



Saint Ignatius' College
RIVERVIEW

The Kircher Collection

MAJOR WORKS FROM THE CLASS OF 2018

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DR PAUL A HINE, PRINCIPAL

Foreword

John O'Malley SJ, one of the foremost authorities on Jesuit history, asserts that "Ignatius and his companions from the very beginning advocated and exemplified a learned ministry"¹. Because of this, the Society of Jesus grew from its foundational days to embrace reason and scholarship of all forms with a reflective and constructively critical impulse to learn. Indeed, the earliest Jesuits such as Matteo Ricci, who travelled to the Far East in the mid 16th Century, were among the finest scholars of their day, schooled in cartography, astronomy, mathematics and linguistics. A brief glance at Jesuit history across the centuries will reveal that it is enamoured with those who have made great discoveries and explored contemporary fields of research, from telescoping and physics, to art, philosophy and literature.

The tradition of scholarship and the desire to learn remain deeply embedded in Jesuit education. Four hundred years after Ricci, at a major international conference that foregrounded the 21st Century, the Congregation asserted that "In all of its endeavours, Jesuit education is distinguished by intellectual excellence and academic rigour"². And because of this, "the schools set demanding standards for both students and faculty"³. It is this ethic that drives the education program at Saint Ignatius' College Riverview and generates the quality of work contained in this publication.

Named after Athanasius Kircher SJ, a man of prodigious intellect in the 17th Century, *The Kircher Collection* is testament to the aspirational scholarship that is alive and well at the College. It profiles key fields of academic pursuit and endeavour—Literature, Visual Arts, History, Drama and Musical Composition. More than just a compendium of student work, it is a manifestation of the desire to enquire, to experience, to comprehend, to analyse, to interpret, to explore—all corollaries of creative cognition in the quotient of learning.

As you read this publication, it is my hope that you will enjoy the sophistication of the work, remembering that these young men are still of a tender age with so much potential in their chosen fields. Who knows, they may reach some of the lofty heights of illustrious alumni such as Robert Hughes, Alex Seton and the seven Rhodes scholars who have given so much to academic pursuit and artistic expression in their personal and professional lives. These are early days in disciplines still seminal to the contributors, but a discerning appreciation of their work augurs well for all that lies ahead.

Special thanks are extended to the many staff who contribute with great generosity and professionalism to this publication.

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- 1 John O'Malley SJ. (1993). *The First Jesuits*. In Traub, George, W. (Ed). *A Jesuit Education Reader*. p 7
 - 2 *Communal Reflection on the Jesuit Mission. A Way of Proceeding*. From the Jesuit Conference, 2002. In Traub, George, W. (Ed) opp. cit. p 179
 - 3 Mitchell, Robert, A. (1988). *Five Traits of Jesuit Education*. In Traub, George, W. (Ed) opp. cit. p 111

INTRODUCTION

Athanasius Kircher SJ

“The last man who knew everything”

Athanasius Kircher, born in 1601, was the complete Renaissance man, the *uomo universale*, a polymath—widely regarded as the physical embodiment of all the learning of his age. Deservedly known as “the Master of One Hundred Arts”, he taught in the Colleges of Würzburg and Avignon, before being posted to Rome (where he died in 1680). In bridging the sciences and the humanities, Kircher has been compared to da Vinci. Stanford professor, Paula Findlen, entitled her recent biography of Kircher *The Last Man Who Knew Everything*. But as a young man Kircher was, according to his own account, an accident-prone dimwit.

Kircher wrote over thirty separate works dealing with the widest range of subjects. He invented a universal language scheme, attacked the possibility of alchemical transmutation and devised a host of remarkable pneumatic, hydraulic, optic and

“

It was because of Kircher's work that scientists knew what to look for when interpreting the Rosetta Stone.

”

Left Athanasius Kircher;
The Kircher Museum in Rome



“
He understood
the evolutionary
process and
hinted at the
germ theory
of disease.
”

magnetic machines, which he displayed to visitors to his famous public museum (the first such institution), housed in the Jesuit Collegio Romano. His books, lavishly illustrated volumes, were destined for Baroque princes with a love of the curious and exotic explorations of their time.

Kircher invented the lantern slide (the forerunner of projectors). He accurately estimated the speed of a swallow at 100 feet per second (without a stopwatch). He was a vulcanologist (even climbed into the volcano Vesuvius) and wrote the first book on vulcanology. Kircher and others like him taught in the Colleges and encouraged the appropriation of the sciences into the school curriculum.

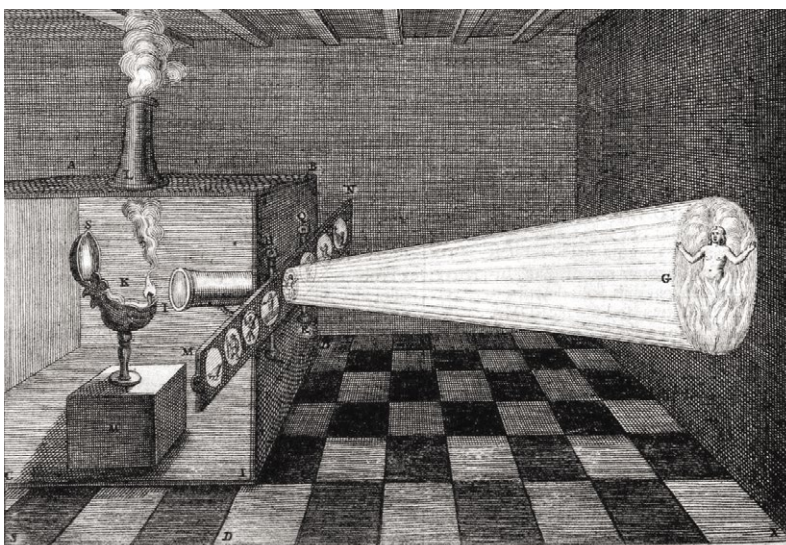
Kircher invented calculators, wrote on symbolic logic, and devised mathematical tables. He understood the evolutionary process and hinted at the germ theory of disease—he attributed the plague to tiny animals which he had observed under a microscope.

His first publication concerned magnetism. Then he wrote of sundials, next on the Egyptian language, then on calendars. He proposed a map of the city of Atlantis. He knew twenty ancient and modern languages. He studied hieroglyphics and it was because of Kircher's work that scientists knew what to look for when interpreting the Rosetta stone. He has been called the real founder of Egyptology.

Kircher always wanted to be a missionary in China, but the importance of his teaching saw this dream never realised. However, that did not prevent him writing a huge treatise on China, *China Illustrata*, which included mythology, accurate cartography and Chinese characters.

