build whatever equipment was needed for a particular effect. I formed the *Lightshow* group *Ellis D Fogg* in 1965. We started work professionally in 1966 after a pictorial essay came out in *LIFE* Magazine showing the excitement *Psychedelic Light art* was generating in New York and I realised that maybe I could support myself and my art through producing *Lightshows* – as long as I was in charge.

I always asked the most talented people to contribute to my art. When I was deciding a name for my *Lightshow* I didn't want to use my name, I wanted to include everyone who contributed, but a long list of names is boring. For a collective name I settled on *Ellis D Fogg*.

I met Gillian Jones when she auditioned for me, she was a 19 years old arts student and a natural born actor. I joined the Dramatic Society DRAMSOC and that's when I finally met Albie Thoms. He was the President of the Dramatic Society SUDS at Sydney University producing and directing Antonin Artaud's the *Theatre of Cruelty* and the *Theatre of the Absurd*.

Albie and I maintained a mock competitive friendship; I was surprised that so many of my contemporaries saw our various groups as competitive. Phil Storey at *JANDS* was particularly competitive whereas Bruce Jackson his partner was cooperative.

I had always thought we should be co-operating and helping each other. Albie agreed and he and his *UBU* film partner Aggy Read would use *FOGG* lights while I would use his *UBU* films. I learned



Photograph Tully performing with early FOGG Lightshow 1968-9



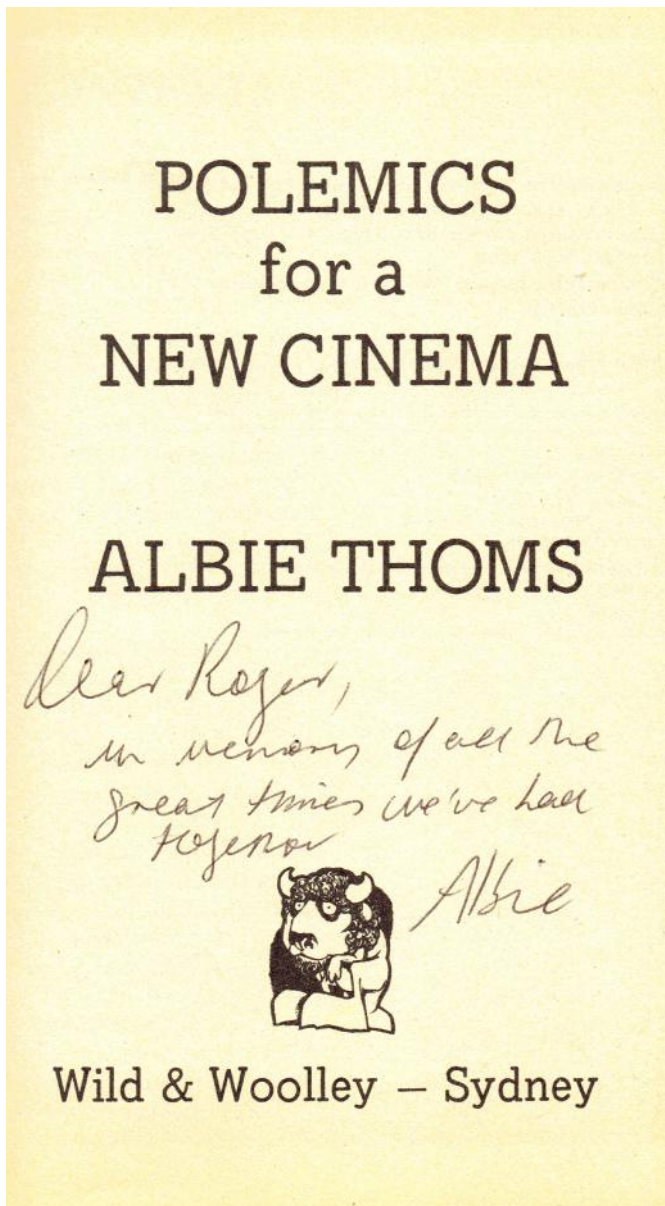
a lot from Albie's Revue of the *Absurd* and his *Theatre of Cruelty*. We were always swapping and sharing the various arts and technologies that were being invented for our shows.

I found some members of Albie's group to be a little too negative and gloomy in the manner of French Existentialism, I really preferred to be more positive even if it was seen as simplistic. To focus on *Joy*. There were too many gloomy guys and girls at university sitting around in duffle coats talking about how badly the world was going, which was not something I was interested in. I preferred to keep my mantras positive, such as:

EVERYONE IS EVERYONE ELSE... in Lakesh, Helen Mirren's tattoo *I am another you*... Vasudhaiva Kutumbakam the ancient Hindu, Sanskrit phrase *The World Is One Family* and similar concepts in all mature belief systems.

Albie introduced me to the *Manifesto Of Futurism* (1909) by Filippo Tommaso Marinetti.

Futurist theatre emphasised short scenes, nonsensical humour, and ways to subvert normal theatre traditions, to wake up an audience. The idea is to shock the audience out of the usual comatose reaction to a performance no matter how well it is performed... employing random acts such as giving free tickets to drunks and madmen.



EVERYTHING IS MADE OF  
VIBRATION  
AND EVERYONE IS  
EVERYONE ELSE

I have always been interested in controversies and differences, when humans are at their best or worst.

In 1967, I replied to Albie's *Handmade Film Manifesto* with my own *No Film Film Manifesto* to describe *Lightshows* as a *No Film*, where anything goes... *No Films* are constantly and infinitely changing, never to be repeated... they are ephemeral and leave no easily measured evidence. I was convinced that many experimental films were much more interesting when not shown on a screen but aimed at the audience through a little smoke creating animated beams of light... which caused me some grief with experimental filmmakers.

I became a fan of Colin Wilson the author of such work as *The Outsider* (1956) published when he was 24 years old. It examined the role of the social *outsider* through the seminal works of such cultural figures as Albert Camus, Jean-

Albi Thoms *Polemics For A New Cinema* signed to Roger Foley

# MANIFESTO

1. Let no one say anymore that they can't raise enough money to make a film - any film scrap can be turned into a hand made film at no cost.
2. Let photography be no longer essential to film-making -- hand-made films are made without a camera.
3. Let literary considerations of plot and story no longer be essential to film-making -- hand-made films are abstract.
4. Let no more consideration be given to direction and editing -- hand-made films are created spontaneously.
5. Let no media be denied to hand-made films -- they can be scratched, scraped, drawn, inked, coloured, dyed, painted, pissed-on, black and white, or coloured, bitten, chewed, filed, rasped, punctured, ripped, burned, burred, bloodied, with any technique imaginable.
6. Let written and performed music be rejected by makes of hand-made films -- let hand-made music be created directly onto the film by any technique of scratching or drawing etc. imaginable.
7. Let no orthodoxy of hand-made films be established -- they may be projected alone, in groups, on top of each other, forward, backwards, slowly, quickly, in every possible way.
8. Let no standard of hand-made films be created by critics -- a film scratched inadvertently by a projector is equal to a film drawn explicitly by a genius.
9. Let hand-made films not be projected in cinemas, but as environments, not to be absorbed intellectually, but by all senses.
10. Most of all, let hand-made film-making be open to everyone, for hand-made films must be popular art.

UBU FILMS, 1967

## FOGG's NO FILM FILM MANIFESTO -

1967

After and in answer to Albie Thoms' and UBU's  
**HANDMADE FILM MANIFESTO - 1967**

1. Let no one now say that they can't raise enough money to make images, any light source or physical or chemical disturbance of the eye/brain interface can create images with No Film involved.
2. Let Film be no longer essential for the projection or perception of images.
3. No Film can be abstract and both three and four dimensional.
4. No Films can be created both intentionally and spontaneously, simultaneously and are constantly and infinitely changing, never to be repeated
5. In a No Film, anything goes.
6. Any sound or silence can accompany a No Film.
7. No Film can also incorporate or utilise the projection and or destruction of Handmade or any other film.
8. Let no critical analysis play any part in the assessment of No Films, they are ephemeral and leave no easily measured evidence.
- 9a. No Film can be created by anyone or anything, even the sunlight filtered through the leaves on a tree branch moving in the wind is a No Film. In Japan this is known as Komorebi.
- 9b. No Film can exist even when there are no witnesses as they also exist in the subatomic world of vibrations. The vibrations and spirit of the No Film from which everything we see or seem is made.

Ellis D Fogg , 1967





## DESTRUCTION IN ART SYMPOSIUM SEPT 9TH & 10TH AFRICA CENTRE

SUNDAY 11TH 10AM-10PM (PUBLIC DAY) ADMISSION FEE 10s  
DETAILS & INFORMATION FROM:  
THE SECRETARY, BM/DIAS, LONDON WC1  
(DOCUMENTATION EXHIBITION, BETTER BOOKS, SEPT-OCT  
11AM-8PM)

*Destruction in Art Symposium, London 1966*

Paul Sartre, Ernest Hemingway, Fyodor Dostoyevsky, Vaslav Nijinsky and Vincent van Gough. The book popularised existentialism and has never been out of print.

I was amazed that the going opinion at university was *his books are rubbish*. Even my friend the author Kate Grenville advised this at the time – she has since rethought her opinion. Her husband artist and genius Bruce Petty was a fan of Wilson – to me Colin Wilson's writings explained the difficult subjects of *life*, of existentialism, in an easy to read and understandable manner – which resonated with me. I dislike unnecessarily polysyllabic words like that one.

The result of my musings was an invitation to follow my own iconoclastic ideas about the theatre. I took it as an invitation to find material not written for the stage, performers who were eccentric and put them on my stage. For example, at the 1966 University Review, we performed a poem known as *The Gas Lash*, which was a cutting satire about the gross mating habits of North Shore

schoolboys.

Originally published by Martin Sharp and Richard Neville in *Tharunka* 1964.

*The word flashed round the Arms that there was this gas turn up along Whale Beach Road...  
so we all got in our minis and thrashed over...*

The publication of this poem resulted in Martin Sharp, Richard Neville and Richard Walsh, being charged with obscenity and given six months gaol by a vicious Sydney magistrate, Gerry Locke.

Albie Thoms was angry and disappointed with them for pleading guilty as he had previously fought a similar obscenity charge for a stage presentation of a poem by Alfred Jarry first presented in 1896 Paris *Song of the Disembraining* with its long scatological verses that he included in his *Theatre of Cruelty* production at Sydney University... and he won.

## OBSCENITY AND THE GAS LASH

Over 50 years later young student Journalist Richard Xu-Austen gets it in an undated article in *The Sydney Morning Herald*, he wrote: *The obscenity case against Martin Sharp and The Gas Lash is, in the terms of satire and bad taste: an important piece of work not just in Tharunka's history, but in Australian media history.*

For me the counter culture movement was a reaction to the greyness, censorship, prudishness, militarism, and inequalities in our politics and policing. The first signs of this dissent were the Student newspapers *Honi Soit*, *Tharunka* and in the *Arty Wild Oat* and in satirical university revues. I embraced the sexual libertarianism of the Bohemian group *The Push*, the homosexual, *camp Baby Push* and other – then illegal – gay activities. Young folks desire to talk and express themselves through sex, the peace movement and Bob Gould's activism, the campaign for nuclear disarmament, protest songs sung in folk coffee shops and university theatre such as Albie Thom's production of Alfred Jarry's *Ubu Roi* (first produced in 1896) and *A Revue of the Absurd* (1963). This was followed by the banning of the film *It Droppeth as the Gentle Rain* (1963), Albie's film from a work by Jacques Prévert where the fallout, the rain, was *shit* – contaminating the world and resulting in a charge of obscenity for performing *Song Of Disembranching* by writer and dramatist Alfred Jarry (1873-1907). The obscenity case was dismissed.

Everything we were interested in encouraged the questioning of authority instead of blind obedience. This point was reinforced by the execution of the Nazi Adolf Eichmann whose defence that he was following orders was rejected. To quote Albie Thoms:

*What seemed most significant to me was the widespread agreement with the court's rejection of Eichmann's defense that he was following orders. Until then there had been an emphasis in Australian society on adherence to authority, be it in the family, at school, or in the workplace. Now such blind adherence was held to be faulty, and individuals could be considered responsible for any of their actions. It took a while for authoritarians to grasp this, but it resonated among the young, and provided an impetus for much of the anti-authoritarian*



Stills from film documentation of Roger's *Destruction in Art* performance at UNSW, with Jenni Nixon and Stephanie Noel, 1966, which led to the newspaper headline *Staid Evening Shattered by Madness* which we took as the name of our *Lightshow* for the *Sedition Festival* at the National Art School in 2019 for Lesa-Belle Furhagen and Toby Creswell.



behaviour that characterised the rest of the decade. (Sydney Morning Herald article, undated)

There had been a *Destruction In Art Symposium* held in London in September 1966. I decided we needed to have a similar event at the UNSW in 1968 so we advertised for folk to bring something they valued for us to destroy... not something already regarded as rubbish.

In a 2023 article in *The Spectator: The Day I Sold My Destroyed Piano to The Tate*, journalist Cosmo Landesman wrote about the London event 57 years ago...

*One day in October 1966 I came home from school and found a large man stripped to the waist, attacking the family piano with a woodman's axe. Seeing the anxious look on my face, my father assured me there was nothing to be afraid of. The axe-wielding man was, he explained, an artist, who was 'creating a work of art'. My 11 year-old brain was puzzled: how could this axe-wielding lunatic be an artist? Can you destroy a piano and call it art? These same basic questions came to my mind last week when I went to Tate Britain and found that very piano hanging on a wall after 11 years in the Tate's storage rooms.*

The piece – entitled *Duncan Terrace Piano Destruction Concert* was by the American Destruction artist Raphael Montanez Ortiz. Duncan Terrace was the street where my family lived in Islington, North London.

*Destruction art was all the rage in the early 1960s. Books were being burned (John Latham), clothes were being destroyed (Yoko Ono) and paintings were self-destructing (Gustav Metzger). What was created in our house by Ortiz was already moving from the marginal world of the avant-garde to mass culture via rock music. Bands such as the Who and Jimi Hendrix destroyed their guitars and equipment live on stage.*

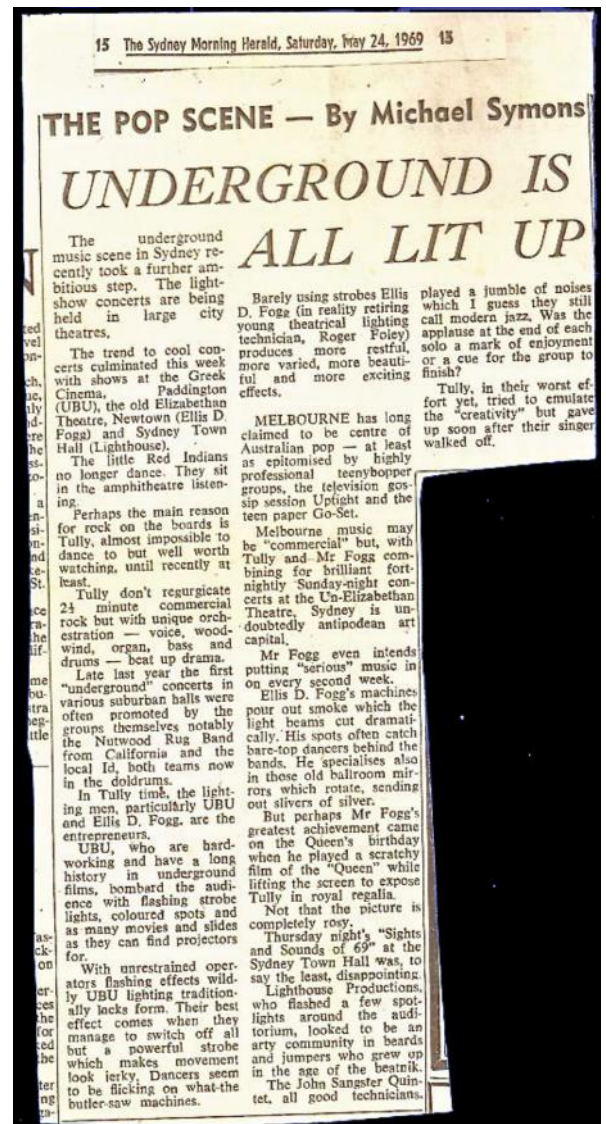
*I was about to put the piano and chair into a skip when a man named Adrian Dannatt decided to pop by the family home for tea. Dannatt is an arts writer and art collector who is a cross between Kenneth Clark and Arthur Daley. When I told him I was planning to dump Ortiz's piano and chair in a skip, he looked aghast: Don't do that – let me sell it to the Tate.*

*What's interesting is the slight rewriting of art history to suit contemporary trends. On the explanatory sign by the piano, the viewer is told that: for Ortiz the instrument was a symbol of Eurocentric oppression' and that its destruction was a ritual of release.*

*That's not how Ortiz framed it in 1966.*

*He was much more concerned with aesthetics than politics.*

*The Spectator 2023, Cosmo Landesman*



1969 Sydney Morning Herald article on Ellis D Fogg



Tully performing with early FOGG Lightshow 1968-9

After hearing about the London Symposium in 1966 and knowing nothing about Cosmo Landesman's father's piano, I gleefully arranged an event of my own at the University of NSW, Sydney, Australia, with poet and actor Jenni Nixon and Stephanie Noel. We called it a *Happening*, these days it would be called *Performance Art*. People brought us things that they loved, and we would destroy them. It was a way of symbolically destroying the old boring 50s way of looking at things. We were also very iffy about art on Gallery walls, valued by the fame of its creator. I was also playing with new ways to create projection art; rectangular screens were boring. I built a living' screen at The University of NSW that was interactive, and produced one of my own early works *Mixed Media And Banana Freakout – a Lightshow Environment* in the Kensington Masonic Hall, 1966 with Brian Robson – a Telecom engineer's band. Brian made me *light chasers* from mechanical telephone switchboard selector switches

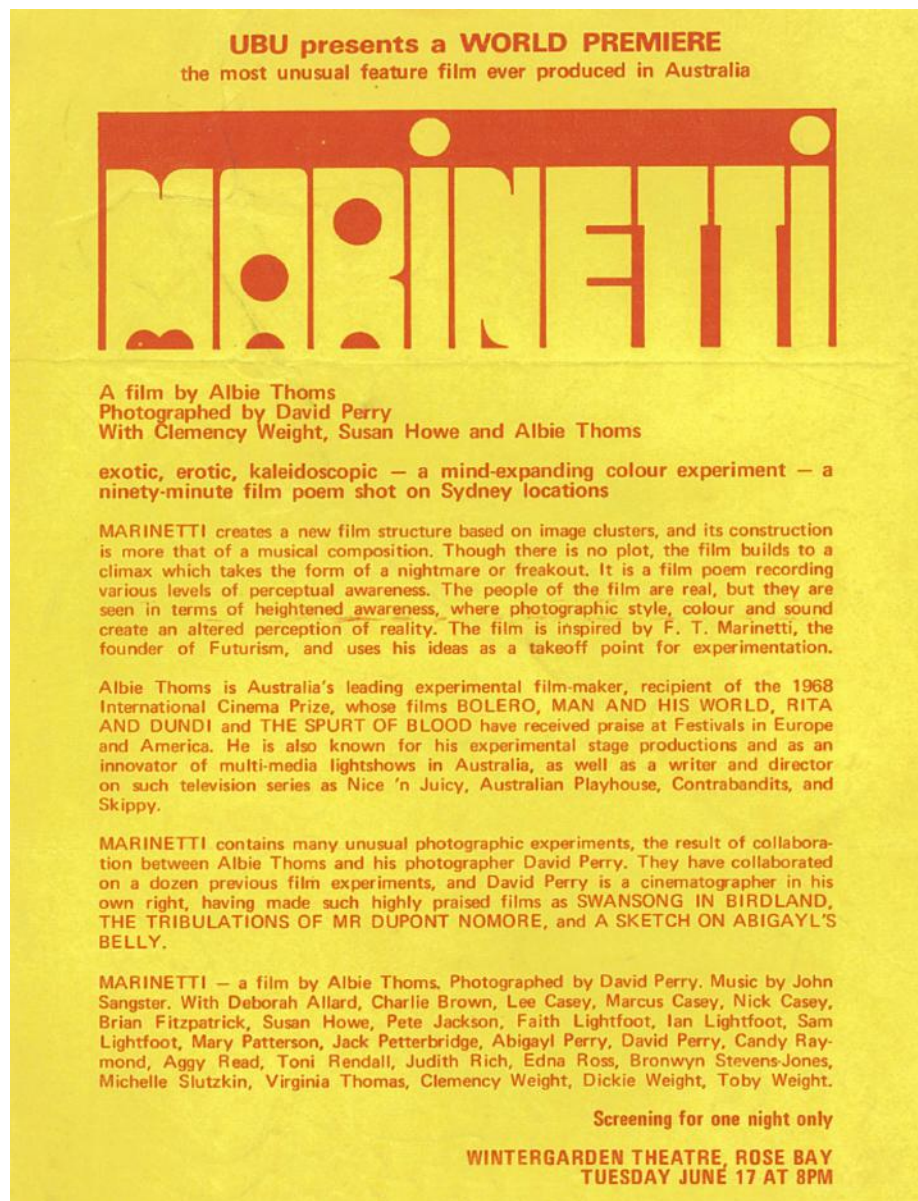
The point was to change the whole concept of what art was and could be. Most existing art looked to us like bits of paint on canvas that was valued by the square inch. Seen as worthwhile purely for its ability to appreciate in dollar value as years went by... an art that we saw as decoration.

The book on happenings by Richard Kostelanitz *The Theatre of Mixed Means*, 1968 had just arrived and I took many cues from that. I thought we were the first to produce a *Happening*, a work of performance art in Australia, with our own *Destruction in Art Performance/happening*. Later I found out in fact that Albie Thoms had produced his own happening/performance event earlier that year, but nobody saw it! Did the tree fall in the forest? I joked.

That was typical of our differences really. Albie Thoms and his film-making collective *Ubu Films* were much more daring and experimental than my Fogg group. I thought *Lightshows* should be entertaining, be popular, be POP, to get a message through, to reach people. We worked together many times and worked very well. His best work for me was editing his *Hollywood Movie Show* for nine x 16mm film projectors all running together on one big screen.

*Marinetti* by Albie Thoms. Albie was devastated that the audience at the *Sydney Film Festival* walked out... later he and I agreed that it was a mistake showing *Marinetti* on a normal rectangular theatre screen... which gave the audience the anticipation for a narrative film... In future showings I worked with Albie and expanded the imagery with a *Lightshow* that covered the walls and audience and gave them a real psychedelic experience.





Advertisement for *Marinetti*

In the 60s in Sydney psychedelic *Lightshows* were so popular that there were quickly several dozen or more artists and groups of artists exploring counter culture concerns with experimental theatre, film, *Lightshow*, light sculpture and other arts and many doing amazing work. I made a point of gathering the best of all these artists together for my *Fogg Lightshows* and perhaps that is why we are still going today 60 years later. One of the first great contributions to our show was the work of *The Human Body* run by our great experimental theatre director and author Clem Gorman with the great actor Gillian Jones and others. Clem also founded the *Australian Free Theatre Troupe*, 1967, Sydney and sadly passed on in 2023.

I was inspired when my old university philosophy

tutor and friend Im Richters wanted to come and help *Ellis D Fogg Lightshow* projects. This confirmed for me what I already knew – I had made the right choice dropping out of university and art school to create my own art, I called it *Ephemeral Art* and later on after discovering Professor Frank Popper's books and work, Popper curated the huge *Light Art Exhibition, Electra*: an exhibition held at Musée d'art moderne de la Ville de Paris, 1983-84, I called my work *Lumino Kinetic Art* a title coined by Popper. It also informed me, in a personal way, of the viability of my position in the counter culture movement in Australia.

When the *Summer Of Love* happened in San Francisco in 1967 we realised for the first time that we were part of a world movement, it was not just us in Sydney and Melbourne. Sadly, through this *Summer Of Love* many young people in San Francisco were over-dosing and losing control, primarily on LSD which was a legal drug at the time. Medical teams were tasked with looking after them and helping young folk through their drug overdoses. But for me the strangest and most hilarious coincidence was when it came to my attention that the primary attending physician at the *Summer Of Love* was a Dr. Sox and Dr. Sox's full name was Doctor Ellis D Sox.

I have always wanted to include everyone who has contributed in the name of my *Lightshow* and used *FOGG Lightshow* as our collective name. So, when I was told the funny story about Dr Ellis D Sox, I thought *perfect...* Ellis D. Fogg was a perfectly legal name and LSD was used as an insight into a way of accelerating evolution... So *Ellis D. Fogg Lightshows* was born and includes all of us... and is similar in philosophy to my dear friend the artist Neil Pike who is in the band *Pagan Love Cult* in Northern NSW – I commend their album *The Last of the Long Lost Hippies* – Neil promises their cult is *the only cult in the world that brainwashes its members to think for themselves*.

In 1969 LSD was made illegal in the USA at the demand of Richard Nixon as part of his racist attacks on black musicians. And shortly made illegal in Australia stopping all research! I discussed my reaction with Richard Neville who encouraged me to keep the name and was proud that I did.

### MARINETTI THE FILM BY ALBIE THOMS

An audience entering a theatre to see a movie has an automatic perception of the experience they expect. For example, an audience would get a surprise if when the curtains parted, instead of a film they were presented with a play or a dance or an audience participation happening, instead of a film, it would be a shock to their expectations. So even though this alienating effect was in tune with Marinetti's Futurist Manifesto for the Theatre it seemed to me to not be a good idea in practice. – I once considered a big mirror made from mylar reflecting themselves to see how long they would stay watching.

The *Manifesto By Marinetti* was, in my view, a thought experiment, and not something you would actually do. The answer to Albie's dilemma was obvious to me, his film *Marinetti* was not a film, it was a basis for a *Lightshow* and needed to be shown together with a *Lightshow* that overlapped and travelled beyond the visual field of the viewer.

Albie already knew this of course as he had expanded his movies in stage productions and in dance halls many times to great success. I knew it as I found the films were often more interesting



Wendy Saddington and Chain in my Lightshow at the *un-Elizabethan Theatre*, Newtown 1968-9





when one was moving around and could sometimes be inside the image looking back at the projector particularly in a smoky room. The problem was the rectangular screen, and the word: *Film* as well as the rigid layout of the seats in a movie theatre. After we had this conversation, he would always engage me to add my expanded *Lightshow* techniques to his movies which proved to be much more successful and satisfying.

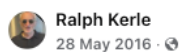
Albie told me much later that he didn't realise *Lightshows* were an art form in themselves until he saw my shows.

### JACKSON POLLOCK'S 'BLUE POLES'

This painting has been a great influence on my *Lightshows*, made even more so after I saw it in New York with all his other abstract expressionist work at MOMA in 1998. My brain – our brains – constantly and automatically and subconsciously looks for pattern... which is never satisfied while looking at this painting and as a result we are constantly intrigued by the work... until... I grasp the painting as a whole, and as my friend Ralph Kerle advised me, pareidolia kicks in, as the blue poles themselves knit the multitude of abstractions into a single whole viewing experience... a total mental fix. I called my *Lightshows* '*Animated Abstract Expressionism*'.

### RALPH KERLE, ARTIST JULY 21, 2024

Many and varied art theories abound on the evolution of abstraction in art. I am of the opinion abstraction is not an unplanned improvised act of visualization. I believe it evolves as a result of an artist's subconscious observations in reality. The artist's brain has seen the shape or form for a moment, captured it on visual synapses and the resulting work is the artist's representation of what their brain has perceived it saw.



Ralph Kerle

28 May 2016 · 🌐

The only reason I went to Sydney's Vivid Festival this year was an invitation from [Roger Foley-Fogg](#) aka Ellis D Fogg, the founder and pioneer of the Australian light show movement piqued my interest.

Roger is to the best of my recollection the first Australian to recognize the value of lighting in live popular entertainment. Roger and his peers in 60s were the founding fathers who recognized the influence technology was to have on culture. As Roger explained last night, he designed light shows to tour as entertainment in their own right. He booked the venue, the bands and promoted the events. The early rock n roll promoters such as Billy Graham at the San Francisco Fillmore took the idea of concert design and promoting from the lighting designers.

His exhibition "Lightshows 60s to now" at Cleland Bond Store, 33 Playfair Street the Rocks is a fabulous "trip" down memory lane into another freer time.

Great to catch up with such luminaries as [Mary Travers](#), Stephen Jones who is completing writing the second volume of the History of Australian Electronic Music (first volume published by MIT Press) and Johnny [John Allen](#), the original Nimbin Festival Director.







Richard Lockwood and Robert Taylor of *Tully* at the *Tully By Foglight Lightshow* 1968-9





*Tully By Fogglight Lightshows 1968-9*

Moody Blue—The Incredible Shrinking Blue One World—Vasudev Kutumbakam, A4 archival transparency and lightbox by Fogg



## STILL SWITCHED ON

OZ ARTS Magazine, Autumn 2014, published by Carolynne Skinner

### ILLUMINATING THE MANY FACETS OF LIGHT ARTIST ROGER FOLEY-FOGG

*I don't like being labelled,* says Roger Foley (aka Ellis D. Fogg), widely acknowledged as Australia's most important pioneer light artist. His groundbreaking psychedelic lightshows in the late 1960s led to his key role in the counterculture scene and a dedicated following in Australia and Asia.

Foley defies easy categorisation given the longevity of his career and the dazzling diversity of his body of work. This includes lightshows, light sculptures and installations (lumino kinetic art), architectural lighting and theming, and the production of events of all kinds, memorably rock concerts and art happenings but also corporate commissions and expos. Sculptor, producer, designer, director, film maker, photographer and entrepreneur, Roger Foley wears many hats.

The freedom to create his own multifaceted vision has been central to Foley's career. *One of the beauties of working in Australia is that you can do lots of different things without*

*it causing problems, particularly in Sydney,* says Roger during our interviews at his home in Hazelbrook, his base for the last eleven years.

*I became professional in 1966, living off the earnings of doing light things. There's not that many artists who've been self-sufficient for 50 years,* he says proudly. While gratefully acknowledging two arts grants early on, Foley established a production company to support his career as an independent artist and, in his own words, *to retain my integrity in the arts establishment and the commercial world and not compromise either.*

During our time together, Foley's gift as a witty raconteur shines with more stories to tell than there are light bulbs in one of his installations. Roger adopted his alter ego of Ellis D. Fogg to give himself the artistic licence to be seductive, subversive and entertaining all at once. 'Fogg' fits the artist





LOVE-HATE-LOVE, RACISM and RECONCILIATION Exhibition, ART KONSULT GALLERY, Delhi, 2011. Foggy reclaims the Swastika from a symbol of Hate to its original meaning from a symbol found in the weave in the baskets of the Gatherers, a symbol of Love (photo Sahar Zaman)

who revels in the 'indeterminate', meditative nature of his art and the inventive designer of lighting and effects, notably his trademark dry-ice fog machine.

He takes me on a tour of his large rambling home, affectionately known as 'Fogg Hall' and envisioned at one time as a future Museum of 1960s Dreams and Aspirations. It is studio, gallery, workshop and extensive archive, packed with an astonishing collection of costumes, photographs, posters and artworks that reflect his wide-ranging interests. There are many works by pop artist Martin Sharp, Roger's close associate and friend who died in December last year.

With the recent deaths of Sharp and experimental film maker Albie Thoms in 2012 and an upsurge of interest in the 1960s art scene in Australia, Foley has come further into the limelight as one of the 'movers and shakers' of those heady days of political engagement, experimental art and sexual liberation.

In September-October 2012, he was part of 'Sixties Explosion', a group exhibition at Macquarie University Art

Gallery. In March-April 2013, a retrospective 'Tales from the Fogg—My Life and Loves' was mounted at 107 Projects Gallery in Redfern. Fortunately Foley has always rigorously documented his process and now has an archivist helping him sort through his papers and memorabilia with a view to a possible memoir.

At age 72, he is busier than ever. While curating his past, Foley is still creating new work. He is thrilled to have a light sculpture—the subtle colour-shifting 'Square and Circle Mandala No. 7' which he has been perfecting since 1971—currently in the Director's Cut online exhibition for the 2013 Blake Prize.

He already has deadlines for 2014 including an entry, for the second year running, for Sculpture at Scenic World in Katoomba in April-May. His work will be a gentle satire of Ken Unsworth's famous 'Suspended Stones' with the viewer able to make lights dance interactively with a crowd of relaxed, happy stones.

There will also be a second collaboration with artist Jess

Cook and curator Tony Twigg for SLOT gallery and 107 Projects in Sydney mid-year and a homage to Martin Sharp at Goulburn's South Hill Gallery. Since 1997 his company has art directed, project managed and upgraded the giant Christmas Tree of Light and Laughter at Darling Harbour, reputedly the world's brightest, made interactive in 2013 with a web-based app.

He is editing his short YouTube film projects 'about the spirit of the universe', recently posting a moody time-lapse of the Taj Mahal from dusk to dawn. For a work in progress, he shows me footage taken on a pilgrimage honouring firemen at the 9/11 World Trade Centre memorial in New York with his wife Francesca. Inspired by Martin Sharp's 'Incredible Shrinking Exhibition', Roger is putting stills and movies of his light sculptures onto thin A4-sized light boxes as smaller, portable reproductions of his work that can be easily mounted on a gallery wall.

## OUT OF THE SHADOWS

Roger's life began dramatically. In 1942, his parents fled south from the Japanese attack on Rabaul in New Guinea. His mother Hazel gave birth in Cairns and seven days later took her newborn son on a flight to Melbourne. The family eventually settled in the Sydney harbourside suburb of Mosman.

Foley talks fondly of his mother as a formative influence: *...if things had been different, she would have been a real bohemian herself.* She encouraged her son's creative curiosity with trips to the Art Gallery of NSW and art classes with Joan and Betty Rayner, then wellknown puppeteers and drama educators.

His deep-seated and abiding interest in the physics and behaviour of light began in childhood. *I was very fascinated by the patterns of light coming through bathroom glass,* Roger recalls. *'Sunlight, dappled light, leaves flickering. I used to try to*

*analyse how the pattern came from the real thing... the chance effects that nature makes.* His boyhood nickname of 'Fog' came from his dreamy preoccupation with studying clouds, light, running water and waves.

From age 12 Roger wanted to be a sculptor, experimenting with rippled glass and torch bulbs to reproduce particular effects. At Newington in the 1950s, he sought refuge in the library from bullies, and read widely, discovering Goethe's Theory of Colours and its alternative account of light to Newtonian optics. *I loved his description of colour as a struggle between light and darkness.*

The Foleys lived just down the road from the family of Richard Neville, later the celebrated and infamous co-editor of Oz magazine. *I remember my mother referring to Richard and his sister as 'those wild children' with a sense of pride in her voice. I thought If Richard could do all these mad wonderful wild things, I will have some fun too! I was probably the first person that he liberated.*

Leaving school in 1959, he took up a four-year apprenticeship in a washing machine factory during the day, learning to use tools and plan for manufacture, while studying Engineering at the University of NSW (UNSW) at night and later studying Art part-time at the National Art School. Imagining a career in theatre stage design and lighting, he found work with The Pocket Playhouse in Sydenham while directing UNSW student revues and playing with anti-naturalistic lighting and set design.

*Unless you lived through it you really have no idea how oppressive the 50s were here in Sydney. Even Playboy was banned,* says Roger who got his copies in brown paper from girlfriends travelling in the States. Like many of his generation, Roger engaged with the political issues of the day—the Vietnam War, civil rights in the US and indigenous rights in Australia, anti-apartheid, sexual liberation, republicanism, censorship.

Progressive ideas were culturally transmitted in rock music and the experiments of the East and West Coast countercultures. Roger recalls the influence of India in Gandhi's passive resistance politics and the motifs and colours of Hinduism on psychedelic art.

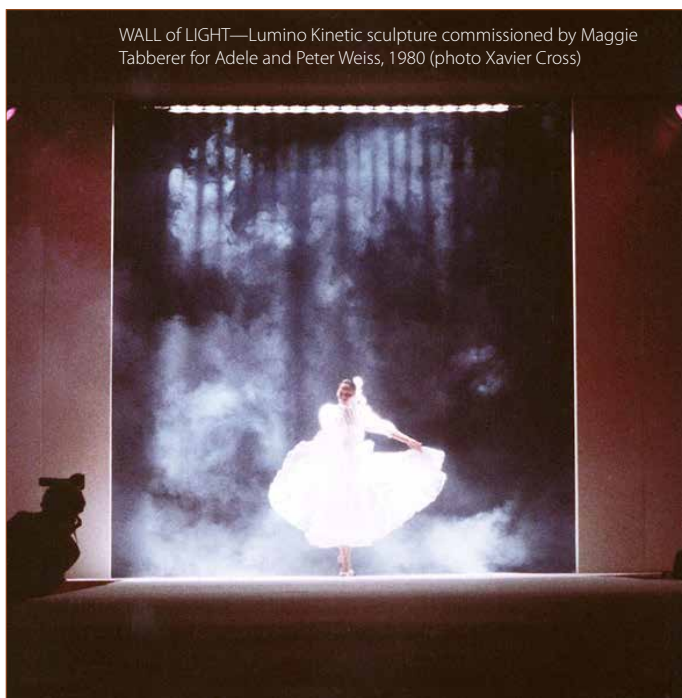
Inspired by New York's Living Theatre and Albie Thoms' Theatre of Cruelty at Sydney University, Foley's experiments with lights and his maquettes found their perfect setting in psychedelic 'happenings' that, in the spirit of Marinetti's Futurist Manifesto of The Music Hall, invited chaos and audience involvement in order to expand consciousness and awareness.

*[Thoms] had quite a different theatre aesthetic to me. Much more anarchic and chaotic. I was exploring a way to have mind manifesting chaotic theatre with a beginning, middle and end. A controlled chaos to evoke a sense of freedom that would be more satisfying for an audience.*

## ELLIS D. FOGG—MASTER OF LIGHT

His first public outing, 'The Psychedelic Party Mixed Media and Banana Freakout' at a hall in Kensington in 1968 won a following that soon escalated to larger audiences with Ellis

WALL of LIGHT—Lumino Kinetic sculpture commissioned by Maggie Tabberer for Adele and Peter Weiss, 1980 (photo Xavier Cross)







D. Fogg lightshows for rock concerts by newly formed band Tully at venues like the UNSW Roundhouse and Paddington Town Hall.

Reminiscing in Walkabout magazine in 1970, Rennie Ellis describes a Tully concert at the Elizabethan Theatre. *The*

*group's rendition of A Whiter Shade of Pale accompanied by Ellis D. Fogg lighting effects and the slow motion movements of a male and female dancer dimly visible through a screen behind them, was a superbly restrained happening of great beauty and sensitivity.*



## GRAND OPENING - THURSDAY MARCH 14

6:00PM-9:00PM. Licensed Bar

to be opened by Jon Lewis, Artist & Professor Ross Steele AM, Officier de la Légion d'Honneur

Master of Ceremonies: **Edwina Blush**

## "TALES FROM THE FOGG - My Life and Loves"

by **Roger Foley-Fogg aka Ellis D Fogg**

### psychedelic exhibition - free admission

art, posters, odd objects, books, costumes, films and a bizarre-bazaar  
everything is for sale

Friday March 15th to Easter Monday April 1st

12PM Noon to 5:00PM Thurs Fri Sat Sun and Monday, April Fools Day

good cheap food nearby - bring a takeaway and have it in our Lounge Room.

The exhibition will be accompanied by

### live events and films about the 60s - bookings below

hear what it was like and talk to the people who were there

**Fri 15** - 6:30PM - The Ides of March, meet **JIM ANDERSON** of the London Oz Obscenity Trial  
with the sly wit and smooth sexy songs of **EDWINA BLUSH**

**Sat 16** - 6:30PM, **WORLD PREMIER - OATS - Once Around The Sun**, with Co-Director David Huggett. The long  
awaited film of the Ourimbah Pop Festival. **Party**

**Sun 17** - 6:30PM **GRETEL/MADAM LASH** & Sylvia & The Synthetics **DANNY ABOOD**, **ADULTS ONLY**.

**Fri 22**, - 6:30PM meet **JOHNNY ALLEN**, Nimbin Aquarius Festival + special guest **JEANNIE LEWIS**

**Sat 23** - 6:30PM - meet **JIM ANDERSON** with **EDWINA BLUSH**, Licensed bar

**Sun 24** - 6:30PM - UBU Films - tribute to Albie Thoms "**MARINETTI**" **EXPANDED** with David Perry. **Party**

**Easter Fri 29** - 6:30PM meet **JOHNNY ALLEN** - "Nimbin, Cabaret Conspiracy, Paris Theatre"

**Easter Sat 30** - 6:30PM - meet **JIM ANDERSON** with **EDWINA BLUSH**, Licensed bar

**Easter Sun 31** - To Be Arranged

**Easter Mon 1st April** - 6:30PM April fools Day, A tribute to **BLACK and WHITE FREEDOM** on the 50th anniversary  
of **OZ Magazine**, Australia. **Andreea Kyndryd's** monologue about her family and life, **SLAVERY TO STAR TREK**  
introduced by **Francesca Emerson-Foley**, closing **party with licensed Bar** and supper.

**TICKETS for evening shows**, \$20 Cons with cards \$15

Season Ticket all shows and grand opening \$110, email request to [fogg@fogg.com.au](mailto:fogg@fogg.com.au)

Ticket prices include "meet the artists informal party", exhibition viewing, and a light supper.

**BOOKINGS:** <http://www.trybooking.com> and search for fogg

**MORE DETAILS:** [www.talesfromthefogg.net](http://www.talesfromthefogg.net)

**ENQUIRIES:** 0409 229 282 and e: [fogg@fogg.com.au](mailto:fogg@fogg.com.au)

107 REDFERN STREET, REDFERN • [107projects.org](http://107projects.org)

TRAVEL BETTER: BUS 305, 308, 309, 310 TRAIN Redfern Station RIDE WALK





TULLY by FOGGLIGHT, Psychedelic Lightshow Concert,  
The un-Elizabethan Theatre, Newtown, 1969 (photo Fogg)

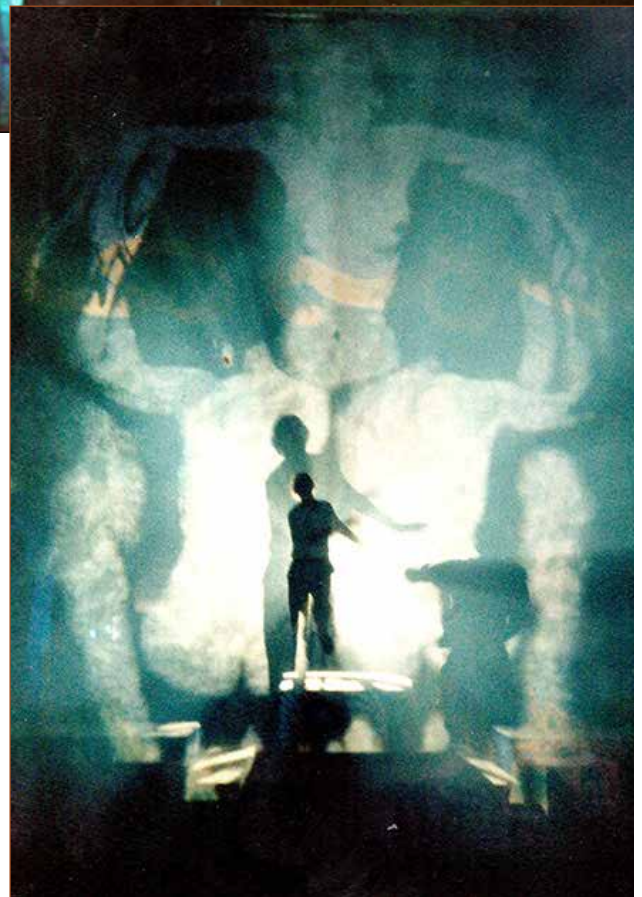


Thoms' underground film collective UBU had also moved into lightshows and multimedia. A Sydney Morning Herald review of the 'pop scene' in May 1969, compares UBU's lightshows that 'bombard the audience' with Ellis D. Fogg's that 'produce more restful, more varied, more beautiful, and more exciting effects'. There was 'smoke which the light beams cut dramatically'; 'naked dancers'; 'old ballroom mirrors which rotate, sending out slivers of silver' and Tully revealed in full royal regalia behind projected footage of Her Majesty.

The Fogg lightshows, held at universities, theatres, halls and discotheques, continued to evolve and become a byword for trippiness, fun and hedonism, quickly headlining the posters and gig advertisements. Roger loves the story of the girl who years later told him she was conceived at an Ellis D. Fogg show. *Now that's what I call creative!* he laughs.

Writing for the 'Sixties Explosion' catalogue, Roger recalls the contributions of avant-garde artists to his shows: UBU's films, Aggy Read's hand painted slides, Eddie Van Der Madden's Wetshows and handmade Kaleidoscope

Right: AMAZE-ZING, walk and dance through maze installation by Fogg in which guests lost themselves, included front and rear projections, optical illusions and transvestites, 'AcceleRat', Royal Hall of Industries, 1989.





Above: LOVE ALL—The Spirit of the Ghanaians, archival print on board (detail), finalist The Blake Prize for Religious Art, 2007

projectors, Alex Boyd's stroboscopes, Vivienne Binn's paintings and Christine Koltai's dance. In 1969, Gretel Pinniger (arts student, costume maker and strip club performer Madam Lash) became a friend and lightshow collaborator. The bands and musicians he worked with in the 1960s and 70s included Tully, The Nutwood Rug, Jeff St. John, soul diva Wendy Saddington and legendary singer Jeannie Lewis. Later he would devise productions for jazz man John Sangster and composer Peter Sculthorpe and the Sydney and Melbourne Symphony Orchestras.

*He embraced the high art of the counterculture and also [the] rock concert ... which reaches out to that broad mass of people who wouldn't normally think of having an 'art' experience, says artist and longtime Fogg fan Tony Twigg who co-directs SLOT shop window gallery in Redfern. He's a hero of mine, providing that bridge between counterculture and popular art. And art and social experience.*

Collaborations continued with artists such as Edwina Blush, Trevor Brown, Jeannie Lewis and Steve Blau, photomontagist and ex-Oz graphic designer Jim Anderson, and entertainers Adrian Rawlins and Austen Tayshus to name only a few. In the 2000s, Foley celebrated his love for his coterie of favourite avant garde performers with a series of private 'chaotic' cabaret-happenings in the spirit of the early lightshows called 'Mr Fogg's Floating Music Halls'.

## THE BUSINESS OF ART

*I was very lucky because I started in the 60s when nobody knew about lighting at all, Roger tells me. People didn't want to know... didn't want to dirty their hands. The lighting people in theatres [would] often be the people that you'd ask to fix the*

*fridge in the dressing room. There was not that much creative use of light anywhere.*

With his factory apprenticeship and production engineering background as well as his drawing skills from art school, Roger had no fear or snobbery around getting his hands dirty or project managing his own work, contracting engineers, electricians and carpenters.

*Artists don't bother to learn the engineering and the nuts and bolts to getting their things done. It's only a matter of being lazy or being up yourself. I used to saw all the pieces of wood myself.*

He tells me that in the 'old days' before LEDs, he and his team would source bulbs from the automotive and marine industries. He acquired the latest gear such as lasers and computer-controlled lights but was willing to build whatever equipment was needed for a particular effect if it was not available from manufacturers. Roger also travelled in Asia and Europe to research the latest developments in light technology.

Fogg Productions took on commissions for the design, construction and project management of events and festivals as well as the lighting and theming of architectural spaces. With over 40 years of commercial success, the list of private and public clients is extensive and impressive including Maggie Tabberer, Segaworld, Qantas Airways, the MCA, Sheraton Mirage Resort, Taronga Zoo, The Festival of Sydney and Melbourne International Arts Festival, and The National Trust as well as clients in Singapore, Chicago and Hong Kong.

As an example of the scale and complexity of a Fogg production, the 'Australia Presents' show for 3,000 doctors





The Spirit of the Gija—Farewell Iirrga and Willy Willy, Bow River Artists' Camp, The Kimberley, July 2001 (photo Fogg)

'Just as we were about to pack up and leave the Bow River Artists' Camp after an exhausting two weeks of rehearsals and the first performance of the re-enactment of the massacre to a local audience that night, we were asked to stay a little while.

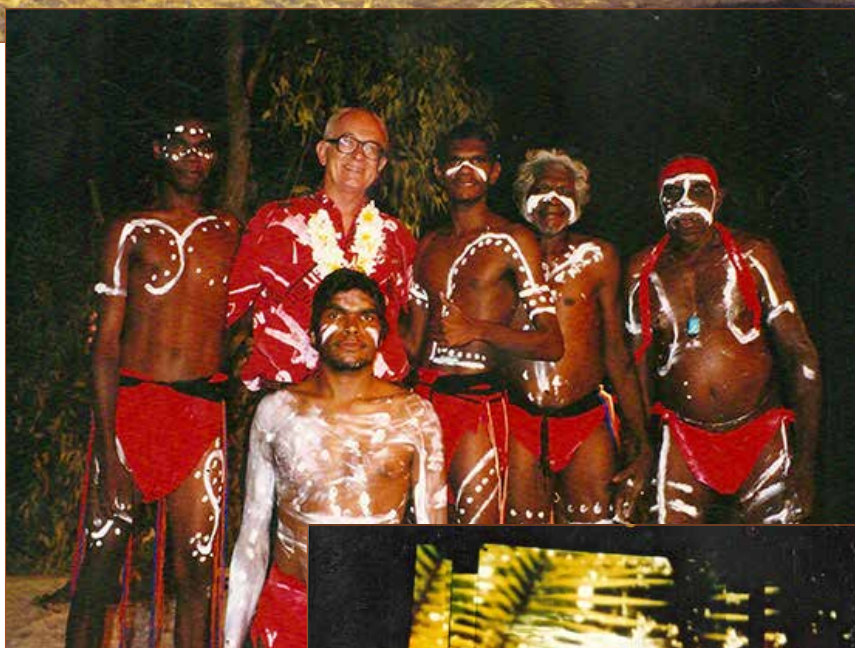
'Much to my amazement the Gija dancers had all put on special paint and costumes and performed an extraordinarily energetic farewell iirrga—a dance of thanks—for us.

'This picture captures an an epiphany for me. When I looked at the stage area on my first day in Bow River I was quietly contemplating and visualising the possibilities of translating the Gija story for a western audience when an energetic spiral of dust and wind, a small Willy Willy, about the same size as a person, danced across the stage. Tony Oliver of the Jirrawun Aboriginal Arts Corporation told me that this was a very good sign.

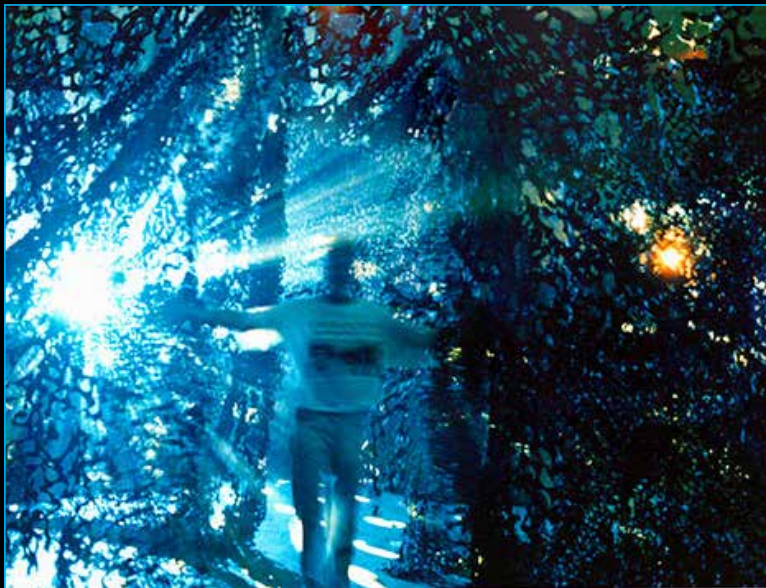
'And then to my amazement on the final night when Douggie and the other dancers were performing the farewell iirrga for us his rapid movement and some conjunction of mind, movement and spirit created an identical Willy Willy in the same place. I called it the Spirit of the Gija.'

Centre: Roger Foley-Fogg with some of the cast of 'FIRE' at the Perth International Art Festival 2002, (warning: some of these people may be deceased) l to r, Vincent Ramsay, Fogg, John, Douggie Macale "Jibilyuwun" Garabirnginy, David Tuner Binggayerri and Kevin Timms in front. (photo Electra Foley)

Right: The Hermannsburg Ladies Choir, performing in Sydney for the first time, for the "good" Prime Minister Keating at *Arts for Labor*, a concert which helped win the 1993 election. The concert was devised, designed and produced by Fogg.







AMAZE-ZING Lumino Kinetic Installation (detail) commissioned by Jac Vidgen and Mark Taylor for 'AcceleRat', Royal Hall of Industries, Moore Park, 1989 (photo Fogg)

Below: The Spirit of India—Lumino Kinetic Sculpture 20 m long, Hazelhurst Regional Art Gallery, 2010 (photo Jim Anderson)

Facing page: RAINBOW—Lumino Kinetic Sculpture over two paddle steamers in the Harbour of Light Parade, Sydney, New Year's Eve 2009 (photo John Morris)





from the Société Internationale d'Urologie in September, 1994 had over 200 performers in 21 groups on six stages simultaneously over three themed 'parties' with guests encouraged to wander about freely. In contrast to the usual loud, overwhelming ambience of such events, Roger emphasises the intimate and accessible nature of the show.

This is consistent with the egalitarian aesthetic he brings to both his commercial and gallery work and reflects his counterculture roots. *Art should be fun, art should be sexy, art should be relevant to the needs and problems of society, and art should be available to everyone.*

In an article for *Lighting India* (May-June 2009) written for an audience of fellow light artists, Foley says: *I don't like the kind of lighting that emphasises the power of an elite and the insignificance of the individual such as Albert Speer's lighting of the Nazi rallies at Nuremberg which lighting style still persists ... and there is no participation of the viewer in the creative process.*

In a more playful mood in our interview, he likens this 'fascist' mode of lighting to *The Wizard of Oz*. *He was trying to really impress Dorothy and The Lion and scare the shit out of them. 'I am important! Pay attention here!' I felt I was more like the little dog who could... say 'fuck that' and pull the curtain away.*

His expertise has led to consultations—such as for the heritage lighting of The Rocks—and lectures to a new generation of lighting and theming designers. He advises all artists to form a company to protect and control their work. He points out the common problem of contracts that give power to builders rather than artists to construct commissioned projects, too often at the lowest cost.

He also mentions the issue of 'design degradation' where expensive public light installations are commissioned but then left to deteriorate and fail. Until LEDs allowed for more durable lighting, Roger's preferred (and more cost effective) arrangement was to lease rather than sell works to clients so he could personally provide ongoing maintenance and upgrades over the life of the work.

Another issue that bedevils light sculptures is the ubiquitous and growing presence of security lighting. *The best light sculptural works happen in darkened parts [of the*

*city]. The lights themselves provide the security.*

## IN AND OUT OF GALLERIES

Despite his youthful objection to boring 'white-wall' galleries, Roger collaborated closely with Vivienne Binns in early 1971 at Watters with *WOOM!* an artfully constructed multimedia installation of tunnels and caves simulating a journey through a woman's body.

Surrealist painter and *Sun Herald* art critic James Gleeson wrote several reviews in praise of this 'Environmental Happening' which he predicted would be 'the most stimulating art event of the season'. He concluded 'one is left with the impression that art has taken on a new dimension and that in the future it will involve the spectator as a much more active participant in the experience.'

After the Watters Gallery exhibition Roger was invited by Albie Thoms and Martin Sharp to be one of the Yellow House artists at Potts Point. He constructed an 'art environment' (what would now be called an installation), the Capsule Room: 'a mini-version of what we did at Watters' with a small hole to climb through, spongy walls and floor and changing lights.

Later he contributed a light projection of a bonsai in subtle colours for a Brett Whiteley show. From 1971 to 1973 he exhibited with and helped three successive generations of artists at The Yellow House. His *Laser Infinity Room* used clear perspex angled screens, shot through with a red helium neon laser, and mirrors to create a sense of the infinite.

Gallery curators took an interest. For a group show at The National Gallery of Victoria 'Victorian Vision 1854-1984', artistic visions of Melbourne over 130 years, Roger's tribute to 'Starry Night' was a brightly coloured three-dimensional presentation of van Gogh's painting in a black room, sparkling over a cut-out Melbourne skyline. Curator Jennifer Phipps wittily displayed Robert Hunter's all-white and Peter Booth's all-black works either side of the entrance to this spectacle of colour.

For Roslyn Oxley's exhibition of Robert Rosen's photography in 1988, Roger built a box brownie camera out of lights and lasers 'so that people had to walk through the lens to enter'. In 1990, the AGNSW curated a Yellow



House retrospective where Roger recreated his Capsule Room. With characteristic prankster humour, he also installed his aunt's old piano with a sign 'Please Play Me' and for opening night projected (in Magrittean font) This Is Not The Yellow House onto the AGNSW facade, a gentle 'up yours' to the establishment.

In 1999, artist Luke Sciberras, apprentice to Garry Shead and Martin Sharp, and gallery director Michael Nagy brought all The Yellow House artists back together to exhibit their current work for which Roger made a 'Starry Night Tribute' light sculpture. In 2001, Michael asked Roger if he would do something to mock 'all the Olympic hoo-ha at the Art Gallery of NSW'. His animated light sculpture 'FOO is here' on the gallery's rear wall thumbed his nose and wagged his fingers at the AGNSW and, as a bonus, St. Mary's Cathedral.

Roger's RAINBOW sculpture mounted on two paddle steamers for New Year's Eve Harbour of Light Parade in 2009 was adapted for a float in the Sydney Gay and Lesbian Mardi Gras that year. Plans for a Hokusai wave of light for Nell Schofield's lesbian surfer group fell through. Instead, she asked Roger to contribute a wave light sculpture for 'Wax On', a group show about surfing culture that she curated at Hazelhurst Galleries over the summer of 2009-2010.

In 2009 Roger made a big Boofhead in lights for the window of TAP gallery and in 2011 two light sculptures, one for TAP and one for SLOT, in association with the VIVID light festival. Roger is a fan of VIVID. 'It's an amazing show, the whole of Circular Quay becomes a theme park, like an extension of Luna Park.' He cautions against this light art 'becoming automated', removing the element of human control, a factor he believes destroyed the lightshows in the discos.

## POLITICS AND RACE

An engagement with progressive politics is never far below the surface of Roger's work even when it has more recently

explored themes of spirituality.

Roger tells me the proudest moment in his history of 'putting on shows' was the Arts for Labor concert staged at the State Theatre in Sydney during Paul Keating's campaign for the 'unwinnable' 1993 election. As a gesture of gratitude for the Prime Minister's support for the arts, the show included Circus Oz, Mental as Anything, Jane Rutter, Paul Mercurio and Bangarra Dance Theatre.

Roger produced a spellbinding lightshow with images projected on moving screens descending from the theatre's flies. His other major contribution was the Hermannsburg Ladies Choir who sang in Arrente but had never performed outside Central Australia. Roger flew to Uluru and drove to Hermannsburg to persuade them to take part. Cannily stage managed by Roger, photos of Keating smiling and bowing surrounded by Aboriginal faces made the front pages of all the major papers, sending a powerful message.

In a public lecture in 2010, Anne Summers recalled Keating's exhaustion, two weeks out from election day, and the impact of this concert. *He said later that it was the turning point in the campaign. He was suddenly energised – and motivated. He was not going to let these people, and this country, down.*

In July 2001, the Gija tribe in the Kimberley, Western Australia, sought Roger's help to light their Joonba dance performance 'Fire, Fire Burning Bright'. Telling for the first time the oral history of a massacre of their people around World War I, the show was performed at Bow River Station, the Perth International Arts Festival and the Festival of Melbourne. Roger's photos recording the rehearsals, performances and private ceremonies held for him and others—'Spirit of the Gija'—were later exhibited at galleries in Melbourne, New York and Kununurra.

## THE SPIRIT OF INDIA

In 2009, Roger made a trip to India at the invitation of a lighting convention in Delhi and met the owners of a gallery in Vadodera (Baroda) on the west coast who wanted to host an exhibition of his 'Gija' photos. Roger also visited the Taj Mahal which he admired for the way it is so beautifully illuminated at night without any artificial light source. *The natural white marble of the building seems to soak up light. An extraordinary place!*

On Roger's return to India with the 'Gija' exhibition, the so-called racist attacks on Indian students in Australia stirred up hysteria in the Indian press. The Vadodera gallery cancelled the show for fear of violent reprisals. As a gesture of goodwill and ambassadorship, Roger put on an improvised Diwali lightshow to entertain the children in an orphanage just outside Delhi.

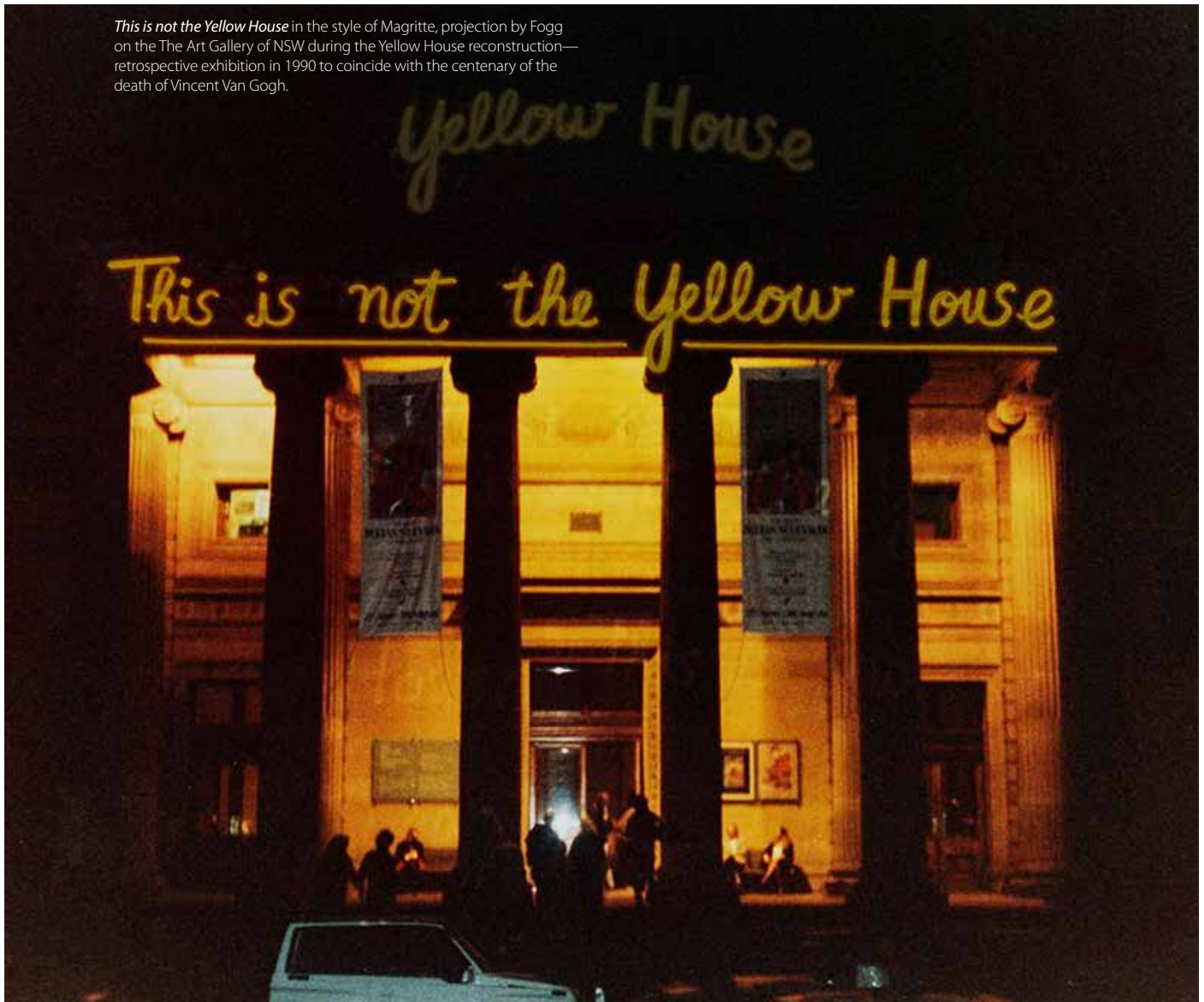
Roger's new friends, Indian arts journalist Sahar Zaman and her respected artist husband Dhiraj Singh, visited Australia the following year. Introduced by Roger to Martin Sharp and others, Zaman and Singh came away with an impression of India's strong influence on and attraction for Australian artists.



'The Meat Hall'—high fashion models wearing costumes designed by Madam Lash at a FOGG event in 1992, RAS Showgrounds, Sydney (photo Fogg)



*This is not the Yellow House* in the style of Magritte, projection by Fogg on the The Art Gallery of NSW during the Yellow House reconstruction—retrospective exhibition in 1990 to coincide with the centenary of the death of Vincent Van Gogh.



In February 2010, 'Lumino Kinetics' at Hazelhurst Galleries was a homage to India which showcased seven light sculptures in the gardens including Roger's new 'Spirit of India' works, in situ works, retrospective psychedelic mandalas and movies. One lumino kinetic sculpture was 21 metres long and 2.5 metres high. On opening night, Ellis D. Fogg, in trademark black hat and coat, gave a farewell performance of 'The Last Ephemeral and Indeterminate Fogg Sculpture' with his magical box of fog.

From January to March 2011, an exhibition titled 'Racism and Reconciliation', curated by Zaman at Gallery Art Konsult in Delhi, featured two Indian artists, Dhiraj Singh and Seema Kohli, and two Australians, Roger Foley and Tracey Deep, *in an attempt to understand the strain in relations..*

*..and start a positive dialogue on this issue through art.*

Roger exhibited several sculptures including the circular 'One World' bathed in blue, expressing a faith in a united humanity (Vasudev Kutumbakam or 'we are all islands joined beneath the sea') and 'Love Hate Love', a bold reclaiming of the swastika, unpicked into a skein of bright rope lights. In his research Roger discovered that this symbol, found in many cultures worldwide, reflects the pattern at the bottom of a traditional gatherer's woven collecting basket. *It's a symbol of love really, the care a mother gives to her family.*

In a collaborative exchange, Dhiraj provides Roger with cultural advice for his India artworks while Roger gives him lighting advice and opens his eyes to aspects of Australian



The Yellow House, Poster/Catalogue, 1971, detail, words by Albie Thoms, art by Dick Weight, listing the names of every artist and assistant who was there when the house was at its height with both houses full of art for the Spring Show of 1971. Fogg constructed The Capsule Room and assisted several other artists with their work.



culture. All religions have used light as a metaphor for the gods, positivity, illumination and wisdom, says Roger. I met Dhiraj and have become a little wiser about Indian philosophy.

*It started with this fascination with all things Indian back in the 60s, says Dhiraj, but his fascination has really grown into a deeper understanding of India. What I am most struck by is... the almost sacred core in Roger's practice which... manages to transcend all the power cables and electricity, conveying its own meaning, depth and vision.*

Sahar adds: *I've had the pleasure to understand how closely he lives by the philosophy that he believes in: the concept of Vasudev Kutumbakam. Despite being the star artist, he was a true team person involving everybody's participation in thought and spirit.*

In 2012 Roger was invited to participate in the Australia-India Council's 'Undarta/Kindness' group exhibition of 140 Australian and Indian artists that ran from March to August in New Delhi, Canberra and Melbourne.

### I TRY TO DO A BIT OF MAGIC

Playfully enigmatic, relentlessly independent, still engaged with issues of justice and freedom but optimistic about the human spirit, Roger Foley is an iconic descendant of the sixties who inspires a new generation of artists and fans.

*So much of what he does has a spirit to it and a theatricality, it makes it very hard to pin down what artform he is in, says Sydney artist Jessica Cook, a close collaborator who, Roger likes to remind me, is half his age. It's more of a performance...*



ABRAXAS by Martin Sharp has been expanded many times by adding moving lights and leds as ABRAXAS REDUX—the latest incarnation in the exhibition ART FOR MART, South Hill Gallery, Goulburn 2014

*it's all about how people experience something.*

In May-June 2013, Jessica and Roger presented Light Collaboration—a continuously 'self-weaving' circular mat of LED ribbons—in the street window of SLOT gallery. The work combined Jess's fence weaving process with Foley's knowledge of lights.

Collaborating with Tony Twigg, Jess and Roger intend to introduce interactivity to a new work in 2014 so passers-by can play with the exhibit in the SLOT window and link up with digital display boxes at 107 Projects in Redfern.

Jessica admires Roger's long, successful, self-invented career, crossing over so many artistic boundaries, innovating technological solutions as needed, bringing the same artistic integrity and intensity to all aspects of his work with boundless energy. *There's no hierarchy in terms of aesthetics or engagement; everything can be beautiful, everything can have its heartbeat.*

*I don't think he'll ever stop making things and finding new audiences, Jess says. He doesn't get stuck in the past. He's open to things developing but very respectful of where he's come from and the people he's shared his life with.*

Sharing much of his philosophical outlook on art and life, Roger remains a fierce admirer of Martin Sharp: *His body of work is like something a magician would have done.*

He adds: *I try to do a bit of magic in my own funny way. A little bit of light here and there. And I think sometimes I succeed.*

Julian Leatherdale

### RESOURCES

- Roger Foley's website:  
<http://www.fogg.com.au/home.html>
- Director's Cut online exhibition, Blake Prize 2013  
<http://www.blakeprize.com/works/square-and-circle-mandala-number-7-2013>
- Two articles by Foley for Lighting India magazine in 2009—<http://www.fogg.com.au/media/pdf/LX-INDIA—an%20artists%20approach%20to%20light-Part1.pdf>  
<http://www.fogg.com.au/media/pdf/LX-INDIA—an%20artists%20approach%20to%20light-Part2.pdf>
- Love—the Taj Mahal by full moon, from dusk to dawn  
<https://www.youtube.com/watch?v=3Ts8KSd4tW0>
- We are all friends now—video of Gija project made for Racism and Reconciliation exhibition, 2011\*  
<http://www.youtube.com/watch?v=0LW4Vxvw9hU>  
(\*this video contains names and pictures of people who are deceased)
- Lumino Kinetics, Hazelhurst Regional Gallery, February 2010 [http://www.youtube.com/watch?v=DH6-g2yl\\_Qg](http://www.youtube.com/watch?v=DH6-g2yl_Qg)
- Racism and Reconciliation exhibition, Delhi 2011  
<http://www.youtube.com/watch?v=MyGFntVKtZY>
- Light Collaboration, Foley and Cook for SLOT gallery, 2013  
<http://slotgallery.blogspot.com.au/2013/05/current-exhibition-cook-n-fogg-light.html>
- Interview with Foley for Sculpture at Scenic World 2013  
<http://www.scenicworld.com.au/experiences/sculpture/awards-judges/>





Roger Foley's Ellis D.  
Fogg ... have I got a zap  
for you!

1979 *Pol* Magazine article by Jan Mackay featuring Roger Foley



# ABOUT ROGER

**B**ruce Jackson had kind words about me in his book *Bruce Jackson – Six Years On The Road With Elvis*: *We started building custom psychedelic lighting gear for Roger Foley, a tall young mysterious local showman with a thirty centimeter diameter afro and painted shoes; otherwise known as Ellis D. Fogg. I met Roger at one of his lunchtime Lightshows in the Roundhouse at the University of New South Wales where we were supplying the sound for bands who were just starting out then but were soon to become part of our music folklore; bands such as Max Merritt and the Meteors, Billy Thorpe and the Aztecs, Wendy Saddington and Copper-wine (and Chain), Spectrum, Doug Parkinson and many more. Roger as Ellis D. Fogg was supplying lighting etc that went beyond enhancing the bands' performance; he was delivering a concert experience in his own right. Roger became widely known and popular amongst Sydney's fun-loving youth for his invention and development of the performance-enhancing Lightshow.*

*Roger was good with ideas and also in the workshop. He somehow knew what would appeal to the emancipated teenage brain of the late sixties. He adapted theatrical stage lighting devices like colour wheels, turned by electric motors... and colour organs run by electronic processors that responded to sound inputs by processing and outputting them as constantly changing colours through coloured gels on spotlights.*

*He projected old silent movies like W.C. Field's onto walls and he and his assistants coloured blank motion picture film with felt pens and played those on the walls as free-form moving art pieces. He revived the mirror ball from the 1920's to add yet another layer of visual psychedelia to the music coming out of the bands. He built the first theatrical-use stroboscopes in Australia, a bright fast-flashing high energy light in a small wooden box.*

*We were bumping into Roger all the time at university shows. As we got to know each other we talked about ideas for new products and about making some of his Lightshow gear for him. He pointed us in the right direction to suppliers he had already found, and was sure they would give us the same 40% trade discount they were giving him. He took us over to Annandale to German lighting products manufacturer Hella, where we bought the same halogen lights and reflectors that the police used on their patrol cars.*

*Roger claimed that his professional name – much like John Lennon's little-believed assertion about the innocence of the title of the Beatle's song LUCY IN THE SKY WITH DIAMONDS (1967) – had a purely coincidental link to the mind expanding psychedelic drug. Possibly that was true... but there was no confusion about the Fogg part of his name. Ellis D. Fogg had a fog machine that blew out clouds of thick white non-toxic theatrical fog to create an atmosphere you could get lost in and enjoy... if not trip out on the pure psychedelic joy of coloured lights made visible in the volumetric atmospheric medium. The fake fog was produced by heating fog oil so that it vaporised. Carbon dioxide also had something to do with the fog-making process. Once the magic temperature had been reached, a fan blew the heavier-than-air clouds through a nozzle, usually from behind the band on stage from where it flowed out filling the room with a dense fog facsimile.*

*Well, we thought that fog machine was a great idea. Roger brought it over to Altona to give us a home demo. We took it down to the cellar and waited for the oil to heat up. To set the mood we wired up a colour organ to the amplifier, some lights, a strobe and put on some loud suitably-*

psychedelic music... A Whiter Shade of Pale (1967) by Procol Harum which John Lennon famously said had given him a new direction when he first heard it in the back of his Rolls Royce in June 1967.

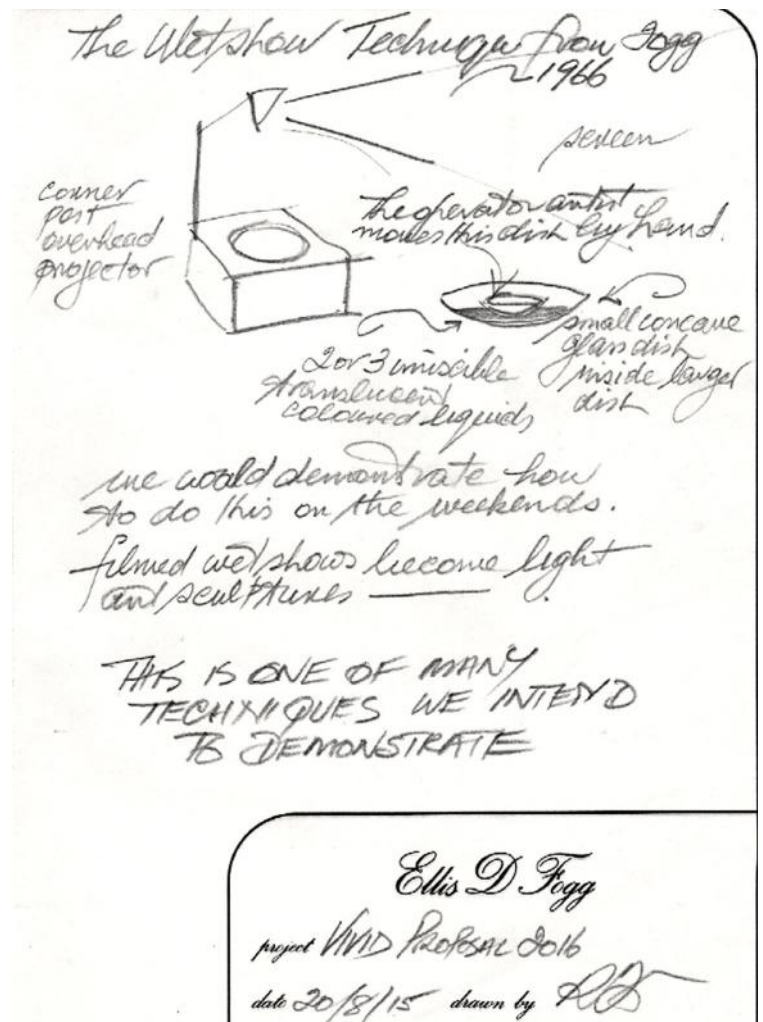
So, there we were down in the cellar prepared for a harmless mind-altering experience. We shut the door to the outside world, and also the door leading up the stairs to the main house. The oil heated up, the red light flickered on and Roger flipped the toggle switch. Thick fog poured out of the pipe, and kept on coming. We were happy to just let it go, to see how thick it would get. Then we switched on the strobe, half-expecting it to trigger a spectacular fit in someone who might be inclined to epilepsy. Four minutes later, as the end of A Whiter Shade of Pale approached, the atmosphere had gone beyond white-out into pea-soup cut-with-a-knife territory. Strangely, we could still breathe the non-toxic cloud without ill-effect. At last Bruce's responsible side kicked in and he suggested that someone should open the doors to let it thin out a bit.

The fog drifted outside and up into the house. A concerned neighbour called the fire department. Two fire trucks from Double Bay arrived with sirens screaming and with spinning red Hella halogen lights on the cab roof. The advance party led by a red-faced short fat chief ran down to the cellar to locate the source of the smoke while the hose crew looked for the street hydrant. The fat man wasn't happy at all when we told him that there was no fire and that we were just having fun with a fog machine. He said 'Why the f\*\*\* would anyone want to f\*\*\*\*\* build a f\*\*\*\*\* machine like that? Are you f\*\*\*\*\* serious? I've a good mind to report this to the f\*\*\*\*\* police (and so on and so on)'.

Our company was initially called J & S Research Electronics, for Jackson and Story. It's not that I wanted to have my name first, it sounded better than S & J, and it was the correct alphabetical order. Roger would hire gear from us and pay us by cheque when he returned it. He often complained that it was too many words to write so he started abbreviating it to J and S, which our bank was happy enough to accept. He was writing out one such cheque and said to Phil,

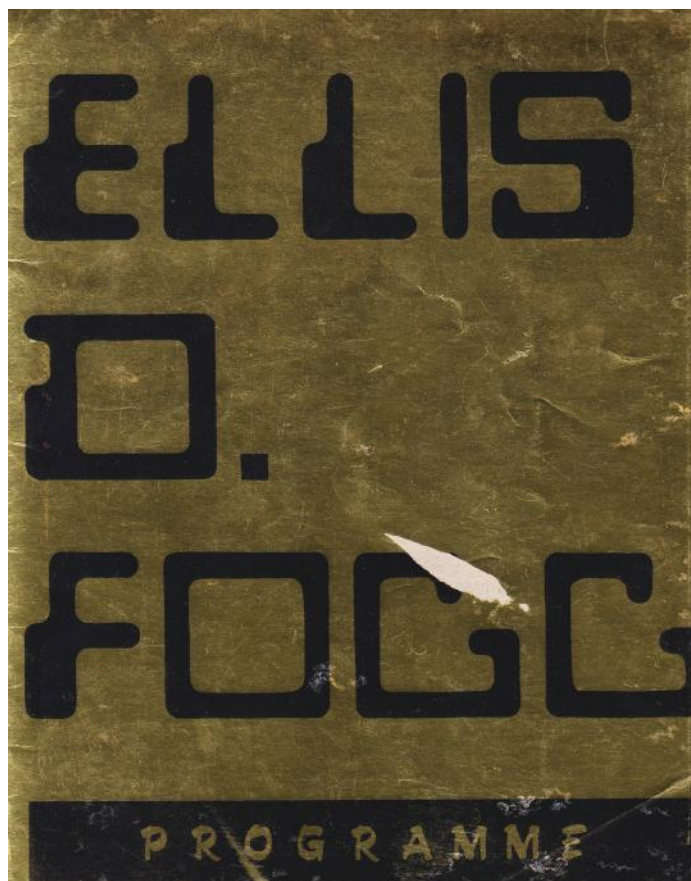
"You know, you guys should simplify things and call yourselves JandS. make it a word, and you can own it. You could then add the word Amps... JANDS Amps. Sounds good."

Bruce Jackson



Ellis D Fogg Wetshow diagram







# ELLIS D. FOGG

**ELLIS D. FOGG'S LIGHTING AND MIXED MEDIA SERVICES**

**(1) LIGHTING** per night

**ELECTRONIC STROBOSCOPE.** A high intensity fast flashing device from the U.S.A. Speeds from 1 to 18 per second. Gives moving people a flickering silent movie effect. Mind expanding according to Aldous Huxley..... \$12.00

**COLOURSCOPIC STROBOSCOPE.** As above with an additional device to change the colours..... \$15.00

**FLICKER WHEEL.** A Pat.23, 500 watt, Strand Spotlight and fitting to flash colours and shapes; 8 per sec. A mechanical strobe..... \$ 6.00

**OTHER 500W THEATRE LIGHTS**

Pat.23, any colour with clamp..... \$ 3.00  
 shapes to project with the spot can be made.

Pat.123, Fresnel lens, any colour with clamp.. \$ 3.00  
 Pat.23N, Follow Spot with stand and iris..... \$ 5.00

**OTHER 1000W THEATRE LIGHTS**

Pat.223 Flood, adjustable focus, colours..... \$ 4.50  
 Pat.293 Follow Spot with stand and iris..... \$12.00

Other floods and spots are available for use indoors and outdoors at parties promotions etc. We have suitable dimmers, stands, leads, spot bars, coloured cinemoid and special brackets to hold the lights neatly.

**ULTRA VIOLET (BLACK) LIGHTS**

Large 48inch tube, with all fittings and lead... \$ 2.00  
 Small 24 inch tube, with all fittings and lead. \$ 1.50  
 Mercury Lamps also available.

---

ELLIS D. FOGG, BOX 8, KING'S CROSS. Ph. 771-3333

**(2) SPECIAL VISUAL EFFECTS** per night

**COLOUR WHEEL** Slow, with spot and stand..... \$ 6.00

**WARNING FLASHER**, from Fire Engine, very bright and unusual. With transformer..... \$ 7.00

**CONSECUTIVE FLASHING GLOBES**. 10 off, coloured and with motorised switch, variable speed..... \$ 8.00

**SMOKE GUN**, white non-toxic..... \$10.00

other smoke and mist machines are available.

**EFFECTS PROJECTOR**, 2000W. continuous projection of FIRE, RAIN, SNOW ETC..... \$18.00

**WATER RIPPLE MACHINE**, 1000W..... \$10.00

**MIRROR BALL**, motorised..... \$ 5.00

**LIGHTNING FLASHES**, intense and realistic.... \$ 6.00

**EXPLOSION POWDER**, per jar..... \$ 2.00

**BRIGHT ORANGE SMOKE**, 12000 cubic feet..... \$ 3.50

**FESTOON LAMPS**, 4 x 100W ..... \$ 2.00

**STROBE LIGHTS**, Continuous flashing..... \$ 8.00

**STROBOSCOPE**, **COLOURSCOPE** and **FLICKER WHEELS**

SEE PAGE ONE

our very special **PSYCHEDELIC NIPPLES**. Continuous flashing coloured globes in strings of 8. \$ 2.50

NOTE: new effects are now being developed. If you have an idea for an effect or have an interesting machine, please phone 771-3333.

**(3) SOUND**

Special Effects Records, 1.p. stereo..... \$ 0.50c

Electronic tapes 5"x $\frac{1}{4}$ " .....from \$ 2.00

Any effect can be arranged on request. Battles, sirens, machine guns, electronic music etc.

NOTE: PRICES QUOTED ARE FOR A SINGLE NIGHT. YOU WILL BE PLEASANTLY SURPRISED BY OUR WEEKLY RATES FOR DISCOTHEQUES, NIGHT CLUBS, EXHIBITIONS ETC.

ELLIS D. FOGG THEATRICALS  
 BOX 8,  
 KING'S CROSS. 2011.

ELLIS D. FOGG'S PHONE 771-3333.

**(4) PROJECTORS AND FILMS** per night

16mm Sound Projector..... \$ 5.00

8mm Projectors..... \$ 3.00

35mm Automatic Slide Projectors..... \$ 4.00

2 $\frac{1}{4}$ " Slide Projector..... \$ 5.00

**FILMS 16mm and 8mm** per minute per night

■ **ACTION** films from newsreels, The Queen, Charlie Chaplin and other classics. These are popular when screened on the walls as a background to people dancing or for the band or focal point..... \$ 0.20

■ **Feature Films**, Cartoons, Travel, Horror, Gangster Etc..... \$ 0.25

■ **Psychedelic and abstract Films**..... \$ 0.50

■ **Underground Movies** from USA, UK, NZ and Aust \$0.50

Other films on application. For your special requirements we will produce films or will re-edit our action films for any set or sequence.

**SLIDES** - Psychedelic, Abstract and Gay

35mm..... \$0.02

2 $\frac{1}{4}$ "..... \$0.05

**OUR EXCLUSIVE BARGAIN PACKAGE** for balls, disco's, parties, promotions etc.

1 x 16mm Projector  
 1 x Projectionist  
 50 minutes of background action films shown for 4 hours

**TOTAL COST \$15.00.** save \$10.00



"EXPO '67 in Montreal showed quite brilliantly, just what uncanny power a visual happening has to attract audiences."

Masque, Jan/Feb 1968

AMERICAN CINEMATOGRAPHER, AUGUST 1967

# "LIGHT KINETICS"

Fantastic display of highly imaginative, technologically complex audio-visual spectacles in Czechoslovakia Pavilion spellbinds EXPO crowds.

## MIXED MEDIA SHOW

The Canadian Pulp and Paper Pavilion presents a most entertaining history of the paper industry through the use of mixed media. An attractive pair of young people sing, dance and narrate against a series of motion picture and slide screens as they move along a ramp that completely encircles the theatre.

American Cinematographer Editor, reporting directly from the site of Canada's fabulous 1967 World Exhibition, salutes EXPO's complex, imaginative and "psychedelic" excursions into the art of the cinema—

...over and above its physical immensity, it is the electric spirit of EXPO 67 that is most impressive. Canada has done itself proud. With a carefree disdain for penny-pinching, the planners of the Fair have gone First Cabin all the way to make their big show an exciting experience. It is no wonder that attendance figures are running more than 50% over the estimates.

FEB. 4, 1968

THE SUN-HERALD,

psychedelic service to pull on plays and revues"

The Ellis D. Fogg equipment includes theatrical spot and flood lights, flicker wheels, strobe lights, psychedelic "nipples" (coloured twinkling lights), ultraviolet lights, smoke, explosions and 10 movie projectors which play psychedelic patterns on

walls and show old Charlie Chaplin movies.

"We gave a psychedelic atmosphere to a Youth Concerts Committee party held at the Opera House late last year.

## Gilded cages

"Last week Ellis D. Fogg provided psychedelic 'environment' for a conference held by a cosmetic company to launch a new lipstick," Mr Folly said.

driving beat thunders out of six speakers with deafening insistence, blinding strobe lights flash in rhythm with the music; the walls swim with projections of amoeba-like patterns slithering through puddles of quivering color. Just as in other psychedelic-lit joints, such as Andy Warhol's Gymnasium in Manhattan, the aim is to immerse everybody in sound and sight. TIME, JUNE 23, 1967

## Art Is Light *february 1967*

The Howard Wise Gallery, one flight up on New York's West 57th Street and usually serene, is pulsating, flashing, glowing and vibrating these days like the movies' old dream of the mad scientist's laboratory. Strobe lights rake the walls and rotating gel wheels filter gigantic spots in all directions. Sporadically, laser beams, polarized light and polyester films flash projections of weird color patterns. Said one visitor, as he blinked his way out of the gallery: "It was like being inside a kaleidoscope."



MISS VIRGINIA SANDEL and MR PHILLIP CLEARY at the first 1967 Bacchus Recovery Ball held by the Commerce Society at the Roundhouse, University of New South Wales, on Friday. Psychedelic lights flashed and coloured smoke wafted over guests, during the night.

Diapolyecran

Every weekend in such immense halls as the Fillmore and the Avalon Ballroom, and college auditoriums like the Pauley Ballroom at Berkeley, the music assaults the ears; strobe lights, pulsating to the beat, blind the eyes and sear the nerves. Psychedelic projections slither across the walls in protoplasmic blobs, restlessly changing shape, color and size. Two or three thousand young people jam the floor, many in "ecstatic" dress—men with

Newsweek, March 25, 1968

nothing could be more of a commonplace these days than the psychedelic rock-oriented light show, with its multiple film, slide and overhead projections plus strobe and ultraviolet lights. To handle the demand at chic parties, discothèques, fashion shows and even business sales meetings, production groups like the Holy See, the Head Lights, and the Light Sound Dimension have sprung up in San Francisco. In New York such groups as Pablo, USCO, the Group Image, and the Joshua Light Show provide the visions. **in SYDNEY- Ellis D. FOGG**

Ads for psychedelic simulators for home use now appear in sober journals like The New Republic. A mixed-media striptease opens on Broadway next month. The Joffrey Ballet has two mixed-media numbers in its repertory. A Sunday afternoon kiddie-mix at Manhattan's Electric Circus discothèque seemed to one maternal critic "like being inside a television set." And on Sunday afternoons at the Boston Tea Party rock palace, social consciousness takes over and the light shows deals with ghetto problems.

Lately, some of the production groups have moved into new areas. The Joshua Light Show would like to create "a true total environment, something completely programed like an adult Disneyland."

USCO is working with researchers at Philadelphia's Albert Einstein Medical Center who are studying the effects on humans of both too much and too little

sensory stimulation. Twenty-six-year-old intermedia producer John Brockman of New York is now concentrating on communications analysis. General Electric recently commissioned him to do a mixed-media report on a seminar conducted by the company's Lighting Development Group.

**Ritual:** Brockman's report was printed on plastic sheets that could be inserted into a giant light bulb equipped with a strobe light. The strobe, adjustable to any speed from a slow pulse to a rapid flicker, turned the business of reading the plastic sheets into a psychedelic experience. "The problem was to violate the ritual of a report," declares Brockman. "Executives go to sleep with reports. We had to make the point: 'Process is our most important product.'"

In his new book, "The Theatre of Mixed Means" (311 pages. Dial Press. \$6.50), Richard Kostelanetz interviews nine artists to clarify their preoccupations. "The primary purpose of the theater of mixed means," concludes Kostelanetz, "is perceptual education." Indeed, the next place mixed media will appear is in the classroom, and people at such institutions as Pratt Institute, Fordham and the Harvard Business School are working on educational systems with some of the intermedia outfits. "The television generation," insists one intermedialist, "can only handle learning if it involves the total sensorium."

HOWARD JUNKER

concert of images

ELLIS D. FOGG  
BOX 8,  
KING'S CROSS.



ELLIS D. FOGG  
771-3333



## ELLIS D FOGG THEATRICALS

Ellis D. Fogg Theatricals lighting services include Light-shows, Electric Circit and special theatrical effects. The proceeds are used to sponsor creative activity in any field.

To date Fogg has sponsored a play and revue at Macquarie University and University of NSW. Also a programme of underground and vintage films were shown at all Sydney Universities and at Sydney Technical College.

Fogg also covered the losses made at the "Destruction in Art" exhibition at the University of NSW.

Fogg is sharing the cost of two short films "DESTRUCTION" and "BALL FILM" and shortly will be supporting the production of a more adventurous film, a parody of the violence cult "BOY AND CAT".

For the benefit of our customers and of other interested people we will be having another large PSYCHEDELIC PARTY AND DEMONSTRATION of our new equipment on Saturday May 18 - see last page.

ELLIS D. FOGG THEATRICALS  
BOX 8  
KING'S CROSS 2011.

FOR A FRIENDLY - NO OBLIGATION  
QUOTE

Phone our friendly answering service on 771-3333

IF WE DON'T HAVE IT. WE CAN MAKE IT.

### (5) PROPS, STAGE SETS, BACKGROUNDS

The LIVING SCREEN allows people to walk or jump through the screen of films or slides and leave the screen intact. A stunning effect for advertising promotions and other imaginative users. A film can be made using the actors involved and they can cross from the film screen to the live stage and back.

our MIRROR MOBILES - modern sculptures gleam with light - abstract chandeliers. Ideal as a centerpiece or hanging in foyers as a permanent but kinetic or moving display of reflected light

### MIXED MEDIA ENVIRONMENTS CREATED and PSYCHEDELIA

We can turn any room, hall or barn into any required 'environment'. Our operators will set up and operate the equipment if required. We have even set up an electric garden in a customers grounds, and shrubbery.

Heartened by the success of our first demonstration of the type of environments possible which with the addition of a fast band and high camp waltz and foxtrot records we called our "PSYCHEDELIC PARTY MIXED MEDIA AND BANANA FREAKOUT", we are happy to say

ANOTHER DEMONSTRATION & ELECTRIC CIRCUS WILL BE HELD IN THE SAME PLACE OPPOSITE DONCASTER THEATRE, KENSINGTON

ON SATURDAY - MAY 18 - 8:30 → 1:30

NOMINAL CHARGE ONLY \$1.00 - PLEASE BRING WINE - MANY MORE OF OUR EFFECTS WILL BE DEMONSTRATED THIS TIME. INCLUDING - STROBOSCOPE - COLOURSCOPE - SMOKE ETC.

use the space opposite for your notes

ELLIS D. FOGG THEATRICALS, BOX 8, KING'S CROSS, PH 771-3333.

## HEIGHTEN THE DRAMATIC IMPACT OF YOUR EVENT WITH

### ELLIS D FOGG'S LIGHTING

we have provided light shows for dozens of University, Society and other balls at the ROUNDHOUSE, WENTWORTH HOTEL and PADDINGTON TOWN HALL; parties at the OPERA HOUSE, MACQUARIE and SYDNEY UNIVERSITIES and at PRIVATE HOMES; trade promotions, fashion shows and displays for cosmetic, clothing and airline companies at COMPANY SHOWROOMS, WINDSOR CASTLE HOTEL and in OUTDOOR GARDENS; permanent lighting at DISCOTHEQUES, in SHOPS and DISPLAY WINDOWS and

we demonstrated our own equipment and effects at our 'PSYCHEDELIC PARTY, MIXED MEDIA AND BANANA FREAKOUT' held opposite the Doncaster Theatre, Kensington last March. We will hold another party/demonstration with bands, sounds lights and all on SATURDAY MAY 18, at the same place.

### THE ELECTRIC CIRCUS IS COMING

WE SUGGEST AND RECOMMEND FOR YOUR EVENT OUR MOST POPULAR PIECES OF EQUIPMENT:

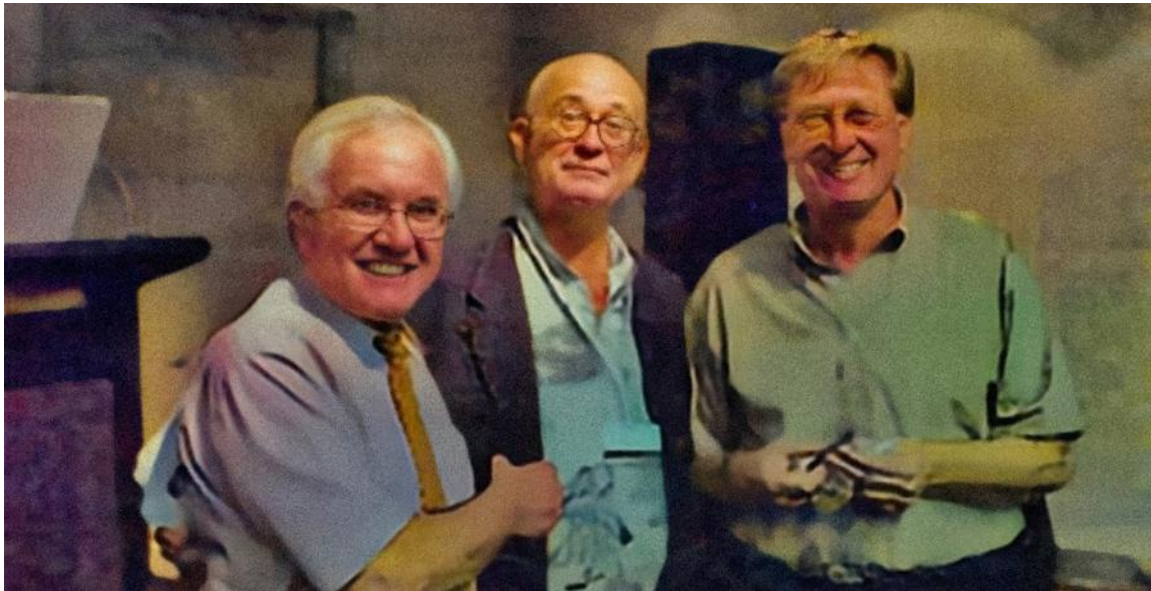
colourscopic stroboscope, electronic stroboscope, flicker wheels, large ultra violet ( black light ) tubes, package film offer, psychedelic nipples, fire engine warning flasher and coloured spots.

YOUR EVENT INVOLVES AUDIENCE PARTICIPATION WHEN YOU USE ELLIS D. FOGG'S LIGHTING, MIXED MEDIA AND CREATIVE ENVIRONMENTS.

In most cases there are extra charges for setting up and operating the equipment. There are considerable discounts for weekly and permanent hiring. For eternal hiring we suggest and can sometimes assist in the purchase of equipment.

phone our friendly answering service on 771-3333.





Bruce Jackson, Phillip Storey and Roger Foley

## RESPONSE TO BRUCE JACKSON FROM ROGER FOLEY-FOGG

I met Bruce Jackson and Phillip Storey at a gig in the UNSW Roundhouse when they were 18. Up until then various Engineering students at UNSW had made equipment for me to my specifications. Bruce and Phillip were the first to make a business out of it with their company – which I named for them – *JANDS*, which they sold in 1969.

Bruce went on to do great things in America, he became the personal sound-man for Elvis Presley, Bruce Springsteen and others.

*JANDS* is now the biggest production and manufacturing company in the entertainment business in Australia. I still had some of the equipment they made for me in 1968, still in working order 47 years later. When I started downsizing in 2013 it was an old friend and *Lightshow* sound expert Stephen Devine who suggested that Paul and David Mulholland who purchased *JANDS* might like these original items for their archives, which they did. David has been very generous in supporting our creative endeavours.

I always encourage my *Lightshow* friends to make equipment look as much fun as they could. To even make the stands for colour wheels into works of *Lumino Kinetic Art* and the colour wheels themselves into beautiful mandalas. We would paint all the gear in bright cartoon like colours, to give them personalities.

I like to construct environments which transport our audience far from the ordinary, from the *normal* everyday world to another time and place. A place where anything can happen, where their sense of wonder is stimulated to a heightened degree of anticipation, where there is a positive uplifting feeling of confidence and a *lightness of spirit* a *lightness of being* created by the *light*.

## AND THAT THE 'LIGHT' IS OUR 'BODY ELECTRIC' MADE MANIFEST AS EROTICISM.

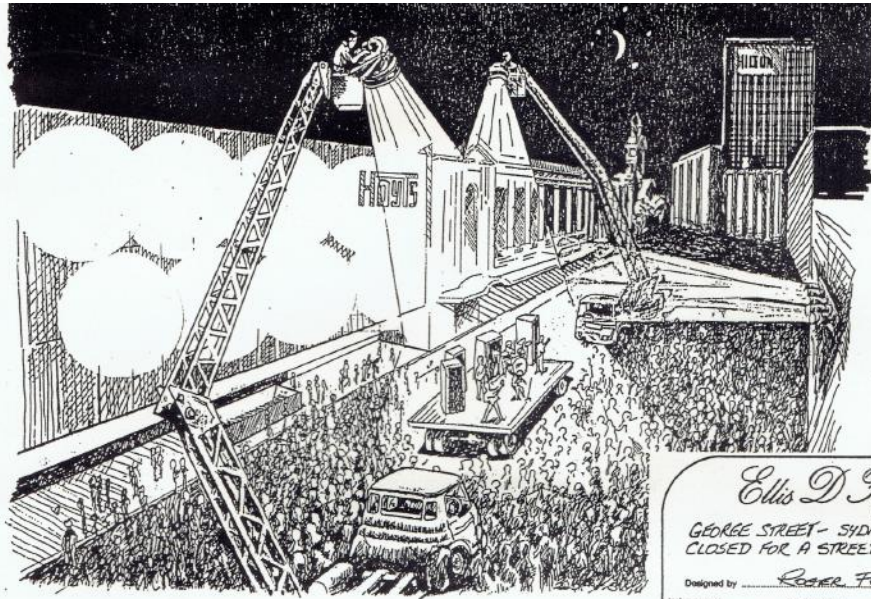
A few years ago at a dance party a pretty young girl came up to me and asked: *Are you that Ellis D Fogg who used to do Lightshows in the old days?* I was about to say *no that was my father* but instead admitted that *yes I am and I still do it, you don't know me* she replied *but I was conceived at one of your Lightshows*. Then skipped away never to be seen again. A great example of creativity I thought. True Story.

# Chapter five LIGHTSHOW PRODUCTION

STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL







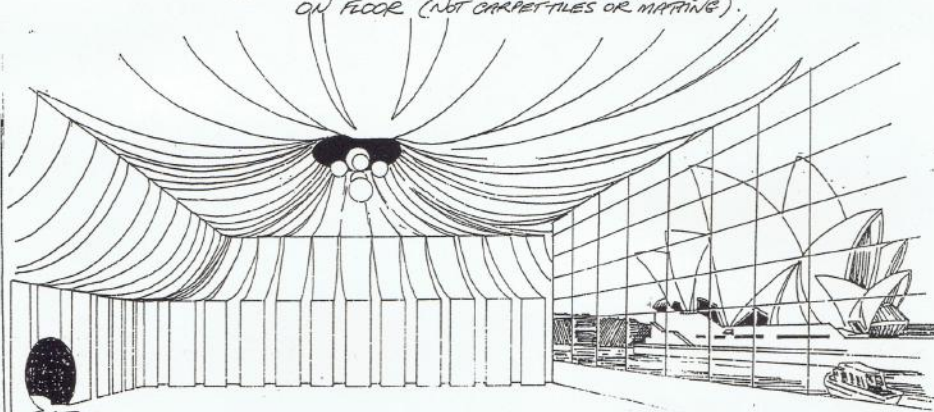
*Ellis D Fogg*  
 GEORGE STREET - SYDNEY -  
 CLOSED FOR A STREET PARTY.

Designed by *ROGER FOLEY*  
 623 350 1897 018 22 3142

- NOTES : ① ~ FABRIC WOULD BE AS FOR MIRAGE  
 OR OPERA HOUSE MOTIF  
 ② ~ A ROW OF PEA LIGHTS EVERY METER  
 ③ ~ EITHER BLUE OR PACE GREY CARPET  
 ON FLOOR (NOT CARPET TILES OR MATING).

*Ellis D Fogg*

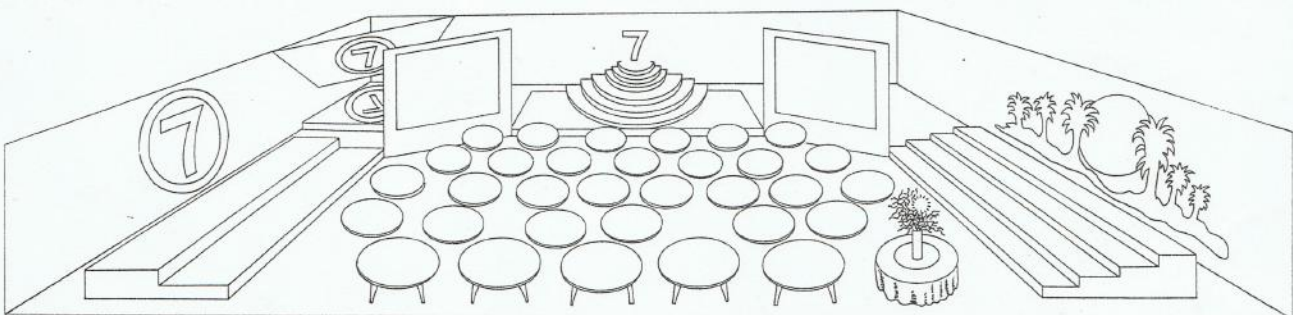
FROM  
 ELLIS D. FOGG PRODUCTIONS  
 P.O. BOX 1, DANLAW, AUST 2010



TUNNEL FROM OCCUPANT AREA.

THIS IS A PLACED FOOD/SEMINAR AREA.

STAIRWAY UPSTAIRS TO DANCING AREA.



CHANNEL 7 NATIONAL MEDIA LAUNCH

*Ellis D Fogg*

Project ⑦  
 5.2.88

# LIGHT PRODUCTION

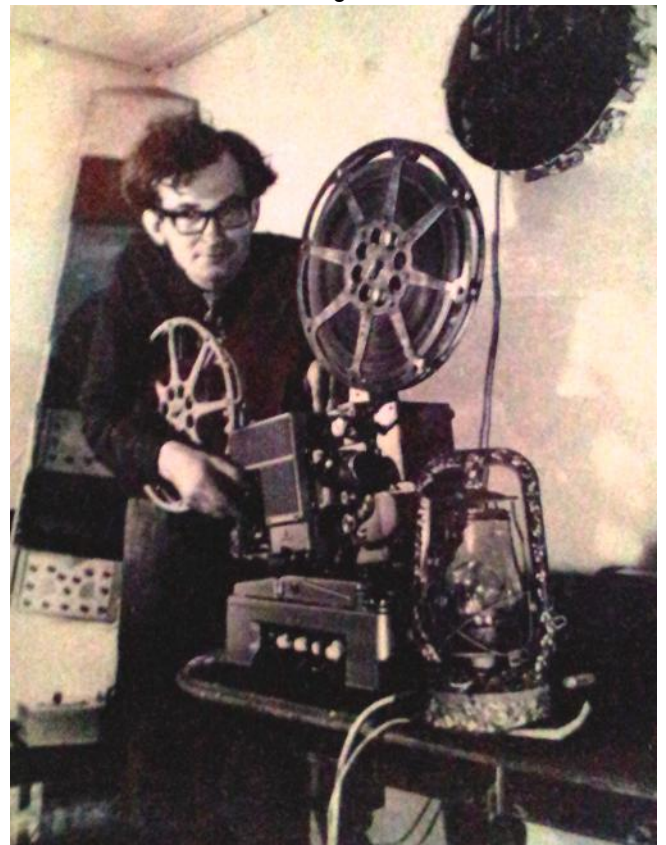
I continued to make Light sculptures, first maquettes and then larger versions to use on stage. I devised, designed, directed and produced Lightshows, utilising the best artists and equipment I could find. This included *UBU* films, Victor Kay's curved screens and handmade 35mm films, Aggy Read's hand painted slides, Eddie Van Der Madden's *Wetshows* and beautiful handmade Kaleidoscope projectors, Geoffrey Rose's painted scenery, Alex Boyd's stroboscopes, Vivienne Binn's paintings, Christine Koltai's dancing, with some very impressive bands and musicians including *Tully*, *The Nutwood Rug*, *Company Caine*, *Heart and Soul*, *The Turkish Green Electric band*, *Jeff St John*, *Wendy Saddington* and the great *Jeannie Lewis*. Then later I worked with Jazz men such as John Sangster and with composer Peter Sculthorpe and the *Sydney and Melbourne Symphony Orchestras*.

We had great projection fun with the *Sydney Symphony Orchestra* – all 80 or so of them – for a performance of composer Peter Sculthorpe's *LOVE 200* (1969) which was commissioned to celebrate the 200th anniversary of Captain Cook's voyage to view the 1769 Transit of Venus. Originally slated to be performed at the Sydney Town Hall before there was a strike, the Sydney Symphony Orchestra – all 80 or so of them – under their conductor Hungarian born Israeli Moishe Atzmon and the rock band *Tully* were moved to the Empire style Capitol Theatre with its cinemascope screen and three carbon arc 35 mm projectors – very powerful projectors – and my team made a heap of handmade loops. I used very simple lighting for the first movement and then as the musical drama picked up and the planet started to cross the sun we let fly with all three projectors rapidly firing 24 fps. Moishe did not miss a beat with his baton but as his entire vision was filled with these images his mouth was opened in astonishment – it was as I said 1969.

*Psychedelic Lightshows* were inspired by the multiverse of Indian culture; by Mahatma Gandhi's non-violent quest for Freedom and his sustainable lifestyle, by India's colourful Gods, mandalas and spiritualism and, in our naiveté, by the fact that at that time global corporations such as Coca Cola were banned in India. My friends and I set about trying to become Carlos Castaneda's *honourable warriors* and used bright coloured lights in surreal ways with live performances by rock bands, jazz and symphony orchestras – words, music and dance – with our indeterminate and ephemeral Fog to stimulate the minds of the participants to concentrate on coming *together* to become *one* with the universal brotherhood of man – like the Sanskrit phrase of Vasudev Kutumbakam tells us in the Hindu texts of Maha Upanishad.

## THE WORLD IS ONE FAMILY

I felt that these shows and our *Lumino Kinetic*



Roger Foley with a film projector, c. 1966



*Light installations* and mandalas would facilitate a concentration of Love and Positivity and would have a multiplying effect, spreading like parapsychology researcher Rupert Sheldrake's morphic fields to make good things happen. We believed in the quantum world revealed by the anomalous results from early 20<sup>th</sup> Century physicists' experiments with *Light* and we believe in the answer to this paradox through the reality of mathematician and iconoclastic quantum theorist Hugh Everett's *Many Universes*, one of which was Paradise. By using the power of our collective will toward good thoughts, good words and good deeds we could steer our planet to this Paradise and that this is how the world can be saved. It seemed both fortuitous and serendipitous for us to be born in the 20th Century when all aspects of our world began to change from the industrial/material toward a world of many realities. As physicist Paul Davies AM says: *Materialism is dead*. We believed it was our responsibility to help spread the word.

A lot of really quite amazing and incredible people would turn up and want to help on the shows that we were doing. That was one of the reasons why I called myself *Ellis D Fogg* rather than *Roger Foley did this/Roger Foley did that*. What we did was collective, it wasn't just me. It was all the people who came along to help. I found that I was very good at actually deciding what the overall pattern should be and who should do what. Calling myself *Ellis D Fogg* encompassed all of us rather than just saying *me-me-me* all the time but I was always in charge.

In those very early days, before the invention of electronic dimmers, before the inventions of computers, about the time of the invention of the transistor, we started doing quite complex things.



Restored colour wheels used as kinetic sculptures in Lightshow 60's to Now exhibition, 2016



John Baker restoring colour wheels for use as kinetic sculptures

You might have 6-7 operators working different pieces of equipment in a *Lightshow* – people on overhead projectors doing wet shows, other people using follow-spots and other people changing colours on different lights and people working fog machines. Everybody would be working at the same time, sometimes with up to six follow spots and operators which preceded the use of Intelligent lights today. Then all of a sudden things would stop because somebody lit a joint somewhere and so everybody would be out smoking a joint and there'd be nothing happening. Then the joint would be finished and everybody would come back and it'd all happen again.

Given these circumstances I thought, *this is not making a show, I'm not making it that way.* I believed it was essential to keep control of what occurred especially as I was never actually stoned while doing the show. My solution was that even though we didn't have radio talkback I did have power leads, a 240 volt lead, a big switchbox, and everybody around the theatre had a lead that went from my switchbox to them. Therefore, I was able to turn people's power on and off and my instruction was simple: *When the light comes on you do things and when your power goes off that's it for you for the time being!!!*

Our popularity provided the experience to develop these skills over hundreds of shows and all without modern equipment. We didn't even have gaffer tape although there were bits of garden wire we used. God only knows how we actually stuck things together! But it was all good training. One time I was doing a show and the whole talkback system blew out a few seconds before the show. I said, *No worries, I know how to do a show without talkback.* I always had runners and I always had bits of paper. I'd scribble little notes and say, *When so-and-so moves from here-to-there you do this*, sending a runner off with that note on a bit of paper. As a result the shows that I did become recognised as superior to the shows that other people were doing because I noticed this need for an overall controlling and driving force and so I was able to make shows that flowed with a beginning, a middle and an end.

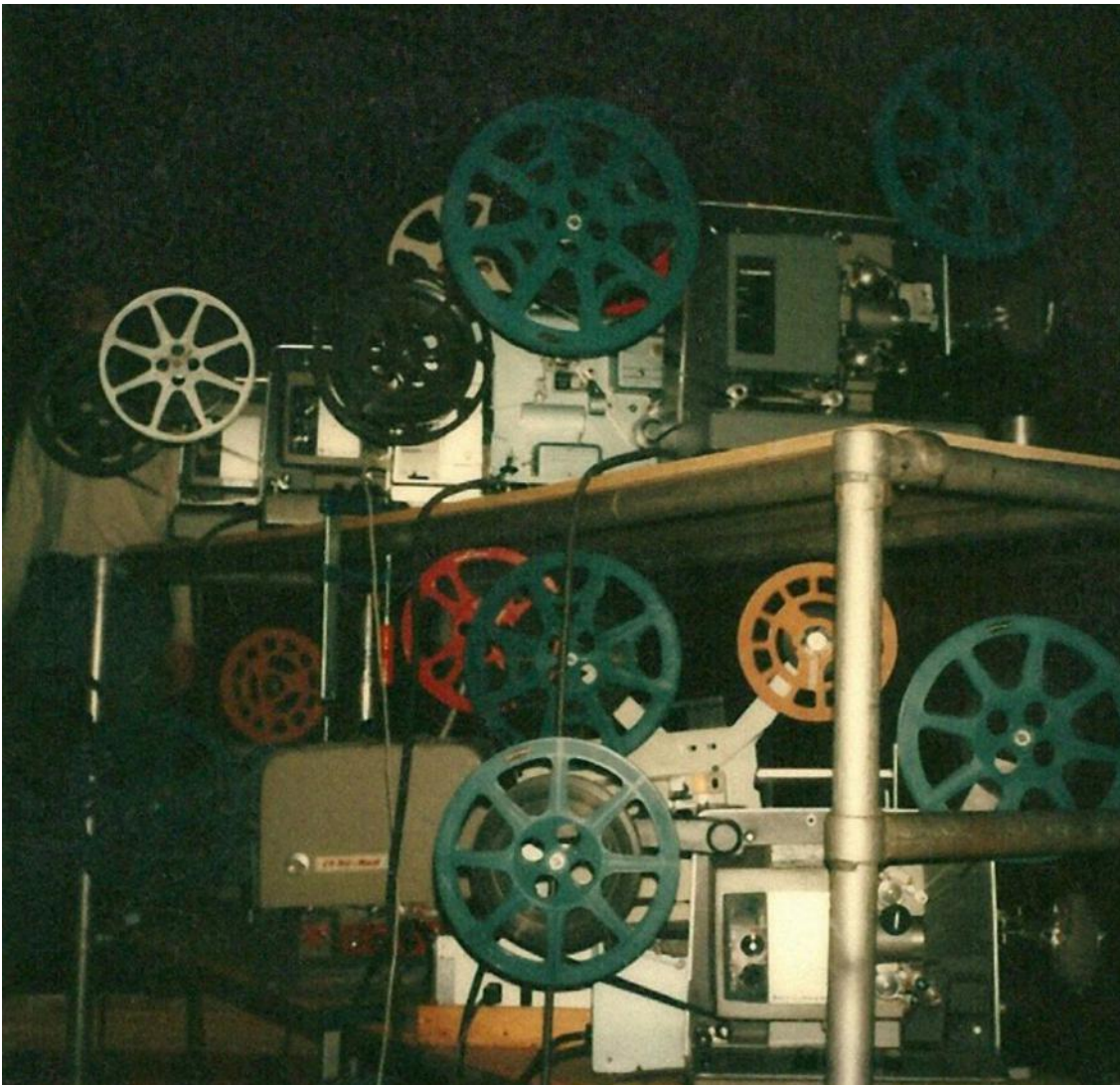


The team often called themselves the *Foggettes*. I made Fogg Overalls by spraying blue through a cloud shaped mask onto the white overalls. Often we worked at Fashion Shows, the team didn't want to look daggy in comparison to the A Listers attending the shows. I was pleasantly surprised that all the models always wanted a pair including my friend the wonderful artist and Model Lyndal Moor (1944 – 2020) who I gifted a pair and who later taught me ceramics.

As my light sculptures became *Lightshows*, more people and more equipment were needed to stage the performance. I would travel through Asia, America and Europe to research the latest developments in light technology so I could bring that knowledge home to Australia.

Another thing I have found is that many bosses hate having employees who know much more than themselves. A few number of bosses, only one in 20 in my experience, encourage knowledgeable contractors and employees. These bosses are gold, the golden dominant 5% "good employees make you look good" is their mantra... Now you know my secret. I have always employed people who are better than I am and put them all together to create my art work.

As I have said my inspiration came from the way light moved through leaves, trying to recreate that sensation both animals and humans seem to love, getting stoned from the visions created by sunlight flickering on their closed eyelids. It was a continuation of my boyhood experiences, lying in the bath and watching the images coming through the patterned glass window. I wanted to capture



Collection of nine 16mm movie projectors used to show Albie Thoms nine screen multi projection show, 1977



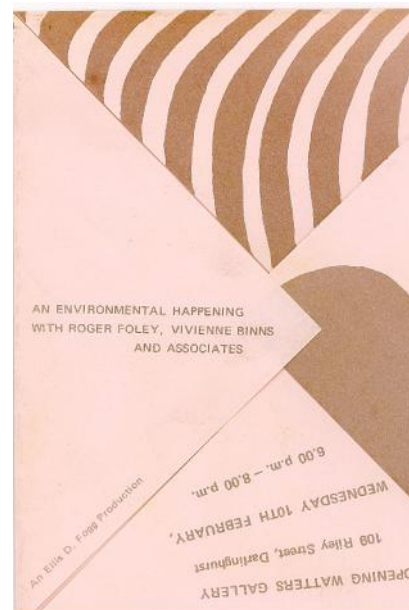
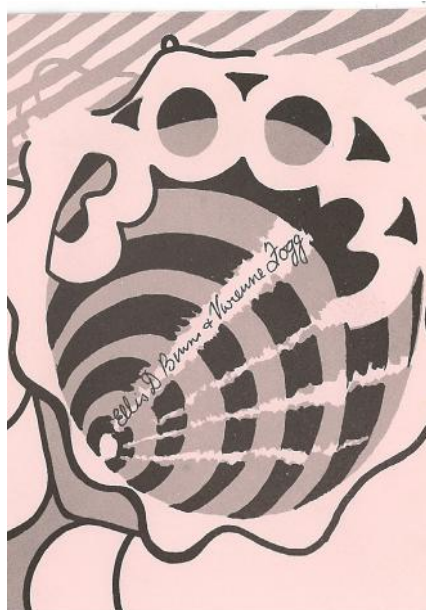
Adam Sutton, Yao Mikami, Roger Foley, Rubin Bingham, and Neil Pike operating lighting equipment at *Bluesfest 2022*

and amplify those artworks you can make yourself from the shadows of your spread fingers, rapidly moving back and forth on your closed eyelids which make patterns in your brain.

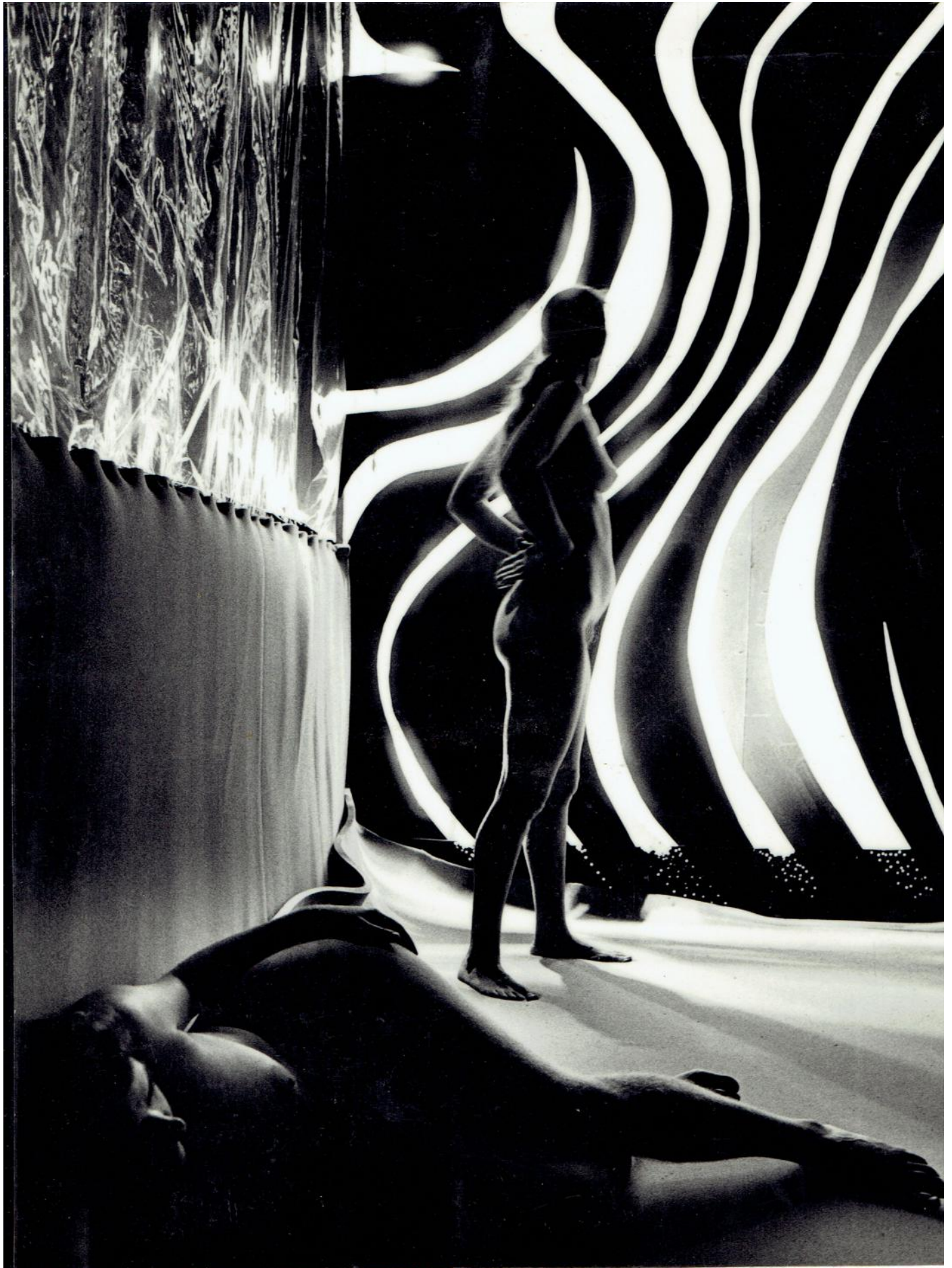
You can do this on a sunny day. Close your eyes, let the sunlight fall on your closed eyelids hold your hand up so the shadow is on your eyelids, open your fingers and rapidly move your hand back and forth creating a flicker on your eyelids. Or get a friend to do it, alter the speed, What do you see in your brain?

Back in the 60s of course filming and recording *Lightshows* was not easy, It was particularly difficult and expensive in Oz as colour TV was not introduced until 1975! Which made the art even more ephemeral. I did make a few movies of things (16mm Ektachrome pushed two stops) and Phil Noyce shot some 16mm footage of our installation for Elton John and we had a few photographs with the help of professional photographer Rennie Ellis (colour 35mm film was only 100ASA).

I preferred that the *Lightshows* would live in the brain of the viewer as an impression, a feeling... particularly as no recording is anything like the live experience. I called our shows *Ephemeral Art*. Art that did not clog up the hanging space on your wall at home – that was for posters.







# **Chapter Six**

# **THE YELLOW**

# **HOUSE**

STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL







# THE YELLOW HOUSE

**m**y work as an artist rebelled against the usual model of exhibitions and white-walled Galleries. I considered them boring and wanted instead a total multi-disciplinary art theatre. In 1971 my perception was changed by Frank Watters when I was asked to create a total environment *Woom* with Vivienne Binns in his Gallery.

The press covered all this experimentation extensively and it became very popular and hip, which in turn encouraged many others to produce one-off lightworks and theatre pieces with varying degrees of success.

At the time I had one of the first portable video tape recorders, an AKAI VT110 which recorded on 1/4 inch reels of tape, Martin called it my notebook and with it I recorded several of his projects. I liked to record the ambience of his creative scene without awareness of the camera which was possible with the Akai system as I did not need to hold the camera up to my eye, it was very unobtrusive; subject's did not know I was recording image and sound.

In my particular area of Light Sculpture, Environments and Lightshows, Albie Thom's UBU group were the only other innovators that consistently came up with new ideas and productions. To finance these developments both UBU and FOGG offered our art to commercial businesses as long as we were still in control of our work and retained artistic integrity

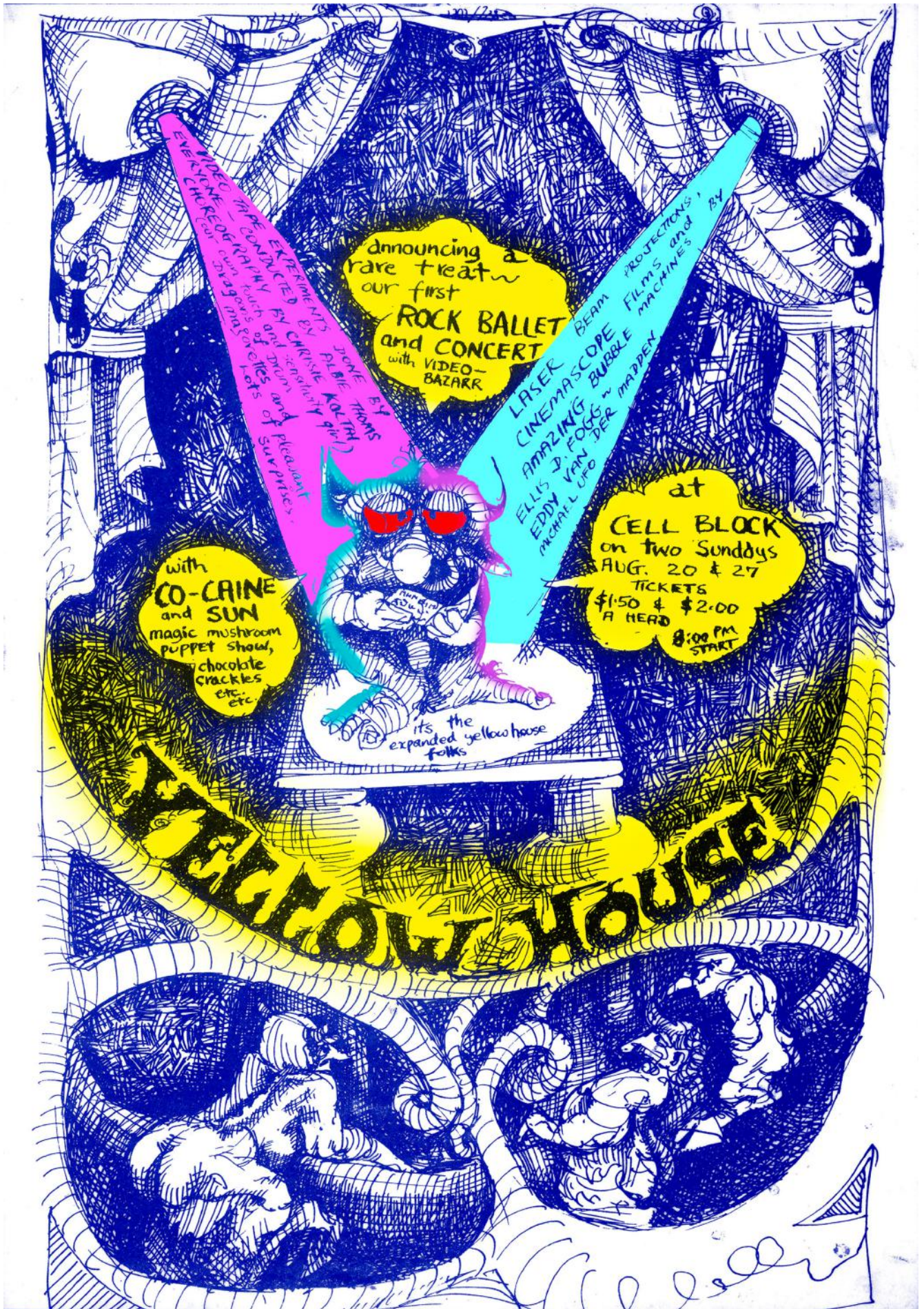
Martin Sharp returned from London at the beginning of 1970 and he was loaned the Terry Clune Gallery, a 1897 terrace at 57-59 Macleay St, Potts Point Sydney by its now owner Ian Reid. On May 21st, 1970 he held his first exhibition in what he called the *Martin Sharp Gallery*. It was a dream of Martin's – a space to exhibit his work and it went so well that when he returned to London he had a conversation with Albie Thoms saying *let's recreate Vincent van Gogh's dream*. In 1888 Vincent had a dream of a yellow house in Arles with a group of artists. He ended up with one other artist, Paul Gauguin and it didn't last long.

After discussions with Albie Thoms about the idea of expanding the space to incorporate a variety of artists and performers. I was subsequently invited by Albie Thoms and Martin Sharp to create a room at the *Yellow House* because of the success of the installation at Watters Gallery which did get a lot of positive publicity. Albie was the one who collected me and, as I had known Martin from earlier interactions when we'd used Martin's cartoons in university revues, they both approved of me having an installation.

Mine was an installation called the *Capsule Room*. It was a sexy room. It was very comfy. All padded foam and underneath the floor we had half- filled inner tubes so every time you moved it went down and somebody else would go up. I used to get called to come and repair it all the time because people were bonking there, playing mothers and fathers, every night!

The spirit that was manifest in the *Yellow House* first appeared, I would say, with the Chartist movement in 1848, after which a lot of traditional monarchies were destroyed, republicanism grew, the spirit of real 20th Century yearning first began.







The first real manifestation of 20th Century art based in 1882 in the amazing surrealist etchings and lithographs of Odilon Redon the French Symbolist artist inspired by an American writer, poet and literary critic Edgar Allan Poe a central figure of Romanticism and Gothic fiction and credited as the inventor of detective fiction. The surrealists of 1921-22 were equally inspired by Poe Mahler in his first symphony was totally 20th Century in his spirit and Alfred Jarry in his great play UBU ROI which was first conceived as a puppet play in 1892, were expressing 20th Century imagery before the 20th Century. The *Yellow House* was a consummation of that same spirit.

The thing is, art is never still. Language is never still. Even the art of Australian poets like Harry Hooton the great guru of the Sydney bohemia in the 1940s and 1950s, who died of cancer in 1962 and who wrote in almost total obscurity was now being recognised. Artists have always been ahead of society – always.

In general art galleries don't seem to like people having too much of a good time within their galleries. They prefer that people should be in there worshipping the art. In that sense galleries are replacing churches. What Martin and Albie were doing in 1970 was recognised by just a few people who were outsiders. What the *Yellow House* stood for was exactly the opposite of the museum concept of art.

THE MUSEUM CONCEPT OF ART SAYS THAT ART IS OVER THERE,  
IT'S VERY EXPENSIVE, YOU CAN'T TOUCH IT, YOU SHOULD JUST  
LOOK AT IT AND GO HOME IN REVERENCE.

What the *Yellow House* said was *come in here, join in, draw with us, play the piano with us, get involved, art is living and now*. Here is something that says *walk through me, touch me, play me* as opposed to *stand off and be scared*. Yet it does amaze me how lazy writers, commentators and archivists continue to get the story of the *Yellow House* so wrong. Yes lazy... or are they disingenuous? Do they have an agenda?

For example, despite making the bold claim to get the *Yellow House* right, a large beautiful expensive book published not too long ago by Thames and Hudson is full of *lazy* errors. Amazingly the author, who contacted me for corrections after it had gone to the publishers, had mis-attributed a photograph of Albie Thoms as being one of Tiny Tim – without checking with the photographer Jon Lewis!

The author also mis-interpreted and mis-attributed the installation *WOOM* that I did with Vivienne Binns at Watters Gallery in 1971, without checking with either Vivienne or myself... and so on and so forth. Then there is a recent Radio National interview where Phillip Adams claims the *Yellow House* was started by George Gittoes and Brett Whiteley. George did not correct him.

Martin Sharp himself has written that the *Yellow House* was begun by Albie Thom's and himself and has clearly stated that

## Galleries

SYDNEY

THE YELLOW HOUSE

By ELWYN LYNN

I lived through the years 1970-71 of that artistic commune, The *Yellow House*, or the Ginger Meggs School of Art, at the bottom of Macleay St, Potts Point, where it encompassed the former Terry Clune Gallery. But from what I read now I must have been elsewhere, despite having written on the show twice in the period and in *Quadrant* in 1977 on Martin Sharp's collages and "artoons" under the title, *Those Silver Scissors*.

In an admittedly rather hazy retrospect, it seems to me that truly experimental art was done in light by Roger Foley (Ellis D. Fogg) and filmed with Albie Thoms, who sums up the rest in a perceptive statement in the thorough catalogue by Joanna Mendelsohn: "What we produced was shamelessly derivative, but we believed it was the *art of the future* that Vincent would have hoped for. Now it is all around us in movies and television and is called *appropriation*."



he dreamt up the concept in London as a realisation of Van Gogh's dream. In the catalogue to the exhibition *Larrikins in London: An Australian Presence in 1960s London* held in 2003 at the Ivan Dougherty Gallery and curated by Nick Waterlow, Martin confirms:

*Albie Thoms and I started the Yellow House.*

Even the Art Gallery of NSW got the story WRONG in its catalogue for the 2015 exhibition *Pop to Popism: Sydney International Art Series* curated by the highly respected, head curator of Australian art, Wayne Tunncliffe.

Is all this important? Well, to say the least, it is irritating, for history to be re-written and to have dead artists reputations trashed by false accounts.

On April 1st 1971 the first chapter of the *Yellow House* multi media performance art space opened in pursuit of van Gogh's dream and this first chapter lasted about seven months.

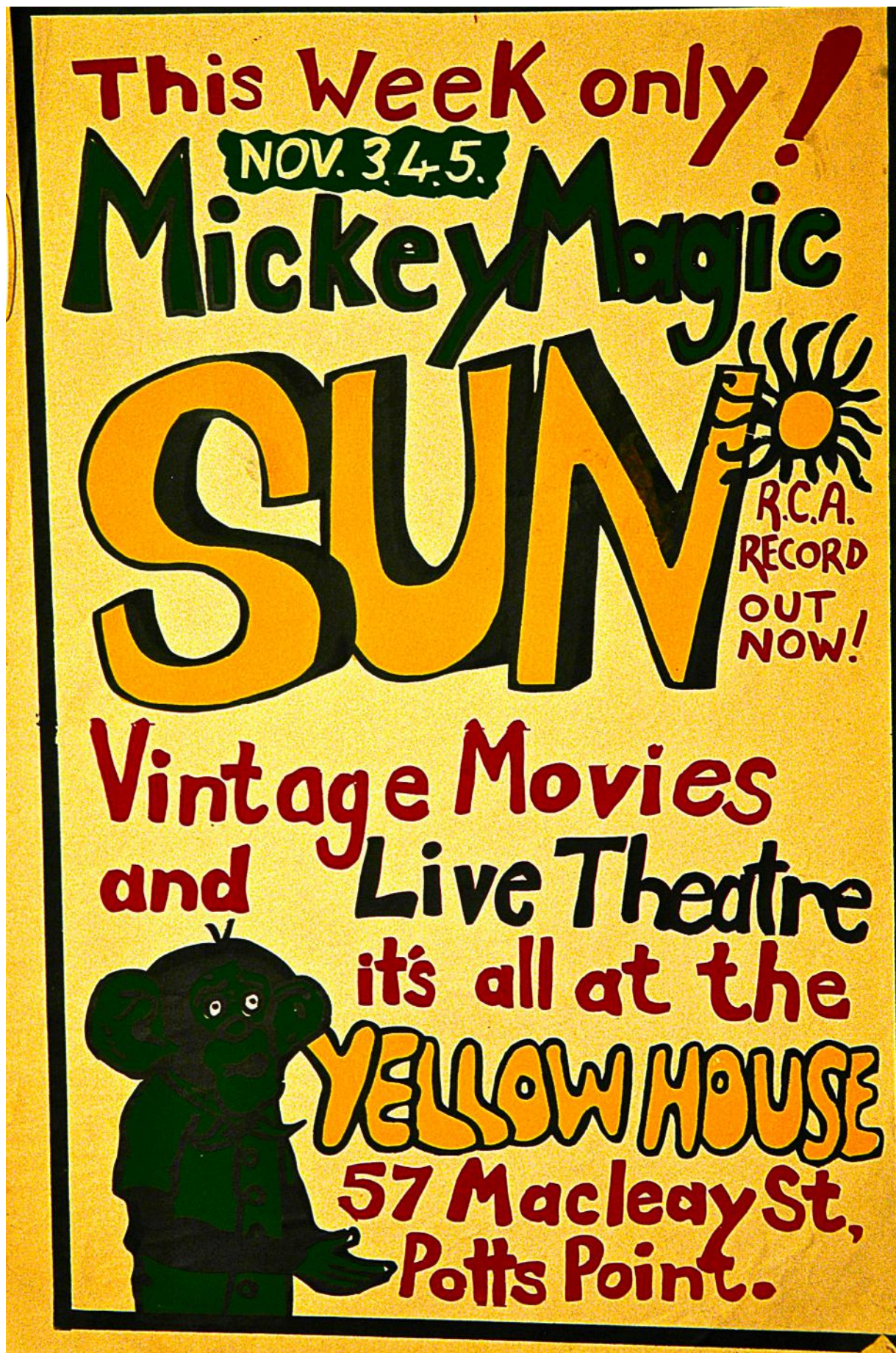
As I have said earlier the *Yellow House* was located at 57 – 59 Macleay Street, Potts Point (we called it Kings Cross). It was an artists collective and I was one of the *Yellow House* Artists with my installation artwork – *The Capsule Room*.

Accurate information on the *Yellow House* was provided for the exhibition at the Art Gallery of NSW *The Yellow House: 1970 – 1972* (1990) which paid tribute to the 100th Anniversary of Vincent van Gogh's death in 1890. It contains a list of 23 artists, 21 biographical notes, six artist statements



Albie Thoms at the opening of the *Yellow House*, 1971





Poster for the band SUN with Renée Geyer, designed by Ian Hartley



and lists of some of the performances and films by Martin's friends who contributed to the *Yellow House*. Which has now become a hip memory with more and more books and stories going into print.

In 1990 hundreds of young people, the sort of people Martin Sharp wanted to attract in 1970, were now picking up the buzz saying, *This is fabulous, this is my interior life!* People would go home and paint their own living room in imitation of one of the *Yellow House* rooms because it moved them so much. And that is evolution at work.

My own *Yellow House* archive has now gone to The University of Wollongong.

I quote Adrian Rawlins:

*The real impetus of the art of the Yellow House was the joy of creation. I don't think any of the artists really believed their work would become the sort of art that was sold as prices rose.*

*Partly as an art of defiance to that attitude, they did it to celebrate the ever regenerative quality of the human spirit.*

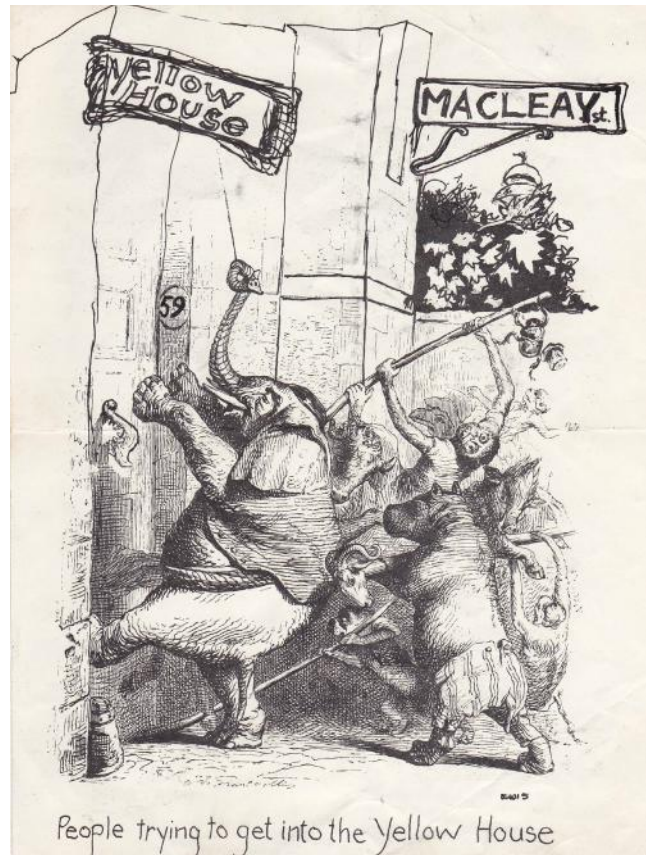
*They also did it to honour the art of the past and the immediate past which they found particularly inspiring and renewing. It's interesting that a mere 20 years later a whole new public is able to respond to this art to the degree that perhaps it would be viable in the art market.*

*In the Yellow House we found people prepared to create the most beautiful art for no financial reward."*



Roger Foley with a Tim Burns sculpture at the Yellow House 1972





Yellow House illustrations

The artists did these great rooms, true surrealist and romantic works in three dimensions, in four dimensions even, with never a thought of reward. Of course, occasionally someone came in and left a dollar or something in the kitty but usually there was nothing.

There were lots of performances happening. You would only know about them when performers would turn up. Albie tried to have an organised schedule of performers and I think that worked to a degree. When Albie's schedule said *Foggy we need something* that is when I would turn up. To me it was a combination of a lightshow happening and a garden of life.

At the *Yellow House* we contemplated the possibility that plant life was the superior intelligence on this planet. And that plant life created humans with all our faults because we have faster mobility and could discover ways to leave the planet before it blows up. The Marijuana plant's role was to make itself very attractive to humans so we would not leave it behind when we left... the mushrooms told us this.

But the primary thing was that the *Yellow House* was great art and was timeless in the late 60s early 70s, an era that was very much obsessed with its own being. From the initial start of the *Yellow House* more and more artists joined the group and then there were internal controversies.

When Martin and Albie invited me to do my installation at the house the environment wasn't all sweetness and love and peace all the time (we called them environments in those days before the environment took over the word *environment*). An artist might be painting one wall with another artists painting the other, and they'd meet in the middle and there would be artistic conflict.

There was a conflict in the *Stone Room*. My dear friend and close mate Jon Lewis was there and he told me the story.



Brett Whitely wanted to help Martin paint the representation of Hokusai's woodblock print *The Great Wave of Kanagawa* (1831) outside the French doors leading to the Stone Room.

Brett would get there early in the morning painting the foam of the wave in the manner of sperm droplets. Martin would sleep all day, then go down there at night and say *What the hell!!!* and he'd paint over the sperm and turn them back into claws of foam more like the original. This happened over a couple of days and eventually Martin got so angry that he confronted Brett and threw a hammer at him.

There was a suggestion that maybe some of the people should start paying rent. Albie objected to this as he had spent a year working flat out every day, creating the place and was now expected to pay rent... so he didn't.

**Artist-Student Workshops**

**THE Yellow HOUSE**

WEDNESDAYS - Noon to 3pm  
MUSIC WITH NICHOLAS LYON  
Workshops with conventional and electronic instruments, preparation for recording and performance.

THURSDAYS - 2pm to 4pm  
FILM WITH ALBIE THOMS  
Workshops in practical film-making/ camera/ editing/ sound/ projection/ simple approaches/ synesthetic cinema.

FRIDAYS - 2pm to 5pm  
THEATRE WITH NIGEL TRIFFIT  
Workshops in play preparation, acting, mime, dance, puppetry, playreadings.

SATURDAYS - 3pm to 6pm  
PAINTING WITH MARTIN SHARP  
Workshops in extension of graphic media, including applications in newspaper and magazine production, & posters. ???  
*well, something of interest anyway*

Further details from the Secretary, 3671330.  
*No calls before 10am or after 8pm*

**The GINGER MEGGS SKOOL OF ARTS**

59 Macleay Street  
POTTS POINT!

Yellow House workshop advertisement

Then of course there were arguments about money, electricity bills to be paid, of houses being given free, the cover of a dollar at the door didn't go far. But you know, we weren't very good at money. That was the nub of the argument and that's when they all drove off in different directions, but they left their artwork behind. A new generation of artists arrived and took up the task; Ian Hartley, Chester Harric, Philip McKeon, Seb Jorgensen, Asko Sutinen and others. I was not living there but I continued to keep my artworks running.

A couple of times when I was there the police came around, muttering outside the front door something about the Theatre & Public Halls Act that we were clearly breaking, even with our pathetic attempt to request a donation for entry. But the police -well they policed all the strip clubs and they couldn't possibly have passed the Theatre & Public Halls Act but they provided payoffs to the police.

The police knew there were a lot of women in the *Yellow House* and so they thought it was some kind of brothel. They came around implying that something could be arranged. That happened a couple of times. But then they found out that although there was a lot of sex going on in the place... it was free, so there was no money to be made. That's when they lost interest.

I was 30 at the time and most of the artists were teenagers or in their early 20s, I guess I was seen as the most responsible as I was the oldest, and had two art installations in the house. I dropped in every day or so to see the shows, and try to check up on the place. The problem was that local hoods had started stealing stuff and damaging things, Martin's great painting *Abraxas* was broken, and then the electricity bill came in. Not many people were actually paying money to get into the place, so I agreed with Ian Hartley, Chester Harris and Chrissy Koltai that it would have to close.

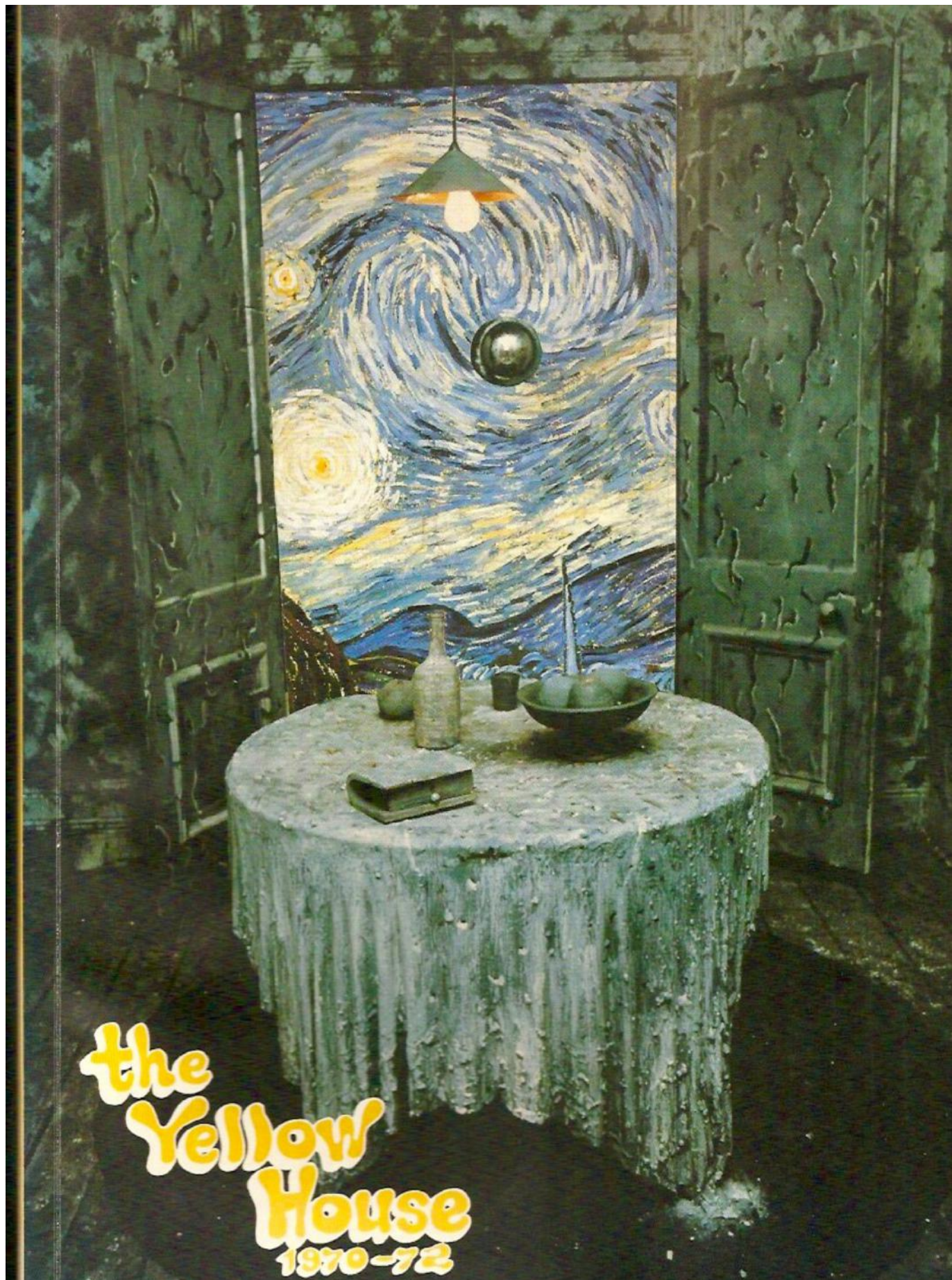
We bundled up all Martin's art including the damaged *Abraxas* and took it round to his mum Jo Sharp's place, she looked at it and said *do you want to buy it?* I immediately agreed and offered her \$500 as this was the price Jim Sharman had paid for the original painting of *Explosion – Jimi Hendrix*. So, that was that and I locked up, to stop more robberies and damage.

Albie Thoms has much more detail about the *Yellow House* in his great book *My Generation* from Larikins in London catalogue, curated by Nick Waterlow, Ivan Doherty Gallery, Sydney, 2003.



Yellow House poster, featured first stage performance by Madam Lash, 1973



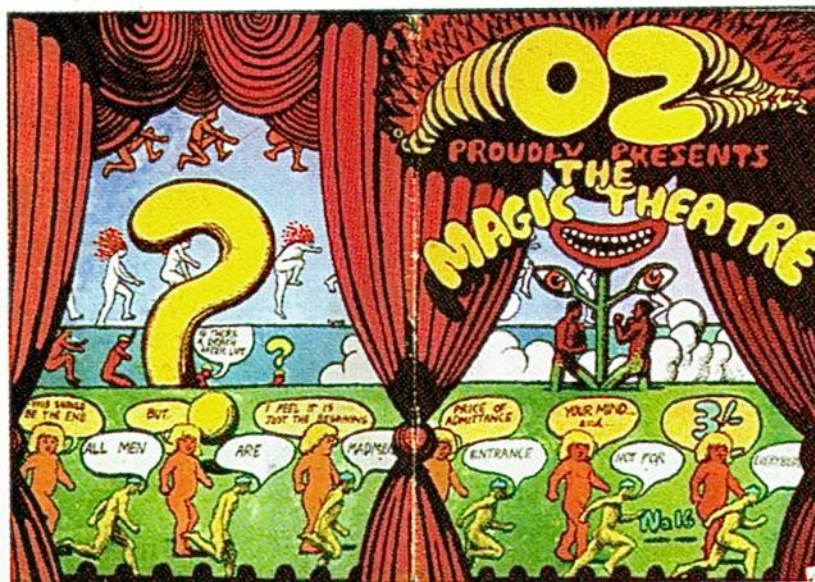


Exhibition catalogue cover from AGNSW *Yellow House* reconstruction exhibition, photo by Greg Weight, 1990



I've always loved Pop Songs. To me singers are the bravest artists. When The Beatles broke through the American domination of Pop, it was fresh air to us, especially their humour. We heard London calling. Louise Ferrier and Jenny Kee had already set off. I'd met the Mora family through Colin Lanceley, and through them Bob Whitaker, who had left for London to become The Beatles photographer. Richard Neville's sister Jill lived there. Richard and I set off to join them. Bob and I set up a studio in Chelsea. London Oz was started. I went to visit Jenny Kee at 'The Speakeasy' club where she worked. The only person I knew was Charlotte who I'd met with Susie Cuthbert at Bob's studio. I joined her and her two friends, who it transpired were musicians. I mentioned I'd just written some lyrics, one replied 'I've just written some music', so I wrote the words for him. The musician was Eric Clapton, the song 'Tales of Brave Ulysses'. The extraordinary David Litvinoff told me of a studio available next door in 'The Pheasantry'. I moved there with my girlfriend Eija, and was joined by Philippe Mora and Freya Mathews, Eric and Charlotte. It became a very creative studio. 'The Yellow House' was conceived there with Albie Thoms. There Eric advised me to see Tiny Tim's concert at The Albert Hall. I was amazed and inspired by this most modern artist of song, and eventually

came to work with him and still am. Tiny lives on in the songs we recorded together. I've always loved Pop Songs.



Martin Sharp, *Larrikins in London* catalogue, Nick Waterlow's, Ivan Doherty Gallery, Sydney, 2003

*The Yellow House* was conceived with Albie Thoms



Conceptual Art.

HISTORY 741

Pelli & Peggs capsule room. [Concept]

was an extension of my experiments  
with mirrors and random fractured  
images. ~ small groups of people/friends  
could lie on the gently rolling comfortable  
pneumatic floor. and find their vision  
totally filled with a domed ceiling  
of overlapping pieces of mirror all at  
slightly different angles. the lighting  
could be changed to suit your mood.  
Once comfortable the viewers found  
their whole vision filled with a  
image collage of images of themselves  
mixed in with images of their friend.

"As a powerful illustration of the  
Jungian idea ~~as is~~ communal consciousness and  
"all men are islands joined beneath the  
sea"

Martin Sharp cartoon

I see each other

an extension of the same idea  
dissolve into your lovers eyes.  
touch your lover face  
infinity



# The yellowhouse

Existing thru the generosity of help from the Australian Council the sustained labours of Bliss, George Gittos, Bruce Gould, Karen Hobby, Peter Kingston, Jon Lewis, Nicolas Lyon, Moth, Mal Rammage, Peter Royal, Sue Ellen, Martin Sharp, Albie Thoms, Greg Weight, Peter Wright and Dick Weight.

In association with; John Bee, Tim Burns, Bob Daley, Ellis D. Fogg, Lyn Fuller, Franklin Johnston, Slavka Jovic, Arthur Karvan, Kaleidoscope, Tim Lewis, David Litvinoff, Abby Read, Zandra Rhodes, Jim Sharman, Brian Thomson, Brett Whiteley and Wendy Whiteley and Juli Clarke, Trisha.

PRESENTS

a spectacle to dazzle the eye, caress the ear & stimulate the mind

magic theatre, by way of a luna park of possibilities or some of our beloved

OPENTUESDAY SATURDAY DAY TO

from 11 a.m. to 8 p.m.

All for the amazing admission price of one dollar for students with concessions for children

FOGG

CELEBRATE the first week of the first of an annual festival

Arranged by Mal Rammage with people after 10 p.m.

THE WHOLE BEING A MANIFESTATION OF THE GINGERMEGG SCHOOL OF ARTS IN WHICH THOSE WHO SEEK THE MYSTERIES SO SHALL THEY BE REVEALED AT THAT PALACE OF DELITE

THE YELLOWHOUSE

50 MACLEAY'S PLACE  
FOUNTAIN 2111  
TEL 3571356

ALSO NIGHTLY, (and ending on the memories of the residents & the participation of guests the labour

without direction or purpose, in the hands of the people, in the hands of the people, in the hands of the people







[illegible]

**FRANKLIN JOHNSON**

O.I.C.2.3

What is it, all about  
is done in, up between  
(I will) never  
as long as I need  
do you have a thing  
to all (you start, finish  
to all (beginning  
all (interpretations  
interpretations between  
interpretations, here  
Here is mine.

Franklin Johnson, 13 Aug 1971.

11  
he  
but,  
one  
and  
surre  
colla  
open  
a  
over-

[illegible][illegible]

It could

Dimensions: 13 x 10 1/2 x 3 1/2 in. 24 Am.  
Eaton's Acrylic, London 1967.

[illegible]

that  
1970  
something  
a pipe,  
kennel -  
don -  
and sub-  
which  
of super-  
kennel  
of a  
lately,  
feeling-  
since

[illegible]

me, always believing that there is always  
 something more to be learned. I have  
 been fortunate to have had many great  
 teachers, and I have learned a great deal  
 from them. I have also learned that  
 there is always something more to be  
 learned. I have learned that there is  
 always something more to be learned.

...what you  
...set of pic-  
...quite  
...are, you  
...turn by  
...onality.  
...hat the  
...eality.  
...ke to  
...ish  
...nality.  
...if you  
...you would  
...and the  
...u are  
...acies  
...hly  
...wish  
...-room  
...with  
...with

[illegible][illegible]

ing to  
we up  
...  
refuge  
ants  
their  
a bus-  
life-  
75

[illegible][illegible]



# THE CRAZY WORLD OF THE YELLOW HOUSE

An art film whose sole subject is women's breasts . . . a black room housing a laser beam . . . tethered and free flight balloons . . . self infliction of pain as an art form . . . These are some of the activities of the group associated with Sydney's Yellow House. JOHN CLARE asks them what they are about.

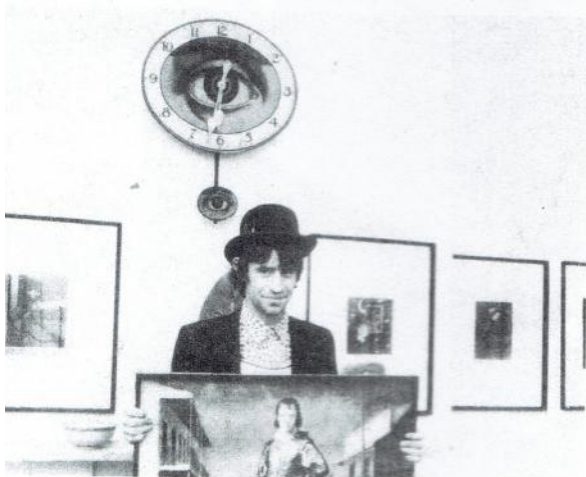
VINCENT VAN GOGH had a vision of an artist's commune in the sun. In an attempt to realise this vision, he moved with Gauguin into the famous Yellow House at Arles. However, Vincent was already on the edge of madness. Gauguin's aggressive personality did not help, and far from finding stability in association with other artists, he suffered great distress, culminating in the well recorded cutting off of part of his ear.

Martin Sharp, the Australian artist who helped found Oz magazine, recently attempted to fulfill Van Gogh's vision by creating a Yellow House near Sydney's Kings Cross.

The venture could only be called a spasmodic success. Sharp is back in England, where Oz has for some years been published and prosecuted, and only one of the original Yellow House Community — sculptor Tim Burns — now lives in the building. However, the story of the Yellow House is not over.

Since 1970 the place has had its doldrums and its peaks

*Australian artist Martin Sharp, who founded the Yellow House after Van Gogh's vision of a community in the sun.*



of activity. It has housed traditional and contemporary sculpture — including a startlingly lifelike plaster model of a nude girl which stood for some time under a shower — video and film equipment, labyrinths and mazes reminiscent of fun fair sideshows, laser beams, color organs, puppet shows, juggling acts, mime artists, singers and musicians.

The different people who have occupied the Yellow House have never represented any single philosophy or movement, so rather than try to define the "purpose" of the Yellow House, we decided to talk with three people who have been associated with it, and who between them have been involved in most of the things which currently interest artists and young people generally all over the world.

Roger Foley and his Space Environments Society are the present occupants. Roger is best known for the light shows he has provided for pop and underground concerts. His

*Roger Foley, the incumbent wizard of light, with some of Tim Burns's plaster casts.*







lighting and promotional company went under the provocative name of Ellis D. Fogg.

Roger is allowing activities to build up again at their own pace, while re-building the interior whenever funds and helpers are forthcoming. The Space Environments Society is open from Thursday night through to Sunday night, as well as Saturday and Sunday afternoons.

*Top: A section of the Yellow House as it was under Martin Sharp's reign. In the centre is Sharp's mod treatment of Rembrandt.*

*Left: A room set aside for members to do their own thing—on the walls, ceiling, floor, or each other.*

Films are shown regularly by the Sydney Film-Makers Cinema. Bands rehearse there. People bring their paintings to be hung, itinerant minstrels and poets occasionally hold forth, but mainly it's just a place into which anyone can wander and sit around talking. There is, however, an admission charge, which helps finance the rebuilding.

A recent innovation has been the Primitive Dance and Expression Classes, run by Christine Koltai, who this year won the Ballet Australia choreographic competition. She and Roger are planning a rock ballet.

Roger is rather formidable in a casual, jokey sort of way. He is fond of pulling astonished and quizzical faces which work effectively with his glasses and beard.



He took us on a tour of the Yellow House, in which you can now see odds and ends left over from previous occupants — a Martin Sharp painting of Van Gogh as an embattled prize fighter, shroud-like plaster forms in a corner which a girl began and never completed, a rope ladder leading up to an opening in the ceiling where somebody used to live — among the things accumulating under Roger's aegis.

"I want to avoid an autocratic set up," Roger told us. "If someone comes to me with an idea, I say 'all right, if you can make it work, go ahead!' To help finance the rebuilding, we still do some lighting jobs.

"We've accepted a contract from Summit to animate the painted sign on the new Kingsgate building at the top of Kings Cross with lights projected from the roof of the pub opposite.

"That's an enormous job, because there's a hell of a lot of light up there. We couldn't buy the equipment we need, so we had to make it ourselves."

Roger served an apprenticeship as a fitter and turner, and he is the only one in the Space Environments Society with any trade experience.

"If we had people with this kind of experience we could rebuild at twice the pace. Here's something. Why don't you phrase this in some way in your magazine? There must be hundreds of 'straight' blokes who'd like to build things as a form of expression, or just for the fun of it, but are not likely to build something in their backyard for fear that their neighbor is going to look over and say, 'What's it for?'"

"Some of these blokes are incredibly capable, and many are pretty unhappy. They'd love to express themselves in some way. I know. I was one of them."

Up in the top of the house we came upon two black rooms into which we had to crawl. Here, we got our first real idea of where the Yellow House is now heading.

The first room was for the exploration of laser beam effects. Thus far it had been merely painted black and mattresses lain on the floor and sheets of irregularly shaped perspex hung about five deep against the wall.

Roger demonstrated some of the possibilities. Firstly, he beamed the laser straight at the perspex. The monochromatic red ray multiplies itself through the layers of perspex, so that you seem to be peering into a red milky way. Roger moved the ray around, giving the impression of galaxies wheeling through space.

When the ray was shone on a curved lid, it was deflected without diffusing. Turning it round and round set the two spines of light moving in a contrapuntal dance.

We blew smoke into the beam and watched it intensify at various points, actually reflecting in sparkling particles off the smoke and crawling through it like a line of phosphorescent red ants. The beam is also refracted by human hair, and can appear to set it alight without consuming it — shades of Moses' burning bush.

"Well, you can see some of the possibilities," said Roger. "Great little lovers room that'll be. We won't be able to keep them out of it."

The next room housed a color organ, which produces fluctuating patterns of light in response to music or any rising and falling sound. Here, Roger revealed his feelings about light.

"Through the ages men have seen mystical significance in light. The Egyptian Pharaoh, Tutenkahman — whom some believed to have been a space man — used to groove on the sun, and in those days they had systems of chambers which deflected the sunlight, creating magic circles and so forth.

"Some say that the space ships were controlled by light. Perhaps if the race is undergoing changes in this direction, it is only unearthing ancient mysteries.

"Artists are creating beautiful things with light, but generally they are just treating it as part of kinetic sculpture, or just another color in their palette. Hmmm?" He peered at us, before continuing.

"But with me it goes beyond art movements to the psychic and mystical power of light.

"That sounds like a real hippy rave, eh? Well, you seemed interested, so I hit you with it."

To learn a bit about the Yellow House's beginnings, we talked to Albie Thoms who helped Martin Sharp establish the original community.

Albie has been involved in light shows and in film making. His best known film was *Marinetti*, which took the form of a personal diary of his relationships with friends and lovers over about four years. It contained much complex multiple imagery, which gave it a rich rococo texture.

Several most intriguing ladies were featured in genuinely erotic scenes. The music was provided by John Sangster, one of Australia's most adventurous jazz musicians and composers. Albie Thoms has also directed episodes of *Skippy* and *Contrabandits* on TV.

Albie was in London, working for Oz when Martin Sharp returned to Australia in 1969 to give an exhibition in what had been the Clunes Gallery in Sydney's McLeay Street.

Sharp repainted the building the rather acrid but invigorating yellow it now wears, and turned the whole place into an environmental art exhibition.

The Canberra grazier who owned the property liked the effect so much that he offered it to Sharp, rent free, to develop on a continuous basis. Sharp saw his opportunity to fulfill the Van Gogh vision and went back to London to recruit Albie for the venture.

In December of 1969, six artists, including Thoms, Sharp, Brett Whitely and Tim Burns, began working towards an exhibition which would kick the place off as a communal art centre in which activities of varying kinds would take place more or less continuously.

An Incredible Shrinking Exhibition — actually a miniaturisation of Sharp's earlier showing — was mounted on April Fools Day of 1970, and the tour de force — "a vast omni directional multi-media exhibition" — came off very successfully despite limited funds, in September.

Art work was displayed on the walls and ceilings, while films were shown and actors, mime artists, puppeteers and dancers performed in various rooms. The whole thing had the feeling of a spring carnival, a bursting into life after winter.

By this time the community had expanded to about 20, and the owner, seeing the interest that had been stimulated, asked for \$300 a week in rent. Although they could meet this, it left little money to carry out their ideas. At the same time dissent arose in the community as to what directions they should take, leading to the dissolution of the original commune about five months later.

Since then there have been several groups in residence, culminating in that of Roger Foley, who has come to a workable agreement as regards rent and expenses.

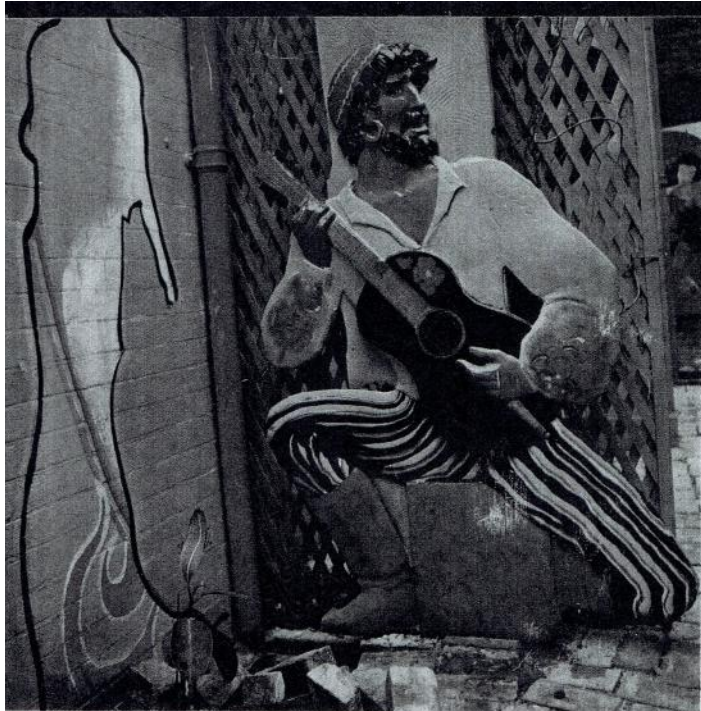
"Everyone was drained — and sick of starving as well," Albie says of the original commune.

While it lasted life was simple, in fact downright primitive. There was one communal meal a day, and all duties were shared on a roster system. Funds and equipment were begged, borrowed and "borrowed", and anyone calling in as a guest was automatically given a paint brush or a hammer and told to set to work.

Members also staged cabaret and variety shows, as an artistic activity and to raise funds for future exhibitions.

*(Continued on page 88)*





*Above: The "Circus Of The Arts" atmosphere which prevailed while Martin Sharp was in residence. Roger Foley is rebuilding.*



*Above: A bare breasted girl gives herself up to the strobe and colored light patterns in Roger Foley's color organ room.*





## THE CRAZY WORLD OF THE YELLOW HOUSE

Continued from page 45

Philosophical discussions went on into the early hours of the morning, an indefatigable contributor being David Lipvinoff, who was the real Jumping Jack Flash of the Rolling Stones song.

What they achieved, albeit intermittently, was a kind of circus of the arts which made art and artists accessible to anyone who cared to wander in.

They were trying to get away from the situation where a person might look at a painting or piece of sculpture, wonder what the hell it was about, and having no one to ask, shrug their shoulders and walk off. At the Yellow House the artist himself was usually on hand.

Albie Thoms is now working on a film, *Sunshine City*, with the assistance of a grant from the Experimental Film Fund. He is concerned with breaking down the barriers between popular and fine art, and with finding acceptance for so called underground films.

He argues that if many people are now prepared to accept an abstract painting, there is no reason why they should not accept a film which expresses emotions and sensations rather than delineating a logical sequence of events.

"It's puzzling to me," he says, "that certain things that are happening in rock music — the synthesising of four tracks of sound, songs which have no plot line but are just an outpouring of feeling — are accepted by the mass media, while their visual equivalents on film and video are not yet accepted and used to the same degree.

"It's interesting that Frank Zappa's record *2000 Motels* has been partly censored, while Zappa's video film of the same name has been totally banned.

"Explicit sexuality is widely accepted in rock music, but not in film."

We said that we could not quite agree with that, and pointed out, too, that while sophisticated techniques were used to record rock music, the music itself was largely traditional in structure.

"Yes," he said, "but there are things happening in rock songs — no plot line, series of fragmented images, superimposition of different tracks of sound, which are the things which video can do so well, but the media does not use them."

Film, he pointed out was really a series of stills, which created the illusion of motion, while video was closer to a seamless continuum, presenting around 50 pictures a second as against 24 on film.

In his present film he is playing with the mechanics of film illusion by flashing white light in cycles of varying speeds between the frames, where normally there would be darkness.

"This will interfere with the optical illusion of film. You will get a kind of white noise effect, such as some modern classical composers have experimented with. The brain will eventually break down the white light into colors. The film will be black and white, yet you will see color."

Video, Albie says, is the instantaneous medium. With instant playback, you have much greater control over what you are doing, and there will be much greater spontaneity.

"Just as print in the hands of the middle classes brought about a gradual social change, so video in the hands of the proletariat will bring it about much faster."

He is encouraged by the fact that some Australian schools have been supplied with video equipment.

"If used properly it will bring us greater communication, rather than the isolation we have now with video in the hands of virtually elitist groups."

Next we saw Aggy Read, who is a close friend of Albie's, and was associated with the original Yellow House community.

Aggy was making an Idea Demonstration Film for Peter Kennedy and Mike Parr, two men who see it as part of the artist's role to go beyond the creation of art objects and present a series of activities aimed at increasing our self awareness.

Some of these activities, as recorded on the film, reminded us of the kind of basic explorations which kids involve themselves in. "Hold your finger in a candle flame for as long as you possibly can," was one of the "ideas". Others were even more drastic, though it didn't get to the stage of pulling the wings off flies — all the pain was self inflicted.

This is an area which we have not space here to fully discuss. Aggy, while arguing its validity, sees it as an interesting interruption of his own activities. He points out, though, that he has presented ideas for the ideas' sake himself.

He once proposed on TV a scheme for chartering an airliner and taking an all star pop package show all over the world. The fun was in working out all the details. He was keen on an idea put forward by an English artist which involved the construction of a stainless steel building on the banks of the Thames, which would house mechanisms programmed to demolish the building piece by piece over a long period.

Aggy has just completed a film called *Far Be It Me From It*, which includes parts of all the films he has made since 1968. One of the most arresting of these was called *Boobs A Lot*.

In this Albie cut rhythmically and rapidly from one to another of a series of pictures of splendidly endowed ladies from various magazines. Although it was all edited in the camera the breasts bounce and joggle, loom at you and disappear in mind boggling succession, over the Fugs' song *Boobs A Lot* — a kind of syncopated schoolboys' chant.

Another section records Aggy's current interest in ballooning. He is a member of the Aerostat Society, and he helps design tethered and free flight balloons. At present he is helping to finance his filming by giving demonstrations of tethered balloon flight at various shows around the country.

Other sections show hand-made films — created by scratching the film and painting with felt pens and acetate inks. Another section began as a sexploitation film, which was going to make him a fortune until he got bored with it and turned it into a dream sequence in which a rather fine looking girl moved through various land and seascapes, undergoing various magical color transformations.

Another shows old buildings, advertising and road signs, Sydney shops and pubs, old people crossing the street, cars backing, in a vivid profusion. Over it all one can hear Aggy's sincere, rather ingenuous voice proclaiming his intentions and ideals.

Both Aggy and Albie often lecture at schools on film making technique, and they are working with the Sydney Film Makers Co-operative to bring out underground film makers from overseas to show their work and live with local film makers.

Mainly they are concerned with getting people to meet each other, to go out and see films, hear music, plays, involve themselves in two way expression rather than staying at home glued to the box.

In a world in which we have been regimented and isolated by technology, they are trying to use technology to bring us all back to life again. And they're certainly doing that . . . at the Yellow House. \*



★ **YELLOW HOUSE** ★

59 Macleay Street, Potts Point; not far from Kings Cross; enquiries 31.6479  
OPEN Wednesday, Thursday, Fridays 8:00PM, Weekends from 1:00PM to about Midnight

FIRST NIGHT NEXT THURSDAY, MARCH 9 of

**EXPANDED FILMMAKERS CINEMA**

beginning with the most unusual feature film ever made in Australia, a 90 minute film poem shot on Sydney locations, EXOTIC, EPOTIC, KALEIDOSCOPIC, a mind expanding colour experiment directed by Albie Thoms \*\*\* "MARINETTI" \*\*\*

"when making a film I sometimes feel that the film has taken over and is making itself. When it is complete it is there for people to experience. But it can't talk back, communicate beyond its content, so people have to try and understand it as it is. See it over and over if necessary."

Albie Thoms will be present to discuss his work after the screening.

THE FOLLOWING THURSDAY, MARCH 16 - (THEN EVERY THURSDAY AT 8:30PM)

Three filmmakers will be presenting their work,

Jane Oehr - "EASY RIDER GOES TO WOODSTOCK" \*\*\*\* Who is general westmoreland? is wavy Gravy edible? what has artur rubenstein got to do with a hundred US freaks and the pursuit of nudi-y, love and acid???? a film about another culture in the making\*\*\*\*

Judy Bray - "THE CHANGING HEART", 9 to 5 and an hour for lunch. Been to Australia Square to perv on the birds over coffee? Groped on the grass in Hyde Park? a penetrating look at the needs of and amenities for thousands of city workers at lunchtime.

the ubiquitous Aggy Read - "FAR BE IT ME FROM IT" #0%\*¢ uses erotic images to explode sexual obsessions, home movies footage to destroy sentimentality and ruthless 0%#+% editing to break through movie cliches. An unforgettable biography-in-film including scenes of the incredible shrinking exhibition at the yellow house. \*\*\*\* \*\*\*\* \*\*\*\* \*\*\*\* \*\*\*\* \*\*\*\* \*\*\*\*k

OTHER CURRENT ATTRACTIONS INCLUDE

Saturday afternoon PRIMITIVE DANCE/MOVEMENT CLASSES (touch and sensitivity theatre) no previous experiences needed for guidance by one of our most sensitive, leading choreographers, Chrissie Koltai. More participants wanted ( its great for toning up your body and your senses) Phone bookings 31.6479.

Exhibition of drawings for sale by the nomadic Chester Harris, lately returned from other lands and work for London Oz.

CONTINUOUS Vintage Film Screenings: THE MARX BROS., CHAPLIN, LAUREL & HARDY, HOPALONG CASSIDY, 1930's CARTOONS, ANTI-DRUG FILMS ETC. ETC.new programme each week. Continuous rotating exhibition of things for sale, MARTIN SHARP paintings & posters, RENE MAGRITTE lithographs & drawings, PHILLIPE MORA paintings etc.

The Incredible Stone Room. Ellis d Fogg Lightness Monsters, and so on.....

COMING SOON : a one act play on the futility of war "PICNIC ON THE BATTLEFIELD" by ARRABAL; a photographic exhibition by Chris Josefsen.

AND you get all this for one dollar membership, payable on admission. members are encouraged to take an active interest and exhibit their work or use their building in any way, for plays, concerts, environments, rehearsals or anything at all. NO judgements as to 'artistic merit' are made, we want everything from your collection of garbage and debris to a childs uncontrolled finger painting to whatever is in your mind. Do it, now.



# THE YELLOW HOUSE ARTISTS

THE YELLOW HOUSE – SYDNEY OPENED ON APRIL 1ST 1971  
NOT IN 1970. AT THAT STAGE IT WAS KNOWN AS THE  
MARTIN SHARP GALLERY.

WHO WAS THERE? IN SPIRIT AND/OR IN THE FLESH

**T**his is the list of all the artists present or represented and mentioned on the *Yellow House* catalogue/poster. Compiled by the most honest accurate chronicler of those times Albie Thoms and drawn on the catalogue poster by Dick Weight in 1974, republished by me for the AGNSW show in 1990. I know there are folk who were there in the years before the *Yellow House* opened when it was not the *Yellow House*... too many to mention.

From the list of artists and influences published in the opening night catalogue and poster; many more came later. It is a matter of contention *Who was a Yellow House Artist?* Even the Art Gallery of NSW does not get the list right, even though I gave them a copy of the Catalogue. I think it's best to print them again here, so hopefully one day people will start getting it right. The list of 90+ artists mentioned on the posters included everyone who inspired, was influential and/or involved in setting up the original Sydney Yellow House, the artists commune in 1971. Many others came later and there were also many performers who appeared every week for happenings who are not on this opening night list.



Some of the original *Yellow House* artists: Peter Wright, George Gittoes, Albie Thoms, Roger Foley-Fogg (partially obscured with daughter), Bruce Goold (with pic of Jon Lewis), Lowell Tarling, (the *ring* in said Martin), Arthur Karvan, Greg Weight, Martin Sharp, Mick Glasheen, Peter Kingston, Dick Weight. Photo by Robert Whitaker, *Wirian*, 1990. I don't know why women, artists such as Antoinette Starkiewicz and Chrissy Oliver were not invited to this photo session.

## THE LIST OF YELLOW HOUSE ARTISTS AS PRINTED BY ALBIE THOMS AND DICK WEIGHT

|                    |                     |                     |                   |
|--------------------|---------------------|---------------------|-------------------|
| Adam Blackman Boyd | Eduardo Paolozzi    | Lightfoot           | Peter Wright      |
| Aggy Read          | <i>Ellis D Fogg</i> | Ludwig Wittgenstein | Philippe Mora     |
| Albie Thoms        | Fairley Kingston    | Lyn Fuller          | Picasso           |
| Anthony Matthews   | Fogg                | Lyndon Haywood      | Pidgeon           |
| Arkie Whiteley     | Francis Picabia     | M. Gustave          | Rene Margritte    |
| Arthur Karvan      | Franklin Johnson    | J. Nellens          | Richard David     |
| Bob Daley          | Gauguin             | Mal Ramage          | S. McGillick      |
| Botticelli         | George Gittoes      | Marcel Duchamps     | David Sanderson   |
| Brett Whiteley     | George Greenough    | Mark Roskill        | Schlicht          |
| Brian Bertrand     | Georgio de Chirico  | Martin Sharp        | Garry Shead       |
| Brian Thomson      | Mick Glasheen       | Max Ernst           | Slavka Jovic      |
| Bruce Goold        | Golding             | Max Luscher         | Stephen Lesiuk    |
| C Johnson          | Greg Weight         | Michael Ramsden     | Tim Storrier      |
| Carlos Castaneda   | Harpur              | Michelangelo        | Sue – Ellen       |
| Cheung             | Herman Hesse        | Mick Glasheen       | Terry McCarthy    |
| Christopher Finch  | Hobbs               | Moth                | Tim Burns         |
| Clive Barker       | J.G. Ballard        | Mrs Gittoes         | Tim Lewis         |
| D Burns            | Jim Sharman         | Nicolas Lyon        | Trish             |
| D'Paris            | John Bee            | Odile Redon         | Vermeer           |
| Dali               | John Olsen          | Oldfield            | Vincent van Gogh  |
| David Litvinoff    | Johnson             | Patric              | Vivienne Pengilly |
| David Lowrie       | Jon Lewis           | Paul Klee           | W. Woods          |
| Debbie Small       | Julie Clarke        | Penny Lush          | Warhol            |
| Dick Watkins       | Kaleidoscope        | Peter Kingston      | Wendy Whiteley    |
| Dick Weight        | Karen Hobby         | Peter Royles        | Zandra Rhodes     |



Richard Neville and Adrian Rawlins perform in *Mr Fogg's Music Hall*, Rowe Street, Sydney, 2000 pic by Jim Anderson

By the way. A new film *Yellow TV* has been found, made in 1971 by Albie and Martin, Mick and others. In the movie credits they listed everyone who had anything to do with the *Yellow House* when it transitioned from the *Martin Sharp Gallery* in 1971. As this list was compiled at the time it is much more likely to be accurate. Note she is still not on their list! Just remember to consider the new younger generation of artists who joined the *Yellow House* later and continued the spirit.



## FROM THE CREDITS FOR THE MOVIE YELLOW TV 1971

### RECORDED BY:

Mick Glasheen  
Albie Thoms  
Peter Wright

### WITH ASSISTANCE FROM:

Jon Lewis  
Nic Lyon  
Dick Weight  
Yellow House  
Residents:  
Bliss  
Bruce Goold  
Jewellion  
Moth – now Moppy  
Karen Hobby  
Seb Jorgensen  
Jon Lewis  
David Litvinoff  
Nic Lyon  
Mal Ramage

Peter Royal  
Antoinette Starkiewicz  
Sue-Ellen  
Martin Sharp  
Albie Thoms  
Dick Weight  
Peter Wright.

### ASSOCIATES:

Rodney Black  
Marie Briebauer  
Tim Burns  
Nell Campbell  
David Elfick  
Roger Foley  
Mick Glasheen  
George Gittoes  
George Greenough  
Franklin Johnstone  
Slavka Jovic  
Arthur Karvan  
Peter Kingston

Stephen Leslie  
Penny Lush  
Terry McCartney  
Aggy Read  
Julia Sale  
Colette St John  
Debbie Small  
Greg Weight  
Brett Whiteley  
Wendy Whiteley  
Arkie Whiteley.

### ALSO APPEARING:

Jesus Adam  
Victoria Anoux  
Lindsay Bourke  
Susan Bowden  
David Boyd  
Judy Bray  
Julie Clarke  
Terry Clarke  
Victoria Cobden  
Jo Collard  
Cynthia Dyer-Bennett  
Larry Eastwood  
Susan Forrester  
Jack Hannan  
Carla Hoogeveen  
Steven Jones  
Toni Lamond  
Ray Mattei

Ted Noffs  
John Pick  
William Pidgeon  
Jeune Pritchard  
Michelle Ritchie  
Jan Sharp

Victor

Suzie Weight  
Tracey

### THANKS TO:

Ian Reid for the  
building  
Martin Sharp for the  
inspiration  
Brett Whiteley for the  
criticism  
David Litvinoff for the  
jokes.

### SPRING EXHIBITION FOOTAGE:

Aggy Read

Albie Thoms

### STILLS:

Greg Weight

### MUSIC:

Tales of Brave

Ulysses:

Martin Sharp and Eric  
Clapton



Poster from the second generation of Yellow House artists



This is an example how we work with great Australian artists.

**Peter Kingston b.1943**  
Sydney Harbour Ferry

artwork for Roger Foley - Fogg  
Peter did this for me so I that can make an interpretation an appropriation  
of his iconic Harbour Ferry in Light

# MARTIN SHARP

## ABOUT MARTIN RITCHIE SHARP (1941 – 2013)

I met Martin Sharp after reaching out to Oz Magazine for permission to use some of his cartoons in a University Revue I was Producing. Martin introduced me to the avant-garde magazine *Olympia* with an article about William S. Burroughs and his lover and technician, Ian Somerville who had, with their collaborator Brion Gysin, built a *dreamachine* – a mechanical stroboscope that sat on a record turntable intended to affect the brain via alpha wave activity and capable of creating beautiful and unique patterns in the viewers mind's eye which was very exciting to me... and inspirational.

I believe a strong driver of evolution would be the curiosity manifest in the brains of our ancient ancestors through the effect of the sun's rays flickering on the closed eyelids of our ape ancestors' eyelids as they dozed in the afternoon sun after perhaps becoming a little inebriated and relaxed, indeed stoned from consuming naturally distilled alcohol in overripe fruit. The abstract images thus created in the brain would have been a strong driver of evolution. And still is. You can create this effect yourself and amazing patterns will be created in your brain.

If you have not heard of Martin Sharp a good place to start is the book *Martin Sharp: His life and times* by Joyce Morgan however those who knew and lived with Martin find this book a bit thin... and it denies the importance of the many other outsiders and folk who followed a different drummer... and of whom Martin was a great supporter.

There are two books by Lowell Tarling based on the hundred or so hours of tape recordings he made with Martin: Lowell Tarling Sharp: *The Road to Abraxas – Part One, 1942-1979* and Lowell Tarling Sharper: *Bringing It All Back Home – Part Two, 1980-2013*.

Lowell went to a lot of trouble to get the Martin Sharp and the *Yellow House* story right.

Lowell was advised by Martin to buy a small tape recorder to record the daily happenings at *Wirian*, Martin's home. *You will need it* Martin advised. Lowell has over 100 hours of tapes of their conversations.

I was astounded at the launch of Joyce Morgan's book that Richard Walsh, her publisher, took it upon himself to spend several minutes being very rude to many of Martin's friends and criticising Lowell's books while laughingly denying Martin's eccentric friends entry to the book launch through security at the door. I just got in by the skin of my teeth but several singers, musicians and other artists whom Martin loved were not allowed in.

Astounding. What is going on here? I wondered. Is it nasty rivalry between different publishers? Is history being re-written for some purpose?

Yellow House artist Peter Royles recorded these comments it is on my YouTube Channel.

It was a measure of the spiritual and practical connection that Martin Sharp had with everything that was going on that led him to paint *Abraxas* in 1968. Synchronously that was also about the time that my friend Gretel Pinniger, an art student, started performing in Kings Cross strip clubs to earn money as Madam Lash. Her whip act was called *Abraxas*.

As a measure of the angst felt by some members of that Yellow House commune after Martin left the place due to an argument about money and the border clashes between different artists. Martin's painting *Abraxas* was purposefully smashed.



1973, Martin Sharp Prepares for his next exhibition, with artists Tim Lewis, Anne Kelly, 22m36s

Roger Foley Fogg

# MARTIN SHARP PREPARES

"a beautiful meditation on a great artist and his process"

Phillip Noyce

Martin Sharp 1942-2013, One of the world's greatest Pop and Psychedelic Artists invited me to his studio where he, Tim Lewis and Anne Kelly were preparing for Martin's 1973 "Art Exhibition" at the Bonython Gallery, Sydney.

Tim Lewis is starting "Song of Love", Martin Sharp is working on "The Birth of Venus", Anne Kelly is preparing for their next project "Luna Park" as the calendar on the wall pushes them ever onward and upward

a film by Roger Foley-Fogg



Martin Sharp prepares stills from 1973 Actuality film Roger Foley

*Abraxas* by Martin Sharp was painted in The Pheasantry, London in 1968. *Abraxas* was originally used on the cover of Timothy Leary's book *The Politics Of Ecstasy* published in London in 1970 and was on show at the *Yellow House* in Sydney in 1971 where it was damaged and then saved by me and later purchased by me from Martin's mother, Jo Sharp.

After spending much money and time repairing the work I have given the original painting to artist Luke Scribberas as he is a young artist who has shown great respect for us older artists and for Martin Sharp. I created a high quality photographic images of *Abraxas* with Martin's approval, digitising and restoring the original artwork. When I added a lightshow the artwork became something new, *Abraxas Redux*, which has been exhibited widely since.

Later with Martin's approval I proposed the artwork be restored, which would be financed by sales of prints. The first restoration was done professionally by Ms. Hagen in 1990. Further expensive restoration was done photographically by hand and then later digital copies made and restored further with the idea that we would have posters made and sold.

This was an ongoing project for me, I have been slowly digitising, restoring and producing artists proofs and prints over the years when the money becomes available. We were never totally satisfied of course. Then when Martin died in 2013 I decided that it was finished and after consultation with friends and collectors I agreed that it was good.

Martin had some fantastic insights and observations. For example, who could forget his take on the mating habits of North Shore schoolboys previously mentioned in my memory of the *The Gas Lash* performance.

*The word flashed around the Arms that there was this gas turn up Along Whale Beach Road...  
so we all got in our minis and thrashed over...*

*But the father of the bird who was  
having the turn wouldn't let us crash  
So Syd hit him then chucked on the  
TV set...*

*Mating habits of North Shore  
schoolboys – Martin Sharp*

Over the years Martin laughed a lot at my doings... the humour I would add to my *Happenings* and *Lightshows*, now called *PerformanceArt* and *Installations*. I would often tell him that I thought the greatest art form was humour... like American born Jewish Australian comedian Alexander Gutman (aka Austen Tayshus) and then I would suggest that perhaps the greatest artform is music? He would always smile as he knew that I regarded his art as both music and humour... and poetry too. I would often appropriate his images into my own work.



Roger Foley, Martin Sharp and Lewanna Nargoodah photographed at Wirian



Martin loved eccentrics, Tiny Tim, he loved, Les Bean, he loved, Harold the Kangaroo, Boom Boom La Berne, Fifi Lamour and later on he loved... Jesus of Nazareth. He loved all of us who march to a different drummer... we are important for a healthy society.

In 1859 Harriet Taylor Mill and her husband John Stuart Mill wrote an essay *On Liberty*. I quote:

*The amount of genius... mental vigour... and moral courage in a society is generally proportional to the amount of eccentricity in that society*

I just added that bit yesterday and tried to google to check my words but found myself on an ore crushing machinery site... So, you will just have to trust me.

*You thought the leaden winter, Would bring you down forever*

*But you rode upon a steamer, To the violence of the sun*

*And the colours of the sea, Bind your eyes with trembling mermaids*

*And you touch the distant beaches, With tales of brave Ulysses How his naked ears were tortured, By the sirens sweetly singing*

*For the sparkling waves are calling you, To kiss their white laced lips*

*And you see the girl's brown body,*

*Dancing through the turquoise*

*And her footprints make you follow, Where the sky loves the sea*

*And when your fingers find her, She drowns you in her body Carving deep blue ripples, In the tissues of your mind.*

*Tiny purple fishes, Run laughing through your fingers*

*And you want to take her with you, To the hard land of the winter*

*And her name is Aphrodite, And she rides a crimson shell*

*And you know you cannot leave her, For you touched the distant sands*

*With tales of brave Ulysses, How his naked ears were tortured*

*By the sirens sweetly singing*



Martin Sharp and Gretel Pinniger at opening of *Lumino Kinetics – 7 Light Sculptures*, Roger Foley, Hazelhurst Gallery, Gympie, 2010

## TALES OF BRAVE ULYSSES

Lyrics: Martin Sharp

Singer: Eric Clapton

Band: Cream (1967)

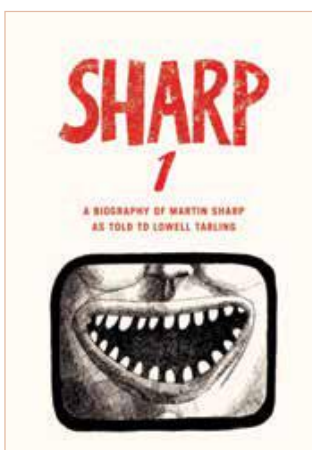


"SHARP/FOGG"

CHUCKS '83



MARTIN SHARP, Road to Abraxas, Part One: 1942-1979,  
by Lowell Tarling, ETT Imprint, Exile Bay, 2016  
Reviewed by Roger Foley-Fogg



On December 10, 2013 as I travelled by train to Sydney to meet Jim Anderson and attend the funeral of Martin Sharp in the little church near Central Station that he favoured, Christ Church Saint Lawrence, I picked up a copy of The Australian to read on the train—to take my mind off the destination. In the letters column was a short letter from Trevor Kennedy, the high profile company director and art collector: 'Having just spent a week in Britain, I do think we underestimate some of our great talents and heroes. Every significant British newspaper carried a lengthy and most admiring obituary of the great Martin Sharp.' Trevor Kennedy, Kirribilli, NSW.

I met Martin in 1966 and we helped each other with various projects every now and then over the years through to his assisting me restore the damage to his painting Abraxas with the view to print some posters. Abraxas, painted on both sides of an acrylic sheet in 1971, came to have a stronger meaning and resonance for Martin after his experiences with Tiny Tim and Luna Park. 'Twixt God and the Devil. The word 'psychedelic' was first used in a letter from Humphrey Osmond to Aldous Huxley in 1956. As commonly used the word has two meanings. Mind manifesting, expanding one's knowledge and awareness, an epiphany, and more commonly, it refers to the use of bold abstract images using vivid contrasting colours. In my view Martin Sharp was and is the world's greatest Psychedelic and Pop Artist. This book will explain why.

CF



This book about Martin's life, the first, is an extraordinary work of love, dedication and scholarship, forty years in the making. A second book is planned to continue the story. Lowell Tarling was a close friend of Martin Sharp and other Yellow House artists for over 40 years and has been recording interviews and discussions with Martin and the rest of us all that time.

When Lowell first met Martin he found him recording everything, particularly everything to do with Tiny Tim. Lowell, who also loved Tiny Tim, wrote the book that Martin illustrated: 'Tiny Tim: Tiptoe Through a Lifetime'. And took that cue to record Martin recording. This book is also an autobiography of Martin Sharp's own words telling his life story over hours of recording tape. And in the recorded words of dozens of Martin's friends and relatives. There are some 200 hours of recording tape. This is an extraordinary archive of primary source material of those heady and life-changing times.

Constructed and linked together by the author so as to form an easy to read flowing narrative, this book also tells the story of a journey taken by Martin Sharp from his birth through to his ecstasy and happiness in bringing Tiny Tim's World Non-Stop Singing Record of popular song to the stage at Luna Park ... through to his agony and sadness after the Luna Park fire. Reminding him of the meaning of his painting Abraxas, the painting which Timothy Leary wanted for the cover of his book 'The Politics of Ecstasy'.

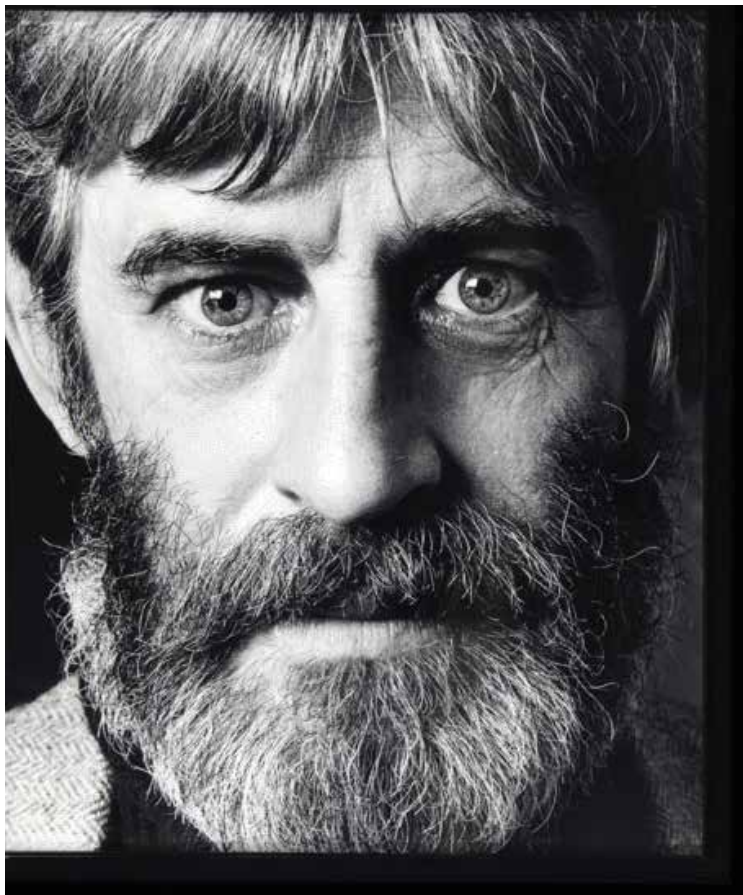
To quote Lowell quoting Martin and Kingo (Peter Kingston): 'Abraxas—God and the Devil in their counterpoint. Darkness/Light. The tide going in and out at the same time. Terrible Abraxas. To look upon Abraxas is blindness. To know it is sickness. To worship it is death. To fear it is wisdom. To assist it not is redemption. I don't know what it means. I've never been able to work that out. It's not for man to know Abraxas. When you're locked up in it, I suppose it destroys you. Abraxas is the Sun, but at the same time the terrible sucking gorge or the void.'(24) Kingo summed it up: 'Martin never stopped feeling guilty about the Ghost Train fire.'(25)

As is the case with true life stories, everything is subjective. There are a few minor differences of opinion between contributors that do not disturb the overall sense of who Martin Sharp was. For example, the owner of the building at the time, Ian Reid, refers to the Yellow House as including #61 Macleay Street, when most people knew the address as #57-59. Only a few people knew, as Greg Weight reminded me, that a hidden door in the Stone Room led through the wall into an

Top: Lowell Tarling, photo Konrad Lenz  
Right: Martin repainting his interpretation of Phil May's 1888 cartoon "a curiosity in her own country", which he named 'Australilia' - the last photograph of Martin taken by Lowell Tarling

Opposite page top:  
Martin Sharp and Roger Foley-Fogg,  
photo Jon Lewis, 1983  
Centre: ABRAXAS by Martin Sharp, 1970, print re-stored by Roger Foley-Fogg and Martin Sharp, 2010





Portrait of Martin Sharp by Jon Lewis from the exhibition 'Face to Face' - 200 portraits 1986-1988. The collection was purchased and is on permanent display at the National Museum of Australia's Eternity gallery.

apartment next door above #61, where Martin lived. Lowell sticks to the recorded facts, what people said. The book also describes who all Martin's friends were, what they did and how they met. Who did what and to whom at the Yellow House in Sydney. How the Yellow House began, thrived, and how it ended. As well as being a history of Martin, the book is a history of that heady counter culture era when it seemed the world was becoming FREE and in that sense makes a great pairing with Albie Thoms' book 'My Generation' and is just as essential reading for everyone interested in the various truths and facts of that rapidly disappearing era.

My only criticism is the lack of Martin's illustrations, his vast and varied body of work. The University of Wollongong's Michael Organ has most of his art online which illustrates the book (see <http://sixtiessharp.blogspot.com.au>). Some women have felt left out of this history and so Lowell has also recorded the many contributions by women to The Yellow House, using the recorded words of Martin Sharp and the words of Albie Thoms from his book. Women such as Julia Sale, Gillian Jones, Antoinette Starkiewicz, Bliss, Karen Hobby, Moth, Sue-Ellen, Lyn Fuller, Slavka Jovic, Wendy Whiteley, Arkie Whiteley, Julie Clarke, Trisha, Collette St. John, 'Little' Nell Campbell and others. It was not just run by men.

Men such as Martin Sharp, Richard Neville and Albie Thoms, with women such as Wendy Bacon, Vivienne Binns and Germaine Greer were leaders and an inspiration for this

movement toward freedom and self discovery in Australia and in the world.

There is a complete list of contributors, artists and influences printed in the Yellow House Catalogue of September 1, 1971 by Albie Thoms, illustrated by Dick Weight and reprinted recently by permission for those interested in the facts. We are reminded that the era was both sacrilegious and religious/spiritual. Lowell writes: 'The early-mid 70s has been touted by the media as a hedonistic time, famous for things like LSD, public nudity and free love. There was another side ... it was a religious period. Young people rejected organised religions in droves ... They celebrated gods, gurus and Gaia. Atheists were people with science degrees.'

The Road to Abraxas is the subtitle and is explained through the words of Martin Sharp and his friends. His ecstatic approach to Luna Park and Tiny Tim clashing with the devastation and evil made manifest by the real fire coming from a fake fire, making horror of a place of fun ... the strange coincidences of that night ... and how the fire changed Martin's life on a night when the only train running in Sydney—due to a rail strike—was the Ghost Train at Luna Park.

Martin found meaning in everything, there was no such thing as a coincidence to him. The Luna Park fire was an event of corruption and greed made manifest by the face, that face, the face devouring the children.

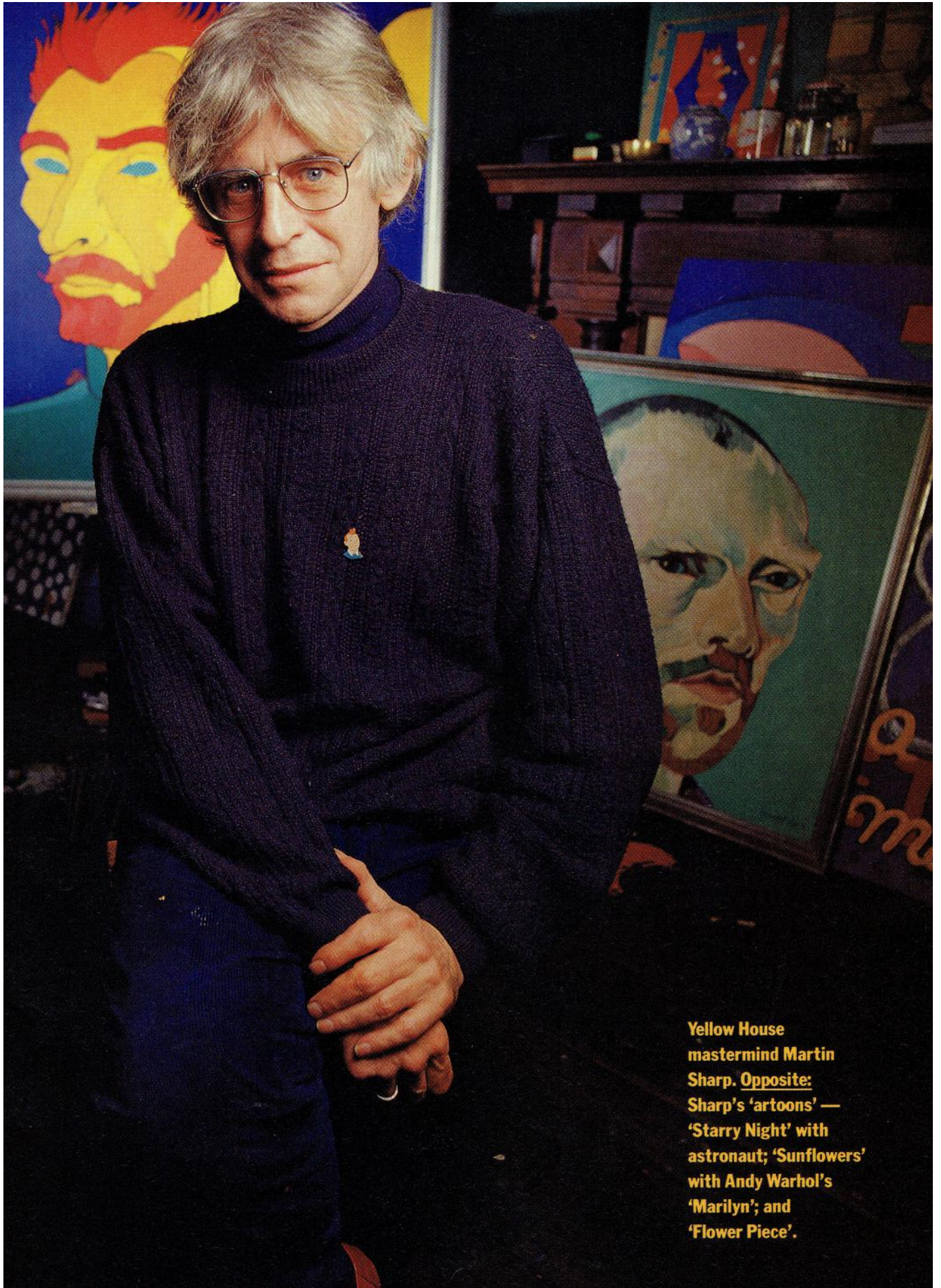
The book includes the full story of the creation of the Yellow House told at last by its creator, Martin Sharp and Albie Thoms' importance to that creation, backed up by interviews with all the artists who were there. There are still controversial issues after 45 years with protagonists almost coming to blows and restraining orders sought as recently as this year, 2016. I don't think any of Martin's family and friends would have known all that he was thinking or all that he did, but now, through Lowell's book, we will have a good idea. And we will know what Martin's friends and family thought about him and did with him, through primary sources. The horse's mouth. He is clearly the most loved of Australian artists. What would he have made of recent events: the Dreamworld deaths by another of the four elements - water - water in a dream world. He was fond of quoting Poe: 'everything that we see or seem is but a dream...' And this great book of Lowell Tarling's was launched at Gleebooks, 'GLEE!' on the 11th day of the 11th month, at 7 hours past the 11th hour. What would Martin have made of that? Read all about it.

**Roger Foley-Fogg is a friend of the author  
Lowell Tarling and Martin Sharp**

Lumino kinetic artist, Roger Foley-FOGG (aka Ellis D. Fogg) was an early proponent of the counterculture movement in Australia and FOGG LIGHTSHOWS became a popular phenomenon. In the 1970s, he was a member of the Yellow House, Sydney, an influential artist collective led by Martin Sharp and filmmaker Albie Thoms. His first gallery exhibition was an installation at Watters Gallery, Sydney in 1971, 'WOOM' with Vivienne Binns. Foley-FOGG exhibited at VIVID WALK Sydney 2016 curated by Anthony Bastic with the installation and exhibition, 'LIGHTSHOWS - 60s to NOW' curated by Sarah Breen Lovett.

**Review of Lowell Tarling's Martin Sharp publications by Roger Foley**





**Yellow House**  
mastermind **Martin**  
**Sharp.** **Opposite:**  
**Sharp's 'artoons' —**  
**'Starry Night' with**  
**astronaut; 'Sunflowers'**  
**with Andy Warhol's**  
**'Marilyn'; and**  
**'Flower Piece'.**



**Y**OU COULD GET IN for a dollar, but the sign out the front declared, "Please leave your pre-conceptions at the door — or your mind". Visitors were greeted with an assortment of tricks, from plastic fried eggs or chops to visual and tactile puns. Or maybe the man wearing the pop-out leg in his lapel.