While traveling through Italy writing his book on magnetism, he came to the town of Taranto, which gives its name to the poisonous tarantula spider. The region of Taranto was known for the prevalence of a disease called 'tarantism', which induced an hysterical condition in the sufferer, with one characteristic feature being the sudden desire to dance, in a wild and rapid whirling motion. It was commonly supposed that the illness was a result of the bite of a tarantula. Accordingly, it was believed that the cure for the bite of the tarantula was to perform the dance, to work out the toxin. In his book on magnetism, Kircher helpfully depicts the region populated by the spider, and gives drawings of the animal and of its victims being bitten. Finally, should one be unfortunate enough to get bitten, Kircher, composed a piece of music—*Antidotum Tarantulæ*—for the victim to dance to, to cure the bite!

Kircher practised a unique brand of science before the lines had been drawn between it and art and religion. He covered herbs, astrology, mining, dragons, demons, weather, eclipses, fossils, gravity, bioluminescence, the sun and moon, and other topics. For example, spanning scriptures and science, he calculated that the height required for the Tower of Babel merely to reach the moon would catapult the earth out of its orbit.



Left The precursor of the slide, overhead and digital projector

Visitors to Kircher's impressive museum heard his disembodied voice, fed to them through a hidden metal tube he spoke through from his bedroom. He engineered megaphones with which one of his friends used to bray at wolves and set them to howling. He launched dragon-shaped hot-air balloons with "Flee the wrath of God" painted on their underbellies.

In the Jesuit Archives in Rome there are more than 2,000 items of his correspondence with the most eminent scientists of his time, including Leibniz, Torricelli and Gassendi. In addition, Kircher harnessed the network of Jesuit missionaries in far-flung places to carry out natural observations and experiments on a global scale.

Towards the end of his life, Kircher's stocks fell as the rationalist era emerged. Descartes (himself a Jesuit alumnus) described Kircher as "more quacksalver than savant". Because of his stature and high regard he was also the victim of a number of hoaxes where his enemies attempted to set him up, and occasionally did so.

However, in this postmodern era, many are being drawn again to his eclecticism, transcendence of academic boundaries, taste for trivia and technomania. In recent years his life and works have interested many biographers and authors revealing his myriad areas of interest. There is an Athanasius Kircher Society in Manhattan. Stanford University hosts an Athanasius Kircher Correspondence Project.

Perhaps Athanasius Kircher was not really "the last man who knew everything". But he might have come closer than most.

FR ROSS JONES SJ
COLLEGE RECTOR 2011-2017

VISUAL ARTS

David Wilson

Tempus Fugit / Time Flies

REFLECTION STATEMENT

The manifestation of time in society today is impacting on the human condition. My artwork seeks to stimulate the viewer to consider my representations of time; what time does to our existence and its centrality to reality in daily life. The orthodoxy of time enforces rules that shape the way we live. Can we break free and assert our individuality and enduring human spirit?

This is an assemblage of 11 drawers/boxes primarily containing found objects sourced from recycled and 2nd hand stores, kerbside clean ups and the natural environment. The short film featured in the piece reveals the business of our everyday lives and allows us to stop, look and reflect.



THE KIRCHER COLLECTION

HSC BODIES OF WORK FROM
THE CLASS OF 2018

VISUAL ARTS

WOODEN DRAWERS, FILM,
FOUND OBJECTS, ACRYLIC
PAINT, SHELLAC, CHARCOAL,
FABRIC, WIRE, GLUE, METAL





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VISUAL ARTS

WOODEN DRAWERS, FILM,
FOUND OBJECTS, ACRYLIC
PAINT, SHELLAC, CHARCOAL,
FABRIC, WIRE, GLUE, METAL

MUSIC

James Osborne

The Cat Burglar

PERFORMANCE NOTES

This composition evokes images of my neighbours' cat, whom I sometimes find sneaking around our house late at night, in search of food.

Legend:

Gong: in bars 32 and 40. Glock. player will also play Gong

Glock

Note: Vib. 1 player switches to Floor Tom in bars 40-49

Vib. 1

Start roll with higher note and alternate with the lower note

Mar. 1

Congas: Low, High, Ghost, Slap (closed), Slap (open)

Drums: HH w/foot, HH Splash, Bass Drum, Floor Tom, Snare, Mid Tom, High Tom, Ride (left), Ride (right), Cym Bell, Hi-Hat

Drum Techniques:

- *1: use other stick to increase tom head tension progressively
- *2: open hi-hat: leave open until dashed line ends
- *3: play cymbals / HH (open) edges w. mid-stick
- *4: 'Tribal' style: HH drums with a mix of rim and head to resemble timbale sound
- *5: press elbow on head, gradually increasing pressure to the max.

PERFORMANCE DIRECTIONS

All players must be familiar with the 'clave', which is central to the piece. This clave consists of a grouping of 3 and a grouping of 2. The phrase should feel like it begins on the last sixteenth note of beat 2. The last note of the bar has a longer duration and should be emphasised.



Glockenspiel

- Mallet choice must emphasise attack, to ensure that the Glockenspiel's high pitched melody is heard above the ensemble.
- During section "B", the Glockenspiel player will also play the gong with felt Gong mallets.

Vibraphone 1

- The Vibraphone 1 player is to use two mediumhard yarn mallets.
- The motor must be turned on at approximately 70% speed.
- During section "B", the Vibraphone 1 player will:
 - Use two bass bows on the instrument.
 - All bows must be 'down bows'.
 - Especially during the middle of a bow, slight pressure should be applied to ensure a stronger sound.
 - The pedal must be held down whilst bowing and kept down after the bow has finished.
 - Play the floor tom with drumsticks.

Vibraphone 2

- For the duration of the piece, the Vibraphone 2 player is to use four medium yarn mallets.
 - It is advised that the 'Burton' grip is utilised.
- The motor must be turned on at approximately 60% speed.

Marimba 1

- For the duration of the piece, the Marimba 1 player is to use two medium-hard yarn mallets.
- All rolls must finish cleanly and quickly to ensure a strong attack on the next roll/note.

Piano

- The Piano player must be confident rhythmically.
- During section “B”, the cluster section (bars 40–49) must be played expressively and not too mechanical.
 - This will be achieved through feeling the pulse of the clave and holding each note for its full length.
 - When using the pedal, do not lift until the score indicates.

Marimba 2

- For the duration of the piece, the Marimba 2 player is to use two medium-hard yarn mallets.

Bass

- The bass player is to use fingers (pizz.).

Drum Set

- For the duration of the piece, the drummer is to use light/jazz sticks (7A).
- The hi-hat must have a bell.
- The left ride cymbal must have rivets.
- The right ride cymbal must have a light sizzler.
- Toms must be tuned fairly tight.
- Bass drum must be muffled and have a short note.
- Pitch-Bending techniques will be used throughout the piece.
 - In the first bar, the other stick will be used to apply pressure on the tom head in increments of 1/3 pressure.
 - In section “B”, the drummer will use his/her elbow to apply pressure on the head and increase pitch and tension on the snare head.

Dynamically with precision

$\text{♩} = 110$

Glock.

Vib. 1

Vib. 2

Mar. 1

Pno.