It was the famous Yellow House, "crashpad" of artists, ratpacks, bushies and anarchists who emerged during the psychedelia of the sixties.

Australians were outraged but fascinated by the goings-on there — shows depicting orgies, absurd plays accompanied by endless Bob Dylan tapes, fine arts — in the two three-storey terraces in Macleay Street, Potts Point, near Sydney's seedy Kings Cross.

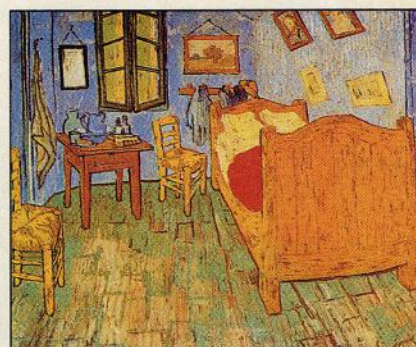
The house's name was a tribute to Van Gogh, who, in the summer of 1888, had rented a yellow house in Arles, in the south of France.

The Van Gogh house, under its sulphury sunshine and a sky of pure cobalt, has many uncanny connections with the one started here after a coffee-shop meeting between two comrades in art — George Gittoes, who had studied in New York with social realist Joe Delaney, and Martin Sharp, back from

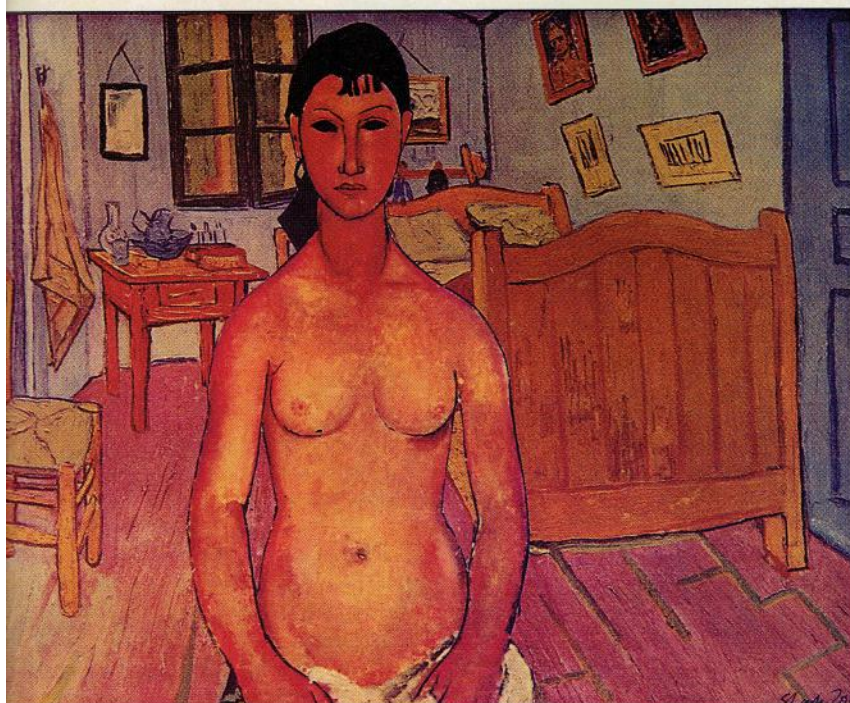


his *Oz* magazine days in London, lampooning politics and sexual hypocrisy.

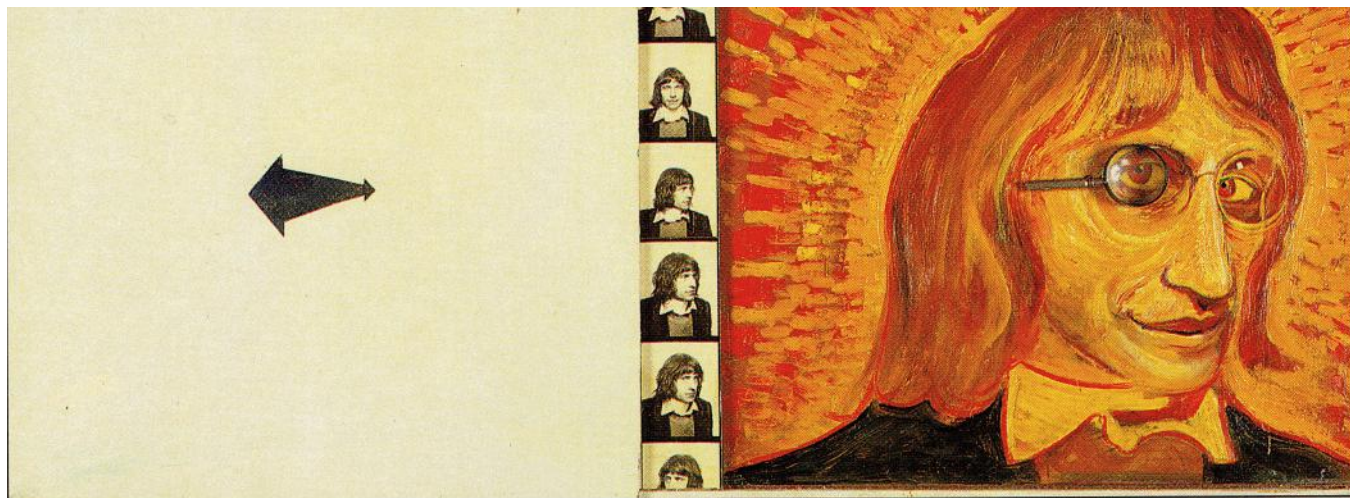
As the 100th anniversary of Van Gogh's death is commemorated around the world this month, a retrospective of ▶



**Top:** George Gittoes, co-founder of the Yellow House with Martin Sharp — they hatched the plan in a Kings Cross coffee shop. **Left:** Sharp's 'artooning', adding a Modigliani touch to Van Gogh's 'Bedroom in Arles', above.







the Yellow House (1970-72) and its artists will be staged at the NSW Art Gallery from July 25 to September 30.

"Vincent wanted to establish an artists' community in Arles and that's what we tried to achieve with the Yellow House," says Martin Sharp. His collages, described as "artoons" or "appropriation" art, combined the ideas of Van Gogh, René Magritte (who "freed art from the esoteric", says Sharp), the surrealists and pop art.

For example, Sharp took Van Gogh's vase of sunflowers and imposed Marilyn Monroe's face. On Van Gogh's chair he replaced the pipe with Van Gogh's head.

Nothing was sacred and the art establishment turned its back on this undefinable, uncategorical house of genius and madness.

About 40 artists lived and worked in the Yellow House — also known as The Ginger Meggs Memorial School of Arts — alongside notable drop-ins Germaine Greer, Pink Floyd, Ravi Shankar and Daddy Cool, to name a few. Roger Foley, known as Ellis D. Fogg, filled the place with strange smoke, sound, light and strobe effects.

The exhibition will feature works by Vivien Pingelly, Brett Whiteley, Peter Powditch and Antoinette Starkiewicz.

There will also be recreations of "spaces" in the house: the Ultraviolet Room, created by painter Peter Wright, who also established a Kama Sutra section called The Tunnel Of Love in which aliens sported science fiction style appendages; a Magritte-inspired Stone Room, through which the Hokusai wave thundered through the doorway, echoing Van Gogh's interest in Japanese woodcut art. And George Gittoes' Magic Puppet Theatre, which staged continuous performances of *The Little Prince*, also makes a return.

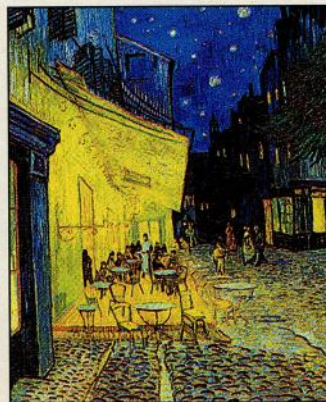
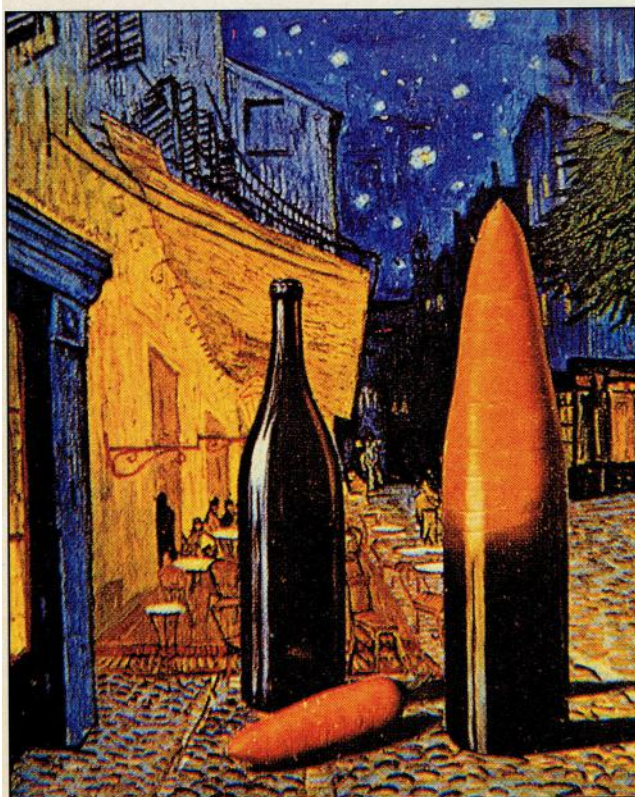
And there were "happenings": Starkiewicz — now a painter and maker of animated films — in her sexy, pop-image, Minnie Mouse persona in high heels and ears on top of a piano; or lino cut artist Bruce Goold in his Harlequin costume, lying on the steps, the epitome of posed elegance.

"It was a trip without drugs," Starkiewicz says. "It bent your mind and gave you a different perception, playing with images and the imagination. It was art with a sense of humour... I was such an innocent in those days. The affairs

that went on there were better than anything on TV."

At 21, Starkiewicz arrived at the house from the Victorian College of the Arts. "It blew my mind. I went to look for the bathroom and there was a realistic figure of a naked woman who looked like she was about to step into the shower. I said, 'Excuse me', then realised it was a sculpture."

She says she survived by "eating from my paintings. Patrick Juillet, who had

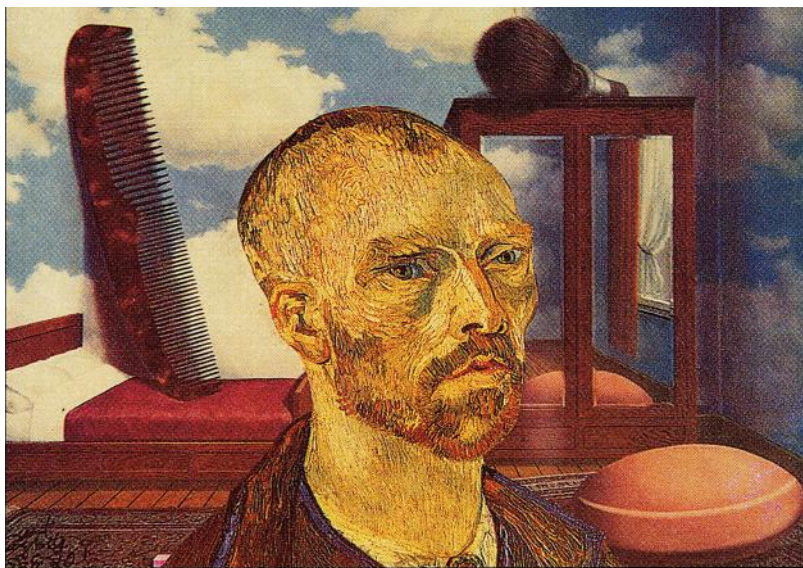


**Top: Brett Whiteley's portrait of Martin Sharp, one of the exhibits commemorating 100 years since Van Gogh's death. Left, adding a Magritte touch to 'The Cafe Terrace By Night'.**





*Abraxas*, Martin Sharp 1968, 90cm x 90cm, Acrylic paint on perspex (both sides) Original damaged in The Yellow House, Sydney, 1971. Restoration begun by Roger Foley Fogg, 2010. Gifted to Luke Scibberas 2022



# **Magritte, says Sharp, 'freed art from the esoteric'.**

House was a social experiment, a house of no return. "Everyone was united and seemed to flow with the community experiment. Out of it came Nimbin and the Aquarius festival. It was the house of the turning point."

Not all the Yellow House people will see the retrospective: former Cranbrook art teacher Charlie Brown was killed in a car accident; David Litvinoff, a London raconteur and sound recordist, after whom the Rolling Stones' *Jumpin' Jack Flash* is said to be named, committed suicide, as did Maria Briebauer. Only Whiteley and Nell have become rich and famous. Sharp, cartoonist and satirist, has become poor and famous, spending the past 10 years and \$1 million making a film on American singer Tiny Tim.

By 1972, the Yellow House had closed. Today it is a low-cost housing lodging. But the walls are said to whisper with the mysteries of its former skylarking residents. □

the restaurant next door, bought a few. Patrick was a patron in the true European sense."

Sharp: "Some lived off door charges. Others drove cabs and we sold some of the Magrittes in the end. We were surviving, keeping the food going, supporting each other through the artistic stream. Its

outbursts were overwhelming at times. Eventually I had to go back to London. I needed a rest."

Some, like Jon Lewis — still braving the "squat" life, working with French master printer Pierre Gassman in Paris — served as janitors and cleaners. For filmmaker Albie Thoms, the Yellow



# ABRAXAS & ABRAXAS REDUX – THE STORY

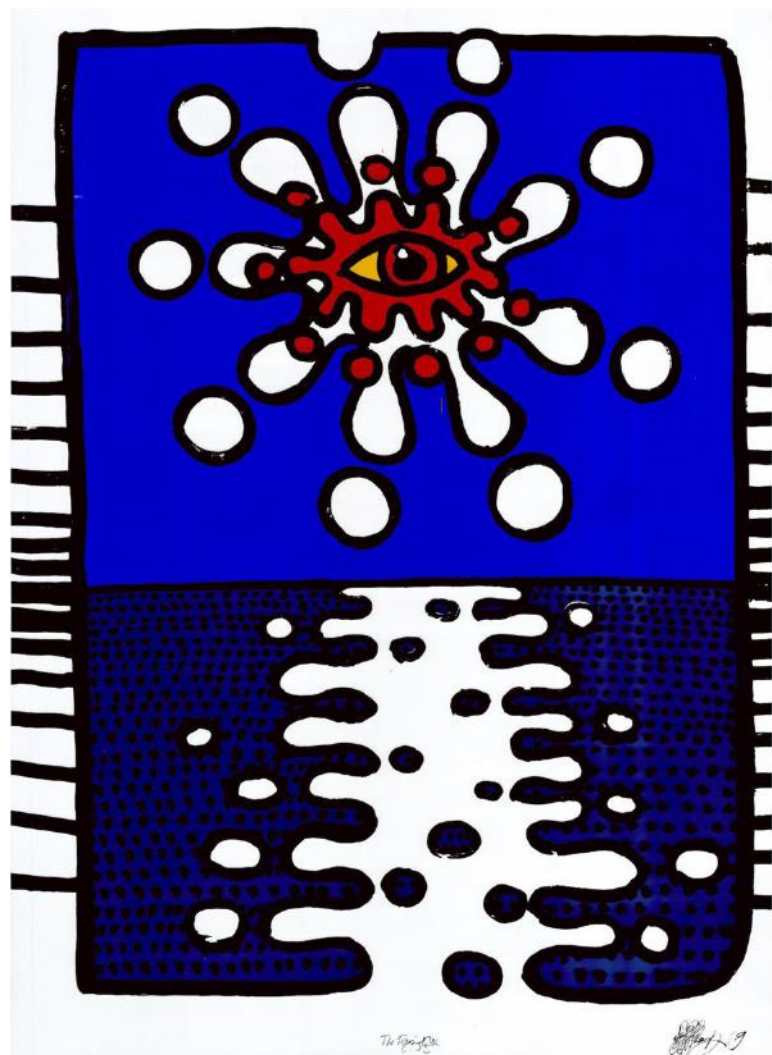
FEBRUARY 18, 2018 – COMPILED BY ROGER FOLEY-FOGG (WITH THE ASSISTANCE OF MICHAEL ORGAN)

**A**braxas by Martin Sharp was painted at The Pheasantry, London, during 1968. This was at the same time, and with the same technique, that Sharp painted the famous work *Explosion*, featuring guitarist Jimi Hendrix. The original *Abraxas* painting was produced in a square format, 91cm x 91 cm, on a thick sheet of perspex, using acrylic paints. Sharp applied paint to one side of the transparent material, and the finished work was viewed from the other side, through the perspex. Sharp's Australian colleague Phillippe Mora, who was also resident in the Pheasantry at that time, had started to experiment with the use of animation cells. He noted that: *Martin liked the slick finish and started trying his hand. This progressed quickly and we got large perspex sheets... The black outline or other colour had to be done first. Then the background and/or colouring-in was done last.* (Mora 2018). The subject of *Abraxas* was a multicoloured, psychedelic image of what appeared to be a face, comprising mostly circular, bubble-like elements in red, green, yellow and blue, with

a pale blue background. The image also featured a central, yellow sun in the centre of the figure's forehead. The radiating, circular bubbles in the lower half of the image are reminiscent of those which featured throughout Sharp's 1967 Bob Dylan poster. A work which appears to be *Abraxas* can be seen stored in the Pheasantry in a drawing by Birgitta Bjerke, who visited there in 1968. It is amongst a group of paintings and drawings visible in the right of the picture, leaning up against the wall of a corridor.

During 1968-70 Sharp made use of transparent plastics in a number of works, including a series of posters he called Smartiples which were published by Big O Posters of London between 1969-70.

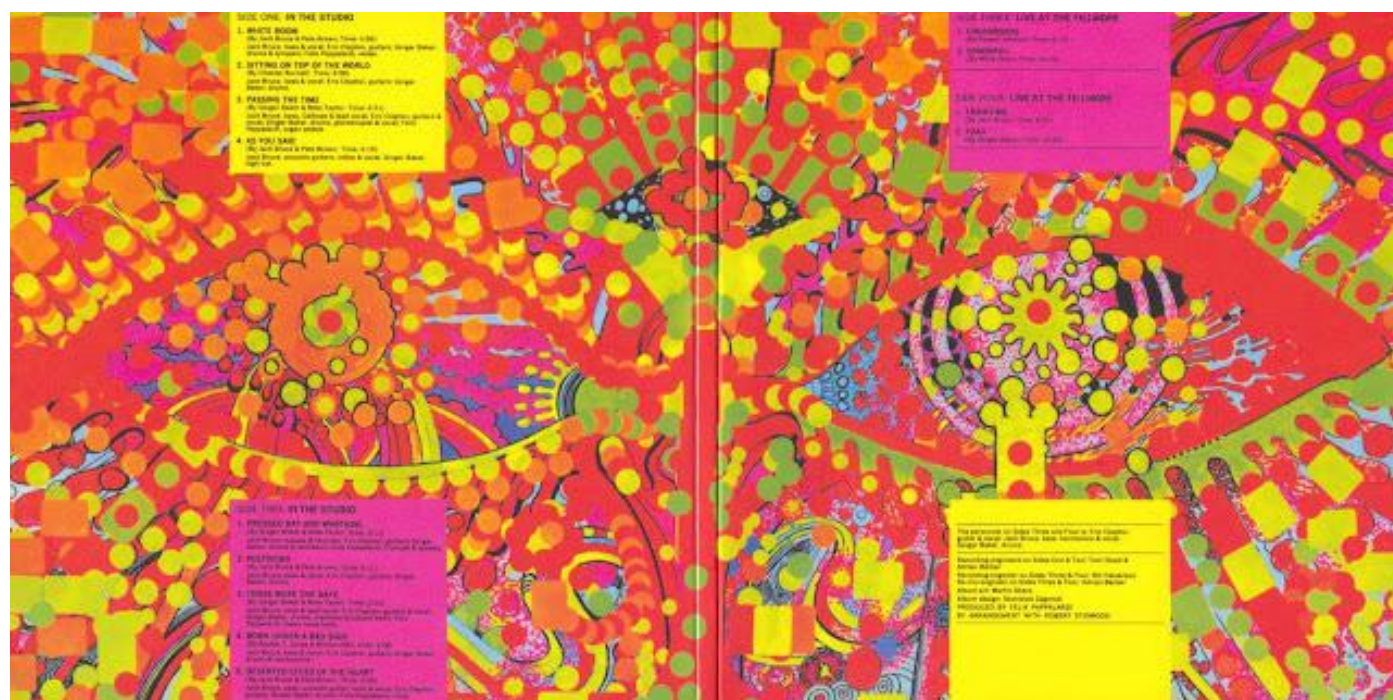
In the latter instance, the images were screen printed onto thin sheets of mylar, as opposed to the thicker perspex material used in *Abraxas*. One of the Smartiples – entitled *The Flying Eye* – bears similarities to *Abraxas*, though it is much simplified in design and the use of



The Flying Eye 1969

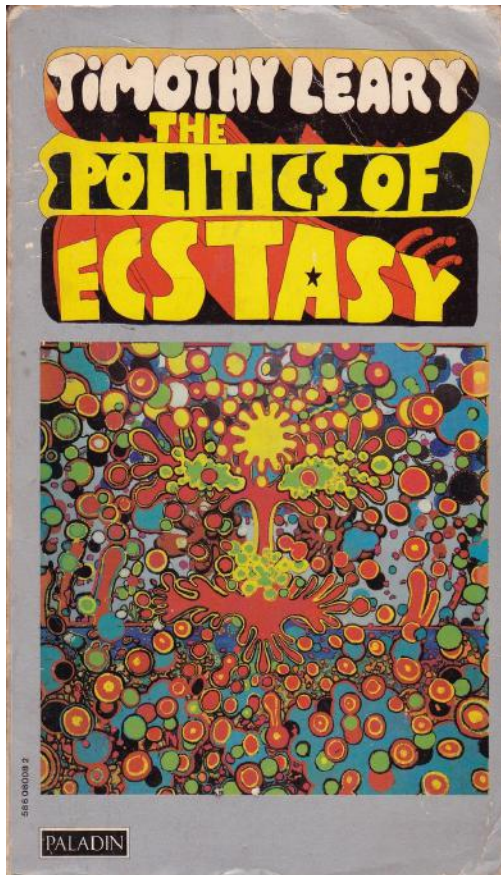
black, blue, red and yellow inks. In a 1979 interview with Australian surrealist James Gleeson, Martin Sharp described *Abraxas* as a *god of destruction*. In a later, 1982 interview with Lowell Tarling, published in the latter's *Sharp – The Road to Abraxas 1942-1979*, he put it in the following terms: Abraxas – God and the Devil in their counterpoint. Darkness/Light. The tide going in and out at the same time. Terrible *Abraxas*. To look upon *Abraxas* is blindness. To know it is sickness. To worship it is death. To fear it is wisdom. To assist it not is redemption. I don't know what it means. I've never been able to work that out. It's not for man to know *Abraxas*. When you're locked up in it, I suppose it destroys you. *Abraxas* is the Sun, but at the same time the terrible sucking gorge or the void (Tarling 2016). *Abraxas* is a term which has modern references within the work of magician Alistar Crowley, novelist Herman Hesse and psychologist Carl Jung. The term entered popular lexicon in 1970 when it became the title of an album by San Francisco rock band Santana. On the rear of the album cover was the following quote from Hesse's book *Demian*, which may have resonated with Sharp at the time of the painting's creation: *We stood before it and began to freeze inside from the exertion. We questioned the painting, berated it, made love to it, prayed to it: We called it mother, called it whore and slut, called it our beloved, called it Abraxas...* The image was closely associated with that seen on the inside fold out cover of the *Cream LP Wheels of Fire*, issued in August 1968. Sharp was a good friend of *Cream* lead guitarist Eric Clapton – they shared accommodation in the upper floors of The Pheasantry. The *Wheels of Fire* image is similarly psychedelic and multicoloured, most likely the result of the taking of the drug LSD. The two pages feature two eyes, with similar bubble-like elements and a palette of red, orange, yellow and green.

Foley-Fogg describes it: *Abraxas* can be simply described as the God of Destruction and Creation, and a representation of Quantum Physics. *Abraxas* is the God of Gods, in a similar manner to the Hindu deity Shiva. *Abraxas* is a representation of *Energy* which cannot be created nor destroyed. And a representation of the creation of our reality, the creation of our universe from the multiverse, by the collapse of the wave function, the destruction of all other realities, when observed. This phenomena



Martin Sharp, Inside cover, *Wheels of Fire* LP, August 1968.





is described by the *Two Slit Light* experiments of the 1920s and the subsequent *spooky* – to quote Einstein – experiments which became quantum physics. And of course this resonated with Dr Timothy Leary who immediately asked Martin if he could use *Abraxas* for the cover of the English edition of his book *The Politics of Ecstasy* published in 1970. So it was both ironic and karmic that the original painting 'Abraxas' became damaged in 1971. And subsequently restored. As noted, Sharp's *Abraxas* image was first published on the cover of the English edition of Timothy Leary's book *The Politics of Ecstasy*, published in London during 1970 by Paladin. Leary had visited Sharp in his studio at the Pheasantry and immediately admired the work.

*Abraxas* returned to Australia with Sharp in 1970 and was on show at *The Yellow House* in Sydney during 1971. It was here that it was damaged and eventually saved by Roger Foley-Fogg, who then purchased it from the artist's mother Jo Sharp after Martin's departure once again for England. Later, and with Sharp's approval, Foley-Fogg proposed restoration of the work, to be financed by the sales of prints. The first restoration was done professionally by a Ms. Hagen in 1990. Further restoration was done photographically by hand and then later digital copies

were made and restored further with the idea that Sharp and Fogg would have posters made and sold. Fogg has been slowly digitising, restoring and producing the artists proofs and prints of *Abraxas* over the years as money became available.

Fogg writes: *We were never totally satisfied of course. However when Martin died in 2013 I decided that it was finished and, after consultation with friends and collectors, I agreed that it was good.* Fogg added a *Lightshow* to the painting and print. This expanded its psychedelic effect and it became something different as the colours started to resonate in the brain of the viewer, reflecting the LSD experience which had likely given rise to the work. Sharp had stated that he never worked whilst under the influence of hallucinogenic drugs, however his experiences with them during the period 1966-8 had an obvious effect. He was one of many artists of the time who attempted to replicate elements of the psychedelic experience through their work.



Roger Foley-Fogg with the *Abraxas Redux Lightshow* box.  
Photograph: Stephen McLaren

The limited edition print version by Sharp and Fogg, *Abraxas*, has been exhibited for many years, alongside the Lightshow version *Abraxas Redux*, including at the following:

- The Magic of Light, Exhibition and Convention Center, Singapore, 1999.
- Art for Mart Exhibition, South Hill Gallery, Goulburn, 2013.
- VIVID, 107 Projects Gallery, Redfern, 2014.
- The History of Lightshows – 1960s to NOW, VIVID, The Rocks, Sydney 2016.

The work was also shown at a number of live music psychedelic concerts, pop events, happenings and music halls. An indication of the psychedelic effect of *Abraxas* with the Lightshow of rapidly changing colours, can be seen in the following YouTube videos:

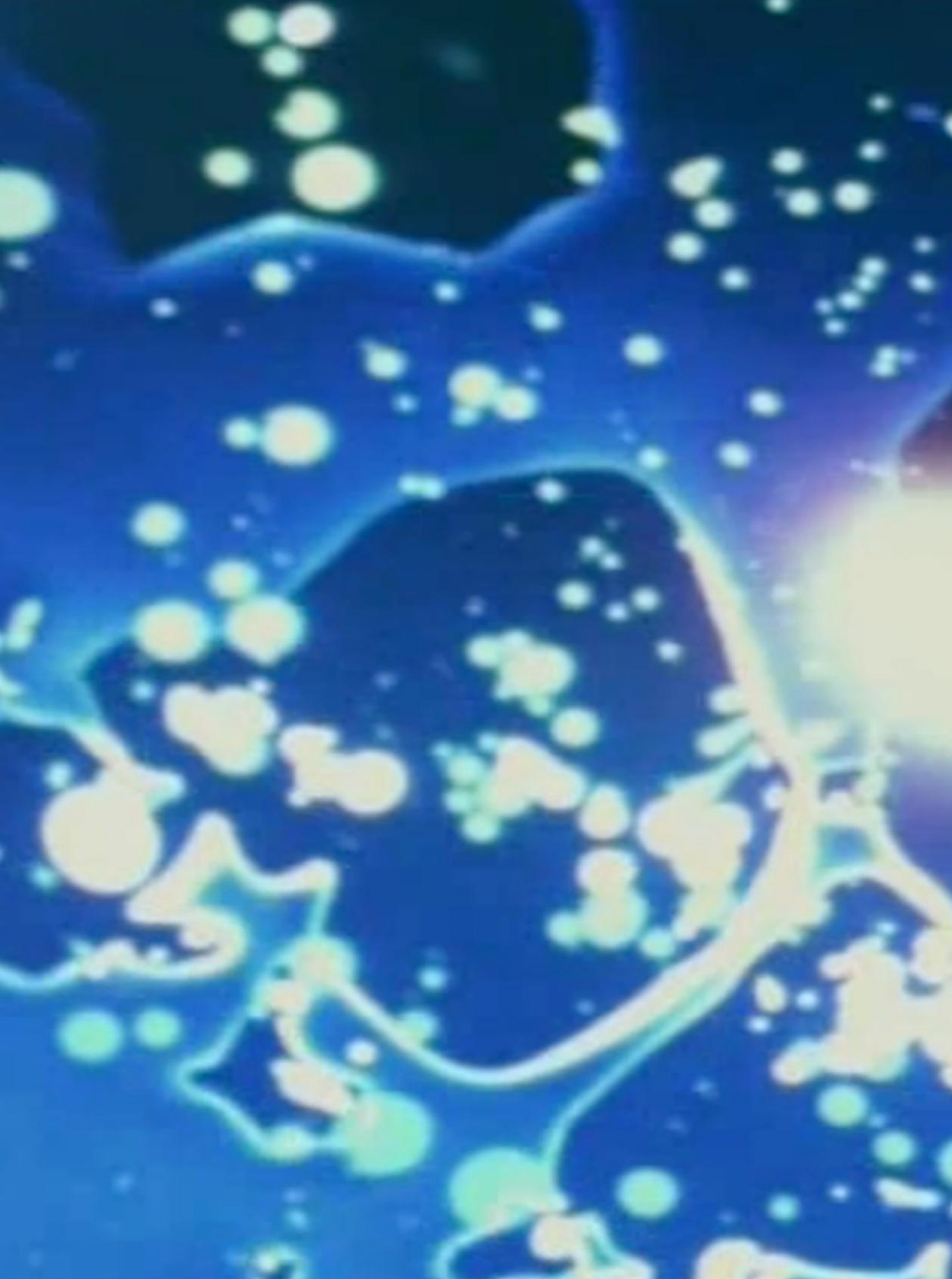
- *Abraxas Redux* after Martin Sharp, by Roger Foley-Fogg. Duration: 1 minute. 16 May 2014.
- *Abraxas Redux* after Martin Sharp, by Roger Foley-Fogg. Duration: 1 minute. 19 May 2014.
- *Abraxas Westshow* at VIVID 2016, by Roger Foley-Fogg. Duration: 1 minute. 10 June 2016.

In viewing the video, it is suggested that one focus on the centre of the image for a few seconds and feel the expanded psychedelic aura of the work enter your brain. Note that in reality this visual effect is much more dynamic, particularly in a dark room or projected onto a stage, as was common with psychedelic lightshows during the 1960s and 1970s. At this point (February 2018) the original ABRAXAS awaits restoration as the thick mylar is in a number of pieces. It is suggested that preservation occur through placement between two pieces of transparent polycarbonate material, to both stabilise and protect the work. Despite this, 50 years on it remains a significant work by Martin Sharp, produced at the height of the psychedelic era and reflecting very much the art of that time, and the important role Sharp played in reflecting that.

## References

- Bjerke, Birgitta, *Interior of The Pheasantry*, London, circa 1968. Watercolour on paper. Collection: Birgitta Bjerke.
- Foley-Fogg, Roger, *Abraxas Redux* after Martin Sharp [video], YouTube, 16 May 2014. Duration 1 min. Available URL: <https://youtu.be/Vj3cML-U5bU>.
- ----, *Abraxas Redux* after Martin Sharp [video], YouTube, 19 May 2014. Duration 1 min. Available URL: <https://youtu.be/ZrNYllywOzo>.
- Gleeson, James, Interview with Martin Sharp, National Gallery of Australia, 7 November 1979. Transcript. Available URL: <http://nga.gov.au/Research/Gleeson/pdf/Sharp.pdf>. Accessed 1 October 2014.
- Leary, Timothy, *The Politics of Ecstasy*, Paladin, London, 1970.
- Mora, Phillippe, *Painting on perspex*, Email to Michael Organ, 21 February 2018.
- Sharp, Martin, *Abraxas*, acrylic on mylar, 91 cm x 91 cm, 1968. Collection: Roger Foley-Fogg.
- ----, *The Flying Eye*, Smartiple, silkscreen on mylar, MS7, Big O Posters, London, 1969.
- ---- and Roger Foley-Fogg, *Abraxas*, digital print, 2014. Collection: Roger Foley-Fogg.
- Tarling, Lowell, *Sharp – The Road to Abraxas 1942-1979*, ETT Imprint, Exile Bay, 2016.





# **Chapter Seven**

## **SEX, DRUGS &**

## **ROCK N ROLL**

STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL





ELLIS.D  
FOGC

PRESENTS

JEFF ST. JOHN

THE  
FLOOR

RENAISSANCE PLAYERS

SHOCK TREATMENT

JEAN LEWIS  
KIMAS J. THE

ADMISSION \$2 .. 3.00 PM.

SUNDAY 28<sup>th</sup> FEBRUARY  
U.M.S.W. • ROUNDMOUSE

# ROCK n ROLL

I am known as, *Ellis D Fogg* which was chosen as my group name as all my shows, sculpture and performances, are produced by groups of very clever people whom I bring together. I didn't do all this myself, we *FOGGS* did it. We are trying to achieve a post war synchronicity, a cosmic antidote to the madness of the bomb.

The counter culture was a revolution of the global village and the global village was knitted together by rock 'n' roll as my generation's agitprop. The symbolism of long hair, the exploding sexual revolution were allied to anti-war protests and civil rights movements under the banner counter culture.

A wild dancing mass that celebrated equality, be it racial or sexual, the rights of First Nations Australians, the rights of queer people and the ideals of multiculturalism embedded in popular music, an art form that defied national, political and cultural barriers. It was a global enterprise, played out under *Lightshows*.

I always found it very interesting that at the same time the atomic bomb was being developed in 1943 by Robert Oppenheimer – a destruction. LSD was being developed in 1943 by Albert Hofman – a creation.

There seemed to be some sort of cosmic balance there for me, a balance between gravity and levity. Particularly as this was also about the same time our 60's generation, including me, were born. Albie Thoms and Richard Neville were born in 1941, Martin Sharp and I were born in 1942.

The word *Psychedelic* was first used in a letter from Humphrey Osmond to Aldous Huxley in 1956. As commonly used the word has two meanings: Mind manifesting, expanding ones knowledge and awareness and bold abstract images using vivid contrasting colours.

We have sought to create this through art, and if people wanted to further that through whatever means that took their fancy, it was fine by us. But as I discovered at the Aquarius Festival in 1973 nakedness quickly becomes every day. It's the concealing and revealing of well-designed clothing that kick starts the body electric.

Frank Eidlitz, famous for his advertising work and the energetic father of modern graphic and computer design in Oz won the first Churchill fellowship and used it to travel to MIT in 1965 where he soaked up everything modern, particularly *OP* and *Psychedelic Art* as a design principle. His fellow émigré Joseph Stanislaus (Stan) Ostoja-Kotkowski, was best known for his groundbreaking work in chromasonics, laser kinetics and *sound and image* productions. Born in Golub, Poland in 1922 he was part of that *between wars* 1920s European generation that settled in Australia. He travelled the world on Churchill Fellowships and brought modern design movements back to Australia, including light shows – but not *Lightshows*.

The work of Eidlitz and Ostoja-Kotkowski, brilliant as it is, reflects the patriarchal capitalist model. To be clear, their work was not a part of the counter culture, they were representatives of the old culture.

The *Lightshow* movement that John Pinder, Hugh McSpedden, Albie Thom's and I represent was a signifier of a change in Lifestyle encompassing the global movement of young folk driven by Rock 'n' Roll, inspired in San Francisco in the 1967 US Summer of Love, then in the 1968 Paris revolution and riots.



Our 60s dreams were dashed by the CIA and Mrs Royal, the Queen in 1975 yet the fight for freedom continues and is still going on today.

Some people weren't cut out for university life, and I was one of them, at least for the course I had chosen. I had zero love for the engineering faculty. I could do the work but found it impossible to engage socially. I was not interested in things already known and very curious about everything that was not *official*.

The only time I felt comfortable on university territory was engaging in extra-curricular activities such as my work producing and performing for the UNSW Drama Society DRAMSOC and in the evenings, performing *Lightshow* at functions in both Sydney University and UNSW and later at Macquarie University, ANU and Melbourne Universities and Colleges founding what became the birth of the event industry which financed my projects as well as allowing me to experiment with different ideas for the Theatre of Mixed Means.

The first public *Lightshow* I directed and produced was presented at the Roundhouse, University of New South Wales with a rock band, live revue sketches from DRAMSOC and a Strip Tease performance by my girlfriend art Student Gretel Pinniger who performed as Madam Lash. One of the rock bands we invited was a band called Tully, a spiritual rock band which suited the spirituality of our *Lightshow* work.

I thought it was going to be a dance, A thousand people came, the doors had to be shut, people had to stand outside and look through the windows, and everyone sat on the floor in front of the vast curved screen made by Victor K to watch the band and the *Lightshow* and nobody danced.

*Tully* drummer Robert Taylor had shared with me my first hash joint and that is when I realised we were producing a real psychedelic theatre experience. Psychedelic in the sense of an epiphany, an expansion of consciousness into the numinous indeterminate FOGG. A spiritual performance.



*Tully* at the un-Elizabethan Theatre, Newtown 1968 – Our first public *Lightshow* off campus pic by Rennie Ellis



This was my first production, in terms of what became known as Performance Art. In the 60s these shows were called *Happenings* and an *environment*. In response to this epiphany I designed and devised *Underground Fogg*, we booked the Un-Elizabeth theatre in Newtown and created the first rock show played to a seated audience in concert style. The bands *Tully*, *Talum Shud*, *Nutwood Rug* and *Dave Miller Set*. All performed to great success.

This was my first concert *Lightshow*. I loved working in the traditional theatre, with a fly rail, wings, opera boxes – where I had my control desk – an orchestra pit and a wonderful perforated movie screen which made a perfect scrim where you could have dancers appear magically in space, in the sky, in the middle of the *Lightshow* if you did the lighting well.

The Elizabethan Theatre Trust thought that rock 'n' roll *Lightshows* were a bit beneath them, were a bit iffy, so they asked that I not advertise my shows in *their* Elizabethan theatre. That's when I renamed it *The Un-Elizabethan Theatre*.

In my *Lightshow* there would typically be live bands, especially *Tully*, enhanced by as many magi-cal *Lightshow* machines as we could find and make. *Lightshows* had been developing since the mid-sixties to enhance the emotional impact of a live show. Visual sensory stimulation of an aural experience safely simulated the effect of hallucinogenic drugs like LSD and created an enhanced awareness and sense of well-being that many thought could only be achieved with marijuana and alcohol, not that drugs weren't used by our audience for additional stimulation.

Strangely Sydney audiences did not drink, Melbourne was very boozy.





*Tamam Shud, Byron Bay Bluesfest 2022*



*Ross Wilson, Byron Bay Bluesfest 2022*



Worldwide, *Lightshows* had been developing in parallel with what had become known as psychedelic music, a product of, the mind-expanding sixties pioneered by Donovan with *Sun-Shine Superman* (recorded 1965 released 1966) and *Mellow Yellow* (recorded 1966 released 1966) quickly gathering speed with *Pink Floyd*, the *Beatles*, *Jimi Hendrix*, *Jefferson Air-plane*, *Cream*, and the *Doors* as well as Australian bands such as *Tully* and *Talum Shud*.

I realised that our *Lightshows* were part of a movement carried worldwide through rock 'n' roll, and largely driven by opposition to the Vietnam War, and to the totally boring expectations by our elders still recovering from World War Two.

In 1971 I produced and directed the first *Australian University Campus Tour of Rock Bands*. It was a tour across three states, concluding with a performance in The Quad at Macquarie University on Saturday March 13, 1971 with *Tully*, *Jeff St John* and *Copperwine*, *The Renaissance Players*, *Jeannie Lewis*, *Lindsay Farr's Shock Treatment*, *Khavas Jute* and the *Ellis D Fogg Lightshow*.

Spurred by the success of that tour I continued to create rock 'n' roll *Lightshows*.

As I wrote previously the drummer from the band *Tully*, Robert Taylor, gave me my first joint, and my girlfriend Gretel gave me my first acid trip. Although I could not produce a good *Lightshow* if stoned... You can imagine the impact on young, largely stoned folk when the *Ellis D Fogg Lightshow* appeared with naked people, fog machines, home-made projectors, flashing lights and underground movies projected over the walls and over the dancers.

Where previously they had danced under white lights and fluorescent tubes. Consider the impact!

The 1953 launch of *Playboy* which was quickly banned in Australia, triggered then hastened the sexual revolution reinforced by our discovery of *The Kinsey Reports – Sexual Behavior in the Human Male* (1948) and *Sexual Behavior in the Human Female* (1953) followed by Masters and Johnson's research, *Human Sexual Response* and *Human Sexual Inadequacy*, published in 1966 and 1970 respectively which accelerated the fight against censorship.

From 1963, In *Sydney OZ* magazine, the theatre performances of Albie Thoms and the *Art of Vivienne Binns*, Mike Brown and protests by Wendy Bacon were seminal.

The Paris Riots of 1968 triggered by the University banning sexual activity in student accommodation led to wide dissatisfaction and a realisation of a desire for change which became



Tiny Tim 60th birthday performance, Paddington RSL, 1992



the cultural revolution. A revolution which quickly spread around the world while in Australia, *OZ Magazine* was at the epicentre of these movements.

Adding *Lightshow* techniques to all these cultural activities expanded the work. In my own small low budget way my goal was to create an approach toward a synthesis of these senses and sensibilities.

Australia was just the right sized population for all the various arts people to know each other. Here are great genius performers of whom we are lucky to have one or two in our lifetime, it has been a great pleasure to work with many of them.

We turned a bands' live music into responsive pulsating light. And after discovering the work of Josef Svoboda for the Czech National Theatre we imported a mist machine, a fogg machine that blew out clouds of white non-toxic theatrical smoke to create an atmosphere the dancers, the audience, could get lost in... if not trip out on the pure psychedelic energy of coloured lights made visible in the volumetric atmospheric medium. What Svoboda called *Psychoplastic Space*.

We had two kinds of fog, the clouds in the air and the rolling fog that hugged the floor... young folk loved it, particularly at universities, clouds of fog flowed out and over the stage at will, and the translucent atmosphere catching and making visible otherwise invisible light beams for a totally immersive experience usually at the climax of the show. Such automation enhancing our work only when a human was in control.



Tully, un-Elizabethan Theatre, Newtown 1968

In the late 60's while performing a *Lightshow* at Collaroy Surf Club, a Northern beach suburb of Sydney, I was advised, firmly, by a police sergeant that *strobos encourage immorality... turn off the strobe*, which I did. And then, the next day, asked my friend Bruce Jackson to make me some more strobos. For research.

Not long after that I was commissioned to produce a *Lightshow* for *The Dubbo Policeman's Ball* and they didn't seem to mind the strobe lights at all.

Everyone was encouraged to dance inside our installation *Amaze-Zing* for Jac Vidgen's *Ac-Celerat, Rat Party*, 1989

In 1969, under the guidance of John Hopkins of the ABC, Peter Sculthorpe wrote a piece for rock band, *Symphony Orchestra* and the *Ellis D Fogg Lightshow* to perform at the Prom Concerts in Sydney. *LOVE 200* celebrated and referred to the Captain Cook expedition to observe the transit of Venus from Tahiti 200 years before in 1769. Sculthorpe's work featured *Tully, Jeannie Lewis, The Sydney Symphony Orchestra* and me.

So successful was the work that it went to Melbourne with Jeff St John, *Fraternity* and the *Melbourne Symphony Orchestra* in 1972 with a return season in 1974 with the *Sydney Symphony Orchestra* and due to a strike at Sydney Town Hall we had to quickly move the whole production to the un-refurbished Capitol Theatre, Sydney. We had to run a cleaning service through the building as The Capitol was showing soft porn movies in those days.

Much to my delight, there were two very powerful carbon arc 35mm projectors in the bio box so my collaborator Victor K and I quickly made a collection of handmade 35mm film loops in the Albie Thoms *UBU* tradition, utilising coloured paints, sticky tape and patterned letraset as Albie was overseas.

The audience was presented with the *Sydney Symphony Orchestra* on stage in front of the vast cinemascope Screen... and Conductor Moshe Atzmon facing them a few meters in front of the screen as conductors do. When, at the crescendo conclusion of the work Victor and I turned on both of the big 35mm carbon arc projectors, it blew Moshe Atzmon's mind. He was down stage centre, of course, conducting the full *Sydney Symphony Orchestra* and just a few meters from the cinemascope Screen. He told us it filled his vision and he nearly lost his place in the score.

Peter Sculthorpe was very enthusiastic about our work and wrote a number of pieces for experimental musicians and *Lightshows*, combining classical, experimental and contemporary pop music styles.

For the Australian Broadcasting Commission, the ABC, I also performed a *Lightshow* for Karlheinz Stockhausen's 1954 masterpiece of electronic music *Gesang Der Junglinge* – my first performance



Lumino Kinetic Installation, *Tommy*, Elton John's glasses, 1975





Audience members were encouraged to dance inside our Installation *AMAZE-ZING* for Jac Vidgen's *Accelerat*, 1989

with electronic music. I had a large *Lightshow* crew, including my friend John Pinder from Melbourne and mate Aggy Reed from *UBU* with four other operators on six programmed follow spots all centrally controlled by me.

Albie Thoms and I both started playing with *Lights* and experimental movies at live rock shows with our respective groups *UBU* and *FOGG*. We were the promoters of the shows as well as the *Lightshow* artists, the producers and the directors. Albie's *UBU* group were mainly interest in movies used as light sources and my group *Ellis D Fogg* was mainly interested in the lights from theaters and our invented and modified projectors. Our *Lightshows* were two totally different styles, and also quite different from American shows which we later found used *Liquids* exclusively.

Overheads and their effects such as wetshows were used sparingly. I came from a theatre tradition of showbiz and tried to always have a beginning a middle and an end. I like to keep the lights moving, even if the movement is so slow as to be un-noticeable. Only noticed after you look away and then back. Our shows were often very subtle, then when impact was called for, sudden movement and colour changing would leave a stronger impression on the audience by contrast.

The first rock festival in Australia, pilgrimage for pop (1970) was produced by Maureen Phillips (aka Emle Stonewall) with help from *Nutwood Rug*. A film of the event *ONCE AROUND THE SUN* (aka *OATS*) was filmed by Gordon Mutch who disappeared under strange circumstances somewhere in Western Australia before the film was completed.

Eddie van der Madden, the best *Liquid Wetshow* artist at the time, worked for John Allen and Geoff Cantor's *Arts Factory* and for my *Ellis D Fogg* group. Eddie trained as a film animator at *Dollywood Studios*, Amsterdam, then began a film production company with me *Madd Fogg Films* where we made film loops which I still use in *Lightshows* today. Eddie was responsible for all the special effects for *OATS* when it was edited and finished by David Huggett. On completion it became David's film. David then gave me a copy and sold me the rights to show it which I did for its world premiere at 107 projects, Redfern in 2013 and several times since for free. I am happy to show it anywhere, anytime for free. The great archive of Jeff Harrison's *Umbrella Entertainment* also has a copy available.

I had a great job in 1975 creating a light installation for Elton John. He came to Australia for the movie premiere of *Tommy* (1975) and the organisers, *Seven Keys* contacted me to do a production. It was a big job; my sound man, James Walker, went to great trouble to find a soundtrack for the show

DEC 04 '88 10:30 SLATS (SYDNEY) P.3/1

# ACCELERAT

**NEW YEAR'S EVE RAT PARTY WITH JJJ**  
 Royal Hall of Industries and Hordern Pavilion from 9 pm to 8 am

**The Time Zone Dance Floor**  
 LIGHTING BY WAYNE GAIT-SMITH  
 9pm DJ Mark Walton 12am Midnight Magic with Timothy Woon and Criteria in Vein 12:05am DJ Pee Wee  
 2:30am ADEVA and her Dancers Live on Stage  
 3am DJ Tim Ritchie 5:30am DJ Ben Drayton  
 MAZE PRODUCED BY ELLIS D. FOGG (GET LOST! GET OUT OF IT!)

**The Psychlodrome Dance Floor**  
 PRODUCED BY TIM GRUCHY AND PHILIP EDSON  
 9pm DJ Stephen Ferris 9:30pm Band: Dekonstruct  
 10:30pm Aboriginal and Islander Dance Theatre  
 11:25pm Performance: Etcetera 11:30pm Maynard F#  
 Crabbes and the MADD Crew 12:15am DJ Bill Morley  
 12:45am Performance: Around The House  
 2:30am ADEVA on Video Live from The Time Zone  
 3am DJ Andy Glitre 3:30am Performance: Ten Wedge  
 5am Performance: Project X 5:30am DJ Robin Knight

**cooltempo** Outside  
 Stalls, Free Fun Fair and Umbrella Event  
 Performances by The Sydney Front

ACCELERAT PRODUCTION BY RECREATIONAL ARTS TEAM AND SLATS

Limited Tickets \$43.50 from: City: Disco City, Central Station Records, Metropolis Records, Floppy Disk; Kings Cross: Piccolo Bar; Oxford Street: Folkways, The Bookshop; Darlo: Envol; Newtown: The Bookshop, Glebe Hair Co., Hordern & TICKETEX

FREE BUSES FROM CENTRAL TO AND FROM THE PARTY!  
 DRESS FOR THE RACE INTO THE 90s!



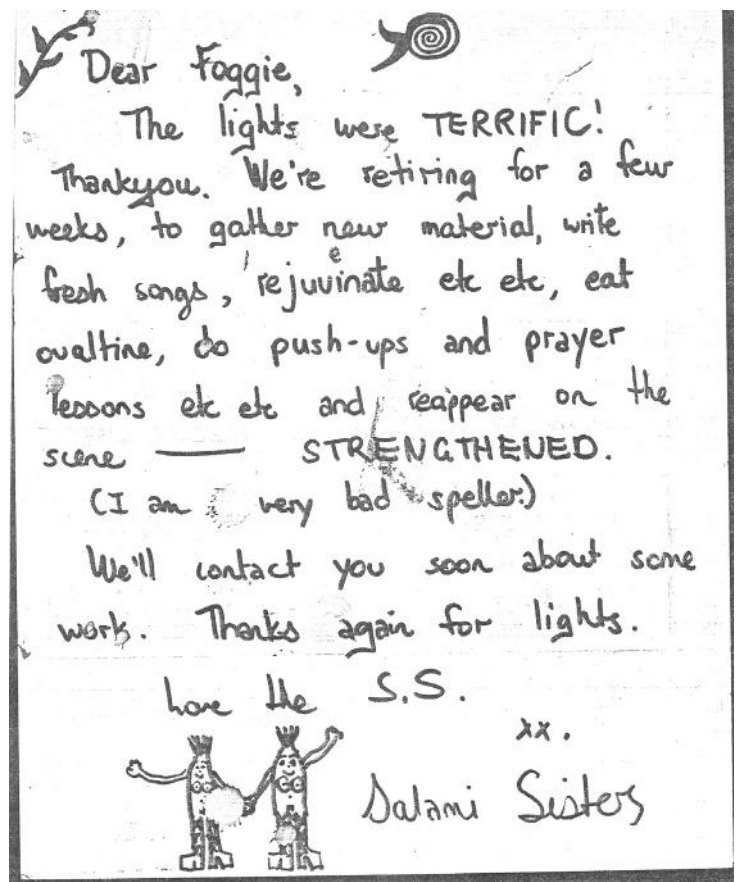


Tiny Tim 60th birthday performance with the *Prickles*, Paddington RSL, 1992

that included music influential to Elton John as well as some of his favourite songs. I also included in the show a lot of symbolism from the film *Tommy*.

Elton said it was the best show he had been to, I think he was being nice, although we did try hard to make a total surround installation for him. Such as, among other things, a 360cm high and wide initial *T Colour Organ* with patterned acrylic screens and representations of his glasses on translucent acrylic hexagonal panels hung above. I have some great photographs from the show of Elton with my girlfriend Gretel dressed up as Madam Lash. I don't think he knew quite how to take her but he clearly tried his best to roll with it. My friend Phil Noyce shot some 16mm film which I have in my stock of *Actuality Films* on my YouTube Channel.

Kathy Lette and Gabrielle Carey were teenagers when they dropped out of school and began singing as *The Salami Sisters*, songs about Paddington trendies and other irritations. Martin Sharp suggested I accompany them with a *Lightshow*. At the time they were writing a book about their experiences with teenage boys in Cronulla which became *Puberty Blues* the hit novel, 1979, and the Bruce Beresford 1981 film starring Nell Schofield and Jad Capelja.

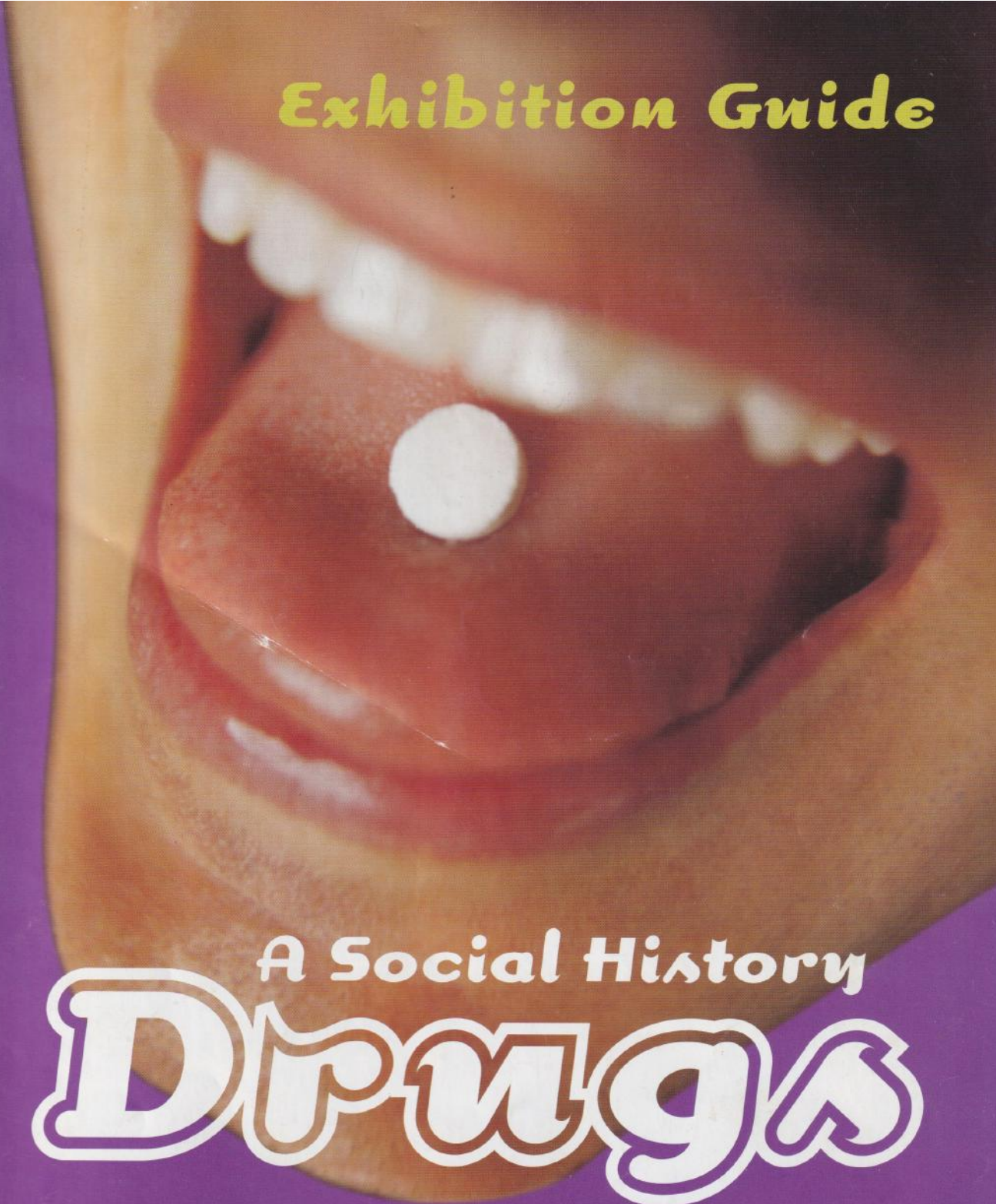






*Lumino Kinetic Installation, Tommy, Gretel Pinniger as Madam Lash was one of my Special Effects, 1975*





# Exhibition Guide

## A Social History **Drugs**

25 OCTOBER 2003 – 10 OCTOBER 2004  
JUSTICE & POLICE MUSEUM

In association with the National Drug and Alcohol Research Centre



# DRUGS

All living things seem to be more creative with a little help from some drug or another, something to dampen the everyday slow grind, and expand our appreciation of music, of life, like a holiday – like school holiday consciousness, Christmas consciousness, and in India, Diwali consciousness and so on. To have that experience we will do anything, but just as in all things, there are folk who don't know when to stop, who lack the will to stop, who don't read their own bodily messages and so become addicted.

We all know the worse drugs that are easily addictive, yet easily available, alcohol and tobacco. But don't forget that both *Love* and *Sex* two quite different experiences, are both also drugs! A way of getting *out of it*, to transcend the everyday.

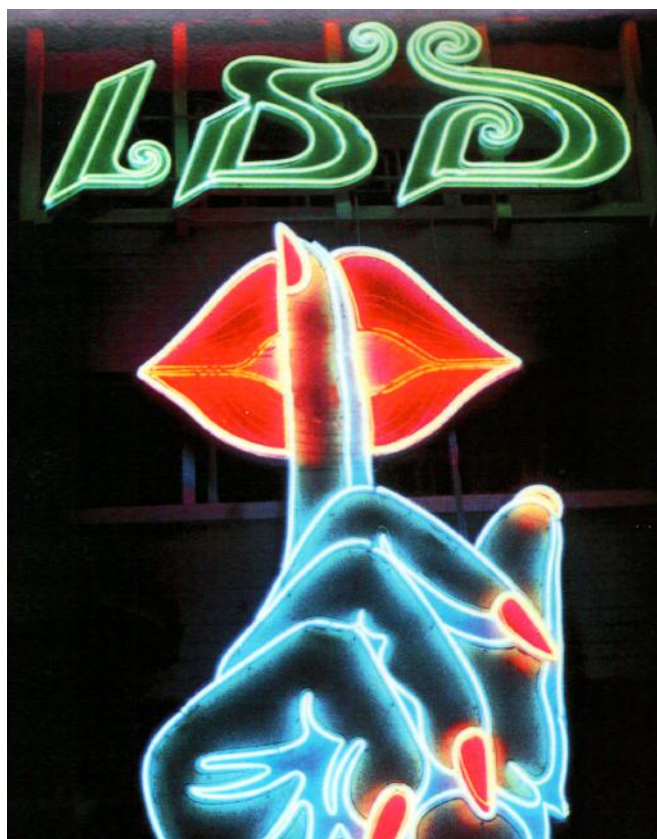
Be it durian and other fermenting fruits, gum leaves, medieval witches' potions, French champagne, beer at the local, a bottle of a good red, cigarettes, Brion Gysin's *Dreamachine*, the fast twirling of dervishes, the slow lifetime meditations of ascetics, or the fast acting furtive pills and potions of today – the medical benefits of marijuana which frighten billion dollar big pharmaceutical companies. Whatever it is... there is one thing in common!

## PROHIBITION DOESN'T WORK!!

The flight from *reality* into drugs and dreams produces some of the finest heights of civilised thought... and civilised action. In short, they accelerated evolution despite many folk falling by the wayside which is where the Wayside Chapel helped good folk get through the doors of perception.

In the early days LSD therapy was legal and easily available for example at Broughton Hall Psychiatric Clinic in Sydney for mild neuroses. I had friends who were outpatients and every weekend they would be given good quality LSD for free!

I've found letters from past girlfriends while putting this book together, asking me to come for a visit, and please bring some Ecstasy – MDMA – with me. I guess I thought it really wasn't a big deal at the time, just part of the lifestyle. Apparently, it was a bigger deal than I assumed since the Historic Houses Trust reached out to me at one point to purchase some of my archives for their *Drugs: A Social History – Touring Exhibition* which travelled around Australia from 2004 until 2007. It's a little odd to have an organisation like that enquire about borrowing your handmade shoes which I designed, for a tour and paying for the loan.

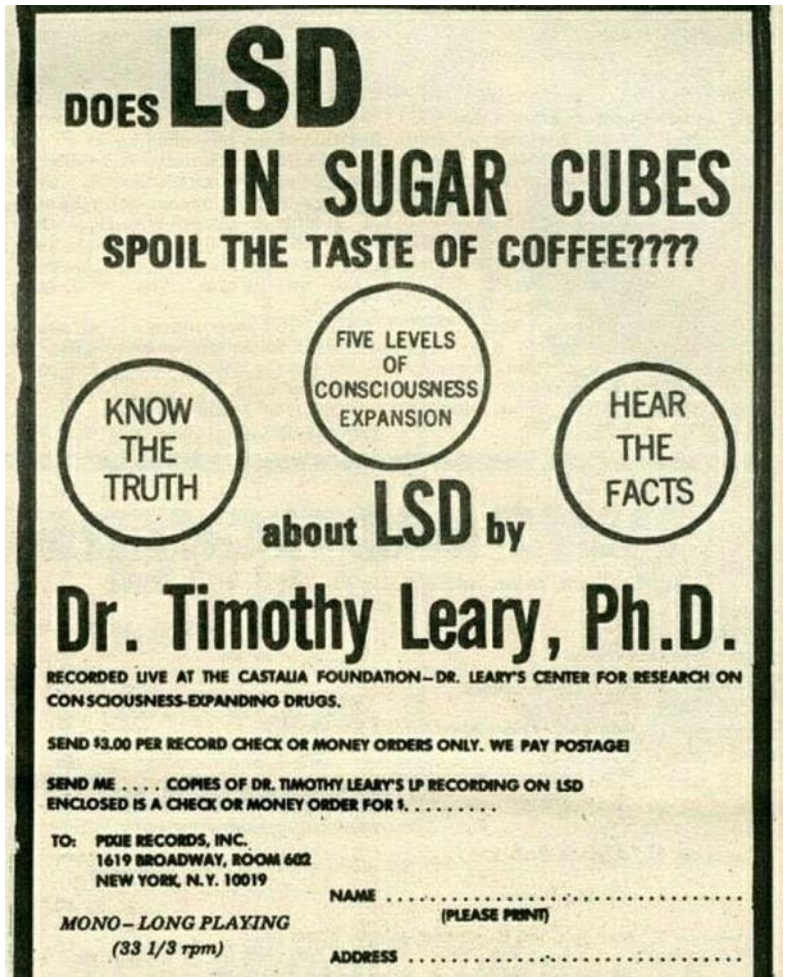
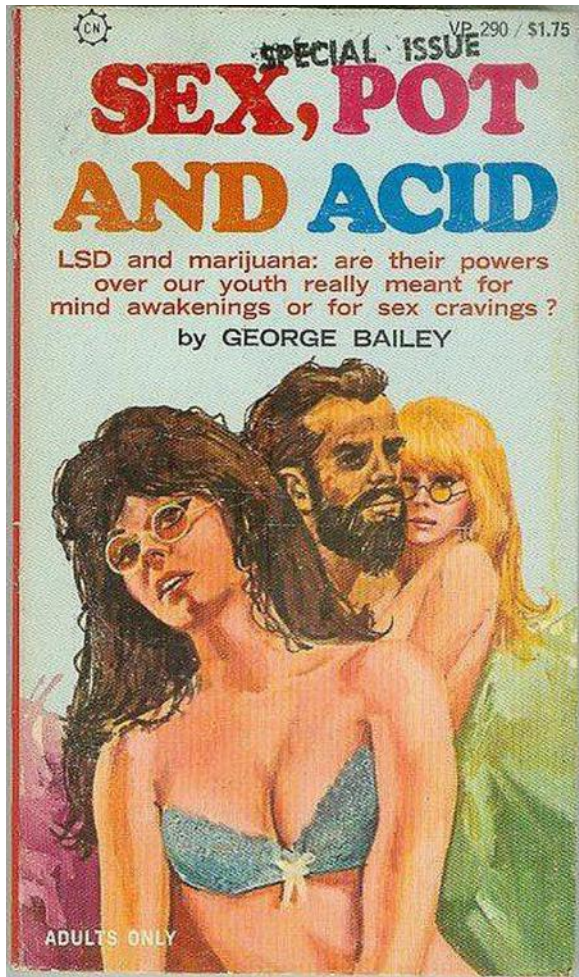


This large neon was on a building in Bangkok. I don't know what it meant, 1980









Recent correspondence about *Tully* by *Fogglight*, un-Elizabethan Theatre, Newtown, 1968 with audience members asking if they can dance naked with the band



**Carole Nielsen**  
I was there!!!

21h Wow Reply 3



**Roger Foley-Fogg**  
**Carole Nielsen** were you there the night that Vivienne Binns painted a fluorescent mural behind Wendy as she sang ? Tell us more xxx

8h Like Reply



**Carole Nielsen**  
**Roger Foley-Fogg** im not sure. I know i was there the night a bloke fell out of the dress circle, and the night people danced naked behind the screen to *Tully*. I have a memory of a night Wendy singing....it was all pretty psychedelic and focus wasn't always there, and now age is blending it all together. It was a great venue

3h Like Reply Edited



**Carole Nielsen** Yes we had a great time there, I paid *Tully* and Wendy well ... young girls and the occasional boy would come out of the audience and ask me if they could take their clothes off and dance in the Lightshow with the band ... I always said yes !





For our first Fogg poster Robert McFarlane took many photographs of our friends Gillian Jones and Wendy Lang dancing sans culottes. The printer censored it!

# SEX

**T**he sexual revolution overturned Victorian attitudes to S E X which had lasted well after her death in 1901. The sexual revolution freed us to enjoy a great life-giving source of energy; sexual energy and its expression with willing enthusiastic partners. Although it seems to have by-passed many folk who reacted in ignorant infantile ways, largely brought about by folk who want to control us... when will folk grow up I wonder.

Or is this just the result of many folk realising that they have missed the bus and are thus not invited to the parties? Sexual jealousy abounds when it is so easy to enjoy once you conquer your implanted fears. It is good for you -- But so much fear and nonsense abound.

My shows are sexy and have always pushed boundaries. Because conservative attitudes to censorship and sexuality have never gone away. In the 60s and 70s beautiful girls and some boys were often coming up to me at concerts asking if they could take their clothes off and dance around the band naked as living screens for our projections. I always said yes.

I have been thinking lately, with all this renewed interest in the 60s and 70s... thinking how few academics and authors will admit that the counter culture was initially driven by the sexual revolution which began for me in the 50s, largely through *Playboy* magazine and the pill... people are so conservative these days... I attended a conference at Sydney University on the subject of counter culture a while ago and when I was asked why so many of my 60s generation went from London to the Balearic island of Formentera my answer *for the warm sun and skinny dipping* was met with disdain by the assembled academics, Including one from Spain!

Beautiful bodies browning in the sun were a big drawcard for artists who remembered the 40s and 50s... There is the song about it: A poem by our own Martin Sharp, turned into a song by Eric Clapton. *You thought the leaden winter Would bring you down forever But you rode upon a steamer To the violence of the sun etc.*

In the 50s young blokes such as myself were brought up to think that sex was something that blokes did to women while women weren't all that keen on it. I like women, my best friends were women, some of the women I was friends with in those days I'm still best friends with and so it was very conflicting. I remained a virgin for quite some time. I did delve into exploring sex in my artwork a few times. I had a brief affair with a potter which inspired a series of ceramic sculptures; my flying phalluses! A parody of the boring suburbia of the time and its love of mounting three flying ceramic ducks on many a living room wall.

Then someone invented *the pill*. At first women couldn't get the pill unless their husband signed a certificate saying they were allowed to have it, or their doctor or parents or someone but eventually it became readily available and women suddenly felt free....

The women I knew went mad and there was sex all over the place. It was right around then that the *Yellow House* began for me, It was quite the place to be with this explosion of *free love*.

I am going to talk about my first great love, Gretel Pinniger. Our relationship has been professional, personal and romantic, and the work we have done together I believe is and was important.

In 1969 I met Gretel – a beautiful arts student who earned money as an artist's model, by making leather clothes, and by working the strip club circuit at Kings Cross as Madam Lash. We



struck up a friendship and I was determined to put her handmade costumes, her performances and her friends in our *Lightshows* which we did at the beginning of the following decade.

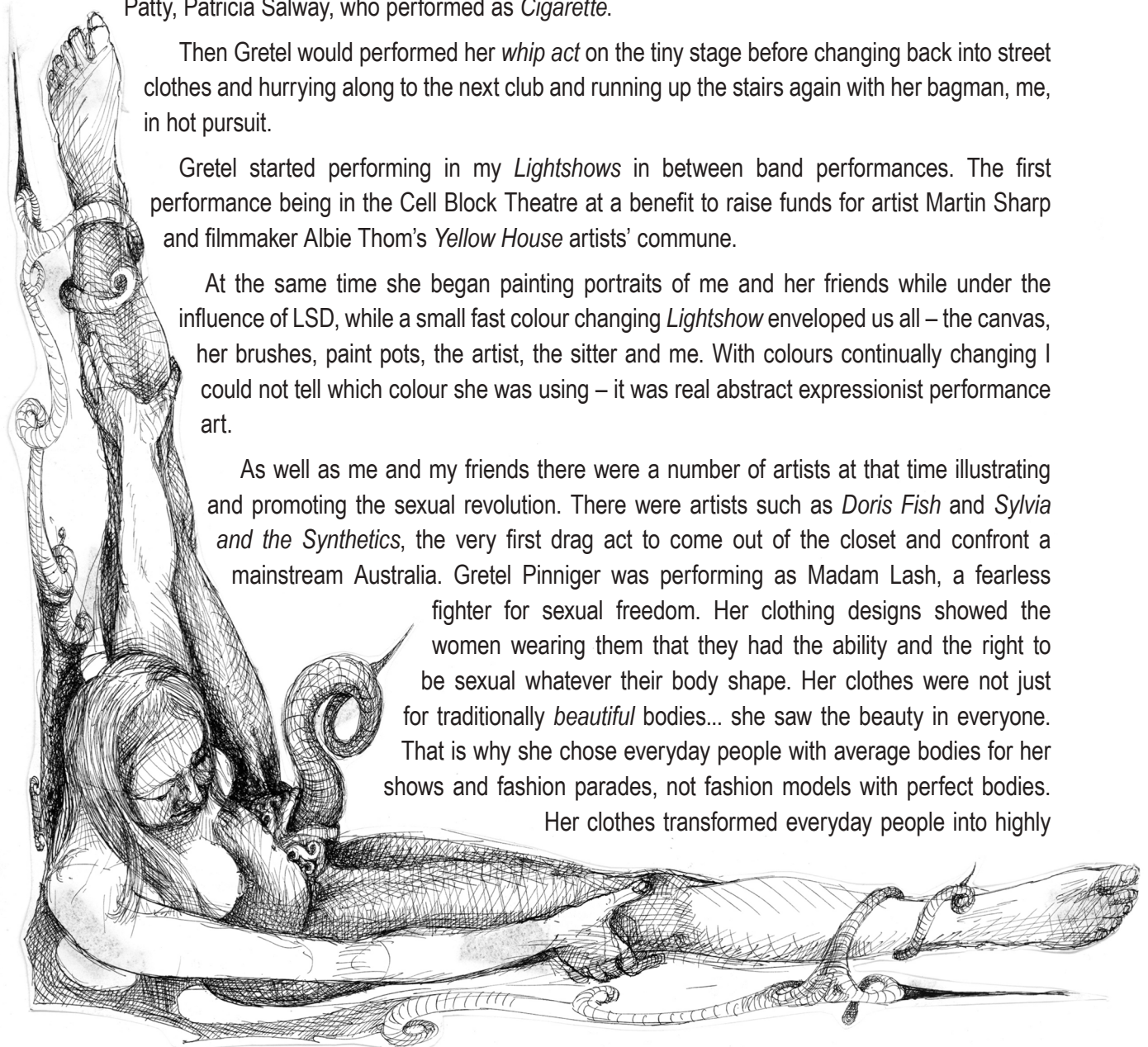
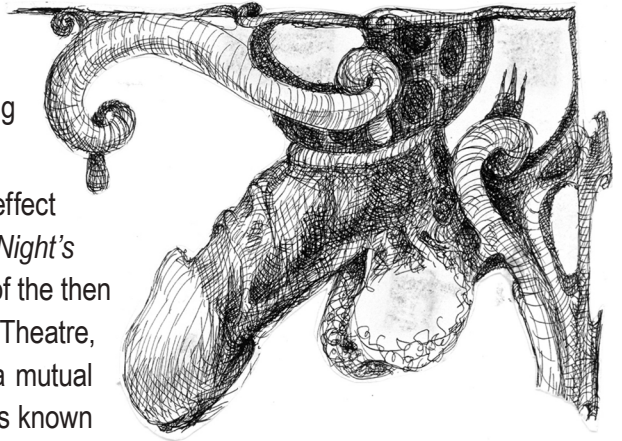
We met when she rang and asked me for a *Lightshow* effect for her entrance as Titania in a production of *Midsummer Night's Dream* directed by Francis Yin and performed by students of the then East Sydney Technical College Art School at the Cell Block Theatre, Darlinghurst. At the after party, we got talking and found a mutual interest in counter cultural arts and theatre. At the time I was known for producing good *Lightshows* in unusual situations as part of what was to become known as the sexual revolution and the cultural revolution of the 1960s. Gretel was earning money to pay her art school fees by painting family shields and crests for a heritage company by day and by striptease performing at night. I was very pleased to carry her bag for her as she went up the narrow staircase in the Paradise Club, Kings Cross where she shared a tiny dressing room with her friend Patty, Patricia Salway, who performed as *Cigarette*.

Then Gretel would performed her *whip act* on the tiny stage before changing back into street clothes and hurrying along to the next club and running up the stairs again with her bagman, me, in hot pursuit.

Gretel started performing in my *Lightshows* in between band performances. The first performance being in the Cell Block Theatre at a benefit to raise funds for artist Martin Sharp and filmmaker Albie Thom's *Yellow House* artists' commune.

At the same time she began painting portraits of me and her friends while under the influence of LSD, while a small fast colour changing *Lightshow* enveloped us all – the canvas, her brushes, paint pots, the artist, the sitter and me. With colours continually changing I could not tell which colour she was using – it was real abstract expressionist performance art.

As well as me and my friends there were a number of artists at that time illustrating and promoting the sexual revolution. There were artists such as *Doris Fish* and *Sylvia and the Synthetics*, the very first drag act to come out of the closet and confront a mainstream Australia. Gretel Pinniger was performing as *Madam Lash*, a fearless fighter for sexual freedom. Her clothing designs showed the women wearing them that they had the ability and the right to be sexual whatever their body shape. Her clothes were not just for traditionally *beautiful* bodies... she saw the beauty in everyone. That is why she chose everyday people with average bodies for her shows and fashion parades, not fashion models with perfect bodies. Her clothes transformed everyday people into highly



desirable women and men. I wore a shirt with the slogan *I Am Only Doing The Lightshow*.

There are a lot of interesting ways art and sex can be combined. I remember my father in law Vic Gordon telling me about lighting in the Tivoli Theatre burlesque performances before the war where he would use hand cranked projection machines to project moving patterns on semi naked girls in revues. If the girls moved they would be arrested for indecency, so he moved the images with a hand cranked chromatrope projector. Modern versions are still performed today at the Crazy Horse De Paris.

During my early shows I was able to recreate this with my own nude dancers. We called them the Bear Dancers. To be clear they were usually all audience members that asked me if they could take off their clothes and dance on stage around the band as living screens for our *Lightshow*.



We got invited to perform by various student councils in support of the sexual revolution. At UNSW Science Theatre I was asked to produce a show – the performers being Madam Lash with her Ladies in Leather, Sylvia and the Synthetics and Fabinyi Films. It was called *Orientation Erotica*.

*Orientation Erotica* was very popular with the engineering and commerce students. It became pretty wild and then to my amazement the students union refused to pay us after the show. They said it was too rude, I really don't know what they expected.

The two groups on stage would try to outdo each other with rudeness. The audience encouraging them on. I remember the crowd would demand *bring out the cunts* when they wanted *Lash's Ladies*, and *bring out the poofers* for the *Synthetics*. It was all pretty wild.

I had no control over any of them and only did the *Lightshow*.

These shows were designed to shock the prevailing cultural and political leaders of the post war period – those grey old men were still running our world. The control freaks, And are still running it !!

I realise the cultural revolution did not fail. It is just not yet finished.

And I think it's crucial that we acknowledge that the counter culture was not only rock 'n' roll, nor sex, nor drugs.





The core battle that will determine the success or failure of the cultural revolution is the role of women in demolishing and overthrowing the patriarchy.

Through co-operation not competition. I think this is something that folk can agree with – the overthrow of the patriarchy including sexism and racism is central to change, to FREEDOM and that FREEDOM IS A CONSTANT FIGHT.



**EROTIC GLAZED CERAMICS BY Roger Foley-Fogg**  
when he was going through a phase in 1974.

Set of 3 Flying Blue Cocks  
Goblet Dribble Jug, based on Alfred E. Neumann "Mad Magazine"  
Cock and Balls teapot with nose lid  
Cock Incense holder  
Blue Vag



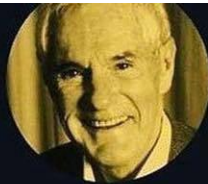








Edwina Blush paints Rachel James gold for a private Fogg happening



**“Surfers are the ‘throw-aheads’ of mankind, not the dregs; they aren’t the black sheep of humanity, but the futurists and they are leading the way to where man ultimately wants to be. The act of the ride is the epitome of ‘be here now’, and the tube ride is the most acute form of that. Which is: your future is right ahead of you, the past is exploding behind you, your wake is disappearing, your footprints are washed from the sand. It’s a non-productive, non-depletive act that’s done purely for the value of the dance itself. And that is the destiny of man.”**

~TIMOTHY LEARY

# **Chapter Eight**

## **SOCIETY & POLITICS**

STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL







*The Spirit of the Gija – the white man doesn't see us* photo by Roger



# SOCIETY & POLITICS

## THE VALUE OF WEALTHY PEOPLE – SOME OF THEM

I have always maintained that in the very long run, or not so long run... after the apocalypse... there will not be many folks left to consider the worthiness of art... however there will always be an apparent worth visible and palpable if it is mounted in an expensive frame... which may be the only way great or not so great art can be saved... until a new generation of educated art lovers arises... in that manner wealthy folk will contribute to the protection of art long after the artists and owners have passed on... so folks, pop your art in an expensive looking frame for posterity.

*In the 60s, money was seen as... well, vulgar. At least to talk about it was vulgar, and any blatant attempt to acquire large quantities of it was crude and aesthetically offensive. Businessmen (there weren't many women) were generally regarded as peripheral, half-educated creatures whose academic failures had forced them to earn a living in the dull, second rate world of commerce. Interestingly, nobody resented them making piles of money, because it was felt that this was the one compensation the world offered them for undertaking such stultifying activities.*

John Cleese – *So, Anyway...* pp. 129-130.

I'm inclined to agree with John; however we of course do need wealthy people to support us if we want to continue producing creative *Lightshows*. Not that I have done so well at monetising myself over the years. It is through a miracle and the wisdom of wealthy people engaging with my *Lightshows* and becoming my friends that I own a house.



Richard Neville introduces me to Gough Whitlam. Gough congratulated me for producing the *Lightshow Concert Artists For Labor* that helped win the 1993 election.



For me and my friends one of the early driving factors of the counter culture was war, and how society reacted and framed itself around war, violence and the glorification of the deaths of young men sent to protect the interests of old men.

It was the shock sacking of our loved Prime Minister in 1975 that angered and politicised me. That is when I realised that you can never relax, that is when I realized that freedom is a constant fight. Nobody gives it to you. You must constantly fight for freedom, which is what we still have to do right now. Because our freedoms are being ripped away from us left, right and centre... right now.

## WAR AS A CATALYST FOR CHANGE

Many 20-year-old Australian boys had to register for national service in the Military between 1965 and 1972. Names of potential conscripts were selected by their birthdays, the dates determined by lottery. One of my last jobs in 1965, before Qantas and before I escaped to play with Lights, was at the Commonwealth Employment Service and the Dept of Labour and National Service in Kingsford, NSW. I went there to get unemployment benefits, the dole, but they gave me a job instead. And of course my first job was to interview these 20 year old boys who through bad luck in a lottery were forced to register and be called up to fight the Vietnamese in Vietnam on behalf of the USA.

All my fellow interviewers and I went to great lengths to find ways to defer these young men so they would be reprieved... we all hated the war... so we may have saved a few lives... Vietnam was the great moral challenge to our generation, just as climate change is the great moral challenge of the generation today.

There were and are other challenges, of course. The politics of race is intimately bound up with the politics of empire. The politics of gender and sexuality were to become increasingly prominent and help define radicalism today. As does the politics of class which never disappeared.

My young friends, my generation understood that we have a duty to change unjust laws. In the trial of Nazi Adolf Eichmann in 1962 we were excited by the judge's decision that obeying the law of



The Gija women led by Peggy Patrick, *Fire Fire Burning Bright*, Perth International Arts Festival, 2002

# THE ARTS



Paul Keating . . . centre stage at The Arts for Labor Launch, his top event

## 93's BEST

WHEN the Prime Minister, Paul Keating, tells *The Australian* the arts event he thought best in 1993 was The Arts for Labor Launch early this year, and the Leader of the Opposition, John Hewson, tells us it was the worst, you know the arts are here to stay as a political force. Keating called it "a great day". Hewson said it was "loud and bright, but lacking content".

But pundits agree Keating received a tremendous boost from the launch, and went on to win the election. Hewson quickly nominated himself the Opposition's spokesman on the arts. The subtext is clear.

the state was not a defence for murder, which convinced us that to experience joy through doing good, we have a duty to change bad laws. And gave us the realisation that the only way to change bad laws is to break them. For example, women today would not have the right to vote were it not for the fights, imprisonment and deaths of suffragettes who broke the law.

My friends and I were swept up in all the talk about *The Age of Aquarius*, until we found out it didn't begin for another 500 or so years. We were at the dawning of Aquarius, not the age. However, we accepted this and started to relax. When Gough Whitlam became Prime Minister in 1972, we thought maybe the world was finally catching up to our way of thinking. Then, out of the blue, blue meanies struck... the forces of darkness led by the British Queen, through her secretary and the American CIA struck and with the help of our own home-grown fascists our Prime Minister was sacked!



# ARTS FOR LABOR

I consider *Arts For Labor* to be our finest most psychedelic *Lightshow* production, which also helped Labor win the 1993 federal election.

In early 1993 the Labor Party and Prime Minister Keating had hit rock bottom as all the opinion polls, everything, pointed to a landslide victory for the Liberal Conservative party. Everyone, including most Labor supporters considered the March election *unwinnable*.

The idea for a concert at the Prime Minister's Arts Policy speech was generated at The Screen Producers Conference in Canberra in December 1992. My friend the publicist Rea Francis had invited Anne Summers – advisor on women's issues to Prime Minister Paul Keating, to be a guest at the grand dinner that opened the conference at Parliament House. Also at the table were Hal McElroy, Errol Sullivan, Valerie Hardy, Chip Rolley, Bruce Haigh and Simon Perry. Over dinner a mutual decision was reached that the arts community should do something to help the Labor Party and Paul Keating, to lift their morale.

I was contacted and asked by Rea Francis to put forward a proposal to produce and design a *Lightshow* concert, the event would showcase Australian artists from all walks of life. The committee and Anne Summers agreed and supported my proposal.

My idea for the show was to not only have a diverse array of great Australian artists perform, but to include readings from letters of appreciation written by painters and writers who had been given artist grants we unofficially termed *The Keating*. They were \$50,000 grants received by various artists, including some of my friends, provided by the Keating Government. I also felt it was important to incorporate a very strong traditional Aboriginal presence. The popular Bangarra Dance Theatre was included in the show and also the very remote and little-known Hermannsburg Ladies Choir who had not been seen in Sydney before. It was my goal to get them there, I knew their presence would make the show very memorable and special.

I received a lot of enthusiasm from the production committee, following my presentation they allowed me full autonomy to produce the show. I was thrilled to be given the beautiful State Theatre in Sydney for the show, a gorgeous Gothic, Neo Classical, great theatre with limited wing space but an elaborate fly rail system. I asked for funding to produce a special *Lightshow* using these fly rails to incorporate floating screens, projectors and kinetic lights to give the show a high production value. My crew and I all worked for no pay but there were other expenses.

I had a great team, some flying up from Channel 9, Melbourne to be a part of our show.

## THE HERMANSBURG LADIES CHOIR

I first heard this choir on Radio National, our ABC, while driving down Glenferrie Road, Malvern, in Melbourne on Australia Day 1988. I was so moved that I had to stop the car to listen to this beautiful choir singing in rounds in a melodious language I did not recognise, I was amazed when the announcer said *that was the Hermannsburg Ladies Choir from Central Australia*. Amazing, I thought, how beautiful, I would love to work with them. Five years later I had my chance.

The *Hermannsburg Ladies Choir* were very important for my vision for this show as they had not performed in Sydney before and I wanted the audience, the Keatings and the press to enjoy a complete epiphany, to experience something they had not experienced before at the Choir's stage presence



*The Hermannsburg Ladies Choir came to Sydney for the first time for the good Prime Minister*





and beautiful singing, in Arrernte, sung in rounds, which they had been taught by the Lutherans, under Carl Strehlow.

I spoke with David Roenfeldt their choirmaster who could only be contacted once a week on the school telephone at 4pm Thursdays. He said *the ladies might do it but how will they get to Alice Springs to catch the plane?* On my map of Australia, Hermannsburg is close to Alice Springs. I had thought they lived not far from Alice Springs but he advised *oh no, they never go to Alice Springs*. To solve this problem, I knew I had to visit them. I flew to Uluru and drove to Hermannsburg arriving at 8am on the following Sunday, in time for the choir's weekly church service and choir practice.

My Musical Director Linda Sterk came with me and we arrived at the church before anyone else and sat down. Gradually ladies and children drifted in and there was a small kerfuffle outside as some ladies drove the men into the church. The Minister, David Roenfeldt, also the choir master arrived and told everyone they had guests from Sydney and would someone give us a hymn book. A small girl shyly brought a battered old, printed hymn book for us. *We will now sing hymn number...* he said. Turning the old pages to the hymn number we opened our mouths to sing... and froze. The old hymn book was printed in Arrernte (Arranta)... the long words were like nothing we had seen before, unpronounceable to us, so we remained standing and silent as the congregation sang. Later we were told that the books were in Arrernte. German humanist and Lutheran missionary Carl Strehlow (1871-1922) was responsible for the printing of these hymn books.

We stayed at Choirmaster David Roefeldt's Home that night and at dinner I asked one of the

*ladies You obviously are very sincere in your worship of Jesus and the Christian God, and I am wondering why this is so when you have such a strong spiritual heritage of your own?* Her answer brought a tear to my eye.

*Years ago, before the missionaries came all the cattle men around here were allowed to shoot us she said in a quiet straightforward manner, but when they – the Lutherans – built the church they were not allowed to shoot us here.*

I was dumbfounded. In a real sense Jesus had saved their lives.

To cut a long and interesting story short – the ladies agreed to perform in Sydney for the good Prime Minister. They all knew about the Redfern speech and who Paul Keating was. How we got them to Sydney and their arrival in the city is another very amusing story.

Transporting the choir to their hotel in several taxis by way of Oxford Street at Taylors Square, on the night of the Sydney Gay and Lesbian Mardi Gras parade with the help of Roslyn Premont of Gondawana Gallery.



PM Paul Keating thanks Suzie Carleton at the victory dinner, Parliament House, Canberra

The women had never been to a big city such as Sydney before. I had booked them in at a hotel in Kings Cross, and organised some helpers to pick them up. On the way from the airport, I was told they hit the tail end of the Mardi Gras parade, and of course all the mess, glitter, and the dribs and drabs you should expect in the Mardi Gras Parades wake. Tragic inebriated bearded men, and dolled up Drag Queens sitting on the gutters holding their broken high heels.

Then of course you had King's Cross itself in full swing on a Mardi Gras Saturday night, with all those sirens and commotions. The ladies were booked into five rooms at the Gazebo Hotel, I had arranged fresh fruit, snacks and other comforts.

Roslyn and our helpers went there the next morning to collect them, knocked on the first door – there was nobody there. Knocked on the second door – there was nobody there. *Where are they? Where is the Hermannsburg Ladies Choir?*

They eventually found them. The ladies have become frightened due to their experiences going past the Mardi Gras remnants and then listening to the sirens of Police vehicles all night in Kings Cross. They were all in one room, a dozen of them, and were all bundled up on the floor, couch and bed in with their mountain of pillows and bedding.

It was truly wonderful to have this choir, they are such gentle sweet ladies and they assured me they were very happy to have been invited. After the performance surrounded by an ecstatic reinvigorated audience I was hiding in the lobby. Folk in the foyer had introduced me as the producer of the show to Paul Keating, our Prime Minister, three times, it was getting embarrassing. I was hiding in a corner out of fear someone would introduce me again when I felt a tap on the shoulder. Behind me was the entire choir queued up in a line to thank me, they said they wanted to thank me for bringing them to Sydney. And one by one they did... before their next request was met – visiting the Op Shops of Redfern for some shopping.



Paul Keating thanks Yothu Yindi at the victory dinner at Parliament House, Canberra, 1993, pic by Roger



Choir members included: Epana Namatjira, Marjorie Williams, Vivienne Meneri, Esther Kennedy, Judith Inkamala, Noreen Hudson, Kathleen France, Rosabelle Ngalaia, Bernice Rontji, Raeleen Silverton, Arfa Raberaba, Ida Engala, Yvonne Ebatarinja, Virginia Rontji, Lily Mok and my Music Director Choir mistress Lynda Sterk.

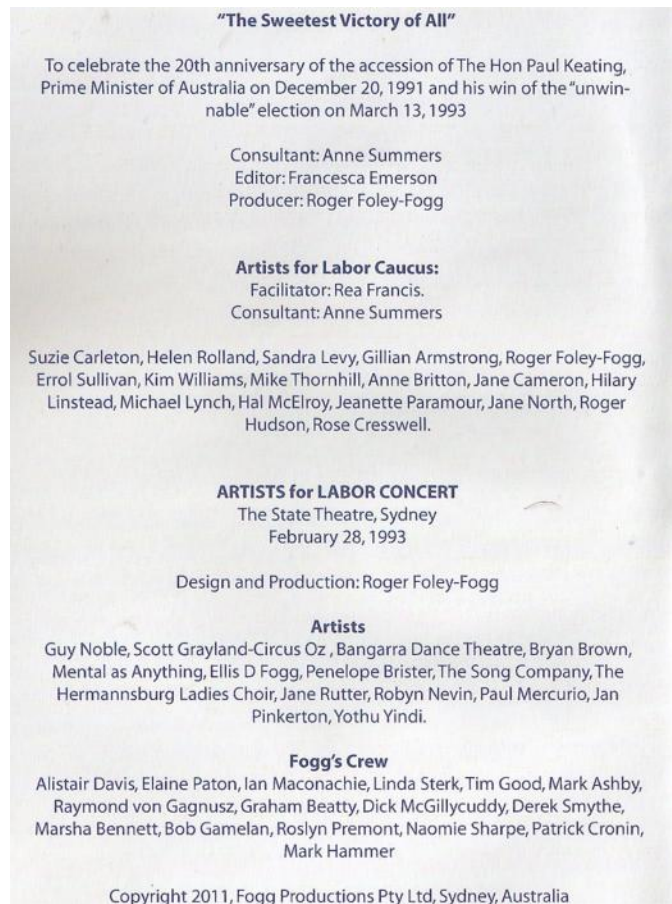
After the show itself, my old friend Richard Neville took great pleasure in introducing me as *Ellis D Fogg* to my hero Gough Whitlam – who quipped ambiguously with a smile *ah LSD, coinage of the 60s* and congratulated me for the production.

That was the highlight of my career. It was the best psychedelic show I had designed and directed. Psychedelic in the full original meaning of the word.

## AN ILLUMINATION AND EXPANSION OF CONSCIOUSNESS, AN INCREASE IN AWARENESS, AN EPIPHANY

The *Arts for Labour* show itself went very well and according to plan. At the start of the show I wanted to ensure that there was a focused and happy audience as the Keatings entered the theatre. The audience had just watched a curtain warmer, a short dance *Take a Chair* by the Bangarra dancer Russell Page – now tragically deceased – followed by *Circus Oz*, Scott Grayland's *Cloudswing* above the audience, which the Keatings watched from the back stalls. This focused and excited the audience so that when the Keatings entered and took their seats there was extra wild applause which set the tone for the rest of the evening.

I devised different smooth segues between each act utilising moving flying screens, curtain reveals and projections – it was a show with a beginning, a middle and an end. My crew and I all worked pro bono and had a great time. I always say you can judge the success of a production by looking at the mood of the crew.



I'm not sure my recollection is the most exciting, it's different when you're the one running the show. I think it's valuable to look at a recollection from someone who was there for a more authentic recounting of the spirit of the occasion. Anne Summers was there of course and has already shared her experience in print with others so I will share that with you.

Anne Summers wrote about the *Arts for Labor* show in her book *Unfettered and Alive*, where she tells the story of Paul Keating's election campaign, the *Lightshow* concert and her own amazing history in pursuit of women's rights, this extract is from a speech she delivered at The State Library of Victoria in 2010.

*It was called Arts for Labor and was a tribute to Paul Keating. It was intended to be an expression of gratitude for his support for the arts, organised in a rare show of unity and setting aside of its usual bitchery and rivalry, by the arts community. It took place in the early afternoon, the day after Mardi*

Gras and a great many of the performers, as well as people in the audience, had not been to bed the night before. The prime minister was equally exhausted, although for different reasons.

It was two weeks out from election day, an election that everyone had pronounced he was certain to lose. He had been campaigning hard and would have preferred a rest day that Sunday to arriving at the State Theatre for what he saw as yet another obligation. I was waiting for him at the curb with the actor Sam Neill who was to escort him in. As he emerged from his car, looking tired, Norman Gunston swooped, cameras following, with some inane questions. Sam managed to pull him away and as I handed him his speech notes, Paul said to me: Annie, I don't think I've got a twenty minute speech in me today.

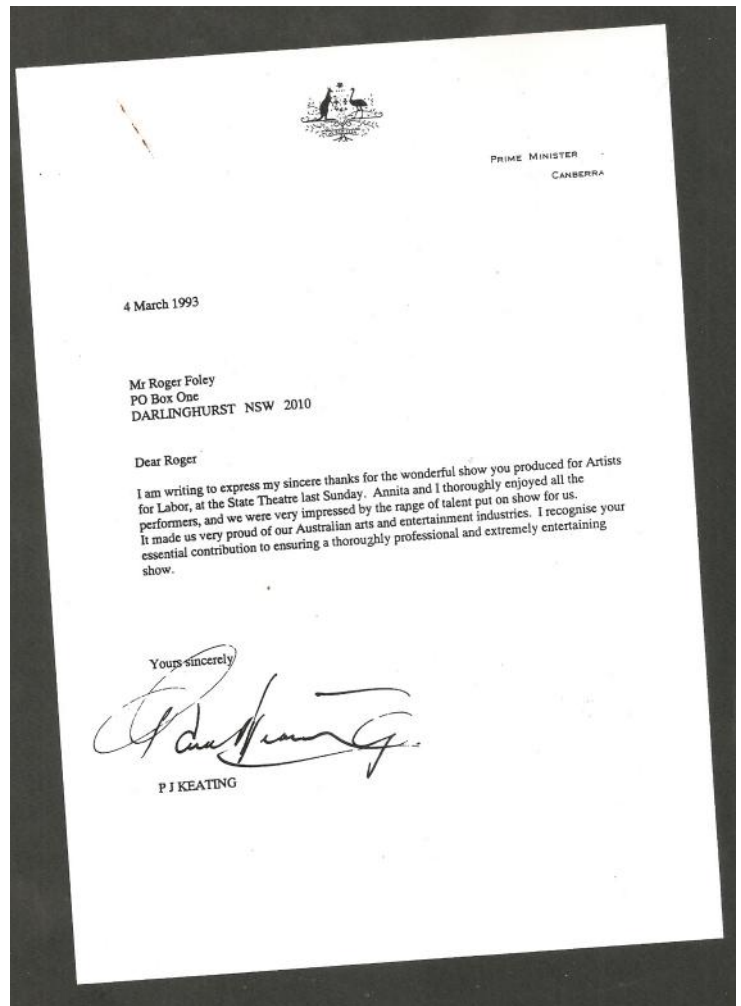
'WELL, JUST THANK THEM', I URGED HIM 'THIS IS FOR YOU,  
ALL YOU HAVE TO DO IS WATCH AND ENJOY'.

I followed Paul and Sam into the theatre which was in semi-darkness except for the spotlight on a lone Circus Oz aerialist who, clinging to a rope, swung daringly across the void above the heads of the audience. He was a bit like Paul Keating the politician who was also a high-wire act performer, taking risks, no net, putting on a dazzling show and you could see, as the prime minister watched the brave performer swing from side to side in that cavernous space, that he felt something of a connection. He seemed to perk up a bit. Then the audience realized that the prime minister had arrived and there was a huge roar.

A tumultuous wave of sound swirled around the room that bore within it the affection, the admiration, the gratitude and, also, the fear of what was to come when his man would be swept from



Jane Rutter, *Arts For Labor Lightshow Concert*. We slowly lowered the screens behind her, revealing a projection of Uluru. A still from our movie on YouTube.





office and be replaced by John Hewson who, that very morning, when he had spied Sam Neill handing out pro-Labor propaganda at the Double Bay shopping centre, had threatened him with the words, 'You will never work in this town again.'

The applause was raw and raucous, and it bore Keating along with its velocity, down the aisle towards the seat near the front from where he would watch the performance. You could see his shoulders lift as he surveyed the screaming adoring crowd, a huge grin breaking across his face. He sat down and the show began.

I had been living in New York for almost seven years and, I realized, that despite my frequent visits home and the many American tours to the Big Apple of everyone from Midnight Oil to the Sydney Symphony Orchestra, I was out of touch with Australian creativity. I watched spellbound. I had never seen anything like it.

The concert began with a scene-setting speech from Bryan Brown which was followed by a short, sizzling dance by Paul Mercurio and Tara Morice the couple from the film *Strictly Ballroom*. Mercurio was wearing his trademark white singlet, the same one that – unwashed and still smelling of sweat – would be auctioned off at the end of the week along with many other significant items, including a prime ministerial tie, to raise money to pay for the costs of this extraordinary show.

Then the actor Robyn Nevin arrived at the podium with a sheaf of papers in her hand. She read the testimonials, from grateful recipients of government financial support, including almost every single person who had benefited from a 'Keating', as the generous two-year Australian Artists Creative Fellowships instigated by Keating in 1989 when he was still treasurer to provide financial security for mature artists across all genres, were called.



Taking a bow at the Artists For Labor Lightshow Concert, PM Paul Keating called it the *turning point in the campaign*

*The words were followed by more performances: the Hermannsburg Ladies Choir – a group of middle-aged Aboriginal women who had never before travelled from Central Australia; Jane Rutter did a sexy flute performance; a Manhattan Transfer-style group (the song company) sang some amazing harmonies. All the while, Roger Foley (aka Ellis D. Fogg) projected brightly coloured psychedelic images onto a screen at the rear of the stage.*

*There were other acts. My memory has failed to preserve all of them, but I do remember the final one. Several men from Bangarra, the notable Aboriginal dance company, performed, a moving reminder of the ancient culture on which everything else we do rests. When they had finished, Keating walked onto the stage. He was a radically different man from the one who had dragged himself out of his car just over an hour earlier. There was a spring to his step, he was grinning. You could tell that he was profoundly moved by the show itself – and by the fact that it had all been put on for him.*

*He said later that it was the turning point in the campaign. He was suddenly energized – and motivated. He was not going to let these people, and this country, down.*

*As Don Watson describes the event in his book... the Prime Minister could not stop smiling and bowing. He threw aside the notes Watson had prepared for him and launched into a passionate address. He told his avid audience of his ambitions for another term: the economic motor, the links with east Asia, the republic, the Aborigines, the unemployed and the arts.*

*He said the Coalition could never understand ‘the meaning of all this... because they did not see nor understand the synergy between the arts and the economy, how they sprang from the same creative instincts’. He spoke for forty minutes.*



Prime Minister of Australia, Paul Keating at Suzie Carleton's pub in Paddington to thank everyone who organised the production *Artists For Labor* which helped him win the unwinnable 1993 Federal Election





*When it was over, the performers joined Keating on stage in an exuberant throng. The newspapers the next morning showed a photograph of the prime minister, wearing a trademark light grey Zegna suit, standing close between two Bangarra dancers who were wearing not much more than a laplap and a bit of body paint.*

*It was an endearing and revealing image of contemporary Australia.*

Anne Summers recounting of the show

is honest, she talks about the parts that stood out to her from the performance which is a slightly different perspective from me, the producer/designer who was intricately aware of every act, and how they flowed together seamlessly with the audio and visual effects

At the conclusion of the *Lightshow* I wanted a grand setting, a tableau, for the many press photographers, with Paul Keating as the focus of attention. I decided that there would be a stage filled with aboriginal Australian artists surrounding the Prime Minister when he took a bow at the end of his speech, an image that would give all the news photographers a page one picture and honour the man who made *The Redfern Speech*. My stage managers marshalled everyone, Aboriginal/Original/Australian to the front, just behind the red velvet curtain, shooing away to the back with me a couple of white performers.

When they were all lined up behind the stage curtain we slowly raised it to reveal them behind Keating as the crowd applauded his speech. The applause and cheering doubled as the flashes from many cameras added to the scene.

The pictures appeared on the front pages of every major Australian newspaper over the following days.

This was the best and most satisfying *Psychedelic Lightshow* that I produced in that decade. It really changed everything, that show. Keating himself was a radically different man between his tired entrance and the finale. You could tell that he was profoundly moved by the show itself – and by the fact that it had all been put on for him.

Keating said later that it was *the turning point in the campaign*. He sent me a pager message on the night of the election saying he'd won, wrote a generous reference, a letter to me, even though he was in the middle of an election campaign and then invited me to produce the victory show down in Canberra in the Great Hall. It was very special to be acknowledged in such a strong way for what we accomplished with that show.