Mar. 2

Bass

Congas II

Drums

2

Glock.

Vib. 1

Vib. 2

Mar. 1

Pno.

Mar. 2

Bass

Congas II

Drums

11 **A**

Glock.

Vib. 1

Vib. 2

Mar. 1

Pno.

Mar. 2

Bass *pizz.*

Congas II *mp*

Drums II

4

16

Glock. *mf*

Vib. 1 *f*

Vib. 2 *mf*

Mar. 1 *mf*

Pno. *mf*

Mar. 2 *mf*

Bass *mf*

Congas II

Drums II *mf* *with groove*

29

Glock. *pp*

Vib. 1 *ppp*

Vib. 2

Mar. 1 *ppp*

Pno.

Mar. 2

Bass

Congas *lightly* *ppp*

Drums *lightly* *ppp* *mp* *Snares OFF*

8 **B** Gong

32

Glock. *f*

Vib. 1 *with bass bows* *mf* *p* *mf*

Vib. 2 *mp*

Mar. 1

Pno. *mp*

Mar. 2 *mp*

Bass *port.* *mp*

Congas *with fingertips* *pp* *with hands*

Drums **3 play cymbal/hi-hat edges w. mid stick*

40

Glock. *mf*

Floor Tom

Vib. 1 *f*

Vib. 2 *mp*

Mar. 1 *mf*

Pno. *mf* *expressively and not mechanical*

Mar. 2 *f* *strong and legato*

Bass *f*

Congas *f* **4: play snare w. 'timbale' style*

Drums *mf*

10

46

Glock. *mf*

Vib. 1 *f* *Vibraphone*

Vib. 2 *mf*

Mar. 1 *f*

Pno. *f*

Mar. 2 *f*

Bass *f* *(9)*

Congas *f*

Drums *f* **5: with elbow: increase pressure* *[Snare On]*

52 *with groove and energy*

Glock. *with groove and energy*

Vib. 1 *with groove and energy*

Vib. 2 *with groove and energy*

Mar. 1 *with groove and energy*

Pno. *with groove and energy*

Mar. 2 *with groove and energy*

Bass *with groove and energy*

Congas *with groove and energy*

Drums *with groove and energy*

12

57 *driving*

Glock. *driving*
cresc.

Vib. 1 *driving*
cresc.

Vib. 2 *driving*
cresc.

Mar. 1 *driving*
cresc.

Pno. *driving*
cresc.

Mar. 2 *driving*
cresc.

Bass *driving*
cresc.

Congas *driving*
cresc.

Drums *driving*
cresc.

60 13

Glock. *ff*

Vib. 1 *ff*

Vib. 2 *ff*

Mar. 1 *ff*

Pno. *ff*

Mar. 2 *ff*

Bass *ff*

Congas II *ff*

Drums *ff*

14 63

Glock.

Vib. 1 *with bass bows* *let resonate*

Vib. 2 *a niente* *mp* *mf*

Mar. 1 *fp* *ff*

Pno. *fp* *ff*

Mar. 2 *fp* *ff*

Bass *fp* *ff*

Congas II *fp* *ff*

Drums *fp* *ff*

VISUAL ARTS

Dean Fisher

Men in Wigs

REFLECTION STATEMENT

Drag has always been deeply embedded in both LGBT+ and mainstream culture; from Shakespearean and kabuki actors, to 70's, 80's and 90's legends such as RuPaul, Divine, Coco Peru, and Dame Edna. Drag constantly finds itself tied with theatrical performance and the notion remains true today. My body of work, "Men in Wigs", celebrates the figureheads of the modern queer movement in their regality, opulence, and elegance.

I chose this selection of popular queens due to their social importance and the weight of their opinion in the contemporary world. Together, they have an approximate 4 million followers. These are clearly influential individuals, and their regal poses emphasise this importance.

Additionally, I used materials such as foam flowers, plastic jewels, feather boas and glitter covered skewers, which alone could be seen as tacky or cheap, but together materialise the constructed excess of my subjects. I've depicted my subjects as being loud and over the top, because in truth, the art of drag is both loud and over the top, and these individuals aren't afraid to be so.

I referenced Gustav Klimt in my use of gold leaf and construction of the background because Klimt epitomises the notion of the divine feminine. These queens are nothing but men in wigs, but once they put on the drag they embody the celestial and opulent women that Klimt strove to depict.

Ultimately, my artworks are a celebration of the budding art form that is modern drag – various queens that I've depicted have come from lives of domestic abuse, racism, homophobia and transphobia, but my works show how they've risen above to become the ultimate display of enduring excellence.



THE KIRCHER COLLECTION

HSC BODIES OF WORK FROM
THE CLASS OF 2018

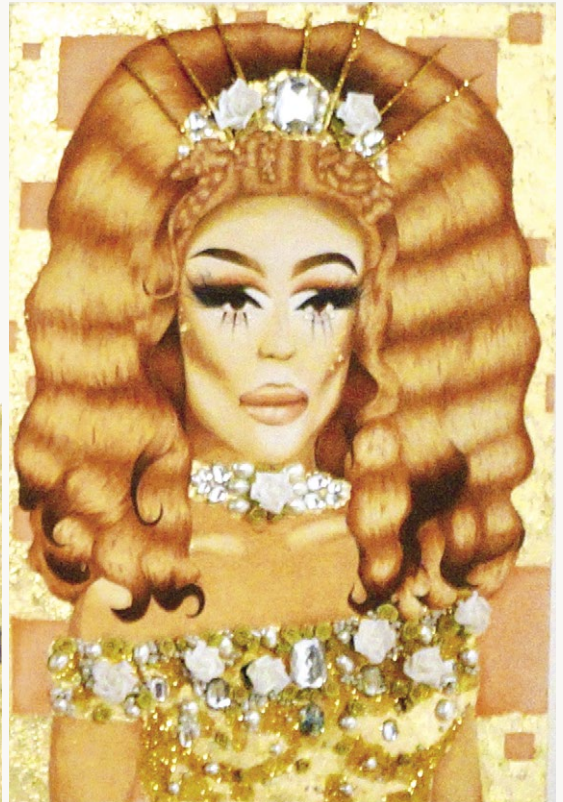
VISUAL ARTS

ALCOHOL BASED MARKERS
ON PAPER, GOLD LEAF, AND
VARIOUS PLASTIC/FABRIC
APPLIQUÉ'S





THE KIRCHER COLLECTION
HSC BODIES OF WORK FROM
THE CLASS OF 2018



VISUAL ARTS
ALCOHOL BASED MARKERS
ON PAPER, GOLD LEAF, AND
VARIOUS PLASTIC/FABRIC
APPLIQUÉ'S

Xiao Gong

Reifier

REFLECTION STATEMENT

“Finally, the distinction between consumer and producer disappears.”¹

Reifier is a palindromic short film seeking to serve as a warning against the effects of our capitalist political economy² on culture. Overall, it visually appropriates and validates Theodor Adorno and Max Horkheimer’s theory of the Culture Industry as “enlightenment as mass deception”³, and Karl Marx’s theories of alienation⁴ and commodity fetishism⁵. This is achieved through its criticism on the degrading effects of consumerism on art and culture, specifically music, in the context of a fictional, dystopian world of the near future.

The story surrounds the sale of a CD labelled ‘culture’, representative of the commodification of art, a central tenet of the culture industry⁶. Two personas of ‘consumer’ and ‘producer’ are expressed through a single character whereby the

1 Marx, K. n.d. *Economic and philosophic manuscripts of 1844*.

2 The political economy is a “branch of social science that studies the relationships between individuals and society and between markets and the state, using a diverse set of tools and methods drawn largely from economics, political science, and sociology” (Britannica)

3 Horkheimer, M., Adorno, T. 2002. *Dialectic of Enlightenment: Philosophical Fragments*. California: Stanford University Press. p.107.

4 Karl Marx’s ‘theory of alienation’ refers to the estrangement of an individual from their *Gattungswesen*, or ‘species-essence’, which Marx perceives as the ability to produce freely according to will, rather than economic need. Marx, K. n.d. *Economic and philosophic manuscripts of 1844*.

5 Commodity fetishism, as Karl Marx puts it, is the perception of social relations involved in economic production, not as relations between people, but as relationships between products of their labour. In essence, commodity fetishism describes the commodification and objectification of people in the form of the commodities which they produce. Marx, K. n.d. *Economic and philosophic manuscripts of 1844*.

6 This ‘culture industry’ can be understood as coined by the Theodor Adorno (1903-1969) and Max Horkheimer (1895-1973) in the chapter “The Culture Industry: Enlightenment as Mass Deception”, in Adorno, T., Horkheimer, M. 2002. *Dialectic of Enlightenment: Philosophical Fragments*. California: Stanford University Press. p.107.

forward ‘consumer’ and reverse ‘producer’ sequence of the palindromic film reveals that ultimately, “the distinction between consumer and producer disappears”⁷.

Fundamentally, Karl Marx’s *Economic and Philosophic Manuscripts of 1844*⁸ laid a foundation for understanding political literature. Marx’s critique of the modern political economy⁹ where “labour produces for the rich wonderful things – but for the worker it produces privation”¹⁰ is evaluated within my video. It is seen through the film’s structure as the binary opposite social classes are emphasised through the flashes of the CD in the forward sequence, *the goal of the consumer*, and the flashes of the money in the reverse sequence, *the goal of the producer*. Yet, the fact that the two stories are built on the exact same scenes represent how both parties are captive to the same system of the political economy, where “finally the distinction between capitalist and land-rentier...disappears”¹¹.

Yet essentially, *Reifier* is a critique on the effects of Theodor Adorno’s and Max Horkheimer’s theory of the ‘culture industry’ on the human psyche. As they state in their seminal work, *Dialectic of Enlightenment*, “the culture industry perpetually cheats its consumers of what it perpetually promises”¹², that is, authentic human experiences through the commodification of culture. In support of Adorno and Horkheimer’s theory, Fredric Jameson validates in his essay *Postmodernism and Consumer Society*, “the line between high art and commercial forms seems increasingly difficult to draw”¹³. I used this idea as inspiration to replicate Chopin’s *Nocturne No.1*¹⁴ into a commodified CD which becomes emblematic of this diminished separation between ‘high art’ and ‘commercial forms’. As a companion of Adorno in life and theory, Walter Benjamin’s essay, *The Work of Art in the Age of Mechanical Replication*¹⁵, reinforces how the *aura* of art is devalued by the process of commodification and was included directly as an intertextual reference in the radio extract within *Reifier*. The palindromic title ‘*Reifier*’ itself, defined as one who converts an abstract concept to one that is more concrete and real, expresses the erroneous belief in the authenticity of consumer culture as genuine enlightenment.

7 Marx, K. (n.d.). *Economic and philosophic manuscripts of 1844*.

8 Marx, K. 1932. *Economic and Philosophic Manuscripts of 1844*. Moscow, Progress publishers.

9 The 19th-century social science concerned with the relations between political and economic processes (now often separated into political science and economics)

10 Marx, K., Milligan, M. 1932. *Economic and Philosophic Manuscripts of 1844*. p. 30.

11 *Ibid*. p. 28.

12 Horkheimer, M., Adorno, T. 2002. *Dialectic of Enlightenment: Philosophical Fragments*. California: Stanford University Press. p.53.

13 Jameson, F. 1992. *Postmodernism and Consumer Society*. New York, Longman. p.2.

14 F. Chopin, *Nocturne No. 1 in B flat minor Op. 9 No. 1*.

15 Benjamin, W. 1936. *The Work of Art in the Age of Mechanical Replication*.

Furthermore, *Reifier* is aligned with the values of political cinema; to inform and agitate the viewer¹⁶. Ewa Mazierska's article defined the role of the protagonist in depicting 'the economic base affects the superstructure'¹⁷ in political cinema that *Reifier* focuses on. Padraig Reynolds' short film *The Election*¹⁸ modelled social manipulation in the face of political power where *Reifier* investigates the cultural and societal control of the culture industry. Likewise, Luke Abbott's *A Children's Message To The World* serves to alter audience perspectives on the nature of war– *Reifier* attempts to highlight the depravities of the culture industry.

In relation to cinematic direction, Yann Pineill's palindromic short film *Symmetry* has largely influenced *Reifier*'s similar use of the palindromic filmic structure. Pineill's palindromic form exemplifies the communication of two different stories, both of which are comprised of the exact same scenes. In this way, *Reifier* depicts the promised enlightenment of the culture industry through a sunrise through the forward direction of the film, which transforms into a sunset in the second half of the film, symbolic of reality – the degradation of the human soul from the culture industry. This is also seen in the soundtrack as the reversal of music, *Nocturne in B Flat Minor*¹⁹, *The Son of Flynn*²⁰, *Revival*²¹, and *Goldengrove v2*²² emphasise the aesthetic qualities of music in both forward and reverse sequences, yet the differing nature and emotions conveyed by the different sequences explores the misinterpretation of music as a result of its mechanical reproduction– the consumer and producer experience different perspectives on objectively the same piece of music. Revealed to be identical in the transaction scene (made possible through Premiere Pro editing), the persona's two identities are representative of the similitude of the two personas under their common oppression by consumerism and a society of commodified culture.

16 Political cinema is multifaceted but can be broadly understood as that which portrays social conditions in order to inform or agitate the spectator. Ewa Mazierska's article, 'Introduction: Making Political Cinema', *Framework: The Journal of Cinema and Media*, vol 55, 1, 2014, pp. 35-44 discusses the role of the protagonist in establishing the social structure that is in contrast with the individual.

17 Ewa Mazierska, 'Introduction: Making Political Cinema', *Framework: The Journal of Cinema and Media*, vol 55, 1, 2014, pp. 35-44.