## WORKING WITH FIRST NATION ARTISTS – OUR ORIGINAL AUSTRALIANS

My mum took me to see Charles Chauvel's film *Jedda* in 1955 when I was thirteen and I can vividly remember how moved I was by the depiction of our First Nations folk losing their culture and being assimilated to become well-dressed paid slaves for the white man.

My work with the Ramingining dancers and David Gulpilil and later with the Gija and Peggy Patrick in the Kimberley reinforced my education and I was reminded of this while writing this book.

After all the white experts have fiddled about for years and years and the learned opinions of the variously assimilated original Australians keep hitting the headlines, here is a simple speech from a wise elder, Rosalie Kunoth-Monks.

*I am not the problem.*

*You know I have a culture, I am a cultured person,*

*I am not something that fell out of the sky for the pleasure of somebody putting another culture into this cultured being,*

*John (Pilger) shows what is an ongoing denial of me.*

*I am not an Aboriginal, nor indeed indigenous,*

*I am... a First Nation's person.*

*A sovereign person from this country.*

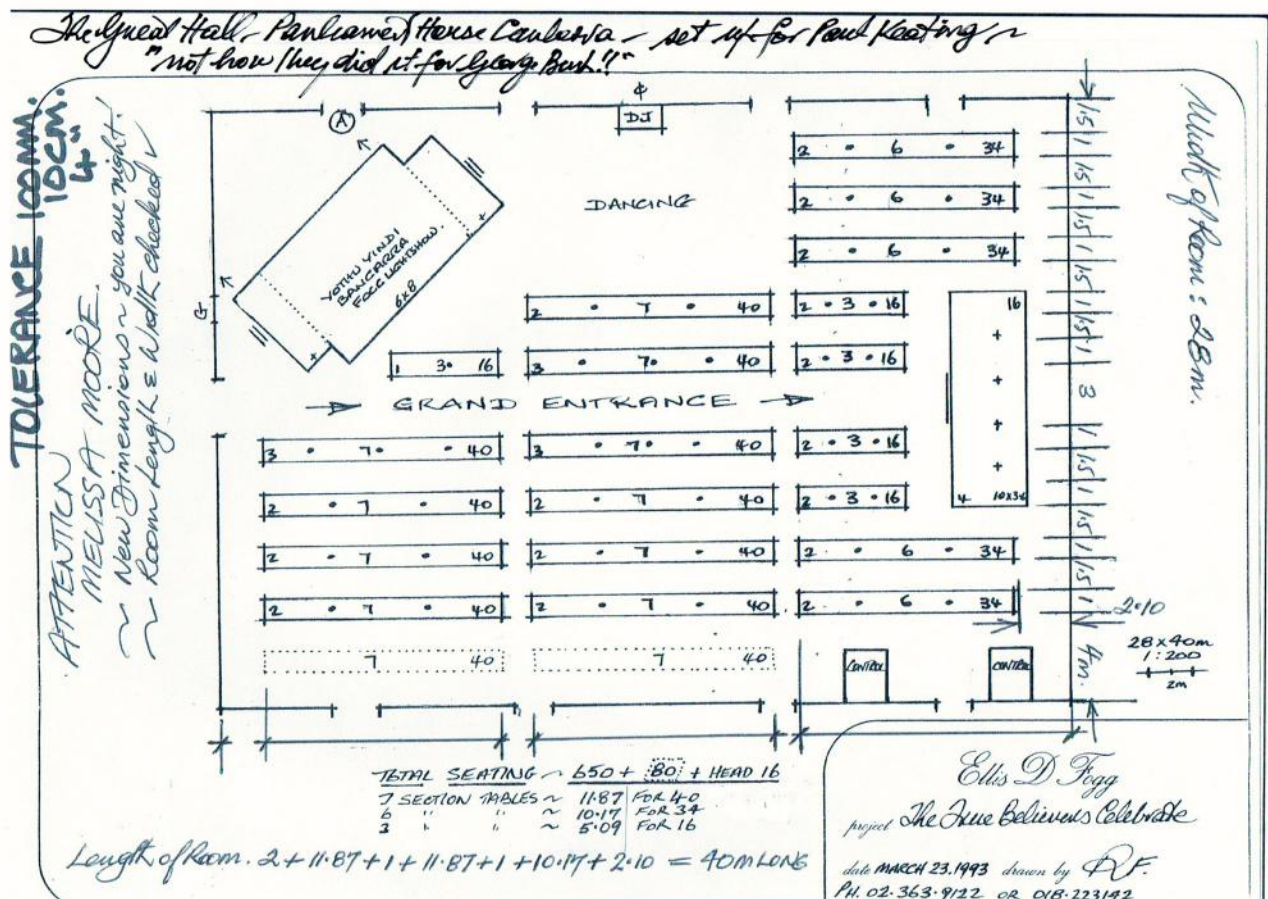
*I speak my language, and I practice my cultural essence of me.*

*Don't try and suppress me, and don't call me a problem,*

*I am not the problem.*

She reminds me of Gija Elder and Senior Law Woman Peggy Patrick's efforts to keep her people's culture alive and strong. On their terms. Her rejection of the notion that First Nations Australians should conform to the expectations of European Australians as illustrated by the appalling military led intervention. Conservative past Editor of Quadrant Peter Coleman was put in his place quickly by anthropologist Jane Goodall turning to Mr Coleman, she asked:

*Would you be prepared to be assimilated into the Aboriginal culture?*







Rogers 60th Birthday was celebrated by the Gija mob in Perth, 2002



Cooling off in Bow River, The Kimberley, WA



# THE SPIRIT OF THE GIJA

In 2001 I was asked by the Gija mob from Gija Country in the far North of Western Australia, the Kimberley to help them tell their story to a white audience. A story about the massacre of their relatives at the time of the First World War which had been a *Joonba* or corroboree – a song and dance cycle – performed to teach their young folk their history. In much the same way that I was taught the twelve times table at school, by repetition of a song like chant.

Some of the mob – that included Paddy Bedford and Rusty Peters were still wary to show this story to white people, however with Peggy's encouragement they decided it was time to show it. Their sad story, to white people, to Gardia, not to make white folk feel guilty but so that their white friends would understand them better. We worked under artistic director Peggy Patick Dirrmingali (c.1929/1930 – 2023), and artist Paddy Nyunkuny Bedford (c.1920/1924 – 2007), also known as Goowoomji, to put the show together with Tony Oliver and Andrew Simon aka Andrish St Clair. Called *Fire Fire Burning Bright*, the production show did go on tour with performances in Perth and Melbourne.

Peggy was born in East Kimberley in about 1930 and has lived through the profound social changes brought about by the first contacts between her people and Europeans. In 1924 her mother witnessed the massacre of her parents and other family members by settlers bent on seizing the fertile plains of the Kimberley frontier. The stories of the *killing times* were long hidden away but Peggy has never hesitated to confront the region's violent past. As Creative Director of the Neminuwarlin Performance Group she helped to develop as well as performed in *Fire, Fire Burning Bright* at the Perth and Melbourne *International Arts Festivals* in 2002 that told the story of the Bedford Downs massacre.

Despite this family tragedy, Peggy has always been a strong advocate for reconciliation, in recognition of which she was made a Member of the Order of Australia in 2010. As well as being



*The Spirit of the Gija, They burned them*





David Turner dancing the birthday *Lirrga*, photo by Roger from his series *Spirit of the Gija*

a senior Gija artist she is respected singer, dancer and storyteller. She has also been a formidable representative of the Gija people on the Kimberley Land Council, serving for nine years as the Chairperson of the Gooda Community and negotiating for Aboriginal rights. Her Gija name Dirrmingali I was told is the name of the soft warm glow reflected from the mountain overlooking Kununurra as the sun sets.

Working with the Gija people, in the desert out of Warmun on Bow River Station required some innovation that suited me well. First, I was introduced to Rusty Peters who would help us as assistant crew and gofer. We went to the local mining company, the very helpful Rio Tinto and borrowed their generator so we had power. The trees were our light screens, and light stands. I was using switchboxes to control the lights. Sometimes we would need another light, so Rusty would direct me out-of-town where all the old rusty bits of iron get dumped. He called it the *Hardware Store*. You go down, get a tin can, punch a hole in the bottom, put a BC light socket in it, find a light bulb from somewhere, stick it in the tin can – and you've got another light!

The project with the Gija mob led to a number of other shows out in the desert. Mainly helping with their Joonbas, their dances – what we would call Corroborees – the song and dance cycles where they teach their young people to have pride in their own heritage, in private festivals they have for themselves.

When there is only a small community they perform these ceremonies, dances around a fire. But when there is 1000-2000 or more gathered together such as the Kimberley Aboriginal Law and Cultural Centre *Kalacc Festival* held every few years, they need a little technical support. It has been a privilege to help, and they have been happy for me to perform a simple *Lightshow* while they're dancing. I have helped these performances several times over a period of 10 years.

My photographs and movies of those *Lightshows* and performances have assumed a life of their own and have been exhibited in Kununurra, Melbourne, Katoomba, New York, and New Delhi.

Peggy introduced my exhibition in Kununurra Library. The speech she gave is important, and worth reading, we can and should be learning from the original custodians of the country. I made a movie of this speech, and our show called *Spirit Of The Gija* it is on my YouTube Channel.



The kitchen at Bow River artists Camp 2001



TRANSCRIPT OF PEGGY PATRICK SPEECH AT THE OPENING OF  
ROGER'S EXHIBITION, SPIRIT OF THE GIJA,  
KUNUNURRA LIBRARY, 2003

**Good evening everyone. This picture we gotta show you mob, this picture is good for you to look at it now. That because its from the body, dead people.**

*(These pictures we have to show you. These pictures are good for you to look at... because they are pictures of the song and dance told by the spirits of dead people.)*

**This thing bin put up long time, war, first war, bin happen.**

*(This thing happened a long time ago, about the time of the first world war.)*

**When my brother was only kids, young. He seen it, what happen to it killin time, when people bin gettin killed by white people.**

*(It happened when my brother was a child. He was there in the killing time when Aboriginal people were being killed by white people.)*

**But now I don't want to say nothing about white people, that because we all friend together now.**

*(But I don't want to speak badly about white people because we are all friends together now.)*

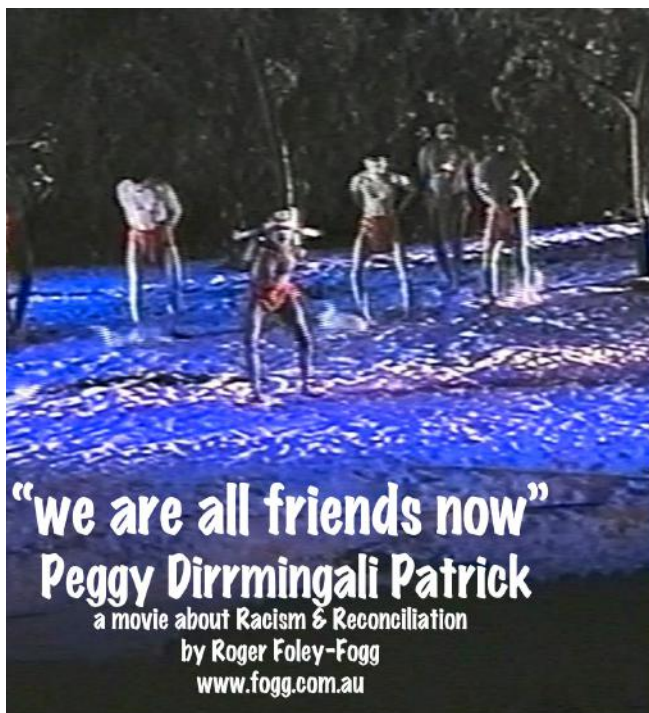
**Before, was a bad time. And everyone one of us, you should know. Before was a really, really bad time for people. White people and black people bin fighting together.**

*(Before it was a bad time. You should all know that before was really really bad for Aboriginal people. White and black were fighting each other.)*

**You know what for? That because, white people wanted to take the country from black people.**

*(Do you know why? It was because white people wanted to take the country from black people.)*

**And black people didn't have a gun, only spear. And black people didn't have em poison, dog, dog poison. But white man did. Gun and everything is white man things.**



"WE ARE ALL FRIENDS NOW" – by Roger Foley-Fogg, 9'50"

This movie includes some names and pictures of persons who are deceased.

"I dont want to talk badly about white people - we are all friends now" says Dirrmingali also known as Peggy Patrick, Senior Law Woman, The Gija, East Kimberley Western Australia - at the opening of Roger Foley-Fogg's exhibition "Spirit of the Gija", Kununurra, July, 2003.

The purpose of this short 10 minute version is to spread the word of forgiveness and reconciliation in Black - White Oz relations shown by the magnificent and generous spirit of the Gija people. To show that civilised Australia has moved on from its racist past. That all countries have some folk who can only follow ancient animal territorial instincts but that wisdom compassion and education, which makes us civilised, can heal those wounds and as Peggy says make us "all friends now"

All Roger's work since the 60s has been inspired by Indian culture and the Hindu concept "Vasudev Kutumbakan" - The world as One. A selection from Roger's over 200 photographs "Spirit of the Gija" have been exhibited in Melbourne, New York, The Blue Mountains and twice in Kununurra.. See: [http://www.photoarts.com/journal/roger\\_foley/intro.html](http://www.photoarts.com/journal/roger_foley/intro.html)

Copyright 2011 by Fogg Productions Pty Ltd., Australia  
[www.fogg.com.au](http://www.fogg.com.au)

This trailer was edited and subtitled by Francesca Emerson from Peggy's original Kriol with translation / transliteration by Frances Kofod. Camera: Catherine MacArthur. The video of "Fire Fire Burning Bright" was taken at the Perth International Arts Festival production in 2002 by Roger Foley-Fogg to record the event and his lighting designs for the production. This excerpt shows the original joonba telling the story of the killing of the bullock. Lead dancer Douggie Macale "Jibilyuwun" Garrabirnginy. The murderer is played by the late David Turner Binggayerrri in white face paint. The production was brought to life for a western theatre audience by Tony Oliver, Frances Kofod, Andriah Saint-Clair, Roger Foley-Fogg and many others working under Artistic Director Peggy Patrick and Artist Paddy Bedford

Cover for the DVD of the performance of *Fire Fire Burning Bright* gifted to Smt Meira Kumar, the speaker of the Federal Parliament of India, the Lok Sabha, when she opened our group exhibition *Racism and Reconciliation* in Delhi, 2011

*(Black people didn't have guns, only spears. And black people didn't have dog poison, ((strychnine)). But the white man did. Guns and everything are white man's things.)*

**I think blackfella didn't want to do something, everyone was frightened. Lot of people bin get killed by white people. Not only in Australia, all over. Everywhere in town, everywhere, in city, in Adelaide, in Melbourne, in Sydney and oh, Perth. All round the place. Not only this place bin, people bin getting killed by white people. Big mob bin everywhere.**

*(Black people were too frightened to do anything about it. Lots of Aboriginal people were killed by white people not only in Australia, but everywhere in towns and cities. Adelaide, Melbourne, Sydney. It was not just in this place ( East Kimberley), lots of people were killed everywhere.)*

**And we got to talk about story today, why, how white people bin cruel to black people, today.**  
*(And we have to tell the story today, how white people were cruel to black people.)*

**This the one now, I'm showin you mob this corroboree. This from the dead people.**

*(The story in these photographs I am showing you... is from the song given by the people who died (in the Bedford Downs massacre)).*

**People bin do, black people bin holiday and they bin hungry and they bin kill killer for white people.**

*(Some black people were on holiday... they were hungry and killed a bullock belonging to the white station owners.)*

**Right oh, they bin bring them back. Let em they come back and work.**

*(After they had been in jail) they brought them back to the station. Let them come back to the station and work (said the white station bosses)).*

**They didn't know what gonna to happen to them. They came back and get a job. You know, work in the job.**

*(They didn't know what would happen to them. They came back to the station and got jobs).*

**They was all the stock mob. They was workin for station. And holiday time they went up go out and they bin get hungry and they bin kill that poddy calf.**

*(They had all been stockmen working for the station. When they went walking in the bush in the holiday time they got hungry and killed that poddy calf.)*

**And they brought em back la station. And they ring up the cops and policeman got them, take em away.**

*(They were caught and brought them back to the station. They rang up the police to come and take them away.)*

**They went jail Halls Creek and Wyndham Prison.**

*(They went to jail firstly in Halls Creek and were later taken to Wyndham prison.)*

**I don't know how many year they done. When they came out, went back got a ticket. I think policemen told them, they can Take that ticket back to you boss. You can go back and work for him.**

*(I don't know how many years they did. When they came out of jail they went back to the station ((wearing tickets around their necks)). I think the police told them Take the tickets back to your boss. You can go back and work for him.)*

**And they had, but people didn't know writing.**

*(They couldn't read (so they did not know what the tickets said)).*



**They, I think that policeman told them that you do what you want to do with them. You can do what you want to kill em, or work em? What you want to do with them?**

*(I think the police wrote: Do what you like with them, kill them or make them work.)*

**Might be, that the word policeman bin send em back in that in that ticket.**

*(That was probably the words written on the tickets.)*

**They all went back anyhow, to station. Walk back, to station, right back longa.**

*(They all walked right back to the station anyway, a long way.)*

**My father was in it too. My father was only young.**

*(My father was with them too. He was only young.)*

**He was in it too, in that killer mob, and he was in jail with it.**

*(He was with the group that killed the bullock and was in jail with them.)*

**But one Chinaman he told them Hey, you better take that ticket off. When you go back there, you boss gotta kill you. One of the Chinaman told them, Afghan I think.**

*(They met a Chinaman who told them You had better take off those tickets. When you go back the boss is going to kill you. The Chinaman told them and an Afghan man too I think.)*

*In the story as shown in the performance they meet an Afghan and a Chinaman. There is an Afghan cemetery just outside Wyndham near where the Afghan or North Indian traders used to camp with their camels. There is another old camp up the King River road from Wyndham that used to be a Chinese person's garden. People released from Wyndham prison would have called on these camps looking for food and tobacco on the long walk back to their country.*

**But they never believe. No. But my father bin believe. He take that ticket and chuck it away. They went back. Thirteen of them went back.**

*(But they didn't believe the Chinaman... my father believed him. He took off the ticket and chuck it away. Thirteen of the others went back.)*

**Soon as they bin 'rrive in the home, in the station. Right oh, he told them Get ready tomorrow. We'll go out and cut wood, for station.**

*(Soon as they arrived at the station the boss told them Get ready, tomorrow we'll go out and cut wood for the station.)*

**And then they all went with him, in dray, bush.**

*(And then they all went bush with him in the dray.)*

**When they was cutting wood, he was cookin soup, putting poison in it.**

*(While they were cutting wood he was cooking a stew and putting poison it.)*

**And one of my uncle, he was the young one out of the whole lot, he seen them coming back, he ring the bell and all going back to dinner.**

*(One of my uncles, the youngest one, saw them coming back. He rang the bell and they all came back for dinner.)*

**And my uncle was still standing outside the fence. He didn't want to come into it.**

*(My uncle was standing outside the fence. He didn't want to come in.)*

**He bin seen two bloke, three bloke, gettin drunk and fallin down everywhere, well, Oh something wrong, he said. Something wrong. Might be food got something in it.**

*(Then he saw two or three blokes staggering and falling down. Oh, there's something wrong, he said. Something is wrong. Maybe the food has something in it.)*



*The Spirit of the Gija, Farewell Iirga*

**Well, my uncle took off, he never wait for nobody. He took off, la hill. But they had big mob of white people all round with a horse, waitin for anyone break out.**

*(Well my uncle took off. He didn't wait for anyone. He took off up the hill. There was a big mob of white people all around waiting on horse back, waiting for anyone who broke away.)*

**But they couldn't kitch em up my uncle with horse. He bin thiny, up the hill. He only one bloke bin save himself. All the rest bin die.**

*(But they couldn't catch my uncle, even on horses. He ran up the hill. He was the only one to save himself. All the rest died.)*

**Then, that the story from that corroboree now, this corroboree.**

*(Points at photographs. That is the story shown in the song and dance cycle that you see in these photographs).*



**That spirit, well I know lot a people don't believe la spirit. Our spirit, was, anyone die they still alive. Our spirit still alive. They can come to our camp, they can come to our home. We believe in spirit.**

*(Those spirits, well I know a lot of people don't believe in spirits. We believe that if anyone dies, their spirits are still alive. Those spirits can come to our camp, they can come to our home. We believe in spirits.)*

**Which I know people spirit don't die. I know some people don't believe in spirit. But we do. We black people do. Because we spirit come back to us.**

*(I know people's spirits don't die. I know some people don't believe in spirits but we do. We black people do because the spirits of our relations come back to us.)*

**He live in the country where he lost his country, they live. That what bin happen to this lot what died.**

*(Spirits live in the country where they die. That is what happened to this lot who died.)*

**And when they bin all getting burnt, all the spirit bin fly way la hill and the look back and they seen things.**

*(When the bodies were being burned their spirits fly up the hill and looked back and they can see things.)*

**Ah, we still burning.**

*(Ah, we are still burning they said.)*

**They can still see the sweat and greasy in that smoke.**

*(They could see their own sweat and grease in the rising smoke.)*

**They went up la hill and they, went to, We don't want to stay here we want to get away from this place.**

*(They went up the hill and they said We don't want to stay here we want to get away from this place.)*

**That's because, We know, we didn't want to live.**

*(We knew we were not going to live.)*

**And they bin knew, that when they bin cuttin wood they said that Oh, no matter. We all get killed, this is our country. We don't want to run away and they can kill us. That because we done wrong thing. They can kill we, this our country. We can die here.**

*(They knew they would be killed when they were cutting the wood. They said Oh, it does not matter if we are killed. This is our own country. We can't run away they will kill us anyway. That is because we did the wrong thing. They can kill us. This is our own country. We can die here.)*

**They bin really game to get it.**

*(They were resigned to death.)*

**And when he stockman bin workin for them, he was with them too. And he said, when he came back, What you done to my people?**

*(And when the stockman came and saw what had happened he asked the boss What have you done to my people?)*

**Ah, you've got to come back and work for me.**

*(Ah, you've got to come back and work for me ((said the boss)).*

**I don't have to work for you. You bin kill my family. All my brothers. What I come back and work for you? I don't want to work for you. Kill me he bin say.**

*(I don't have to work for you. You killed my family, all my brothers. Why would I go back and work for you? I don't want to work for you. Kill me he said.)*

**Shoot em.**

*(He shot him.)*

**One of my son he got a hole, big hole here (shows part of the body where the stockman was shot), when he bin come back spirit.**

*(One of my sons has a big hole here ((shows part of the body where the stockman was shot)) he is the reincarnation of the spirit of that man.)*

**One day we might be put up our dance and we'll show you that's, how the dance start.**

*(One day we might stage the dance here and we'll show you how the dance started.)*

**One day might be, in Kununurra. We bin thinkin about to put it in Kununurra one day.**

*(We have been thinking about putting it on in Kununurra one day.)*



The Spirit of the Gija, Dougie





The Spirit of the Gija, Douggie Macale *Jibilyuwuny Garrabirnginy*. Photo by Roger Foley Fogg.

**Well I reckon he's good for you to look at this picture.**

*(Well I think it is good for you to see these photographs.)*

**When joonba come back to us, one spirit, go way and one clever bloke get em. He's a magic bloke gonna get it.**

*(They show the story of the song and dance cycle that came back to us from the spirits who went away and gave it to a clever man. It has to be a magic man to hear the spirits' song.)*

**That was a war time. They went to war, cross the river and salt water.**

*(It was at the time of the first world war. They ((the travelling spirits)) saw the soldiers travelling they crossed the river and reached the sea.)*

**And they seen a boat coming in. And one white bloke bin just walkin in with a fish.**

*(They saw a boat coming in and a white man walking in with some fish.)*

**And the spirit bin all siting down la bank and you think that, Ah! You mob hungry? Yeah, we hungry. And he bin put all a fish and give to them in a bucket.**

*(The spirits were sitting on the bank and he said Are you mob hungry? Yes, we are hungry. And he gave them all his fish in a bucket.)*

**And he walked out, and when he bin look back nobody bin there. Hey! Who I bin giving them fish to? he bin say.**

*(He walked away and when he looked back there was no one there. Hey! Who did I give those fish to? he asked himself.)*

**That was their spirit.**

*(They were the spirits ((from the people who were killed)).*

**That's the way now that song for spirit.**

*(That's the way the song belonging to those spirits goes.)*

**Now, my brother didn't want to put it up corroboree. He wasn't too game to put it out. And even that old man, that old man sitting there. They were frightened.**

*(And now today, my brother didn't want to put on this song and dance cycle. He was not game to show it. And that old man too, that old man sitting there (points to the late Mr Paddy Bedford). They were frightened.)*

**And one, two more old bloke died. And they told us No, we don't want to put this corroboree out 'cos lot a white people can still kill we.**

*(And two other elders who have since died told us No, we should not show this song and dance cycle because some white people might still kill us.)*

**No, I bin say. And Trust me, I bin say. Trust me. We try bring em out and see what goin to happen. I bin tell em.**

*(No, I said, Trust me. I said Trust me. We will try revealing the song and dance and its story and see what happens I said to them.)*

**And my brother said If you want em. Not me I won't be in it he bin say.**

*(And my brother said, Do it if you want to. Not me, I won't be in it.)*

**Well I'll do em. I'll bring em out I bin say. I'll bring em out.**

*(Well, I'll do it. I'll show it I said. I will bring it out.)*



**I told this old man, and my brother. I'll bring em out, suppose you frightened to show this corroboree out. I bin say. I bring em out and show, what gonna happen.**

*(I told this old man (Mr Bedford) and my brother I'll bring it out if you are frightened to show the song and dance cycle. I'll bring it out and show it and see what happens.)*

**Alright. We went to Darwin, show it. Show that corroboree.**

*(Then we went to Darwin and showed the song and dance cycle.)*

**This the real cruel corroboree this one. Real cruel where people bin die. Just for their self, for their own sake, for they rown heart, they died.**

*(This song and dance cycle tells a very tragic story. It tells of the cruel way people died. They told their own story in this song after they died.)*

**They bin say. Ah we don't want to live.**

*(They (realised what was happening in their country and) said We don't want to live here.)*

**Now today we friend together. We work together. When we bin all grow up we bin slave.**

*(Now, black and white are friends and work together. But when we were growing up we were slaves ((on the station)).*

**Because we can't read, we never go school. We bin live la bush we bin grow up la bush. But my mother, he bin growed up by white.**

*(We can't read, we didn't go to school. We lived and grew up in the bush. But my mother was raised by white people.)*

**My mother's family bin shot by white people. And my mother bin grow up by white.**

*(My mother's family was shot by white people and then she was raised by whites.)*

**And mum bin all day tell us Some white people they good, some bad. Can't trust some white people sometime you trust. Some policeman you can't trust. He bin all day tell us like that. But some time, sometime you trust. Somebody something bad to it some time. Some time they good man.**

*(Mum used to tell us Some white people are good, some bad. You can't trust some white people, some you can trust. Some policemen you can't trust. She used to speak to us like that. Sometimes you can trust them, sometimes people have something bad in them. Sometimes they are good.)*

**But we work together now. See, we got art centre now today. Art centre, what is art centre mean to us? Own heart, own ear-n.**

*(But now we work together with white people. You see we have our own art centre today. What does this art centre mean to us? It holds our hearts and our knowledge.)*

**Some time Gardiya put em in a book to, kid to look at it in the end. But we do, that's why we painting today, to remind kids, far away when they gotta grow up.**

*(Sometimes white people put our stories in books for children to look at. One reason we are painting is to teach out children in the future when they grow up.)*

**We not going to live. We all gotta die sooner or later. And its good for, its not only for money we selling paint, for story, for own heart we thinking.**

*(We are not going to live forever. We all have to die sooner or later. We do not paint only for money but to record our stories, what we are thinking in our own hearts.)*

**Lot, lot people thinking what going to happen to their kids in the end. When all kids gonna grow up in the end, they gotta be proper school mob. They gotta grow up like a white, in the end. They not gonna, no more blackfella in the end when we all gonna finish.**

*(Lots of people worry about what will happen to their children in the future. When the present generation grow up they will have been learning white man's school learning. They will grow up like white people. They will not have the knowledge of the old Aboriginal ways when we are gone.)*

**That's why we leaving that paint, for language, for hunting, for story. That's why that painting is for. We leaving painting behind, to people to think about it, kids. I don't think kids will grow up, no more blackfella. They might grow up different way. I don't know, what going to happen to kids in the end.**

*(That is why we are leaving those paintings, for language, for hunting, for story. We are leaving our paintings for people to think about, for our descendants. I don't think our kids will grow up knowing the real Aboriginal way. They might grow up differently. I don't know what will happen to the future generation.)*

**A lot a people they growin up like a, they got their own, like a, they doing some school, they doin school, everything they doing. But we manjalng people we never grow up with, we never grow up la school.**

*(Lots of our people are going to school (learning white mans way). But we bush people never grew up with school.)*

**But we bin remind from our mother, father, they bin teach we proper bush way.**

*(But we were shown by our mother and father, they taught us the proper bush way of life.)*

**We bin live la bush 'caus. I never go to school much, nothing. I never go school. All my family, all my brother, four brothers there, and three sister. We never go school, nothing. We bin all grow up la bush.**

*(We lived in the bush. I never went to school. All my family, my brothers, four brothers and three sisters, we never went to school. We all grew up in the bush.)*

**And my brother, when he bin old enough to get a job. He bin work la company, mail running. Father for thadun.**

*(And when my brother was old enough to get a job he worked for the people who were carrying the mail. The father for that one )(indicates Freddie Timms)).*

**That my last son, for my brother's son that. And today he got art centre. And today, me, I got dance group.**

*(He is my oldest brother's youngest son. Today he has his own art centre. I today I have a dance group.)*

**And dance group, I bin grow kids from like this time. (Shows how tall about the height of her hip). You gotta learn em, like a school. You gotta learn em, talk language, singing, painting, dance, everything. That thing have to come to mind first.**

*(I have been teaching kids from when they are this high. You have to teach them like in a school. You have to teach them to speak their own language, singing, painting, dancing, everything. Those things have to come to their minds first.)*

**Language, sometime kid don't pick up language no more.**

*(Sometimes kids don't learn their own language anymore.)*



**All the kid bin grow up nother place. They go to nother school and they come back got their own Gardiya English. And they speak proper English.**

*(Lots of people were sent away to school when they were young and came back speaking real white man's English.)*

**They bin all day go way, and that why my mum father bin get shot, and mother.**

*(My grandparents used to go on walking holidays and that is when they were shot.)*

**Some time people feel funny, when we talk about killin.**

*(Sometimes (our) people don't like it when we talk about the killing times.)*

**This corroboree he make us cry, in our own heart.**

*(This song and dance cycle shown in the photos makes us cry in our own hearts.)*

**We shouldn't be not showing, that thing didn't happen before, caus. Old people die, on this corroboree. They didn't want to show-em. They was frightened of Gardiya. Some people said that we should not show this song and dance cycle to white people, no one showed it before because they were frightened of white people.**

*(Oh, we don't want to show em la Gardiya, they might do the same thing. ((They said.)) We shouldn't show it to white people, they might do the same thing ((and kill us)).*

**No, I bin tell em, they can't do nothing now this time. We got government behind we now, we got somebody behind we helpin we this time.**

*(No, I said to them, they can't do anything like that these days The government supports us now and we have someone helping us.)*

**I bin tell em Let me deal with it. Let me deal with it and I'll find out what going to happen to it.**

*(I told them let me deal with it and I'll find out what's going to happen if we show it.)*

**Well now its good. I bin come to find out Darwin. Darwin bin come, they bin tell me Oh you better come to Perth, take that corroboree for big festival. I took it.**

*(I found out when we went to Darwin that it would be alright. People told me You had better bring that song and dance cycle to the Perth International Arts Festival. I took it.)*

**Then when I went to Perth, one Melbourne bloke bin come there Ah you better come to Melbourne. Well too cold, to.**

*(Then when I went to Perth someone came from Melbourne and said You had better come to Melbourne. Well too cold there!)*

**I don't want to go there, too city. We never go to city before.)**

*(I don't want to go there, its too big a city. We didn't take a dance show to the city before.)*

**You gotta learn. Bring your corroboree.**

*(You must learn. Bring your show.)*

## THE HORROR – THE PRISON TREE

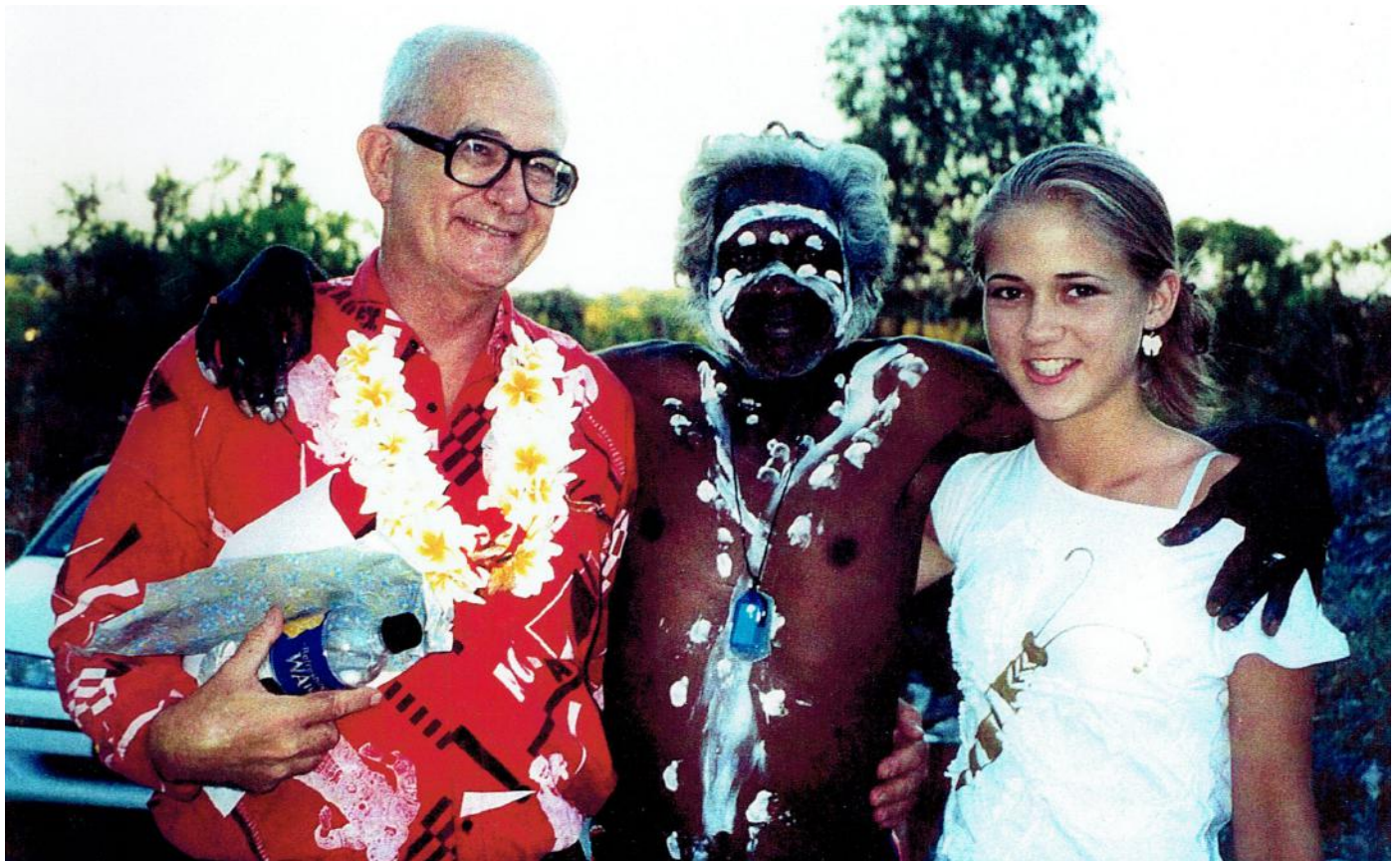
I visited this Boab a couple of times with the Gija mob... It gave me a feeling of horror thinking of the sad folk who were forced into it on the long march to prison and or to slavery on the ships out of Derby ... Yes they were slaves. It even looks horrified compared to the beauty of the usual boabs in the Kimberley







with Peggy Patrick at Gaadmungungardi KALACC Festival 2008



Douggie with Roger and Electra in Perth



## PEGGY PATRICK DIRRMINGNALI OAM

**P**eggy gave this speech at the opening night of the photographic exhibition *Spirit of the Gija* Kununurra Library, WA, 2003. Peggy called me her *Light Man* and *Picture Man*.

We were invited to perform the show at the Quarry Amphitheater in Perth, Western Australia for The Perth International Arts Festival in 2002. There was a very low budget for lighting which suited me fine as I like using old unfashionable lighting equipment in a low tech way, that is, by direct human control. I took a number of photographs during performances of that show, I wanted to capture the power in those performances, I used large-scale colour prints to show the energy, movement, and spirit of the Gija Mob of Western Australia. Some of the images also include a special *Lirrga* dance ceremony the Gija performed to celebrate my 60th Birthday.

Just as we were about to pack up and leave the Bow River Artists Camp after an exhausting two weeks of rehearsals and the first performance to a local audience that night, we were asked to stay a little while. Much to my amazement the Gija dancers had all put on special paint and costumes and performed an extraordinarily energetic *lirrga*, a celebratory dance, to thank us for helping them

This picture captures an extraordinary moment, an epiphany, for me. When I took a look at the stage area on my first day in Bow River I was quietly contemplating and visualising the possibilities of translating the Gija story for a western audience when an energetic spiral of dust and wind, a small Willy Willy, about the same size as a person, danced across the stage. Tony Oliver of the Jirrawun Aboriginal Arts Corporation told me that this was a very good sign. And then to my amazement on the

final night when Douggie and the other dancers were performing the farewell *lirrga* for us his rapid movement and some conjunction of mind, movement and spirit created an identical Willy Willy in the same place. I called it the Spirit of the Gija.

There are no official white reports of a massacre and no police files, however the story was kept alive by the Aboriginal descendants in the region and passed down through generations in song, dance and oral storytelling. That is what song and dance cycles are all about... corroborees or in the Kimberley, Junba... they are as complex as any opera – much more so.



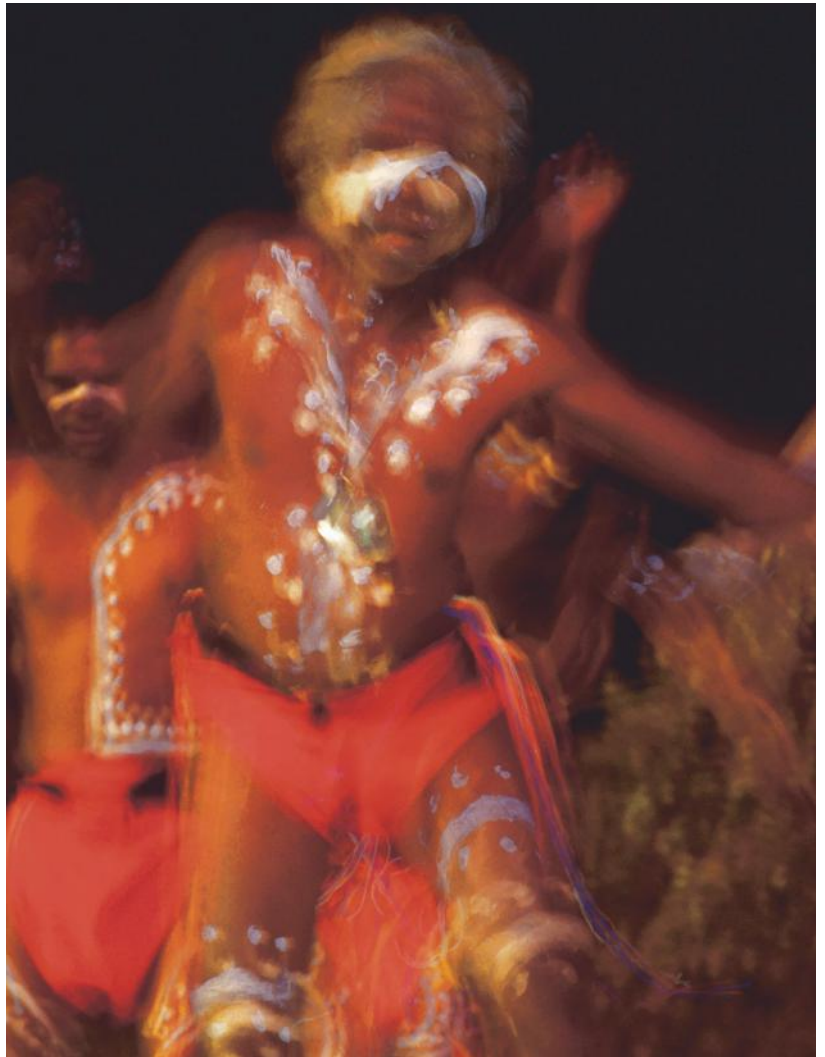
Peggy Patrick Dirrmingnali OAM



I remember... white folk sneering at us as we sat down with the mob on the grass in the Kununurra Park... where it was cool. Then my daughter watched with sadness as the ice cream shopgirl totally ignored a very young aboriginal girl holding out her money, Peggy's granddaughter. My daughter, a blonde teenager went over and bought the ice cream for her.

Paddy and Rusty asked Electra to buy them a couple of beers at the pub, as they were wary of going in themselves. She was under age herself but went in boldly and bought the beer. I took my photographic exhibition to Kununurra to show the mob who were in the photographs. The librarian was very supportive although sad that the local mob did not go to the Library. She was happy that we managed to get seven of the mob into the Library to see the *Spirit of the Gija* exhibition. Peggy Patrick Dirrmingali (AM) made her grand speech, Kate Grenville was one of my guests and told me she was inspired to write *Secret River* after meeting the mob. She talks about this in her follow up book *Searching for the Secret River*.

I have also shown elements from *The Spirit of the Gija* show in India and in the USA. When I took my exhibition of photographs about our Original Australians to Lower Manhattan, New York in 2003 I had been given permission by the elders in Kununurra Western Australia. Permission to show Gija business on another indigenous mobs land, which Peggy Patrick granted. I still have the artworks and maybe soon there will be new opportunities to show these photographs and share again the story of the Gija. *The Spirit of the Gija*.



Penny Arcade came to the launch of *The Spirit of the Gija* in New York





After a long day of rehearsals the Gija mob danced. A farewell *Lirga* for us.







**i** LEFT: DOUG MACALE "JIBILYUWUNY" GARABIRRINGINY, WITH ELDER PEGGY PATRICK "DIRRMINGALI" AND MEMBERS OF THE NEMINUWARLIN PERFORMANCE GROUP, STIR UP A WILLY WILLY WITH THEIR ENERGETIC DANCING AT THE BOW RIVER ARTISTS' CAMP, JULY 2001. IMAGE © ROGER FOLEY, FOGG PRODUCTIONS

**i** OPPOSITE PAGE: DOUG MACALE "JIBILYUWUNY" GARABIRRINGINY, DANCING A CELEBRATORY BIRTHDAY LIRRA IN PERTH JANUARY 2002. IMAGE © ROGER FOLEY, FOGG PRODUCTIONS

## "FIRE FIRE BURNING BRIGHT"

### – THE GIJA

In 2001 the Gija people from Bow River had a story that they were ready to tell the world. A story which had been passed on in their oral tradition for nearly a century, and was sacred amongst their people – it dealt with the murder of their relatives around the time of the first World War.

Still feeling the effects of discrimination and fear in Bow River (Western Australia), the Gija had decided it was time to show white people the story, not to induce guilt but so that they might come to understand their pain. For this reason the tribe wanted to add some western theatre traditions to their story so that it would be more readily understood.

With this brief, Foley and his associates travelled into the remote region with several battery operated ball lights that were built from motorcycle batteries and as much equipment as he could find that was impervious to sand.

With the assistance of Argyle Diamond Mines the team was able to operate six Dyalite single dimmers from a rough outback generator.

Foley explains, "We took tough builders Quartz weatherproof floodlights with fitted frames on which to clip colour away from the heat. Two each of 1500W, 1000W and

six of 500W with 300W globes on standby in case there was a power overload."

They took no mountings, stands or lighting trees as there were plenty of real trees which they used with logs of timber forming cross braces to hold the lights at head height. Masking was provided by other trees and bushes.

Jirrawun Aboriginal Art Corporation CEO, Tony Oliver, made a floor stand from timbers decaying from the old Bow River Station homestead. This was used to mount a hand-made scenic projection system based on a Prolite 2K Floodlight housing.

Foley says, "When I am working far from home I like to have all the equipment that we made ourselves because we make it using very simple parts that are obtainable from places such as service stations and supermarkets...in that way we can guarantee to fix anything that is damaged without having to send away for replacement parts."

"The Aboriginal groups we worked with loved this approach as they themselves are all great bush mechanics and can fix many broken mechanical things with a piece of fencing wire."

For example, the group made a small pinspot from a coffee can and a mirror backed globe bought from the Turkey Creek store. Beamspread was altered by moving the

globe up and down inside the coffee can on a piece of tree branch jammed in the tin. The colour was gaffed on the front in true "roadie" tradition.

In this production Foley used 1960's lightshow techniques, principles of sacred geometry and high key film noire style (based on the ideas of Czech scenographer, Josef Svoboda).

The performance also utilised one of the world's oldest lighting special effects (at least 40,000 years old) – throwing spinifex bush on the fire producing a flare not unlike a strobe light. Foley had earlier been shown this "trick" by the Pitjantjatjara people of Cave Hill in South Australia.

The joonba, entitled "Fire, Fire, Burning Bright", was performed at Bow River Station in Western Australia, the Perth International Arts Festival and the Festival of Melbourne. Foley's photographs of the "Spirit of the Gija" were later exhibited in New York at Photo-Graphic virtual gallery, in May 2003.

After giving an address at the New York Gallery, Foley was able to take back the images and memories of his experience to the people who started it all, the Gija.

And with the assistance of librarian Anne Deveson and elder Peggy Patrick, held exhibitions at the Kununurra Library and the Kununurra Hotel.





**I** LEFT: MOVING LIGHTING PROJECTIONS OPERATED BY JOHN DAVEY TURN SAND INTO WATER FOR THE FINAL SCENES OF THE JOONBA "FIRE FIRE BURNING BRIGHT" AT PERTH INTERNATIONAL ARTS FESTIVAL, 2002. IMAGE © ROGER FOLEY, FOGG PRODUCTIONS

**I** RIGHT: CLANCY PATRICK "YAMBARRANY" JALARUJGINY PLAYING THE ROLE OF THE STATION OWNER. THE MURDERERS WERE ILLUMINATED IN HIGH KEY FILM NOIRE STYLE AS IN THE FILM "THE KILLERS". IMAGE © ROGER FOLEY, FOGG PRODUCTIONS

## BIYA YUWA - CORROBOREE FOR BIG MOB AT 12-MILE

Also in 2001, Foley was contacted by Leon Morris the Manager of Junba Nyanangarriyu Biya Yuwa, which means, the "Corroboree for Big Mob at 12-mile" - an aboriginal event held in Bunuba country about 12 miles from Fitzroy Crossing.

The organisers wanted Foley to provide and operate lightshows and lighting to help the tribes dance at night, for this, the largest festival in Australia dedicated to promoting traditional Aboriginal culture.

These dances are all sacred ceremonies that form an integral part of the history and learning for members of each tribe. Some dances tell the particular tribes' part or chapter of the songlines that cross Australia and knit the tribes together in a seamless relationship with the land, the spirit world and each other.

The accompanying songs are their oral tradition which passes down important information for their survival, both practical (the location of food) and cultural (who they are). Given that these dances are normally performed for a small audience, it was thought that additional lighting other than the use of fire would be required for this event.

Run by KALACC, the Kimberley Aboriginal Law and Culture Centre, the five-day festival is held every few years and is unusual in that it is not open to the general public. Its aim is to reinforce tribal law and culture between the 30 or so tribal groups in the Kimberley and for the elders to pass on their law to the young.

As one elder said to Foley, "Our old people are our government. Kartiya (non-Aboriginal) is a different way, they vote a new government everyday. The old people here are our decision makers."

About 2,000 people from some 30 tribal groups were in attendance with just a handful of Kartiya people in different service roles including Roger Foley and his assistant.

The site was a quarry forming a natural amphitheatre the only plant life being several dozen giant Boab trees in groups around the edge. An earthen stage had been bulldozed up at one end. The only equipment provided was a generator.

Foley took 15 suitcases of lights, leads, low tech dimmer controls and several special effects on the plane to Broome and then drove the few hours across the northern end of Western Australia.

Working with the different performing groups each night was an interesting experience and took Foley back to his early psychedelic lightshow days when so much of what happens, on and off stage, is improvised and decisions made by tribal elders with their dancers on stage while the audience watches.

Foley explains his approach to the lighting, "We set up a simple three colour wash using side lights in the same way that Bill Akers used to light the Australian Ballet where I was a floor electrician."

"We also used three back lights and three footlights with leads buried in the soil coming back to my desk at the foot of the stage. There was also moving special effects and other lights to light the walls of limestone behind the stage and throw up shadows from time to time."

Once the dance begins there are strict protocols and sacred rules which cannot be broken, however this did not include the children going on stage and moving around the lights as the performance was in progress.

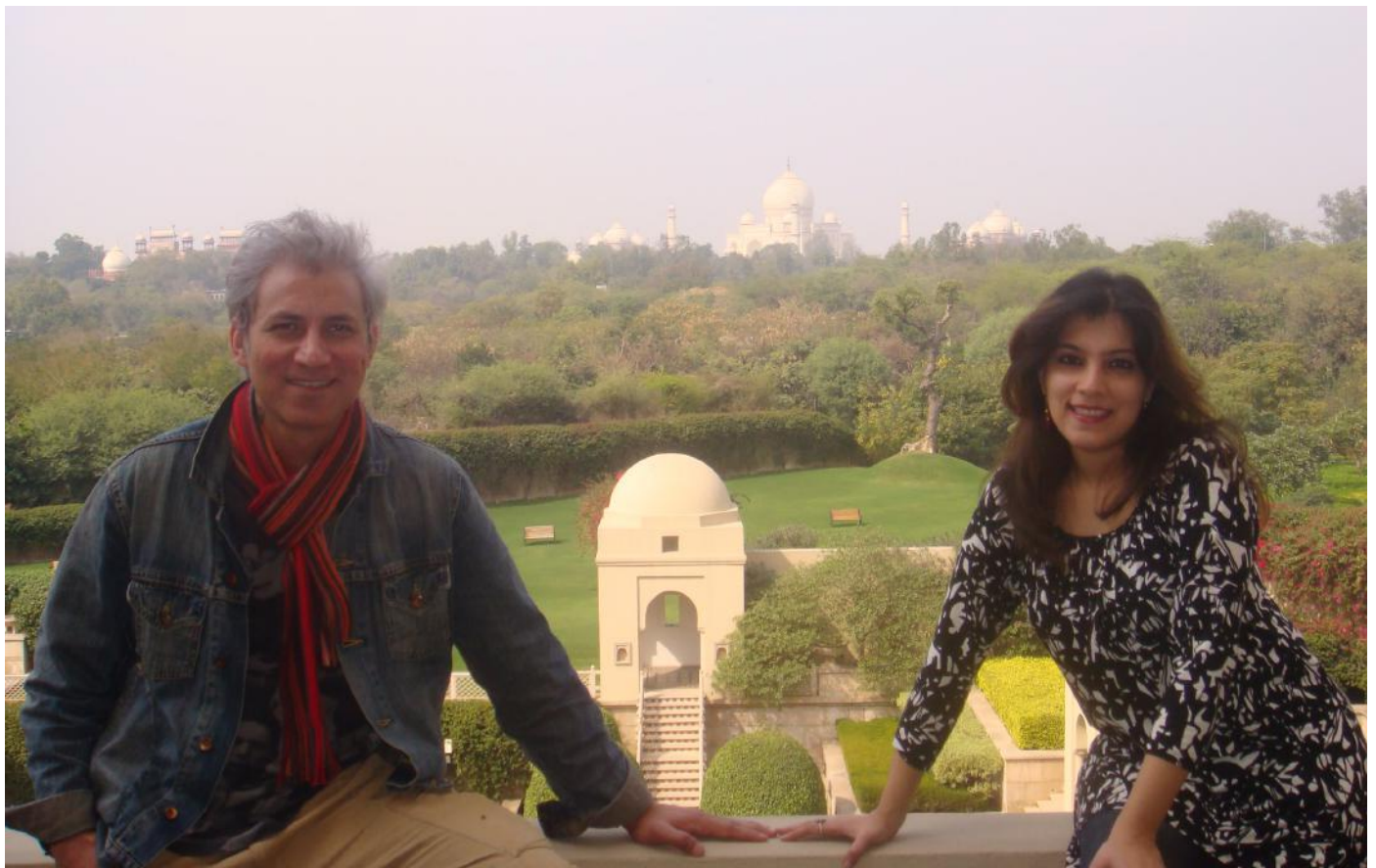
"The children were overjoyed by the lights and no one minded when they would go on stage and start moving them around...It's a great way to learn about lighting", says Foley.

*In the 1960's Roger Foley produced some of the first psychedelic light shows in Australia and now produces special events, design and construction for themed architecture, and has produced "Light Festivals" and Light Sculpture for various festivals. Other members of the Fogg group include Ed Curtis, Annetta Luce, Mark Buczynski and Graham Beatty. Visit: [www.fogg.com.au](http://www.fogg.com.au)*





Boom Boom welcomed me to India



My friends, my curator and Indian daughter Sahar Zaman with Dhiraj Singh took Francesca and I off to Agra to visit the Taj Mahal

# THE SPIRIT OF INDIA

India was very important to the spiritual exploration that drove the birth of our great counter culture movement. We borrowed freely from India's colourful Gods and religious iconography to make our shows. We animated and morphed rangolis and mandalas using hand-made projectors. Our Wetshows made mandalas from clock glasses of differing radii, containing coloured and clear Liquids, manipulated by hand to explode from the centre on an overhead projector stage. We used bright colours, music and fog to stimulate the minds of the audience, to ensure concentration on the universal brotherhood of man.

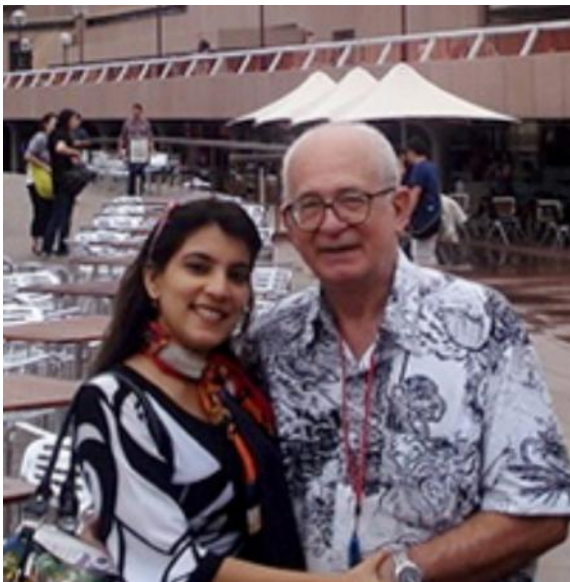
I didn't get to visit India in-person until much later. In 2009, a friend of mine, Bernadette Ludwig also known as Boom Boom, had a restaurant, the *Cafe Boom Boom the Fifth* in the Himalayas. I had always wanted to visit India, but it had never appealed to me to go as a tourist. It's so much better to do it with a local and really entrench yourself in the culture of a place. We had a fantastic time together, she showed me around Dharamsala, home to the Dali Lama. Boom is such an amazing kind person, I remember walking through the streets with her and she knew everybody, every beggar, and shopkeeper, they all greeted her warmly. She of course made sure to take me to plenty of galleries and exhibition openings as well.

It was at an exhibition opening she took me to in New Delhi that I first met Sahar Zaman, and her future husband Dhiraj Singh. Sahar, an arts journalist, and Dhiraj worked for the government, making movies of local markets and events; *The Fairs of India*. I recall chatting to Sahar in the gallery near Connaught Place when she looked over my shoulder and her face and body suddenly radiated visibly with great love... I turned and she was looking at Dhiraj who had just entered the room. I knew they would marry. They both became very good friends of mine and an arts power couple.

Before I travelled to India my friend, Bhupen Thakker, a poet had taken the time to show me all the different Hindu temples in Sydney and their vastly different approach to worship and gave me several art contacts for India. That helped me get in touch with the right people without relying on random luck. Another reason I travelled to India was to accept an invitation to attend a lighting convention in

New Delhi. It was at this convention I was invited to write for *Lighting India* magazine and where I met the owners of a gallery in Vadodera (Baroda) in Gujarat.

The gallery wanted to host an exhibition of my *Spirit of the Gija* photographs, which I thought was fantastic. Unfortunately, the show was cancelled due to racism in Australia. I had returned to India for the show and while there several racist attacks occurred in Australia. This had been stirred up into a hysteria by the Indian press, and fear of violent reprisals in the largely



My lovely Indian daughter and very clever curator Sahar Zaman visited us in Sydney



student town was very real. The gallery thought that if we went ahead with an Australian show there would be riots, Vadodera is a university town, and protests can quickly become violent.

I agreed with the gallery that it was poor timing for an Australian man to be presenting an exhibition. However, Sahar and Adhiraj organised for me to perform a *Lightshow* during the *Diwali Festival Of Lights* to entertain the children at the Sai Kripa Childrens Home for abandoned children just outside Delhi as a gesture of goodwill. It was much more fulfilling than having a gallery exhibition. There are movies of these lovely children dancing in my *Lightshow* on my YouTube Channel.

Sahar Zaman decided to curate a show about reconciliation, with four artists. Tracey Deep and I were the Australian artists invited, and Dhiraj Singh and Seema Kohli the Indian artists. The show was held to understand the strain in relations... and start a positive dialogue on this issue through art.

Dhiraj was always happy to give me cultural advice for my India artworks, and in exchange I was happy to provide lighting advice and some insight into Australian culture.

All religions have used light as a metaphor for knowledge, positivity, and wisdom represented by various Gods. Meeting Dhiraj helped me become a little wiser about Indian philosophy. I of course also introduced Sahar and Dhiraj to my artist friends when they visited Australia to see my exhibition *Lumino Kinetics* at Hazelhurst Arts Centre, GyMEA in 2010. It gave them a strong impression of how many of my friends felt influenced by India.

## ARE WE A RACIST COUNTRY?

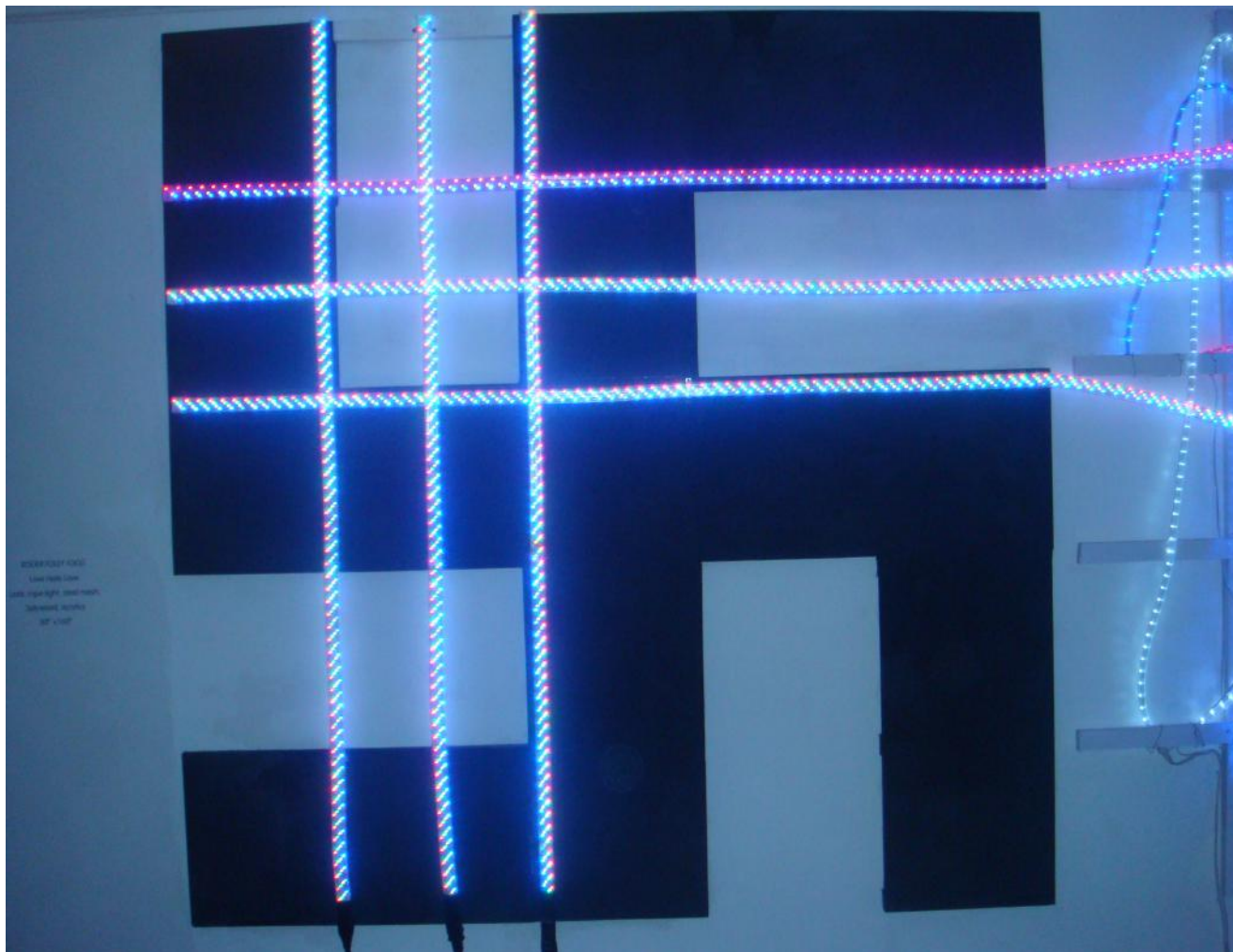
All countries include simple minded folk still driven by Ancient Animal Territorial instincts that have long passed their use by date... Unfortunately it depends on the polity of the day whether those now nasty instincts are made manifest or not and it seems power hungry politicians can gain a lot of votes by pandering to hatred.

Sahar's exhibition *Racism and Reconciliation*, a group exhibition of Indian and Australian artists in an attempt to better understand the recent strain in the relations between our two countries and start the first ever dialogue on this issue through art. Artists Seema Kohli, Dhiraj Singh, Tracey Deep and Roger Foley-Fogg. Curator Sahar Zaman. Art Konsult Gallery, Hauz Khas, Delhi, India, 2011. Part of my contribution *Love-Hate-Love* was an artwork which uses the evolution of the swastika as a metaphor for the evolution of civilisation.

The swastika design was first discovered at the time of the hunter gatherers, prior to 10,000 years BC... And in particular with the gatherers, the women, who collected vegetables for love of their family and made baskets to carry this food home. When satisfied and fed they would have contemplated their clever technology and handiwork, the woven baskets and easily have noticed a repeating pattern in the weft and warp of their work, in the creation of their baskets... a swastika. Thus the swastika became a symbol of *love* in all old cultures around the world. Not just for the Hindus of India but for everyone.

The symbol was perverted by fascists of course as they mis-used a misreading of Darwin's great book *On the Origin of Species* for their own psychopathic and retrograde criminal ends. My intention with this work was to question *why should we let a bunch of psychopathic retrograde criminals pervert a beautiful symbol?* Let us reclaim this symbol as a symbol of love, a Dionysian not Apollonian symbol. Make it ecstatic not rigid, bent not straight.

Let us embrace the wild wonder of chaotic democracy, not the certain implosion of totalitarian control. Creating devolution instead of evolution.



Reclaiming the swastika as a symbol of love... not hate



We loved exhibiting in Tony Twigg's *Slot Gallery*, Redfern





Opening night at the *Racism and Reconciliation Exhibition* with Smt Meira Kumar the Speaker of the House in the Lok Sabha, Indian Parliament, her two machine gun carrying guards and Peter Varghese the Australian Ambassador. Photo Steve Disla. *The title of this art exhibition – Racism and Reconciliation – will indeed go a long way in establishing friendship between our two countries. And yes, you're right, art and the feelings artists bring out with their works will certainly help in bringing our countries together.* Smt. Meira Kumar, Hon Speaker of the Lok Sabha (Indian Parliament), 2011

I wanted to film it. From the point of view of wealthy people and then the point of view of poorer people. During the crowded day and on time lapse through the night of the full moon. I made those movies.

Then returned a few years later, found out how to get into the grounds before anyone else and while alone with my dear friend Francesca Emerson, in front of that building I asked her to marry me. She said yes.

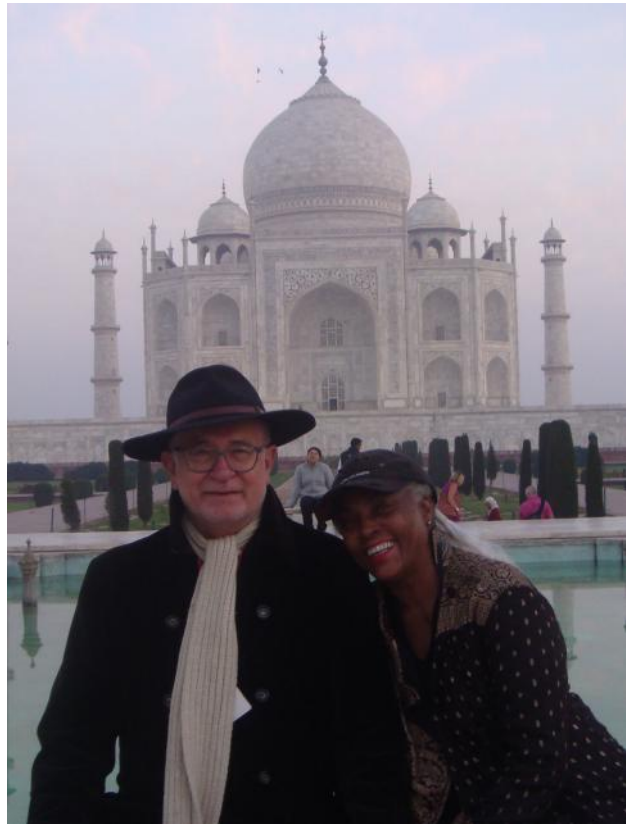
The Taj Mahal is the most beautiful expression of love in the known universe. I am lucky enough to have been there twice, once on my own and once with Francesca. Both times I split my time between affluence and poverty, an expensive hotel one night and a backpacker the next. I was able to get the most complete view, looking at it from as many vantage points as possible. It is an extraordinarily busy place to visit of course, but I'm going to let you in on a secret.

First, you must stay in a hotel nearby and leave your luggage behind so that you are able to arrive very early, before it opens, and while it is still dark. You must take nothing with you besides a very small and nondescript camera. The reason for this will become apparent when the gates open, all the professional photographers that will be waiting there with you in the dark have to have all their gear X-rayed and be screened before they can enter. You are carrying nothing so; this is your chance to have the place to yourself. It can take up to 20 minutes for the other photographers to enter. So be quick, and maybe a security guard will tell you, quick, let me show you the best spots, including the optimum spot to wait for the first rays of sunshine to hit the white marble. Then of course you give that security guard a very nice tip.

*Lumino Kinetics – Seven Light Sculptures* opened by Martin Sharp, Sydney, 2010 at Hazelhurst Galleries was an homage to India which showcased seven light sculptures in the gardens including my new *Spirit of India* works. Retrospective psychedelic mandalas and movies. It was an important show for me, it was the first time I organised my artwork in any kind of historic order. It was the first time I began to realise I did have a history, and that is when I first began to accumulate and sort my archives. Which have enabled me to reach this point now where I am able to bring everything together into what I hope is some semblance of order in the form of a book, a series of books.

A book that will inspire new young folk in the future as our world gets more repressive.

The *Spirit of India* artworks were an exploration of my personal impressions of India, incorporating the creation of light and representations of Lakshmi the Hindu Indian goddess of light, of wisdom and of fortune. Images of light beams as waves and light beams as streams of particles to manifest all definitions of light.



Francesca and Roger at the Taj Mahal

In modern physics light is defined as electromagnetic radiation whether it is visible or not. The subtext includes the hypothesis that everything, all matter, seems to be made from the music and harmony created by vibrations and waves in this radiation. If everything is made from invisible light, I want to offer up a few visible hints and clues to carry us forward.

In 2012 I was invited to participate in the India-Australia Council's *Undarta/Kindness* group exhibition of 140 Australian and Indian artists that ran from March to August in New Delhi, Canberra and Melbourne. I exhibited *Blue One World – Vasudhaiva Kutumbakam*, a nod to the influence of India on me and my friends.

How we tried to become Carlos Castaneda's *honourable warriors*, through our surreal ways of using brightly coloured lights, our integration of music and live performances. How we fused – words, music, dance – with our indeterminate and ephemeral Fogg. All to stimulate the minds of the participants, to concentrate on being *Together*, to become *One* with the universal brotherhood of man – *The World as One – Vasudhaiva Kutumbakam*.

## TAJ MAHAL

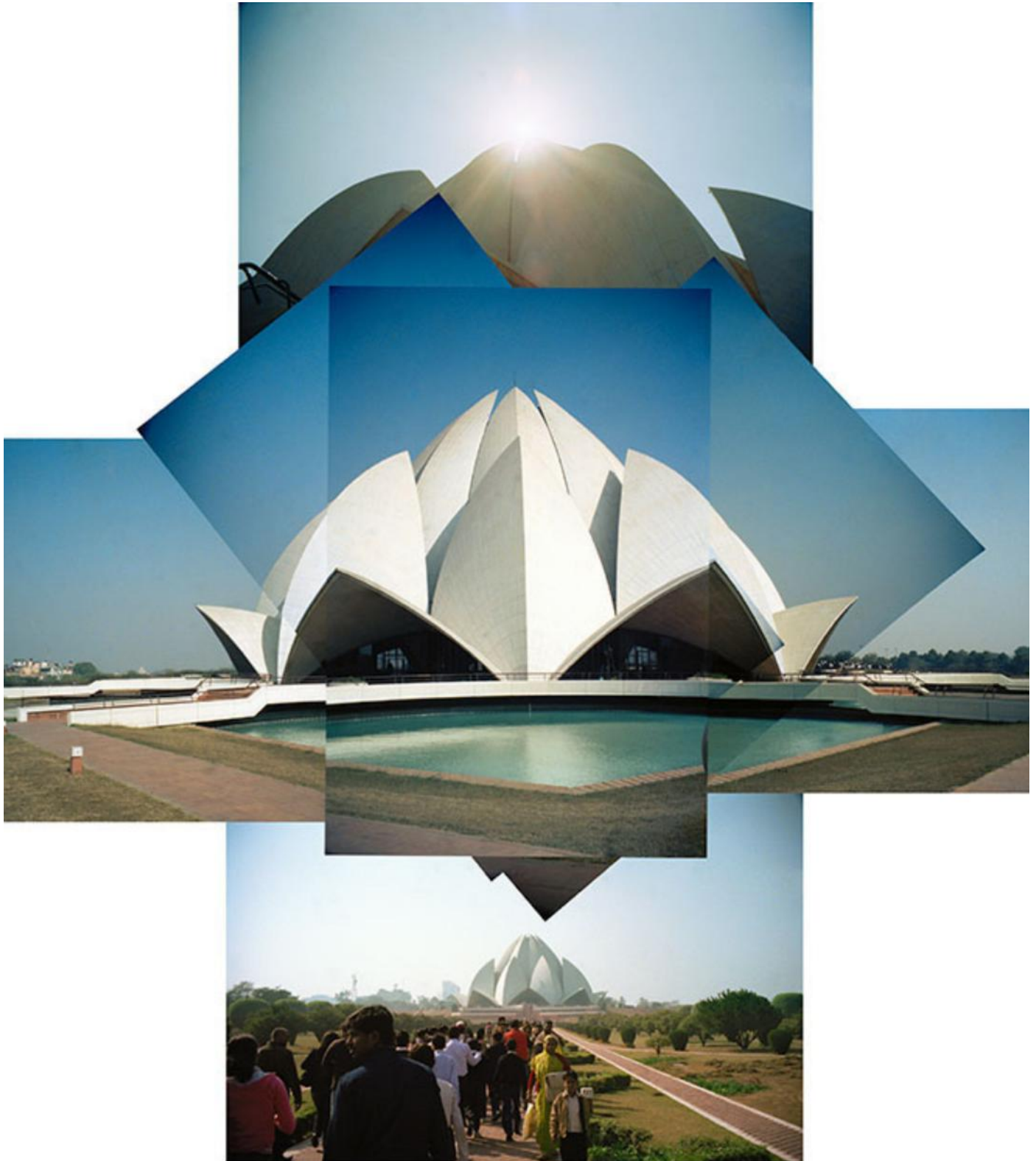
I made a pilgrimage to the Taj Mahal. The way it glows at night, without any artificial light source. The natural white marble of the building seems to soak up light, an extraordinary spiritual place.

As a small boy in 1954 or so, eating my breakfast Weetbix in my family's kitchen, I can still clearly remember a picture card falling from the freshly opened packet. A card with the image of a building and a story that captures my imagination to this day.

It was many years until I went there and was enthralled by the vastness of its size and the energy of its beauty and spiritual power... particularly at night when the marble glows... even when it has no artificial or electric lighting added at all... as a lighting person this further captured my attention.







Roger's photomontage of seven photographs of the Bahai Lotus Temple, Delhi

## THE BAHAI LOTUS TEMPLE

The Lotus Temple in Delhi made from marble is similar in beauty and awe, and just as busy. Oddly even though the building is perfectly symmetrical, only the front is open to the public. My photographs of the Lotus Temple did involve trespassing and a quick dash around the back of the building with a security guard following me.





We took a Lightshow to the Sai Kripa home for homeless children during the *Diwali Festival*, 2009

## DEFINITIONS

Daya is a spectrum of emotions that include empathy, pity, compassion, grace, mercy, clemency, charity and kindness. All of which are essential to forgiveness, reconciliation and restitution and to the cultivation of fellowship and oneness between humans, which leads to

Vasudev Kutumbakam – *The World as One*. Without Daya man is like an animal that does not examine his actions and their repercussions but lives purely on instinct.

Without Vasudev Kutumbakan, man continues to be suspicious of the *other* and a slave to his ancient animal territorial instincts that have passed their *use-by* date.

The adjective *Psychedelic* was first used by chemist Humphrey Osmond in a letter to Aldous Huxley in 1956 to mean – *mind enriching, expanding knowledge and awareness*.

# REFLECTIONS ON INDIA

## KINDNESS, FRIENDSHIP AND 'BLUE ONE WORLD'

Roger Foley-Fogg, aka *Ellis D Fogg* (b.1942)

In the 1960s and 70s my friends and I were responsible for some of the first *Psychedelic Lightshows* in Australia. All my *Lightshows* and indeed most of the 60s counter culture movement in Australia was inspired by the multiverse of Indian culture; by Mahatma Gandhi's non-violent quest for freedom and his sustainable lifestyle, by India's colourful Gods, mandalas and spirituality and, in our naiveté, by the fact that at that time global corporations such as Coca Cola were banned in India.

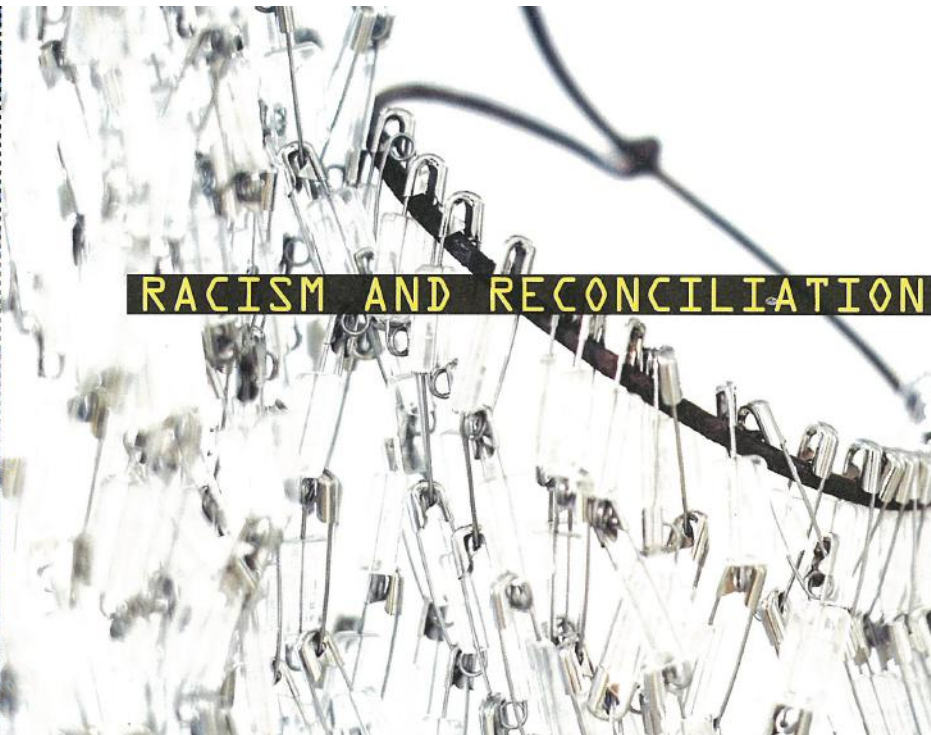
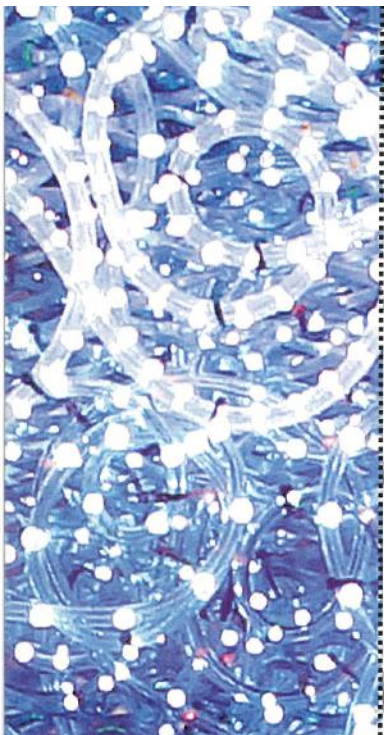
We tried to become Carlos Castaneda's *honourable warriors* and used bright coloured lights in surreal ways with live performances by rock bands, jazz and symphony orchestras – words, music and dance – with our indeterminate and ephemeral Fogg to stimulate the minds of the participants to concentrate on being *Together*, to become *One* with the universal brotherhood of man – *The World as One* – *Vasudhaiva Kutumbakam*.

My friends and I felt that these shows and our *Lumino Kinetic* light installations and mandalas would facilitate a concentration of love and positivity and would have a multiplying effect, spreading like Rupert Sheldrake's morphic fields to make good things happen. We believe in the quantum world revealed by the anomalous results from early 20th Century physicists experiments with *Light* and we believed in the answer to this paradox through the reality of physicist Hugh Everett's many universes, one of which was paradise and that by using the power of our collective *Will toward Good Thoughts, Good Words and Good Deeds* we could steer our planet to this paradise and that this is how the world can be saved. It seemed both fortuitous and serendipitous for us to be born in the 20th Century when all aspects of our world began to change from the Industrial Material toward a world of many realities. As physicist Paul Davies says: *Materialism is dead*. We believed it was our responsibility to help spread the word. From the birth of religion through the worship of *fire* to the c.3000 year old Parsi belief in Mithra – the attendant to *the wise lord Ahura Mazda*, the God of Light and Goodness, whose simple message *good thoughts, good words, good deeds* the metaphorical and literal use of *Light* seemed particularly appropriate to us, particularly as the Hindi word *meherbaan* literally *observant to Mithra* – also means *kindness*.

The kindness of my Indian artist friends Dhiraj Singh, Seema Kohli and arts writer/curator Sahar Zaman encouraged me to visit India during Diwali in 2009 to perform a *Lightshow*, a 60s *Psychedelic Wetshow* or *Liquid Lightshow*, for the children of The Saikripa Childrens Home in Noida, UP. Then Dhiraj and Sahar came to Australia to help me exhibit *Lumino Kinetics*, light sculpture illustrating my interpretation of *The Spirit of India* at Hazelhurst Regional Gallery & Art Center, Sydney, 2010.

Then in January 2011, as a response to fractured Indo/Oz relations reported in the Indian press, Sahar invited me to exhibit in a group show about Indian and Australian racism and reconciliation at Art Konsult Gallery, Hauz Khas, Delhi. An exhibition illustrating the love, understanding and friendship – *The Daya* – between artists from India and Australia. One thing I have learned since 1975 is that freedom is a constant fight.





## RACISM AND RECONCILIATION



EDGE artkonsult  
consultants for contemporary indian art

presents

## Racism and Reconciliation

"A group show by Indian and Australian artists in an attempt to understand the recent strain in the relations between their countries and start the first ever dialogue on this issue through art."

**Curated by Sahar Zaman**

Chief Guest - **Smt. Meira Kumar**  
Honourable Speaker of the Lok Sabha

Special Guest - **Mr. Lachlan Strahan**  
Deputy High Commissioner of Australia

on 28th January, 2011, 7 pm onwards

at Art Konsult  
23, Hauz Khas Village, New Delhi-110016

The show continues till 20th February, 2011

For details contact:  
011-26531819, E: [artkonsult23@gmail.com](mailto:artkonsult23@gmail.com), [www.artkonsultindia.com](http://www.artkonsultindia.com)



# Reconciliation through art

An exhibition by Australian and Indian artists in New Delhi aims at a message of friendship and camaraderie between the two countries



BY  
SHIVANGI  
AMBANI-GANDHI

There was once a time when if you mentioned the word 'Australia' to Indians, it would bring fond memories of cricket and some of the game's biggest stars. Today though, the most instantaneous reaction will be about the racial attacks controversy. However since 2010, Australians are making much more of an effort to bridge this gap – be it Parramasala, more Indian representation in cultural events like the annual Sydney Festival (free AR Rahman concert and the Manganiyars), to exhibitions that focus on the longstanding Indo-Australian relationship (a light and fire show about the earliest Indian immigrants to Australia at the last Vivid Sydney festival).

Now, an Indian curator has taken the lead in bringing the same message of friendship to India. Sahar Zaman, a Delhi-based arts journalist and independent curator, recently opened a show featuring Indian and Australian artists in Delhi

titled *Racism & Reconciliation*. The exhibition was on show at Art Konsult Gallery until mid-February and received positive political support from both countries. Meira Kumar, Speaker of the Lok Sabha and Peter Varghese, Australian High Commissioner to India were chief guests at the opening of the exhibition.

The exhibition featured works by two Australian artists who have a long association and love for India, namely Roger Foley-Fogg and Tracey Deep.

Since the '60s, Fogg has been creating lumino kinetic sculptures - light installations - inspired by India's colourful Gods, *mandalas* and the concept of *karma*. "In the '60s it was as if India emerged in the collective unconscious globally," he says. "In my young innocence and '60s naiveté, I must confess that India seemed a particularly attractive society because Coca Cola and other suspect symbols of the corporate world were banned at that time."

Fogg's major light-installation for the *Racism & Reconciliation* show, titled *Love Hate Love* features the Swastika, a powerful symbol which in Sanskrit means auspicious, but was misused by the Nazis to portray Aryan superiority and to assassinate millions of Jews. Fogg appropriates this symbol of positive energies, manipulated into a racial symbol to comment on the racial tensions between India and Australia.

Tracey Deep works with reusable and recycled material. "And she's well aware that India is a haven for finding ample recycled material to make her works special," says curator, Zaman. Deep's *Moonlight* is made from recycled material, rescued from a landfill.

"It's an example of how materials used in our everyday life can be reworked and reinterpreted to create something totally new and give the material a second life. *Moonlight* shimmers with an almost hypnotic appeal that could inspire those sparring over petty ideas of racial, regional or even national differences to rise above the inessential and embrace the core of all humanity," explains Zaman.

The two Indian artists featured in the show, Dhiraj Singh and Seema Kohli, have no prior Australian connection, but after the controversy, they travelled to Australia between 2008-2010 to assess the situation and respond artistically.

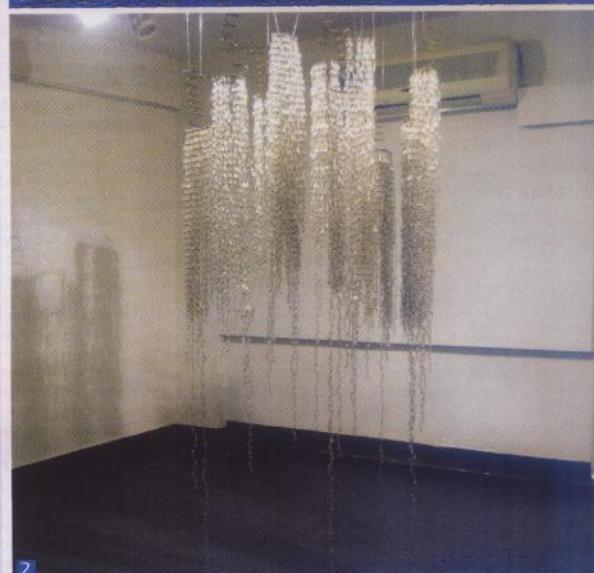
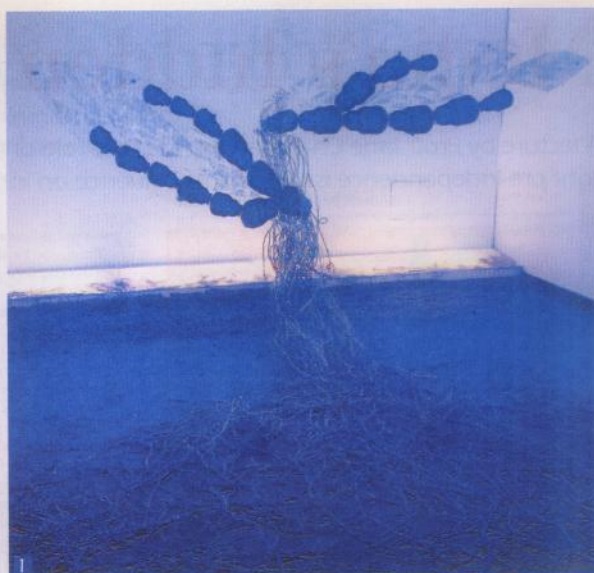
"Their works are a statement on understanding the grounds of differences, clearing the misunderstanding and moving on. My aim as the curator was to make sure the right message on Indo-Oz friendship is sent out using the language of art," says Zaman.

Singh's installation titled *Black Tide* consists of X-rays of skulls captured in acrylic sheets, cut out in the shape of surfboards, while recycled blue plastic rope flows out from the edges of the surfboards like water.

"Dhiraj looks at the issue with his *Time*, or as we say in Hindi '*kaal*', which means both time and the colour black, dissolving away the scars from human memory. The surfboards in this work act as totemic portals representing the Dreaming, the Aboriginal idea used to describe the journey, without beginning or end, of things and beings," says Zaman.

Meanwhile, Kohli puts her observations across in her signature style of tapestry-like canvases and several sketches. "She realised that both Hindu mythology and the Aboriginal Dreaming have striking similarities in the way they see the continuum of life. Especially, how the position of a woman is glorified as a significant player in nurturing the world and harmonizing all existence. In one of her canvases, she has done a portrait of an indigenous Australian face, blending it with her own distinct palette," says Zaman.

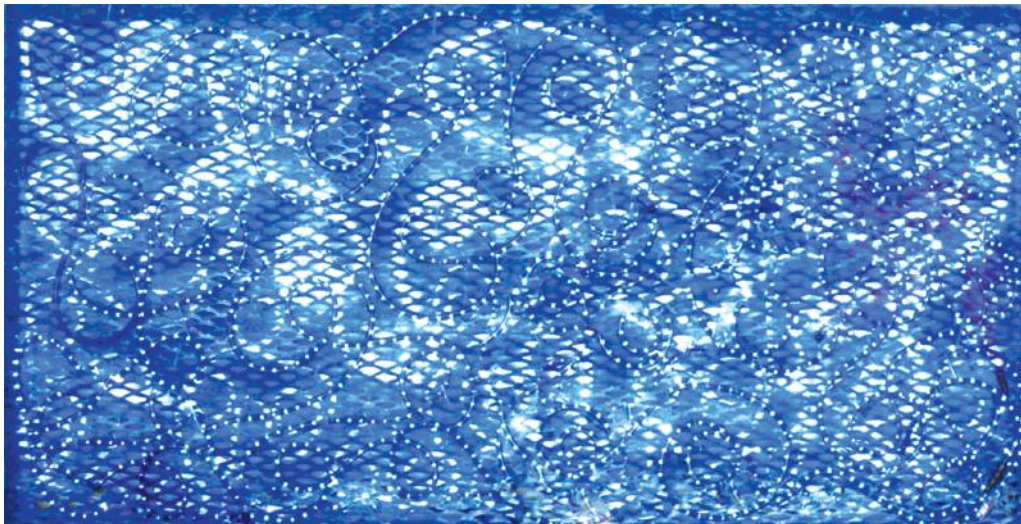
We hope the legacy of this initiative will lead to a stronger and renewed friendship between the two nations, based on a better understanding and appreciation of each others' cultures.



1. Dhiraj Singh's *Black Tide*  
2. Tracey Deep's *Moonlight*  
3. *Love Hate Love* by Roger Foley-Fogg  
4. Delhi-based art writer and curator Sahar Zaman with Australian High Commissioner to India Peter Varghese and Speaker of the Lok Sabha Meira Kumar



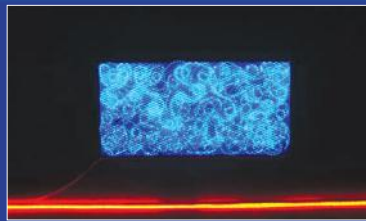
Photography by Jim Anderson and Wendy Shaw



Fogg had an exhibition of works scheduled to open at a gallery in Vadodra. However, the raging controversy over the racist attacks against Indian students in India made the gallery nervous about showing Australian works for fear of backlash. "I was surprised because my works are obviously about reconciliation," says Fogg.

(Above and right) The Spirit of India - Elemental #1 and #2

(Far right) 5 x psychedelic mandalas - 60s retrospective



# Illuminating the way forward

Roger Foley-Fogg's luminous works hold a special message for India and Australia



BY  
SHIVANGI  
AMBANI-GANDHI

If you've sat marvelling at the cute reindeers running around the magnificent Christmas tree on Darling Harbour in Sydney each year, you would like to meet Roger Foley-Fogg. He manages the art direction and production of the Christmas Tree of Light for The Sydney Harbour Foreshore Authority at Darling Harbour each year.

Even more interestingly, Fogg has been creating lumino kinetic sculptures - light installations - inspired by India's colourful Gods, *mandalas* and the concept of Karma since the '60s.

"In the '60s it was as if India emerged in the collective unconscious globally," he says. "In my young innocence and '60s naiveté, I must confess that India seemed a particularly attractive society because Coca Cola and other suspect symbols of the corporate world were banned at that time."

He is currently showing modern LED versions of the India-inspired works that were first exhibited in 1971. "In the '70s, the lifespan of lights, and my light art was so small that it did not feel right to sell them. Now LED lights are guaranteed to last for 100,000 hours or 10 hours per day for 22 years," says Fogg.

The abstract works currently on display at the NG Gallery in Sydney are far more sublime than his Christmas Tree, but just as colourful. The *Psychedelic Mandala* in a hexagon series consists of bright, '70s colours like pinks, blues and purples, swirling in a hypnotic hexagon.

The *Spirit of India* series consists of large panels created using light vibrations and electromagnetic waves, LEDs and rope light to illuminate the transcendental concepts about the three classical Indian elements: air, fire and water. *The Spirit of India - The Blue One or Wet Elemental* for instance was inspired by the wet weather Fogg encountered in Delhi. For those familiar with Indian mythology, The Blue One may also resonate with the Blue Lord, Krishna. And that is perhaps the beauty of his installations - the abstract works can take on any meaning you want them to.

"These works are indeterminate - people can find any meaning in them."

Fogg himself was attracted to light art because of ephemeral quality.

"Light is anomalous, invisible. I sometimes use fog in my art works to make light more corporeal. Light art itself is quite ephemeral - you switch it off and it is gone."

Despite his long-standing connection with Indian spirituality, his first visit to the country was only last year in 2009, when he was invited to an LED convention in Delhi. He took the opportunity to travel to Vadodra, Varanasi and Dharamsala. His

favourite memories are of those living in a small hotel in Karolbagh in Old Delhi.

"If you wait outside the hotel, you will see elephants walk past—that won't happen at the Imperial Hotel!" he laughs.

His other impressionable memories are from the Grand Trunk Road. "A lot of India is getting too modern. Beautiful cultures are getting destroyed by TV," he says.

He refers not only to India, but also to the younger generation of the aboriginal communities in Australia. He has worked closely with one such community - his photographs of his lightwork with the Gija people of the Kimberley, at their invitation, led to *The Spirit of the Gija* exhibition which has travelled to galleries in Melbourne, New York and Kununurra.

His other major art shows have included light installations in group shows at the National Gallery of Victoria in 1984 and the Art Gallery of New South Wales in 1992 and he was also commissioned to produce a light installation - *OP/EN* - for the Museum of Contemporary Art, Sydney in 1991. He has also taken his installation work *The Magic of Light* to Singapore and other light works to Bangkok, Hong Kong and to the Diwali festival of lights in India in 2009. Earlier this year Fogg exhibited a commissioned work at Hazelhurst Regional Gallery and Art Centre, titled *Lumino Kinetics: Seven Light Sculptures* which utilised 21 lightworks and 9 films about light as part of his long term multimedia project - *The Spirit of India*.

While he was in India, he had an exhibition of works scheduled to open at a gallery in Vadodra. However, the raging controversy over the racist attacks against Indian students in India made the gallery nervous about showing Australian works for fear of backlash. "I was surprised because my works are obviously about reconciliation," says Fogg. Undeterred, he is trying to organise another exhibition in Delhi, this time in conjunction with another Australian artist, Tracey Deep as well as two Indian artists who travelled to Australia in the aftermath of the controversy to create new works - Seema Kohli and Dhiraj Singh.

Fogg hopes to finish a new work for the Indian exhibition, which has particular resonance with the recent souring of relations between the two nations. "I am not inspired by the spirituality of any one religion or particular belief, but the way that the belief and social systems in all the many different Indias add up to manifest a harmonious whole -- one family," says Fogg. "I was first moved by this concept of - Universal Oneness - at the Yellow House, Sydney nearly 40 years ago through an unpublished cartoon by Martin Sharp titled we are all islands, joined beneath the sea. My friend, the artist Dhiraj Singh tells me that this ancient Indian concept of *Vasudev Kutumbakam*, the world as One Family, holds special relevance today particularly in our reaction to climate change. We all have to work together."



INDIA'S FOREMOST MAGAZINE ON THE LIGHTING INDUSTRY

# Lighting India

Rs. 125

Vol 4 No.2

March - April 2009

## Liverpool one



An Artist's  
Approach to  
Light  
- Ellis D Fogg



Know Your  
CFL  
- Dr. S.S.Verma

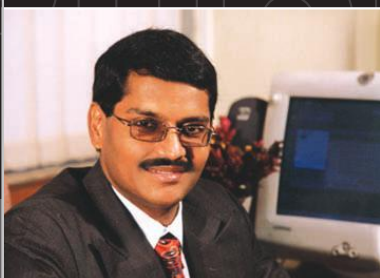


Teri Lights a Billion  
Lives  
- Tushita Mukherjee



Reducing Carbon  
Footprint of Street  
Lighting System  
- Vithal N Kamat





# Publisher's Notes . .

Welcome once again to Lighting India. In the latest issue we have valuable tips coming from Australia's most innovative Lumino Kinetic artist, Ellis D Fogg, popularly known as Roger Foley - Fogg. Any assignment, from the smallest to the biggest at historical locations, call for a clear approach to lighting. With four decades of experience that touches the whole light art field from the ephemeral minimal-monochromatic through Chiaroscuro to psychedelic and abstract expressionist, Fogg discusses the attributes required of a lighting artist.

Just how many myriad factors need to be weighed and blended before doing justice to a work as big as the reinvented urban centre 'Liverpool ONE', the large-scale retail led regeneration project? BDP's stalwart Martin Lupton takes us on a lighting tour of the redevelopment that has transformed and revitalized Liverpool's City Centre on a sprawling 42 acre expanse without losing the city's umbilical connect with its historic waterfront while lending it a shopping flavor of its own.

Amardeep M Dugar delves into the neurobehavioral performance with a fresh angle to lighting, resolving for us the photo-biological and emotional perspective in "Applications of lighting for visual & non-visual". He proposes a framework, the aesthetic aspect of which is more related to sensations, involving emotions rather than pure intellectuality. His article outlines an integrated set of interior lighting characteristics to meet the requirements for visual and 'non-visual' systems.

The Energy and Resources Institute (TERI) has a vision to work for global sustainable development and a commitment towards creating innovative solutions for a better tomorrow. Tushita Mukherjee gives us a peep into TERI's 'light a billion lights' (LaBL) campaign that is doing yeoman service brightening the lives and hopes of people across nine countries.

With the government electricity organizations motivating people to dispense with incandescent light bulbs and promoting the use of CFLs it is time for us to keep abreast of the advantages of CFL and developments in technology through Dr S S Varma's article on Know Your CFL. I hope you enjoy this issue as much as we have in bringing it to you. Do send us your views on [miyer@charypublications.in](mailto:miyer@charypublications.in).

*Neha Dewani*



With the government electricity organizations motivating people to dispense with incandescent light bulbs and promoting the use of CFLs it is time for us to keep abreast of the advantages of CFL and developments in technology

# Editorial

## CFLs or LEDs?

Ever since Thomas Edison invented the first electric light bulb in 1879 using a carbon filament, lighting technology has witnessed enormous revolution. Electric bulb, considered as the greatest invention of the 19<sup>th</sup> century has remained in the centre of all advancements. But those bulbs are gradually turning out to be highly energy consuming and non eco-friendly. With energy prices on the rise and natural resources diminishing, it has become necessary to provide energy-efficient and environment friendly lights.

The invention of Compact Fluorescent Light (CFL) was a major breakthrough in this regard. Due to its enormous energy saving potential and durability, CFL has been able to attract global demand. A CFL can give the same amount of lighting output as much as an incandescent bulb, but using only half the electrical energy. In another way it also helps to reduce global warming by diminishing carbon emissions. Thus many developed countries like USA enacted law to use CFL as replacement of Incandescent, and in the way of lighting entire country using CFLs. But CFLs also have certain disadvantages. They contain mercury and other dangerous chemicals, which can create a risk hazard when burnt out.

To overcome such problems, LEDs are another option. They are even more eco-friendly than fluorescent bulbs and do not contain any dangerous chemical substances. They are more energy-efficient, more durable, easy to recycle and certainly more eco-friendly comparative to CFLs. LEDs also have the advantage of low manufacturing cost. But the problem with the LED is that they are very expensive due to the use of costly semi-conductors in their manufacturing. However, several companies are working on cheaper, more commercially sustainable alternatives.

In recent scenario there is huge debate around the globe about the acceptability of CFLs and LEDs. It's up to you to select the suitable alternative of BULBS!!! But one thing for sure. Till LEDs become affordable for the masses, CFLs are the most available low energy lighting alternative. ■



Subhajit Roy



### Editor/Publisher

Mahadevan Iyer

miyer@charypublications.in

### Associate Editor

Subhajit Roy

subhajit@charypublications.in

### Editorial Consultant

Rajendra Kumar Rai

### Design & Production

Bipin Balakrishnan

### Accounts Department

Dattakumar S. Barge

### Director Advertising

Pravita Iyer

pravita@charypublications.in

### Subscription Department

Nafisa S. Kaisar

nafisa@charypublications.in

### Advertisement Executive

Yasmeen Kazi

### Editorial, Subscription & Advertisement Office :

311, Raikar Chambers, Govandi (E),  
Mumbai 400 088.

Tel.: 4017 3300 • Fax: 022-4017 3301

Printed, published, edited and owned by Mahadevan Iyer and published from 311, Raikar Chambers, Govandi (E), Mumbai 400 088 and printed at Finalcopy (India) Pvt Ltd., B-33, 4th Floor, Royal Indl. Est., Naigaum Cross Road, Wadala, Mumbai 400 031.

### Disclaimer

Readers are recommended to make appropriate independent enquires before incurring any expense or entering into any commitment in relation to any advertisement published in this edition and magazine. Chary Publications Pvt. Ltd. does not vouch for any claims made by the Advertisers. Further Chary Publications does not take responsibility for claims made by advertisers relating to ownership, patents, and use of trademarks, copyrights and such other rights. The Printer, Publisher, Editor and Owner of Chary Publications shall not be held responsible/liable for any consequences, in the event such claims are found not to be true. All objections, disputes, differences, claims and proceedings are subject to Mumbai jurisdiction only.





## Approach to Light



16

March - April 2008 **Lighting Italia**



# An Artist's approach to Light

“*ELLIS D FOGG also known as Roger Foley - Fogg is regarded as Australia's most innovative Lumino Kinetic Artist and Lighting Designer. In a career of over 40 years his art style has covered the whole Light Art field from the ephemeral Minimal - Monochromatic through Chiaroscuro to Psychedelic and Abstract Expressionist. Here he writes about an artist's approach to light.*”

In January this year I attended the first LED EXPO in India at Pragati Maidan, Delhi, because I am naturally curious about all aspects of my art. And about India as I am currently working on a project to define the celebration of Diwali in India as a Lumino Kinetic Sculpture. Through a large body of work over some 42 years I have developed a methodology to produce good results and am happy to share some thoughts with you.

## What makes a light artist?

Chevy Chase in one of his comic films says - I wish I was an artist so I could do anything I like - He is right of course as one definition of an artist must conclude that rules were meant to be broken. For example Thomas Gainsborough's - Blue Boy - painted in c1770 disproved one old rule of thumb stating that one could never create a painting with the major colour being Blue. However there is good art and bad art and not-art. So be wary.

## What is ART?

One of Australia's greatest living artists, Martin Sharp, once told me that - all art is erotic - meaning that if it does not turn you on and lift your spirits then it is not art. I agree. Munch notwithstanding.





**Under the Aegis, Jonathan Jones, 2006**, fluorescent tubes and fittings, installed at the Art Gallery of New South Wales, photo: Jenni Carter, courtesy the artist and Gallery Barry Keldoullis, Sydney, Australia

**In my view a light artist must have the following skills:**

- **The ability to draw.** Graduating from Art School helps but is not essential however it is important to be able to draw in a way to make your ideas clear.
- **Technical knowledge.** Both high-

tech and low-tech knowledge and a wide-ranging education are useful. It is important to have experience in the use of the materials of ones art, knowledge of electricity, optics, colour theory and practice, practical machine shop work and electronics are all of

great assistance. A practical Right brain experience that can bring to fruition the dreams of the creative Left brain - Engineering in the service of Art - as promoted by the USCO group responsible for the still innovative Pepsi Pavilion at the 1970 World Fair in Osaka, Japan.





## Approach to Light



**Spirit of Sydney - joy to the world 2008** - Roger Foley - Fogg: stainless steel and LEDs installed in Darling Harbour, Sydney. The world's brightest Christmas tree. Christmas in Australia is a time for families of all religions to come together to forget old differences, to share food and gifts as well as being a Christian celebration of the birth of Christ, d&c: Fogg, photo: Christian Sawczak.