18 Reynolds, P. 2011. *The Election* [Video file]. Retrieved from: <https://vimeo.com/26411368>

19 F. Chopin - Nocturne Op. 9 No. 1 in B flat minor

20 Daft Punk - The Son of Flynn (Soundtrack from Tron Legacy)

21 Fearless Motivation - Revival

22 Keith Kenniff - Goldengrove v2

At the center of *Reifier* is an extract comprised of textual references from Walter Benjamin, Marx, Adorno;

Through mechanical reproduction of art... "its authenticity – is interfered with"²³. And "labour produces not only commodities; it produces itself and the worker as a commodity"²⁴.

The audio's transition from diagetic radio car sound to a non-diagetic commentary functions to speak from the theorists themselves.

Influenced by the After the Bomb elective of the Extension I English course, *Reifier* explores how consumerism affects the post-bomb human condition through the mediums of culture and art, such as the role of television as demonstrated in *Good Night and Good Luck*. Similarly, *Reifier* is influenced by Fritz Lang's dystopic vision of the industrialised world in his film *Metropolis* in the Advanced English course, extending on its critique of the effects of modern capitalism on human relations into our postmodern context. While *Metropolis* explores the proletariat-bourgeoisie dialectics of post-war Germany, *Reifier* expresses the intrinsic similitude under the contemporary, postmodern, Western political economy. *Reifier* is intended to be played at the *Watchdog Film Festival*, which celebrates "quality film-making on the topic of social and societal importance"²⁵. The relevance of *Reifier* to contemporary consumerist issues renders it suitable to reach this audience.

Ultimately, through presenting a palindromic narrative in an identifiable dystopian setting, *Reifier* seeks to celebrate the authenticity in human culture, which is metonymical of the human condition, by presenting a warning critique against the culture industry in modern consumerist society – as P. Sedgwick states, "modernity is the era of the philistine"²⁶.

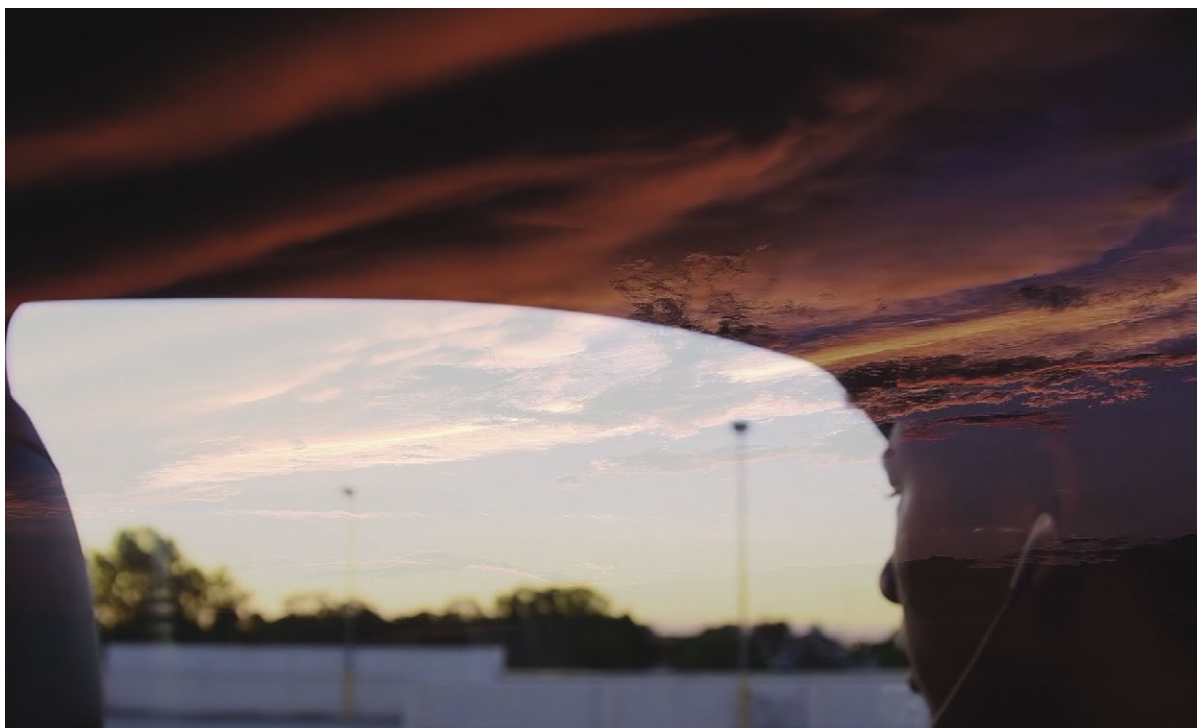
23 Benjamin, W. 1936. *The Work of Art in the Age of Mechanical Reproduction*.

24 Marx, K. n.d. *Economic and philosophic manuscripts of 1844*.

25 From an introduction to the Watchdog Film Festival by FilmFreeway

26 Sedgwick, P. 2007. *Nietzsche's Economy: Modernity, Normativity and Futurity*. Pg 28.





VISUAL ARTS

Dominic Ephraums

Nosce Te Ipsum / Know Thyself : Moments of quietude and reflection

REFLECTION STATEMENT

My body of work presents people in moments of quiet reflection. Socrates stated to know thyself is true power.

In this age of social media we are surrounded by white noise. It is so easy to be persuaded by the pervasive voices of others and their adamant opinions. My artwork inspires a stillness, a moment to meditate on the images before you. Figures emerge from the darkness. They are a metaphor for a growing awareness of oneself, and the need for quiet to provide an environment that facilitates internal investigation of the spirit within.

The velvety black background provides a cocoon for the figures. It also deadens noise acting like an absorber of the outside world. From this space the figures emerge.

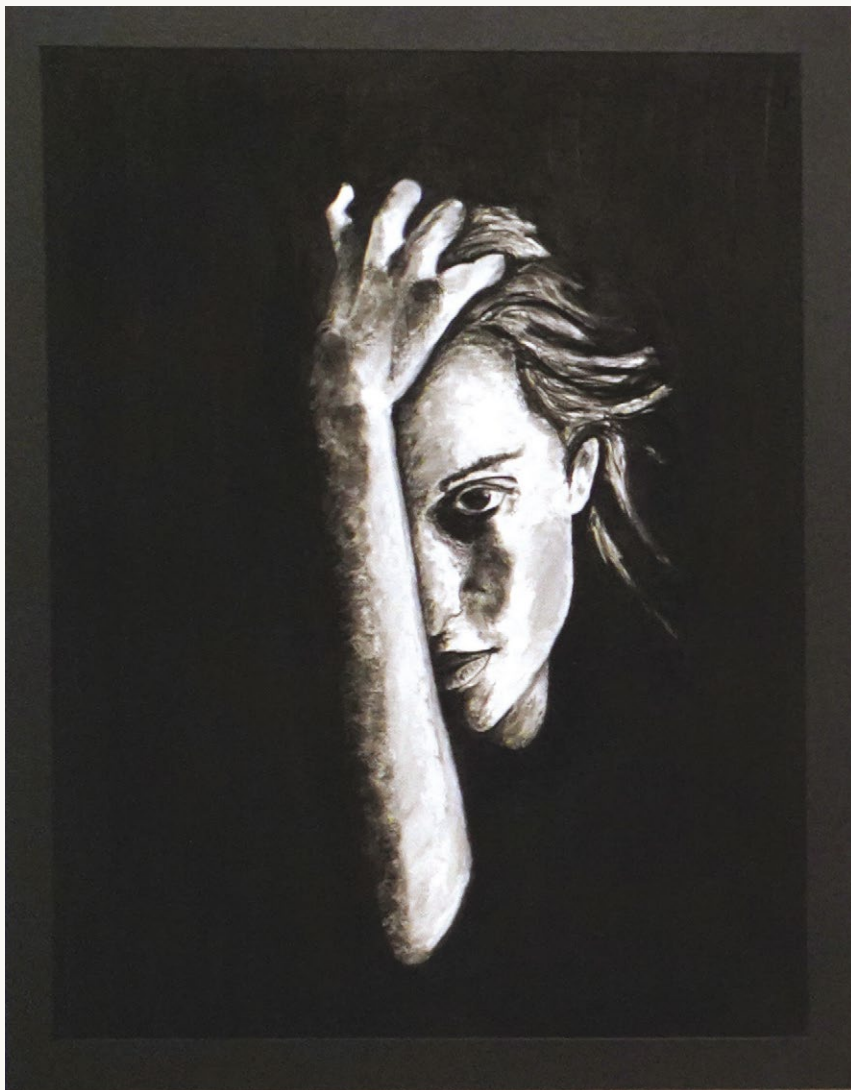
Without moments of internal reflection we fail to know ourselves, we become a mere vessel; disseminators of others ideas garnered from social media. Here the black background serves as a void, a seemingly endless black hole from where one emerges into the light of self awareness.

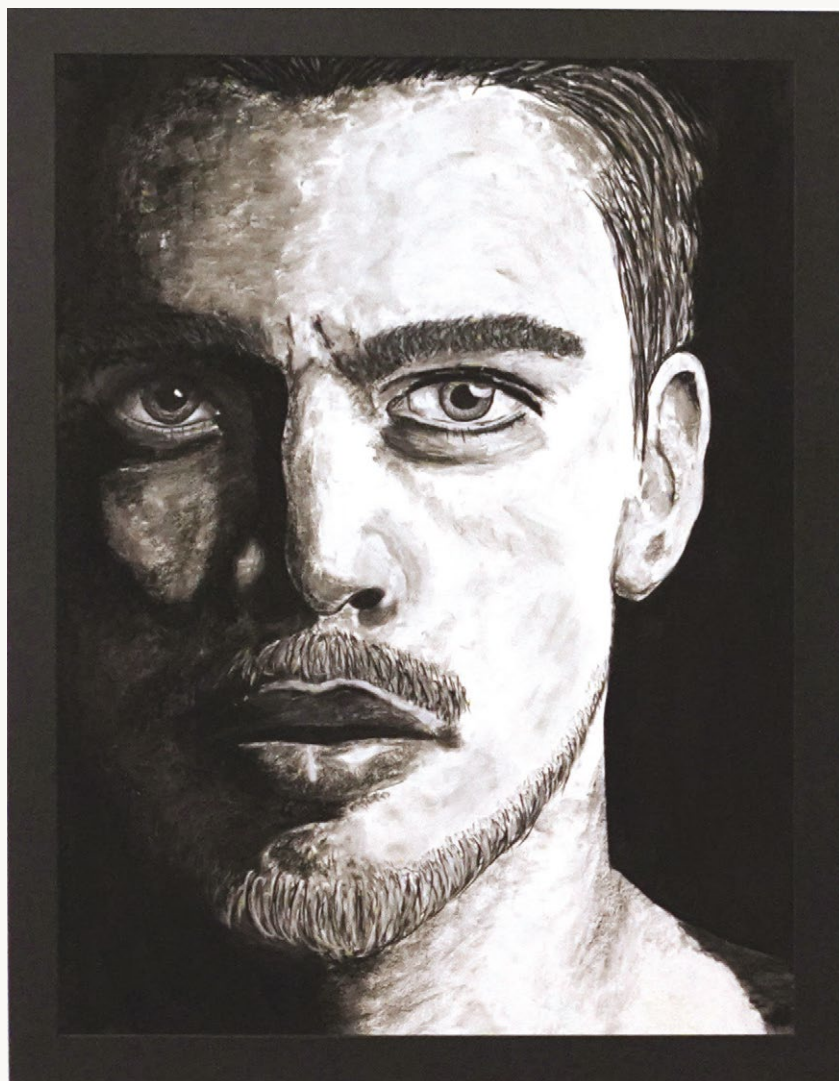
The younger figures seem less sure of themselves, they appear questioning, uncertain and self conscious. In the older figures we see a greater knowing. They look out, and back, at a life borne with wisdom and truth.

While Socrates has been attributed with the quote, 'Know thyself', many philosophers of both western and eastern practice have purported the same idea.

Wherever the expression arises, there is a universal truth, that unless we know ourselves and are true to our informed conscience we will never have rest.