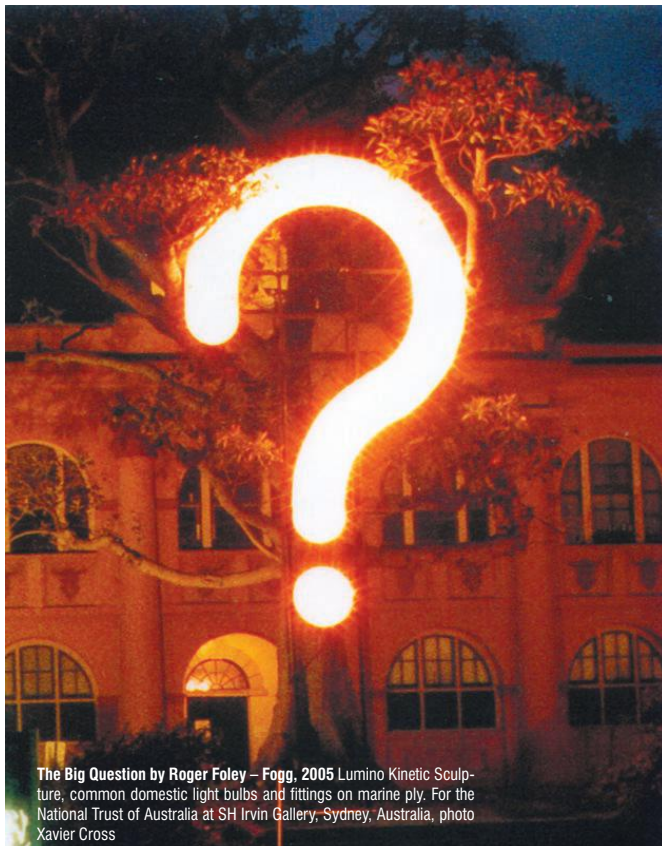
- **An enquiring mind** – my work often utilises technologies from the automotive, marine and other industries. I attend International Expo's and Fairs of all kinds and travel the world to find new materials, often in unexpected places.
- **A real love** for ones work that propels you to produce work whether or not you have a sponsor or a budget. The artist does not wait to secure a contract before finding the solution to a problem or making the maquette or finished work. Clients go to the gallery or studio to select an artwork or a work is commissioned based on agreed criteria. Of course modifications often need to be made which brings me to the next requirement.
- **Integrity and authority** An artist must have integrity and the persuasive ability and knowledge







## Approach to Light



**The Big Question by Roger Foley – Fogg, 2005** Lumino Kinetic Sculpture, common domestic light bulbs and fittings on marine ply. For the National Trust of Australia at SH Irwin Gallery, Sydney, Australia, photo Xavier Cross



**NED KELLY'S HELMET with MONA LISA EYES** – Darling Harbour, Sydney. D&C by the Fogg group – a fun and decorative light baffle based on an Australian icon to prevent security ball lights shining in the eye of the viewer. We direct the light to the ground where it is required which gives much more security and allows nearby lumino kinetic sculptures to be seen.

to decide which modifications are acceptable. The light artist should have sufficient authority to prevent the work being compromised. To bring creative ideas to their full potential the light artist needs an authority on par with the architect for a building, public or private space as well as the knowledge of both Designer and Artist. For example badly designed security lighting can compromise work. To prevent this in some cases in Australia I have designed light baffles in the form of a famous Australian icon, Ned Kelly's helmet, to stop security light from blinding the viewer and allowing the light

to illuminate the ground in a brighter manner by contrast. This modification increases security, while allowing the lumino kinetic work to be clearly seen.

- **Achieve balance between the solid and the ephemeral.** Ensure that the ephemeral light elements of a work have equal importance to the solid construction elements. A good light artist needs to have the ability to integrate and influence the space, building or stage set and the lighting. I found great inspiration from the work of the extraordinary Czech lighting and stage designer Josef Svoboda – he coined the word scenographer to

encompass both disciplines – and did not rely on manufacturers ideas of what is required. My associates and I always decide on the desired result for a lighting or lumino kinetic project before accessing the equipment. If the luminaires do not exist we design and build our own.

- **Know when to do nothing.** I recently spent two days and a night observing the Taj Mahal at sunset, by full moonlight and at sunrise, in haze and in sunlight. I didn't sleep. It was a boyhood dream. The Taj always looked breathtakingly beautiful and uses no luminaires at all.





## Approach to Light



**SEGA WORLD ENTRANCE – Sydney, Australia.** by Mark Buczynski, Renato Franceschelli and Roger Foley-Fogg, since destroyed this is a model derived from a rainbow entrance in Disney World, Florida, USA.

### Problems with the Australian way.

#### The risk of design degeneration.

Our Fogg group's first distinction from the norm is a preference for a design and construction contract - D&C - although this is not mandatory.

Large building projects in Australia are production-managed in a way that often leads to what I call - design degeneration. The designing architect and light artist/designer must specify every luminaire and its direction, tint and focus. This does not facilitate the creation of a work of art. It's like asking an artist who paints to specify exactly how many colours and pints of paint they will use. I solved this problem by drawing plans with an indicative

luminaire plot accompanied by a statement such as this:

Proposed quantity of luminaires, direction, tint and focus of Lighting, Lumino Kinetics and Special Effects is indicative only: ...The final result will be ART DIRECTED ON SITE.

#### The risk of maintenance degeneration.

There is often a disincentive to maintain a work and it can quickly deteriorate. I call this deterioration - maintenance degeneration.

Sydney, Australia is littered with the remains of the technology used to produce light sculpture purchased by Government organizations that desire Sydney to become known as a City of

Light which rapidly deteriorated due to dirt, weather, indifferent maintenance and the attrition of light bulbs.

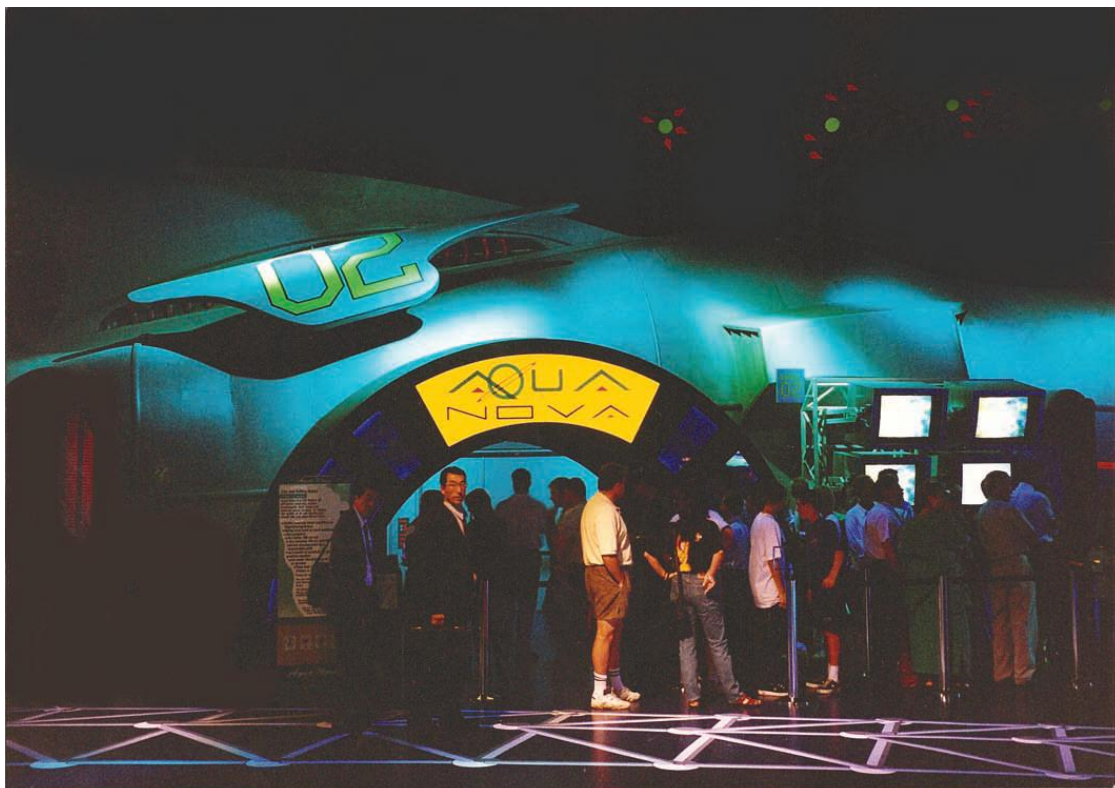
Technicians often dislike having to repair other people's work. Due to the fiddly nature of repairs they often advise that the work has worn out and needs replacing.

#### One solution - Love is all you need

Over the years I have observed that technicians who own their own luminaires are very happy and proud to keep them in good working order. If the building or public space owner can be convinced that a new work should not be bought but leased or rented the work can survive indefinitely and be improved as







SEGA WORLD – AQUA NOVA FUNFAIR RIDE – Sydney, Australia. by Mark Buczynski, Renato Franceschelli, Chiaroscuro light by Roger Foley- Fogg, design and construction by Fogg, since destroyed, however these design techniques are used for the construction of nightclubs and places of entertainment worldwide.

new technologies arrive. The work always looks good because its minders love it. The annual rental/lease fee is much less than the cost of replacing the work or buying another. Our clients have light installations and lumino kinetics that look as good as new after many years of use. For example:

#### **The Spirit of Sydney - Joy to the World 2008.**

Australia, like India, is a land of people from different backgrounds and faith so Christmas in Australia is regarded as not only a Christian celebration but also a time for family to come together in love to share food and exchange gifts, a time when a decorated illuminated

evergreen tree is a symbol of hope during the northern hemisphere winter and a symbol of our fun in the sun down-under.

Using these criteria I designed - Joy to the World – The Christmas tree of Light as a Lumino Kinetic Sculpture in Abstract Expressionist style, installed at Darling Harbour, Sydney for the Sydney Cove Authority. Our Fogg group have upgraded and improved it each year since 1997. It is very bright and sparkles with many thousands of LEDs and other luminaires at night and by reflected sunlight from hundreds of mirrors and diffraction grating reflectors during the day. It is intended to be a symbol of the way all Australians regard this celebration each December.

#### **An artist also needs to:**

##### **Be original.**

Be careful of modelling what you require on what you have seen. For example: some years ago The Sydney Harbour Bridge, Australia was illuminated by internal skeletal lighting. The idea came from the French lighting of the Eiffel Tower in Paris the new lighting was criticised by all as incredibly patchy and a danger to motorists and had to be replaced forthwith. What went wrong? Skeletal lighting looks great on the Eiffel Tower's vertical structure so light beams do a beautiful job skipping from girder to girder in a straight line but the Sydney Harbour Bridge is a giant arch so the light beams skipped





## Approach to Light



**SEGAWORLD – Entrance to the underworld. Sydney, Australia.** by Mark Buczynski, Renato Franceschelli, Chiaroscuro lighting design by Roger Foley- Fogg, design and construction by Fogg, since destroyed, however these design techniques are used for the construction of nightclubs and places of entertainment worldwide.

off into space or down to the eyes of the motorists below. An expensive and embarrassing mistake.

### Learn from mistakes.

Light should never enter the eye of the viewer unless that is the result required. When light enters the eye the iris contracts making the surroundings darker. Very few manufactured luminaires have provision for efficient baffles to stop extraneous light blinding the viewer's eyes.

Some years ago I was engaged to write a report on what is wrong with the lighting of Southbank Gardens, Brisbane, Australia. A respected theatre stage designer had designed the

lighting but people felt uncomfortable in the gardens and no one knew why.

### I wrote in my report:

*On a theatre stage the actors want the lights to shine in their eyes, as they know then that they are illuminated and the audience can see them. However this is not true for the public. The placement of luminaires along the risers of stairs may look distinctive from a distance but for a person who wants to climb the stairs it feels very dangerous.*

Up-lights are used universally to illuminate trees and Bollards and Light-Balls to delineate pathways however because these luminaires can blind the eye they are often a mistake and

an example of lazy design. They can look good from a distance but I don't use them anywhere pedestrians are intended to be.

### Know the beautiful lighting of a city

In 1993 I went to Paris, La Ville-Lumière, to research a heritage lighting project and obtained a full history of the lighting of Paris from the office of the mayor. I was amused to read that the beautiful lighting was commissioned in the 9th century by King Louis whose only reason to install the lighting was for security. It was French style that ensured the security lighting was beautiful. An artists approach to Light.







### Know the not so beautiful lighting of a city

If you want a coloured building you can shine luminaires up at the building and by careful placement and baffles avoid the blinding problem. Controls can allow these luminaires to change colour at any time while avoiding the – disco look – unless that is what is required. Or you can cover the building with many small light bulbs attached to the surface or with panels that use multiple LEDs in regular arrays that have the potential to be any colour or intensity at up to 25 frames per second. A giant television and a video artists dream however building owners quickly realise that money can be made through advertisements. The lighting of the city can become all advertising with

no worthwhile character or beauty, a turn-off for tourists and locals alike

My research trip to Shanghai in 2007 showed me for the first time the extent and beauty of this major tourist destination and waterway during the day which was rapidly becoming, at night, an eye polluting environment with giant advertisements on many buildings and with the addition of barge like vessels carting more giant television screens to and fro across the beautiful waterway. The view from the popular restaurant M on the Bund, for example, could have been Art but has been turned into obtrusive and irritating Advertising. I hope this does not happen in Mumbai.

### Visit lighting manufacturers.

I visit all my suppliers, the factory

as well as the sales room. I often get great new ideas from their engineers and can have special fittings manufactured inexpensively if I utilise existing parts. The owner of an Australian luminaire manufacturer, Prolite, once told me that no other Lighting Designer had ever visited his factory.

### .....and know when to break all the above rules.

I am familiar with many artists around the world who work with light, here are just two examples:

Jaideep Mehrotra the well known Mumbai painter and videographer has been using lights in his sculptures and installations for many years and has made the most beautiful and practical luminaire. A simple box across the





## Approach to Light



head of his bed contains a row of warm compact fluorescent light bulbs that cast a narrow diffuse glow of light in a perfect manner for reading in bed. Every hotel room should have one. Jaideep's luminaire is a one-off for his home but this love and sensitivity to light is how he approaches his life and his art and what makes him an artist. For public exhibition he also creates numinous and enigmatic pieces in his Mumbai eyrie-atelier such as – Hanging on to Life.

Jonathan Jones is an up and coming artist working with light in Sydney. He utilises the common light bulb and fluorescent tubes in serried rows and patterns for installations and environments of cool and mesmerising intensity such as – Under the Aegis. ■

**Ellis D Fogg**, began working as a Lightshow Artist in the 1960s. The Fogg group have produced Lumino Kinetic Installation Events for VIPs such as the Prime Minister of Australia and for corporations such as Segaworld and Qantas Airways. Fogg has been commissioned to devise Lighting Master Plans for cities and heritage precincts such as Melbourne City Council and The Rocks, Sydney, Australia and has worked in Hong Kong, Bangkok and Singapore. Fogg was a finalist in the Australian Blake Prize for Religious Art twice and has exhibited in galleries from New York, NY, USA to Kununurra, WA, Australia and been included in group exhibitions at The Art Gallery of New South Wales, Sydney and The Victorian National Gallery, Melbourne and in The Yellow House, Sydney, Australia.



Ellis D Fogg





INDIA'S FOREMOST MAGAZINE ON THE LIGHTING INDUSTRY

# Lighting India

Rs. 125

Vol 4 No.3

May - June 2009

## Lighting New York Times Building



**CLTC Study  
Demonstrates Major  
Energy Savings for  
Bilevel Occupancy  
Sensors**

- Craig Dilouie



**Lighting for  
Jewellery  
Segment**

- Ar. Behzad Kharas



**Lighting System  
for Tree Lined  
Roads**

- Ashok Kumar  
Mukerjee



**An Artist's  
Approach  
to Light**

- Ellis D Fogg



A Chary Publication



# Publisher's Notes . .

**H**ello and welcome once again to *Lighting India*. Given the current economic conditions, the Indian industry had expected much broader initiatives from the current Government. But, as of now, the Union Budget 2009-10 failed to boost up the industry as a whole. The entire country was expecting that the public sector will spend more on infrastructural developments, which in turn would have made a larger impact on related industries.

But something is always better than nothing!! Budgetary allocation under Accelerated Power Development and Reform Programme (APDRP) has been increased by a huge 160 percent to Rs.2080 crore for 2009-10. The Government's concern over rural electrification has also been reflected in the budget. Under Rajiv Gandhi Grameen Vidyutikaran Yojana (RGGVY), allocation towards rural electrification has been increased by 27 percent to Rs.7000 crore. It is obvious that, lighting will be a top priority in these development programmes. So, during this devastating slowdown, lighting industry will have opportunities to make profit out of it!! Also lighting designers, involved in providing energy-efficient and cost-effective lighting system will certainly capitalize on these prospects.

In this issue we have come with varieties of lighting design projects to enlighten on related aspects of lighting. It needs no mentioning that, by now *Lighting India* has been able to prove its metal internationally. Renowned professionals from other parts of the World are writing for our magazine regularly. In the previous issue Australia's most innovative Lumino Kinetic artist, Ellis D Fogg shared his precious tips on lighting. In this issue too Fogg continues to write about his approach to LIGHT and goes back to basics to talk about FIRE and the first STROBE and points out the value of the Surreal, Psychedelic and Heritage Lighting.

The cover story highlights emergence of New York Times Building in Manhattan as another nocturnal landmark in the form of a new skyscraper. This story of 'lightness and transparency' designed for exacting technical performance gives insight into the efficient illumination of the renowned structure. I hope you enjoy this issue as much as we have in bringing it to you. Do send us your views on [miyer@charypublications.in](mailto:miyer@charypublications.in).

*Mahadevan Iyer*

Mahadevan Iyer  
Editor & Publisher



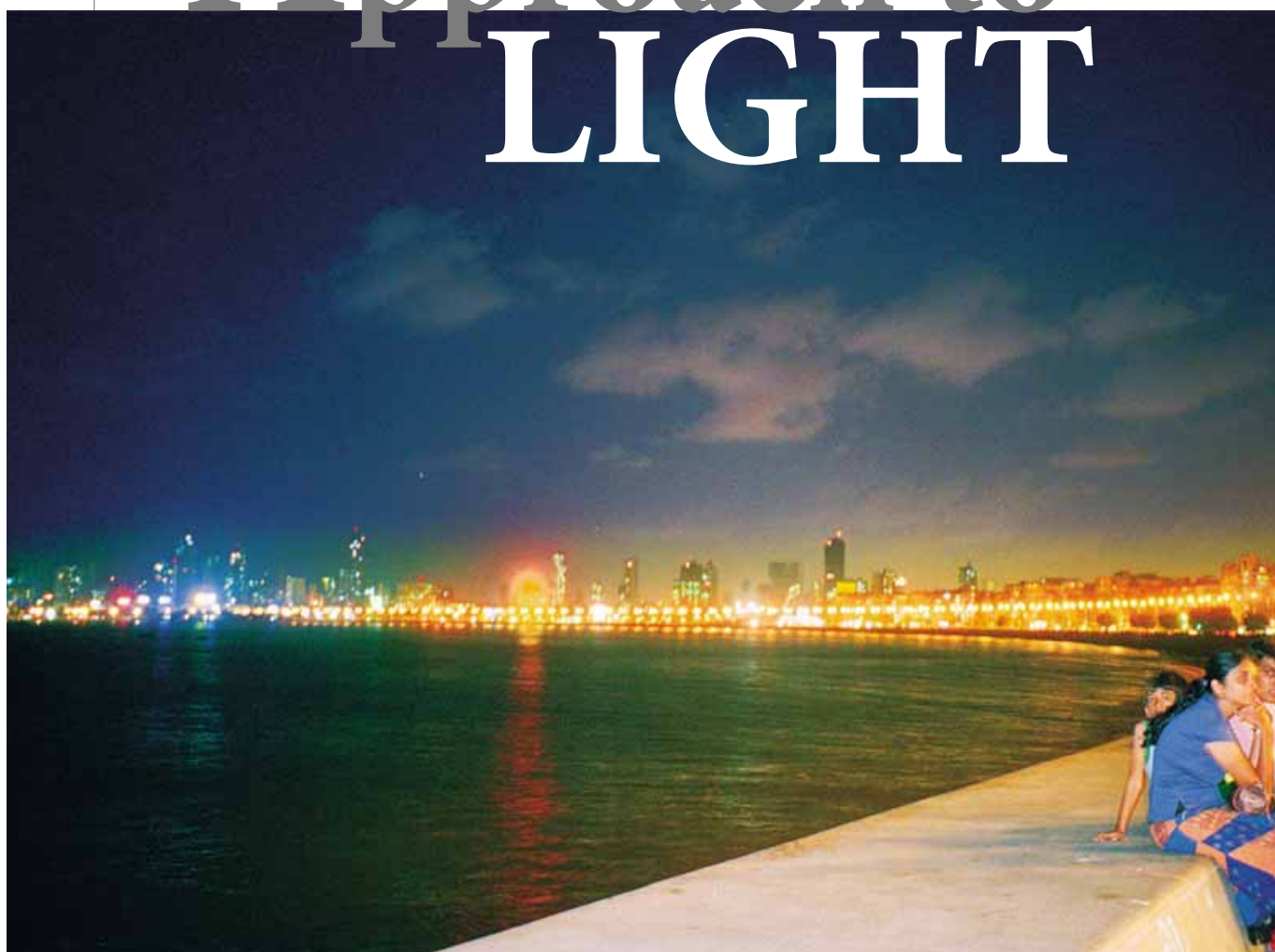
Under Rajiv Gandhi Grameen Vidyutikaran Yojana (RGGVY), allocation towards rural electrification has been increased by 27 percent to Rs.7000 crore. It is obvious that, lighting will be a top priority in these development programmes.





Approach to Light

# an artist's Approach to LIGHT



26

May - June 2009

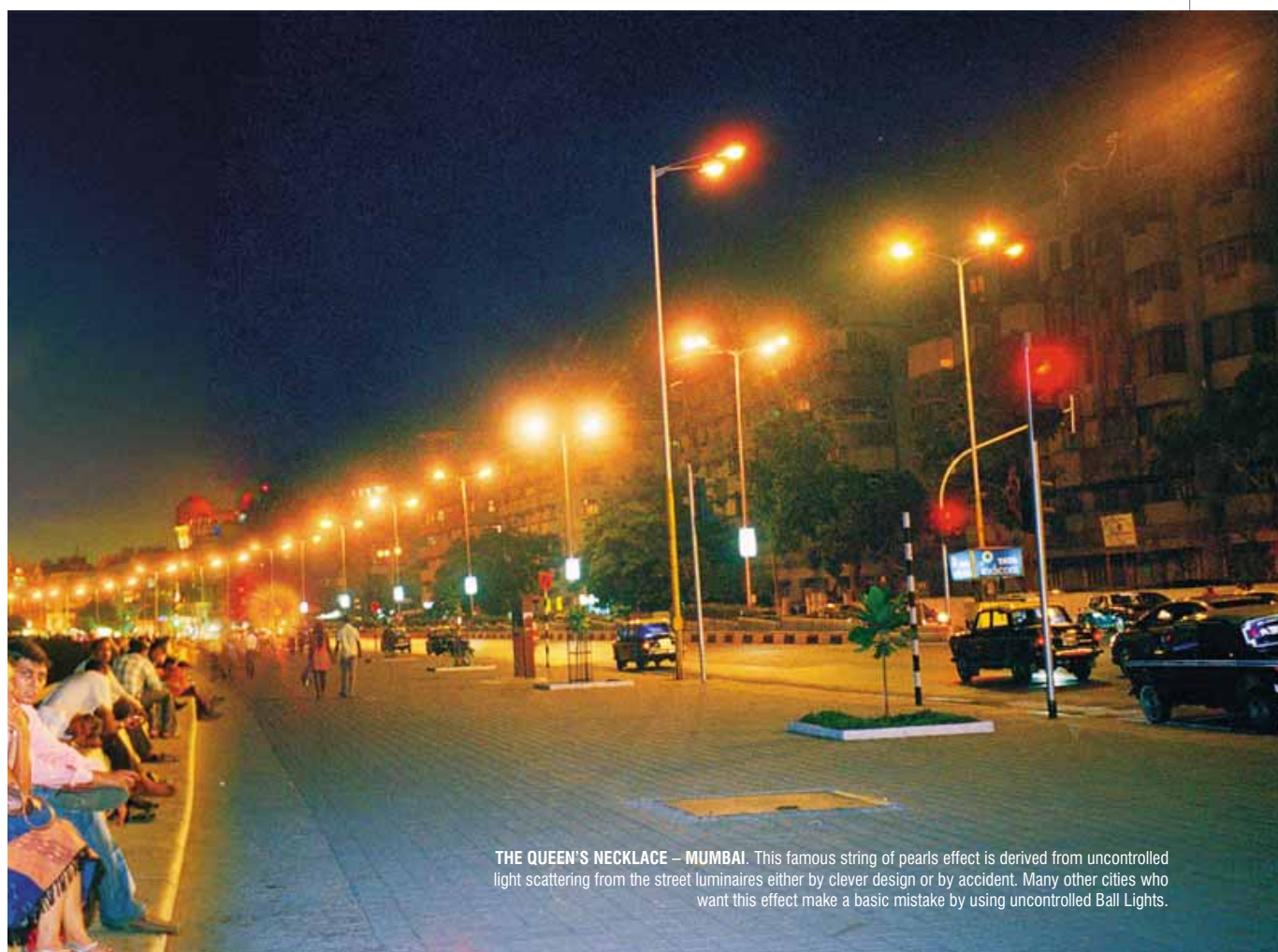
[Lighting India](#)





## Approach to Light

Ellis D Fogg continues to write about an artists approach to LIGHT and goes back to basics to talk about FIRE and the first STROBE and points out the value of the Surreal, Psychedelic and Heritage Lighting.



**THE QUEEN'S NECKLACE – MUMBAI.** This famous string of pearls effect is derived from uncontrolled light scattering from the street luminaires either by clever design or by accident. Many other cities who want this effect make a basic mistake by using uncontrolled Ball Lights.







### Moving Light Sculpture For Parades

In my last article I mentioned some Light Sculpture and Lumino Kinetic Artwork that were very successful as stationary work. I would like to continue by mentioning two works that were very successful in recent illuminated parades. Both of the sculptures utilised expressionist rainbows made from LEDs.

The RAINBOW FREEDOM FLOAT for the Sydney Gay and Lesbian Mardi Gras in March 2009. Begun in 1978 as part of the Australian gay rights movement it is now the largest night-time illuminated parade in the world and includes uniformed marching groups from the Police Force, Olympic athletes, the Mayor of Sydney and groups from many oppressed nations. The parade is not restricted to Gay people and uses satire and humour to promote the rights and freedoms of all people (Fig 1).

The second example is our work for the HARBOUR OF LIGHT PARADE on Sydney Harbour, New Years Eve 2008. Again using a rainbow made from LEDs over two boats to include Australian Aboriginal people whose major creation belief includes the Rainbow Serpent (Fig 2).

### Psychedelic Art

My friends and I, were responsible for the first 60s Psychedelic Lightshows in Australia. The word



Fig 1: GLBT MARDI GRAS PARADE, Sydney, 2009, Rainbow Freedom Float, Lumino Kinetic Sculpture built on a truck. D&C by Roger Foley-Fogg. This is the largest outdoor, illuminated night-time parade in the world with over 150 parade floats and many different lighting techniques. Photo Wendy Shaw

Psychedelic was first used by Aldous Huxley in a letter to Humphrey Osmond in 1956 and means - mind enriching and expanding ones knowledge and awareness.

We borrowed freely from India's colourful Gods and religious iconography such as Rangolis and Mandalas which we animated and morphed using hand made projectors and Wetshows - these are made from clock glasses of differing radii containing coloured and clear liquids manipulated by hand to explode from the center on an overhead

projector stage (Fig 3). We have also used brightly coloured lights in surreal ways with live performances by rock bands, jazz and symphony orchestras - words, music and dance - and fogg! to stimulate the minds of the audience to concentrated on the universal brotherhood of man.

My friends and I felt that these shows would facilitate a concentration of Love and Positivity would have a multiplying effect and spread like Rupert Sheldrake's morphic fields to make good things happen. We believed in



Fig 2: HARBOUR OF LIGHT PARADE, Sydney, 2008, Rainbow Showboats, Lumino Kinetic Sculpture on paddle steamers for New Years Eve by Roger Foley-Fogg, Photo John Morris





## Approach to Light

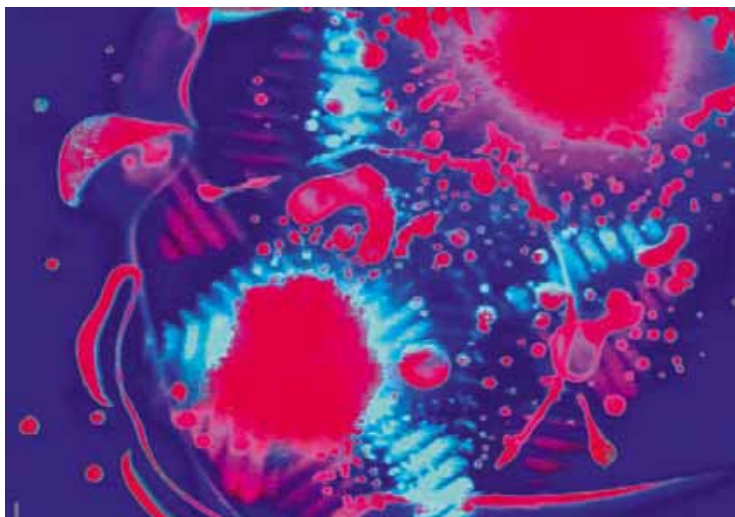


Fig 3: **PSYCHEDELIC WETSHOW** this is one instant from a fast moving show for early Psychedelic Lightshows in Australia. Four Artists control three projectors and coloured lights by hand. The imagery explodes from the center. By Eddie van der Madden and others.

the Quantum world and in Many Universes, one of which was a Paradise to which with strong will and correct thinking we could steer the planet and that perhaps like Charles Darwin's evolution this is how the world is created. How God does it. I have no problem with Evolution vs. Faith. Like the wave and the particle they are both essential, the science is irrefutable and so is the faith, anyone who has been in love can tell you that faith in the numinous and a positive attitude is its own reward, and is good for your health.

I feel I have to apologise to India for what these Lightshows have sometimes become... such as the goings on in Goa. Sorry about that. However I am rewarded every now and then when I meet an amazing wise young person or something extraordinary happens like recent elections in the USA, India and Australia. My lesson from the 60s is when you think you have won - don't relax - for freedom is a constant fight.

### Surrealism In The Rocks, Sydney

Surrealism from the 1920s also had an educational purpose. The surprise and delighted shock of seeing something out of the ordinary and at the same time recognisable, stimulates the brain and makes you think. That was the purpose of post war Surrealism and of the 60s Psychedelic movement.

It still works today. For example the Christmas tree of chairs and lights in The Rocks, Sydney, designed and constructed last year by Greg Clarke

and his team from Sydney Harbour Foreshore Authority made people stop, smile and think about the meaning of Christmas (Fig 4).

I was part of the student and union movement of the 60s and 70s to save this historic area and was later engaged to produce a lighting master plan that required a trip to Paris as the French are the best at Heritage Lighting. I recommended that the whole Rocks precinct be illuminated as if it was on an opera theatre stage and drew rough schematics showing how to do it, with subtle tinted lights delineating the natural features of sandstone, rock and greenery contrasted by carefully placed Light Sculpture that followed and counter



Fig 4: **SURREAL ILLUMINATED XMAS TREE**, The Rocks, Sydney, 2008, by the events design team at SHFA. Surreal and psychedelic techniques increase awareness and make communicating a message more effective when they are done well.







Fig 5: **SHERATON MIRAGE HOTEL** – The Gold Coast, Queensland, Australia. Utilising highly controlled and baffled light reflected from the trees and architecture to produce a soft warm glow then low powered pea lights added for romance. Lighting and photo by Roger Foley – Fogg. Architect: Desmond Brooks.

pointed an historic theme. The technology has changed over the years but not the art.

A reader has sent me a cutting from the Mumbai Mirror of May 20, which states that as part of its initiatives to implement the National Policy for Urban Street Vendors, the government of Maharashtra will

offer additional floor space index to builders who accommodate street vendors in their projects. They are rewarding building owners for retaining the Life of the City a vital first move toward the protection of the Character of Place. Your Heritage. Bravo!

shows. It is not the same.

I have previously mentioned the big mistake of allowing light to enter the eye of the viewer. I will now advise that Sandstone is not best illuminated by Yellow light as sandstone, when you look closely, contains many other colours. As part of my work for The Rocks I engaged a crew to test different lighting schemes on the sandstone over several nights and found that the best was warm tinted light from one direction added to cool tinted light from another direction. The French of course have done this for many years, for example the Baton Mouche river rides at night on the Seine to view the historic buildings of Paris utilise an array of warm and cool luminaires on the roof of the boat. The Lighting designers of Paris also have no problem placing luminaires on one building to light another building nearby thus going against the will of some politically correct heritage architects. French Lighting Designers are practical.

Another common flaw is that luminaires are not bright enough. When using luminaires and projectors outdoors you can sometimes here the audience ask, "Is that all there is?" and they have trouble

### The Homogenisation of a City

I was invited to Singapore in 1999 to exhibit my installation – The Magic of Light – and was dismayed that old Singapore had disappeared and the City-State now resembled a giant shopping mall with artificial theme parks and a monotonous laser show. The world famous dancing transvestites of Bugis Street were gone. Later I was amused to read that the government, realising their mistake, had rebuilt a modern Bugis Street and hired some transvestites to return and do their free



Fig 6: **Spirit of the Ghanaians** – the fishermen of Kokrobite - LOVE ALL – 2007, detail of photograph selected as a finalist for the Blake Prize for Religious Art, Sydney, 2007. Backlit LED transparency, photo by Roger Foley – Fogg





## Approach to Light



Fig 7: **Spirit of the Gija – 2001** – Doug Macale Jibilyuwuny Garab-irringiny dancing at Bow River, Western Australia -- sacred dances of the Gija people from the Kimberly region and desert of Western Australia. Lightshow and photography by Roger Foley- Fogg



Fig 8: **Spirit of the Gija – 2002** – sacred dances of the Gija people from the Kimberly desert region, Western Australia, Perth International Arts Festival, lightshow and photography by Roger Foley- Fogg

photographing the scene without the later use of Photoshop. It is not only the brightness of the lamp that is important. It is also the contrast with other lighting; for example, a lit match is very bright when seen in the jungle on a moonless night, as every military recruit is told. Public areas are often best illuminated by reflected light from trees and architectural features nearby and very rarely are Balls, Bollards or Uplights appropriate unless site-specific clever light baffles are used (Fig 5).

These days I continue with Lightshows and Lumino Kinetic Sculpture – so named by Frank Popper, Professor of Aesthetics at Paris University in the 1960s - I still use this art and these techniques as an expression of my faith in Science as well as the Numinous. For example my LED back lit photograph – The Spirit of the Ghanaians - showing the hope of the fishermen of Kokrobite, near Accra is an example of the religious faith and spirit expressed on every business venture in

Ghana, West Africa, and was selected as a finalist for the Australian Blake Prize for Religious Art in 1997 (Fig 6).

### The First Strobe

Some thinkers agree that our distant ancestors, not apes, not humans became enlightened – began to think - accidentally through the stroboscopic effect of sunlight filtered through wind blown leaves beating on the eyelids of our relaxed forefathers sitting safely on the branch of a tree. You can do this experiment yourself. After a nice meal and feeling contented just sit comfortably and let the sun beat on your closed eyelids. Then using your hand - or get a friend do it - spread your fingers and let the shadows fall across your eyelids as you rapidly move your hand back and forth creating a flickering of bright light on your eyelid. After a little while and dependent on the speed of flicker you will have hallucinations of a wondrous nature. They make you wonder.

The invention of the xenon

flashtube popularised the use of the Strobe in Psychedelic 60s Lightshows not only to produce the jerky silent movie effect but to also produce a sense of the numinous and remind you that everything, every experience, is subjective. There is no objective reality just consensus reality and subjective reality.

### The Use Of Fire

Which brings me to the worlds oldest man made special lighting effect. For at least 40,000, yes, forty thousand years Australian aboriginal culture used fire to clear the land allowing new grass to grow which attracted Kangaroos - their food - so no fences were needed. When the colonisers arrived from 1788 they assumed the country had no owners and thus attempted to annihilate the culture and the lives of the indigenous population who were classified as Fauna and Flora – not human - until the 1960s. Only in 2008 did the Prime Minister







## Approach to Light

of Australia acknowledge and apologised for this cruelty.

Our black brothers also used fire as light for their dances, songs and ceremonies that transferred survival and historic information through the generations as, like the Persians, their learning was not written down.

I was privileged in 2001 to be invited to assist when one mob – they prefer that term – the Gija, in the Kimberley, Western Australia decided to show white people a sacred dance or joonba which told the story of the massacre of their ancestors at the time of the First World War.

Some years before I had attended a corroboree in South Australia and when the light got too low for my photography an elder had brought

a Spinifex bush and threw it on the fire...being highly volatile it burst into a bright flash of light like a strobe and I realised I was looking at the oldest man made special lighting effect.

I brought that special effect back to the Gija and using fire and simple lights and effects – some made from recycled tins from the rubbish dump – the show went on and was such a great success that my photographs of the production have assumed a life of their own having been shown in New York and Kununurra, Western Australia and next October will be exhibited in the Sarjan Gallery, Vadodara (Fig 7 and 8).

This brings me to the Vadodara artist Kamal Rana who has been using fire to create his artwork for many years. He paints with chemicals around

his previously drawn work then sets it alight carefully watching until the flames have created just the right tones then blows them out (Fig 9).

However it is difficult to control the light from fire and I intensely dislike the use of luminaires that allow light to spill in every direction and enter the eye of the viewer, contracting the iris and dulling ones perception. However:

### Rules Can Be Broken

The famous Queens Necklace of lights that delineate Mumbai's Marine Drive are created by the use of tall street lighting poles with light fittings that are uncontrolled and spill in a 180 degree plane. They light the street and provide enough spill from a far enough distance to light the walkway gently and at the same time create the row of lights that form the Queen's Necklace. Design or accident? Who knows?

In many other parts of the world where that effect has been specified the lazy designer has used Ball lights at just over head height which look terrific from a distance out at sea but partially blind the pedestrians walking nearby and inhibit the view.

### My interest in Light Art and Colour

Began at an early age. I found Wolfgang von Goethe and loved his description of colour as a struggle between light and darkness. I was fascinated because neither the art teachers nor the science teachers at school could tell me what light and colour was. I was fascinated by Thomas Young and others two-slit experiments that showed light to be a wave OR a particle depending how you measured it. Then I learned light was a wave AND a Particle. What did this all mean? The answers seemed to lie somewhere within the lessons of Idries Shah's books of Mullah Nasrudin stories which I had begun to read.



Fig 9: **KAMAL RANA** the Vadodara artist has for many years been inspired by living flame and uses fire to add tint and texture to his art which he calls his Fiery Moments.





## Approach to Light



Fig 10: **WALL OF LIGHT**, controlled chaos. The chaotic mist is controlled by the light as determined live by the Lightshow Artist. Made by Fogg Productions Pty Ltd. Sydney for Maggie Tabberer.

My preferred style of Lighting is what I call controlled chaos. I don't like the kind of lighting that emphasises the power of an elite and the insignificance of the individual such as Albert Speer's lighting of the Nazi rallies at Nuremberg which lighting style still persists in totalitarian states today and in casinos where every light bulb is exactly the same distance apart and there is no participation of the viewer in the creative process.

A chaotic yet controlled style involves the viewer in deciding what they see, it gives them a creative experience and their involvement makes them remember the art and its message. A practical benefit is that there is no glaring gap-tooth look if a light bulb goes out. I usually add up to 20% more luminaires to a design so that lamp failure is not apparent

and maintenance can be done at a suitable time.

### Do It Yourself Wall Of Light

Another way of ensuring a perfect

chaotic look is by use of fogs and mists carefully controlled by fans so that light beams become solid, what Josef Svoboda called Psychoplastic Space. I have made great walls of light utilising 20 off 12Volt narrow beam aircraft landing lights of 100 watts each in fittings made in my workshop. The system is 240Volt and a total of 2000 Watts, controllable by just one 10Amp dimmer giving a bright and powerful effect (Fig 10).

Lighting in my view is a constant negotiation with manufacturers decisions about what luminaires we the Lighting Designers and Light Artists require. The wise manufacturer includes provision for baffles, snoots and different mounting styles for the addition of colour filters and if it is an LED fixture the wise manufacturer doesn't rely only on DMX for colour control but also provides the option of a simple system of dipswitches that provide the exact colour you want – at the luminaire. I once visited a luminaire manufacturer where their factory buildings were constantly changing coloured LED light. As a test I asked if they could stop on a colour I liked, say Blue – the technicians tried but could not do it, as there were control issues with the fiddly DMX. Sometimes simplicity is best and it's cheaper and easier to maintain. ■

**Ellis D Fogg**, began working as a Lightshow Artist in the 1960s. The Fogg group have produced Lumino Kinetic Installation events for VIPs such as the Prime Minister of Australia and for corporations such as Segaworld and Qantas Airways. Fogg has been commissioned to devise Lighting Master Plans for cities and heritage precincts such as Melbourne City Council and The Rocks, Sydney, Australia and has worked in Hong Kong, Bangkok and Singapore. Fogg was a finalist in the Australian Blake Prize for Religious Art twice and has exhibited in galleries from New York, USA to Kununurra, WA, Australia.



**Ellis D Fogg**

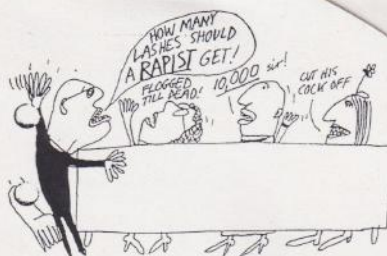
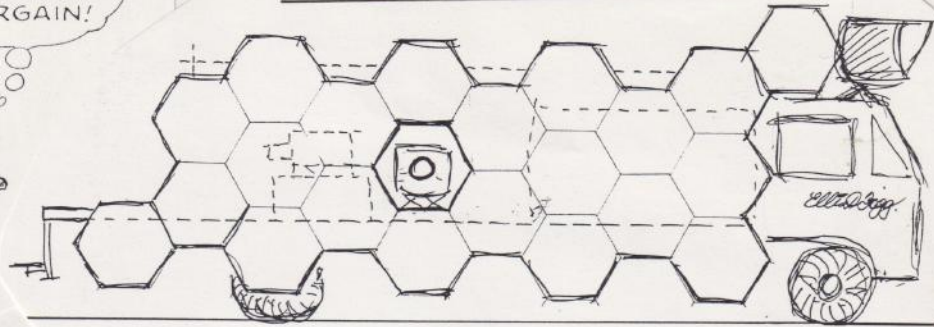




WHEN I HAVE SOMEBODY AT MY MERCY, I JUST CAN'T HELP MYSELF - I DRIVE A HARD BARGAIN!



FOGG'S PROJECTOR TRUCK 1st draft.



WE GIVE GOOD "LEGAL"  
The Inner City Legal Centre

"LEND IT  
SPEND IT  
SEND IT  
ROLLING ALON"

"PLEASE PAINT ME"

FOR OUR DEAD  
LEST WE FORGET



"SARTRE IS DEAD"  
....GOD

*Mr Fogg, here are  
examples of the  
art and text  
we will be projecting  
Many thanks  
Xavier*

"GUERRILLA PROJECTIONS is pleased  
to be a part of the  
Sydney Gay & Lesbian & Us Mardi Gras  
THE GIANT PROJECTOR TRUCK is provided  
by a grant from the  
ELLIS D FOGG FOUNDATION.

Thank you Mr. Fogg."  
Xavier T Chaos

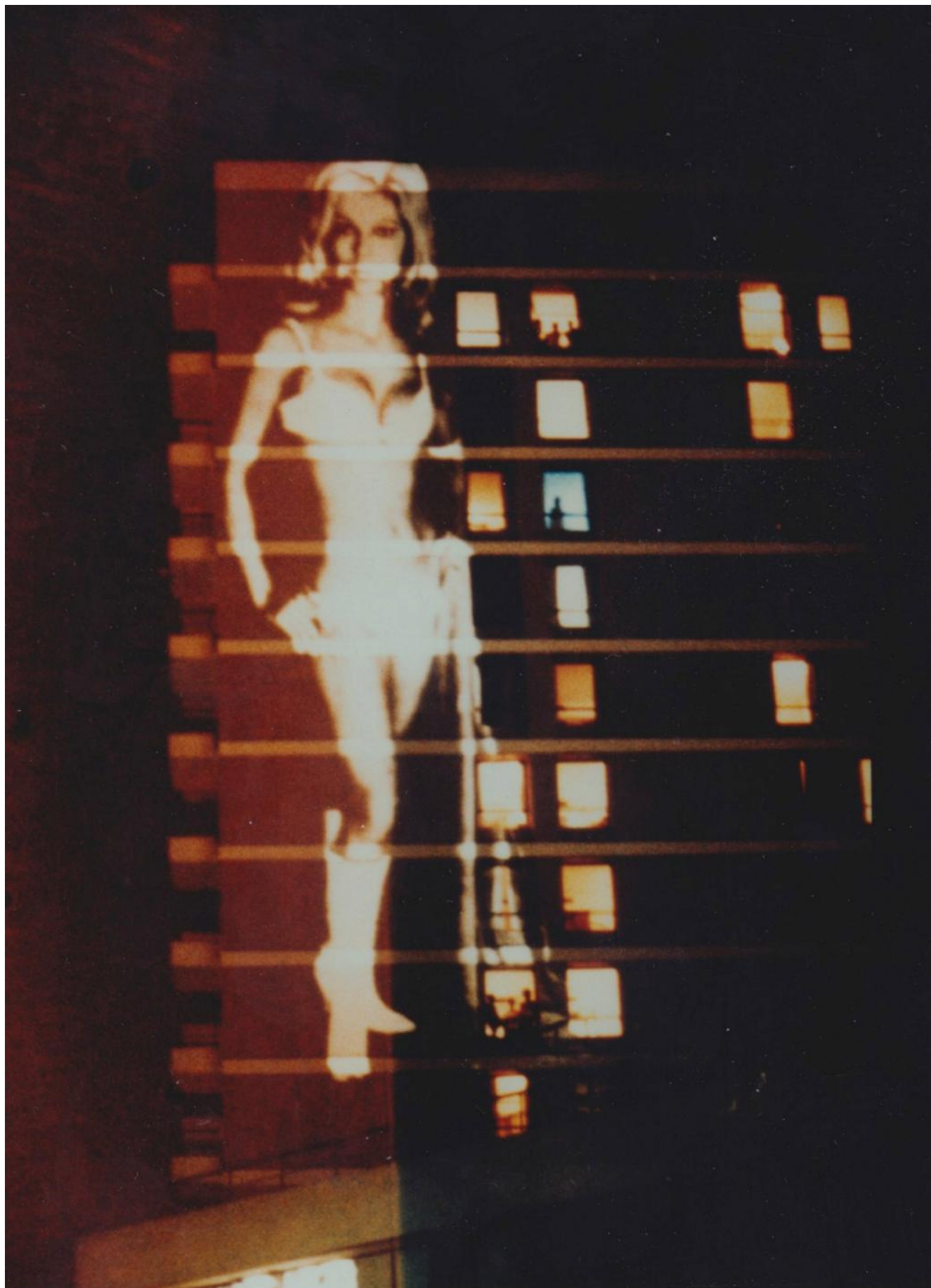
Some suggestions for projections on the buildings from our Projection Float at the Sydney Gay and Lesbian Mardi Gras 1989. We won a Best Float Award





Christian Shaw driving our RAINBOW FREEDOM and POSITIVITY FLOAT in the Sydney LGBT+ Mardi Gras parade 2002





Nancy Sinatra's boots from our projection float *Sydney Gay and Lesbian Mardi Gras* 1989

# LGBT+

I have been producing fun *Lightshows* for the LGBT+ community in Sydney for years. In 1986 I created a multimedia artwork on the Palais de Dance pontoon, at Luna Park for a gay New Years Eve dance party. I asked the organisers to bring me all their porno films, 8mm, super 8, 16mm and then had Peter Howard set up seven projectors behind the screen at the back of the stage and run all the films over the top of each other to fill the screen. The stage became a wonderful gallimaufry of moving bodies, my only regret is that we didn't think to film the result.

Some folks believe that the Bible is the font of all knowledge and truth, and some folk don't. Here is a thought... if God made everything perhaps God also made gay folk... perhaps God made gay folk to curtail Malthusian population blowouts? And at the same time increase the sum of *love* in the world? A win win for God.

The *Sydney Gay and Lesbian Mardi Gras* parade began in 1978 as part of the Australian gay rights movement and was attacked by the police, it is now the largest nighttime illuminated parade in the world and sometimes includes uniformed marching groups from the Police Force, Olympic athletes, the Mayor of Sydney and groups from many oppressed nations. The parade is not restricted to Gay people, they called my float the straight float. The parade uses satire and humour to promote the rights and freedoms of all people.

I've had the pleasure of building and entering two floats for the parade. In 1989 I built the projection float that was covered in 120cm wide hexagonal acrylic mirrors in a honeycomb pattern, a generator and three powerful Pani projectors which allowed the audience looking at it to see themselves inside the projections. At the back of the float my dear friend choreographer Mahmoodi Sani, had invited some beautiful girls to wave to the crowd, Thai trans girls, who had just been kicked out of Bugis Street, Singapore and were working as waiters in Sydney. At the end of the parade some of the gay security people criticised me for being too straight having girls waving to the crowd... they were amazed when I told them the girls were from Bugis Street.. and wanted to meet them fast... but too late the girls had disappeared into the crowd.

I lined up a variety of different artworks and cartoons for projection on buildings, as the float passed St Mary's Cathedral on College Street we projected words from the Bible Genesis 11 onto the hissing, booing religious folk and then images of Scrooge McDuck were projected onto various banks along the parade route,

My friends who later formed the technology company Showtech



Simon Reptile who as a schoolboy helped Roger with his first *Lightshow* in 1968



## GENESIS 11: THE CONFUSION OF TONGUES

6 And the Lord said, Behold, the people is one, and they have all one language; and this they begin to do: and now nothing will be restrained from them, which they have imagined to do.

7 Go to, let us go down, and there confound their language, that they may not understand one another's speech.

8 So the Lord scattered them Abroad from thence upon the face of all the earth:



Projection from *Genesis 11* at the Sydney Gay and Lesbian Mardi Gras, 1989

God said: *Come, let us go down and confuse their language so they will not understand each other*



Australia, Tiny Good, Robyn Good and Mark Trucksta Ashby built and drove this float for me. We won a best float award, Jac Vidgen picked up the award for me. I hope those wonderful girls from Bugis Street are happy and well, they added so much fun to our float and were so convincing. So much so that we were accused by some onlookers as having a straight float! Oh dear... the girls had come to Sydney from Singapore when the street was closed by the Singapore Government for being too naughty... they fled to Sydney to work in our Thai restaurants. I was highly amused when later on the Singapore Tourism Authority had to find and replace dancing trans girls in the new Bugis Street shopping mall as they brought much needed tourists and dollars, but this sanitised version was bound to fail.

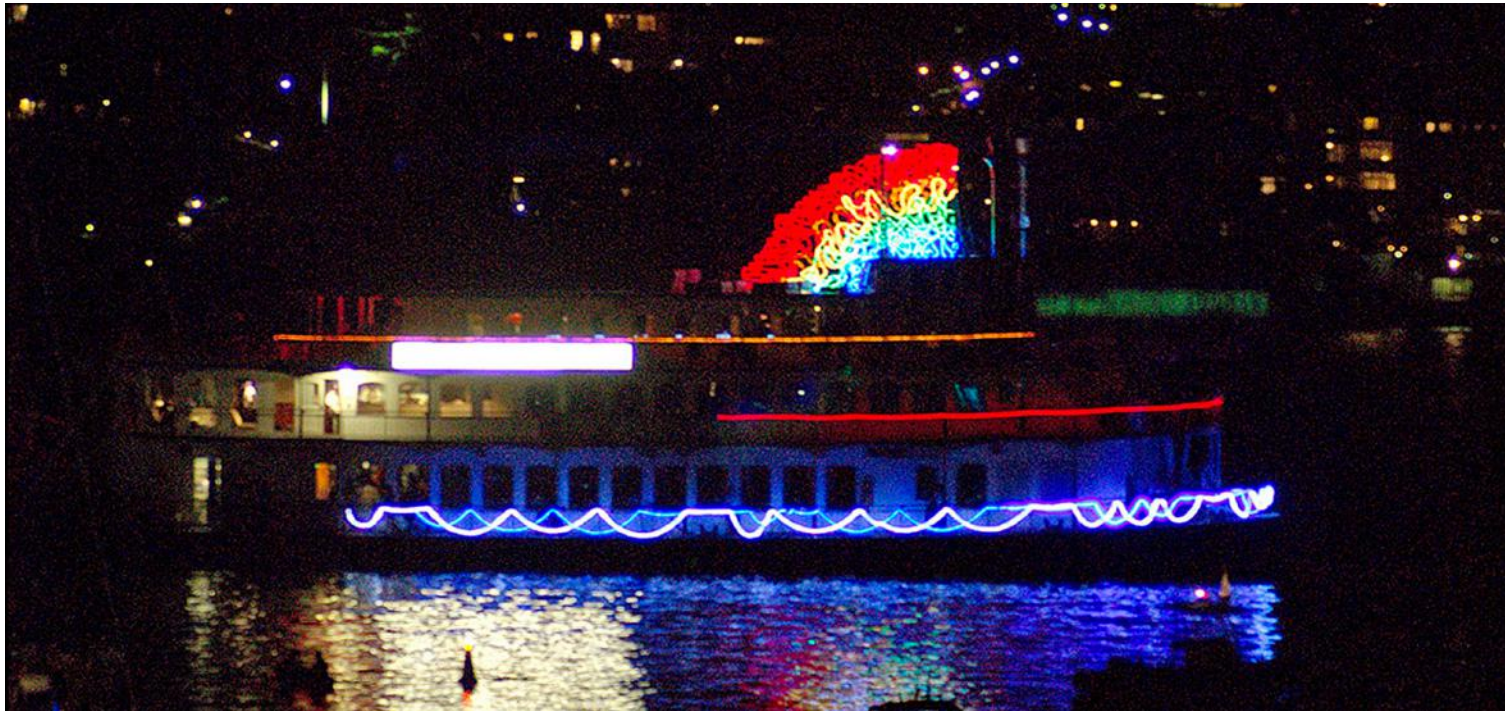
Jac Vidgen was a good friend to me back in the early days. He was the first non heterophobic gay man I met, back when it was wise for gays to be nervous about straights and there were murders and bashings.

Jac was amused and interested in my work for sexual Freedom over the years. He came to my Psychedelic shows where we were the first to put Go Go Boys on a straight stage... along with Madam Lash's first public performances, and cabaret performances with *Sylvia and the Synthetics*, at times with both groups performing and trying to upstage each other by being more vulgar and outrageous.



Projection of optical illusions on the crowd





Two paddle steamers make a rainbow in the *Harbour of Light* parade, Sydney, New Years Eve 2002. Pic by John Morris

Jac accepted my award for me, for the best float in the *Sydney Gay and Lesbian Mardi Gras* in 1989, and he and Mark Taylor engaged my team to produce an art environment *Amaze-Zing* for the New Years Eve 1989 *Rat Party*, the huge dance party at the Hordern Pavillion. He was always very inclusive of everyone who was interesting, regardless of their sexuality and that is why his parties were more successful and more interesting than the strictly gay and lesbian parties.

Not everyone was as welcoming as Jac.

We were invited to produce a celebration for the film *Can't Stop The Music*. A lot of gay folk liked it, I did not. I remember the appalling behaviour of the Hollywood producer Allan Carr, he asked me to invite every drag queen in Sydney to the party, which I did, and then had security forbid

them from coming inside as he wanted a crowd of queens out in the street clamouring to get inside for his publicity purposes... I was outraged, we all were... Krissy Oliver shoved a plate of oyster shells up his cashmere jumper and was thrown out by security, we had to sneak her back in.

I created *The Rainbow Of Light* on Sydney Harbour, New Years Eve 2008 for the *Harbour of Light Parade*. Using a rainbow made from LEDs, the sculpture was mounted on two paddle steamers. The rainbows were later converted to fit on a truck

#### The Sydney Morning Herald

*Roger Foley, of that highly creative lighting firm, Ellis D. Fogg, has entered an unusual float in this evening's Gay and Lesbian Mardi Gras parade. It is equipped with a new kind of high-powered projector and Foley plans to throw appropriate images on buildings along the route. A slide of the old Paris Theatre designed by Walter Burley Griffin will be projected on the facade of the Connaught apartment block which replaced it and a greeting to Elaine Townshend of the Cash Palace, a cherry "Hello Elaine", will be projected on the front of her emporium. Biblical quotations are earmarked for St Mary's Cathedral while images of Scrooge McDuck with appropriate captions are planned for the various banks along the way.* □ LEO SCHOFIELD





for a float in the 2009 *Sydney Gay and Lesbian Mardi Gras* the following year. My second *Mardi Gras* float.

Plans for a Hokusai wave of light for Nell Schofield's lesbian surfy group fell through. Instead, she asked me to contribute a light sculpture for *Wax On*, a group show about surfing culture that she curated at *Hazelhurst Galleries* in 2009. My lumino kinetic sculpture *The Wave of Stoke* used LEDs and paint on plywood.

Back in the day homosexuality was very censored, you couldn't mention anything gay, and many of my friends risked arrest or violence just being themselves. The *Sydney Morning Herald* stuck to that censorship on their advertising amusements pages, until somehow something a little risky slipped through in their general news pages regarding Jesus Christ possibly being homosexual.

Unable to resist the opportunity and with input from author Michael Frayn – I had a subscription to *The Manchester Guardian* just so I could read his column – I renamed my 1964 university revue thus the title became: *Canon Montefiore's Suggestion* that Christ might have been homosexual was bound to cause a stir: If only because many psychologists think that homosexuality is the result of having an inadequate father which I thought was hilarious.

The SMH advertising department attempted to reject it due to their view of immorality but failed as I was able to point out the SMH had already published those exact words in a news story the week before.

The whole affair was a great deal of fun, we also presented a piano-smashing performance (it was already destroyed) *Destruction In Art* on the front lawn of UNSW campus, and screened some of Albie Thoms *UBU* films for freshers, before throwing a *Psychedelic Mixed Media and Banana Freakout Party* at the Kensington Masonic Hall.

I was disappointed in the Mardi Gras committee as I thought that the labelling of folks sexuality into sub groups was a terrible idea. It seems to contradict what I thought the original sexual revolution was all about *Inclusion*.





With Jim Anderson on our rainbow float in the Sydney Gay and Lesbian Mardi Gras



Linda Kemp of the Dykes on Bikes delivers chanteuse Edwina Blush to the Fogg Lightshow



HOWEVER MANY LABELS YOU DIVIDE FOLK INTO...  
THERE WILL ALWAYS BE LOTS OF FOLK LEFT OUT

I am sure that in a few years or centuries, if not next week, there will be different *objective* views, different *labels*... as in the past there were many different *facts*... Personally I don't put much weight on *objectivity*... everything seems pretty 'subjective' to me. Personally, I like the journey, the quest, of this little man from the *Incredible String Band's U* album 1970. *The Puppet Song* which begins thus:

'NOW YOU MAY HAVE OBSERVED IF YOU WALK INTO A WALL  
YOU GET A CERTAIN SENSATION OF REALITY...'



Boom Boom assisting Vito to remember the words as he sings *Falling in Love Again* again



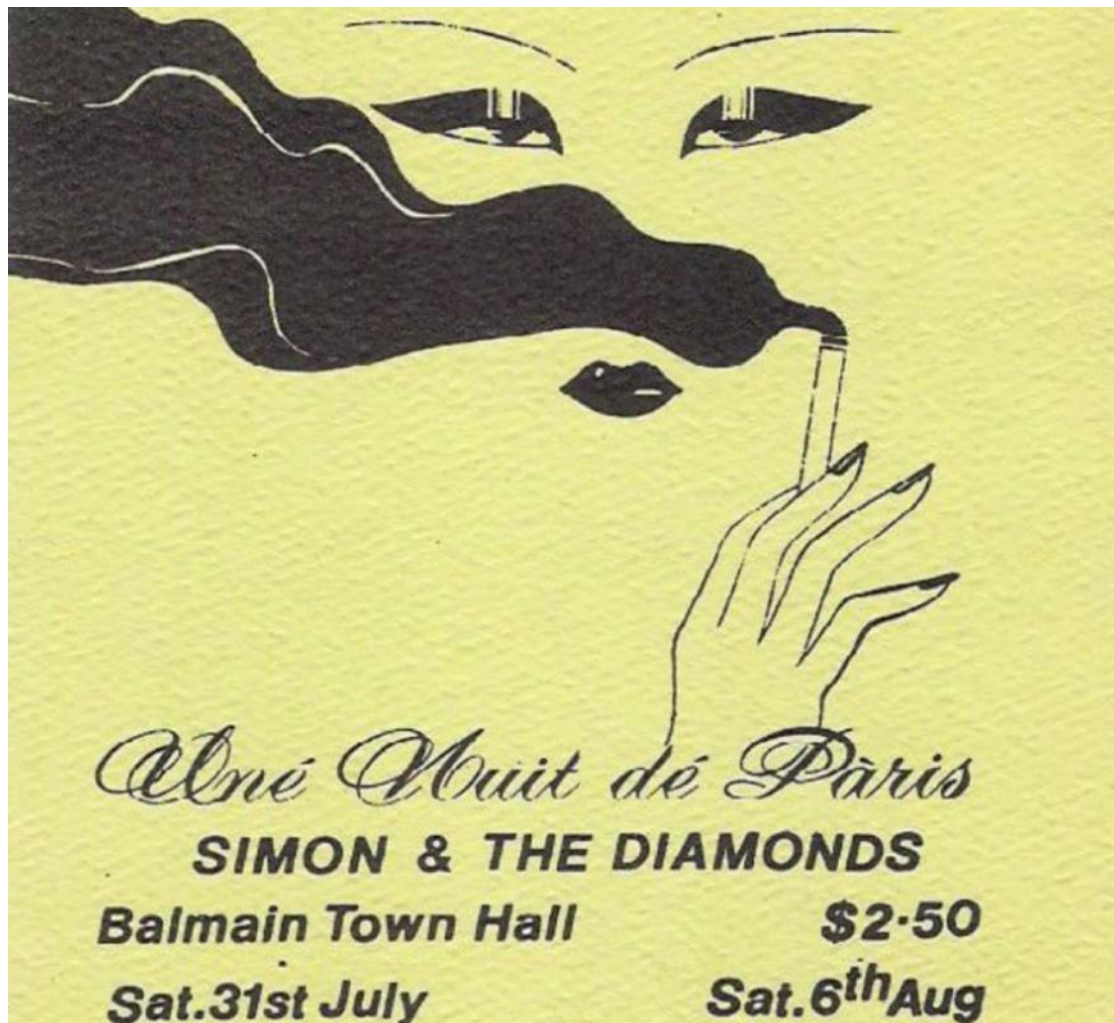
Kieran Reid waves to the crowd from our Sydney Gay and Lesbian Mardi Gras float, 2000





The beautiful Thai trans girls who came to Sydney after being tossed out of Bugis Street, Singapore were very welcome on our projection float in the *Sydney Gay and Lesbian Mardi Gras* parade, 1989





Simon Reptile produced his own show for the first time and Roger was happy to help as Simon had helped Roger's first public *Lightshows* some years before.



Vittorio performs with Christa Hughes and pianist Leonie Cohen outside the Piccolo Bar, Kings Cross





Roger with the irrepressible Vittorio Bianchi

# **Chapter Nine**

## **ART EXHIBITIONS**

### **URBAN**

#### **INSTALLATIONS**

##### **& EVENTS**

STILL FROM A RECORDING OF AN AUTHENTIC  
1960s LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL









# THE WORK

## WHERE TO STOP THIS BOOK?

I think it's fair to say I have made a lot of artwork. Perhaps we could delve into every single *Lightshow*, Light Sculpture, Film, Exhibition, Installation, Concert, Party.... but I think if we did we might be reading a very long book. So, let's just talk about the artwork that feels important and the ones that were fun.

When I started making art I was not aware that most artists were either from wealthy families or were employed as teachers and not many were able to support themselves from their art alone unless they were acceptable to the arts grant folk. I reasoned that if I was able to convince people to pay me and then allow me complete freedom to create what I wished for them, then my integrity as an artist would remain intact.

In the early 70s the government started providing arts grants to people and I received two grants from the then Australian Council for the Arts for experimental work. Arts grants were valuable as a starting point for experimental work however I came to realise that the discipline of creating work that people wanted to pay for was more valuable to me. Arts grants just made me lazy.

Many people, engineers, painters and other artists were experimenting with Light at that time and exhibitions were held here and there but I think I was one of the very few Light artists who produced work that people would gladly pay money for.

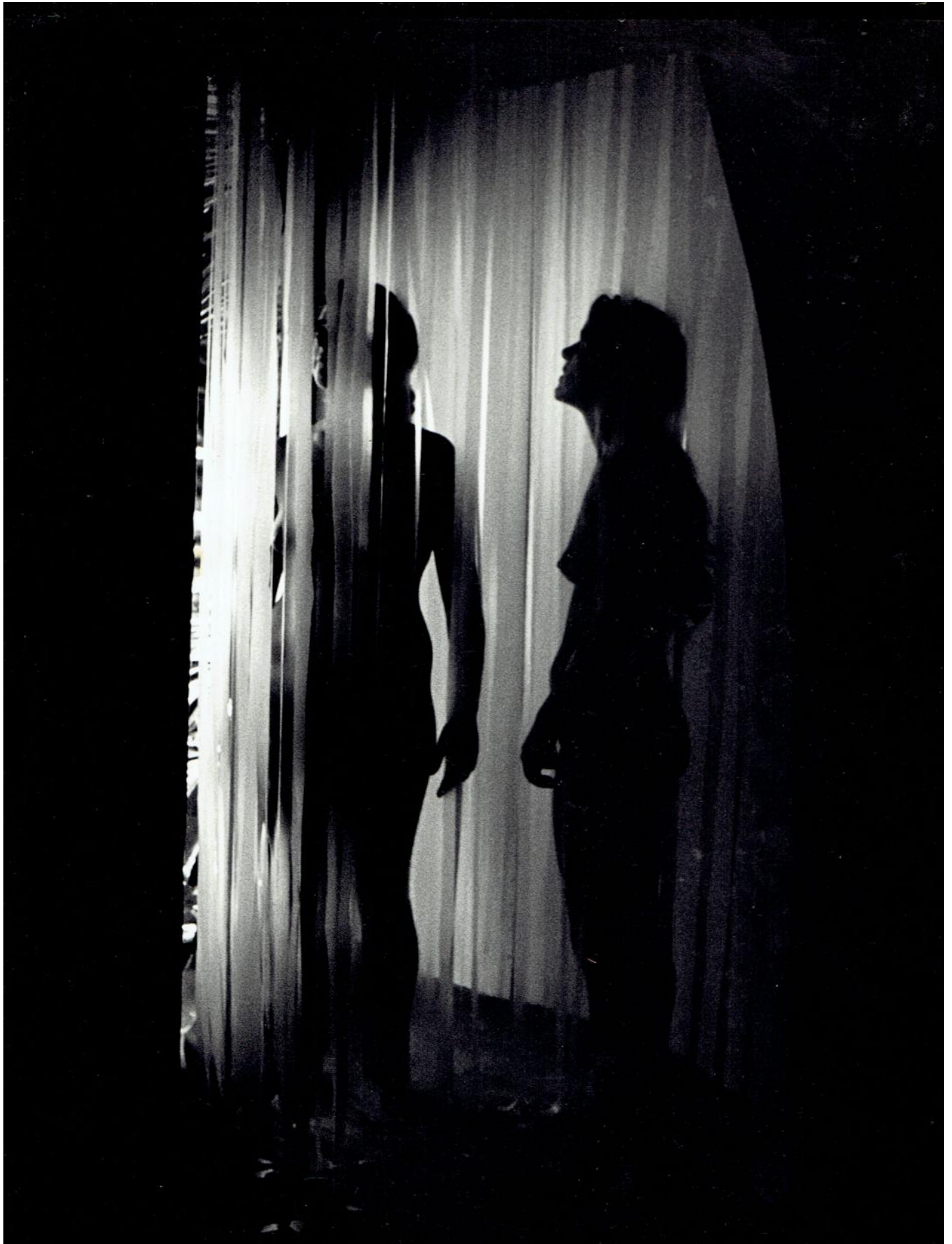
Urban works have been some of my biggest undertakings. They are something I enjoy, even if it tends to get a less hands on. Those big cities prefer to get a plan from me and then pay their own light people to put the whole thing together. It's fine by me, but a little annoying when I notice they have disregarded my recommendations. Design degeneration is hard to avoid.

Powerful projections of moving images have been around for many years, since the 50s, at drive in cinemas. And Australia had many of the world's best animation artists, they worked for Hanna-Barbera Australia under Neil Balnaves making cartoons for the world market... I proposed the idea of creating specific projected animations for the Opera House just after it opened in 1973, but they thought the idea was a bit beneath them. It was a few years later that the commercial and political movers and shakers began to give more value to projection art.

I only accept Design and Construction Contracts, D&C.





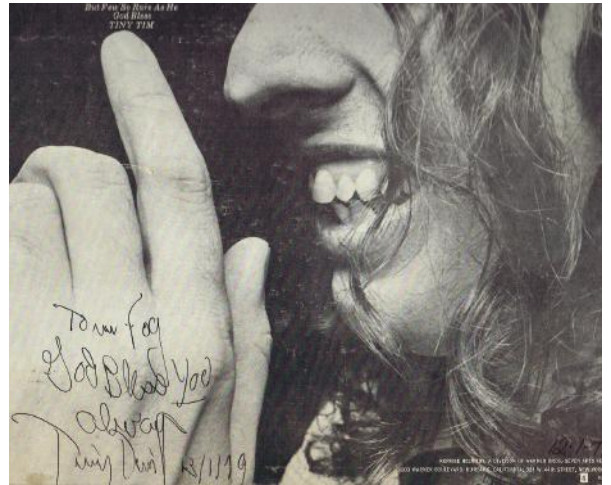


Vivienne Binns in our installation *Woom* at Watters Gallery 1970

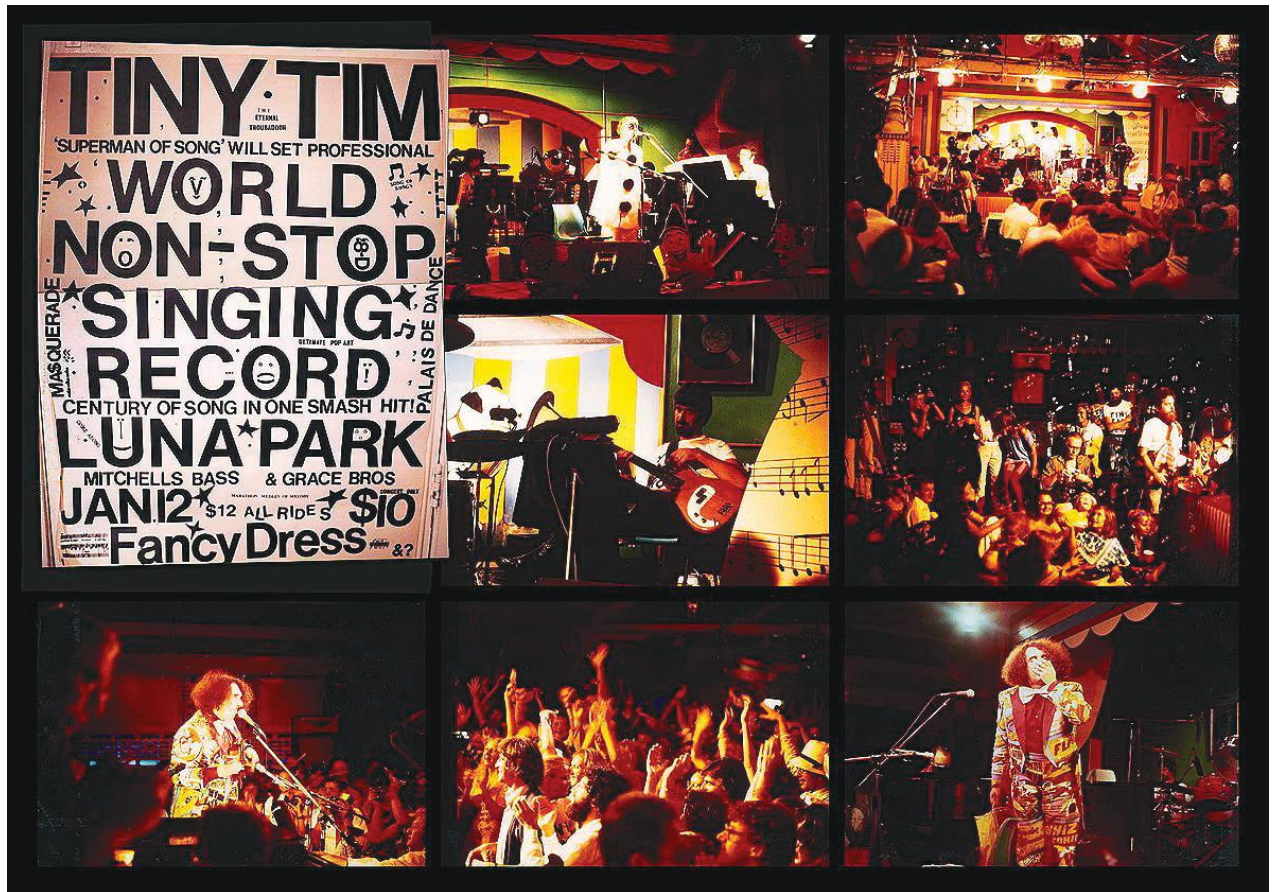


I work by inspiration however the corporate world would often want detailed information on exactly what it was we were planning doing, before agreeing to a contract... and want to give the construction contract to someone else. And as I have mentioned when others win contracts and try to follow your instructions this almost always leads to design degeneration, and quite honestly, I often hadn't figured out exactly what I was going to do. But they still wanted plans so I coined the phrase and had a sticker made to pop on all our plans.

## ART DIRECTED ON SITE



Signed album *God Bless Tiny Tim*, stolen from Mr Fogg!



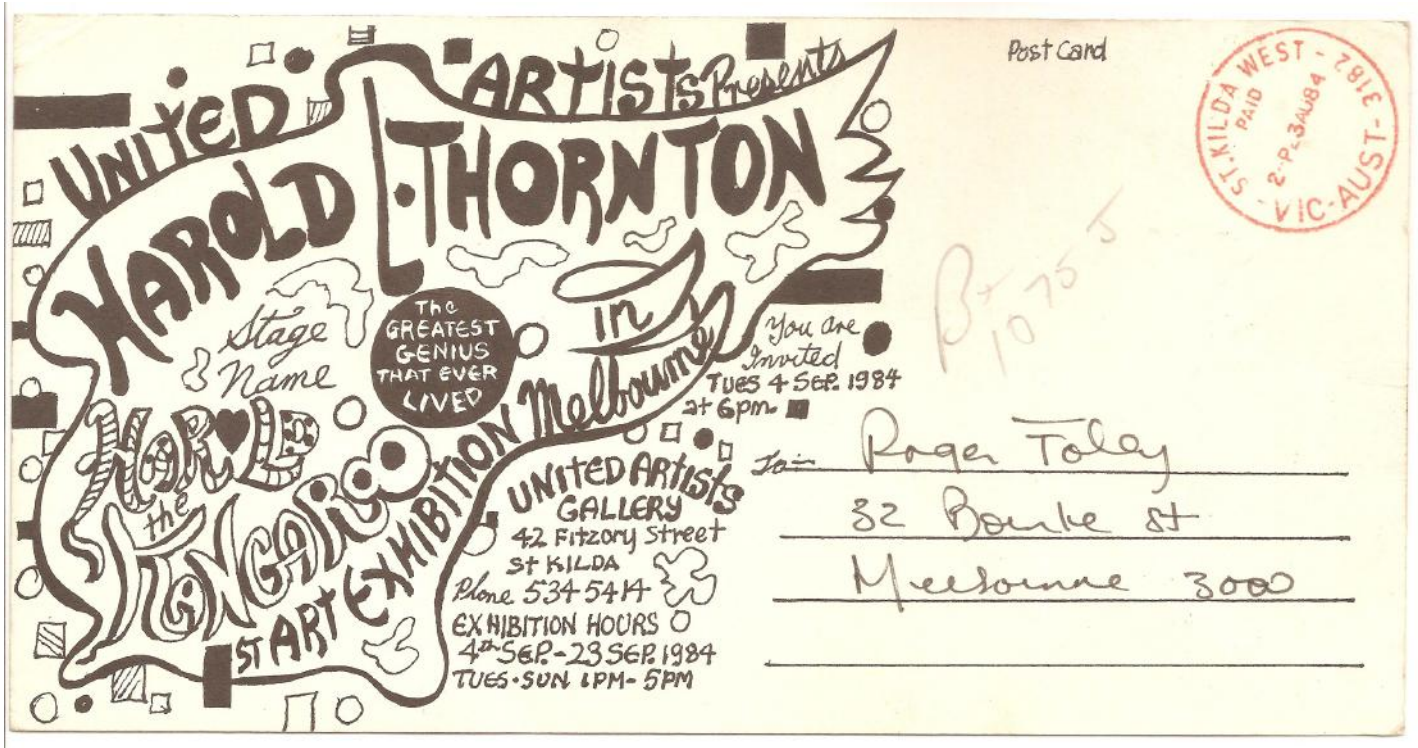
Photographs and *Lightshow* for Tiny Tim and Martin Sharp by Roger Foley Fogg

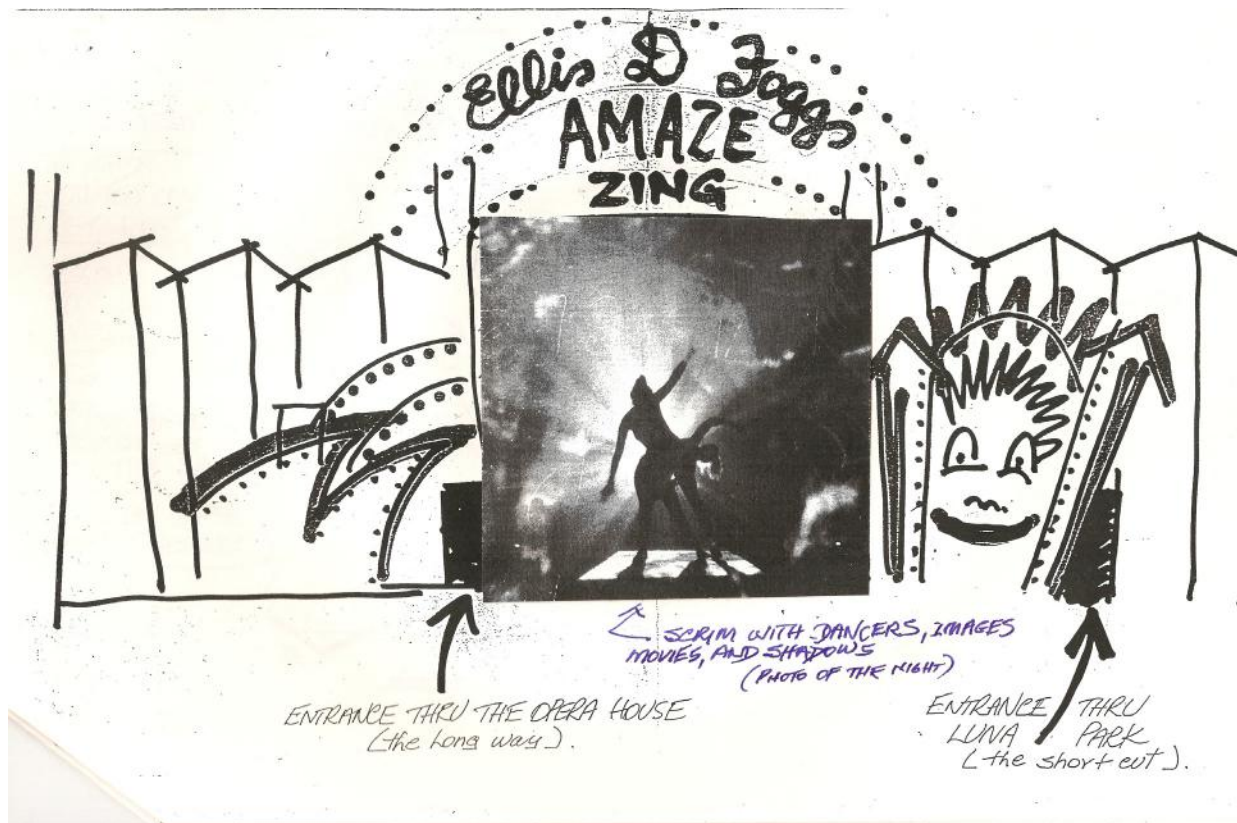


Here is an old advertisement for Fogg productions:

We have been developing ideas for public displays since 1966 and have been awarded two art grants for experimental lighting and theatre work from the Australian Council of the arts. Our company has been in the unique position of having a creative team and an engineering team under the same umbrella organisation for over 40 years now. No other local lighting or architectural theming company that we know allows the creative team and the engineering team to work together so well on site. We do not allow design degeneration which is common when plans are handed over to a different installation team. Many of our crew have worked together for 10 years plus. Our engineers take great pride in following our artists and designers ideas and in making sure that safety and efficiency are the key elements that the engineers contribute to the final artistic result and our engineers frequently come up with very creative and indeed artistic ideas themselves because of this close symbiotic management process.

While we do not enter award competitions we have won the Entech Award for architectural theming and others. We have a huge body of successful work with many references from a wide array of people, from politicians to festival art directors to CEOs of building companies.





## THE MUSEUM OF CONTEMPORARY ART (MCA) SYDNEY

**m**y Uncle Jack Allsopp worked at the Maritime Services Building at Circular Quay after returning from WW2. I would visit him and have lunch across the road at Phillips Foote now Le Foote. In the foyer at the eastern entrance to the MSB was a wall mural, made of metal listing all the employees of the Maritime Services Board who had died in both World Wars and a war memorial honouring the dead. It was to the left, just inside the entrance, not anymore. I worked there producing the first MCA projected art installation which covered the whole building and the gallery inside, *OP/EN*, and watched as they converted the building to become the Museum of Contemporary Art, boxing in the war memorial with plywood and then covering it with other names painted by artist Imants Tillers, the names of financial donors to the MCA. Titled *Pure Beauty* (1991–97)... the wall now has the names of people who gave them money! I guess the names of the war dead are still there, hidden underneath and forgotten.



Unique Lighting 1969



Unique Lighting 1977



Lightshow Manual



I was invited to have my name included in the list as I had heavily discounted the costs of my *Light Installation* but decided I would pop my daughters name up there instead, I always knew she would gravitate to a job helping artists... while I was carefully writing out her name for the artist someone interrupted me, and I left off the final 'e' in Madeline, her middle name which is up there now for all to see Electra Madelin Foley [sic].

## LIGHTING FOR ARCHITECTURE

It is interesting to me, how we can illuminate and showcase the architecture, character and history to be found in old buildings more easily at night. I'm rather passionate about it really, what do they call it now? Activating spaces? Utilising lights to highlight architectural features that are not so prominent in the day.

## GHOSTS

Anyone who has glass windows at home or work, sees ghosts all the time. Usually, you take no notice as your brain sees what it expects to see. Every illuminated object reflects the overlapping projected images of everything else in the near vicinity. We are surrounded by *Lightshows*. You can see them by looking out your window towards the night sky, and surprise, there may be an identical desk lamp out there, reflected in the glass. Playing with that perception is the art of the *Lightshow*. When recreated on stage Ghosts can be very spooky.

## NGV – MELBOURNE

At the National Gallery of Victoria in the mid 80s for their *Pop Exhibition* we produced a show in the great hall and hired a dozen or so people to dance naked under a giant white bedsheet about 700cm x 1100cm, with holes for their faces to poke through. There was no hint of their nakedness at all but they got the guests moving and animated with seven projections of moving abstract images from different angles covering the scene. The projectors were modified so I could control them, brightness and speed, from a central point much like *The Wizard of Oz*, before Toto gave the game away. Also at the NGV In the days before smoking was banned we placed glass ashtrays on our overhead projector stages and the guests would bump out their cigarettes until the screen went black.

*TAKE NOTE: your screen does not have to be flat nor smooth nor white*, personally I prefer utilising existing walls or trees as screens, or my bespoke circular screens.

Yes, anything can be a screen, and people as well, I would sometimes hire dance groups to come to a *Lightshow* and move to the music so I could project on their movement. Sometimes the audience would get the idea and join in. At an. Outdoor show try trees as screens, the bush, or do you call it the forest? The woods? And after projecting have a runner dart between the trees with a distress flare held high... shadows and light darting to and fro.

## PARABOLIC REFLECTORS

A parabolic reflector shoots out light in a parallel beam if the light source is both compact and placed at the focus. The manufacturing process was designed by NASA Space Agency so that the lights used to illuminate the space rockets could be a long way from the blast of the engines.

## BLUE

Blue is a distancing colour... blue things look further away and are much less obtrusive than any other colour. When I was producing shows all the stage tabs and all the road crates would also be dark blue... black boxes stick out. Blue is less noticeable probably because the sky is blue, to me even the night sky is dark blue, not black.



Why is blue interpreted by our brain as distancing? The molecules in the air, our atmosphere, scatter the shortwave blues in white light much more so than any other colour and so the sky is blue... and thus, all artist painters add blue to landscapes to indicate distant hills... like the Blue Mountains in NSW which are even more blue than usual because of the vapour from eucalyptus trees which adds to the scattering of molecules in the air.

### WHY DID THE INVENTORS OF THE BLUE LED WIN A NOBEL PRIZE IN 1974?

Because the invention of blue – which took a while – when added to the other readily available colours green and red allowed white light to be made cheaply and easily for the first time... when scientists Isamu Akasaki, Hiroshi Amano and Shuji Nakamura produced bright blue light beams from their semi-conductors for the first time they triggered a fundamental transformation of lighting technology. Red and green light emitting LED diodes had been around for a long time but without blue, white light could not be created. Despite considerable efforts, both in the scientific community and in industry, the blue LED had remained a challenge for three decades. So, millions of folks who had lived in darkness because of low electricity generation could now cook and read and

## IS THIS A NEW DIMENSION?

**T**HE most stimulating art event of the season may well be the Environmental Happening arranged by Roger Foley, Vivienne Binns and Ellis D. Fogg in the upper room of the Watters' Gallery.

After removing your shoes, you enter a magical world of darkness and light, colour and sound in image an idea.

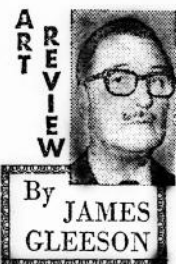
Everything is both vague and intensely real. Somewhere in the obscurity a double drum beat pounds away with the regularity of a heart beat. You have been transported back into the womb of time where everything is both unformed and imminent.

It is, of course, a triumph of technical ingenuity, but more than that it is an imaginative experience involving a large part of our sensory equipment.

Only the organ, of taste and smell have not been involved.

Little in it can be related to our normal experiences of art, yet there can be no doubt that the experience must qualify for inclusion among those we distinguish with the word aesthetic.

One is left with the conviction that art has taken on a new dimension and that in the future it will involve the spectator as a much more active participant in the experience.



By JAMES GLEESON

Roger Foley, Vivienne Binns,  
Ellis D. Fogg  
Watters Gallery  
The Sun  
Feb 1971



do homework at night because LEDs don't use much electricity and batteries could be recharged from the sun each day.

We used a lot of blue the year the blue LED inventors received the Nobel Prize for Physics and made the Darling Harbour *Christmas Tree of Light* blue.

## YOU CAN MAKE LIGHTSHOWS

If you are interested in learning how to do it yourself look into the *Lightshow Manuals*, Edmund's Scientific Co. *Lighting Handbooks* and Bob Beck's *Colour Games*. They are all long out of print, extremely hard to find. They're like some sacred ancient scrolls, and contain pretty much anything you want to know about *Lightshows*. Join the Facebook group *Psychedelic Lightshow Preservation Society*.

Why do the *Lightshow* patterns I recorded on my YouTube channel respond magically to the rhythm of any music you play? Because there are so many intricate interplaying layers of movement, and your eye/brain automatically selects a sequence from those layers that dance to the music in your head. Our brains are automatically and constantly looking for patterns which is why we can look at a Jackson Pollock abstract expressionist painting for a long time.

*Lightshows* are animated abstract expressionist images.

## DO IT YOURSELF LIGHTSHOW ON A SUNNY DAY

You can do this while sitting in the sun, today. Close your eyes, the sunlight on your closed eyelids... hold your hand up so the shadow is on your eyelids, open your fingers and rapidly move your hand back and forth creating a flicker on your eyelids. Or get a friend to do it... alter the speed of the flickering. What do you see in your brain?

## BRIGHTNESS – THE WALL OF LIGHT

When we made our own *Luminaires* and special effects in the 60s and 70s my friends and I loved







Vivienne Binns trained at East Sydney Tech and left with a Diploma of Painting and Drawing. She learnt much more about painting with John Olson at Orbans Studio. She exhibited in group exhibitions in N.S.W. and Victoria and in 1967 filled Watters original gallery with an exhibition of paintings toys and large sculptures which began to take over the whole building.

Since then she has experimented with television techniques, film making with Gary Shead, on stage action painting with Ellis D. Fogg, Body painting and large murals made of copper and enamel.

Vivienne Binns Enamelling makes exciting and original items with copper, enamel, leather, steel, porcelain, and a great variety of other materials from the smallest jewellery to large decorative wall panels.

ELLIS D. Fogg is almost an institution.

Begun in 1967 and still owned and directed by Roger Foley, specialising in anything that takes their fancy such as lighting, special effects, production and promotion of concerts and events.

The Fogs have wholly owned agencies in Melbourne and Newcastle and representation around Australia and South East Asia.

Fogg is the only "colour head" organisation in Australia to have gained the respect of the Advertising Industry and well over a half of Fogs business is in production and advice for such agencies as Jackson Wain and J. Walter Thomson.

Also Fogg has created environments for Peter Sculthorpe's "LOVE 200" and the Sydney Symphony Orchestra, concerts with "Tully by Fogg light", Sculthorpe's "DREAM" for I.C.S.M. and numerous theatre productions.

Roger Foley was involved in many serious activities before becoming Mr Fogg. His quest for art at University ended with his celebrated "DESTRUCTION IN ART" show outside the Roundhouse in February 1967 where he first collaborated with Vivienne Binns.

Vivienne later performed at Fogs first concert series at the un - Elizabethan Theatre where she and her team of assistants "action painted" a bare dancer and 1000 square feet of bed sheets to the sounds of (and completely upstaging) Wendy Saddington and the Chain.

Two days after the opening of this exhibition (and after the Prime Ministers cheque has cleared at the bank) Roger departs for Singapore and Hong Kong for 2 weeks - producing a fashion parade in the Hong Kong Hilton for Fibremakers Limited and calling on the locals. Then the Fogs are running a campus tour of the East Coast with Jeff St John, Tully and the Renaissance Players - Then on March 6th the Fogs are turning on the Melbourne Symphony Orchestra, Jeff St John, Jean Lewis and Wendy Saddington for the Melbourne Proms - with "LOVE 200" again

**A LIGHTSHOW ENVIRONMENTAL HAPPENING BY**

- Roger Foley.
- Vivienne Binns
- Ellis D. Fogg

OTHERS WHOSE HELP WAS INDISPENSABLE

- Brian Peat
- Robbie Steele
- Tim Kaser
- Beverley Clarke
- Andy Tilla
- Jane Rose
- Peter Brzevskis
- Alex Boyd
- and
- Barba

Many thanks to them and all others who helped

AT WATERS GALLERY 109 Riley St. Darlinghurst. 31-2556

From 9th Feb to 20th Feb

thanks go to the Australian Council for the Arts who gave support for this exhibition.

MATERIALS FROM

- CHEARD TIMBERS
- TRAVERS JONES
- CYCLONE SCOFFED
- UNION CARBIDE
- WADLEYS TIMBER
- HERKES

PAINTING: RITE-A-TYPE

SOUND: Rowan McCombe

Technical Assistance by

- Forbes Smith Gray
- and
- WOLSTENHOLME

WOOM 9th. - 20th.Feb.

WOOM is an art spectacular.

WOOM is the upstairs section of the Watters Gallery recreated in a world of light and colour and sensual experience.

WOOM is to entertain and please.

WOOM is a demonstration to business people of some of the spectacular techniques available in enhancing the promotion of products.

WOOM WOOM WOOM

WARM and WOOM.

WOOM has been created by Ellis D. Fogg and Vivienne Binns - and many fantastic people have helped by working day and night to make the exhibition really successful.

WOOM was assisted to birth by the Australian Council for the Arts.

Grant application from Waters Gallery for Woom installation by Vivienne Binns and Ellis D Fogg



utilising USA 110v lamps in all sorts of configurations as they put out a lot more lumens than our 240V higher voltages, with the bonus, a light source that could be smaller and more easily controlled

I particularly loved 12V and 24V lamps made for the aircraft industry. My *Light* sculpture the *Wall of Light* commissioned by Maggie Tabberer long ago and made for me by Graham Beatty utilised 20 x 100W 24v sealed beam aircraft landing lights each with a small condenser lens in the lamp. All the lamps in a close row fixture we made and controlled by just one 10A dimmer.

Army disposal stores in Oz were a great source of high-quality optics of all kinds, overheads, high quality slide projectors with wide gates, usually Aldis and aerial surveillance cameras. I particularly loved the very high-quality mirrors from tank periscopes which I could use to make beautiful six sided kaleidoscope projectors – by bending the optical path of the projector just so. And Army camouflage nets make wonderful scrim like screens and are flame proof !

I learned all I know about lighting theatre by picking up a light, while a couple of mates did the same, then walking around the stage – shining it here and there while playing with the dimmers and tint controls. One thing I learned is that for the best naturalistic lighting, no two lights – or *Luminaires* – should have the same tint.

## MY BESPOKE SCREENS

My screens were made in many ways over the years, usually no taller than about three times the height of the musician so as to not make the band appear small, sometimes up to 720cm high. Generally anything translucent would do, My friend Victor K experimented with silver foil builders insulation foil painted white which worked. We made a jump through screen from rows of 75mm wide elastic cloth which created a great illusion but the support for it had to be very strong steel beams... My favourite screen, last used for Byron Bay *Bluesfest* in 2022, was a sewn 500cm square screen with a 360cm diameter hole cut out of the opaque backing so a rear projected perfect circle would be centred. See it in used on our YouTube Channel. Geoff Newey of *The Look* restored it for me and has it for you.

## EPHEMERAL ART

The book *The Scenography of Josef Svoboda* by Jarka Burian published in 1971, I rushed to buy as copy in 1972. His work fascinated me, he was using mist and beams of light as elements in stage design from just after the war, WW2. he called his work *Scenography*, and the strong beams of light made visible in the mist he called *Psychoplastic Space*. I liked that. Folk smoked in movie theatres back then which made films even more interesting to me. The movement of the beams was often more interesting than the movie. I was calling my work *Ephemeral Art* that is art that lives in your brain and does not clutter up the house.

20<sup>th</sup> 27

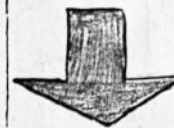
# THE EYE



NUMBER TWENTY SEVEN — PHONE 316402 South Yarr

## WHOOM

EDITORIAL



WHOOM opened earlier this month with a ZAP! Whoom is the work of Ellis D. FOGG and associates, who are noted in Sydney and Melbourne, as environment experts. The display was of a very complex manner, involving blinking lights, coloured lights, revolving lights, and an incessant drum, beating out a headace no end. But it all combines the one factor; that being that the display is just sensational. The opening night was a WHOOM too. Entrance to the first room of the display was through a tunnel, which decreased in size until it was so small you were crawling. The sides of this entrance tunnel had coloured beams of light moving around them. The walls of the tunnel and corridor are covered with a substance resembling aluminium foil, but according to one of the masterminds associated with WHOOM, the substance is priced at £70 per YARD. This is because it is plastic coated, and reflects so well you may use it as a mirror. What a surprise it will be for you to see the lighting effect they have running in the second room. A light that blinks rapidly, leaving patches of black, makes an atmosphere of no gravity, because it appears your movements are jerky; Moving from one spot to another is a fascinating sight. The first room has louvers, behind each are coloured lights, which are controlled on a dash board in the middle of the room, each turn on a dial, (of which there are 3) changes the colour of the lights behind the louvers. There is other things as well. So, I reckon its worth investing a buck, so trot along to Frank Watters Gallery in Rily street Darlinghurst.

- editor

Teachers are scarce these days. some teachers are not qualified, some are flat out teaching everything, from P.E. to music, and the conditions are deteriorating. More teachers are desperately needed, but some times you wonder if the department is trying. In some cases senior students are sent home 3 afternoons per week, but this is no good in 60 per cent of the cases. Headmasters are dreading each day as it approaches, and in some cases an atmosphere is descending of utter doom. It is going hard on the kids, and some subjects have been decreased, others dropped, extra periods of such things as assemblies and Guidance, and general filling periods. Put it this way. If the situations prolonged another year, the school situation will be a disaster area.

- editor

## BLOOD BATH #1

This months blood bath was at Balmain, where 5 people were injured. It was just a headon, and the local cops were playing with a cap pistol when my news sniffer detected the bash. The blood firstly tow'ies used Darling street as a drag strip as they battled it out in an effort to make 90 bob. Oh well, It could have been worse dear conceited reader, IT COULD HAVE BEEN YOU!!!

- editor

WANTED: Some kid aged in teens who can hook us an article on just about any subject once in a blue moon. MUST HAVE ORIGINAL ARTICLES, Get on the blower 31-6442, ask for Julius (Big julia) or write to The Eye, 186 Palmer st. Darlinghurst 2010....Please?

J. Grafton Editor,  
D. Roberte Captions,  
Contributing writers  
J. Lucas, S. Panigirus



WANTED: LETTERS TO THE EDITOR 99.00% OF LETTERS TO THE EDITOR PRINTED!!!!

APECO

PHOTOCOPIES

THE EYE

APECO AUST. INMAN RD. DEEWNY RING 9824022

### NEXT ISSUE;

Thats the April issue, We have a continuous moaner on pollution!

Thats it'. A pollution report each issue, complete with criticisms, Moans, grumbles, tears, and sobs. Watch for our polluted corner section next copy

FOR SALE: 4x4 envelopes 50c to 100c



# ART SHOWS, URBAN INSTALLATIONS, ART HAPPENINGS AND EVENTS

## WOOM

**G**allerist Frank Watters knew I loved Viv Binns work as I had bought one of her drawings so in 1971 Frank and Vivienne asked me to collaborate and create a total environment *Woom* at Watters Gallery in Sydney which was praised widely. I was subsequently invited by Albie Thoms and Martin Sharp to create an environment, an installation in a room at the *Yellow House* which became the *Capsule Room*.

The installation at Watters was based on a journey through a woman's body to the recorded sound of an excited beating heart which Vivienne named *Woom*. The press covered all this experimentation extensively and it became very popular and hip, which in turn encouraged many others to produce one-off lightworks and theatre pieces with varying degrees of success. Surrealist painter and Sun Herald art critic James Gleeson wrote several reviews in praise of our work at Watters which he referred to as an *Environmental Happening* which he predicted would be *the most stimulating art event of the season*. He concluded *one is left with the impression that art has taken on a new dimension and that in the future it will involve the spectator as a much more active participant in the experience*.

This notion of involving the spectators as active participants in performance art and happenings was a particular point of interest for expanded cinema artists of the 1960s and 1970s.

The *Woom* exhibition included my work *What Happens When the Circle Meets A Square*. A work about the beauty of the patterns created from a simple children's moire pattern book. My friend Sarah Breen Lovett later purchased the artwork at my exhibition *My Life and Loves* held at *107 Project*, Sydney in 2013. She later wrote an essay about the artwork which is included in my book *Lightshows 60's to Now*.

I am always happy to contribute light projections and knowledge to the work of other artists.

From 1971 to 1973 I exhibited with and helped three successive generations of artists at the *Yellow House*. The *Laser Infinity Room* used clear perspex angled screens, shot through with a red helium neon laser, and mirrors to create a sense of the infinite.

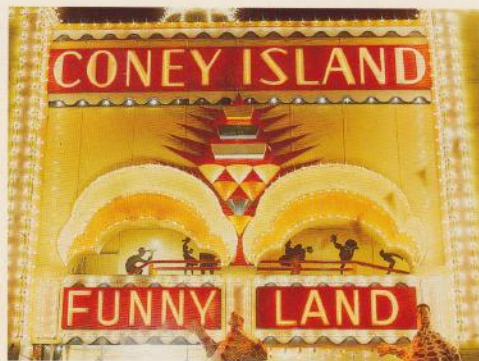
In 1984 produced a *Lightshow* in the old ballroom of the State Theatre as part of the expanded *Sydney Film Festival* using similar techniques.



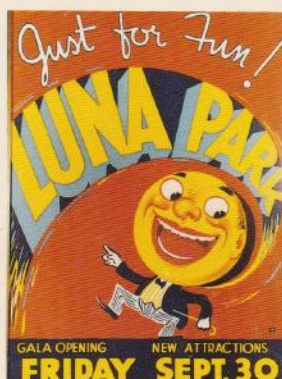
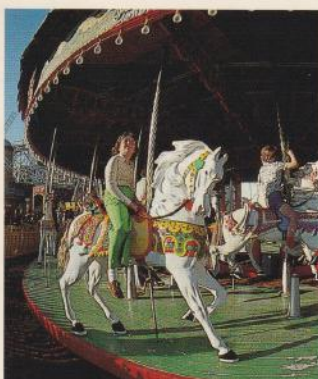




Lizzie Luna



Larry Luna



Authorised by: Friends of Luna Park  
C/- 43 Ridge Street North Sydney 2060  
May 1990

Cover photo: Tom Hutchins reprinted Life International  
Centrefold and Aerial photos: Werner Bartel



## LUNA PARK

Martin Sharp brought Tiny Tim to Luna Park to set a new record for the world's longest professional non-stop singing marathon. I was engaged to perform my *Lightshow* it took place in the Luna Park floating Palais de Dance on January 12, 1979. Tiny performed for over two hours and seventeen minutes, singing 120 songs from the 1930s and 1940s.

I worked on the restoration of Luna Park from 1974-1976 with Martin Sharp, Richard Liney and Peter Kingston under the Management of Maurice Spatt. I had the job of restoring the River Caves, things were slow as the owners were not given guaranteed long leases by the Government which curtailed their expenditure. I designed lighting improvements for a few more rides but they were halted before completion. It was a great artistic team and we worked together well, we were passionate about restoring the place. A place a palace of dreams.

Sydney gangsters wanted it gone, for casinos or apartment buildings, or something that made money. It was the evil ghost train tragedy that ended it.

There was a pretend fire in the ride, with fabric streamers, lights and a fan. The gangsters came through the ride and set the fake fire alight. It was horrific, on the next carriage was a family who were trapped and died in that tunnel. The whole thing was very tragic, Martin in particular never fully recovered from the shock.

All power cables have some resistance to a flow of electricity and therefore create some heat. That is how radiators work... if the power cord is coiled upon itself the heat cannot escape... this usually does not matter for small wattage loads but for a larger load the cable can melt first and can then sparks can cause a fire if the fuse in your house does not work as it should... damaged plugs and sockets can also create more resistance and more heat... so cut the plugs and sockets off old worn cables toss them out and buy new replacements from an electrical supplier.

After the Luna Park fire I got a copy of the CSIRO report, they were commissioned to test the theory that the fire was started by overloading cables. They tried to start a fire by overloading the switchboard, but they couldn't do it. The report convinced me and later Martin when I showed it to him. The fire was an act of sabotage by local gangsters paid by unscrupulous property developers protected by corrupt police and politicians. Folk were throwing accusations and the blame everywhere except at the developers and their criminal associates who wanted to build a casino on that prized spot.

Even today the history remains murky about what actually happened. Wikipedia blaming inadequate fire-fighting measures and low staffing for the fire which lead to the deaths of seven people on 9th June 1979. One of many spooky facts includes there was a train strike that night and the Luna Park ghost train ride was the only train running in NSW.

The Tiny Tim concert, some six months before the fire was a highlight of the year for me...

I had engaged Brian Bangsrove an experienced film lighting technician to assist by making my light levels suitable for the cameras.

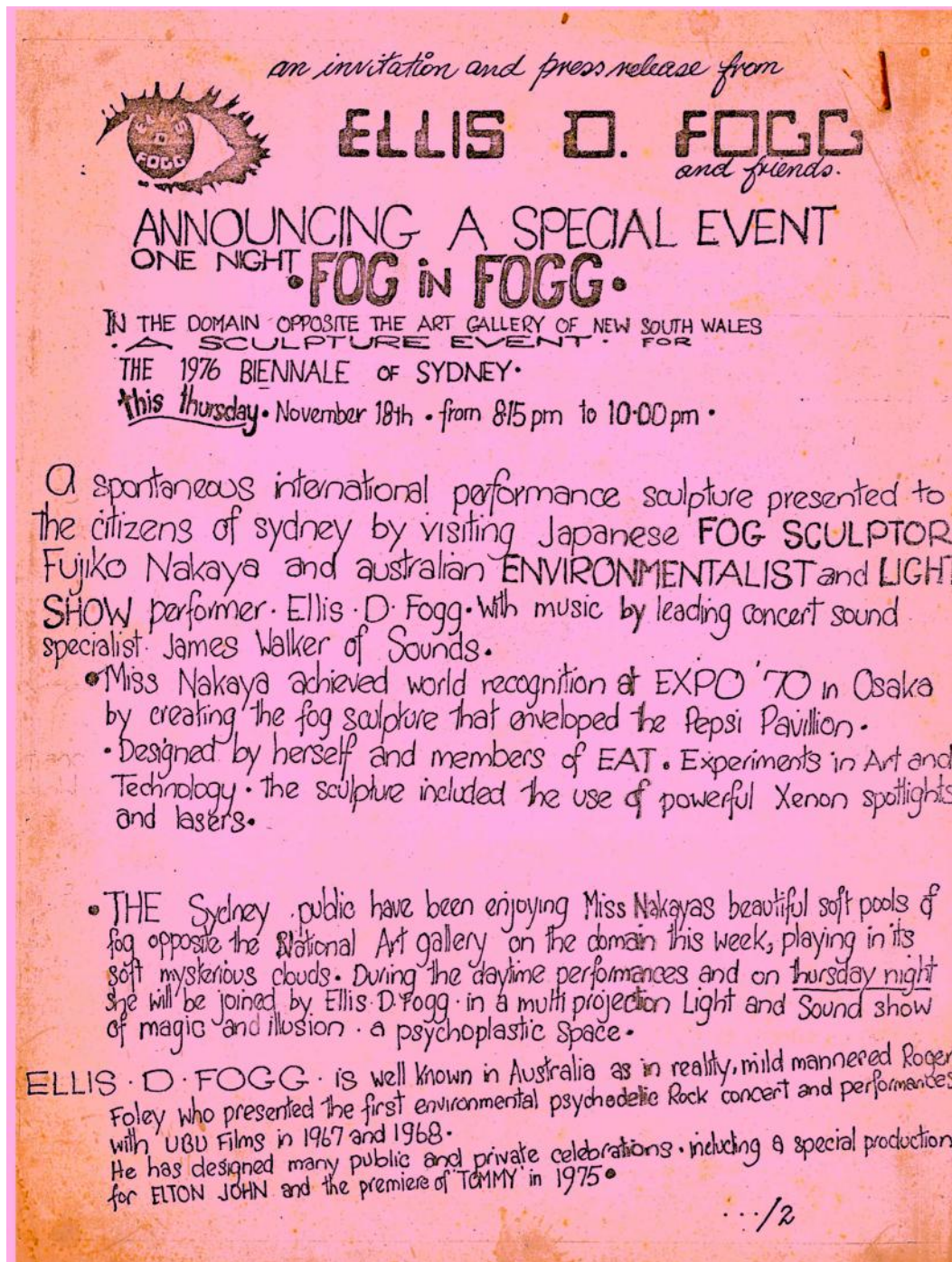
Footage of the above marathon was originally intended for *Street of Dreams*, a feature film directed by Martin that investigated the ghost train fire and the history of the park in general, as well as telling Tiny's life story and showcasing his eccentric personality. The film was never completed in Sharp's lifetime; I have a rough cut in my *Fogg Film Archive*.



DD Komorebi: *sunlight leaking through trees* and my interpretation in light opposite the Art Gallery of NSW for Tom McCulloch's *Biennale of Sydney*, 1976 with Fujiko Nakaya's *Fog Sculpture*







Tiny Tim's was a very emotionally moving performance with Jeannie Lewis as support act and Nathan Wax putting together the band. As usual I was one of the last people to leave as we had to pack up our *Lightshow* gear. But no, as I left near dawn our dear friend Martin Sharp was still there, alone... sweeping the floor by himself and unable to leave.

The park was later demolished and an auction was held for all the surviving artwork. I bought the River Caves sign with dozens of bespoke low voltage globes with *Luna Park* printed on them. And I bought the distortion mirrors from Coney Island... The history of the park is full of ups and downs and twists and turns since then. Eventually I returned the artworks as the park was restored yet again in 2004. *Friends of Luna Park*, Architect Sam Marshall wrote a book *Luna Park: Just For Fun*, 1995 and Lowell Tarling has written extensively in his two-volume book *Sharpest*, 2021.





Geoffrey Rose's *Laser Dancer* in my *Lightshow* for the Powerhouse Museum

Martin Sharp was devastated by the deaths in the fire and all sorts of spooky ethereal conjunctions were made manifest. Martin wrote and Lowell Tarling quoted:

*Like the Ancient Mariner it's also a ghastly tale. I could understand the events at Luna Park a bit. I was trying to understand them and then suddenly there was this poetic language working to say: this is a crucifixion, Golgotha, death by fire. And then it starts to fit into Apocalyptic vision. It was Abraxas if you like – the dark face and the light face. To look upon Abraxas is blindness. To know it is sickness. To worship it is death. To fear it is wisdom. To assist it not is redemption. I don't know what it means. I've never been able to work it out. You get a Pop Art Parallels. 1979 was the Year of the Child, the*



Mime Foy, Bridget Murphy lowered into the erotic RED section of the *Lightshow* by Graham Beatty for *Paradise of Song*, Kirk Gallery, 1978



*place of Golgotha, the Place of the Skull, and the Ghost Train. You then get these events that are caused by plotting, not caring for kids, carelessness, living a human life – the way of the world.*

## FOG IN FOGG OR WAS IT FOGG IN FOG

I produced a one night *Fog in Fogg* special event for the 1976 *Biennale of Sydney* at the Art Gallery of NSW. Which was a collaboration with visiting Japanese artist and Fog sculptor Fujiko Nakaya, with music from James Walker. Fujiko provided a sculpture which was only visible during the day. Director of the biennale Tom McCulloch approved our inclusion at night. I asked the gallery to have it running and provide me a GPO. No one goes down there at night but *Double J* our fabulous radio station, Now *JJJ*, spread the word and a crowd of several hundred turned up with Fujiko for our performance. We then projected a *Lightshow* on and through the artwork, creating a collaborative artwork between Fujiko and myself.



Recreating Vincent's *Starry Night* for *Psychedelicatessen of Delights* at Victorian Vision, NGV 1984

## PARADISE OF SONG

*Paradise of Song* was a theatre performance based on the Sufi story *The Conference of the Birds* by Attar of Nishapur. The show was held at Kirk Gallery in Sydney, 1978 then run by artist Peter Day. The performance was termed a *Concert, Mime and Dance Lightshow Journey* through seven states of being starring dance/mime Foy – Bridget Murphy, music selection James Walker, multimedia nine x screen *Hollywood Movie Show* by Albie Thoms, costumes by Katie Pye and production design and *Lightshow* by Roger Foley Fogg aka *Ellis D Fogg*. This show inspired my friend Gretel Pinniger to purchase the Kirk building when it was later offered for sale.

## VICTORIAN VISION – 1854-1984

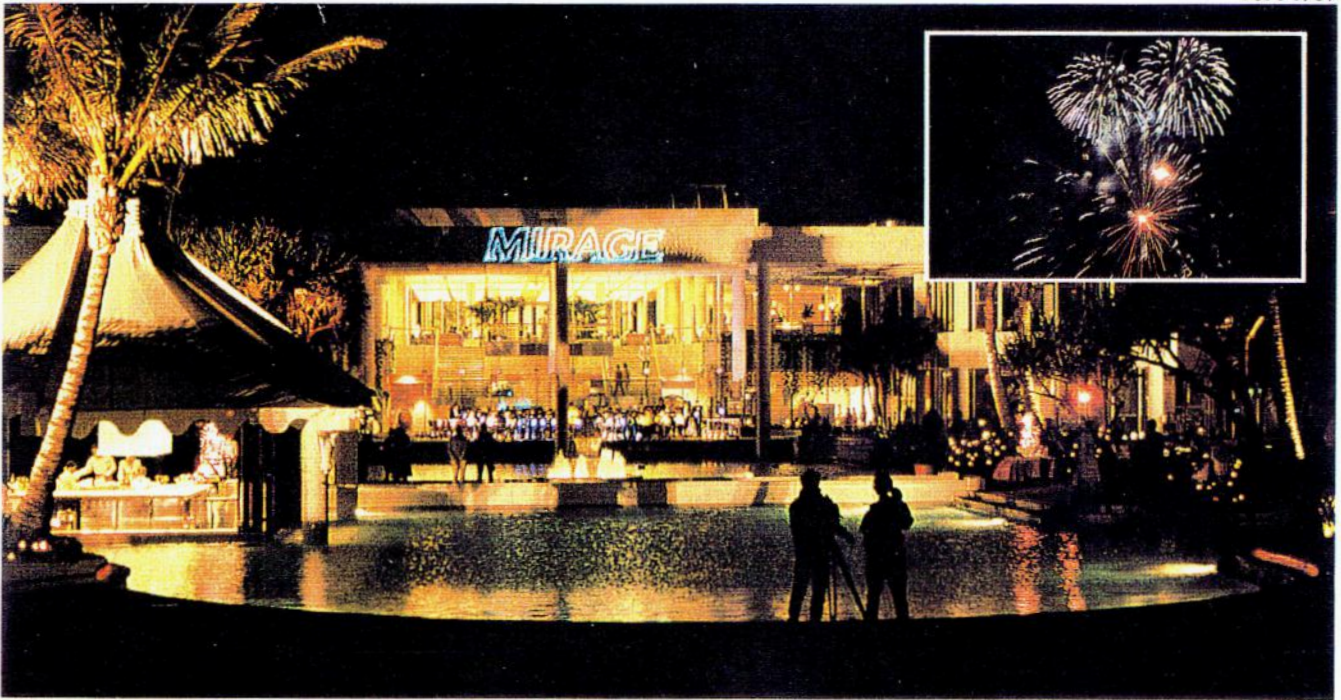
Jennifer Phipps, curator at The National Gallery of Victoria, the gallery asked me to produce a work for this group show in 1984 showcasing artistic visions of Melbourne over the past 130 years. I exhibited a tribute to Vincent's *Starry Night*, *Psychedelicatessen of Delights*. It was a brightly coloured three-dimensional representation of Van Gogh's painting in a black room, sparkling over a cut-out Melbourne skyline. Curator Jennifer Phipps wittily displayed Robert Hunter's all-white and Peter Booth's all-black works either side of the entrance to my colourful work.



# IMAGES

Sheraton  MIRAGE  
GOLD COAST AND PORT DOUGLAS

Vol 1 1989



*Dramatic lighting, laser and firework display creates a fairytale setting for the gala opening night of Sheraton Mirage Gold Coast.*

## Stars and fireworks for resort openings

Hailed as the party of the decade, the celebrations to mark the International opening of Mirage Resorts, incorporating Sheraton Mirage Hotels, took 400 celebrity guests who had travelled from all corners of the globe, on a five-day long moveable feast between Port Douglas in tropical Far North Queensland and Australia's favourite resort destination, the Gold Coast.

The event, was of a scale and complexity not seen before in Australia, yet it proved to be an outstanding success thanks to the smooth joint-organization of Sheraton Mirage and Mirage Resorts, together with the superb production and design of Ellis D. Fogg who it has to be admitted, had a head start with a party setting that was second to none.

The guest list included a bevy of Hollywood stars who kicked up their heels in the company of a diverse gathering of influential world figures — politicians, members of royalty, bankers, heads of industry, pop stars, tourism industry heavyweights, artists, television and media personalities.

Among the Hollywood famous were Sally Kellerman, the original Hotlips Houlihan of MASH fame; Dynasty's Catherine Oxenburg; rising young actress, Diane Lane; and the incomparable George Hamilton.



*Chairman, President and Chief Executive Officer of the Sheraton Corporation, John Kapioltas with Pixie Skase and the Executive Chairman of Mirage Resorts Trust, Christopher Skase.*



## THE MIRAGE SHOW

The Mirage Show's at the Gold Coast and Port Douglas was a project we were hired onto with the intent of creating a huge spectacular for the grand opening of the Mirage Resort Hotels in Queensland. My large team of artists and technicians produced two shows in 1988, one at each of their locations; Port Douglas and the Gold Coast. Including fashion parades and symphony orchestras performing over the swimming pools under fireworks and lots of talented Australian performing artists. From soprano, Jennifer McGregor to pop star Johnny Farnham and our cabaret friend Ignatius Jones from Jimmy and the Boys and all.

The Port Douglas Mirage is a beautiful hotel and may still be one of the best hotels in Australia. Designed by Desmond Brooks and constructed in such a way that from the ocean beach the building is barely visible, no eyesore to the glorious view of nature, just a rough bush track through the Casuarinas (she-oaks) leads over a small sand dune to the hotel. Then from your room a gorgeous, winding, man-made lagoon is only steps away. We stayed on the ground floor and could climb over our balcony into the pool 24/7. Many a late night was spent skinny dipping with models and performers from our show.

## LIGHTING MELBOURNE

The first time I was invited to produce a large-scale project was in 1989. I was producing a lot of one-off performances around Melbourne at the time. Impresario John Pinder brought my team to Melbourne and became my manager. I was invited by Melbourne City Council's Manager to join a six person committee focused on how to make the city of Melbourne a more interesting place to visit at night. I had a lot to say about the idea, and the other members liked my ideas they invited me to

create a document *A grand strategy for the illumination of the city of Melbourne*, which was published as a book by Melbourne City Council.

### CONTENTS

#### VOLUME ONE - Immediate recommendations :

1. BIG projections- an unusual audio visual.
2. The real festival of light and illusion- Australian artists in light.
3. Multiple kinetic searchlights- indicating the corners of the CBD.
4. Illuminated aerial balloons- in the shape of ordinary domestic light bulbs.
5. Spotlights or searchlights- indicating the course of the Yarra.
6. Snow crystal decorations- in fluorescent light, possibly for precinct identity.
7. "Festoon" type lighting- possible precinct identity.
8. Floodlighting of buildings- monuments and trees.
9. A possible opening ceremony- c.f. "Skyshow".

#### VOLUME TWO - Other illuminations considered include :

10. Neon, (see also 'snow crystal decorations').
11. Pealights - St Kilda Road.
12. The River - snake, cauldron and dancing fountains. (see also spfx).
13. Strobos - sculptural and decorative uses of...
14. Tram illuminations- perhaps also a train.
15. Lasers - powerful beams, modern animation etc.
16. SPFX- river or buildings, Flames, Golden Rain, Flashers, Permanent Fog.
17. Throbbing building- in particular the Rialto.
18. Fibre Optics- 'faux' fireworks, waving snakes.

#### VOLUME THREE- Periodic events, featuring lighting include:

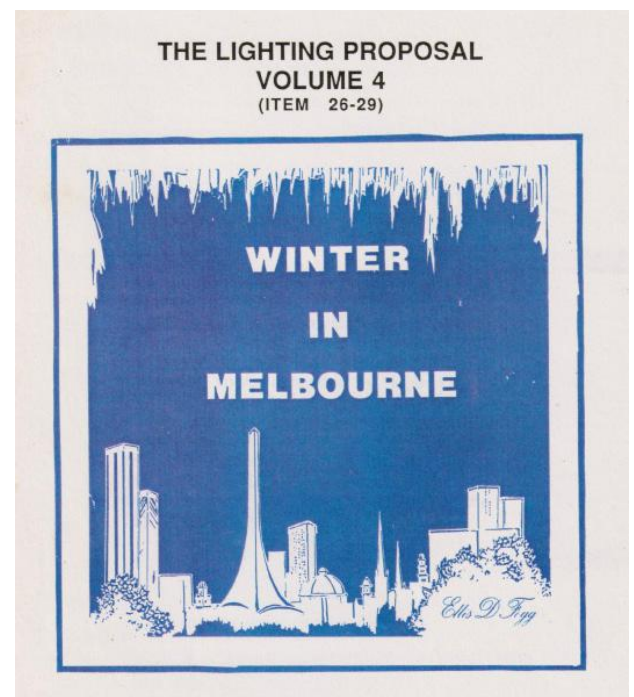
19. Illuminated street parades- Disney World / Expo 88 / Sydney Mardi Gras.
20. Son et Lumiere- need for historian / dramatist / light artist interface.
21. Theatre in the park- c.f. 'A Midsummer Nights Dream'.
22. Dance club/ discotheque- modern techniques are approaching 'art'.
23. Modern lightshows, large public 'happenings' or 'events' ( see Skyshow).

24. Grand Strategies - other cities, Paris and Dallas et al, text extracts.

25. Projected Costs and Critical Path Schedules (1-9).

#### VOLUME FOUR - Background information:

26. Bibliography -Fogg Library, serials and books -Fogg Research Files.
27. A Brief History of Light
28. Definitions
29. Roger Foley, Ellis D Fogg - about the author.  
....I have been researching and producing these events for 25 years.."



Lighting Melbourne – The Proposal

## ROBERT ROSEN'S CAMERA

For Roslyn Oxley9 Gallery's exhibition of Robert Rosen's photography in 1988, I built a box brownie camera from neon lights and lasers as an entrance and a tribute to Robert.

## YELLOW HOUSE RETROSPECTIVE

In 1990, the Art Gallery of NSW curated a *Yellow House* retrospective where I was able to recreate the *Capsule Room*. I also installed my aunt's old upright piano with a sign that Martin wrote *Please Play Me* and for opening night projected (in Magrittean font) *This Is Not The Yellow House* onto the AGNSW facade.

## YELLOW HOUSE NOW

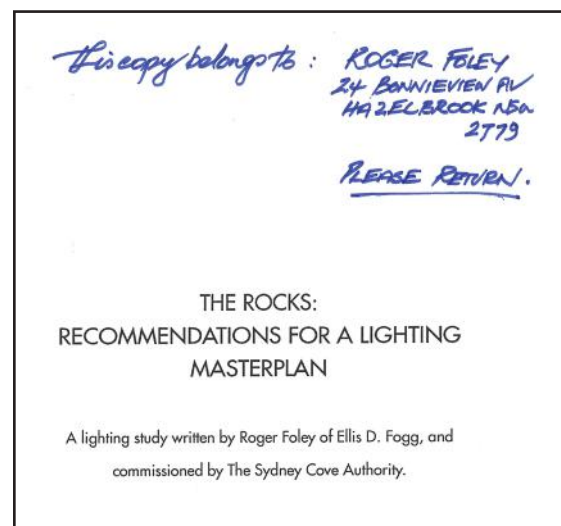
In 1999, young artist Luke Sciberras and gallery director Michael Nagy, produced another exhibition with the intent of bringing the *Yellow House* artists back together. I added a *Starry Night Tribute* light sculpture. The exhibition called *Yellow House Now* was held at the Michael Nagy Gallery in Victoria Street, Potts Point, Sydney.

## LIGHTING THE ROCKS – SYDNEY

I completed my report for the proposed light illumination of The Rocks in Sydney in 1992. The Sydney Cove Authority had been granted funding for the project and took me on to write the report *The Rocks: Recommendations For A Lighting Masterplan*. The project was designed to help boost visitors to the area, The Rocks is one of the few real historical precincts we have from the early days of colonisation, saved from demolition by Builders Laborers and now reserved for entertainment and education, that is not artificially *themed*. It contains many buildings of character and interest which have special and unique lighting needs. It is visible from some of Sydney's major tourist destinations including Circular Quay, the Opera House, and the Harbour Bridge. It needed to be a pleasant and safe place to visit at night. It's a location which deserves to be not only preserved but highlighted and celebrated. The brief I received was focused on identifying and prioritising locations, and formulating lighting and special effects strategies. With of course a strong emphasis on preserving the historical character. They wanted to encourage use of the area, while making it safer. It was my recommendation that the entire area be illuminated as if it was on an opera stage using a full dynamic range of lighting. I wanted to use light to give a sense of mood, time, and place as if the buildings were a theatre stage set.

My favourite city is Paris and they have illuminated their historic buildings beautifully so I went to Paris to get information from the Mayor which informed my final report.

The highlight of my suggestions was my proposed illumination of Atherton Street as a *Son et Lumiere* production. Atherton is a short dead-end street, and at its end there's a cliff face. The only spot at The Rocks where you can see the original rocks. I really like that location; it is nestled between small original cottages and at the top of the cliff is Gloucester Street.





## DESIGN PRINCIPLES FOR THE ILLUMINATION OF BUILDINGS, STREETS AND PUBLIC PLACES

Developed by Fogg for Melbourne City Council and The Rocks, Sydney, To make them more pleasant places for the pedestrian at night.

To stimulate a “night culture”.

- 1 Lighting from high overhead is more natural and should take precedence at all times over luminaires that shine in the eyes of the viewer such as light standards with ‘balls’ and ‘up lights’ set in pathways and stairs.
- 2 It is better to tint the light from luminaires the desired hue of “white” as it is rare that the manufactured colour of light from a luminaire is the best tint for the colour and texture of the surface of the building or street to be illuminated.
- 3 The overhead lighting should come from two directions, each pair of luminaires tinted ‘cool’ and ‘warm’. This allows the quality of the texture as well as the colour of the surface of the building or streetscape to be accentuated.
- 4 The security of public places is best maintained by reflected light from the buildings or trees illuminated. The eye of the viewer remains sensitive and it is difficult for those misbehaving to hide.
- 5 It should not compromise the heritage value of adjacent properties if luminaires are installed at the tops of tall buildings to illuminate adjacent buildings.
- 6 A maintenance check should be made on the state of the lighting of the city. Globes that need replacing should be reported on a regular basis. As it is a policy of the Council to encourage busking and the like. I suggest the regular employment of Lamp Lighters with this new job specification.
- 7 A serious attempt should be made to stimulate and encourage sculptors and others to work with ‘light’. With professional engineering backup and support the city could have gateways, main streets and public places of ‘light’.

We believe that the results obtained by employing these principles would stimulate the economy and benefit society by a value many times the cost of implementation.

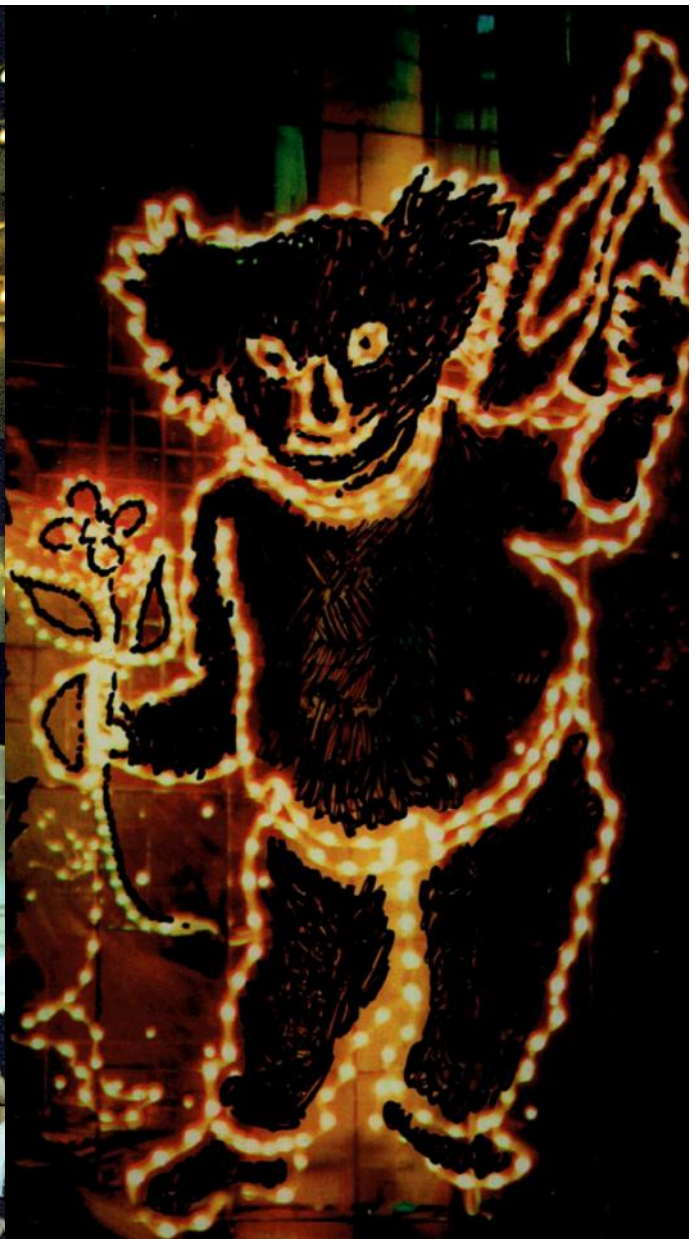
The light bulb is only just over 100 years old. Fogg have been leaders in the design, technology and art of “Light” and Lumino Kinetics for 30 years.

© 1989 Roger Foley, Fogg Productions Pty Ltd

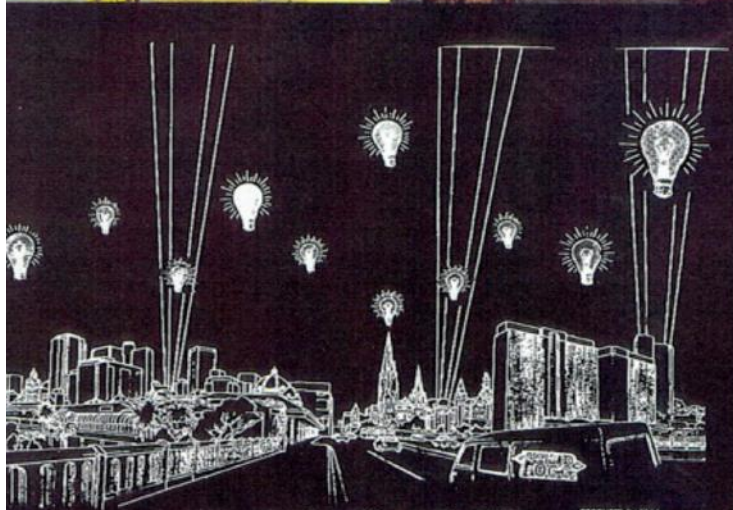
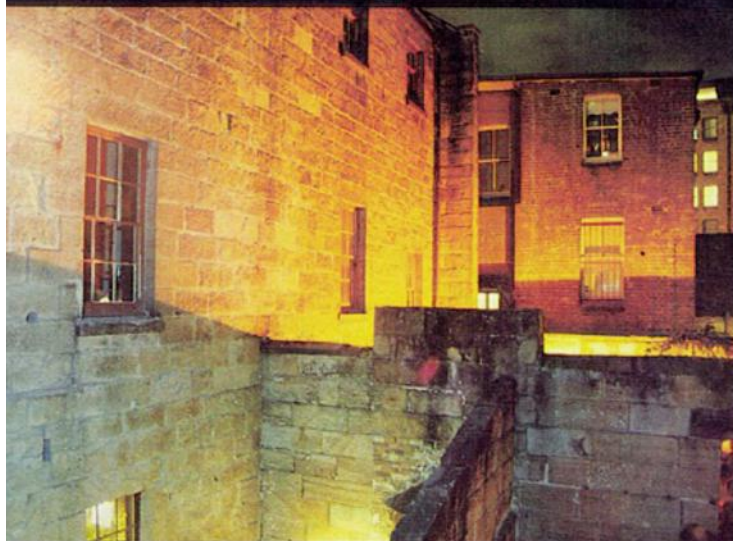
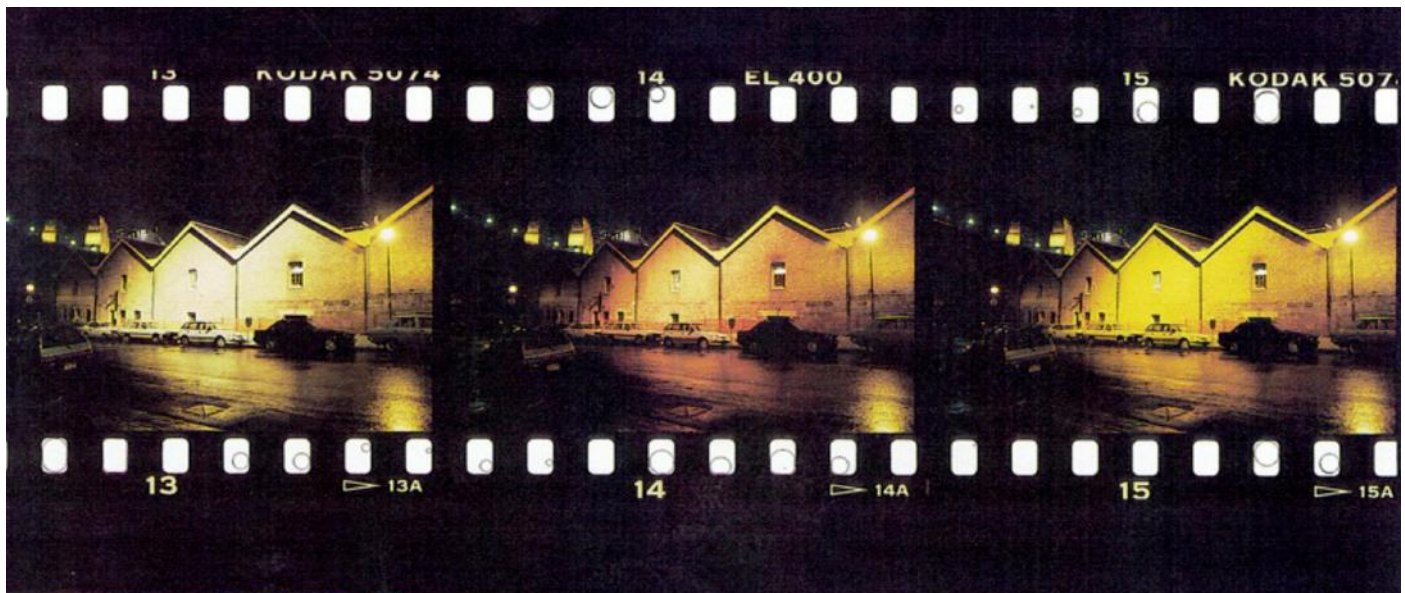
## THE PURPOSES OF FOGG LIGHTING DESIGN FOR ARCHITECTURE:

- 1 To improve the quality of life at night.
- 2 To encourage more people to venture outdoors at night.
- 3 To increase available leisure time.
- 4 To allow more activity out of each 24 hours.
- 5 To improve safety and security at night.
- 6 To stimulate commerce, tourism and the economy.
- 7 To stimulate theatre and fantasy by directing the attention of the viewer to the different qualities of architecture and the environment from those normally apparent during the day

© 1989 Roger Foley, Fogg Productions Pty Ltd







ILLUMINATED AERIAL BALLOONS & MULTIPLE KINETIC SEARCHLIGHTS OVER MELBOURNE

PRODUCED BY FOGG

Roger Foley, under the banner of Ellis D. Fogg, was known in the late sixties as the lighting director of many stage and rock shows, using, as he says, 'the fog machine from the Australian Opera, which for the first time, made lights visible, and that was important'.

One of his more recent commissions is to provide plans for Sydney's Rocks area. 'It is one of the few real historic precincts in the world, reserved for entertainment and education, that is not artificially "themed"'. It contains many buildings of character and interest which have special and unique lighting needs. It is visible from some of Sydney's major tourist destinations including Circular Quay, the Opera House, the Harbour Bridge and the ferries. It also needs to be a pleasant and safe place to visit at night. With all this in mind, I have recommended that the whole area be illuminated using a full dynamic range of lighting possibilities to give a sense of mood, time and place, as if the buildings were on a theatre stage.'

Some of Foley's experiments on Campbell's Warehouse in the Rocks can be seen in the film strip (top of the page), where different tints provide various degrees of warmth, while the use of different colours on different levels of another sandstone structure (above) gives three-dimensionality to the building.

Asked to come up with a scheme to light Melbourne should the city succeed in its Olympic bid, one of Roger Foley's many ideas was these huge 'light globes' suspended above the street (left). They are actually helium-filled balloons lit from the tops of the surrounding buildings.

'Special events' lighting by 'Fogg' in recent times has included the closing night of the huge Grace Bros premises at Broadway, Sydney, themed as 'Blue Sunday' because of the nostalgic nature of the occasion (opposite page, top), and the opening of MCA (opposite below).

Graham Foreman





## HOW TO LIGHT SANDSTONE – NOT WITH YELLOW LIGHT PLEASE

I conducted experiments to help show why it was so important to use cool light and warm light when illuminating sandstone. Especially when using lights to purposefully highlight the unique features of a building. My research trip to Paris and the information from the Mayor's office gave me the historic approach since Paris was first illuminated in the reign of the first Louis in 840AD.

And the Bateaux Mouches, tourist boats that ply the Seine, have lights of both warm and cool light to illuminate the largely sandstone buildings on either side of the Seine.

However the dreaded design degeneration struck and the restoration architects ignored many of my recommendations in particular by installing Up Lights in the footpaths of narrow streets which blinded and repelled visitors so much that the shops complained and they had to be removed...

## DESIGN DEGENERATION

Working with urban projects taught me a lot about this issue of *design degeneration*. The issue of expensive public light installations being commissioned, designed beautifully, installed but then left to deteriorate and fail.

Until LEDs allowed for more durable lighting my preferred (and more cost effective) arrangement was to lease rather than sell lightworks to clients so that I could personally provide ongoing maintenance and upgrades over the life of the work.

## TOAST GALLERY

We conducted an art installation/happening for the opening of Alison Holland's *Toast Gallery* in 1994 in Sydney. Fantastic images were taken showing Antoinette Starkiewicz painting a portrait of Elizabeth Burton and Edwina Blush dressed in white paint posing in front of Peter Wright's *Yellow House* rainbow Screen with projections from the art of surrealist James Gleeson, kindly gifted by Frank Watters.

## A DAY ON SYDNEY HARBOUR

How to enjoy and discover Sydney Harbour. A boat tour for Jim and Lynnette Gaza in 1994.

- 1 Hire an old wooden ferry that seats at least twice the number of guests you plan to have on board. Hire two experienced waiters and a few tables.





- 2 Buy some reasonable French Champagne and a big box of ripe mangoes – to show visitors how Australians eat mangoes
- 3 Collect the guests from Luna Park or Circular Quay Wharf
- 4 Take them around to the Fish Markets, have pre-ordered sushi delivered on board.
- 5 Then down the harbour to Clifton Gardens for a quick swim
- 6 Then to Clark Island for the kids to explore
- 7 Cruise past the nude beach – the nudists love waving to passers by
- 8 Then to Watsons Bay Wharf and pick up take away fish and chips for all
- 9 Then a spectacular finish as the sun falls behind the Harbour Bridge, a slow cruise westward into the setting sun and back to Circular Quay...

I did this for a group of 50 overseas friends of The Gaza family of Chicago and it blew their minds. They had never experienced the beauty of Sydney like this.

I have also done this trip with just six people sharing the costs of the water taxi, the taxis that have a drop-down front like a landing barge... this will show your guests the real Sydney and the classic old Sydney harbour like not many Sydneysiders know.

Believe it or not there are a few small beaches in pristine condition right in Sydney harbour, they are not accessible by car but you can get a water taxi to take you there and have a dip and a lunch on the beach.

A great place to take an overseas visitor but go on a weekday and avoid all the party boats.

**"Australia Presents"**  
Fogg Productions' Australian Multicultural Show

Designed and directed by Roger Foley  
for the Société Internationale d'Urologie

Fogg Productions is the multi-disciplinary art and technology group founded in 1966 by Roger Foley (Ellis D Fogg). In the early 70's they received two grants from the then Australian Council for the Arts to produce experimental theatre and multimedia pieces - "the theatre of light and illusion". These grants allowed the collective to find its feet, grow and flourish. And to succeed both creatively and "in the market place". So much so that through the 70's and 80's they became firmly established as leading purveyors of illuminating art as entertainment and performance. Their artistic pursuits are supported by the company, Fogg Productions, Pty Ltd allowing the Fogg's to be self funding for the past 20 years.

**The Royal Hall of Industries at the  
Royal Agriculture Showgrounds, Moore Park**

Is the finest example of Empire exhibition building architecture of grand proportion in Australia. Built in 1912 to display Australian produce and manufactured goods in an imposing setting. The building has had many transformations. Renamed the "Palais Royale" it became Sydney's most popular rendezvous for the younger set of the roaring 1920's. Roger Foley's mother Hazel was often taken there by carriage to dance to Victor Sylvester and his orchestra. Later during a virulent epidemic it was used as a morgue, "with coffins as its exhibits", a venue for boxing during the depression and an army depot during WW2. In modern Australia thousands of us have mixed memories of the Showbag Pavillion during the Royal Easter Show each year, as children, parents or both. And at night the hall is again the most popular dance venue in the 1990's as some of the largest dance parties in the world are staged here on a regular basis.



Fogg Productions

PO Box 1 Darlinghurst NSW 2010 Australia

Tel + 61 (0)2 363 9122 Fax + 61 (0)2 363 9201



Built in 1912, the Royal Hall of Industries is one of the finest examples of empire-style exhibition building architecture in Australia. © 1994 Fogg Productions

# Fogg Productions' Australian Multicultural Show

## Tonight's Performance Schedule

### Party 1 – living on the land and sea

Master of Ceremonies: Mr Adrian Rawlins

6.45 - 7.45 Murrumbidgee Rattlers  
 7.45 - 8.05 Fred and Des' Sheep Show  
 8.05 - 8.25 Alan Dargin on Didgeridoo  
 8.25 - 8.45 NAISDA Aboriginal and Islander performers  
 8.45 - 9.05 Fred and Des' Sheep Show  
 9.05 - 9.25 Alan Dargin on Didgeridoo  
 9.25 - 9.45 NAISDA Aboriginal and Islander performers  
 9.45 - 10.30 Murrumbidgee Rattlers

Creatures of the bush, our Dreamtime and our dreams appearing here and there. The cheeky Kangaroos, The Automaton, The Gumnut Babies, Lets Sink Sweetie. Poetry of the land and sea, Pomes Pennyeach in the tradition of Sydney's Bea Miles. Sunscreen products provided by Ella Baché.

### Party 2 – art culture & couture in the cities

Mounted Master of Ceremonies: Mr Graham Keating

6.30 - 7.15 Stolen Moments  
 7.15 - 7.35 Fashion Parade  
 7.35 - 7.55 Etcetera  
 7.55 - 8.30 Stolen Moments  
 8.30 - 8.50 Fashion Parade  
 8.50 - 9.10 Etcetera  
 9.10 - 9.55 Stolen Moments  
 9.55 - 10.15 Fashion Parade

Fashion parade sponsored by Ella Baché  
 Featuring Judy Done, Jenny Kee Australia, Riece, and Weiss.  
 With comics and clowns of the city appearing here and there

### Party 3 – multicultural

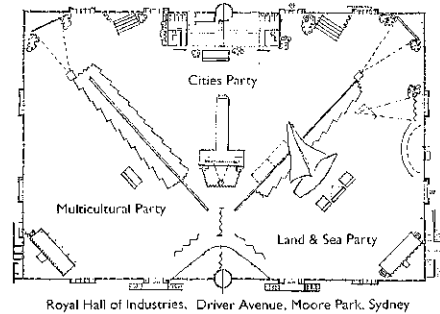
Master of Ceremonies: Miss Edwina Blush

6.30 - 7.30 Utungan Percussion  
 7.15 - 7.35 The Lion Dance  
 7.35 - 8.05 Bellydancing Caravan  
 8.05 - 8.35 Pablo Percusso  
 8.20 - 8.50 Latin American Dance Show  
 8.50 - 9.20 Bellydancing Caravan  
 9.20 - 9.50 Pablo Percusso  
 9.50 - 10.20 Latin American Dance Show

And other performers from some of the 150 nations that call Australia home. Chunky Bits, Irish Rebel songs, American Beat poets, Taxi dancing. A Japanese Bhuto journey through Australian history, and The Maori's Farewell.

### Each party serves the same banquet menu

Little Italy • Indian – Thai • Spit Roast BBQ • Oyster Bar • Oz Tucker • Sweet Things • Café • Wine tastings by McWilliam's



Photograph by John Morris



## ENTERTAINING CONVENTION VISITORS

I was approached by Dr David Golovsky in 1994 who was unhappy the way his committee had been coerced by event professionals into hiring a commercial event company to run an evening *Australia Presents* held for the 3,000 members of The Société Internationale d'Urologie Convention planned for Sydney... he wanted to get away from the way event organisers were creating large events. Large round tables where it is only easy to talk to two people sitting on either side of you, a big stage and sound system at one end of the room deafening those nearby while those at the back cannot hear. Waiters who remove far too many corks just before the end thus preventing the return of unused wine.

I advised him that I wanted to make his show more like a fun fair with multiple stages and small shows playing all at once, so people could move around if they wished and choose what they wanted to watch. We would not have all the guests running to one great food table and demolishing the expensive cheese and sweets displays as soon as they entered the room. We had food throughout the venue. It worked perfectly, every person had a different experience. Every person had something different and exciting to talk about the next day. I have since referred to the show as *the Doctor's Show* with affection, I think the event was a good blueprint for large modern events, but you have to be strong if you don't want to be talked into doing it in the production line manner which is common and lucrative for the event industry.

## SYNERGY

The percussion group *Synergy* lead by Michael Askill was employed by Dr Golovsky to perform for the guests at the Darling Harbour Convention Centre the following day with our *Lightshow...* playing a commissioned a piece of music from Peter Sculthorpe.

## THE CHRISTMAS TREE OF LIGHT – JOY TO THE WORLD

Many people try to be totally inclusive of alternative religions, beliefs, non-beliefs and sensitivities and use the expression *Season's Greetings* even though it sounds to us a little PC. We prefer to use the expressions *Joy to the World* and *Peace on Earth* as the motivating statement for our Christmas illuminations such as our *Christmas Tree of Light* in Sydney's Darling Harbour and our development of the Christmas lights festival in Brisbane and in Parramatta Park, which we design for the people from some 200 nations that now call Australia home. Our tree was the brightest in the world, I know because I travelled around the world at Christmas to see what others were doing. And we made all our own lights and decorations.

In Australia the celebration of Christmas, the tree and the Christmas card have become a symbol, a time and a place, and a celebration for all families whether Christian or not. Often this is the only time of the year when family and friends get together to forget old differences and exchange gifts and good wishes for the future.

Christmas in Australia is a happy time when our primary feeling is *Joy to the World* and *Peace on Earth*. Our Christmas lights are not too *arty*, too *religious* or too *ordinary* for those reasons and include an element of Australian light hearted ironic wit. Instead of pointing to religious differences we point towards similarities and tolerance and interest in one another's beliefs.

Every religion and school of philosophical thought uses the symbol of *light* as a positive metaphor. That is the meaning behind our *Christmas Lights* so please do not be offended if you are of a particular religious persuasion or indeed no religious persuasion, the celebration is for you.







*Joy to the World – The Christmas Tree of Light* is built from extruded aluminum and stainless steel fittings as used in the ocean going yacht industry so it is virtually indestructible. It is designed so that any type of decoration can be utilised... traditional or funky. The tree was created to bring joy and happiness to people and visitors, and the very popular launching ceremony helped raise funds for the Starlight Children's Foundation.

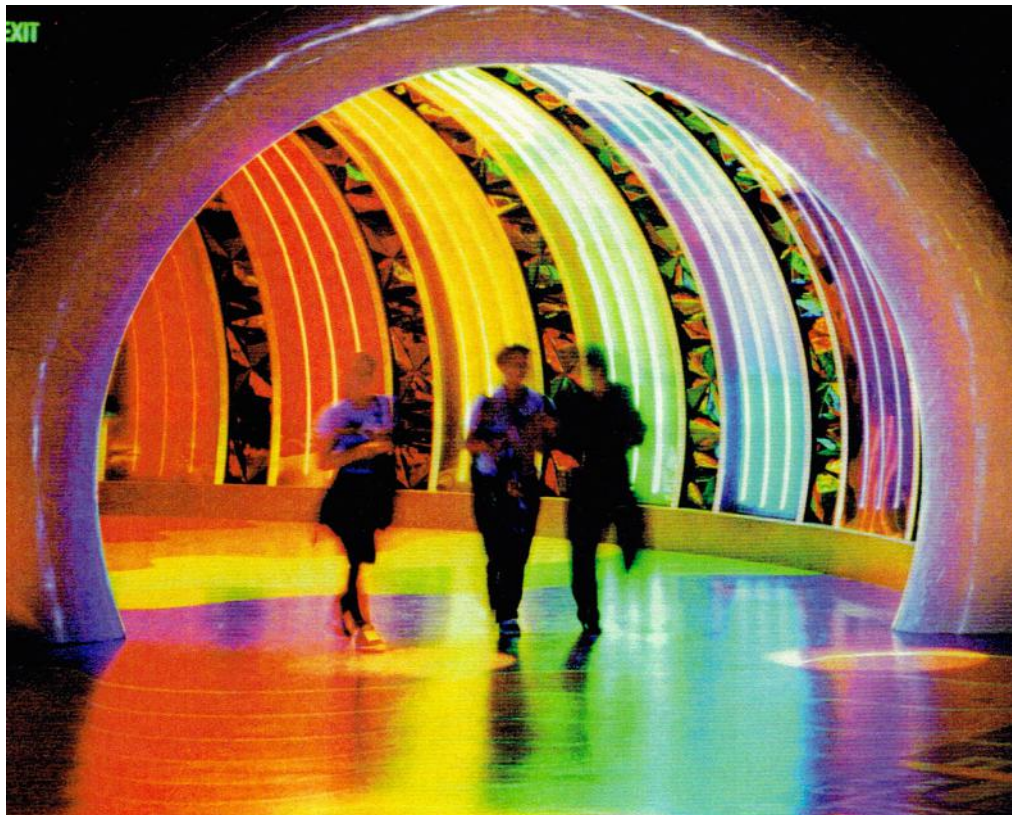
## SEGA WORLD

In 1997 I was contracted to design and construct the lighting and special effects for Sega World, a new type of theme park in Sydney. The design contractors were two American theme park designers one of which Mark Buczynski of *Futureworld Design* had carefully assessed every lighting designer in Sydney and Melbourne before deciding on me. Most lighting designers relied upon equipment from manufacturers catalogues where my work often required me to design the equipment as well as the show and have it made to my specifications.

My lighting and special effects for Segaworld won an award, The *Entech Award For Architectural Theming...* and I finished the job on the exact day I told them I would, which shocked all the other building contractors and John Holland Constructions Pty Ltd, the builder as NO ONE ever finishes on schedule. Why? As much money can be made through overruns above the winning cheaper quoted costs.

We gave them our heart and soul to entertain the kids of Sydney, and I set up the lighting in such a way that the whole place could be turned into a dance party at night. But no amount of innovation can overcome poor management.

The owners/managers of the place were appalling, and even worse tried to rip off everybody working on the project. At one point I was taken aside by a snarling nasty man and told that if I did not do a number of extra jobs for free he would tear up my cheque and I would have to sue to be paid. I did the extra work very minimally and as soon as I got my money I got out fast.







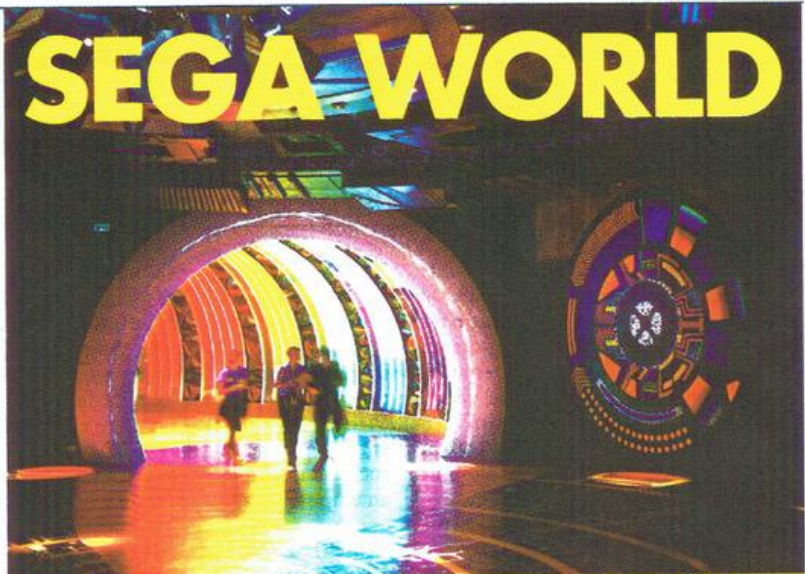
# LIGHTING MONTHLY

June 1997

Edited by Catriona Forcer

**LXbizzBITS**

## SEGA WORLD



### Sydney's latest attraction comes to life

Instead of bringing over some of the world's best technicians to create Australia's first indoor theme park, the company decided to use home-grown talent. Almost everything in the indoor theme park, from the architecture to the theatre and set design, industrial and interior design, landscaping, lighting, flooring, show control equipment, model design and graphics, is the work of Australian companies.

The multi-company collaboration was headed by Mark Buczynski, of Attractions International, the Sydney based company which designed the show concept for Sega World. Mark employed one of Australia's lighting and special effects designers, Roger Foley to design the lighting for Sega World.

Roger Foley (also known as FOGG) not only designed the lighting and its control

system but also many of the luminaires and special effects themselves. Sega World is installed in a building of some 10,000 square meters with no windows and a black ceiling - a very large black room.

"This gives me enormous scope for the creativity of the lightshow with none of the usual constraints caused by appearance and placement of the lights and fixtures themselves," said Roger.

Theme parks are usually illuminated by means of normal architectural luminaires, fixtures and fittings. Low voltage, short arc or fluorescent lamps are usually used and they are switched on or off as required.

The simple idea for Sega World was to treat the whole building as if it was a theatre stage and to distribute power using traditional theatre lighting patch panels linked through dimmer

racks and controlled by a single computer that can coordinate sound, special effects, video, laser and other effects as well as all the luminaires.

The system allows many different lightshow programmes to be entered and selected at will, over time or by an operator.

The internal lighting was designed and installed in such a way in the 10,000

*continued on page 58*







## SEGA WORLD

continued from page 55

square metres of space in the building, that the audience are transported far from the ordinary, normal world to another time and place. A place where anything can happen, where their sense of wonder is stimulated to a heightened degree of anticipation, where there is a positive uplifting feeling of confidence and a 'lightness of spirit' created by the 'light'.

To achieve this each of the three themed zones, the spaces, the design elements and pathways are illuminated as though they are on a theatre stage using light, tint and shadow to give a sense of mood, time and place. The audience become players on the stage.

This 'theatre' environment provides many opportunities to direct the viewer's attention to specific elements of the 'solid' design in a way that is not possible where 'flat' shadowless lighting is used. And to use light to create 'strange spaces' by juxtaposing and contrasting lighting movement, rhythm and distortion effects.

The fit-out is achieved in such a way that it is a simple process to redesign, reposition and reallocate luminaires and circuits to accommodate any changes that may be required. Roger stressed that the entire system was designed so that the operators at the park could enter their own ideas and reprogramming would be easy.



A Datatron system controls the timing whilst a Pulsar Masterpiece controls what happens in that time.

"We didn't want just an on/off switch with no options," said Roger. "With the Datatron you can change a cue for any one of 700 circuits by 1/100th of a second at a time and you can train someone to do this in twenty minutes."

Roger did a lot of research before he decided on the Datatron. Even though it was beyond his scope, he didn't want to

design a light show he didn't know how to control. Roger looked at a rival system, stating he was computer illiterate and asking how it worked. After two hours he still couldn't work it and they asked him why he needed to as they had "trained technicians" who could work it for him. But Roger didn't see why you had to pay \$150 an hour every time you wanted to change something so he crossed them off his list. He went to see Ross Parker at Datatron with the same story and within twenty minutes he could easily operate the system.

Roger Foley designs for effect rather than from catalogues. He redesigns and modifies standard luminaires and effects which ensures that the subjective impressions on guests are totally unique and different to any other themed environments they may have experienced. The budget for the lighting was not huge - around the \$1 million mark.

"Even though our budget was cut twice, we did not cut the budget for the designers, the research and development of ideas, nor for the crews setting it all up," stated Roger. "The most important thing in getting a good result is not the technology or equipment but the people who do it. The right person can do an amazing show with an old jam tin, piece of alfoil and a few bits of cellophane."

Roger did not want to pay for standard lights, designed for several uses when he only needed them for one function. He approached Sean Cairns at Prolite to redesign one of his lights especially for the project.

"Standard theatrical luminaires are designed to carry out many different tasks

## The Pulsar Masterpiece

Controlling all conventional lighting, intelligent lighting, strobes, signage, scenery and smoke machines at Sega World, Sydney's new \$80 million indoor family theme park at Darling Harbour, are Pulsar's Masterpiece 108 Controller and Masterpiece Replay Units.

Sega World is split into three eras - The Past, The Present, and The Future. All rides in each designated area are programmed on the Masterpiece 108 Controller, then downloaded via memory card into the Replay Units.

The flexibility of the 108 Controller allows multiple scenes and chases to run simultaneously with different fade and chase rates. Program changes are made by

plugging in the Controller and downloading the changes into Replay Units. It's as simple as that!



As a precaution, operators can have ideal control via the front panel key pads or show control via midi from the Datatron Show Controller. Not only is this system a cost effective way of controlling large areas, it is tamper proof once fully installed.

The Pulsar Masterpiece range enables the best results from intelligent lighting to be obtained and replaces the collection of controllers that previously would have been needed to complete a lighting control task in a modern environment.





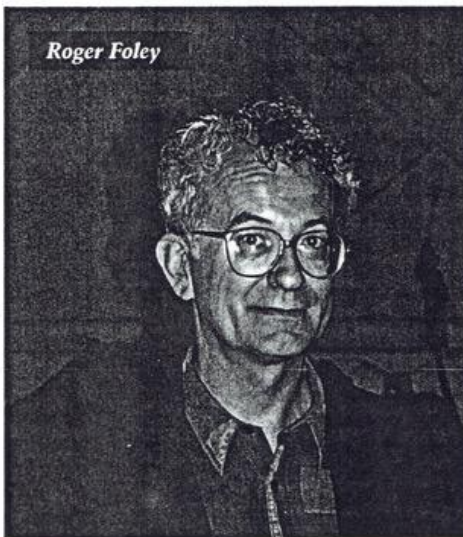
so that the theatre can change the way the light is used from production to production," explained Roger. "That's the reason why these lights are expensive. In a permanent themed environment it seemed to me unnecessary to have lights that can carry out many functions. The designer needs to be clever enough to determine what the function is in the first place and then only have lights for that single purpose. This means the luminaire can be a lot simpler.

"With the help of Sean Cairns, a Prolite was redesigned with the resulting fixture being about 40mm longer and Sean has very kindly called it the PRO-FOGG! It projects patterns like dappled sunlight streaming down through the leaves of trees. These luminaires worked out to be about two thirds of the price of getting a normal theatre luminaire, gobo holder and gobo."

Roger certainly does a lot of research on his projects. When he decided that blacklights were to be used he contacted Mike Tanner at Chameleon to organise a bit of a 'blacklight shootout'.

"We got all the latest Wildfire blacklight technology, all the Altman blacklight tech-

**Roger Foley**



nology, all the traditional fluorescent tube blacklighting and the traditional ballasted bulb blacklight technology," said Roger. "We got all these different blacklight sources and had a 'shootout'. Much to our surprise we found that the common blacklight fluorescent tube (proportionally to its cost) puts out a phenomenal amount

of blacklight compared to some of the more expensive fittings."

A fitting was designed that would maximise the use of the blacklight coming from the tube - because it comes out at 3600 and it was only wanted to come out at 1200. A mirrored reflector designed in a double zig-zag pattern enabled all the blacklight from the tube to come out from the front.

These fittings were successful as they were placed fairly close to the object they were lighting, they wouldn't work so well at a distance.

"In the old days we used to do that with follow spots," Roger reminisced. "A woods glass filter in front of a follow spot is an amazing blacklight source for a long throw, you can't get a longer throw than you get with a follow spot."

Old fashioned colour wheels were used as Roger likes the look of them, turning around, when they are well designed.

"I had one of our art people design the way the colours would be put together and it looks like a multiple Yin-Yang symbol," said Roger. "The wheel itself becomes part of the theming. We had colour wheels

made with mediaval shields painted on them so that as the wheel slowly turns, the different colours of the shield produce the colours of light that are required. The colour wheel is a work of art in itself."

An interesting item which was developed but not used due to budget restrictions, was the sunset effect from one projector.

"We developed a way of projecting sunsets on to walls using one light," said Roger. "The rate of the setting sun would be controlled by DMX and the changing of the tints in the sky would also be controlled by DMX. So you'd have not only speed setting changing but colour changing in the one projector."

• Cat Forcer

### Credits

|                        |                                                                                          |
|------------------------|------------------------------------------------------------------------------------------|
| Lighting Designer      | Roger Foley (FOGG)                                                                       |
| Client                 | Attractions International                                                                |
|                        | Mark Buczynski (Show Producer)                                                           |
|                        | Renato Franceschelli (Designer Theming)                                                  |
| Project Management     | David Murray and Paul Badawi, Caverstock Group Pty Ltd                                   |
| Builder                | John Holland Construction & Engineering                                                  |
| Engineers              | Iain Clark, Lincoln Scott                                                                |
|                        | Peter Griffiths, Arup Acoustics                                                          |
| Electrical Contractors | Fredon Electrical Pty Ltd                                                                |
| (Distribution)         | ABB Electrical Pty Ltd                                                                   |
| Installation           | Roger Foley & Associates Pty Ltd                                                         |
|                        | in association with ShowTech Rigging Australia                                           |
|                        | Quadplex Electrical and Data Pty Ltd                                                     |
| Consultants            | Barbara Williams, Anita Freed, Graham Beatty, Christine Oliver, Sven Knutsen, Mark Ashby |
| DMX Expert             | Ms Jaimie Sky, Showtech Melbourne                                                        |
| With Special Thanks to | John Gunton, Dynalite                                                                    |
|                        | Peter McKenzie, Show Lighting Australia                                                  |
|                        | Mike Tanner, Chameleon                                                                   |
|                        | Stephen Found, Bytecraft                                                                 |
| Suppliers              | GUVT, Dataton, Show Technology, Lightmoves, Chameleon, Prolite                           |
| Manufacturers          | Prolite, Cognutz Engineering                                                             |
| Audio Visuals          | A Couple A Cowboys                                                                       |
| Live Show              | Gavan Swift, Chameleon                                                                   |
| Laser Show             | Chris Sifton, Oracle                                                                     |
| Audio Designer         | Phillip Cacayorin,                                                                       |

Regardless of all that I do think all the art directors and I did a beautiful job, as best we could... under the circumstances. I went to great lengths for the project. I wanted lights that didn't exist, so I flew to Toowoomba to see a specialist manufacturer of stage lights – Prolight – just to tell the owner in person how I wanted them to be made. To his credit, he did it, down to the light fittings which had to be specially designed. Prolight in Toowoomba, fantastic work.



## THE MAGIC OF LIGHT

In 1999 I was invited to construct an environment for a group light exhibition in Singapore, called *Son et Lumiere Projects in Australasia*. I took a small team with me, and some of my light sculptures. I was a small but exciting show, unusual I think for Singapore at the time.

## THE BIG QUESTION – 'WHAT'S GOING ON?'

The big question was a *Lumino Kinetic* installation 360cm tall installed at Observatory Hill, Sydney in 2000. The installation was called *What's Going On?* and was commissioned by The National Trust and situated near the south entrance of Sydney Harbour Bridge.

## FOO IS HERE

*Foo was here* is known by some as an early form of graffiti. I created a *Foo* out of light, peeking over the fence into Michael Nagy Gallery during the 2001 Australian Bicentenary. There was a lot of what Michael considered pretentious art being shown around Sydney at the time and *Foo is Here* was intended as a commentary on that.

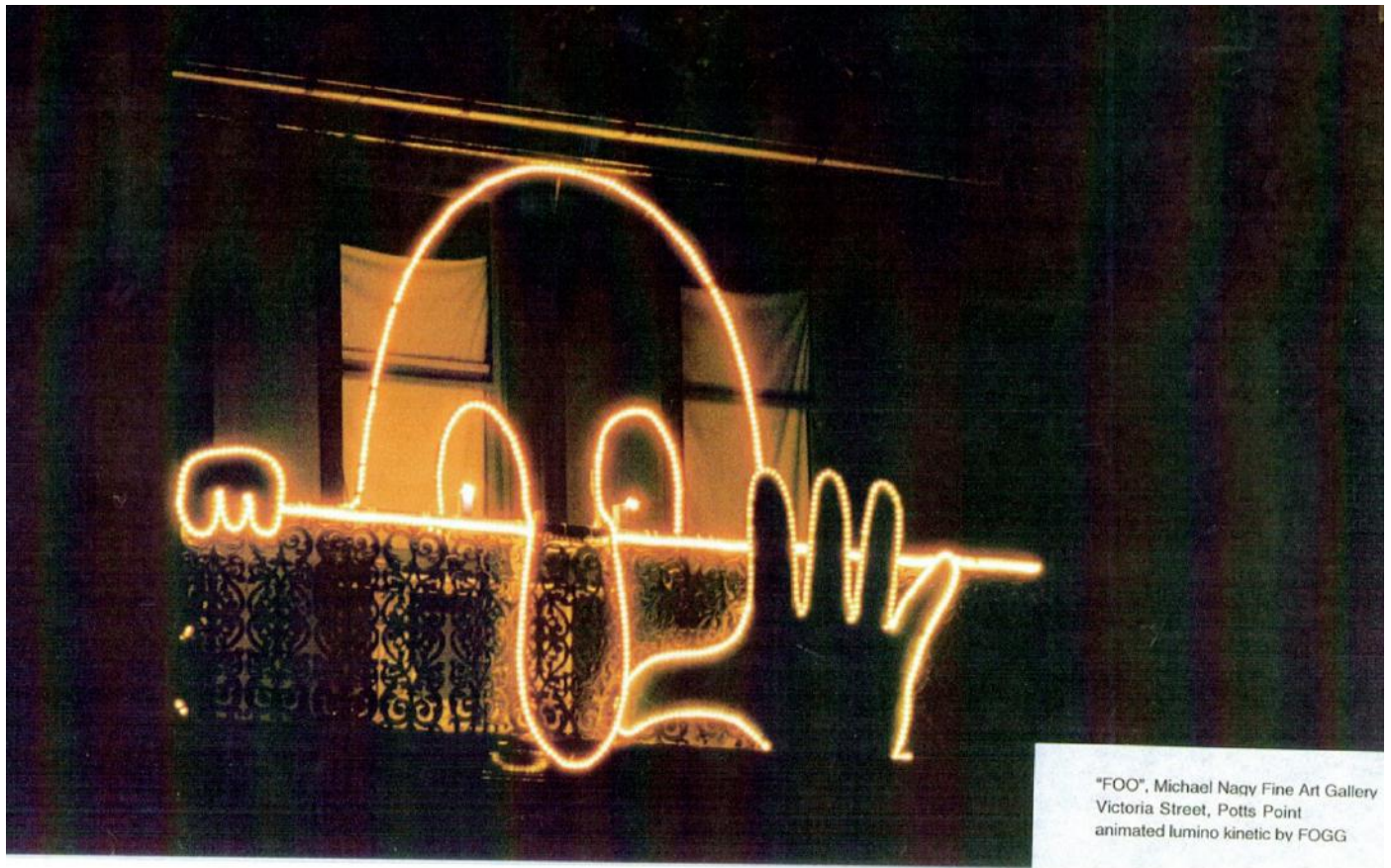
## COSMOS

Order in the universe, the opposite of chaos. A *Lumino Kinetic* sculpture commissioned by Will and Sally Baillieu in 2007 and displayed in their garden in Portsea, Victoria.

## BOOFHEAD

In 2009 I made a big *Boofhead* in lights for the window of Tap Gallery in Sydney. In 2011 I made two light sculptures, one for Tap and one for Slot, in association with the *Vivid* light festival.





I'm a big fan of *Vivid*. It's an amazing show, the whole of Circular Quay becomes a theme park, like an extension of Luna Park. Though I don't believe the automation of light art is a positive direction for these festivals, they remove the element of human control. This *Psychedelic Wallpaper* replaced *Lightshows* in discos.

### LUMINO KINETICS

*Lumino Kinetics: Seven Sculptures* was a 2010 exhibition held at Hazelhurst Regional Gallery & Arts Centre in Gymea. A total of 47 of my light sculptures were displayed from a series of works I called *The Spirit of India*. The exhibition was curated by Michael Rolf and Daniel Mudie Cunningham, and Martin Sharp opened it for me. Arts journalist and curator Sahar Zaman and filmmaker Adhiraj Singh came out from India to see the show and meet Australian artists.

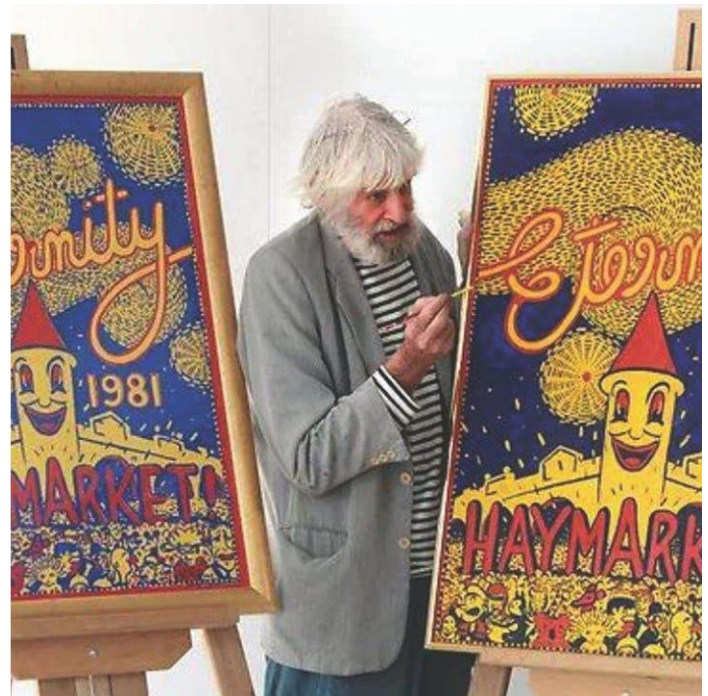
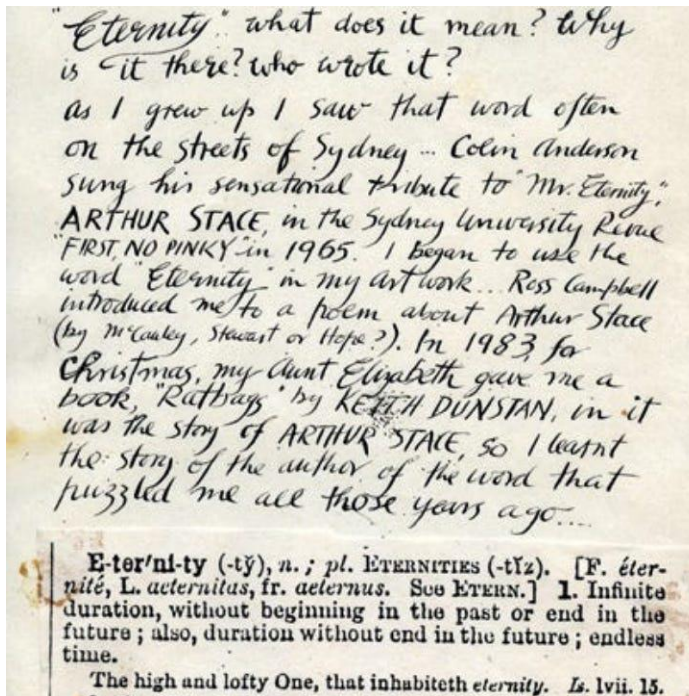
### PSYCHEDELIC MANDALA

I have made many more versions of this work, first shown at Hazelhurst Regional Gallery and Art Centre in Gymea, Sydney in 2010. I showed another subsequent version of this work as part of a group show with Martin Sharp and friends at Damien Minton Gallery in 2013 and at Macquarie University Art Gallery in 2014. After 45 years, I do tentatively consider the work finished. Many folk make mandalas with computers and spirograph devices however I must advise that when I was visiting Indian art galleries and seeing many mandalas that none of them that are made by artists are perfectly symmetrical, none.

### ETERNITY

*Eternity* was a group 60's exhibition held in 2013 at Damien Minton Gallery in Sydney and included friends of Martin Sharp and artists inspired by Arthur Stace.





## TALES FROM THE FOGG – MY LIFE AND LOVES

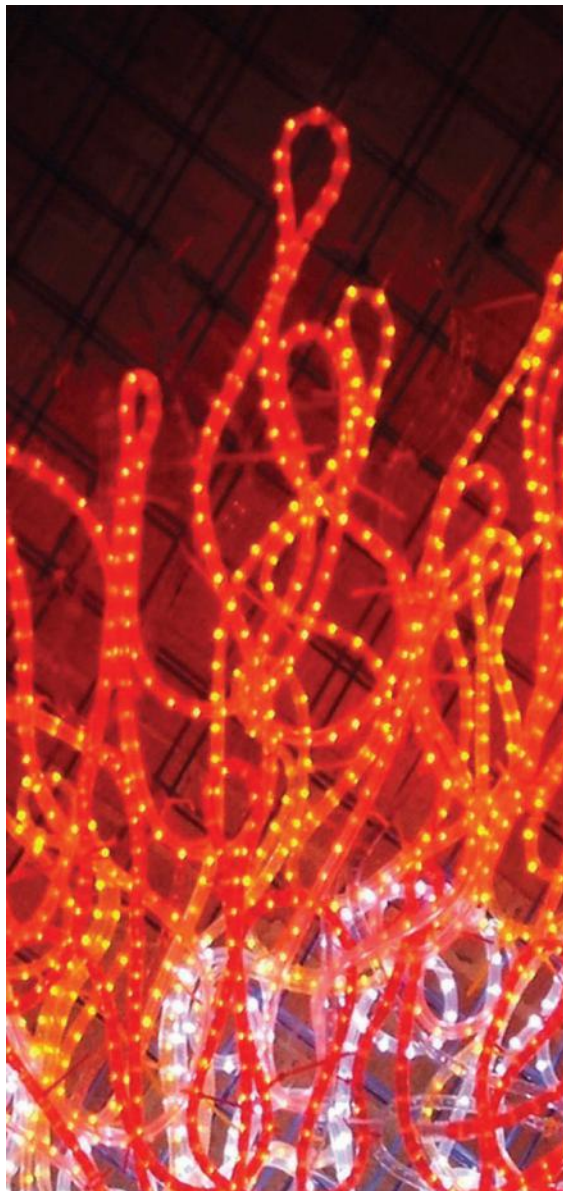
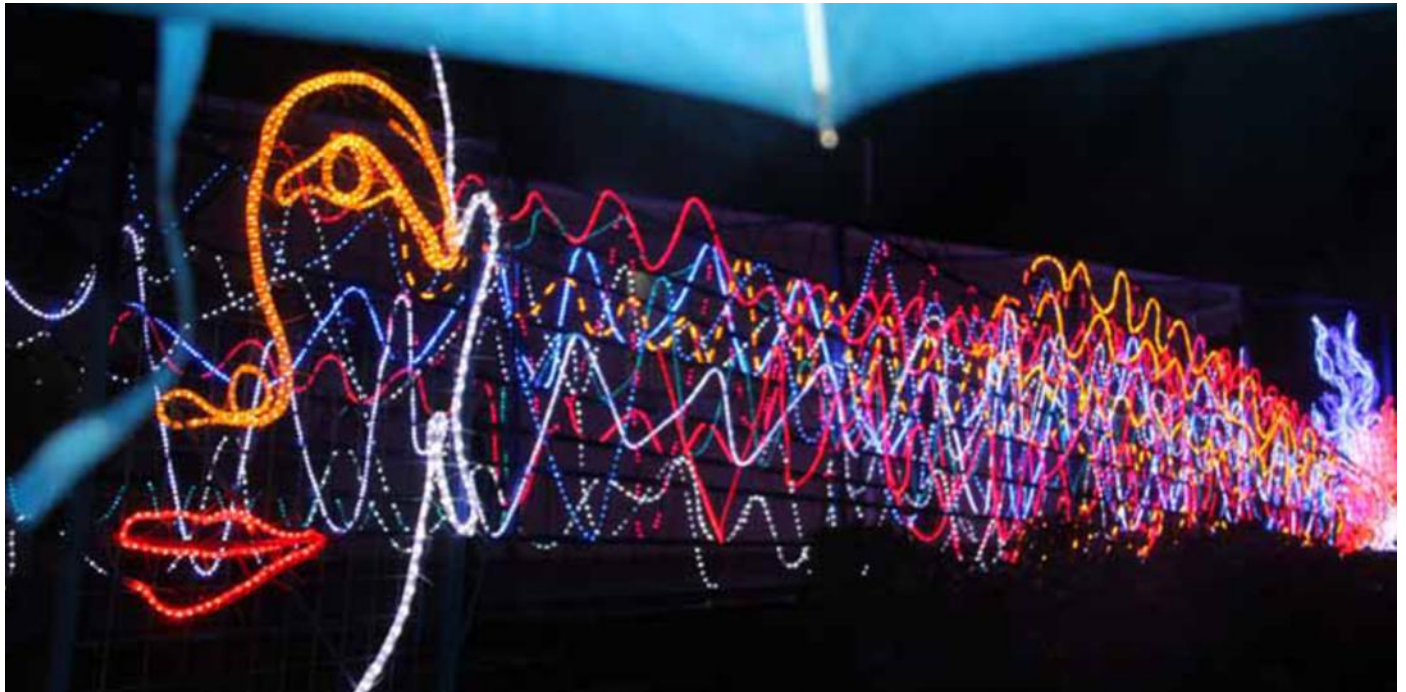
*Tales from the Fogg* was a 2013 performance and exhibition held at 107 Projects in Sydney. The show was also called *My Life and Loves* and was a retrospective exhibition, including works from 1966 onwards. The exhibition included:

- Plans, photographs and production techniques for multimedia happenings, *Light Sculptures*, *Lumino Kinetics* and *Events*.
- Costumes for Fogg shows by Madam Lash, Katie Pye and Linda Jackson
- Psychedelic shoes designed by Fogg.
- Posters for various *Fogg Lightshows* since 1968
- Erotic ceramics from 1974
- Selections from the series *The Spirit of India* photographs of *Lightshows/Exhibitions* from and about India
- Selections from the series *The Spirit of the Gija*, photographs of *Lightshows/Exhibitions* from the Kimberley
- Films of and about the *Yellow House*, interviews with Adrian Rawlins and others.

We also conducted a series of theatre performances over the course of the exhibition featuring: Jim Anderson – *London Oz*, John Allen – *Aquarius Festival*, Madam Lash, *Cabaret Conspiracy*, Andrea – now Ande Kyndryd and Master of Ceremonies: Edwina Blush







You are invited to the official opening of

# LUMINO KINETICS

Seven light sculptures  
By Roger Foley-Fogg aka Ellis D Fogg

Commissioned works for Hazelhurst Gardens  
Every weekend 6 – 28 February 2010  
from 7pm to 10.30pm

To be opened by Martin Sharp, Sydney artist.  
With special guests from India: arts journalist Sahar Zaman  
and artist Dhiraj Singh.

**At Hazelhurst Regional Gallery & Arts Centre  
Saturday 6 February 2010 at 7.30pm**

**RSVP by 3 February 2010 to**  
Hazelhurst Regional Gallery & Arts Centre  
782 Kingsway Gympie  
Tel: 8536 5700  
Email: [hazelhurst@ssc.nsw.gov.au](mailto:hazelhurst@ssc.nsw.gov.au)  
[www.hazelhurst.com.au](http://www.hazelhurst.com.au)



Find us on Facebook

Image: Roger Foley-Fogg, Fire 2010, detail of work in progress.

Principal Partner



Principal Partner



Principal Partner



arts|nsw

**Hazelhurst**  
REGIONAL GALLERY & ARTS CENTRE  
A facility of Sutherland Shire Council

Sutherland Shire  
COUNCIL



**107 REDFERN STREET** • 107projects.org

TRAVEL BETTER: BUS 305, 308, 309, 310 TRAIN Redfern Station RIDE WALK



# **TALES FROM THE FOGG** **My Life and Loves**

**ROGER FOLEY-FOGG**

PRESENTS

**JIM ANDERSON**

*acompanied by EDWINA BLUSH with her sly wit and  
smooth sexy songs.*



**JIM ANDERSON**

**AN ARTIST'S JOURNEY HOME  
TANGIER - LONDON OZ - GHANA  
BOLINAS CALIFORNIA REDFERN  
A TALK**

**WITH IMAGE PROJECTION, MUSIC AND DANCE**  
**FRIDAY 15 MARCH (THE IDES OF MARCH) - 6 30PM**  
**SATURDAY 23 MARCH - 6 30 PM**  
**EASTER SATURDAY 30 MARCH - 6 30PM**





## SCENIC WORLD EXHIBITION

*Life is Light – the spirits of the bush* was a Lumino Kinetic sculpture I made and a finalist at the Scenic World Exhibition in the rainforest, Katoomba, 2013.

Up to three quarters of all living species are indigenous to the rainforest and while this diversity was nurtured it was all part of an interconnected whole. We animals and humans of all races and colours and religious beliefs or none live together in one world and we need to be reminded of this in troubled times and stay at one with the world to survive.

This work is based on a rough sketch given to me by artist Martin Sharp in 1971 and references all life and all human activity, science, religions and belief systems that share this positive unifying spirit. I also reference the good and benign spirits of the Australian Bush, the Rainforest and of mother Earth and our universal common denominator – Light.

## ELVIS IN GOULBURN

Elvis in Goulburn was a group exhibition held at South Hill Gallery in 2013, Goulburn. I exhibited *Moody Blue*, a Lumino Kinetic light sculpture which featured blue LEDs in a plywood box.

## ART FOR MART

Art for Mart was a 2014 group show held at South Hill Gallery in Goulburn. The exhibition featured Yellow House artists and friends of Martin Sharp. I showed my work *Circle in Square*

## CREATIVE REVISIONS

*Creative Revisions* was a sixties explosion group exhibition held at Macquarie University Art Gallery in 2012. It featured several artists and others who were working in the 1960s. I gave a talk at the exhibition about the history of the sexual Revolution opening, and brought my friend Gretel aka Madam Lash along. She then proceeded to interject and interrupt on my speech when she thought

I was wrong and I had to tell her to be quiet or give her own speech. It was quite entertaining for the largely young group of students and it gave me the idea to put together a show *Madam Lash in Conversation with Mr Fogg* which would provide information in an entertaining way. John Allen got a \$10,000 grant to put it on with films and musicians expanding the idea... and then inexplicably changed his mind.

## REDUCTIVE RESPONSE

*Reductive Response* was held at the Blue Mountains Grammar School in 2015, curated by Billy Gruner and Beata Geyer. It was a group show, I exhibited my *Circle in a Square Lumino Kinetic* sculptures.



## MOUNTAIN FOLK

*Mountain Folk – A Geometric View* was a group exhibition held at Everglades Gallery, Leura in 2015. It was curated by Claire Healy & Sean Cordiero. I exhibited my work *When a circle meets a square* borrowed from its owner Dr Sara Breen Lovett, an artwork previously exhibited at 107 Projects where she purchased it. Sarah, a lecturer at Newcastle University went on to write an essay about the work when she curated my exhibition at *Vivid*, Sydney and *Lightshows 60s to Now* in 2016.

## CIRCLE IN A SQUARE MANDALA

My experiences in the 1960s led me to believe that to ensure our survival on this planet we must bring together our opposing natures, our Apollonian and Dionysian selves. That politics and life must be a collaborative and consultative process that includes all living critters and not be a combative process. I represented this idea by combining the circle and the square. This is a reworking of a *Lumino Kinetic* sculpture I made in 1966, first exhibited, in an expanded version, with Vivienne Binns at Watters Gallery, Sydney in 1971 and an expansion of my experiments with diffused, foggy, indeterminate light and images. In those days light bulbs did not last long and the movement in the artwork was hand controlled. It was an artwork which highlighted the big influence of India on our counter culture movement.

South Hill Gallery invites you to

**ART  
FOR MART**

A Tribute to our  
Patron the late Martin Sharp

*"I tend to paint the specific  
things which have significance to me"*

INAUGURAL GROUP EXHIBITION

Works by Martin Sharp, his friends, colleagues,  
enthusiasts and admirers, both local and international

Opening 3pm Saturday 15 March by GARRY SHEAD  
Exhibition runs till Sunday 30th March

Closing weekend - an irreverent evening with  
AUSTEN TAYSHUS "Taking the Piss"  
Saturday 29th 8pm - Booking details TBA

Fri 12-5, Sat 10-5, Sun 10-4  
3 Garroorgang Rd Goulburn 2580  
0411131515  
www.southhillgoulburn.com.au




Jon Lewis © 2013

I have been making and refining my *Lumino Kinetic* mandalas since 1966. The most recent evolutions of my work *Circle in a Square* was shown in 2016 at Slot Gallery, Redfern and at *The Cleland Bond Store Exhibition Lightshows 60s*





to NOW, in 2016. Many other versions came before these usually in dance halls and *Lightshow* concerts.

The circle and the mandala is a symbol of the universe, the world as one, in Hindi *vasudev kutumbakam*, the world is one family, eternity, unity, completeness, universal love and joy. A mandala also represents the perfection in an imperfection, which is why mandalas made by artists are always a little imperfect.

The definition of the Sanskrit word *mandala* is *circle*. The circle is a symbol of perfection, eternity, unity and completeness. The word *psychedelic* was first used in a letter from chemist Humphrey Osmond to Aldous Huxley in

1956 to indicate an epiphany, a mind expansion. As commonly used today the word has two meanings:

- 1) Mind manifesting, expanding one's knowledge and awareness.
- 2) Bold abstract images using vivid contrasting colours.

### LIGHTSHOWS 60S TO NOW EXHIBITION, 2016.

Kindly curated for me by Dr Sarah Breen Lovett

I always treated the equipment that made the *Lightshows* as works of *Lumino Kinetic* art in themselves, *Light Sculptures*. Even going so far as to influence my friends to do the same. I had my friend Eddie van der Madden who made many of the *Light Sculptures* paint all the gear in bright



cartoon like colours, to give them personalities and to look fun and joyful, to make even the stands for colour wheels into works of *Lumino Kinetic* art... and the colour wheels themselves into beautiful mandalas.

Much of this equipment was restored for use by Rusty Roorda, John Baker and others for this featured exhibition at *Vivid*, Sydney. Many friends helped create the exhibition which celebrated our early *Lightshows*. David Mulholland of what I called *JANDS* loaned back the first colour organ and strobe made by *JANDS* for the exhibition. Bruce Jackson and Phillip Story who started *JANDS* made them for me to my specifications when they were schoolboys. David also kindly gifted me the latest *JANDS* controllers for the exhibition.

The exhibition was held at the Cleland Bond Store in The Rocks, Sydney. Sponsored by Destination *Vivid* Sydney, NSW, 2016, more can be read about this show in my book *Lightshows 60's to NOW*

### CRANBROOK CENTENARY LIGHTSHOW – IN NINE PARTS

I produced a *Lightshow* in 2018 for the Cranbrook School Centenary in Bellevue Hill, Sydney. A multimedia projection mapping *Lightshow* and 1960s liquid *Wetshow* in nine parts.

1. CREATION of the universe from the *Big Bang*, The formation of planet Earth, *The Phantom* by Old Cranbrookian, Artist Peter Kingston pops in.
2. DESTRUCTION WW1 which inspired the creation of the school.
3. FOUNDATION Advertisement for the school opening in 1918.
4. BOYS School documentary from 1929.
5. MEN Animation of running man, athletics, swimming, rowing, football plus movies made by students.
6. ACTION A surprise attack on Sydney Harbour in WW2, by midget submarines animation, with map of attack and a reconciliation statement from the Japanese pilot of the spy plane that flew over Sydney, Susumo Ito.
7. WISDOM Debating with SCEGGS girls, Old Cranbrookian Martin Sharp, with Cranbrook Art Master Justin OBrien.
8. Finish with *The Drifters* – *save the last dance for me*.
9. Many artists and others contributed to the show... in particular Gary Jackson the filmmaker, who allowed me to use parts of his magnificent documentary *A Very Rude Awakening*. My one regret is that there is no recording of the school song that I could use and the fact that it rained during the entire performance which deterred some of the guests.

See the last chapter in this book for the controversy over Martin Sharp's will where he tried to prevent the school from acquiring his home.

### NIMBIN

In 2019 I had the pleasure of undertaking a project in the small hippie counter cultural hub of Nimbin, fulfilling a dream. I was at the 1973 *Aquarius Festival* and I remember watching Vernon Treweek and Dick Weight as they painted the murals on the buildings lining the main street. Returning so many years later to illuminate those same murals and buildings was a great pleasure.

My goal was to make the streetscape look as though it is on a theatre stage... a Patrick White play or a Russell Drysdale painting. I've been at this for so many years now I have written my own:





### *Fogg Lighting Design for Architecture Manifesto*

1. To improve safety and security at night
2. To improve the quality of life at night by providing an art experience
3. To stimulate commerce, tourism and the economy
4. To stimulate a feeling of fantasy, theatre and magic
5. To direct the attention of the viewer to the different qualities of architecture from those normally apparent during daylight.

My Fogg team included Rusty Roorda, John Baker and Adam Sutton from Sydney with locals Jonh Ridley, Philip McKeon, John McWhirter, Jedd Rance, Mark Cave, with solar power from *Rainbow Power Company*.

### STAID EVENING SHATTERED BY MADNESS – REDUX

A series of *Lightshow* performances held at the National Art School in Darlinghurst for the *Sedition Festival*, 2019. It was the last show I produced before the Covid-19 lockdowns in Australia.

The production included: Rusty Roorda, Adam Sutton, Marguerite Montes, Jim Anderson, Dennis Aubrey, Lozz Benson, Bhupen Thakker, Jess Cook, Jenni Nixon, Kitty Kitty Jones.

I instructed Kitty that she could project her wet shows whenever she likes... on everything if possible.

We arrived early on the day, laying down clean tarps, setting up wet shows, sound, mics for the poets and lights. Then the audience started to arrive.



My first collaborator Marguerite Montes has a subversive approach to art... and an aversion to being told what to do. For example she and her friends were asked to leave the *Marina Abramović: In Residence* held at Walsh Bay in 2015 because of Marguerite's approach.

She played a Spanish duende accompanied by a *Wetshow* film clip to get the audience warmed up. I gave a brief speech before each act to introduce everyone.

*We are not the baby boomer generation... you became our audience... and carried on the flame... I have been making Light Sculpture since 1954... thinking they would make stage sets in an animated Abstract Expression for theatre... It is nice to be back at East Sydney Tech, now the National Art School... I think I am the only artist to drop out of this place as I was creating the art of the future... Producing Lightshows... some of my art school teachers came to my shows and wanted to learn from me.*

Several books have been written about the 60s arts, but most of them read like a PhD thesis, and some do not bother to telephone the artists about whom they are writing and get it terribly wrong... and none mention the importance of the sexual revolution...

However, if you want to know who wrote the best most accurate book of this magical era, the 60s from 1966 through to 1975... Albie Thoms *My Generation* is the book to read.

From my run of the *Lightshow*.

*The sexual revolution began with The Kinsey Report, Playboy Magazine, the research of Masters and Johnson, and these revelations amplified the insufferable boredom of life in 50s Sydney and the what we considered stultifying art going up in value per square inch, in art galleries which were rapidly replacing churches as places of worship.*



This distaste... and our opposition to the warmongers was expressed by Jenni Nixon and myself in 1967 with *Destruction in Art* inspired by the *Destruction Symposium* held in London a couple of months before.

We then played a film clip #3 *Destruction in Art* 1967, UNSW. <https://www.youtube.com/watch?v=NoRK7W6xj14>

Then my friend John Walsh came to our show and brought me Film Clip #4 *Life in Ponds*. <https://www.youtube.com/watch?v=8WFhoM0iRtE&t=230>

Which seems to indicate the existence of *willpower*, a will to exchange chemical information by getting close and personal... even in single celled critters... does a single celled critter have wants? Willpower? To my thinking all matter has what I call *willpower*, all living and all inanimate existence is enveloped by a universal *will*. Everything is one thing held together by a universal *will*.

Then the revolution erupted in Paris in 1968... over sexual dormitory visitations by students... which rapidly expanded to workers and the middle classes who realised they were being done over by their glorious leaders... and I can tell you that that revolution is still going on today... worldwide.

Let me show you this film given to me by Aggy Read. Film Clip #5 *Boobs A Lot* with the Fugs, <https://www.youtube.com/watch?v=iLTuNPf9Cis>

Interestingly my wife introduced me to some of the women featured in that film when I travelled to the USA with her a few years back. Francesca was the first black *Playboy* Bunny in the New York *Playboy Club* and still has many friends from those days. Read her book *The Chocolate Bunny*.

Meanwhile the first gay performance group came out of the closet *Sylvia and the Synthetics*. Here we played Film clip #6, *Synthetics* in Katoomba... soon to be available on my Youtube Channel.

And Gretel Pinniger started promoting the sexual revolution for folk of all sexual persuasions making an impact as Madam Lash and her ladies in leather. I have the film, but I can't show it here... Gretel's leather clothes were designed to make all women of any shape or size look glamorous and sexy... And now I can play my first film made with her at the Lawson film school run by David Lowry.

Our *Sedition Lightshow* continued:

Our crowd... artists... formed groups to start a new way of appreciating art holistically... as Graham Dunstan said in answer to a commerce student at UNSW who asked *who are these hippies you want us to finance?* He replied *hippies are people who are turning their lives into an art form...*



### **Staid Evening Shattered by Madness**

Sat 14 Sep, 1pm

NAS Gallery

Free, no booking required

A 90-minute history of 70s counterculture told in film, multi-media, music and spoken word, with Roger Foley Fogg (Ellis D Fogg) and musical collaborators.

Image: Ellis D Fog, light-show performance, c. 1970s

Here is Adrian Rawlins talking about that artists commune... the *Yellow House*, Film Clip #9 *Adrian at Yellow House*, <https://www.youtube.com/watch?v=fD1x9OveELE>

While thousands of young folk headed North to invent and create a new lifestyle, Film Clip #11 *The Aquarius Festival Nimbin*, <https://www.youtube.com/watch?v=GWQMukTNdzY&t=1130s>

And festivals took off around the country... here are some bits of the *Taylor's Square Arts Festival* shot by Victor K with Edwina Blush and Jules from the rock band *Bad Pussy* held just outside where we are sitting now. Film Clip #12 *Taylor's Square Arts Festival*, coming soon on my YouTube channel Poetry... vibrations... has always interested me... Reading a poem forces you to put pressure on your concentration to experience it fully...

And great literature, great plays such as *Long Days Journey into Night* about the destruction caused by misuse of drugs... but there is redemption where Edgar, the son, describes his transcendental experiences on a sailing ship at sea.

And great popular art... my mother took me to see the all black film *Carmen Jones* when I was 12, lyrics by Oscar Hammerstein II... this resonated with me.

## THERE AIN'T BUT ONE BIG HEART FOR ALL THE WORLD

*Beat me dat rhythm on a drum,  
An' I don' need no tune at all!  
I feel it beatin' in my heart,  
An' den I get a kin' o' dream  
An' in my dream it kin' o' seem  
Dere's jus' one heart  
In all de worl'  
Dere ain't but one big heart for all de worl'.*





So when I discovered some of the million gods of India... and the concepts of Vasudeva Kutumbakam — *One World* – it resonated with me...”

Then I introduced our lineup of poets, and offered to send out their phone numbers on request.

Jim Anderson, Bhupen Thakker, Jess Cook, and Jenni Nixon performed, each with accompanying film clips.

I finished by reading a poem myself. *A poem from Lowell Tarling the author of Sharp and Sharper and a great book about Tiny Tim,... Lowell will not be here as he is unwell.*

*I think I've had my time  
It's someone else's turn  
It's time for you to teach  
It's time for me to learn  
It's time to take a breather  
It's time to get me goin'  
Time for me to shut right up  
'Bout the Beatles and Leonard Cohen  
I'll slide right out the side door  
Before I show my age  
Generation mine, of swine  
It's time to quit the stage  
How hard we judged parents  
We bragged what we'd achieve  
Instead we wrecked the planet  
It's time to take our leave  
We ate up all the oysters  
We killed endangered plants  
We're killing bees, we're chopping trees  
And what about the ants?  
It's time to vote us out  
For the future of the nation  
We never lived up to our tag:  
The Love-Peace generation.*



Edwina Blush, now performing with Davey Ray Moor as Blushmoor

At this point I indicate for Lozz Benson to go to her drums... and Kitty and Rusty on overhead projector, representing the new generation.

Film Clip #13 *Wetshows* is played with accompanying drum solo.

Then I introduce my friend Dennis Aubrey who enters from the rear playing his guitar and singing his Assange song... getting the audience to join in... and maybe leading them out of the theatre like the pied piper.

The show totalled around 90 minutes and was greatly enjoyed. Despite the fact that I could not operate the computers very well. Never again will I listen when a computer person says *it's easy*... From then on Rubin Bingham operates the computers for me.





## ★ RETURNS *Easter Long Weekend* 2022 ★

THU 14<sup>TH</sup> - MON 18<sup>TH</sup> • APRIL 2022

★ **FRIDAY** **MIDNIGHT OIL** • **SATURDAY** **PAUL KELLY** • **SUNDAY** **CROWDED HOUSE** • **SUNDAY** **JIMMY BARNES**  
AMY SHARK • THE CAT EMPIRE FINAL SHOW AS THE ORIGINAL LINE-UP  
THE TESKEY BROTHERS • SIX60  
FAT FREDDY'S DROP • L.A.B • JOHN BUTLER  
XAVIER RUDD • MISSY HIGGINS • KASEY CHAMBERS  
HOODOO GURUS • IAN MOSS • THE LIVING END • PETE MURRAY  
THE WAIFS • JON STEVENS • KATE CEBERANO • JOHN WILLIAMSON  
ROSS WILSON AND THE PEACENIKS • THE ANGELS • THE CHURCH  
RENEE GEYER • TEX PERKINS THE MAN IN BLACK • VIKI & LINDA  
STAN WALKER • BRIGGS • TROY CASSAR-DALEY • BAKER BOY  
HIATUS KAIYOTE • WEDDINGS PARTIES ANYTHING • THE BLACK SORROWS  
KATE MILLER-HEIDKE • CASEY BARNES • MARK SEYMOUR & THE UNDERTOW  
DIESEL • RUSSELL MORRIS • KEVIN BORICH EXPRESS  
C.W. STONEKING • JOSH TESKEY & ASH GRUNWALD  
JOE CAMILLERI PRESENTS THE HONEYDRIPPER'S DYLAN PARTY  
CHAIN • TAMAM SHUD • SPECTRUM  
LACHY DOLEY & THE HORNS OF CONVICTION • CARAVANA SUN  
MELBOURNE SKA ORCHESTRA • THE BAMBOOS • BACKSLIDERS  
ASH GRUNWALD • ALL OUR EXES LIVE IN TEXAS • SAM TESKEY  
19-TWENTY • HENRY WAGONS  
JEFF LANG • FIONA BOYES & THE FORTUNE TELLERS • KARA GRAINGER  
BLUE EMPRESS ALL-STARS FEAT. FIONA BOYES, CARA ROBINSON,  
LEESA GENTZ, JULZ PARKER, ALISON PENNEY, KERRI SIMPSON, & SWEET FELICIA  
ZEVEON: ACCIDENTALLY LIKE A MARTYR STARRING HENRY WAGONS  
SPINIFEX GUM FEAT. MARLIYA CHOIR & EMMA DONOVAN  
JEFF MARTIN PLAYS THE SONGS OF LED ZEPPELIN • TIJUANA CARTEL  
RAY BEADLE • PACEY, KING & DOLEY • NATHAN CAVALERI • KIM CHURCHILL  
FOOLS • MAMA KIN SPENDER • DAMI IM • PIERCE BROTHERS • EMILY WURRAMARA  
THE BUCKLEYS • MICK THOMAS' ROVING COMMISSION • LISA HUNT'S FOREVER SOUL  
GEOFF ACHISON & THE SOULDIGGERS • DANIEL CHAMPAGNE • JK-47 • THE REGIME  
HAT FITZ & CARA • GARRETT KATO • HUSSY HICKS • MINNIE MARKS  
ROSHANI • LITTLE GEORGIA • ROUND MOUNTAIN GIRLS • JUZZIE SMITH  
ELECTRIK LEMONADE • LAMBROS • PALM VALLEY  
BYRON BUSKING COMPETITION  
60s PSYCHEDELIC LIQUID LIGHT SHOW BY THE LEGENDARY ELLIS D FOGG  
**ROCKWIZ LIVE**

WHERE THE RAINFOREST MEETS THE SEA

BYRON EVENTS FARM - FORMERLY TYAGARAH TEA TREE FARM . BYRON BAY . NSW



## BLUESFEST 2022

It all started when Peter Noble, the Director and creator of *Bluesfest*, Australia's largest and most successful music festival, invited me to lunch. Peter loves music and musicians with a rare knowledge and with enormous passion and love, a product of our 60s generation. After two disastrous cancellations of his festival he was fired up to produce something special, and to acknowledge the pioneers of Rock and Blues music in Australia by encouraging the reformation of our great surfing band *Talum Shud* to appear with the great band from Melbourne *Spectrum* and with Ross Wilson's latest musical creation the *Peaceniks*.

*Talum Shud* performed in my very first public *Lightshows* in 1968, and are still going... like me! The *Shud* was and is a surfing band. Their music for the recently re-released surfing film Albie Falzon and David Elphick's *Morning of the Earth* is an important part of our history and our future evolution. The words of the important – yet often attacked philosopher Tim Leary come to mind:

*Surfers are the 'throw-aheads' of mankind, not the dregs; they are the futurists and they are leading the way to where man ultimately wants to be. The act of the ride is the epitome of 'be here now', and the tube ride is the most acute form of that. Which is: your future is right ahead of you, the past is exploding behind you, your wake is disappearing, your footprints are washed from the sand. It's a non-productive, non-depletive act that's done purely for the value of the dance itself. And that is the destiny of man.*

So over lunch Peter Invited me to perform my *Psychedelic Liquid Lightshow* once again to accompany these great musicians at the 2022 Byron Bay *Bluesfest*. I had not performed this type of show for 50 years. I thought long and hard about how I wanted to approach it.

Liquid projections, handmade analogue or recordings of *Liquids* from the past were my first choice. I wanted to get the show just right, in line with the philosophy of surfers. I found some wonderful video footage of dozens of happy surfers playing in the waves at Byron recorded by Curtis Cloake of the local surf club and got in contact with Alby Falzon for footage from his recently restored movie *Morning of the Earth*. Visual Brewer in Buenos Aires sent me some of his black and white liquid work and I bought sets of *Liquids* and glass dishes from Steve Pavlovsky in New York. The band were also a great enthusiastic help particularly Nigel Macara and Tim Gaze.

In true *Ellis D Fogg* collective tradition, I was able to bring together a group of exceptional artists to bring this show together.

Peter had a huge tent, a huge stage and thousands of spectators with tickets in hand... I told him that the light levels of the special effects we used in the 60s would not be anywhere near bright enough for today's audiences... Rock lighting today tends to be very bright. To my joy Peter agreed to finance my upgrade to the powerful digital age.

Peter financed two x 20,000 lumen video projectors for front and rear projection on our bespoke large circle in a square screen that was cleaned up for me by Geoff Newey's *The Look*. He also financed a modern resolume controller and vision mixers so we could amplify the brightness of my historic collection of *Wetshow Liquid* films as required.

The software included digitised copies of nine 16mm films I had made of our *Liquid Wetshow Lightshows* in 1968, these are all now available on my YouTube Channel. I included special effects and film clips from Neil Pike and Rubin Bingham and Yao Mikami.

I was thrilled to have recently met the projection artists Yao Mikami of *Liquidelic* who was



Ross Wilson and Ellis D Fogg at Bluesfest 2022, pic by Lynn McCarthy

performing unique overhead projector art *Suminagashi* and had contacted me for advice on her performances. I was amazed. In my view Miss Yao was recreating and expanding the *Lightshow* techniques of the 60s, an exciting renaissance to me... I had immediately engaged Miss Yao to this project and gifted her my projector and other *Liquid* show equipment. Yao had not worked with Rock N Roll before with its improvised colour mixing and splodging.

Yao works in a very spiritual and organised manner and got it, our Rock N Roll *Lightshows*, straight away... she understood the synergy of the crowd and the musicians of a Rock N Roll band when they all move and play and sing as one. I continue to work with Yao to this day...

My Fogg team at *Bluesfest* included Yao Mikami, Neil Pike, Rubin Bingham, Adam Sutton, Sarah Breen Lovett, Jim Anderson, Francesca Emerson, Kirsty Mootz, with great sensitive support from lighting designer Zach Harrison.

### AQ50 LIGHTSHOW CONCERT – THE 50TH ANNIVERSARY OF THE AQUARIUS FESTIVAL, NIMBIN

Like magic Linda Jackson appeared at a rehearsal for my production celebrating the 50th Anniversary of the *Aquarius Festival* in 2023... *Do you recall Roger that we worked together on my Fluorescent Black Opal Show in 1983 just 40 years ago?*

*WOW I said let's do it again next week!*





Yao Mikami, Mico Sundari, Karen Minami, Tim Parry of Liquidelic at Fogg's AQ50 Lightshow

Linda had the clothes from the museum, my friend the Yogini Mico Sundari knew more beautiful girls who could move and John Ridley and Yao Mikami picked up black UV lights from every nearby lighting rental store.