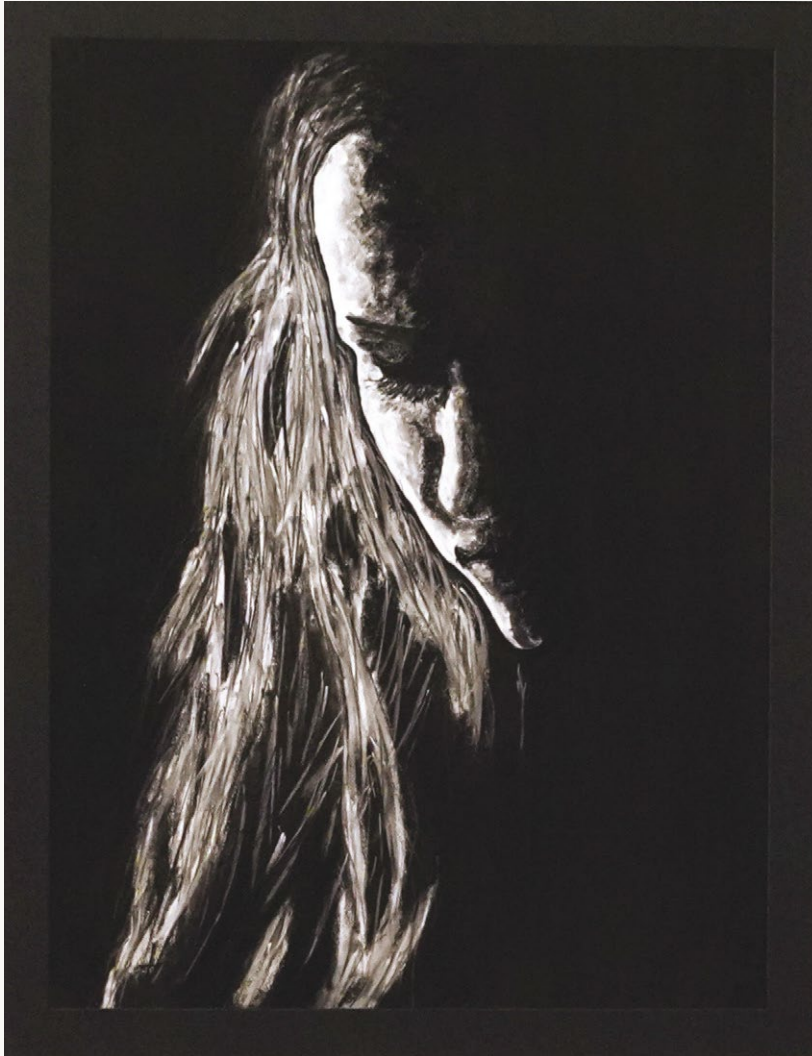


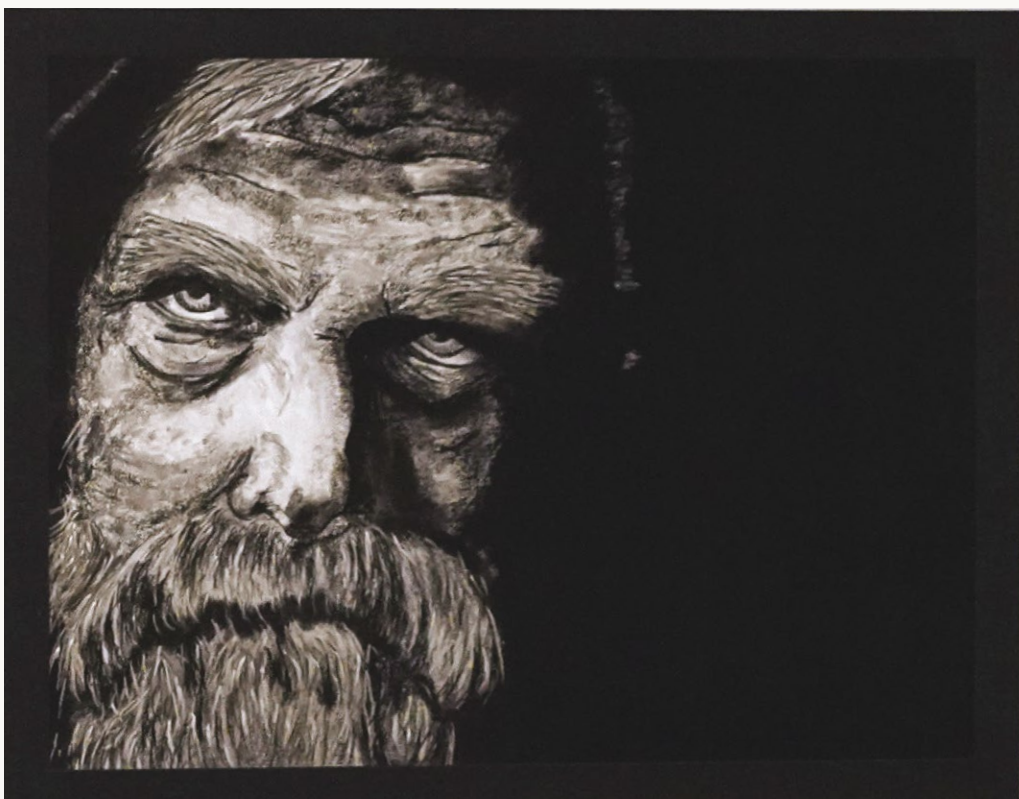


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VISUAL ARTS
CHARCOAL AND WHITE
CHALK ON PAPER

35





Hugo Perrignon

A historiographical analysis of the influence of historians' contexts on the debate surrounding the success of Prohibition in the United States 1919–1933.

SYNOPSIS

The desire to examine a topic in relation to Prohibition-era America stemmed from my own personal context, being born in the USA, as well as previous study of topics in relation to this issue, such as the St Valentine's Day Massacre. My initial focus towards the personality of Alphonse Capone, whilst eventually proving unsuitable for my project, provided a segway to the broader topic of Prohibition as a whole, which I settled upon. The current specific question, however, took a matter of months to establish as I examined and analysed a broad array of prohibition related sources which both supported and opposed my question, as it changed, both minutely and drastically, no less than seven times, finally concluding to base my question towards the context of historians in their judgment towards the failed policy of Prohibition in the USA.

Whilst incorporating my own belief that Prohibition failed, the project essentially seeks to analyse the milieu and stimuli compelling individual historians to their own individual judgments, demonstrating the distortive role of context in the depiction of history through the historians Tomkins, Moore, Sandbrook, Caitlin and Page. In doing so, I learned the diverse justifications for historians in both support and opposition to Prohibition – one of the more obscure of which including its outcome in uniting the morally opposed groups of the Ku Klux Klan and the Suffragette movement within the USA, as well as a heavy reliance on specific, health related statistics by empirical historians.

I aimed to establish a cross section, detailing the universal influence of context upon history's construction. Hence, I incorporated a unique cache of sources, clearly demonstrating the role of context in shaping one's approach to history. This supported me in facilitating a balanced, coherent analysis incorporating numerous relevant sources to answer my specific question.

ESSAY

A historiographical analysis of the influence of historians' contexts on the debate surrounding the success of Prohibition in the United States 1919–1933.

There has long been great debate amongst historians in regards to the success of Prohibition, with a plethora of unique factors producing varying outcomes in opinion. Historians' respective opinions are defined by a multitude of contextual stimuli, including their historical era, the school of history they identify within, geographical factors, and the pervasive influence of religion. Floyd W Tomkins, Mark Moore, Dominic Sandbrook, Roger Caitlin and Larry Page are amongst those whose works span the period during, and after Prohibition in the United States, with their construction of history arising from unique factors which influence the opinions in their works.

Prohibition, the 'Great social and economic experiment' as it was acclaimed by President Herbert Hoover, has been the subject of great contention in regards to its success before, during, and after its introduction. The ratification of the 18th Amendment by President Woodrow Wilson in 1919, commonly known as the 'Volstead Act', banned the production, transport and sale of alcohol across America. According to the Government-sanctioned Cato Institute prohibition policy analysis:¹

National prohibition of alcohol (1920–33) – the 'noble experiment' – was undertaken to reduce crime and corruption, solve social problems, reduce the tax burden created by prisons and poorhouses, and improve health and hygiene in America.