I produced *The Lightshow Concert* to show the great talent that I have met in the Northern Rivers. It was beautifully filmed and is available on my YouTube Channel.

We performed the show at The Bush Theatre in Nimbin twice over the anniversary weekend, with an add-on of the *Grand Fashion Show*. Here is a list of all the wonderful people involved: Mico Sundari *Shinto Spiritual Awakening*, *Healing Voices Choir* sing *True Friends*, Adrian Rawlins describes the *Yellow House*, Moppy and Oshia sing *Songs from Aquarius*, Sophia Fletcher sings *The Koala Song*, Dennis Aubrey sings *The Bag Lady's Waltz* and *Vagabonds*, Linda Jackson 40th anniversary *Black Opal Fashion Show*, Edwina Blush sings *Elemental* and *Just Like That*, *Liquidelic* play *Mantra*, *Pagan Love Cult* play *Dance Children Dance*, Stevie Wonder sings *Happy Birthday* plus an extra recording, Oshia Drury sings *Morning Glory* and *The Angel Song* recorded beautifully by Neil Pike and all on my YouTube Channel.

## NIMBIN ROOTS FESTIVAL

A small neat Festival Run by musician Lou Bradley. I had the pleasure of returning to Nimbin for the 2023 Nimbin Roots Festival, and again in 2024. I produced a *Psychedelic Lightshow* which was accompanied by musical performance from *Dog Trumpet* and Ross Wilson. Ross Wilson recommended us for the festival after seeing my show at *Bluesfest* and working with me in the 60-70's when he was part of the band *Daddy Cool*. He told the organisers he hoped to be working with me, and we did! At the Nimbin Town Hall two years in a row.

## ARCHERINGA

The Awuwa/Awauta spiritual gathering held at Durrumbul Hall in 2024. The performance was called *Archeringa*, I created a *Lightshow* in collaboration with Mico Sundari and Yao Mikami, Rubin Bingham and John Ridley.

## LIGHT SOURCE

I was invited by the director of the University Drill Hall Gallery at ANU, Canberra to contribute to the exhibition *LIGHT SOURCE* curated by Associate Professor Martyn Jolly and Director Tony Oates and was inspired and blown away by the work of my fellow exhibitors... In my movies you will see some of them including a grand multimedia piece by Dirk de Bruyn. I will speak more about this wonderful exhibition in my YouTube Channel.

LET'S TALK TONY OATES INTERVIEW, DIRECTOR OF THE DRILL HALL GALLERY ANU CANBERRA FOR LIGHT SOURCE, APRIL, 2025

***Was there a specific artwork, piece of writing or music, which revealed to you the power that art can have?*** It was a group of Artists who informed me. The Futurist Theatre and movies of Albie Thoms, The brave breaking of sexual taboos by Mike Brown and Vivienne Binns which kickstarted the 60s sexual and cultural revolution in Australia, The wit and revolutionary zeal of Richard Neville whom I knew when we were both young boys... Rikky was the naughty boy who lived up the street in Mosman. And finally the Art of Martin Sharp guided by Elizabeth Cummings which coloured our otherwise dull 50s world.

***Are there aphorisms, are there words of advice you were given which you sometimes bear in mind when you are making a work?*** The song *Ac-Cent-Tchu-Ate the Positive*; with Bing Crosby and the Andrew Sisters... I would sing along with it as a five year old... then I invented my own aphorisms



22 August – 19 October, 2025

## Light Source

**You and your guest are cordially invited to the opening of the exhibition on Thursday 21 August, 6pm. Officially launched by Dr Andrew Pike OAM, Managing Director of Ronin Films.**

Phenomenological experience of expanded cinema meets the immersive possibilities of light projection. The utopian opportunities opened up by Len Lye's visionary hand-painted films are taken up with gusto by a multi-generational pool of artists including Len Lye, Dirk de Bruyn, Mike Leggett, Joan Brassil, Taree Mackenzie, Ross Manning, Deirdre Feeney, Ellis D. Fogg, Pia van Gelder, Hannah Gason, Nicci Haynes and Teaching and Learning Cinema. Together these artists celebrate the role of light, projection and performance in connection to the history and continuity of abstract and expanded cinema. Curated by Associate Professor Martyn Jolly and Tony Oates.

For more information on this exhibition and related programs see our website, [dhg.anu.edu.au](http://dhg.anu.edu.au)

Open Wednesday–Sunday, 10am–5pm  
Drill Hall Gallery, Building 29, Kingsley St,  
Acton, Canberra, ACT 2601  
Phone: +61 2 6125 5832

POSTAGE  
PAID  
AUSTRALIA

Image: Nicci Haynes, *Frame Rate*, 2025, film strip. Courtesy the artist.



*Don't give up & Create Joy for yourself so you can create Joy for others, Be positive.* My mother read Kipling's poem *Shadow* to me, and I would sing along with Al Jolson's *Me and My Shadow* and the Inkspots *We Three, My Echo My Shadow and Me* which I guess led to my great interest in existentialism and then my dislike of French Existentialism which was very negative although popular at University, but not with me.

***How do the properties of light, film, cinema, performance inform or invigorate your practice?***

It is the anomalous quality of *light* and the contradictions in its definition eg *wave, particle* or somehow *both* or *neither*. After all *light* does travel at the speed of *light*. That intrigued me.

***When you make a work, what are the qualities you would like it to evidence?*** JOY

***Which artists (any field, not just visual arts) have influenced you the longest and deepest?***

Martin Sharp.

***What are the qualities you prize in your chosen medium/media?*** Light seems to defy definition...

It is mysterious.

***What is it about colour and light that attracts you? How do these two streams intermingle and relate within your own work?***

I was always attracted to "light" and "shadow" and its movement such as Komorebi, even as a baby.

***How does the RGB spectrum, or colour in general, facilitate the visual language within your work?***

I was and am more interested in the light and colour experiments of Wolfgang von Goethe than those of Isaac Newton.

***Do you feel any affinities or connections between your own work and that of Len Lye? Has his legacy influenced your own practice directly / indirectly? Or are there other key figures, flashpoints in the history of visual arts, any movements, that have been an inspiration to your work?***

It was Albie Thoms who introduced me to the work of Len Lye whom I never met... but I acknowledge him as one of many great pioneers. I loved Albie's *Handmade Film Manifesto* and countered it with my own *No Film Film Manifesto* in 1968 as I saw film as always being constrained to a rectangular screen where my work could be everywhere.

***Who are/were the writers who have been most important to you during your lifetime?***

Wolfgang Von Goethe, William Blake, Frank Popper, Colin Wilson, Doris Lessing, Robert Heinlein to name a few.

***What are the most inspiring books about art and artists that you have ever read?***

*Art and Physics, Parallel Visions in Art, Space and Light* by Leonard Schlain and *The Futurist Synthetic Theatre* by F.T Marinetti.

***How does the relationship with technology, or tech culture play out in your work? Is the interaction with technology significant to your practice?***

Our earliest technology seems to be the use of our mouths to spray colour through our fingers on cave walls in Lascaux. While the latest technology is a robot named Ai Da who can make art anytime... Eventually we will all have an Ai Da in a shed next to the garage churning out art for us to sell... Then we will have the opportunity to develop our sense of humour and make some great comedy as I doubt any computer will ever be able to make up a good joke.







Young admirers of my Lightshows from 1968 at the ANU Drill Hall Gallery, 2025

# ONE NIGHT ONLY

? TREVOR BROWN  
JAZZ BAND  
? ADRIAN RAWLINS  
WITH ADRIAN MCNEILL  
ON SAROD  
? HILARIOUS  
AUSTEN TAYSHUS  
? LOVELY EDWINA BLUSH  
? OUTRAGEOUS  
AJ ROCHESTER  
? ALIA SAMRA & PYTHON  
SHIVA  
? MR. R. STILTSKIN  
? CLARE CASEY  
ESCAPOLOGIST  
? DANCE DJ BILL MORLEY  
? FILMMAKER ALBIE THOMS  
? AND...  
ANTOINETTE STARKIEWICZ  
LUKE SCIBBERAS  
GRIA SHEAD  
PETER WRIGHT  
MADAM LASH  
MARTIN SHARP  
JIM ANDERSON

ET AL. AT...

SYDNEY (LOWER)  
TOWN HALL  
FRIDAY MARCH 16TH  
AT 8PM  
BOOKINGS PH: 136 100  
OR AT THE DOOR.  
ONLY \$38

*Decor: "THE MAJ"*

TO BE IN OR AT OUR SHOWS EMAIL:  
ELLIS@FOGG.COM.AU  
PHONE: 02 9363 9122

**Mr. Fogg's Floating Music Hall**  
**NEO-FUTURIST VARIETY SHOW**





Yao Mikami who carries the *Wetshow*, now known as *Liquid Lightshow* into the future



Edwina Blush, *Blushmoor*, Ellis D Fogg's *Last Lightshow*, 2025

## MR FOGG'S MUSIC HALL

What is Mr Fogg's Music Hall? *A systematic derangement of the senses.* It's a cabaret, a happening, a dance and a place for positive creative spirits to run free!!! Mr Fogg's Music Hall began on November 11, 2000 and brought together a collection of highly talented artists whom I particularly liked. These artists performing or exhibiting to an audience of other artists and their friends. It wasn't something advertised to the public, and the shows were often chaotic and are produced for love. Artists didn't receive a fee, but had expenses covered, and there was a nominal door charge to cover the hall, the church, technical, mailing and other expenses.

The shows were great fun, very entertaining and full of surprises. Some, but I'm sure not all of the artists were: Adrian Rawlins, Adrian McNeil, The Trevor Brown Jazz band, Mr Rumpel Stiltskin, Miss Clare Casey, Sandy Gutman as the great Austen Tayshus, Edwina Blush, AJ Rochester, Cal Clugson, Dari Coussens, Matt Ostila, Rob Shannon, Jacob Cook, Walter Piccolruaz and Sloth, Alia Samra and her python, Shiva, DJ Bill Morley, Albie Thoms, Antoinette Starkiewicz, Luke Scibberas, Gria Shead, Peter Wright, Madam Lash, Martin Sharp, Jim Anderson, Jeannie Lewis with Steve Blau, Mic Conway, Bec Macintosh, and Richard Neville.

Most are available on my channel: <https://www.youtube.com/@EllisDFoggLightshows>

Though the aim was more of a private celebration with fellow artists and their friends we did produce one or two public shows. I was asked to put one on in Melbourne as a celebration in memory of Adrian Rawlins. It was decided that as per the *Futurist Manifesto* we should endeavour to keep the audience awake. One of the points in the manifesto states that a good theatre show should include *countless inventive forces – the futurist marvelous* and suggests for example that *Futurism* wants to offer free tickets to gentlemen or ladies who are notoriously unbalanced, irritable or eccentric and likely to provoke uproars with obscene gestures and freakishness. So, we made certain to invite a number of the local poets, and at least one drunk, it was quite a party.



A found, fading Fogg poster, 20 years on the wall





The Meaning of our Motto

**ARS GRATIA ANIMUS  
ANIMA EST LUX**

"Art" according to Mr. Fogg is the 'quality' of the message, the experience or feeling created by the artist and has nothing to do with the means, materials or techniques employed.

To Mr. Fogg, 'art' and creative activity have a healing quality. He means this quite literally. Our knowledge of split brain physiology indicates that creativity comes from the right half of the brain. And that the right half seems to have extraordinary powers. For example, it has been demonstrated many times that the right brain can stop bleeding, create blisters and prevent pain while the 'mind' is under hypnotic suggestion. Therefore it should be possible to learn to control that creative power and literally heal yourself by an act of 'will'. This is what Mr. Fogg means by "the healing power of art". Or so he said the other day.

Our next show to be held at the Bondi  
Pavilion in the first two weeks of May, 2001  
will be about

**ART, FUN and DANCING**

As Mr Fogg says: "Heraclitus said 'everything is flux' I once thought 'everything is lux', those pesky existentialists say 'everything sux' and I would rather stay at home with a good book."

*Futurist Manifesto for the Theatre by Marinetti, 1915*



# **FUTURISM WANTS TO TRANSFORM THE VARIETY THEATRE INTO A THEATRE OF AMAZEMENT, RECORD-SETTING AND BODY-MADNESS**

**FUTURISM** wants to introduce surprise and the need to move among the spectators of the orchestra, boxes, and balcony. Some random suggestions: spread a powerful glue on some of the seas, so that the male or female spectator will stay glued down and make everyone laugh (the damaged frock coat or toilette will naturally be paid for at the door)

**FUTURISM** wants to sell the same ticket to ten people: traffic jam, bickering and wrangling:

**FUTURISM** wants to offer free tickets to gentlemen or ladies who are notoriously unbalanced, irritable or eccentric and likely to provoke uproars with obscene gestures, pinching men and women, or other freakishness. Sprinkle the seats with dust to make people itch and sneeze etc.

## **YES, WE FUTURISTS ARE YOUNG ARTILLERYMEN ON A TOOT!**

extracts from  
*Selected Works of Filippo Tommaso Marinetti,*  
published by Farrar Strauss & Giroux  
2nd September 1913

*gleaned from the archives of Albie Thoms and  
edited by Jim Anderson for Mr Fogg,  
8th March, 2001*

## **Coming Attractions.**

Mr Fogg has great pleasure in announcing that one of his favourite people, star of stage, screen, song and 'the box', **Miss Julie McGregor** has agreed to reform and is currently rehearsing her highly successful a cappella group **"THE MADRIGIRLS"** for a vice regal performance.

### **Ideas and assistance required.**

We are planning a series of performances and exhibitions, readings, workshops and high teas in **MAY at The Bondi Pavilion**. Artists and others who would like to be involved in or assist with any of the following projects or who have other ideas should contact us soon.

The tentatively titled **"NOT ANOTHER"** Festival

A different show every day at The Bondi Pavilion.

Ideas we have received and are tossing around include:

A show about the books of Colin Wilson, William Blake, Frank Moorhouse, Kate Grenville

100 Great Women in one evening (who could they be?),

Modern and Experimental Jazz,

A pride of Poets, and an Anthology of Prose

The Chinese way of Health Sex and Longevity,

The use of Endorphins,

7 x Unemployed Rock and Roll Drummers play "Stairway to Heaven".

You too can play in a R&B Band.

French and Himalayan Food,

Fetish and Fashion,

Antoinettes Art Happening,

a Dance for our kids, Rachel's Children's Theatre

Oz Short films, from Kingo's Brett and Butter and Albie's Marinetti to Tropfest, from Tap Gallery to The Blue Mountains Film Festival, from The Side On Cafe to Mr Fogg's dubious home movies et al.

**AND In June/July.** A meeting of Science, Religion and Art. Sacred Music, The Power of Faith, The Human Voice, Dance, Ritual and Celebration. A few things about "LOVE"

Please fill in the **FEEDBACK FORM** & Fax it to Fogg **Fx 02 9363 9201**  
Please pass this request on and/or pass on this request?

**What do you think?**

**What do you want to do?**

**What do you want to see?**

Here are some of the elements of this 'marvellous':

- (a) powerful caricatures
- (b) abysses of the ridiculous
- (c) delicious, impalpable ironies
- (d) all embracing, definitive symbols
- (e) cascades of uncontrollable hilarity
- (f) profound analogies between humanity, the animal, vegetable and mechanical worlds
- (g) flashes of revealing cynicism
- (h) plots full of the wit, repartee and conundrums that aerate the intelligence
- (i) the whole gamut of laughter and smiles
- (j) the whole gamut of stupidity, imbecility, doltishness and absurdity, insensibly pushing the intelligence to the very border of madness.
- (k) all the new significations of light, sound, noise and language, with their mysterious and inexplicable extensions into the least explored part of our sensibility...

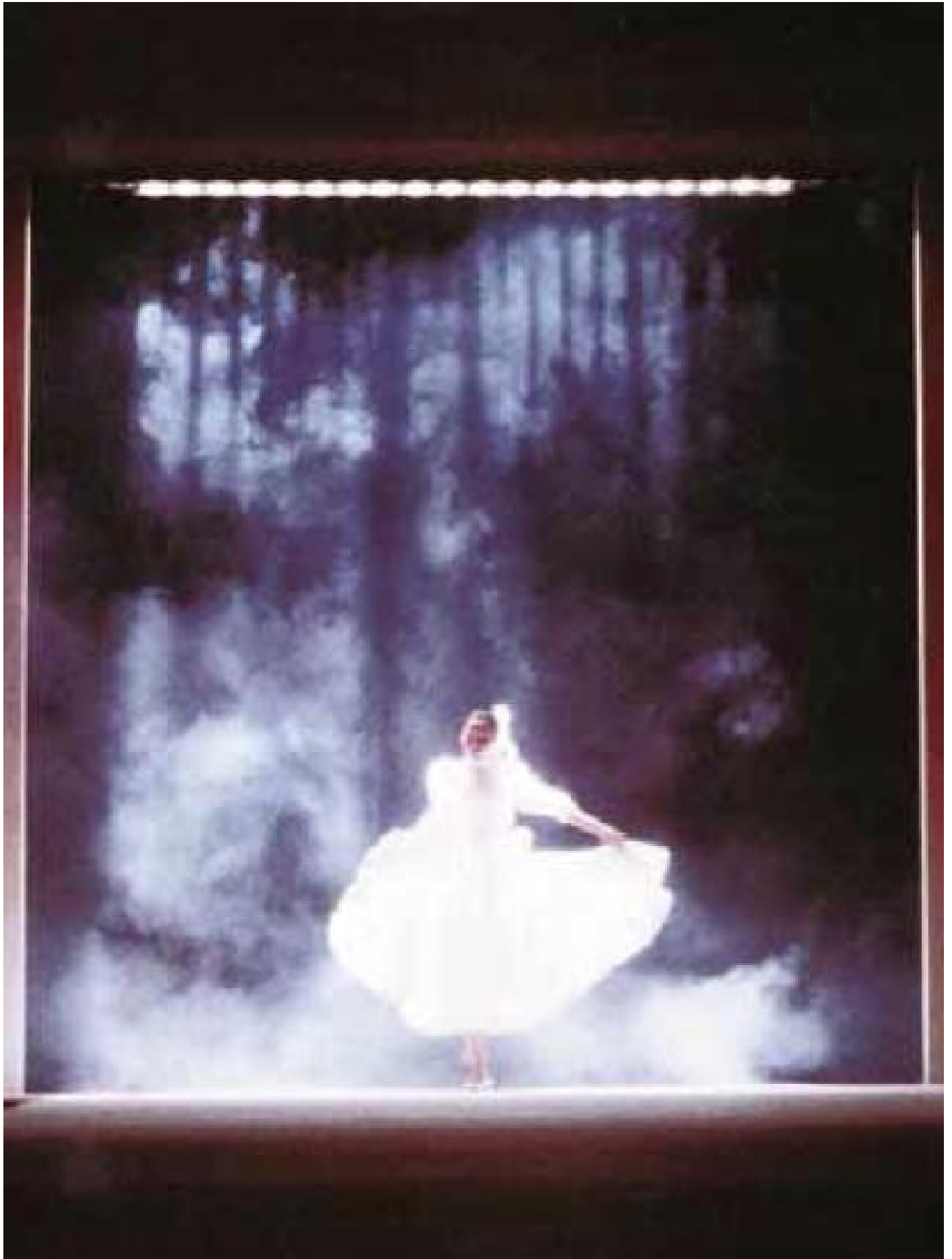
6. Today the Variety Theatre is the crucible in which the elements of an emergent new sensibility are seething. Here you find an ironic decomposition of all the worn-out prototypes of the Beautiful, the Grand, the Solemn, the Religious, the Ferocious, the Seductive, and the Terrifying, and also the abstract elaboration of the new prototypes that will succeed these.

The Variety Theatre is thus the synthesis of everything that humanity has up to now refined in its nerves to divert itself by laughing at material and moral grief; it is also the bubbling fusion of all the laughter, all the smiles, all the mocking grins, all the contortions and grimaces of future humanity. Here you sample the joy that will shake men for another century, their poetry, painting, philosophy and the leaps of their architecture.

13...the Variety Theatre gives a feeling and a taste for easy, light and ironic loves. Cafe-concert performances in the open air on the terraces of casinos offer a most amusing battle between spasmodic moonlight, tormented by infinite desperations, and the electric light that bounces off the fake jewellery, painted flesh, multi-coloured petticoats, velvets, tinsel, the counterfeit colour of lips. Naturally the energetic electric light triumphs and the soft decadent moonlight is defeated.

15. The Variety Theatre destroys the Solemn, the Sacred, the Serious and the Sublime in Art with a capital A. It co-operates in the Futurist destruction of immortal masterworks, plagiarising them, parodying them, making them look commonplace by stripping them of their solemn appearance as if they were mere attractions. So we unconditionally endorse a performance of *Parsifal* in forty minutes.





*Wall of Light* commissioned by Maggie Tabberer for a Weiss Fashion Show c1980

## FASHION

I have also done a lot of lighting for fashion shows over the years, travelling around Australia and Asia to produce shows. I have of course worked with Gretel Pinniger's *Game Birds Label* on fashion shows, displaying her intriguing designs which were made to give an erotic edge to women of any shape or size. But beyond that, I have worked with clients and businesses to create light spectacles which compliment both model and garments. The many wonderful women I have had the privilege of working with over the years include Maggie Tabberer, Penny Stevens, Brooke Tabberer, Laiyee Fernandez and Niki Turner and many others in the world of fashion. Including the extraordinarily talented male choreographer Mahmood Sani, sadly lost to AIDS. Later I began producing my own shows to be in charge and get the lighting right...

It was only after I worked with these women that I realised how important good clothes are for your self-esteem and your health. Maggie commented on my early choice of clothes saying, when she saw me, *Roger's fashion sense always makes me smile.*

I found an old run sheet from one show or another and I think it really encapsulates what we were trying to achieve with those shows. It's not just some static order of events, it talks about the purpose, the why. We look at projecting backgrounds onto stage screens as a way of highlighting the fabrics and shapes of the garments further without negatively impacting the models or flow of production. Music had to transition smoothly to not distract from the shows flow, something aided by our manual production and the use of twin A & B tape recorders. This is something that helped us create shows with a polished feel, even when rehearsals were not possible. A major factor in many of our shows, with set-up, performance, and pack-down on tight schedules in many venues. Often, we only had 24 hours total.

The work we had done for years for concerts and shows was successfully transferred to these shows which were elevated by the inclusion of coloured light tints, back lights, and lighting which incorporated the surrounding environment. All which bolstered audience anticipation, and these effects were always used with purpose. Our showmanship did not get in the way of the models or the context. We sought to complement the fashion on display.

Fashion Doyenne, Maggie Tabberer AM wrote about me and my work with fashion in her book *Maggie*, and said a lot of very kind things. She describes very well I think what we were trying to do.

We wanted things bigger and better, more exciting; something new and outside the usual plodding parades. We did it by using props, sound, backdrops, choreography, and of course lighting effects. It was another extension of my *Lumino Kinetic Light Sculptures*. My *Lightshows*.

Maggie writes: *During rehearsals Jan came to me and said, Roger wants to try the smoke in the final rehearsal. Is that OK?*

*No*, I said. *I will go right through the room.* The waiters were starting to lay tables. It was already countdown.

*But he wants to be sure everything works perfectly.* I couldn't argue so we let off the smoke. It hissed slowly out from the sides of the stage.

The effect with all the models in khaki silk chiffon was sensational under Roger's strangely moody flickering light. Suddenly alarm bells went off everywhere and the next thing the ballroom was filled with firemen. The hotel management, which knew our plan, had omitted to tell the fire brigade. A smoke detection alarm had sent them racing to the hotel, and Jan and I were faced with some very



tall, not very happy firemen and shortly after a very tall decidedly unhappy fire chief. We pulled out all the charm stops, but for half an hour it appeared to be *no go*. No, we could not let the smoke off again. No, they would not give their permission. We called the hotel management for their support.

Finally the fire chief reluctantly agreed. We could have our smoke finale but we would need fire officers on hand.

Maggie Tabberer's book *Maggie*



We use both light and darkness equally in our *Lightshows*







## FASHION SPECTACULARS

### Design Notes - Missoni Fashion Parade 1982

"We photograph and project onto two large panels (13 feet x 21 feet each) details of the knits in the garments for each following section of the parade - without disturbing the smooth flow of the production - it is important that the panels used as projection surfaces are a natural integral part of the set and do not appear to be projection "screens". The program was only partially computerised and mostly controlled by hand so that we can compensate for slight variations in the length of each section of the parade. For this reason also we make sure that each section has more than enough music on A and B rolls on two tape recorders so that at the transition from one section to the next the music, slides, lighting effects or other elements can remain perfectly synchronised.

In this way shows that are not allowed normal rehearsal times can still be done in a complex way and give the impression of having been rehearsed many times.

That is important because most of our shows in Australia are in locations where the set up, rehearsal, the show and pulling out all the equipment and sets often has to be done within a total of 24 hours.

Shows that we have done in the Far East on the other hand often have the venue booked for several days. However we are used to planning for fast production schedules if necessary without any compromise in quality.

Colour tints used in the lighting represent the many different shades of "white" light. Light from the blue sky, light reflected from green trees, light filtered through tall city buildings, light from the sun are all appropriate for various sections of most parades. Back light and side light is used to tease the audience and heighten the sense of anticipation.

Our success with effects is due no doubt to our absorbing interest in designing and operating special effects for concerts, theatre and films over the past 15 years.

We only do effects that have a "reason" for being used at that point in the show even if it is as simple as a sequence of clouds, storm clouds, lightning, thunder, and rain that may last (with the correct music) for only 12 seconds in all as an introduction to models in rainwear or winter clothes clutching umbrellas in huddled groups before parading as the sun breaks through - even if it is as simple as that we always ensure the dramatic impact of those few moments by making the images we create on stage both very strong and very brief as well as being a part of the continuous flow of the show."

Roger Foley, Ellis D Fogg

I quickly discovered that in the competitive world of business, you have to be strong, it's nothing like my dream of cooperation.

There are stand out moments in my work with the fashion industry. Stand out not necessarily being a positive phrase, though I will be respectful and not name names. Such as the time I worked on a show, originally as the production designer and due to a particularly unruly and ignorant client I had to alter our contract, re write it and demand payment in full prior to conducting the show. When show time came, with all the audience seated a man shuffled up to my box to give me all clear to begin, I had to tell him *No, we can't start the show, we need to be paid first*. Then of course he ran off and was able to find us our payment quite quickly, running back over with a cheque.

By contrast Linda and Jenny were a dream team. I met Linda Jackson when I did a *Lightshow* for Jenny Kee's Flamingo Park fashion house at the Hingara Restaurant in 1973. This is where a famous photograph was taken by William Yang of *Playpower* Richard Neville socking it to *UBU* Albie Thoms with young Debra, Scarlett Muffington, the source of his anger, looking on. My back is in the photograph, I am trying to separate the combatants.

Linda and I worked together many times as I loved her use of colour, her *Bush Couture*, her work with Peter Tully with whom I had a friendly competition, to buy up all the fluorescent industrial remnants from disposal stores in Canal Street in the days of dirty old 1970's New York City. I met up with Linda a while back in Redfern and made sure to explore all the old haunts. Just like Dorothy strolling down the Yellow Brick Road we hooked up with old friends and extraordinary people along the way.

First, we hooked up with curator and artist Jess Cook and down on the corner there was Jim Anderson and guess what... we bumped into performance artist Gretel Pinniger aka Madam Lash and then further along, on her bike, my old friend Astrid Spielman. We all had a drink or two and I mused about the conjunction of stars that had brought us all together at that time and place.

*My life is guided by synchronicities over which I don't really have conscious control...  
I am just a very lucky boy. And I can work rapidly.*



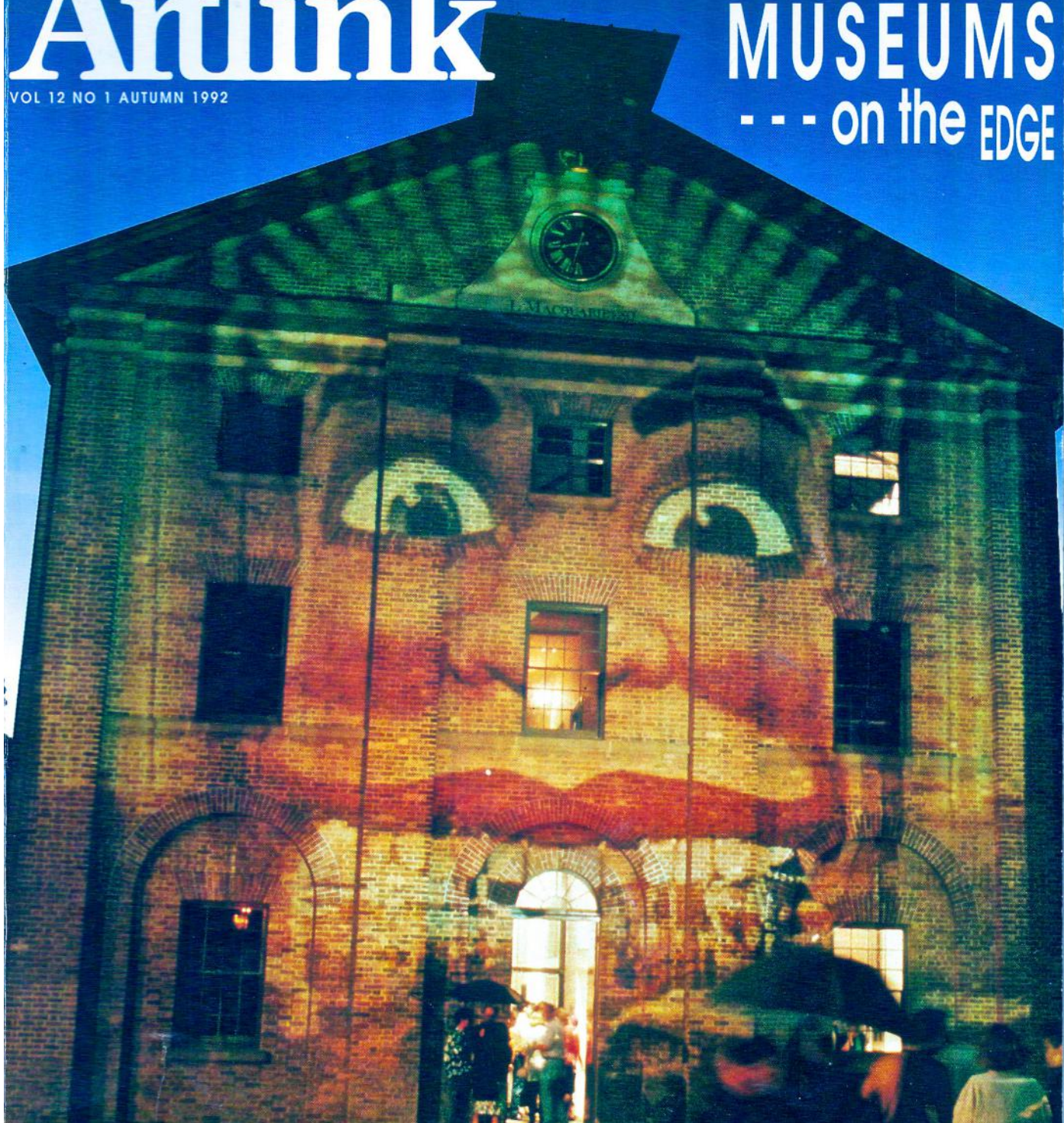
Nicole Moses,  
Marina Ha, Sarah  
Veron, Nicole Binet,  
Bridgette Bourke,  
Wade, Mahmoodi  
Sani, Colleen Cuneo,  
Carrina Brown, Vicky  
Graham in Gretel  
Pinniger Madam Lash  
Clothes, photograph  
by Robert Rosen



# Artlink

VOL 12 NO 1 AUTUMN 1992

## MUSEUMS - - - on the EDGE



• changes in attitude to heritage • museums for people not objects • fallacies of economic rationalism • admission fees threaten access disaster • history: women are still missing • radical change: Melbourne & Wellington • restricting access to Aboriginal material • getting multiculturalism accepted • technology museums booming

Registered by Australia Post  
Publication SBH 2524



## DOCUMENTATION

I have made many short actuality movies over the years, the original camera I used an Akai VT100 quarter inch digital tape recorder did not have to be held up to my eye so my movies are all about what is going on without any reactions to the camera. My subjects often did not know I was recording sound as well as image and as I was in demand as the lighting and *Lightshow* person for nearly everything that was going on in that tsunami of freedom, the 60s and 70s I found myself in key positions everywhere.

In 1975 I put all the 40 videotapes I had at the time aside. I wanted to edit them and show them at *The Sydney Filmmakers Co-op*, with my mates who were all making 16mm movies – a cumbersome process to me... but it was a busy time and the movie project kept being pushed aside.

The technology to transfer them was lost and to make matters worse my recorder heads broke and no one could repair them.

Today in 2025 with great assistance from Neil Pike and Rubin Bingham I have digitised most of my movies. There is a complete list of my movies printed in the appendix of this book. Many have now been uploaded to my YouTube channel and can be viewed there.

<https://www.youtube.com/@EllisDFoggLightshows>



It took a worldwide search to eventually find someone who could transfer old video formats to digital. A company in Los Angeles was contacted, however they could only transfer American NTSC tapes. VideoArk in London was able to transfer more, but wanted 500 English pounds per 20 minute tape. I had over 40 tapes, I did pay them for one tape to see if the information was still retrievable after 40 years – it was.

I was lucky enough to find a kind man called Juan Sepulveda in Penrith NSW, who likes helping people by transferring any film or tape format to digital. He was particularly interested in saving home movies of people who have died, copies of birthday parties and such for their relatives and he was willing to help and transferred many of my video formats in particular the various formats for my movie about the 1993 *Arts For Labor Lightshow – The Sweetest Victory* and Paul Keating's speeches. However he couldn't transfer 1/4 inch Akai tape.

It was in conversation with an old friend, video artist Stephen Jones that I was directed to connect with Roderick van Gelder who may be able to help. I could not believe my luck, Roderick was well known to me as a lighting designer and was already a friend of mine. When I called him he said, *no problem*, he had the recorders ready to go and lived less than an hour away.

So, much of my work has now been successfully brought into the modern age to be immortalised on the world wide web.



# SO WHAT NOW?

Some of my equipment and knowledge I have passed on to young artists with the energy and excitement to continue the magic of *Lightshows* such as *Rusty Roorda as Rusty Fogg* in the Blue Mountains, *Liquidelic* of Byron Bay, Tim Parry, Karen Minami, and as I have mentioned Yao Mikami who is often joined by voice and movement Yogini Mico Sundari performing their healing Awuwa spiritual mantras.

Miss Yao is now in charge of all my *Liquid Lighting* equipment, and I am lucky enough to be invited to attend and contribute to their beautiful shows.

In November, 2025, I produced *Ellis D Fogg's Last Lightshow Concert* in Sydney with these clever artists and with musicians coordinated by Trevor Brown... The movie of this show, edited by Neil Pike will be on my YouTube Channel.

It is a great feeling to be able to *let go* and inspire a new generation of artists.

The following pages are the covers of the books of photographs and montages/collages of my adventures with Jim Anderson. Jim often helped me with my *Lightshows*. In the 70s Jim was the art director of *London Oz Magazine* and totally responsible for the longest running obscenity trial in English jurisprudence history. The Oz Trial of 1971.



**ELLIS D FOGG**

**ELLIS D FOGG's LAST LIGHTSHOW CONCERT**  
And book launch - you are in the book!

6:30PM Saturday November 8  
Paddington Uniting Church, 395 Oxford St, Paddington, NSW

introducing

**THE NEW GENERATION OF LIGHT & SOUND ARTISTS**  
AWUWA and LIQUIDELIC from the Northern Rivers of NSW  
Yao Mikami, Tim Parry, Karen Minami, Mico Sundari

original composition for the piano "Being" (Tikkun Olam) - Leonie Cohen  
Edwina Blush + Davey Ray Moor, BlushMoor  
first nations elder Graham Davis King and his son Eric  
Improvisations by Trevor Brown  
Zoe Ortiz Lightshow Artist from Argentina,  
Rubin Bingham, Rusty Roorda, Adam Sutton, Rahima Wolf Jackson,  
The Invisible Butoh Artist "Observing the Observer of the Observers"

**TO BE OPENED BY**  
**WARREN FAHEY AM, Artist and Cultural Historian**  
**FRANCESCA EMERSON, Artist, The Chocolate Bunny**

with short actuality films 'How the Revolution began' from 60s 70s  
Richard Neville, Adrian Rawlins and Martin Sharp

tickets available from Humanitix  
<https://tinyurl.com/mr3psfwd>  
you can pay whatever you like  
producer, director: Roger Foley Fogg  
The Final Curtain Productions  
fogg@fogg.com.au



# Spirit of the Gija

Mr. Fogg  
travels to

Kununurra

to present in the town library

Thursday 10<sup>th</sup> July 2003

a photographic exhibition,

being a tribute to the Gija People and  
the Neminuwarlin Performance Group, the tribute  
arising from their Perth Festival dance production,  
*Fire Fire Burning Bright*



a photo-essay on various aspects of the journey  
by Jim Anderson

Jim Anderson

presents

a series of photomontages provoked by

## Mr Fogg's Psychedelic Music Hall

The Sydney Club Rowe Street Sydney

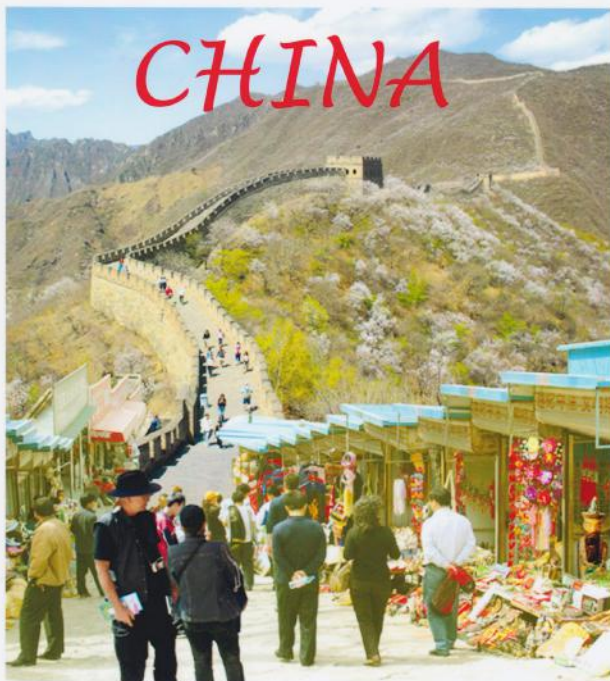
Saturday November 11<sup>th</sup> 2000



"A show for the approach of the new millennium and to support  
the formation of an Arts and Media Club for Sydney."

## MR FOGG'S FAR-FLUNG ADVENTURES continued

# CHINA



PHOTOGRAPHS and PHOTOWORKS  
Jim Anderson

JIM ANDERSON

presents

A series of scalpelled images provoked by

Mr Fogg's

## Floating Music Hall

Sydney Town Hall

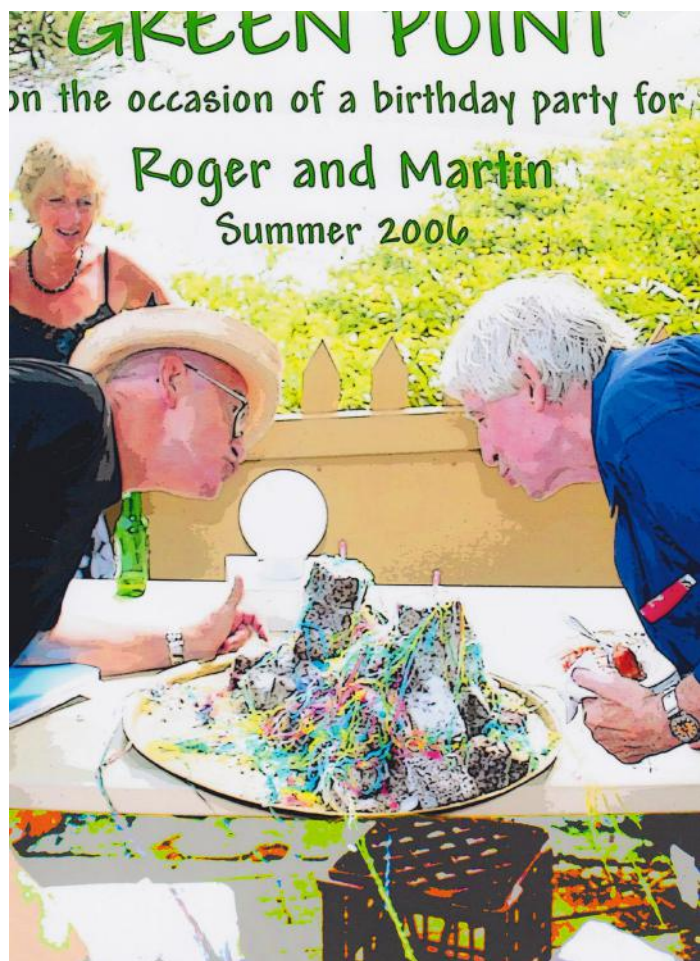
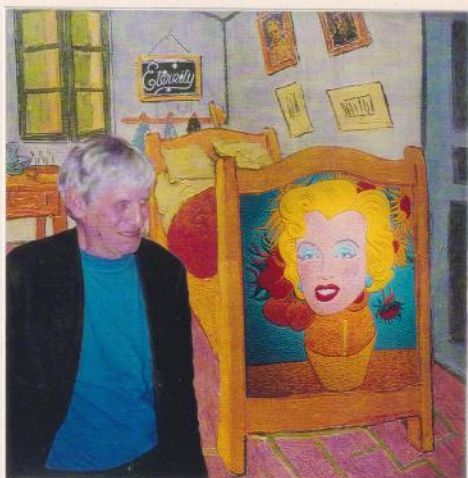
Friday March 16<sup>th</sup> 2001



"The Music Hall or Variety Theatre is absolutely practical because it proposes to distract  
and amuse the public with comic effects, erotic stimulation or imaginative astonishment."  
(from Filippo Tommaso Marinetti's Futurist Manifesto)



JIM ANDERSON  
PRESENTS  
FROM WHERE TO ETERNITY  
A SUITE OF PHOTOMONTAGES  
PROVOKED BY THE OPENING OF  
MARTIN SHARP'S  
EXHIBITION AT THE  
BARRY STERN GALLERY  
AUGUST 1999



JIM ANDERSON'S  
YELLOW HOUSE NOW  
(AND THEN)

A SUITE OF IMAGES  
PROVOKED BY  
THE OPENING OF THE EXHIBITION  
'YELLOW HOUSE NOW'



MICHAEL NAGY FINE ART  
NOVEMBER 1999

JIM ANDERSON  
PRESENTS  
A PORTFOLIO OF PHOTOMONTAGES INSPIRED BY THE UNVEILING BY  
MR FOGG (AND HIS MUSIC HALL)  
OF

ADRIAN RAWLINS – THE CABARET

BEING A HEARTFELT TRIBUTE TO A LEGENDARY ARTIST AND FREE SPIRIT



PADDO MARKETS CHURCH HALL SYDNEY  
SATURDAY AUGUST 3RD 2002

"WE MISS THEM BUT WE ALL HAVE TO GO ON WITH THE SHOW." MARTIN SHARP



# **Chapter Ten** **SPIRITUALITY** **&** **LIGHT** **CONSCIOUSNESS**

STILL FROM A RECORDING OF AN AUTHENTIC  
1960S LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL

QR





Rogers dance floor design for Sydney's first purpose designed nightclub *WAR and PEACE* in Parramatta. Part owned by Michael Noyce, Phillip's brother, it featured *Noyce Wines* and a luxurious interior of projections of scenes from renaissance paintings of war and peace, an innovative lighting rig and a mirrored and underlit dance floor... the fabricator refused to make the dance floor, ridiculously claiming we were trying to look up ladies' dresses, so we found another. The 70s were still very uptight and censorious times in Western Sydney.

# SPIRITUALITY & LIGHT CONSCIOUSNESS

Light consciousness is a metaphysical belief system that refers to a universal consciousness inspired by concepts from around the world, all of which have inspired my work.

- Ngumbaay-dyil as referenced by Wiradyuri artist Amala Groom
- Vasudeva Kutumbakam from the Maha Upanishad in India
- In Lak'Esh, Mayan Wisdom outlined by Professor Domingo Martinez Paredes. Helen Mirren has a tattoo to remind her of this
- Duende as outlined by Spanish Poet Federico García Lorca
- The Old Testament mentions GOD creating *LIGHT* twice
- And what I know of Buddhist and Shinto belief systems

Komorebi and The Numinous, my earliest recollection of a sense of the numinous is my love of observing the swirling seawater making circles in the rocks on Balmoral Beach where I grew up, and then on returning home to our blue brick Californian bungalow home on Raglan Street, Mosman. Sitting in the claw footed bathtub of warm water I would watch the patterns of sunlight blinking through the leaves of the trees outside as they swayed in the breeze, patterns then disassembled by the crinkled glass of the bathroom window.

I wondered at my minds eye ability to find a pattern that matched the pattern of anything I happened to be thinking of at the time, the automatic process of it. The floor of the bathroom a jumble of tiny sharp stones in white and black also held my fascination.... I would subconsciously form an image of an object in my minds eye that would totally overpower the image I was looking at and I would be brought down to earth, to "reality" immediately.

I found these exercises fascinating and then when the warm water had made me sufficiently relaxed I would enter a dreamy state while my mind, continued its searching, directed by its own unknown forces in my body's brain.

My friends in the Boy Scout Troop that I joined were all amused by my desire to stare at the movement of clouds, water, shadow and sunlight and called me, affectionately, FOG. They thought I was thinking of nothing when in fact I was thinking of everything.... Including love and, as I reached puberty, sex.

There was an explosion of awareness and investigations of Spirituality when I left boarding school in 1959 and plunged into the 60s.

My musings, my dreaming, soaked it all up. So many books, John Lilly, PD Ouspensky, Timothy Leary, Aldous Huxley, Alan Watts, Rupert Sheldrake, Richard Alpert/Baba Ram Dass, Carl Jung, Doris Lessing, Charles A Reich, Wilhelm Reich, Primo Levi, the murmuration of birds and fish, the way that a collection of cells suddenly became a foetus when the right number were gathered, what would happen if I stopped thinking with words, what was Love and how did it relate to Lust, Gore Vidal's book *Sex Death and Money* offered a rational explanation: a disingenuous God v Our need for survival, to leave the planet before it is consumed by our Sun. The Apollonian, the Dionysian. So many books.



**SOMETHING'S HAPPENING**

**NEW!**

HIDDEN  
CAMERAS  
EXPOSE

OFF-BEAT  
ROMANCES --  
OVERT  
INTIMACIES.

**NUPTIALS OF  
THE 'LOVE IN'**

Spawning A  
'New' Morality

PLEASE NOTE: "The Hippy  
Revolt" has been classified  
SUITABLE ONLY FOR  
ADULTS and NOT  
SUITABLE FOR  
TELEVISION

# THE HIPPIE REVOLT

A REGENT CEMP Release

Revolt Against  
The 'Establishment  
**POLLINATING FLOWER  
PEOPLE . . .**



—Playboy  
Magazine

"Murky pads...  
nude bodies  
painted  
and adorned..."  
—N.Y. Post



**The Acid-Blasting Freaks**

**THEY TELL IT FRANKLY...  
DO IT OPENLY!**

**FILMED IN COLOR**

*as it Really  
is!*

**Georgie Fame.**

# 'MINI-AFFAIR'

the deliciously hilarious sex satire.

Techniscope®  
TECHNICOLOR®

**A**

**Absolutely  
True!**

MUSIC BY THE  
**Bee Gees**

**Absolutely  
Incredible!**

**STARTS  
TOMORROW  
NO. 1 FIELD**

Nightly at 7.45

METRO TWIN

**DRIVE-IN CHULLORA**

**Field 2 (Tomorrow)**

"Born Losers" (SOA) and "A  
Bullet for Pretty Boy" (A).  
Both Color.

Nightly at 7.45

\* 62 The Sun, Thursday, October 14, 1971 62



I found it impossible to describe Spirituality.

Describing something implies that you can stand outside the thing to look at it.

I was inside.

Then *Lightshows* became my answer, with the music of *Pink Floyd*, *The Incredible String Band*, *Vanilla Fudge*, *Procol Harum* and *Tully and Talum Shud* added to my love of Beethoven and Mahler, Oscar Hammerstein II, Dave Brubeck, Talat Mahmood and many others. They all informed my *Lightshows*.

Plato rejected the idea that love is only about desire and sexual gratification... In his book *The Symposium* Plato speculated that we are all HALF people, searching for our other half... and the truth. This love of the truth is what distinguishes the philosopher. This is what is known as Platonic Love: a love that unites souls by uniting them with "the truth".

These concepts came at me and continue to come at me to confirm my inner core belief that somehow I was born with... a feeling, that existed without words to describe it. As I grew older everything I came across, or more precisely, everything that resonated with me gave me more and more words to describe these epiphanies.

You have to not think about what you are doing. Just DO. A centipede could not walk if it had to think which leg to put out next.

I was first moved by the concept of universal oneness at the Yellow House over 50 years ago through an unpublished cartoon by Martin Sharp titled "We Are All Islands Joined Beneath the Sea." Martin gave me a copy to make a Light Sculpture.

Folk often forget that almost the entire 60s alternative culture – counter culture – hippie movement – was both spiritual and religious, inspired by and often following spiritual ideas and beliefs from all religious belief systems.

We were inspired by the colourful Gods of India, the spirit world of the Original Australians, Gaia – The planet as a living entity, sex magic and other revelations made manifest through expanded consciousness and so on and so forth, a never ending search.

We all live in our own time bubble, our own universe, where everything happens at once. We spread it out sequentially so as not to go insane, some parts of our reality bubble overlap with other folks' bubbles. These are the folk we feel close to; however, this does not mean that everything is predetermined. We use our *will power* to move from bubble to bubble, from universe to universe, to create the world view we wish for.

In the meantime, to avoid unnecessary interminable arguments or robust discussions, I had decided to believe in everything. *Everything is true* – even the Tooth Fairy is true... the Tooth Fairy gets your parents to do it.

The Tooth Fairy is really real in my system, she/he gets your parents to exchange your tooth for a coin. I also believe in Science of course – I avoid destructive 'isms and have a fondness for funny belief systems such as Discordianism. It keeps me out of trouble. And out of meaningless endless discussions.

I did not like the popular existentialism of the time in the 60's, French Existentialism – the concept that there is *no meaning to life*. I wanted to celebrate life.



My friends and I used bright coloured lights in surreal ways with live performances by rock bands, jazz and symphony orchestras words, music and dance – with our indeterminate and ephemeral fog to stimulate the minds of the participants; to concentrate on being *together*, to become *One* with the universal brotherhood of mankind and in that discovery find meaning.

In the 60's my friends and I decided that plant life – in particular the trees – were in fact the highest evolved life-form on the planet. That our very narrowly focused human minds were allowed to evolve by the plants in order to develop space travel... and thus save the plants, the trees, before our planet is consumed by the Sun.

Recent work by Professor Monica Gagliano an ecologist known for her research on plant intelligence. Indicates that these intuitions of ours could be true. Gagliano is a Research Associate Professor in the field of evolutionary ecology at Southern Cross University in Lismore, Australia, where she directs the biological intelligence lab... I discovered her work in the film *AWARE-Glimpses of Consciousness*, 2021.

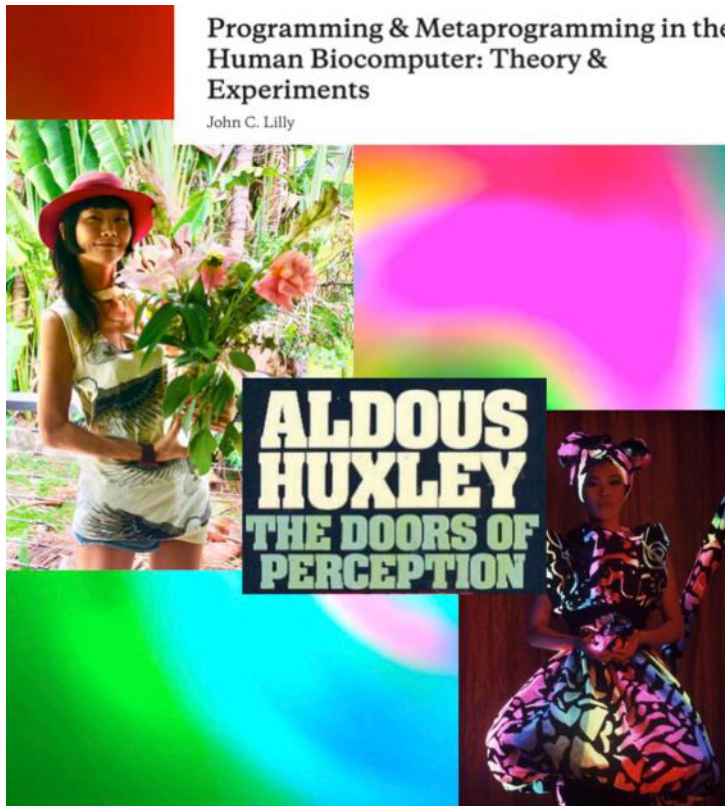
I wanted a positive art, which was very unfashionable during *the age of defeat*. I was looking for an ecstatic aesthetic with universal, *the world is one*, meaning, and trying to fit my long running light experiments into what I saw as one of the greatest of the arts, the *Art of Humour*.

I think we create our world with other folk with whom we share sympathetic resonance, our friends – a consensus reality. There is no conflict with free-will as we can and do use our willpower to shift between universes and thus anything and everything can be true. So, to make life easy for myself I have faith in both science and religion and I believe in everything... right now.

All my *Lightshows* and indeed most of the 60s counter culture movement in Australia was inspired by the multiverse of Indian culture; by Mahatma Gandhi's nonviolent quest for Freedom and his sustainable lifestyle, by India's colourful Gods, mandalas and spiritualism. The driving force behind these *Lightshows* and *Lumino Kinetic* – light installations was that the mandalas could facilitate a

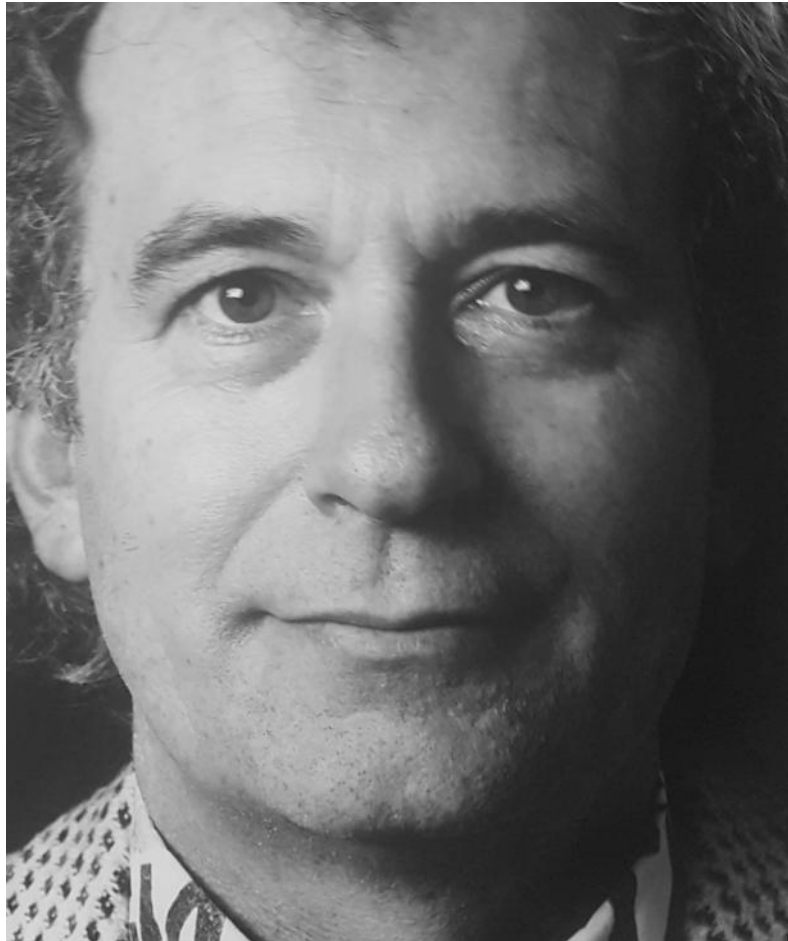
concentration of love and positivity and would have a multiplying effect.

We believe in the Quantum world revealed by the anomalous results from early 20th Century physicists experiments with *Light*. Spooky action at a distance was real to us... and we believe the answer to this paradox is found in the reality of physicist Hugh Everett's *Many Universes*, one of which was *Paradise* and that by using the power of our collective will toward the first monotheistic religious belief system, the Zoroastrians. *Good Thoughts, Good Words and Good Deeds* that by our collective will we could steer our planet to this paradise and that this is how the world can be saved. It is interesting that Lord Baden Powell chose this motto for the Boy Scout movement he founded in 1907.



It seemed both fortuitous and serendipitous for us to be born in the 20th Century when all aspects of our world began to change from the industrial/material toward a world of many realities. As physicist Paul Davies advised: *Materialism is dead*.

In a wonderful conjunction of science and spiritualism both our physicists and our life experiences were telling us there is no such thing as *objectivity*, everything is subjective and that there are *many realities*. Even some of our politicians have caught up and are saying *Sorry* for past wrongs. We believe it is our responsibility to help spread the word.



Roger by Jon Lewis, *Portrait Of A Nation*, Mitchell Library, Sydney, 1992

From the birth of religion through the Zoroastrian worship of *fire* to the c.3000-year-old Parsi belief in Mithra – the attendant to *the wise lord* Ahura Mazda, the God of Light and Goodness, whose simple message *good thoughts, good words, good deeds* the metaphorical and literal use of *Light* seemed particularly appropriate to us, particularly as the Hindi word *meherbaan* literally *observant to Mithra* – also means *kindness*.

In 1512 Michelangelo tried to tell us, on the ceiling of the Sistine Chapel, that your/our brain is God. That you are in control of your reality, but he had to be subtle so as not to lose his job. Pope Julius II had never seen the cross section of a human brain. Michelangelo had.

When you look at your shadow in water, say in a swimming pool, with the sun at your back, the beams of light emanate from the shadow of your head.

Belief in God/s is fine by me. If your God did everything I suggest that maybe, if you want to believe in God/s, just maybe, science and evolution are how God does it. Thus, making these spiritual beliefs compatible with science.



I've read the Bible of course, I have my Grandfather's copy with his comments.

I don't think God did all that bad stuff. Bad health seems to be created by different life forms competing to survive. However if there is a God – God may well have encouraged our development of science to solve those problems... and encouraged evolution to help civilization *grow up*. On the principle *the Lord helps those who help themselves*. I will go along with those beliefs to keep the peace instead of adding to the conflict.

This is just my speculation to ease the tensions in this interminable indeterminate debate. Let folk believe whatever floats their boat if they let me do the same. However, I doubt that God is a white bearded man...

I was amused when The Sydney Morning Herald, a conservative newspaper, reported that Canon Hugh Montefiori, the Bishop of Birmingham, had suggested that evidence pointed to the possibility that Christ might have been gay.

So, Jesus died for our sins and rose again did he? So he had a couple of days off for our sins. Some folks speculate that Jesus objected to Saul's/Paul's conversion on that road to Damascus epiphany.

Some say that Jesus got tired of the whole thing and went with his wife Mary to live in the South of France... with the Cathars, so I am informed.

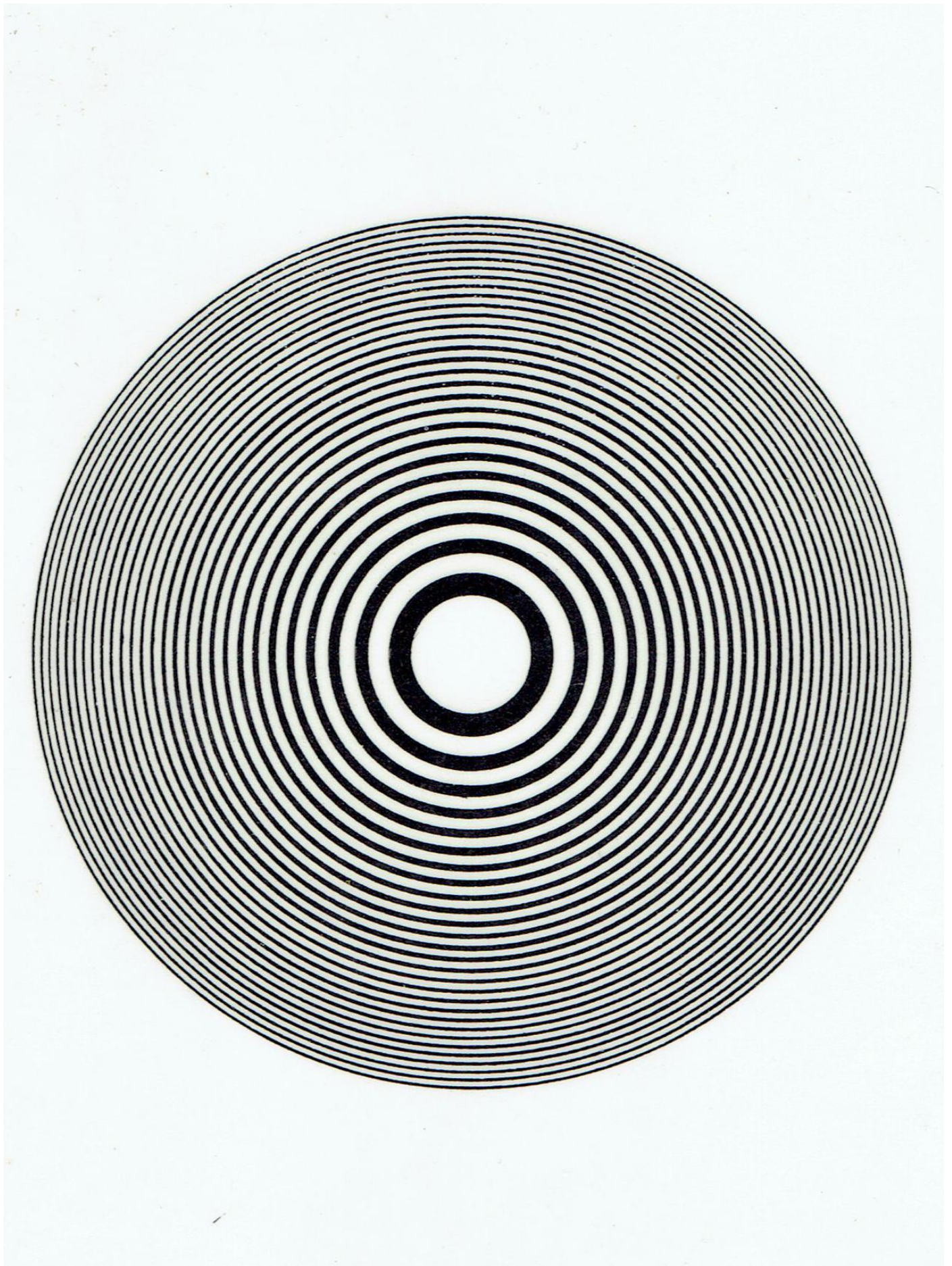
Some folks believe that the Bible is the fount of all knowledge and truth, and some folk don't. Fair enough.

Here is a thought: If God made everything perhaps God also made gay folk, perhaps God made gay folk in order to curtail Malthusian population blowouts and at the same time increase the sum of *love* in the world. A win win for God... and us.

Now after a relaxing drink, a smoke or two perhaps you will agree with me that for the past 100 years or so... since the *Double Slit Experiment* and the ensuing impossible but provable spooky anomalies, you might agree, that science is very very spooky these days, almost spiritual, almost religious.

## SO. HAPPY BIRTHDAY TO ALL THE GODS BORN ON DECEMBER 25TH:

HORUS(C.3000BCE)  
OSIRIS(C.3000BCE)  
ATTIS OF PHRYGIA (C. 1400BCE)  
KRISHNA (C. 1400BCE)  
ZOROASTER/ZARATHUSTRA (C. 1000BCE)  
MITHRA OF PERSIA (C. 600BCE)  
HERACLES (C. 800BCE)  
DIONYSUS (C. 186BCE)  
TAMMUZ (C. 400BCE)  
ADONIS (C. 200BCE)  
HERMES (C. 1050BCE)  
BACCHUS (C. 200BCE)  
PROMETHEUS (C. 650BCE)  
AND JESUS (0BCE?)



Pop a piece of insect screen square mesh over this image and you have my work:  
*What Happens When The Circle Meets The Square*, original in the collection of Dr Sarah Breen Lovett





*Laser Blades* 1978 experiments by Roger and Geoff Rose, model Tim Pye

Perhaps I'm a Catholic, in the sense of *all embracing*, the Universal Spirit of Humanism perhaps. I'm not a Roman Catholic though, too much magic involved when fallible Bishops can elect a Pope who magically becomes infallible, too much hocus locus. But why not? I hate the idea that people are born guilty – what a terrible thing to teach children. It does children a lot of harm, but they do have nice frocks. And Ruby slippers. I'll go along with it as long as they don't bring back the inquisition.

When I lived in Ghana, a place filled with rubbish on every corner and every beach and with many quasi-religious groups who call on God to help with this and that, I tried to convince my friends children to start a religion based on cleaning up the beaches... it has not happened yet.

I prefer to question authority and think for myself, and I think the most important reason for existence, my existence, is to encourage – in my own tiny way – Space Migration, Intelligence Increase and Life Extension... the SMI2LE principle... I hope to achieve this by utilising my will power to shift to a slightly better universe, one close by...

Don't forget in an infinite number of universes everything happens... so everything is true... somewhere in time. But I like a simple truth, I like the razor of William of Ockham, the simplest explanation being that when we die, we return to the stars from where we came – we are stardust.

You could say we go to wherever we were before we were born, our soul lives on in the deeds and memories we leave behind.

I think about this when people leave, when they die, I switch roles; become the person grieved over. It helps me realise that it should be a time to celebrate and honour the person who passed, celebrate our good fortune in having known each other. It requires a concentration of thought, raising the pressure on my *attention span* so it becomes possible to pay attention to everything, like old Sufis do. That is what works for me, love your spirit. Out of the many options one has, I select the one that seems to be the most healthy... I decided to do this when I realised, I had fooled God and passed my 70th year, my allotted three score and ten.

We can't help searching for meaning. Our human brains are always searching for that *altered state* whatever you call it – let's call it *soul* or *transcendence*. It is a search that pops up in all great literature and art as a means of gaining an epiphany or gestalt into a new creative space or a comfy spot in the numinous.

Carlos Castenada's revelations in his book *The Teachings Of Don Juan: A Yaqui Way of Knowledge* teaches us that even the poorest man or woman can become a *warrior* a hero... The books are well worth reading and were regarded as sacrosanct by my generation. It does not matter if the stories are true or not. We should be angry that many people are poverty stricken and denied basic human rights, but no one should ever feel guilty for having and enjoying them.

Hermann Hesse, who died in 1962 was widely read in the 60s and 70s, we came to the conclusion that most problems are created by dualities, by considering just two sides. It became more helpful to consider important life questions from an odd number of sides, at least three, so that the duality of *good vs bad* could not exist and the third path revealed. Personally I like the idea of the ubiquitous number seven... seven of anything is enough for me.

Victor E. Frankl's grasp of the reality of *meaning* and *positivity* in his book *Man's Search for Meaning* informed my life from an early age. My mum had his first book, published when I was four, I read it at ten. I think it led to my rejection of Sartre and the French existentialists who denied *meaning* to *life*. In my view they are looking through the wrong end of the telescope, a positive outlook is





Liquidelic poster draft

something you have to work at. It is a reality that is always there, but you have to open the doors of perception to perceive it, which requires effort.

Mum also gave me a copy of Bertrand Russell's *In Praise of Idleness* when I was 12.

Negative impulses are born of normal human laziness, and will pass. The sentiment being *it's just Maya*, just an illusion. Intentionality – in my view – is the most important philosophy of our age... which can be thought of as *the age of defeat* as Colin Wilson warned, where folk either just wait for things to happen or just let things happen and feel that they have no control over their lives... which creates depression... and a self-destructive reality.

A positive view such as intentionality makes you realise that you are in control of your own life and can make things happen through your own thoughts and actions... it's positivity in action. Being intentional means you actively interact and engage with your life. This is of course not the entire picture. It's not just normal human laziness that prevents us from seeing the momentariness of suffering. It is also about being overwhelmed by life and forgetting the illusory nature of our emotions.

To use an old scriptural analogy of the lotus leaf... on which no water sticks... it's not as if the water is *not there* but that it *doesn't stick* because of how the leaf *is*. I love the lotus flower. Growing in dirty swamps. It turns muck into beauty.

I have been inspired by Johann Wolfgang von Goethe since I discovered his work... the struggle between light and dark at the beginning and end of each day and the colours that are produced seem much more interesting to me than the work of Newton, and much more human. The discovery that colour is not actually *out there* but is in fact created in our brain, like everything we see as *real*, his work assumes more importance and is more meaningful to me.

Isn't it odd that Germany, the birthplace of Humanism, of the University of Wittenburg where Hamlet studied, of Goethe and Martin Luther, of Beethoven of art and beauty also became the birthplace of horror of Adolf Hitler and the Nazi Party controlling the country, transforming it into a totalitarian dictatorship. It just shows you:

## FREEDOM IS A CONSTANT FIGHT

Although mindfulness refers to *attention* as in paying attention, as a Sufi Teacher would advise. *Intentionality* confers more of an active role to you, in creating your own reality.

So many folks misunderstood the positive messages that were discovered in the 60s, they thought you could just wish upon a star. Just thinking everything is great is nowhere near enough. Action, effort and constant pressure is required, a lot of it.

I made a light sculpture to illustrate this... It has a strong push button switch which makes it hard to turn on, then to keep it on you have to keep holding the switch down...I called it

## ENLIGHTENMENT REQUIRES EFFORT

Physicist Michio Kaku describes the universe as a *symphony of vibrating strings*, suggesting that subatomic particles are musical notes played on tiny strings. In this framework, all matter, including humans, us, can be considered as considered cosmic music... I like that idea.

Gospel singing and the animated positive audience participation in the black churches of the Southern states of America where my dear wife Francesca Emerson took me are very energizing accelerants, as is the Gospel music of Ghana. In my experience the spiritual is made manifest in the resonation of music with my mind.





Mico Sundari, Yao Mikami, Roger Foley Fogg, Rubin Bingham performing with Lindy Lee's Artwork at the Aquarius 50th Anniversary Lightshow 2023, Nimbin

## ARCHERINGA

And of course this is one of the messages from my friend Mico Sundari in her Archeringa performances, Kotodama, the ancient Japanese belief that spoken words possess power and can manifest reality. Born in Shinto animism Kotodama hold that beautiful, intentional words bring positive outcomes, while harsh language causes evil.

I still remember Pearl Bailey singing with Max Roach on drums, the movie *Carmen Jones* my mum took me, I was 12. I discovered these wonderful lyrics.

*I feel it beatin' in my heart,  
An' den I get a kin' o' dream  
An' in my dream it kin' o' seem  
Dere's jus' one heart in all de worl'  
Dere ain't but one big heart for all de worl'.*

GYPSY SONG – Lyrics by Oscar Hammerstein II – 1943

A homage to the drum!!! To the drummers. I have always felt a deep resonance with that song and performance. The sounds we make are such simple physics, beating out that rhythm on our drum. Air pressure on our ear drum. Perhaps the greatest of the Arts. We are made of vibrations, we are made of music. Maybe.

## THERE IS LITERALLY ONE BIG HEART FOR ALL THE WORLD

Blessings are good things that come your way from an unknown source, some folk think blessings come from the numinous. We all have many blessings, the more we notice blessings the more we have, so it's a good idea to stay positive and count your blessings. Some folk need this to be manifested by a symbolic father or mother, some don't.

Just believe in everything, even contradictory belief systems... and in particular the funny beliefs. It works for me.

## IF IN DOUBT TRY DISCORDIANISM



Albie Thoms photographed by Jon Lewis



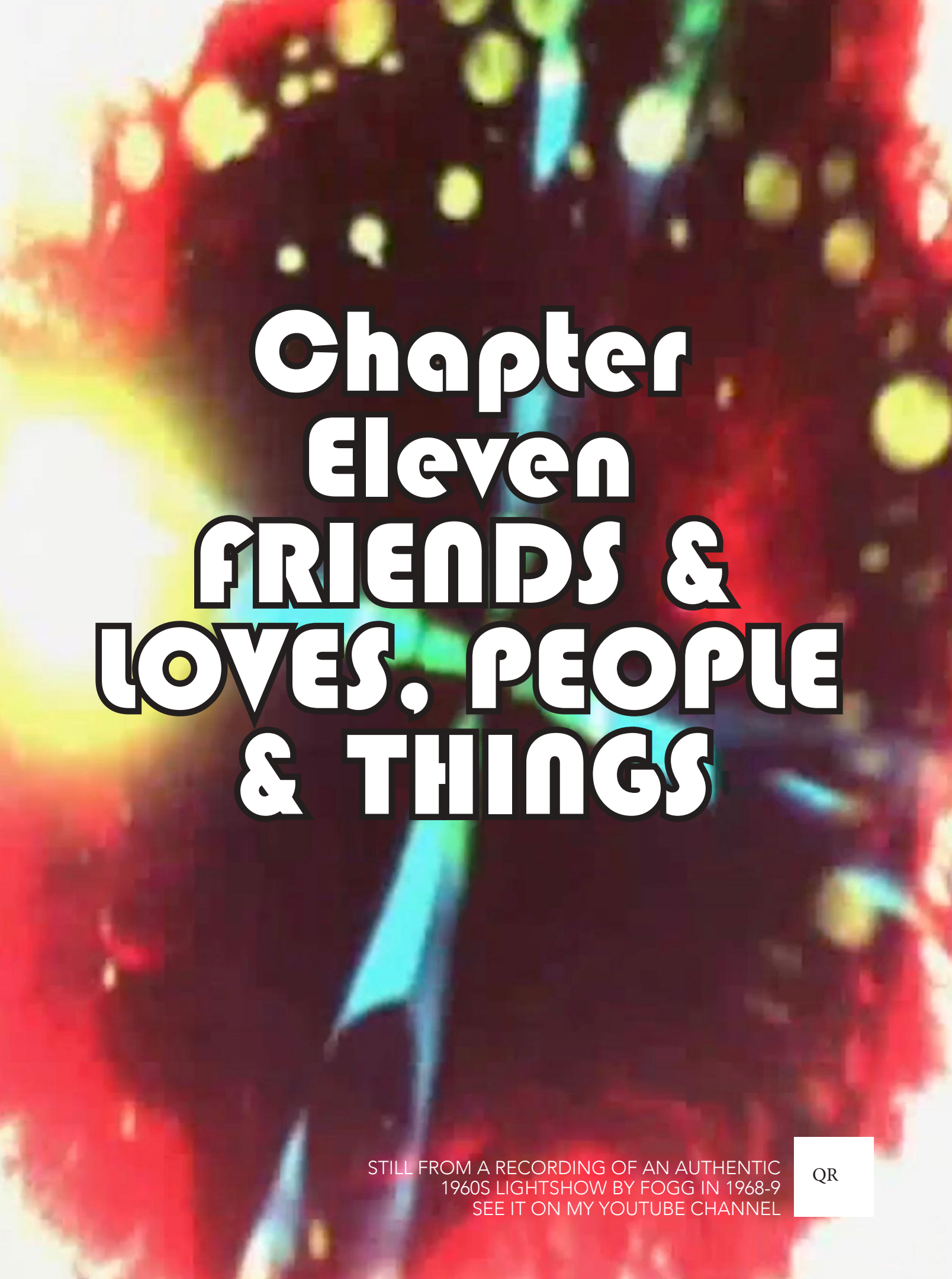


Mico Sundari, *Awuwa* performance with my Lightshow including an animated picture of a dahlia from the Coorabell Flower Show kindly gifted by Lissa Coote.



Mico and Karen in *Liquidelic* performance





# Chapter Eleven **FRIENDS & LOVES. PEOPLE & THINGS**

STILL FROM A RECORDING OF AN AUTHENTIC  
1960S LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL

QR





Roger and Wendy



Roger and Francesca

# FRIENDS. FAMILY & LOVE

## THE WOMEN I MARRIED

I am a lucky boy. There have been many strong women and men in my life who have been great positive influences on me and just a few who were not. However, I will take a cue from Miss Taylor Swift's monologue song and *not talk about that*.

### ELECTRA'S MOTHER – WENDY MILLER

I had never intended to marry as it seemed an unnecessary religious and commercial arrangement, however 1984 was a leap year so my girlfriend asked me to marry her and I said yes. We were married in Paris at the Australian Embassy. Later in 1986 we decided to have a baby and my only child, Electra Madeleine Foley was born.

Electra has always been a sensitive loving daughter with great empathy. I was very proud when her teachers told me that she was chosen to be a guide for new young girls who were nervous when arriving at Sydney Church of England Girls Grammar School (or SCEGGS) in Darlinghurst for their first day at school... she then gained top marks and won prizes for art at the Victorian College of the arts and enrolled and received a marketing degree from Sydney University, a great combination for the modern art world where she works... she told me she likes *helping artists*. She married a very clever young man who is now an academic cardiologist and they have given me two wonderful granddaughters, Ildiko Hazel and Frida Jane, who are very bright, loving and funny. They got up in front of the full house audience at my last *Lightshow* in November 2025 and read out the Acknowledgement of Country for our First Nations people. I was very proud.

### THE CHOCOLATE BUNNY – FRANCESCA EMERSON

I officially met my second wife Francesca Emerson aka Francine Barker Epstein in 1991 at her 50th birthday party to which I was invited by Ande Kyndryd. Andre is an old friend and black American storyteller with an interesting personal history and performance work *From Slavery to Star Trek*. They had both forgot that I had noticed Francesca at an exhibition at the Museum of Contemporary Art a few weeks before.

Francesca is from Harlem in New York City. As a very young beautiful girl in the 60s who was bringing up children without much money she was advised by a boyfriend, *why don't you go audition for the Playboy Club*. So, she did and became the first black woman to become a *Playboy* bunny in the *New York Playboy Club* and was amazed at how this empowered her, both financially and personally. She never looked back. Francesca then moved to California and set up the *Playboy Club* in LA for Hugh Hefner.

I really loved *Playboy* magazines. *Playboy* was the first general population magazine to promote sexual freedom, it heralded the beginning of the sexual freedom movement from its first edition with a picture of a naked Marilyn Monroe in 1953.

It is regarded as disingenuous to talk about the wonderful liberating essays and interviews in *Playboy*... But it is where I first read an interview with Timothy Leary which was picked up and reprinted in *Oz Magazine* by that great Australian freedom fighter – Richard Neville.



Francesca is an extraordinary positive person, totally fearless. For example, at a *Playboy* dinner party in London she had publicly reprimanded the mega famous actor and director Roman Polansky for being rude to a friend. Which got her into trouble with her bosses.

I had always loved receiving copies of *Playboy* magazine since it began publication and to my mind was seminal to what became the 60's sexual then cultural revolution... The magazine had introduced me to the thoughts and writing of James Baldwin, Timothy Leary and many others as well as introducing many gorgeous women... some of whom are now my friends in real life.

*Playboy* magazine was banned in boring repressive 50's Australia – my dear friend Lynnette Swanston-Gaza would send me copies hidden in brown paper bags.

So I was extra interested in getting to know Francesca... I am a little shy of people and not forward at all so when Francesca and I started working together it was a perfect match... It was Francesca who persuaded me to apply to produce *The History of Lightshows 60s to NOW* at Vivid, Sydney in 2016 and helped me make a success of many of my shows and exhibitions.

Francesca had come to Australia to see her son Geoffrey and wanted to stay. We fell in love while working together so when we took my exhibition to India for Sahar Zaman's *Racism and Reconciliation Exhibition* in New Delhi, 2011, I found out how to get into the grounds of the Taj Mahal in Accra, just us, alone, without the crowds, and while there I asked Francesca to marry me... she said yes and so we began the process of marrying and getting her Australian citizenship so, she could come and go... She had inherited a gorgeous cottage in the historic part of Selma Alabama and had helped me finish my grand mansion in the Blue Mountains *Fogg Hall* and enjoyed travelling between the two.

Being both very independent people we did find it difficult living together and then when Alabama authorities wanted her to obtain permission from her husband to make alterations to her own house in Selma, we knew it was time to divorce. Francesca is still one of my best friends and confidants, I love her and she is adored by my grandchildren as *Granny Franny* and has written a book about her vibrant life before we met "The Chocolate Bunny".





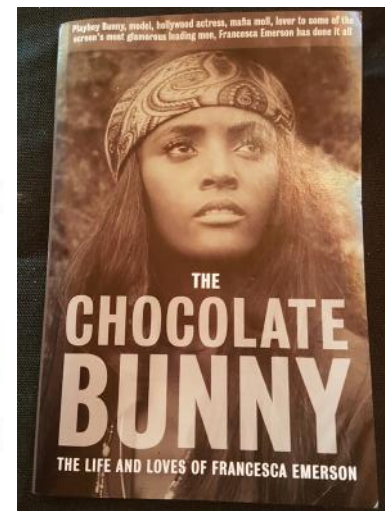


★★★★★ from [Ellis D Fogg](#) on January 15, 2020

**AN IMPORTANT BOOK ...THE SELF EMPOWERMENT OF A WOMAN -  
for today's women and the men who love them**

"I read Francesca Emerson's book "Chocolate Bunny" and could not put it down. It tells the story of a woman , then a small girl, in the late 1940s who decided that she would be the director of her own life ... well before the 60s Counter Culture and the associated Feminist Movements ... With great humour she has lifted the lid on the world of the Playboy Bunny, the Gangsters Moll and the Hollywood film industry ... and the attitudes of the powerful men who run the world and their inadequacies when relating to strong women ... A great read ... with lots of surprises and laughter. And an important work about the empowerment of women." :

Roger Foley-Fogg



Wedding  
invitation  
designed by  
Gina Fairley



## MY SPEECH ON FRANCESCAS 80TH BIRTHDAY

I'd like to begin by acknowledging the Traditional Owners, the Dhurag people, of the land on which we meet today in Tumbalong. And. I would also like to pay my respects to Elders past and present and in particular today to our friend Adam, Blak Douglas of the Dhungatti, who has recently enjoyed wonderful success with his Art including as a finalist in the recent Archibald Prize... congratulations Adam and I must mention Luke Scibberas who is a finalist in the Wynne.

We are gathered here today to thank and honour the wonderful supportive woman who said YES when I asked her to marry me some ten years ago when we were alone in the grounds of the Taj Mahal in Agra, India.

She claims to be 80 years of age... I doubt that... I think she is in reality, four 20 year olds. Francesca has a wonderful way with people and makes friends wherever she goes... and in particular, I am in awe of her healing power and her caring for people with, how can I put it, special needs... people like me.

Without Francesca's support I would not have achieved half of the Art, the work, the expression of Joy and Positivity which is part of my continuing projects today. Projects that honour the many heroes of my generation who are dying out rapidly as I speak... and whose work I feel is important to inform a new generation... a new generation who will sweep aside the evils that now rules us.

Young folk are slowly realising that paid leisure time is extremely important for our positive evolution... only when peoples basic needs are met can creativity get to work... From Art and Creativity come all human progress, from the invention of the wheel, creation of fire through to the power of Silicon Valley and the care and love of space, the great void and our creator, whatever that may be, perhaps mother earth... that we all inhabit.

So whenever I stumble, whenever I wonder what the fuck its all about... I think *What would Francesca do?* and get on with it. Thanks Darling. And many many happy returns of this day to you...

## FRIENDS

The most extraordinary artists that I have met seem to always be in touch with both the past and the future... transcending time and space... and bring it through to us in their art. It was after the wake at Balmoral Pavillion for Albie Thoms' loving wife, Linda Slutzkin who died after a long illness in 2005 and prompted by the many beautiful words spoken about Linda by the large crowd that it occurred to me, it is too late to tell people how important they were in your life after they had gone. Much too late.

It's our living friends who we should honour, I thought. Hemingway got it right when he quoted John Donne "never send to know for whom the bell tolls, it tolls for thee" In his novel *For Whom the Bell Tolls*, the line emphasizes that the fight against fascism and the deaths occurring in Spain are not isolated events but concerns for all of humanity.

I try to switch roles when it comes time to farewell a friend. I become the person grieved over, and quickly know I would not want that sadness for too long. I would prefer to celebrate and honour the person who passed, like the black folk dancing and singing with their elaborate coffins in Ghana... let's celebrate our good fortune in having known each other... in knowing each other. Although it is too late to tell them then and these expensive funerals are ruinous.



Francesca and Roger return to Fogg Hall



Francesca and Tony Twigg



Francesca with Mico Sundari



Francesca and Rea Francis



Below: my beautiful Niece Vivien Foley & Nephew Austin Foley in Thailand, children of my brother Donald and his beautiful wife and clever business woman Parfun, Nuntudchaporn Sritian Foley together with pics from Francesca's busy Thanksgiving party at Fogg Hall, Hazelbrook



## *Thanksgiving Dinner*

We would like you to join us for our last traditional American Thanksgiving Dinner at Fogg Hall

**Sunday November 22, 2014  
1:00PM for 2:00PM**

Everyone brings a dish from the menu or other suggestions are very welcome

Francesca will roast the turkey with her special dressing, gravy and home made cranberry relish and a Grandma Moses Ham

### **MENU**

brine and herb crusted turkey with apple cider gravy  
grandma mores ham  
honey glaze carrots  
sweet potato casserole  
mash potatoes  
macaroni and cheese  
roasted cauliflower and broccoli  
spicy green beans  
assorted green salads  
desserts  
wines, soft drinks

**RSVP before November 1, Francesca: 0409 141 274**

Luke Scibberas encouraged both Martin Sharp and I to celebrate our 64th birthdays at a party in Green Point. It was at that party I was able to tell Richard Neville how he influenced my life. I am glad that I did that. Overall, I was influenced by Ricky's phenomenal energy and bravery, in a sense Richard liberated me, meeting him at a young age. Our mothers were friends, I recall going to his 12th birthday party in 1954, which had a profound impact on my life. This was the time he managed to order himself a gun from an American magazine. And mum called him a *naughty boy* with a smile.

I don't think anyone filmed the particular speech I gave at the combined 64th birthday party, but I found this speech from a few years later:

*I had been avoiding this. An 80th birthday party. I have had enough birthdays, I had one last year, and my birthdate on social media is marked private as I find computerised greetings a bit iffy.*

*However, my darling wife Francesca left beautiful thoughts and hugs for me. Then Boom Boom rang me very early in the morning and Lowell and Electra and other kind folk and friends.*

*And I recalled that 16 years previously our dear departed Martin Sharp and I shared a birthday party when we were 64. Martin was three days older than I.*

*We were persuaded to have this party by dear friend of the 60's generation Luke Scibberas. I recalled the vast tributes to Albie's wife, that great woman Linda Slutzkin, at her wake and wondered how many of us had told her what she meant to us while she was alive?*

*Martin was unsure who to invite and more importantly who not to invite (ever the gentleman he did not want to cause offence) as numbers at Green Point were strictly limited he left it to me and I promised to invite all the people who had influenced our lives and the lives of our 60s generation, about a hundred people.*

*I took the opportunity of making a rather long speech where I told everyone present what they had meant to me, how they had enriched my life, a few words to each of them, one by one... And Martin concurred.*

*My dear friends Jim Anderson and Francesca each made a photographic record of the event which lives in my archives.*

The most influential artists in my artistic life have been Vivienne Binns, Jim Anderson, Martin Sharp and finally Albie Thoms, with whom I produced many *Lightshows*. Albie and I also worked together to expand his film *Marinetti*, breaking the rectangular film screen convention. Albie and his wife Linda Slutzkin (whom he met at the *Yellow House*) were always great supporters of my work.

Many of our friends believed we were competitors, in fact we were in cooperation with each other. We have all tried our best

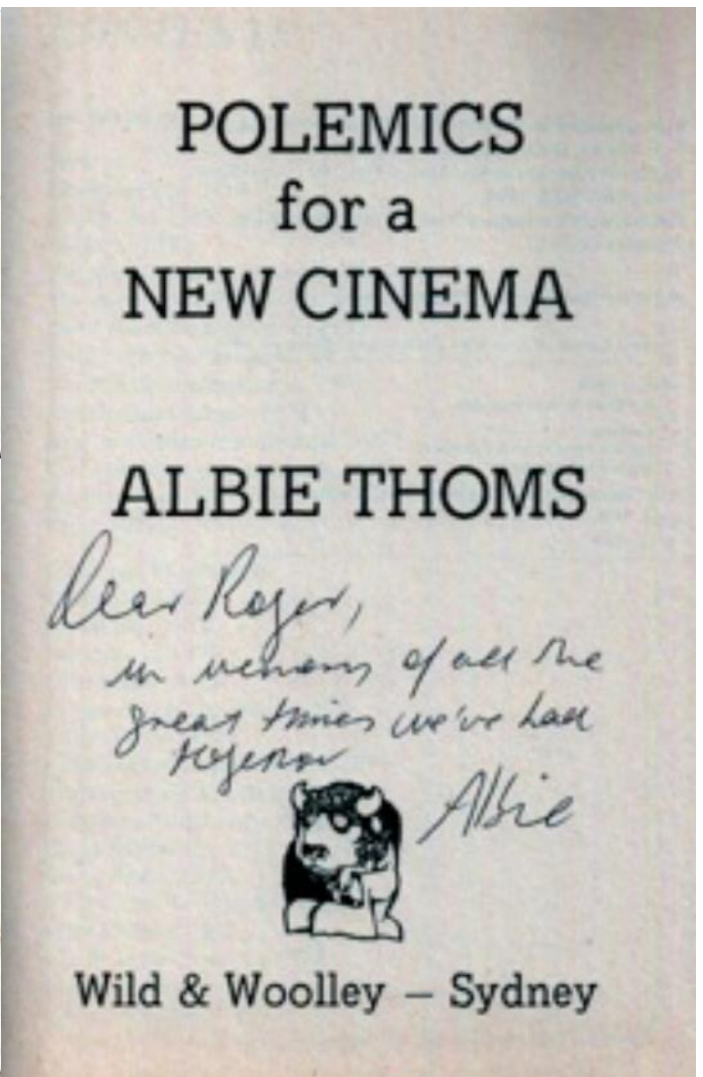
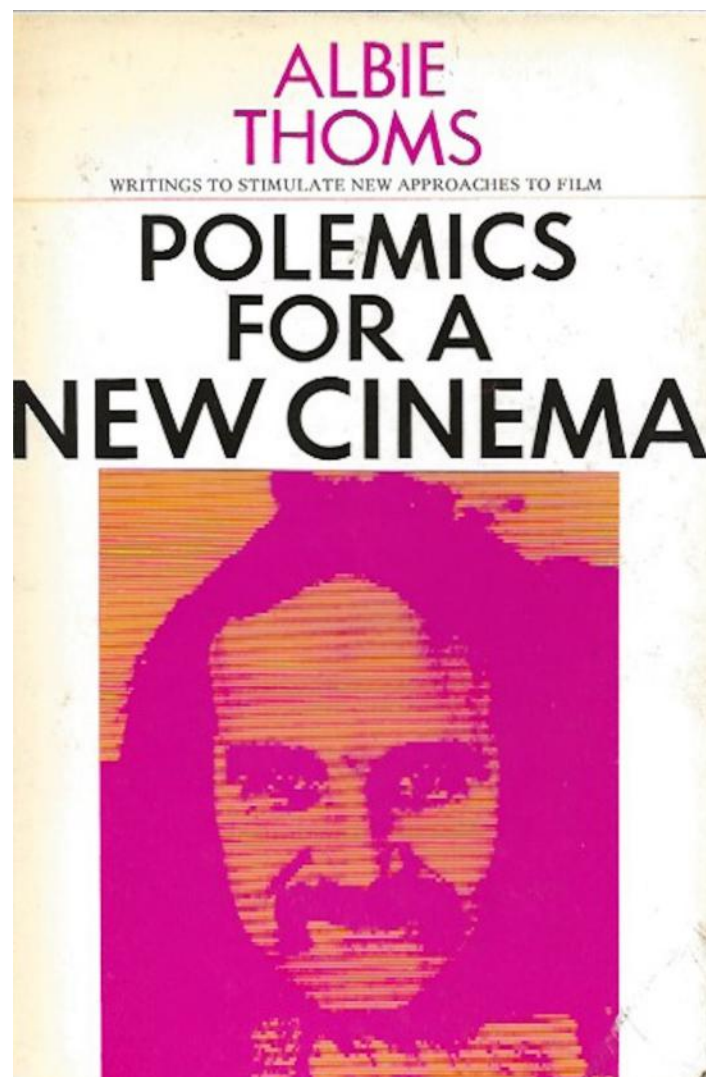


Roger, Vivienne Binns, Jim Anderson, South Hill Gallery Goulburn, 2011





Roger and Albie







Roger and Martin Sharp



Roger and Richard Neville



to show appreciation for one another in our own ways. Jim made a book of his photographs from the joint birthday, and here is the cover with Jeannie Lewis in the background. Martin and I blow out the 64 candles on the 64 lamington cake. With Peter White, Raymond Wittenberg, Stefan Joesler, Malika Elizabeth, Ande Kindryd, Lee Tulloch, Ross Steele, Francesca Emerson, Rea Francis, Carmen Galan Alaminos, Edwina Blush, Jim Anderson, Richard Neville, Russell Sharp and Tim Lewis.



My Granddaughter  
Ildiko looking for movies  
on my Resolume

Over the years Martin laughed a lot at my doings... the humour I would add to my *Happenings* and *Lightshows*, now called *Performance Art* and *Installations*. I would often tell him that I thought the greatest art form was humour, and then I would suggest that perhaps the greatest art-form is music. He would always smile as he knew that I regarded his art as both music and humour... and poetry too. And I would often appropriate his images into my own work.

Jim Anderson is nicest person you will ever meet, and in my view one of our great artists. I was always a bit of a hermit and Jim was outgoing, always talking to everyone, hanging out with him helped me get out of my shell. He constantly supports other artists and attends their shows, taking time to talk to everyone there about themselves. Even though he has done more interesting things in his life than most of the people in the room added together

I was very fond of Frank Watters 1934 – 2020. I met Frank at his gallery on Liverpool St, it was the first gallery I went to after leaving school. I went to see a Vivienne Binns Exhibition that was causing a stir. I was astounded and inspired by Frank's kindness, gentle bravery and passion... He helped me organise art shows at UNS. And showed groundbreaking, censorship breaking, work by Mike Brown as well as Viv Binns.

Frank encouraged Viv Binns and I to use his new gallery on Riley Street for an installation at which there was nothing for sale... Frank later encouraged my daughter's interest in art as she helped him in his Gallery for job experience. A very special person to me and in the history of our art world. Our culture.

Gretel Pinniger was my first real girlfriend and lover. She was an art student at East Sydney Tech – now The National Art School and earned money to pay her fees by painting family crests and, most interestingly to me, by stripping at clubs in Kings Cross. I would carry her bag as we climbed the narrow stairs to those clubs, and met the other girls such as *Ciggie* Patti Salway, some of whom are still dear friends.

Gretel and I have always been good friends over 50 years even though as in all relationships we disappointed and mis-understood each other many times and she has told embarrassing stories about me which have ended up in books. For example, in Antonella Gambotto-Burke's collection of short biographies *Lunch of Blood*. Gretel describes me as an inadequate lover! *Huh!*

There are many more that come to mind... with ups and downs... but I won't talk about those.

In 1976 I took Gretel to a party at Peter Kingston's place to introduce her to other artist friends and William Yang, then calling himself WillyYoung who took this photo he called *Lash Dog and Fogg* and another just of me called *a little fog will help Carlos Castenada*. They are in my archive boxes with lots of other work by my favourite artists.



My grandchildren niece and nephew, Frida, Ildiko, Vivien, Austin





Helen Simons, Mico Sundari, Yao Mikami, Roger Foley-Fogg, Karen Minami and Tim Parry at *Liquidelic* at Coorabell Hall.



*Lavender Bay '96*





Roger's granddaughter Frida's painting



With my granddaughters as they acknowledge First Nations people



# MISS YAO MIKAMI GETS IT

YAO CREATED BEAUTIFUL LIQUID ART IMAGES AS PART  
OF OUR ELLIS D FOGG TEAM OF ARTISTS

She had an epiphany, a psychedelic experience while working with bands during the birth of the Australian counter culture movement in the 1960s and 1970s. Liquid art evolved and led to a performance with Tamam Shud, Spectrum and Ross Wilson's Peaceniks at Byron Bay Bluesfest in 2022, produced by Peter Noble.

*Translation from the Japanese: Our largest music festival, Byron Bay Bluesfest, has attracted music fans from all over Australia for many years. This time, I was in charge of the Liquid Light Show as a project member of Ellis D Fogg Liquid Lightshows at the opening. We developed visual images in response to live music. Collaborating with bands that were active in the 1960s and 70s, and together breaking the boundaries of performer and spectator. I witnessed the energy when everyone became ONE and sang together one song. It was special.*

*What I felt here was the pure consciousness and energy of the people at that time, people who love freedom and continue to shock society and everyone's hearts through cultural movements.*

*At the same time, for the past two years, by overcoming the pandemic and creating multidimensional expressions such as music and video, we can transcend time and space... we can always connect and resonate here now. I was convinced that I could do it.*



Yao Mikami during *Liquidelic* performance



*I am very excited to be able to celebrate the brilliance of our lives through art. A big thank you to Roger Foley Fogg for leading this wonderful show.*

Yao Mikami June, 2022

And a big thankyou from me to Peter Noble for his vision and passion for the importance of music and giving me the opportunity and resources to do my best work.

Roger Foley Fogg

## FUTOMANI-ZU

My friend the Liquid Artist Yao Mikami features works titled *Futomani* and *Katakamuna*, which are inspired by archaic Japanese scripts often referred to as *Japanese Hieroglyphs* (Jindai Moji).

*Futomani* typically refers to a sacred *chart of the gods*, originally an ancient divination map consisting of 128 waka poems and a circular arrangement of symbols.

Mikami's interpretation often utilizes natural indigo pigments and egg tempera on canvas, blending these ancient symbols with organic, fluid forms like dragons and natural landscapes.

Her style is deeply rooted in Shintoism and animism, viewing these symbols not just as text but as spiritual *Kotodama* (the spirit of words) that bridges the visible and invisible worlds.

*Katakamuna* – *Kata* symbolises things that have a shape, in other words, *visible things* – *Kamu* refers to our life energy, that is, *invisible things*.



**liquidelic\_art and 3 others**  
Paddington Uniting Church

**liquidelic\_art** It's a wrap!!!  
We feel so accomplished and grateful to have performed at Ellis D Fogg's last light show concert at Paddington Uniting Church in Sydney!  
The show was SOLD OUT and filled with people who have known and celebrated Roger's incredible legacy over the past 60 years. We were truly honoured to present a modern evolution of the liquid light show - carrying forward his torch and creative spirit to the next generation.

We're overwhelmed by the positive feedback from audiences, especially those familiar with analogue liquid light art, and so glad they enjoyed our blend of old and new styles. This experience has inspired us deeply - we're already planning our next creations and ready to expand our artistic possibilities to the fullest!

Fun times ahead!!  
Thank you, Roger (aka Ellis D Fogg), for believing in us and giving us this unforgettable opportunity. We hope through us your legacy continues to shine.

29 w

**antheamoreceramics** Congratulations that sounds amazing 🥰🔥💖🙌

29 w 2 likes Reply

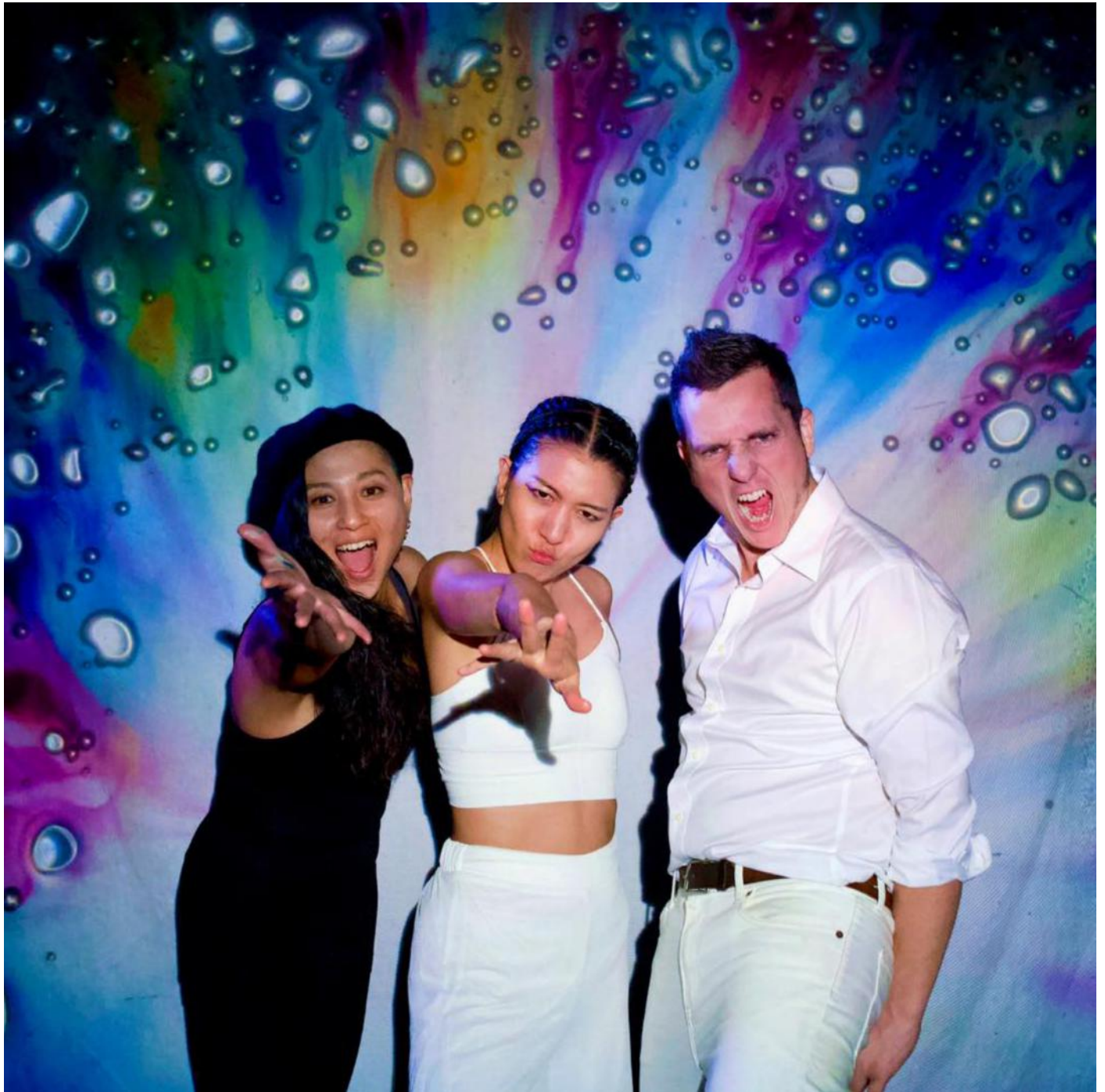
View replies (2)

**pattidragonflyart** There are such great photos here!

29 w Reply

31 likes  
10 November 2025





Yao, Karen and Tim of *Liquidelic*



Karen Minami dancing in *Liquidelic*

**Roger Foley-Fogg**  
2 December 2025 · 🌐

Miss Yao Mikami of ([Yao Art](#)) is an amazing creative Liquid Light Artist .... She wrote this to me after our Sydney show .... I think of her with love as my Japanese daughter..She GETS IT !

She wrote:  
To Roger

Wrapped in light and sound, colours begin to dance.  
The painting created through Liquid Light Art can only be born by being fully present in this moment.  
That is the way of creation I've always been seeking.  
In this show, I was finally able to share that vision with the audience in a way that felt complete.  
Art has the power to connect artists across generations.

Roger, the light artist, called to us —  
"Keep shining light and colour into this world" —  
and wove us together through that vision.

Thank you from the bottom of my heart.

Even beyond 80, you continue to create and radiate the pure energy of creation. We will carry your light forward as the next generation of artists.

Thank you, Roger.

from [Yao Mikami](#) November, 2025 [See less](#)

# TULLY

•• Their popularity became assured when the band was chosen by Ellis D Fogg [Roger Foley-Fogg] to be the regular band at Fogg's Lightshow Concerts in The un-Elizabethan Theatre, Newtown, attracting full houses. Rennie Ellis wrote: *A concert at the Elizabethan Theatre was a sell out and hundreds of exotically dressed aficionados milled in the streets trying to get in. At this concert the group's rendition of A Whiter Shade of Pale accompanied by Ellis D. Fogg lighting effects and the slow motion movements of a male and female dancer dimly visible through a screen behind them, was a superbly restrained happening of great beauty and sensitivity.* On 14 February, *Tully* performed with the *Sydney Symphony Orchestra* at the final 1970 Sydney Proms concert. This concert featured the world premiere of Peter Sculthorpe's new work *Love 200*, for orchestra and rock band, with words by Tony Morphet. The work was performed by the SSO, augmented by *Tully* and singer Jeannie Lewis, conducted by John Hopkins, with *Lightshow* by Ellis D Fogg. A studio performance was recorded by the ABC. ••

*Tully* formed in Sydney in late 1968 with the original lineup of Jon Blake on bass, Michael Carlos on keyboards, Richard Lockwood on flute and Robert Taylor on drums. They built up a strong following on the Sydney *underground scene* and later on the Melbourne concert circuit. *Tully's* members were all highly accomplished multi-instrumentalists with years of experience behind them, and their musical breadth quickly earned them a reputation as one of the most adventurous and polished concert bands of the period.

The original *Tully* members were all seasoned veterans of the Sydney club scene. NZ-born John Blake had previously played in Johnny O'Keefe's backing band *The Dee Jays* (1959), *The Chessmen* (1961), the *Jimmy Sloggett Five* (1963–64) and *Max Merritt & the Meteors* (1965). Carlos and Blake had both been members of popular Sydney mid-60s club band *Little Sammy* and the *In People* (1966–67). Robert Taylor was a child prodigy, winning best drummer and best trio in Western Australia three years in a row from the age of 11.

Carlos, Lockwood, Blake and Taylor met in the 1968 lineup of Levi Smith's *Clefs*, the Sydney R&B band led by veteran R&B singer Barrie *The Bear* McAskill. Many prominent Australian performers played in the various incarnations of this seminal Sydney club band and former members of the *Clefs* subsequently played in several other major Australian bands including *Tully* and *Fraternity*.

Carlos, Lockwood, Blake and Taylor left Levi Smith's *Clef* at the end of 1968 to form *Tully*. Like their Sydney contemporaries *Tamam Shud*, *Tully's* music combined many disparate influences including pop, rhythm & blues, soul, modern jazz, classical music, folk/world music and psychedelic rock. Unusually for that period in Australia, *Tully* played mostly original compositions and improvisation was a key feature of their performances.

Like *Tamam Shud*, *Tully* had close associations with Sydney underground media collective UBU; their debut concert as *Tully* was at the final UBU Underground Dance at Paddington Town Hall on 4 January 1969 supported by *The Id* (after which the dances were banned from the Hall because of complaints about the noise and the *casual attire* of patrons), and they played at many subsequent UBU gigs.

Shortly after their debut, they recruited singer/guitarist/flautist Terry Wilson and took up a residency at Caesar's Disco in Sydney, although they reportedly had to leave after only a month





Mr Fogg by Madam Lash, 1974, 99cm x 129cm, acrylic on particle board

Portrait of Mr Fogg in his *Lightshow* by Gretel Pinniger while tripping as Madam Lash. The *Lightshow* was the only illumination and the colours kept changing as she painted. Her first psychedelic portrait and one of the few that has not been overpainted as...4D.

Best viewed in a *Lightshow*. Collection Roger Foley Fogg.

because patrons couldn't dance to their music. *Tully* played at the first relocated UBU Underground Dance at the AMP Pavilion at Sydney Showground (with *Tamam Shud*) on 7 February and again with *Nutwood Rug Band* on 21 February 1969. They also featured on the cover of that month's UBU News (which bore the headline *Life is the Blood of Tully*) and in the accompanying underground music story. *Tully* was reviewed in *Go-Set* by David Elfick (19 February 1969) and although he was initially unimpressed, indicating a preference for the somewhat heavier style of *Tamam Shud*, he was much more positive in a larger feature published in the subsequent 12 March issue. *Go-Set* and Elfick soon became strong supporters of the group.

Over the next twelve months, *Tully's* profile built steadily, and by mid-1970 they were one of Australia's foremost rock concert attractions. In February 1969 they became the resident band at the Adams Apple disco in Oxford St, Sydney, where they played for several months and on 11–12 April East Sydney Technical College was the venue for Alexander Nevsky's *Homecoming*, a happening devised by David Humphries for the National Art Students' Union, featuring experimental theatre troupe *The Human Body*, with music by *Tully* and the *Art Students Pop Orchestra*, and lighting by UBU.

In June/July 1969 the band got two major breaks that brought them to the forefront of the Australian music scene. One was the commissioning of a series of six half-hour ABC-TV programs starring *Tully*, entitled *Fusions*. The series, which was the brainchild of former ABC current affairs producer Bill Munro (later the executive producer of the Auntie Jack spinoff *Flash Nick From Jindivik*).

*Fusions* originally featured lighting design by UBU's Aggy Read, although this partnership was terminated due to budget restrictions after the first two episodes. One of *Tully* and Reid's collaborations for the series was a 15-minute music/image improvisation on *Tully's Bicycle* (although UBU News reported at the time that the ABC studio crew were less than accommodating, refusing to dim the main studio lights during the filming of a strobe sequence, rendering it largely ineffective). Guests included singer Wendy Saddington.

Through their residency at the Adam's Apple disco entrepreneur Harry M. Miller selected *Tully* as the *house band* for the original Australian production of the controversial American tribal love rock musical *Hair* which premiered at the Metro Theatre, Kings Cross on 4 June 1969. Billed as *Tully + 4*, the group was augmented by extra musicians for the production – veteran jazz drummer John Sangster (percussion), Mick Barnes (guitar) and Keith Hounslow (trumpet). *Tully* vocalist Terry Wilson joined the cast of the show and sang the featured number *Aquarius*. *Tully* stayed with the production until early 1970 (when they were replaced by Luke's Walnut) and during this period they performed on the original cast recording that came out late in 1969 on the Spin Records label, which went on to earn a Gold Record award.

*Fusions* premiered on ABC on 1 August, and on 17 August *Tully* headlined a major concert at Sydney Town Hall, supported by the *John Sangster Quintet* and *The Executives*. A similar show at the Mandala Theatre was also a success. Towards the end of 1969 bassist John Blake left the group. He was replaced first by Graeme Conlan (ex-*The Second Thoughts*, *White Wine*) and then by Murray Wilkins, until Ken Firth (ex-*Levi Smiths Clefs*) was eventually recruited as a permanent replacement.

*Tully* and jazz musician John Sangster were supported by classical, ambient musician Lindsay Bourke in 1969. In January 1970 *Tully* was one of the top-billed acts at Australia's first outdoor rock festival, the *Pilgrimage For Pop*, held at Ourimbah on the NSW Central Coast over the January long weekend.



*Tully* signed with the Australian division of EMI and their self-titled debut LP was released on the EMI's Columbia label in July 1970; it charted well, spending eight weeks in the Top 40 and peaking at #9. Around this time Michael Carlos purchased what is said to be the first Moog synthesiser to be imported into Australia, and they became the first local band to use one in live performance.

In late 1970 Richard Lockwood and Ken Firth contributed to the debut LP *Hush* by Sydney band *Extradition*, released in June 1971 and now a rare collector's item. Both bands had been closely associated for some time, and shared similar musical outlooks; this led to *Extradition* members Colin Campbell and Shayna (Karlin) Stewart joining *Tully* at the start of 1971. Campbell played an important role in the later career of *Tully*, and he wrote or co-wrote a considerable proportion of the material on both the *Sea of Joy* and *Loving is Hard* albums.

Terry Wilson and Robert Taylor both left the group in December 1970. According to rock historian Noel McGrath, this was largely due to the fact that Carlos, Firth and Lockwood were adherents of the Meher Baba sect (popularised by devotees like *The Who's* Pete Townshend) – an interest Wilson and Taylor reportedly did not share. Taylor was not replaced, and *Tully* continued to perform without a drummer.

In 1971 *Tully* moved to EMI's new progressive label Harvest, and released their only single, *Krishna Came/Lord Baba* (May 1971). This was followed in June by their second LP *Sea of Joy*, which was also the soundtrack to the surf film of the same name by Paul Witzig, who had also previously worked with *Tamam Shud*. But just before it was issued Michael Carlos quit the band to rejoin *Levi Smith's Clefs*. *Tully* continued on without him for several months before finally splitting. Richard Lockwood had been playing occasionally with *Tamam Shud* and he joined them full-time when *Tully* split. *Tully* had stockpiled enough material prior for EMI to compile a third and final LP which was released in 1972 as the album *Loving Is Hard*.

In 1976 Robert Taylor teamed up with guitarist Andrew Frizby Thursby-Pelham (ex - Berlin), and bassist John Bass Walton (ex *Graphic*). Taylor had been wanting to reform *Tully* and as he owned the *Tully* name it was decided this band should also be named *Tully*. The band performed mainly original rock/fusion pieces penned by Thursby-Pelham, and loosely covered other fusion artists such as *The Mahavishnu Orchestra*, and *Jeff Beck*, whose arrangements were interspersed with lengthy periods of improvisation. For a short time singer Bill Tahana was included in the lineup.

This incarnation of the band gained popularity quickly in the west, performing at three of the annual Parkerville Amphitheatre festivals as well as regular spots at venues such as Daly's Court, The Sandgroper, and the City Hotel. A notable feature of the band's performances was the unusually large number of local musicians who came to see them. In 1978 bassist John Walton became chronically ill and was forced to leave the band. Unfortunately, a suitable replacement was not found and the band folded. In 2009 *Chapter Music* released the album *Live At Sydney Town Hall 1969-70*. Richard Lockwood died in 2012. Ken Firth died in 2018.

## MEMBERS

Jon Blake (bass), Michael Carlos (keyboards), Richard Lockwood (flute, saxophone, clarinet, piano), Terry Wilson (vocals, guitar, flute), Robert Taylor (drums), Graham Conlan (bass), Murray Wilkins (bass), Ken Firth (bass), Colin Campbell (guitar), Shayna Karlin Stewart (vocals), Andrew Frizby Thursby-Pelham (guitar), John Bass Walton (bass), Bill Tahana (vocals)

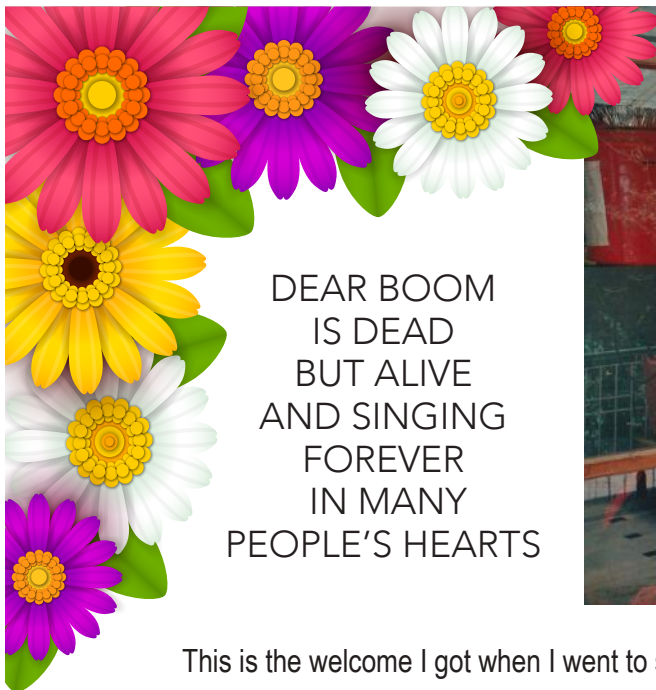
Ref: HISTORY OF AUSTRALIAN MUSIC FROM 1960 UNTIL 2000. Facebook

Australian rock bands 1960s and 1970s – Howard Lister



"MUSIC CAN BRING NATIONS TOGETHER AND ROGER FOLEY IS GOOD AT PRESENTING MUSIC ALONG WITH HIS LIGHT PRODUCTIONS. WE NEED MORE"  
WARREN FAHEY AM

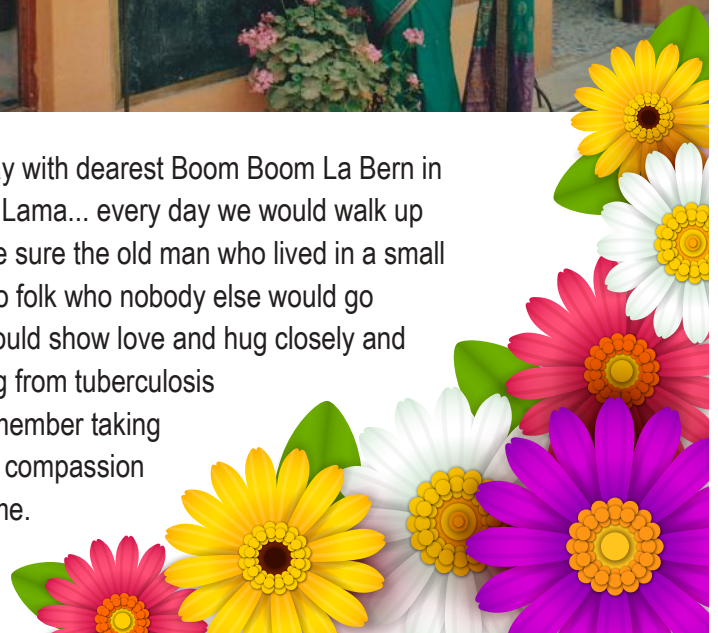
Social historian, author, record producer, broadcaster and singer. In 1997 he was made a Member of the Order of Australia in recognition of service to Australian music and Australian folklore, Fahey is the founder of Larrikin Records in 1974 and the folk band The Larrikins. In 1988, he sold Larrikin Music to Music Sales Corporation, and in 1995 sold Larrikin Records to Festival Music. After the Down Under (song) court case, he suggested that the copyright owners of the Kookaburra (song), Larrikin Music, should give the song to Australia. Warren kindly opened my last *Lightshow* in November 2025.



DEAR BOOM  
IS DEAD  
BUT ALIVE  
AND SINGING  
FOREVER  
IN MANY  
PEOPLE'S HEARTS



This is the welcome I got when I went to stay with dearest Boom Boom La Bern in Dharamshala just down the road from the Dalai Lama... every day we would walk up the hill past all the shops and Boom would make sure the old man who lived in a small box was healthy, and would hug and give love to folk who nobody else would go near, the untouchable road workers, and she would show love and hug closely and fearlessly the beautiful young girl who was dying from tuberculosis and who was shunned by everyone else ... I remember taking this picture very clearly as I was amazed by her compassion for others and her love for everyone including me.





# HISTORY OF MY LIGHTSHOW

## PSYCHEDELIC LIGHT SHOW PRESERVATION SOCIETY

I had better tell the story here... we started testing some of the restored and renewed old *Lightshow* equipment today... I always treated the equipment that made the *Lightshows* as works of *Lumino Kinetic Art* in themselves, *Light Sculptures*, and convinced my mate Eddie van der Madden who helped make many of the *Light Sculptures* – the old projectors – in the early 70s to paint all the gear in bright cartoon like colours, to give them personalities, which he did. For this restoration at *VIVID* my friends Circusninja Russ, Graham Beatty John X have been at work making these beautiful sculptures which are also *Lightshow* projectors, the colour wheels were also made to be beautiful, these were made many years ago by Krissy Oliver and Oysta and others... Willem Roorda came to our studios across the paddock from his recording studio in Springwood today to play his composition *Music for a Lightshow Dance* for us... WOW... things are on track.

David Mulholland has loaned me back the very first colourorgan and strobe made by *JANDS*. Bruce and Phillip made it for me when they were schoolboys, Steve Stephen Devine has been of great assistance and Mark Taylor has kept me up to date with *Lightshow* artist of today, and I have been in touch with many such as Hugh McSpedden and Geoffrey Rose, and Squiffy Oz and others, I hope to acknowledge you all... and our beautiful friend and curator Sarah Breen Lovett, has been magnificent with new baby and all... and all our MAP friends up here in the mountains have been very supportive... Things are going WELL... ready for *VIVID* which opens on May 27 in Sydney <https://www.facebook.com/photo.php?fbid=10153588379997218&set=pcb.10153588388157218&type=3&theatre>



Ellis. D. Fogg's *Last Lightshow* (2025)



Leonie Cohen and Yao Mikami perform at Ellis D Fogg's *Last Lightshow*, November 2025

## ELLIS D FOGG'S LAST LIGHTSHOW – PERFORMANCE

Paddington Uniting Church, 8/11/2025

Reviewed by Tony Twigg, Artist in an email to Roger, 18/11/2025

Hi Roger,

*I imagine you are back home now from your event, and I've been wanting to write saying what a fine thing I thought it was. There were many many people there on the night looking to speak to you, so I left and made my way into the night afterwards, to live again in memory.*

*The poetic gesture of beginning with the piano being played (by Leonie Cohen) beside one of your light shows and then concluding with the same piano playing beside a different, new, by someone else's light show (by Yao Mikami) had for me a gracious elegance that adds something to the sum total of your art.*

*The understanding that there is a beginning, that might be hard to precisely identify and a conclusion, that doesn't need to be a protracted fade into oblivion, for me, is an observation of the existential aspect of the counterculture.*

*You hit the right note from where I was sitting. It was interesting to hear and see the*





*other parts of the evening and impressive to see the number of people there, obviously enjoying themselves but your, arguably profound gesture left me with much to ponder in my own life.*

*Getting old, as I am sure you have observed, is a curious experience. The events of life move in and out of focus in a way that seems to arrange life in a meaningful narrative. As I feel you have observed in your book that I bought and will treasure. (My Life and Loves)*

*I have found myself noticing it's home-made quality, the occasional typo, the various shifts in format. I think - how appropriate to the counterculture where there is the pervasive thought - we made this, we made this up, this is a model of what could be and we made it because it doesn't exist yet and it really should exist.*

*As I have said many times my friend, you are a champion of the counter culture and I salute you.*

Venceromos! Tony Twigg

Note: Roger's inspiration for his books and *Lightshow* concerts include:

- the Scrapbooks of his Musician Aunts, Eileen Foley and Lettie Keyes.
- His childhood copy of Coles Funny Picture Book,
- The Futurist Manifesto for the Theatre by Marinetti,
- OZ Magazine, Sydney from 1963 and London from 1967
- Komorebi, Vasudeva Kutumbakam and Da Vinci's drawings of water.

Working with Richard Neville, Albie Thoms, Martin Sharp, Vivienne Binns, Jim Anderson, Gretel Pinniger, Francesca Emerson, Sarah Breen Lovett, Sahar Zaman and Dhiraj Singh, Tony Oliver and the Gija, Annaleis 'Rusty' Roorda and most recently working with Neil Pike, Mico Sundari Yao Mikami, Rubin Bingham, Tania X, Awuwa and Liquidelic ... and my wonderful team creating this book for me and for our future.



Roger planning the Sydney show *Ellis D Fogg's Last Lightshow* with the *Liquidelics* team





## Psychedelic Light Show Preservation Society

Roger Foley-Fogg · Moderator · 28 April 2016 · 🌐

I had better tell the story here ..... We started testing some of the restored and renewed old Lightshow equipment today .... I always treated the equipment that made the Lightshows as works of Lumino Kinetic Art in themselves, Light Sculptures , and convinced my mate Eddie van der Madden who helped make many of the Light Sculptures - the old projectors - in the early 70s to paint all the gear in bright cartoon like colours , to give them personalities, which he did. For this restoration at VIVID my friends Circusninja Russ, Graham Beatty John X have been at work making these beautiful sculptures which are also Lightshow Projectors, the colour wheels were also made to be beautiful, these were made many years ago by Krissy Oliver and Oysta and others..... Willem Roorda came to our studios across the paddock from his recording studio in Springwood today to play his composition "Music for a Lightshow Dance" for us ..... WOW ... things are on track .... David Mulholland has loaned me back the very first colourorgan and strobe made by JANDS , Bruce and Phillip made it for me when they were schoolboys , Steve Stephen Devine has been of great assistance and Mark Taylor has kept me up to date with Lightshow Artists of today, and I have been in touch with many such as Hugh McSpedden and Geoffrey Rose , and Squiffy Oz and others, I hope to acknowledge you all.... and our beautiful friend and Curator Sarah Breen Lovett , has been magnificent with new baby and all ... and all our MAP friends up here in the mountains have been very supportive ..... Things are going WELL +++xxxXXXxxx+++ ... ready for VIVID which opens on May 27 in Sydney <https://www.facebook.com/photo.php?>



Handmade effects projectors from 1960s by Fogg





Karen Minami, Ellis D Fogg's *Last Lightshow*, Paddington Uniting Church, 2025



Trevor Brown, Warren Fahey, Ellis D Fogg's *Last Lightshow*, Paddington Uniting Church, 2025





**Trevor Brown**

31 October 2025 · 🎵 Conta · Alessandro Cortini · 🌐

Over the last, almost 30 years, I've been lucky enough to be included in the scintillating orbit of this man, [Roger Foley-Fogg](#), aka Ellis D. Fogg...

Outside of his work as a light show creator and producer, he's introduced me and invited me to work alongside Australian and Global legendary figures from the Yellow House, Oz Magazine and more, Martin Sharpe [Jim Anderson](#), Adrian Rollins, Richard Neville, Jeannie Lewis, he's invited me to work in remote indigenous festivals outside of Fitzroy Crossing, in between shows stamping out spinifex fires and fleeing swarms of death adders, to perform at Town Hall alongside Austen Tayshus, he's had me painted full body blue and playing the flute as Krishna, sitting, floating on an inflatable lotus leaf in swell parties in Potts Point...

I've had to play a Bond villain kidnapping a gold painted Penthouse pet from a party and bundling her into a waiting Porsche,

Roger and the people around him have been some of the most generous and creative people I've met anywhere in the world... a generation of people who were revolutionaries and innovators, if your imaginings were beyond the scope what's possible (physically, technically or legally) you invented it, created it and fought for freedom of expression and creativity.

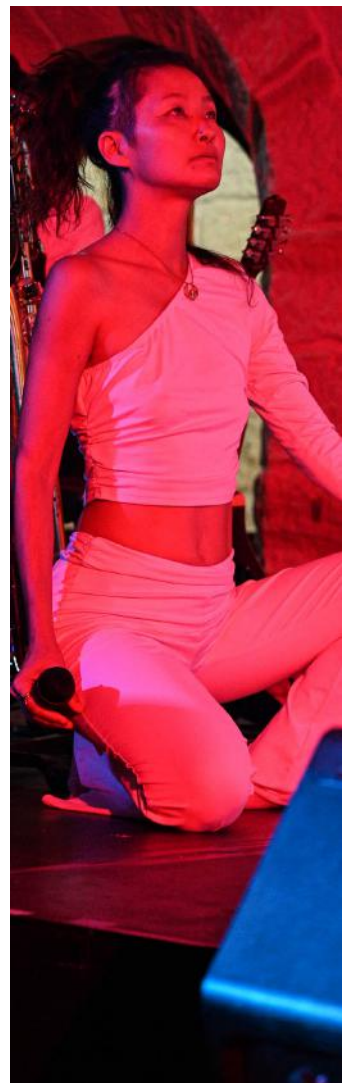
For 60+ years he's never stopped working, creating, inspiring ..BUT...

Next week he is pulling the plug, the final FOGG Light Show... Paddington Uniting Church - it will sell out, get your tickets here==>

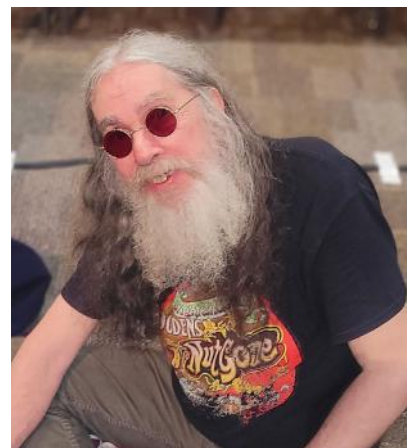


My long time friend and great musician Trevor Brown











# TREASURED COMMUNICATIONS

JAMES WAITES (06.03.1955 – 12.02.2014)  
ART CRITIC AND ART LOVER

James wrote to me about Fogg's Show at 107 Projects: *Tales from The Fogg – My Life And Loves*, shortly after the show I got this letter from James, he bought and paid \$100 for a season ticket.

James wrote: *Having completed social history projects for the National Library's Oral History unit I have learnt with wonderment at how different people remember the same events so differently. I wish I had the strength for a PhD - but we may find other ways. Roger your series of presentations was all I had hoped it might be. Reminded, encouraged not to forget this 'social story' - what I like to call...*

THE PEOPLE WHO MADE SYDNEY AN INTERESTING PLACE



Augusta Supple and James Waites

## DAMIEN MINTON GALLERY

Dear Roger, Martin Sharp featured in a number of collective group exhibitions at *Damien Minton Gallery* (many of the themed shows were based around Martin's work).

- 2007** The Coloured Digger Exhibitions
- 2008** The Coloured Digger Exhibitions
- 2012** Five Bells – a visual ode to Sydney
- 2013** Graceland – a reprise of Georgia de Chirico's Song of Love
- 2013** Eternity, a tribute group exhibition to Arthur Stace and Martin Sharp
- 2013** Martin died later that year
- 2026** Medium to Rare Martin Sharp (1943 -2013) paintings and prints

**Adam Sutton**

Owner

Time Space Continuum

[www.timespacepromo.com](http://www.timespacepromo.com)

Events / tickets / merch

+61 415 418 331

PO Box 161, Bondi NSW 2026, Australia.



**TIME SPACE CONTINUUM**

My longtime technical and artistic collaborator,  
Adam Sutton



Cabaret Artist Christa Hughes with her father the great Jazz pianist Dick Hughes

## FROM JAVA, BALI AND INDONESIA WITH LOVE

*My work with the the large Gamelan Orchestra, the rock band and the Dancers of the Jelma Fable.*

My old friend Ingrid Spielman invited me to produce a *Lightshow* for this complex fast moving spiritual story where words spoken by John Derum are the story and not merely a description, translated and mixed with the struggle between two sisters Purbararang, the scheming older sister performed by Sisca Poeradiredja, Creative Director of Srikandi Indonesia Dance School, Sydney and Purbasari brought to life by Rosmala Sari Dewi, of Indonesian Dance world fame, who carries the story in her body from exile to redemption with the help of two monkeys...

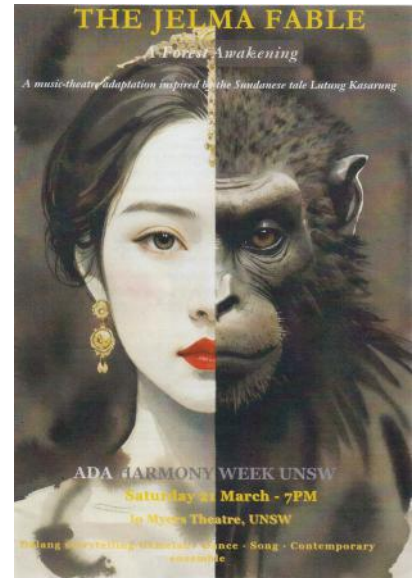
The meaning of the performance is made manifest not so much in the text but in the spiritual depths of our emotional selves. Three producers, Suhundi Kosasih, Manolete Mora and Ben Hutabarat had worked out what to do and when, with the various interpretations gradually fusing into a whole and Ingrid left to bravely polish the mix as well as performing.

I decided that I should emphasise the fact that these spiritual performance are not just between two realities but also a third, the audience, which is just as important as the performance. The observer of the observer of the observers if you will... That is the way I have illuminated performances for over 60 years now, and this method is so ingrained into my soul, my spirit, that I can make the action real for everyone through inspiration at the instant moment.

It looks like my work is magic... but it is really just many many years of concentrated hard work coming to fruition, triggered by the thousand years or more of Hindu/Buddhist common art roots that is the Gamelan.

My Fogg crew got back together again Mark Taylor, Mark Howard with Io Myers UNSW Performing space technician Jamison Harris who had the un enviable job of finding dimmers and lights that worked - after University Students had monstered the control desk. They should lock it up.

I surprised everyone by putting our allotted 8 x luminaires on the floor, most with no colour changing capacity .... It was Bill Akers Lighting Director of The Australian Ballet who taught me how to light dancers ... from the wings on the floor !





# SUPREME COURT OVERTURNS MARTIN SHARP'S WILL

Martin Sharp died and his will wanted his home to become studio spaces for artists as it had been for many years.

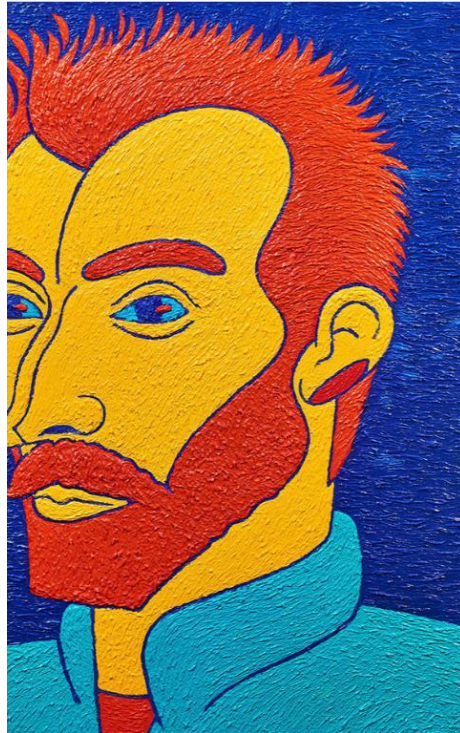
Then this happened and most of the Trustees of his will resigned.



## The Contents of 'Wirian' The Family Home of Artist Martin Sharp

Live Auction – Venue Chippendale  
Wirian Art Collection: Tuesday 5 May, 6pm

Timed Online Auctions  
The Dream Museum Collection: Wednesday 6 May, 10am  
The Estate Contents: Wednesday 6 May, 2pm



## SH282A The Contents of 'Wirian' The Family Home of Artist Martin Sharp | Wirian Art Collection

May 5, 2026, 6:00 PM AEST

Live Auction to be held at 46 Balfour Street, Chippendale NSW

On View- Entry by catalogue purchase (\$10)  
Friday 1 May - Sunday 3 May 2026  
10:00am to 4:00pm

Location  
Viewing and collection for this sale will take place on site at  
3 Victoria Rd, Bellevue Hill, NSW 2023.

Parking (Viewing & Collection)  
This is a private residence with very limited parking in the  
surrounding area. Visitors are encouraged to plan their visit ahead  
of time and allow extra time on arrival.

Alternative parking is available at Woollahra Council Chambers  
(536 New South Head Road), approximately a 200 metre walk  
from the property.

Collection  
Collection strictly from Thursday 7 May to Monday 11 May  
(excluding weekend).  
Due to the residential location, buyers are strongly encouraged to  
arrange collection through a professional carrier from our  
preferred list.

Buyers collecting in person are kindly asked to bring their own  
packing materials and suitable assistance for larger items.



Family Ildy and Frida in Martin Sharps home on the last day pic by Electra

# SELECTED EXHIBITIONS & ART SHOWS

|                     |                                                                                                                                                                                                                                                                                                                                                                                                            |
|---------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2024 Durrumbul      | Awuwa Shinto Spiritual Gathering <i>Archeringa</i> for Mico Sundari and Yao Mikami                                                                                                                                                                                                                                                                                                                         |
| 2023 Nimbin         | <i>Psychedelic Lightshow</i> for Nimbin Roots Festival, <i>Dog Trumpet</i> and Ross Wilson                                                                                                                                                                                                                                                                                                                 |
| 2023 Nimbin         | <i>Ellis D Fogg Lightshow Happening</i> for Nimbin Aquarius Festival                                                                                                                                                                                                                                                                                                                                       |
|                     | 50 <sup>th</sup> Anniversary with Yao Mikami, Mico Sundari, <i>Liquidelic</i> , <i>The Healing Voices Choir</i> , Neil Pike, <i>Pagan Love Cult</i> , <i>Edwina Blush</i> , <i>Hugh Coffee</i> , <i>Moppy Chiring Chuden</i> , Linda Jackson, <i>Oshia Drury</i> , <i>Dennis Aubrey</i> , <i>Films of Richard Neville</i> , <i>Adrian Rawlins</i> , <i>Wrapt in Nimbin</i> , <i>Grand Fashion Parade</i> . |
| 2022 Byron Bay      | <i>Bluesfest – Psychedelic Lightshow</i> with Yao Mikami, Neil Pike, Rubin Bingham, Adam Sutton for <i>Tamam Shud</i> , <i>Spectrum</i> and Ross Wilson                                                                                                                                                                                                                                                    |
| 2019 Sydney         | <i>Staid Evening Shattered by Madness – Redux</i> . National Art School Darlinghurst for <i>Sedition Festival</i> with Edwina Blush, Jim Anderson, Bhupen Thakker, Dennis Aubrey, Marguerite Montes, Lozz Benson, Jenni Nixon, Jess Cook, <i>Sedition Festival</i> directors Lesa-Belle Furhagen and Toby Cresswell                                                                                        |
| 2016 Sydney         | <i>Lightshows – 60s To Now</i> , at <i>Vivid</i> , Sydney. Curator: Dr. Sarah Breen Lovett                                                                                                                                                                                                                                                                                                                 |
| 2016 Sydney         | Slot Gallery, <i>Two Circles In A Square</i> , Curator: Tony Twigg                                                                                                                                                                                                                                                                                                                                         |
| 2016 Katoomba       | Blue Mountains Cultural Centre, Mapspace. Curator: Dr. Billy Gruner, Opened by Trish Doyle MP                                                                                                                                                                                                                                                                                                              |
| 2015 Rome           | <i>Palazzo Valli Expo</i> , <i>The Kangaroos Visit</i> , <i>Spirit Of The Gija</i> . Curator. Steve McLaren                                                                                                                                                                                                                                                                                                |
| 2015 Sydney         | North Contemporary Art Space, North-West: Curator Dr. Billy Gruner.                                                                                                                                                                                                                                                                                                                                        |
| 2015 Leura          | Everglades Gallery, <i>Mountain Folk – A Geometric View</i> , Curators: Claire Healy & Sean Cordiero                                                                                                                                                                                                                                                                                                       |
| 2015 Blue Mountains | Blue Mountains Grammar School, <i>Reductive Response</i> , Curators: Dr. Bly Gruner and Beata Geyer                                                                                                                                                                                                                                                                                                        |
| 2015 Sydney         | Slot Gallery, <i>Lumino Kinetic Sculpture</i> , Curator Tony Twigg                                                                                                                                                                                                                                                                                                                                         |
| 2014 Sydney         | 107 Projects Gallery, <i>Two Lumino Kinetic Sculptures</i> , Curator: Jessica Cook.                                                                                                                                                                                                                                                                                                                        |
| 2014 Sydney         | Slot Gallery, <i>Lumino Kinetics</i> with Jess Cook & Tony Twigg                                                                                                                                                                                                                                                                                                                                           |
| 2014 Katoomba       | Scenic World, <i>Sculpture At Scenic World</i> , Finalist                                                                                                                                                                                                                                                                                                                                                  |
| 2014 Online         | Blake Prize For Religious Art Online Directors Cut Exhibition                                                                                                                                                                                                                                                                                                                                              |
| 2014 Goulburn       | South Hill Gallery Art for Martin Sharp                                                                                                                                                                                                                                                                                                                                                                    |
| 2014 Sydney         | Maquarie University Art Gallery, <i>Creative Revisions</i>                                                                                                                                                                                                                                                                                                                                                 |
| 2013 Sydney         | Darling Harbour, <i>Christmas Tree of Light and Laughter</i> ,                                                                                                                                                                                                                                                                                                                                             |
| 2013 Goulburn       | South Hill Gallery, <i>Elvis In Goulburn</i>                                                                                                                                                                                                                                                                                                                                                               |
| 2013 Sydney         | Slot Gallery, <i>Lumino Kinetics</i> with Jess Cook                                                                                                                                                                                                                                                                                                                                                        |





# photographic



## SPIRIT OF THE GIJA

Unique photographs of dances by the Gija indigenous people  
from East Kimberley, Western Australia

## ROGER FOLEY

May 10 to June 8, 2003

Lecture by Roger Foley

Thursday May 15, 6PM (call for reservations)

71 Mercer St.  
(above Broome Street)  
SOHO NY

Gallery Hours  
Tuesday and Wednesday 1-6pm  
Thursday and Friday 1-8pm  
Saturday and Sunday 1-6pm

ph: 212 715 1838  
[www.photo-graphicgallery.com](http://www.photo-graphicgallery.com)  
[info@photo-graphicgallery.com](mailto:info@photo-graphicgallery.com)

|                     |                                                                                                                                             |
|---------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| 2013 Kaoomba        | Scenic World, <i>Sculpture At Scenic World</i> , Finalist                                                                                   |
| 2013 Sydney         | 107 Projects, <i>Tales From The Fogg</i> (Performance & Exhibition opened by Ross Steele AM, Officier De La Légion D'honneur & Jon Lewis)   |
| 2013 Sydney         | Damien Minton Gallery, <i>Eternity 60s Group Exhibition</i>                                                                                 |
| 2012 New Delhi      | Kindness / Udarta. Australia-India Cultural Exchange.                                                                                       |
| 2011 Mackay         | Artspace, <i>Lumino Kinetic Exhibition</i>                                                                                                  |
| 2011 Sydney         | Slot Gallery and TAP Gallery, <i>Lumino Kinetics</i> ,                                                                                      |
| 2010 Delhi          | Art Konsult Gallery, <i>Racism and Reconciliation</i> , curated by Sahar Zaman                                                              |
| 2010 Delhi          | Sai Kripa Childrens Home, Noida, <i>Diwali Lightshow</i>                                                                                    |
| 2010 GyMEA          | Hazelhurst Regional Gallery, <i>Lumino Kinetics</i> , curators Michael Rolf & Daniel Mudie Cunningham, opened by Martin Sharp.              |
| 2009 Sydney         | <i>The Wave of Stoke</i> , <i>Lumino Kinetic</i> sculpture – Wax On – Hazelhurst Regional Gallery & Arts Centre. Curated by Nell Schofield. |
| 2009 Sydney         | <i>Australian Boofhead</i> – Australian Ethical Art Show for World Environment Day, Tap Gallery.                                            |
| 2009 Sydney         | <i>Rainbow</i> – over two paddle steamers in the Harbour of Light Parade, Sydney, New Years Eve.                                            |
| 2009 Sydney         | Rainbow Freedom and Positivity float in the <i>Sydney Gay and Lesbian Mardi Gras Parade</i> up Oxford Street.                               |
| 2008 Arnbardah      | Gibb River Rd, WA, KALACC, <i>Gaadmungungardi Festival</i>                                                                                  |
| 2007 Sydney         | Blake Prize For Religious Art Finalist                                                                                                      |
| 2007 Portsea        | <i>Cosmos Lumino Kinetic Sculpture</i> , collection Sally and Will Baillieu, Portsea, VIC.                                                  |
| 2005 Ngumpun        | KALACC, <i>Majarraka Festival</i>                                                                                                           |
| 2004 Blue Mountains | Blue Mountains Grammar School, <i>Spirit of the Gija</i>                                                                                    |
| 2003 Sydney         | Blake Prize for Religious Art, Finalist                                                                                                     |
| 2003 New York       | Photographic Gallery, <i>Spirit of the Gija</i>                                                                                             |
| 2003 Kimberley      | Kununurra Library & Kununurra Hotel <i>Spirit of the Gija</i>                                                                               |
| 2002 Melbourne      | William Mora Gallery, Jirrawun Artists – <i>Spirit of the Gija</i>                                                                          |

8 SOCIÉTÉ INTERNATIONALE D'UROLOGIE 23rd WORLD CONGRESS NEWS • WEDNESDAY 21 SEPTEMBER 1994



The Leaping Kangaroos

## A slice of OZ

FOGG PRODUCTIONS AUSTRALIAN MULTICULTURAL SHOW  
3 THEMES, 6 STAGES, 5 MENUS, 21 PERFORMING GROUPS.



I love a sunburnt country.....

A kaleidoscope of music, fashion, art, song and comedy gave some 2,000 SIU delegates a unique glimpse of Australia – past and present on Monday night.

The historic Royal Hall of Industries at the RAS Showground was converted into three separate entertainment areas featuring "Living on the Land and Sea"; "Art, Culture & Couture in the Cities" and "Multi-Cultural Australia".

Aron Lurie of Haifa in Israel, on his first visit to Australia, loved it all: "There was great variety, from fashion to aboriginal dancers and art. I especially enjoyed the sheep shearing exhibition."

His view of the Congress as a whole. "It has been superbly organised. I travel to many meetings as my wife is a Pathologist and I attend urology and pathology gatherings and this one has been great in every respect."



Seven minutes: chorines and bush humour



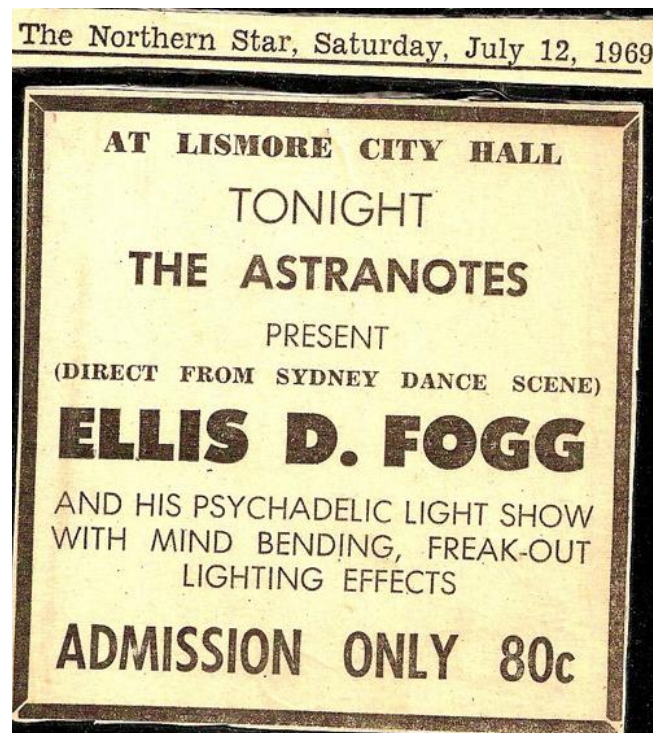
Fine Oz fashion



"Sinner" and the Fox Lightshow



|                              |                                                                                                                                                                                                                            |
|------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>2002 Perth</b>            | PIAF, International Arts Festival, <i>Fire Fire Burning Bright</i>                                                                                                                                                         |
| <b>2001 Bow River</b>        | Development of the lightshow component of <i>Fire Fire Burning Bright</i> at Bow River Artists Camp WA for the Neminuwarlin Performance Group                                                                              |
| <b>2001 Fitzroy Crossing</b> | KALACC, Kimberley Arts and Law and Cultural Centre, <i>Junba Nyangarriyu Biya Yuwa</i> corroboree for Big Mob at Twelve Mile                                                                                               |
| <b>2001 Sydney</b>           | Michael Nagy Gallery, <i>FOO is here</i>                                                                                                                                                                                   |
| <b>2000 Sydney</b>           | National Trust Of Australia, ? – <i>The Big Question Whats Going On</i>                                                                                                                                                    |
| <b>1999 Singapore</b>        | Suntec CC, <i>The Magic of Light</i>                                                                                                                                                                                       |
| <b>1999 Sydney</b>           | Michael Nagy Gallery, <i>Yellow House Now, Starry Night</i>                                                                                                                                                                |
| <b>1997-2015 Sydney</b>      | The Darling Harbour <i>Christmas Tree of Light and Laughter 'Joy To The World'</i>                                                                                                                                         |
| <b>1997 Sydney</b>           | Entech Award for Lighting Design / Architectural Theming, Segaworld                                                                                                                                                        |
| <b>1968 Sydney</b>           | UNSW, <i>Destruction in Art</i> performance with poet Jenni Nixon                                                                                                                                                          |
| <b>1994 Sydney</b>           | Royal Agriculture Societies Showgrounds, <i>Australia Presents</i> for 3,000 members of Société Internationale d'Urologie Convention                                                                                       |
| <b>1994 Sydney</b>           | Darling Harbour Convention Center, <i>Synergy</i> for 3,000 members of Société Internationale d'Urologie Convention                                                                                                        |
| <b>1994 Sydney</b>           | <i>A Day On Sydney Harbour</i> for Jim and Lynnette Gaza of Chicago<br>Stopping at: Circular Quay, Fish Market, Clifton Gardens, Clark Island, Nude Beach, Watsons Bay                                                     |
| <b>1994 Sydney</b>           | Toast Gallery, <i>It's Just An Egg</i> , curator, Alison Holland                                                                                                                                                           |
| <b>1993 Sydney</b>           | The State Theatre, <i>Arts for Labor</i> , design, production and <i>Lightshow</i> by Roger Foley-Fogg                                                                                                                     |
| <b>1993 Canberra</b>         | Parliament House, victory dinner for Prime Minister, Paul Keating                                                                                                                                                          |
| <b>1990 Sydney</b>           | AGNSW, <i>Yellow House Retrospective</i>                                                                                                                                                                                   |
| <b>1989 Sydney</b>           | <i>Sydney Gay And Lesbian Mardi Gras</i> – Big Projections Float – won best float award                                                                                                                                    |
| <b>1988 Sydney</b>           | Roslyn Oxley Nine Gallery <i>Robert Rosen's Camera</i>                                                                                                                                                                     |
| <b>1988 Gold Coast</b>       | Producer and designer of<br>ten days of celebrations<br>for international launch of the<br>Port Douglas Mirage Resorts<br>and Marinas for Qintex<br>NGV, <i>Victorian Vision 1854-1984, Psychedelicatessen of Delights</i> |
| <b>1984 Melbourne</b>        | Kirk Gallery, <i>Paradise of Song</i> multimedia<br>performance                                                                                                                                                            |
| <b>1978 Sydney</b>           | AGNSW, Biennale of<br>Sydney, <i>Fogg In Fog</i> with<br>Fujiko Nakaya                                                                                                                                                     |
| <b>1971-73 Sydney</b>        | <i>The Yellow House</i> , Capsule<br>Room, Laser Infinity Room                                                                                                                                                             |
| <b>1971 Sydney</b>           | Watters Gallery, <i>Woom Environment</i> with Vivienne Binns                                                                                                                                                               |





One of many reviews of our work in LIVE THEATRE

# A ritual for the senses

**T**HE normally unprepossessing little Performance Space in Cleveland Street took on the character of a setting for magical and dream-like ritual when Synergy presented the latest version of its musical-theatrical exploration of sound, light and movement, *Matsuri*.

Drummers appeared as a dramatically spotlit line of intent faces in the foreground. A dancer, Chin Kham Yoke, was gracefully undulant on a walkway to the accompaniment of flute, koto or percussion.

A giant circle of coloured light trembled like water splashed by a raindrop and changed colour like a moon or sun as a background to individual performances; even the sound system offered sympathetic and atmospheric noises as the program went through a carefully rehearsed and unbroken sequence.

The style and much of the substance of the performance were Japanese, even though only one of the people taking part was, according to my tally, of Japanese origin. Years of training in Japanese performance traditions and a deeply sympathetic identification with Japanese ideals of presentation on the part of the performers helped to explain their skill and dedication and testified to the potent appeal of older Japanese art forms to artists from many cultural backgrounds.

Riley Kelly Lee made a suitably ceremonious and reverent entrance in a version of traditional dress to play the shakuhachi, a form of end-blown flute for which the subtle

## MUSIC

### MATSURI

Synergy (artistic director: Michael Askill)

Music: Askill, Takemitsu, Matsumura, Amano, Sawai  
The Performance Space.  
December 3

### ROGER COVELL

playing techniques include a gliding deployment of pitch and an elegant shaking of the instrument to produce a kind of expressive vibrato.

This was an ideal way to focus the audience's concentration on the fine details of timbre and phrasing that are so important in much Japanese musical art.

Unlike those odious ventures in so-called world music that plunder diverse cultures indiscriminately in order to make a beads-and-blankets medley from them, the experiments in combination in this program were all, I felt, within compatible traditions: gongs with shakuhachi, koto or voice with shakuhachi, international percussion with both shakuhachi and koto, dance with any of these combinations or their constituents.

If the tone of the shakuhachi, which sometimes reaches its listeners like a sound carried on a wayward breeze, represents human sensibility at its most pliant and subtle, the great zither known as the koto contains a peremptory twang in its attack.

With its plectrum-tweaked strings and its use of movable bridges and hand-stopping for expressive inflection, it has a noble harshness and strength,

beautifully realised on this occasion by Satsuki Odamura, who also played the even grander bass koto in a solo that went with a dance representing the briefly luminous flight of the firefly at dusk.

Takemitsu's *Raintree*, which finds an equivalent in glinting and softly ringing sounds for the myriad points of light of water drops collected on tiny leaves, fitted perfectly into the initial mood of revelation and wonder; the episodes of taiko drumming, in which Philip South joined Synergy's core members (Michael Askill, Ian Cleworth, Rebecca Lagos and Colin Piper) in contrast, were overwhelming and exhilarating experiences, seemingly vibrating up through the very depths of human awareness.

Michael Askill's extended piece in four sections, *Going On*, used all of the elements of performance mentioned above in company with taped voices reciting (in English and Japanese) a visionary roll of words by Walt Whitman about vast spaces and love. It was a major achievement in music theatre and the integration of resources within a defined range of style.

The program, without interval, was of just the right length and deserves to be remembered by its audiences as a rare example of unified artistic planning, completely realised.

The splendid performances of Synergy and its allies received judicious help from the lighting of Ellis D. Fogg (Roger Foley) and the sound design of Kevin Davidson.

Monday, December 6, 1993



# A cosy, relaxed concert

By MICHAEL SYMONS

## STRONG JAZZ, PLUS VARIETY

People do not sing around the piano any more, but maybe they will take up going to the sort of cosy concert Ellis D. Fogg put on last weekend.

There was no denying it was a commercial occasion. But the event, at the Cell Block Theatre, turned into a pleasantly relaxed variety show.

If Mr Fogg, the light-show master, gets audiences, he intends to keep concerts running each Saturday and Sunday.

A fair-sized crowd turned up on Sunday, but he said that he did not break even, even with his Council for the Arts grant.

The former psychedelic rock concert promoter now fancies himself as a "scenographer," which means he sets stages, mainly with lights.

He has a fortunately restrained approach to his art, so it never intruded on the acts. This was not easy, particularly considering that he had, among other things, a machine projecting television pictures throughout the evening.

The opening was a long

bracket from an interesting rock band called Sun. They bring a strong modern jazz improvisational approach to their music.

Starlee has just the right freaky voice, her extensive vocal range including a well-controlled scream.

The drummer, bass-player and reed-man kept the music moving, although the electric piano player seemed to contribute most to the looseness of the beat.

A poet, John Clare, then won the audience by declaring his poems would be "mercifully short."

Maybe it was this contrast with the rest of the evening but his three offerings were the most entertaining part of the show.

Then Mr Fogg showed Mick Glasheen's "Tommy" movie. This low-budget film contains a lot of invention, but should have been better synchronised with The Who's music.

After an interval, four dancers in white tights and pink-painted cheeks per-

formed a short ballet choreographed by Christine Koltai.

The dance was followed by a tiny bright spot of ruby-coloured light thrown by one of Mr Fogg's lasers.

A second Sun bracket should have been followed by a strip-tease act, but the girl was caught up at her club. By the time she arrived most of the audience had drifted home.

The worst aspect of the concert was the long delays. Mr Fogg promises things will speed up tonight.

The show will be similar — except that "Tommy" will be replaced by Bruce Petty's film, "Australian History," and an animated puppet film seven years in the making by Eddy van der Madden.

DON WILLIAMS was billed to appear at the Ellis D. Fogg concert last Sunday. He has been billed for this weekend, but I fear he may again not appear.

Mr Williams' special

is recorded in the telephone book as "Dancing Fountains." He has built a water-spurting contraptions which sprinkle at the touch of a keyboard.

But when I tried to telephone him, Mrs Williams said he was busy setting up his show at Bankstown for the weekend. I have not yet been able to check if he will appear at the Cell Block.

A former boilermaker, he now tours the clubs with his musical fountains. His wife, who operates the coloured lights, said the fountains could dance to the club bands and to classical and semi-classical records.

He has a small fountain for "flying" (stringing from the ceiling) and three big ones for stage shows, as at South Sydney Junior Leagues' Club last week.

And he has a huge one he built for the Queen's most recent visit.

It had to be carried into the Showground ring on a trailer. "It's only for al-fresco shows," Mrs Williams said.

★ ★ ★  
THE FIRST "Rock Ballet Fantasy" will be performed at the Cell Block Theatre tonight, with Sun, "closed circuit video vibes, television projection games, Don Williams' dancing fountains, a laser beam and a lady in leather."  
★ ★ ★

The Sydney Morning Herald, Sat, April 14, 1973

## ROCK BALLET FANTASY

With Christine Koltai and Ellis D. Fogg, dancers from Bodenwieser Dance Centre, Videogames, SUN, Dancing Fountains by Don Williams, poets and a Lady in Leather, projection television, laser beams and films by Mick Glasheen including "TOMMY".

CELL BLOCK, TOMORROW AND NEXT SAT. and SUN.

Admission \$1.50 a head at the door. Inquiries: 31 8479. Doors open 7.45 p.m. Assisted by The Australian Council for the Arts.

The Cell Block Theatre is staging a new concept in theatre.

Billed as a "Rock Ballet Fantasy" Christine Koltai's production of her own work, "The Dolls," surpasses even her own efforts at description.

"People should be prepared to form their own ideas about the ballet. It has probably a basic story, but my idea of what it is might not necessarily be the same as yours. It is a personal interpretation," Christine said.

Christine Koltai, 24, is last year's winner of Ballet Australia's Choreographic award. Her exciting and unpredict-

## ROCK BALLET FANTASY

able style lends itself perfectly to innovation.

The new ballet is performed by four dancers. They are Graeme Watson, Merrilee Macourt, Gail Flanagan and Robyn Windshuttle. All are students at the Bodenwieser Dance Company.

Graeme described the ballet as being similar to a surrealistic painting. "Anything can become a fantasy if it is out of character with the rest of the environment," he said.

"We do some incredible things in our dreams. Often we see no obvious connection with the life we are familiar with.

"The ballet operates, in many respects, like the human brain. It might go through 20 minutes of forward motion then suddenly, a flash recall — in the ballet a video replay — will occur.

"In thinking about the present we often recall events of the past. The idea is just the same," Graeme explained.

From his description the ballet most similar in style would be the Netherlands Dance Company, which came to Sydney last year.

## ALBUM FROM SUN — CHANGES



Sun's new album, called just "Sun", was released by RCA on October 15, and although

the line-up has changed since it was recorded, the group retains its essential jazz/rock sound. The new line-up is, left to right: Chris Sonnenberg (lead guitar), Starlee Ford (vocals), Henry Correy (bass), Keith Shadwick (tenor, alto, soprano saxes, flute, clarinet) and (horizontal) Garry Norwell (drums).

This month the group will begin writing music for ballet. The choreography will be by Chris Koltai, who won the Choreographic Award from Ballet Australia 1972. The first public performance will be during the last week in October at Central Street Gallery, Central Street, Sydney, in conjunction with a show of paintings by artist Peter Upward. The ballet and "Sun" will be presented at the opening and a second performance will follow a few days later. There will also be a contemporary jazz night and a folk and blues night. The light show will be handled by Roger Foley.



# Chapter Twelve: CONCLUSION EPILOGUE & CODA

STILL FROM A RECORDING OF AN AUTHENTIC  
1960S LIGHTSHOW BY FOGG IN 1968-9  
SEE IT ON MY YOUTUBE CHANNEL







Portrait of Mr Fogg in his *Lightshow* by Gretel Pinniger while tripping as Madam Lash. The *Lightshow* was the only illumination and the colours kept changing as she painted. Her first *Psychedelic Portrait* and one of the few that has not been overpainted.

Best viewed in a *Lightshow*. Collection Roger Foley Fogg

1974, 99cm x 129cm, acrylic on particle board.

# 'THE COSMIC GIGGLE'

## I DECIDED TO BELIEVE IN EVERYTHING.

My generation had faith in the *Cosmic Giggle* as discussed with Psychedelic adventurers such as Richard Alpert who became Ram Das... which found all belief systems inherently funny and ridiculous Including Stephen Colbert's Catholicism... as Ricky Gervais pointed out Stephen only believes in one of the thousands of Gods while an Atheist like Ricky just does not believe in one more!

Personally I have faith in believing in everything, in all the Gods and the tooth fairy and Father Xmas as well... I mean when the big kids told me your parents do the thing with the tooth my response is that it is the tooth fairy who gets your parents to do it...

So the toothfairy is real and God, or whatever you want to call the mysterious creator, no doubt created homosexuality in order to control population while increasing Love.

And so on and so forth...

By the way if you want to be a Pope that is easy in the discordian belief system... you just have to ask nicely...

They all sound good and real to me and funny.

Life is funny. Hence the importance of *The Cosmic Giggle*.

IF YOU CALL GOD THE FORCE THAT CREATES EVERYTHING.

YOUR BRAIN IS GOD

OUR COLLECTIVE BRAIN IS GOD

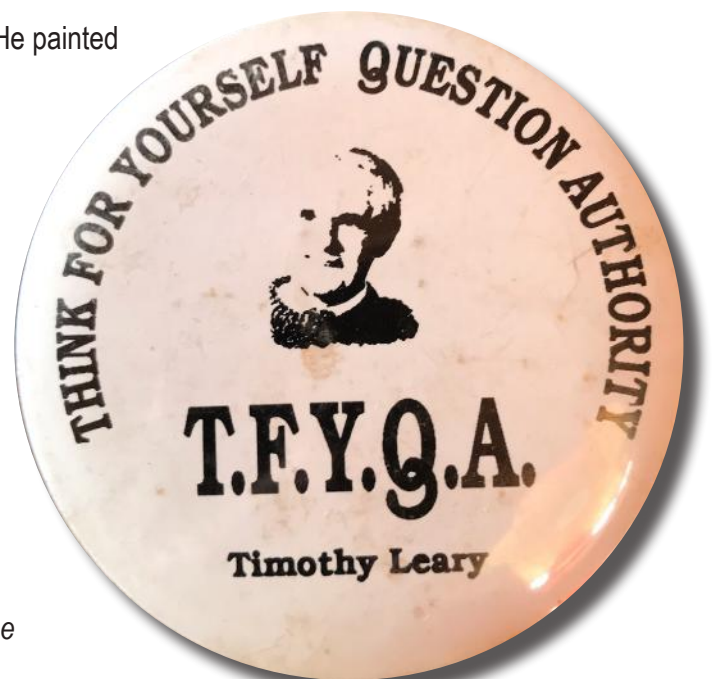
Michelangelo knew it, Tim Leary knew it, Dr John Lilly knew it, and I know it, but no one believes me. They think I am joking.

Your brain is God, literally. Three thoughts:

- 1 **Cistine Chapel Ceiling** – Michelangelo, 1512. He painted God as a cross section of the human brain
- 2 **The Grapes Of Wrath** – John Steinbeck, 1939, written during and about the Great Depression. Jim Casy, Chapter 4.

*Before I knewed it, I was sayin' out loud,  
'The hell with it! There ain't no sin and there  
ain't no virtue. There's just stuff people do.*

*It's all part of the same thing... I says,  
'What's this call, this sperit?' An' I says, 'It's  
love. I love people so much I'm fit to bust,  
sometimes.' . . . I figgered, 'Why do we got  
to hang it on God or Jesus? Maybe,' I figgered,  
'maybe it's all men an' all women we love; maybe*





*that's the Holy Sperit-the human sperit-the whole shebang. Maybe all men got one big soul ever'body's a part of.'*

*Now I sat there thinkin' it, an' all of a sudden-I knew it. I knew it so deep down that it was true, and I still know it.*

### 3 There's Just One Big Heart In All The World, 1954

*Beat out dat rhythm on a drum... theres just one big heart in all the world* Oscar Hammerstein II from Gypsy song. Carmen Jones.

## EMPATHY

I think we create our world with other folk with whom we share sympathetic resonance, *Empathy*, our friends – it's called consensus reality. There is no conflict with free-will as we can and do use our *WILLPOWER* to shift between universes and thus anything and everything can be true.

So to make life easy for myself I have faith in both science and religion and I believe in *EVERYTHING* right now.

# THINGS I THINK ABOUT:

## EUGENE O'NEIL

Long Days Journey into Night

Edmund talks about the meaning of his peak experiences at sea.

*I was set free! I dissolved in the sea, became white sails and flying spray, became beauty and rhythm, became moonlight and the ship and the high dim-starred sky.*

*For a second you see-and seeing the secret are the secret. For a second there is meaning.*

## COLIN WILSON

Human beings do not realise the extent to which their own sense of defeat prevents them from doing things they could do perfectly well. The peak experience induces the recognition that your own powers are far greater than you imagined them.

## ABRAHAM MASLOW

Maslow defined lengthy, willfully induced peak experiences as a characteristic of the self-actualized.

He described it as a state of witnessing or cognitive blissfulness, the achievement of which requires hard effort, and also self-actualisation.



A trepidatious Roger on his mobility scooter, towing his luggage, departs Sydney for Bangkok, Paris and London in 2023 – see the movie

## DISCLOSURE DAY, A FEW THOUGHTS

Mathematical language is a precise, concise, and universal system of communication used to express abstract ideas, logical deductions, and scientific laws. It bridges natural languages with standardized symbolic notations to ensure unambiguous meaning across all cultures

An empath is a highly sensitive person who doesn't just understand the emotions of others, but genuinely feels and absorbs them as if they were their own. I saw a movie. *Disclosure Day*.

A mighty boot comes crashing down on your face, you, the viewers face, again and again as is planned for our Orwellian future... the camera pulls back to reveal the screaming orgiastic audience to some kind of brutal fight that bully boys like so much... just like the fight planned by the chief bully to desecrated the White House for the big babies birthday bash... Black clad mindless mimics of ICE bullies pull a young man away... Thus begins this amazingly detailed film about the universe of empathy and the language of math working together to invite humans to join the universe, the oneness... and LISTEN.

Spielberg is clever enough to include great action scenes to round out the average movie goers experience, car chases and the like.

Long ago in about 1970 Martin Sharp loaned me a book. *Intelligent Life in the Universe* by American Physicist Carl Sagan and Soviet astronomer Iosif Shklovsky, the proof, using the power of statistics that there are a lot of extra terrestrials out there. A lot. An American and a Russian during the Cold War!

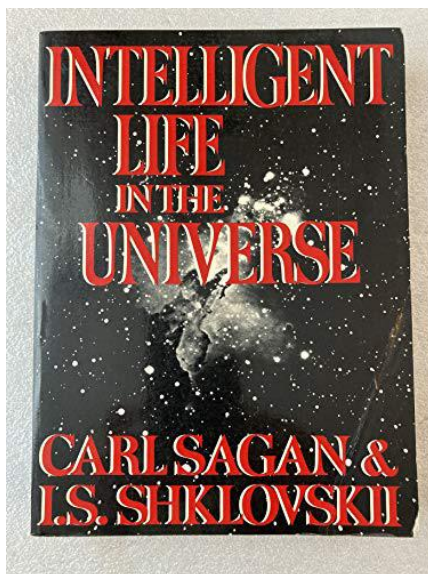
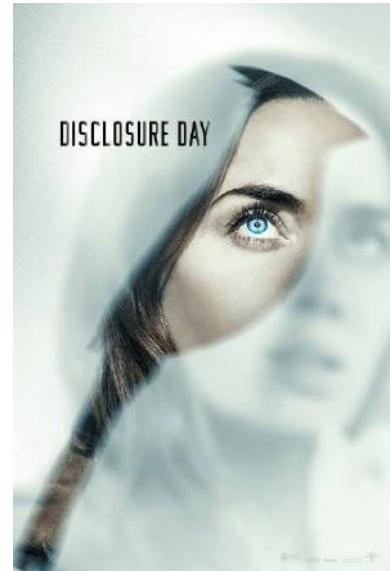
Colin Wilson has interviewed and written about many examples of *normal* people experiencing paranormal events of all kinds. And I am sure many of you reading this have experienced weird and inexplicable events that you really cannot talk about or *they* will take you away.

Alain Aspect and others received the 2022 Nobel Prize in Physics for proving Einstein wrong and that *Non Locality* is true, by investigating entangled photons of *light*, where things can be connected instantaneously even while at opposite ends of the universe... As if everything is one thing. Just as many belief systems and mystics have advised over thousands of years.

This movie is about an empath and a math genius finding each other and connecting the dots to overpower the fascistic warmongers and profiteers at the threshold of a possible WW3 and seems to me to be exactly how and why first contact may happen one day... and why it does not violate belief in God, nor need create fear and hysteria.

Lets hope the extra terrestrials do not think that the film *Signs* where Mel Gibson beats up an alien with a baseball bat is typical human behaviour.

I think it is an important film. What do you think?





## GARY ASKS THE BIG QUESTION

The *Incredible String Band* answered these questions for me in their own way in their 1970 album *U* particularly in the *Puppet Song*.

When I grew up, used my willpower, and concluded that all the mystics are correct and *everything is one thing* all the instantaneous connections between critters and things and even *spooky* strangeness such as quantum entanglement make sense as there are not two locations to transverse... just one location... and we are *t/here*, *willpower* is both real and magical.

### THE SHORT ANSWER: 'WE ARE T/HERE'

Can I share my personal healing mantra with you?... I repeat the word *together* just that one word, many times and I am healed. xxxxx

# TOGETHER



Portrait of Mr Fogg by Lowell Taring

# CONCLUSION – MONEY

n reflection, I feel I should have really managed to become rich, but I was always poor. I had no idea what to charge, and there was incredible demand for my work. I blame the Lecturer at university for how it played out, I remember attending an economics lecture during my time there which suggested a model of costing which considered your materials, manufacturing and wholesale costs, distribution etc. and he then proposed adding 10% onto these total costs for your own time and profit.

It was not until much later when my shows became large enough to require the hiring of sub-contractors that I began to realise how much more they were charging, most of my competitors were charging an additional 100%. I now know that retailers often double or even triple their costs to reach the sold price. Regardless of my financial ignorance it was an incredible amount of fun. I survived and I learned how to keep my costs down low.

Martin Sharp's involvement in the *Yellow House* was to share a romantic and transcendental love which he saw manifested in the work of Vincent van Gogh and in such artists as Tiny Tim. I saw the same in 1969 here in Sydney. I went to Tiny Tim's concert with members of the band Tully. To us Tiny Tim was the most cosmic artist we'd ever seen. Something that was fructified in the *Yellow House*. Martin's art and his posters that he'd done in England in 66-67 were genuine psychedelia and still stand as the greatest expression of *Psychedelic Art* that was ever created. Other *Psychedelic Art* seems to be a watered-down version of Romanticism but Martin's posters, and posters that he then did in Sydney, will stand in the whole history of European art along with the posters of Toulouse Lautrec. That was all in the 60s and 70s... I have been a lucky boy and exhibited my work in New York, New Delhi, Bangkok, Kununurra, The Blue Mountains, Sydney and Melbourne with dozens of Live productions in between...

I have always produced *Lightshows* that incorporate bands, music and performance, along with everything else. When I performed at *Bluesfest* a couple of years ago it was amazing to see that some of the bands were the same bands from my very first Rock N Roll *Lightshows*! still here, still playing the same music! The music of the 60s and 70s will live forever.

I love storytelling on stage and finding great musicians and other artists who are already doing beautiful work... such as Tully in the 60s and artists such as Edwina Blush, and Trevor Brown... through to today, with artists like Mico Sundari and Yao Mikami and their spiritual *Awuwa* work at Archeringa, and the captivating unique performances of *Liquidelic* of Byron Bay.

And just the other week at UNSW, arts design and architecture studios a meaningful Gamelan performance from Bali, Java and Indonesia needed help. I performed in my improvised manner a *Lightshow* with less than a dozen lights and a lifetime of inspiration. See the movie of *The Jelma Fable*.

We all need to realise the cultural revolution did not fail. It is just not yet finished.

I think it's crucial that we acknowledge, too, that the main driving force of the counter culture was not rock 'n' roll nor sex nor drugs. The core battle that will determine the success or failure of the cultural revolution is the role of women in demolishing and overthrowing the patriarchy. through co-operation not competition.

In 2025/6 I still believe that the overthrow of the patriarchy is central to change so that in the long



run we should reach a point of coexistence as in Doris Lessing's 1980 book *The Marriages Between Zones Three, Four and Five*. But I guess I still belong in – the naughty corner. For example at Macquarie University Art Gallery for their 60s *Explosion Exhibition* in 2012... when co-curator Rhonda Davis called me for my input I was amazed that they had not included any work nor mention of Albie Thoms who was equally credited by Martin Sharp as responsible for Sydney's *the Yellow House* in 1970 and a great influence on my work. Rhonda soon corrected this omission.

This exhibition became the last time I exhibited any of my erotic art collection from the 60s- which largely consisted of work by Gretel Pinniger aka Madam Lash...and my previously mentioned erotic ceramics; inspired by the work of my mystery ceramics teacher.

As I have said the cultural revolution which began in earnest in France in 1968 began purely as a sexual revolution when male and female grown-ups – University Students – were forbidden to visit each other's bedrooms. But many folk who were not there deny this fact.

The way the world is becoming more and more conservative and bowdlerised in 2025 and run by the Straighteners and extreme Right wing Conservatives who want us dead has meant that I have to keep these works hidden until the next Summer of Love evolves.

What to do with all these pieces until then? I am open to suggestions. Albie asked me and several others to proof read his book *My Generation* (2013) which still remains the best and most thoroughly researched record of the 60s era. Albie was the most painstakingly careful archivist of those times and I recommend his books. Albie went to great lengths to get the story right. More recent books about that period are full of errors.

And yes, Macquarie University, founded in Sydney in the 60s and several other Universities have recognised our place in the counter culture movement and the blossoming of the avant-garde.

It was through the first vibrant Students Union at Macquarie University in 1967, run by young energetic and intelligent girls that we were encouraged to perform erotic shows with Madam Lash and with the first gay group that came out of the closet, Doris Fish's *Sylvia and the Synthetics*.

These students were very happy to be part of the sexual and cultural revolution but unfortunately were not included in the 2012 Macquarie University Exhibition. And silly me has forgot their names. Can you help?

Some of our shows went a little too far toward schoolboy obscenity and sedition, but this was the zeitgeist of the times – google Wendy Bacon and check the full frontal pic of Germaine Greer in London Oz, later turned into witty spin the discs game by Jim Anderson – who was solely responsible for the *Schoolkids Oz Obscenity* trial in London, 1971. And look up Mike Brown, artist.

My stage character MR. FOGG likes to keep things simple and when confronted by long winded gurus just replies: Go to Nimbin where you will meet Hari Gumboot who keeps your feet dry in the floods and when in a hurry just remember:

EVERYONE IS EVERYONE ELSE.

# EPILOGUE

*Generation* by Lowell Tarling

I think I've had my time  
It's someone else's turn  
It's time for you to teach  
It's time for me to learn  
It's time to take a breather  
It's time to get me goin'  
Time for me to shut right up  
About the Beatles and Leonard Cohen  
I'll slide right out the side door  
Before I show my age  
Generation mine, of swine  
It's time to quit the stage  
How hard we judged our parents  
We bragged what we'd achieve  
Instead we wrecked the planet  
It's time to take our leave  
We ate up all the oysters  
We killed endangered plants  
We're killing bees, we're chopping trees  
And what about the ants?  
It's time to vote us out  
For the future of the nation  
We never lived up to our tag:  
The Love-Peace generation.



gretel stars as Madame Lash in  
**THAT'S  
SHOWBIZ**



Madame Lash lends her services to rescue an impoverished outback vaudeville troupe.

8pm Tues – Sat April 23 – 27th. plus 6pm Sat. 27th

**filmmakers cinema**

ST. PETERS LANE, DARLINGHURST 2011 PH: 31 3237

# BIBLIOGRAPHY

- Anderson, Jim** Mr Fogg's Music Hall, 2001, 2002, 2003. And photographic records of other happenings and events 2004-2007
- Anderson, Jim** Lampoon, An Historical Art Trajectory, 1970-2010, Dennis Publishing Pty Ltd, 2011
- Anfuso, James** Rockin Australia, 50 Years of Concert Posters, Self Published in 3 Volumes, 2015
- Beck, Deborah** Set In Stone, The Cell Block Theatre, University of NSW Press Ltd. 2011
- Burian, Jarka** The Scenography of Josef Svoboda, Wesleyan University Press, 1971
- Clare, John** Bodgie Dada & the Cult of Cool, The History of Australian Jazz since 1945, UNSW Press, 1995
- Cox, Peter & Douglas, Louise** Teen Riots to Generation X – The Australian Rock Audience, Powerhouse Publishing, 1993
- Creswell, Toby & Fabinyi, Martin** The Real Thing: Adventures in Australian Rock & Roll, Random House, 1999
- Davies, Suzanne & Pande, Dr. Alka** Kindness/Udarta. Australia-India Cultural Exchange, Australia-India Council, 2012
- Everingham, Sam** Gordon Barton Australia's maverick entrepreneur, Allen & Unwin, 2009
- Everingham, Sam** Madam Lash, Allen & Unwin, 2010
- Gambotto, Antonella** Lunch of Blood, Random House, 1994
- Grenville, Kate** Searching for the Secret River, Text Publishing Co, 2006
- Howe, Neil,** Parallel Realities: The Development of Performance Art in Australia, Thames & Hudson, 2017
- Jackson, Gary, Andy Kessler** Bruce Jackson Superstar of Sound, Band Books, 2026
- Jackson, Gary** Bruce Jackson on the Road with Elvis, Band Books, 2018
- Jones, Stephe** Synthetics: Aspects of Art and Technology in Australia, 1956-1975, MIT Press, 2008
- Lovett, Sarah Breen** Fogg from the 60s to now, 2016
- Marinetti,** FT, The Futurist Synthetic Theatre, 1916
- Marshall, Sam** Luna Park Just for Fun, Luna Park Reserve Trust, 1995
- McDonnell, I., Allen, J., & O'Toole** W. Festival and Event Management, Jacaranda Wiley Ltd 1999 p 252-253 & 258
- Mudie, Peter** Ubu Films, Sydney Underground Movies 1965-1970, UNSW Press 1997
- Oates, Tony, & Jolly Martin** Light Source, Drill Hall Gallery, Australian National University, 2025
- Popper, Frank** Origins and Development of Kinetic Art, New York Graphic Society/Studio Vista, 1968
- Ron Ringe** Jands An Australian Story, Jands Pty Ltd, 2023
- Sangster, John** Seeing the Rafters-the life and times of an Australian Jazz Musician, Penguin Books, 1988
- Summers Anne** Unfettered and Alive, Arts for Labor Concert, Allen & Unwin, 2020
- Tabberer, Maggie** Maggie, Allen & Unwin, 1998.
- Tarling, Lowell** Tiny Tim: Tiptoe Through a Lifetime, CreateSpace Independent Publishing Platform, 2013
- Thoms, Albie** Polemics for a New Cinema, Wild and Wooley, 1977
- Thoms, Albie** My Generation, Media21 Publishing Pty Limited, 2012
- Walding, Murray** Plastered: the poster art of Australian popular music, Melbourne University Publishing Ltd., 2005.
- Watson, Don** Recollections of a Bleeding Heart, Random House Australia Pty Ltd, 2002, Arts for Labor Concert, pp333-337.
- Zaman, Sahar** Racism and Reconciliation, Exhibition Catalogue, Artkonsult Gallery, New Delhi, 2011



**A**NTI-BOOMER prejudice has descended to a school-yard bunfight. Well, up yours, Xers! Time to offer a few home truths.

So, you have problems with fifty-something fogeys hanging on to the corner office? Poor daddums. It was also a geriatric tyranny when we burst on to the scene; school-leavers faced three years running errands before they were even given a desk. Back then, bureaucrats were in their 80s; the Liberal prime minister (Robert Menzies) had been at the helm from before we were born and the leader of the opposition (Arthur Calwell) was proud to be a racist. So we hit the streets... not the gyms.

Okay, wrestling naked in vats of jelly while chewing Nepalese temple hash as Jimi Hendrix set fire to his guitar may not have been the best way to influence western foreign policy, but at least it delayed having to take out a mortgage. Anyway, it did influence western foreign policy. If you really want to change the world, try thinking further than putting a ring in your nose, swimming speed-laps, dripping with irony and stealing your parents' pot.

● We gave you gonzo journalism, Triple J and Love Is All You Need. You gave us spreadsheets, Nintendo and S&M. Rock festivals were something we did, not something we had done to us.

● Sport was merely a self-help group for befuddled jocks, not the religion of a nation.

● Our sneakers (if we wore shoes) cost \$5 and were not made in Asian sweat shops.

● Our counter-culture was a complete rethink of western civilisation (still on the drawing board, that one), your counter-culture is the shopping counter — Mambo, Stussy, Mossimo, Calvin Klein... We wore aphorisms on our T-shirts — you wear trademarks.

● Our dreadlocks were shaped by the forces of wind, surf and eons of neglect, not acquired from a pony salon at great expense.

● We gave you the Gay Mardi Gras. You made it an arm of the tourist industry.

● If it wasn't for Boomers, you'd all still be listening to Patti Page and Bing Crosby. Wait a minute — suddenly I like Bing Crosby.

● We spent a decade or so in tree houses, basements, squats, mudbrick yurts and Sikh temples, ignoring the opportunities of rock-bottom property prices in our inner cities and outer beaches. Yes, we are slightly miffed that you lot have already organised your superannuation and bought up all the fun real estate.

● We made Australia safe for D. H. Lawrence, Nabokov, even the Sex Pistols. You carried on the torch of free speech with screen torture, gangsta rap and Piss Christ.

● We burnt the bra, you've had it re-engineered.

● Our university courses: literature, sociology, psychology. Your university courses: marketing, commerce, tourism.

● We went to Asia and tried to live like Asians. You went to Asia and made them live like us. Now look what's happened.

● Our film-makers despised Hollywood, the

## Richard Neville

Writer

Academy Awards, the whole shebang. Lacking movie cameras we even painted directly on film stock. For today's wheeler-dealers, LA is the centre of your universe.

● It's true most of us never grew up. You lot were never young.

● We revved up the underground press and a thousand nutters published. Now three mega-moguls run the whole show, and you want to work for them.

● Our acid-head programmers put anarchy into the Internet and user-friendliness into Macintosh. But all you really want is an IBM clone and online shopping.

● Our heroes defied the odds, righted wrongs and retired on communes. Your heroes calculate the odds, win at all costs and retire on product endorsements.

● Instead of envying their parents' jobs-for-life, Boomers created a range of jobs for fun: (Lonely Planet, Virgin, The Body Shop, Rolling Stone...).

● We wore day-glo on our nipples, not studs in our scrotums.

● Our universities were hotbeds of revolution, not composts for careers. We kicked the arse of the establishment, not licked it.

● What you call our mindless hedonism actually created many positive and fruitful trends. Those mud massages on the fringe of rock festivals evolved into the booming holistic health industry.

● Our fascination with such philosophies as Tibetan Buddhism has resulted in an army of sports psychologists using "visualisations" to win gold for Australia. Incidentally, no true boomer can remember a single Olympics between 1960 and 1990 — now the Games is the dominant X-er motif.

● The only sports most of us ever cared about were lovemaking, book collecting and playing frisbee.

● Work was just another four-letter word, not the meaning of life. You've managed to turn the world of business into the whole world.

● For us, Jack Kerouac was a raving, existential literateur, not a hunk in chinos posing for GAP. And Van Morrison is *still* laying them in the aisles, ha!

Something else to make you bitter: Just as we shook up birth, sex and politics, so too will dotage and death be re-styled when we do it. Mystics will prepare us for early reincarnation, possibly as your grandchildren. Our retirement villages will be pleasure domes whose nubile staff of bodyworkers pamper us with hash cookies, anti-ageing drugs and bracing aromatherapy massages on waterbeds. All funded by you. Ha!

*Richard Neville was the first baby boomer. His book Hippy Hippy Shake is published by Random House.*

# CODA

BUT

Then a new generation arrived and picking up clues from our doings

they continue to change the world

And understood

The only way to change a bad law is to

BREAK THE LAW

Often ladies complain to me about protest movements breaking laws and I tell them

your ability as a woman to VOTE in elections resulted from

BREAKING THE LAW

AND THE DEATHS OF

PROTESTING SUFFRAGETTES

As Mr Fogg advises

FREEDOM IS A CONSTANT FIGHT

## John Horgan

THERE is no doubt about it: quantum mechanics is the most spectacularly successful theory in the history of science. In the eighty years since its invention, it has helped to explain phenomena ranging from the glow of radium to the detonation of stars, and yielded such potent technologies as lasers and computer chips. We have paid a price for these advances, however: the abandonment of our most basic assumptions about reality.

According to the orthodox interpretation of quantum mechanics (although “orthodox” seems an odd description for such a radical world view), subatomic entities such as electrons or photons are either waves or particles—depending on how the physicist chooses to observe them. Actually, until they are observed, quantum entities have no real existence; they exist in a probabilistic limbo of many possible “superposed” states. The physicist John Wheeler of Princeton University has likened a photon travelling through an interferometer to a “great smoky dragon” whose head becomes visible as it bites a detector but whose body is nothing but smoke.

No physicist was more sensitive to these conundrums or worked harder to resolve them than David Bohm of the University of London’s Birkbeck College. Bohm, who died of a heart attack last October at the age of 74, had spent 40 years promoting an alternative to the orthodox interpretation. Sometimes called the pilot-wave interpretation, it preserves all the astonishing predictive power of quantum mechanics. But it eliminates many of the most paradoxical aspects of the orthodox interpretation, such as the schizophrenic character of quantum entities and their dependence on observers for existence. It puts scales and flesh back on the body of the dragon.

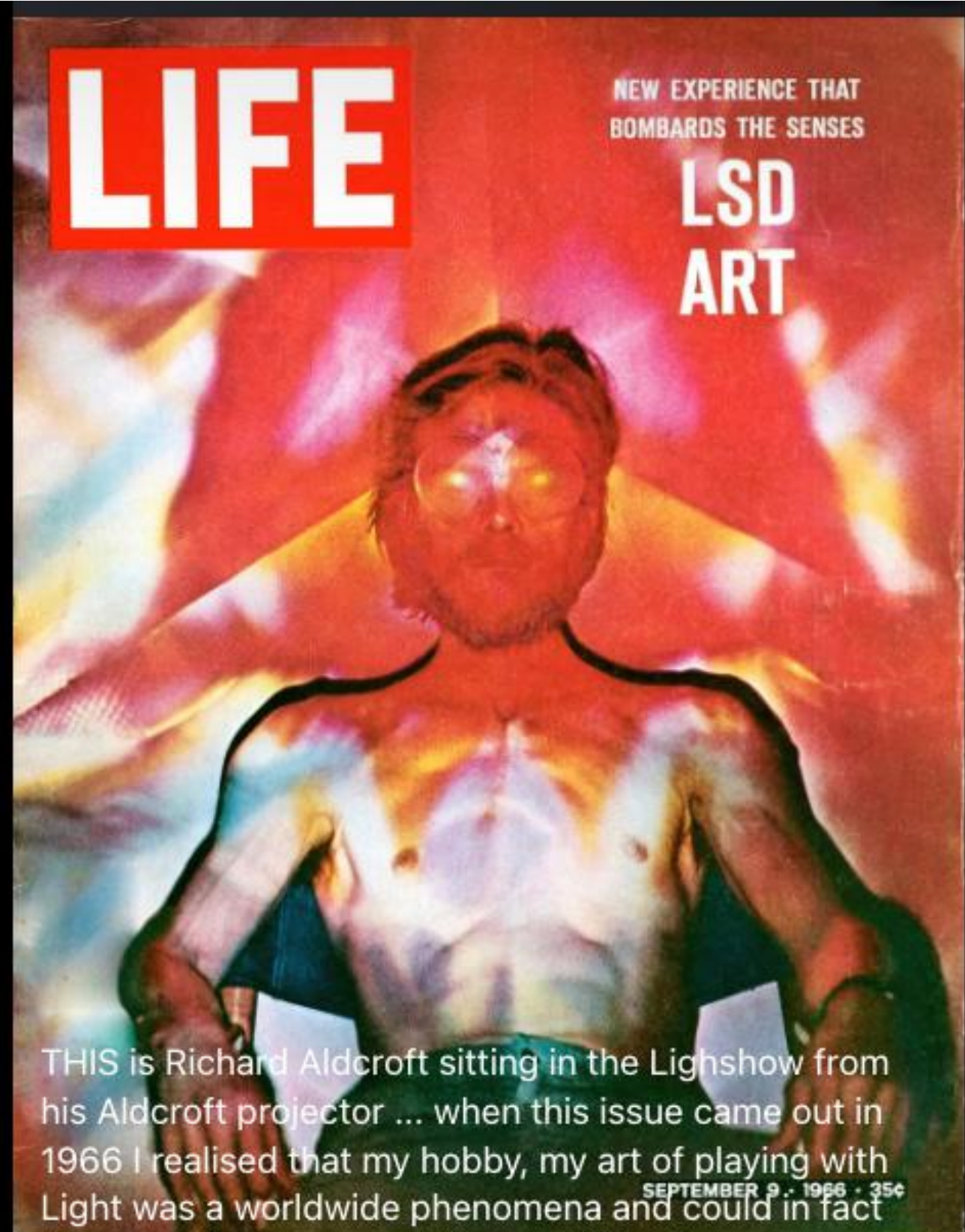
Writer John Horgan describes the smoky dragon of the quantum world which also describes Yao Mikami’s painted *Dragon Art*



# LIFE

NEW EXPERIENCE THAT  
BOMBARDS THE SENSES

## LSD ART

A photograph of Richard Aldcroft, a man with a beard and glasses, sitting in a lightshow. He is shirtless, and his body is illuminated by vibrant, colorful light patterns that create a psychedelic effect. The background is a mix of red, orange, and yellow light. The overall mood is surreal and artistic.

THIS is Richard Aldcroft sitting in the Lighshow from his Aldcroft projector ... when this issue came out in 1966 I realised that my hobby, my art of playing with Light was a worldwide phenomena and could in fact

SEPTEMBER 9 • 1966 • 35¢

be something that I could earn a living from ... my Lightshows and Light Installations, Sculptures and performances have been self sustaining for over 50 years without Arts Grants +++



## Roger Foley collection

### Description

Roger Foley was one of the artists involved with the Yellow House; an artist community, based on Vincent Van Gogh's Yellow House project of the 1880s. During the late sixties Roger Foley developed psychedelic light shows for local bands under the name Ellis D. Fogg. The digitised aspect of Mr Foley's collection of Yellow House related material includes ephemera, audiovisual items, artefacts, newspaper clippings, publications and posters.

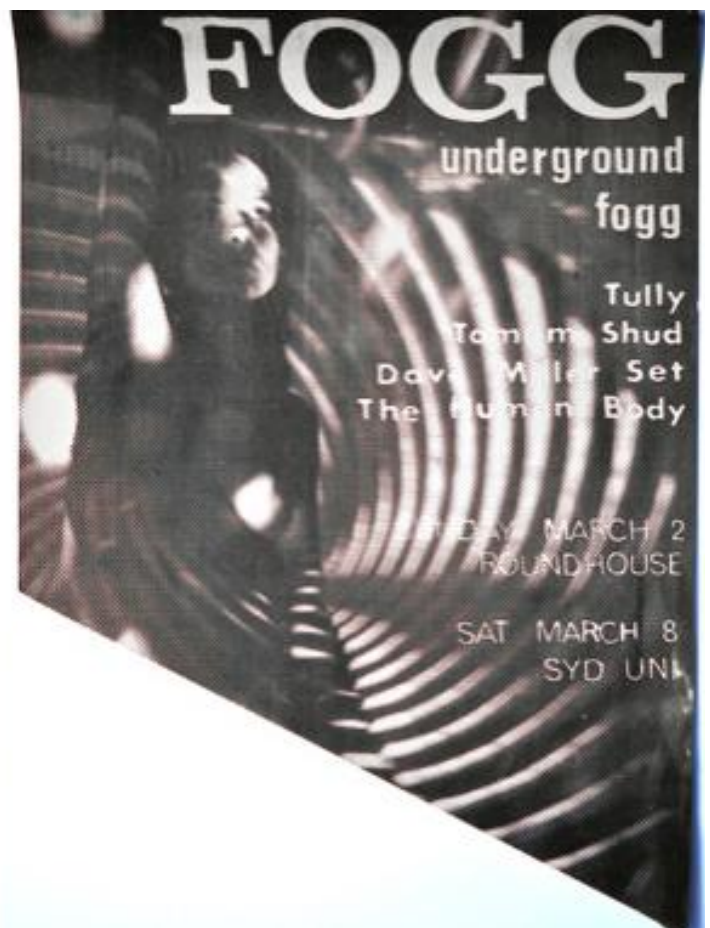
For additional information refer to the University of Wollongong Archives collection guide.

### Collection Guide

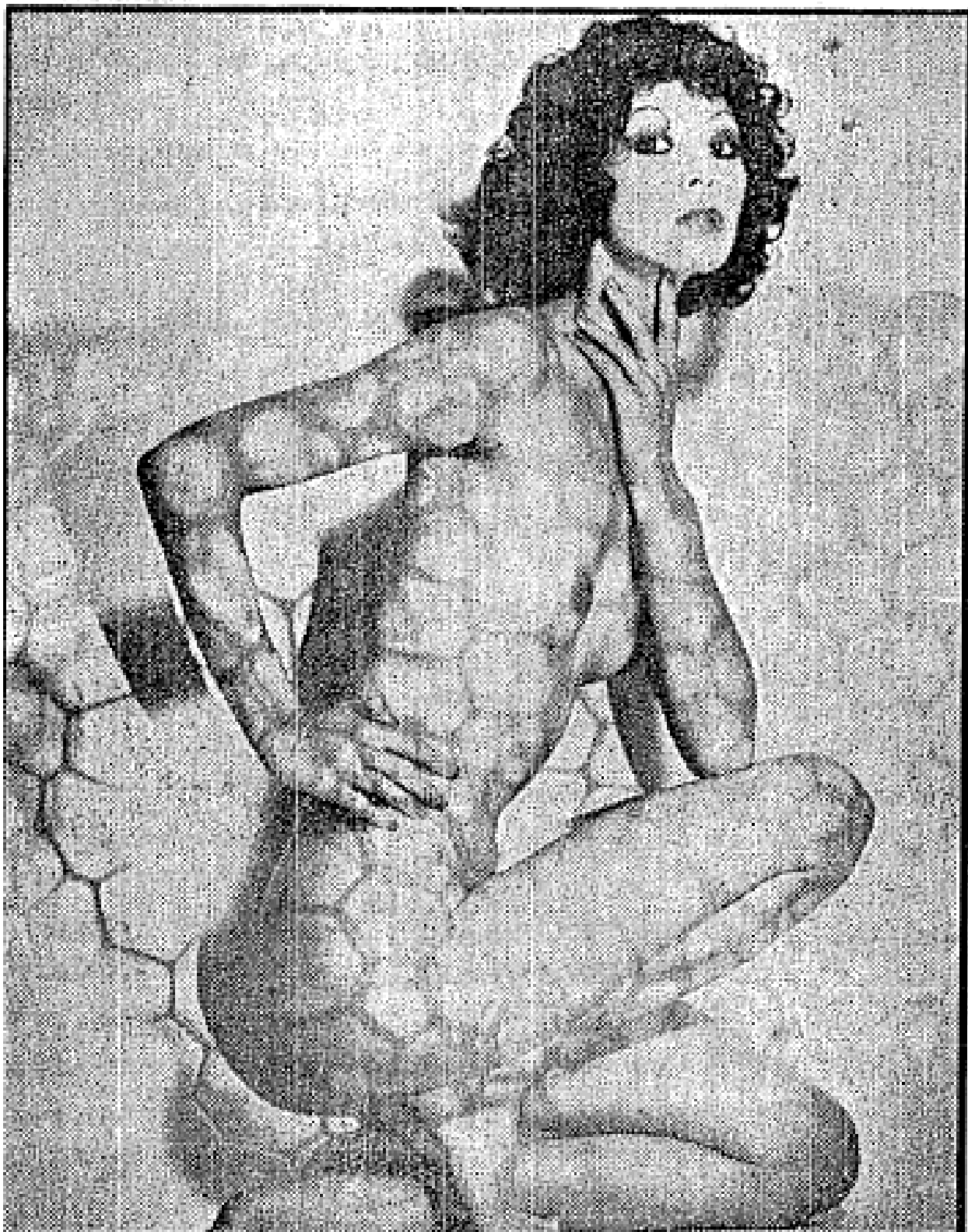
[Roger Foley collection guide](#)

### Collection Number

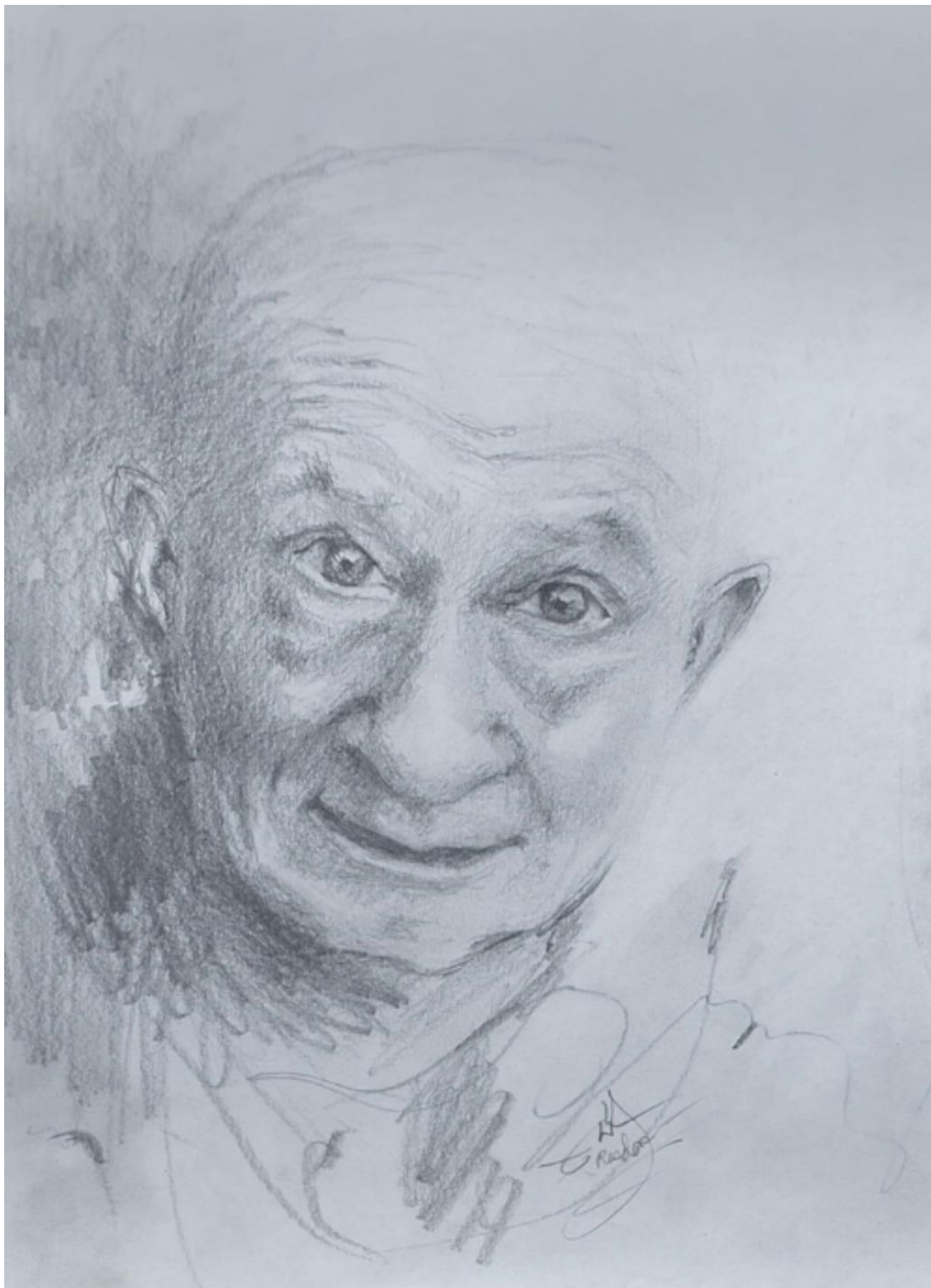
D280







I made a small bubble tank to fit into the gate of a slide projector for this Revlon promotion



Mr Fogg by Ella Risebrow of Dunoon



THIS BOOK IS A CORRECTION AND EXPANSION OF OUR BOOK TWO,  
MY LIFE AND LOVES, SEE THE COVER BELOW.

Roger has played with the numinous qualities of *Light* since he was a child in the 1940s and 1950s.

In the 60's Roger Foley's career as an artist started to take off, while at the same time the counter-culture movement started to expand people's minds in a psychedelic manner, an epiphany.

The publication of *Life Magazine's* grand essay *LSD ART* in 1966 covering the future of *Light as Art* gave

Roger the confidence to leave his nine-to-five job and expand his hobby of *playing with light* – so he became an Artist – *A Sculptor of Light*. As Professor Frank Popper of Paris University described it, *a Lumino Kinetic Artist*.

Roger Foley's work was accepted by all the diverse subcultures, as everyone needed a *Lightshow* for their performances and happenings. These *Lightshows* became a part of the Counter-Culture Revolution which was initially driven by the Sexual Revolution.

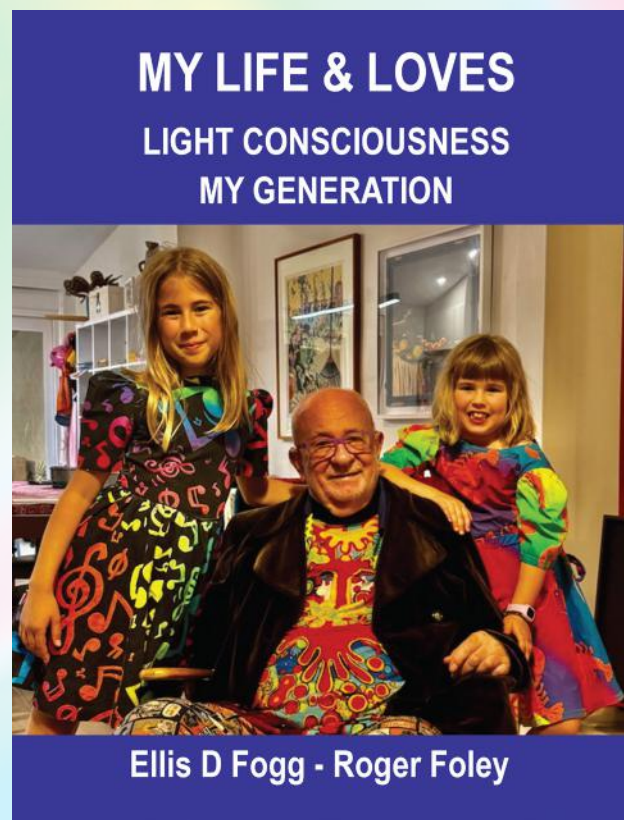
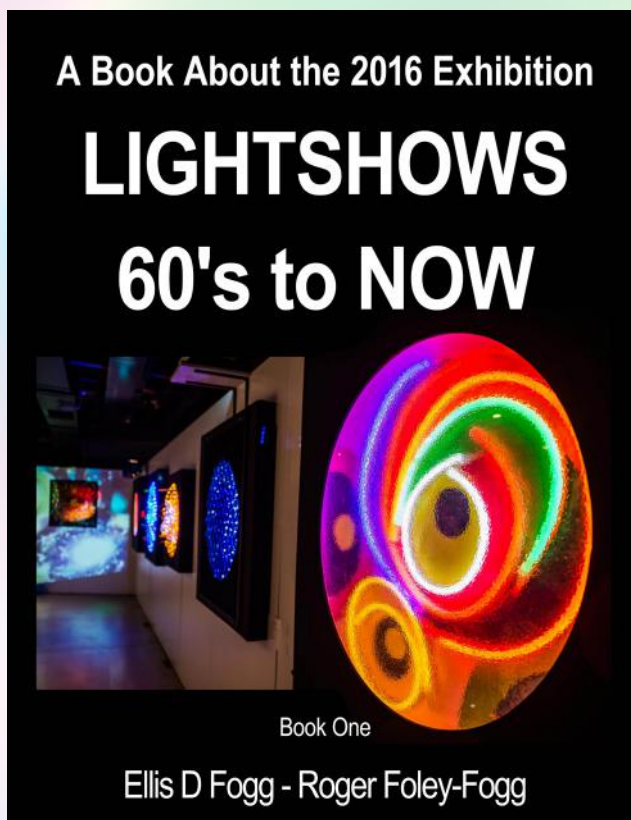
Roger Foley Fogg has exhibited work in New York, New Delhi, Bangkok, Kununurra, The Blue Mountains, Sydney, Canberra, Adelaide, Dubbo, Perth and Melbourne with dozens of live productions in between.

ALL HIS ART IS ABOUT JOY, LOVE AND FREEDOM

This book explores all these themes, and the legacy his generation has created.

Because the way the world is going today – 2026 – we may have to have a Cultural Revolution AGAIN!

THIS BOOK SHOWS HOW WE DID IT IN THE 60S



Front cover: Our musical afternoon in Bondi with Trevor Brown, Zoe Ortiz, May-Linn Hammer, Geoffrey Emerson, Ildiko Nadel, Frida Nadel, Electra Foley, Roger Foley Fogg with dragon painting by Yao Mikami, Jim Anderson and Francesca Emerson, June, 2026.