Prohibition divided the nation, unintentionally created a booming black market for alcohol, justifying growing calls to repeal the laws, demonstrating the overwhelming failure of the policy in achieving its stated goals. The basis of the laws, according to James H Timberlake in his 1963 book *Prohibition and the progressive movement*, were comprised of a number of 'economic, religious, social and political arguments', with groups such as the *Anti-Saloon League*, whose agenda encompassed all of these areas, overwhelming policy makers.

Religious beliefs may have clouded the views of annalist historians of the Prohibition. Contemporary annalists endured firsthand the impact of these laws upon the very fabric of society, providing a unique factor towards their judgment, however, being from a time synonymous with heavy Christian influence on everyday life across the western world, the lense of religion held significant influence over these historians judgments. Tomkins, for example, was a Protestant reverend from Florida, whose 1923 journal entry 'Prohibition and its enforcement' for *The Annals of the American Academy of Social and Political Science* demonstrates his strong belief that Prohibition was, and would continue to be, a success. 'Personal liberty necessarily curtailed'³, Tomkins explains in the opening lines, following with the justification that 'The intoxicating beverage is a menace wherever and whenever it has a prospective victim'.⁴ This flawed verdict on the success of Prohibition is heavily influenced by Tomkins' religious views. He cites various Bible verses which explicitly state an opposition to alcohol including Peter 4:3, which states 'For you have spent enough time in the past doing what pagans choose to do – living in debauchery, lust, drunkenness'. This evident Biblical opposition to alcohol shapes Tomkins' perspective of the issue, applying Christian pedagogy to a societal problem, regardless of its outcomes. Nevertheless, Tomkins inadvertently foreshadows the changing attitudes of society towards Prohibition, as public opposition began to rise through its early stages. 'Is prohibition good for the people?', he asks himself, only to answer with the assumptive statement: 'Even the most extreme anti-prohibitionist does not want the saloon brought back'⁶. The acknowledgment that there was opposition from society to Prohibition demonstrates some degree of awareness that it had the capacity to fail, possibly due to the opposing debates of progressive contemporaries of the Prohibition era. However, his unwavering support for the policy is demonstrative of the role of his religious context in distorting Tomkins' judgment towards the failed policy of Prohibition, shaping his verdict of support. Hence, the role of context in shaping one's construction of history is clear.

The use of analytics in regards to judging a historical issue is heavily influenced by the school of history an historian identifies within, and is largely influential towards that historian's overall judgment. Empirical historians such as Mark Moore have traditionally focused on statistics and data in shaping their judgments on Prohibition's success. This entails analysis of figures in relation to rates of household violence, disease rates, and level of consumption of alcohol both during and after the implementation and repeal of the *Volstead Act*. Writing in his 1989 article 'Actually, Prohibition was a success', the Harvard University professor focusses heavily on health and alcohol consumption related statistics in his case for Prohibition's success:

Second, alcohol consumption declined dramatically during Prohibition. Cirrhosis death rates for men were 29.5 per 100,000 in 1911 and 10.7 in 1929.

Admissions to state mental hospitals for alcoholic psychosis declined from 10.1 per 100,000 in 1919 to 4.7 in 1928.⁷

Although these statistics alone support the illusion that Prohibition fulfilled its purpose, Moore neglects to pay sufficient attention to his own, patronising statement that:

What everyone “knows” about Prohibition is that it was a failure. It did not eliminate drinking; it did create a black market. That in turn spawned criminal syndicates and random violence.⁸

These claims, which Moore described as the ‘conventional view’⁹, seemingly outweigh the array of statistics that he employs to justify his argument. For Moore however, being an analytical empiricist, the impacts upon society as a whole are outweighed by a specific category of statistics and data, providing a distorted scope on the issue by failing to account for the overall impacts of Prohibition. Subsequently, through examining the strong argument on behalf of anti-Prohibitionists, Moore’s argument is weakened in a similar manner to that of Tomkins. Moore’s doctoral thesis on ‘organizational behavior’ indicates a focus on analyzing rigid behavioral patterns when examining an event, failing to take into account broader impacts; crime, violence etc. Therefore, the assumption that Moore’s argument is flawed, as a result of his personal context influencing his approach to the construction of history, limiting the range of evidence he is willing to accredit, would be sound. Clearly, the role of context in shaping the view of historians is clear through Moore’s tendency to regard statistics over the human experience in his support for Prohibition.

Similarly, as historians of a contextual background within the Annales school of history are compelled to examine Prohibition’s broader impact upon society, their construction to history and therefore opinion is shaped. Annalists who are committed to examining the impacts of Prohibition as a whole, may delve into a broad array of impacts, focused on those which inflicted the greatest impact upon society. The biggest impact that the introduction of the *Volstead Act* incurred was the catalysing of organized crime, through bootlegging operations of criminals such as Alphonse Capone. Making up to US\$60 million a year from selling alcohol in illegal drinking locations known as ‘speakeasies’, Capone and his gang thrived, while United States law enforcement agencies such as the Internal Revenue Service and the Department of Justice struggled to enforce the ban on intoxicating liquor which Tomkins described as a ‘Menace to society’.¹⁰ Michael Lerner supports this stating: ‘Police officers and Prohibition agents alike were frequently tempted by bribes or the lucrative opportunity to go into bootlegging themselves’.¹¹ The degree of success that bootlegging enterprises across the United States, in particular the empire of Capone, allowed them to establish themselves as kingpins of crime, particularly in cities such as Chicago and New York,

well after the 21st Amendment was passed. This – arguably the greatest – impact which occurred as a result of Prohibition, cannot be overlooked in any judgments regarding the success of the *Volstead Act*. With consideration, this leads to the conclusion that Prohibition, without doubt, failed. This is the case in the argument of the Annalist Dominic Sandbrook in his 2012 article ‘How Prohibition failed and gave America an era of Gangsters and speakeasies’.¹² Contradicting President Hoover, Sandbrook describes Prohibition as a ‘Deluded experiment’¹³, a ‘failure’¹⁴. For Sandbrook, not only was the introduction of Prohibition problematic in leading to increased crime across the United States, it was a violation of individual freedom, as he dissects the human experience and firsthand accounts, alongside statistics and data, utilizing various sources of information to construct his argument, based on Prohibition’s impact upon society.

Sandbrook acknowledges that there was a strong call for Prohibition to be installed before the introduction of the 18th amendment, with ‘(a)s many as a million Americans belong[ing] to an anti-alcohol group of some kind’¹⁵ in the early 19th century. This, however, does not outweigh the fact that Prohibition was an ill-prepared, failure of a stunt by Congress. ‘Above all’¹⁶, Sandbrook states, ‘many Americans with a taste for liquor were determined to get hold of a drink one way or another’.¹⁷ As Sandbrook explains: ‘Illegal drinking dens had long flourished in big cities... historians estimate that by 1925, there were as many as 100,000 illegal bars in New York City alone’.¹⁸ This thorough account demonstrates not only the level of criminal activity that occurred, but how unprepared the Government were in enforcing and preventing the ban on the sale of liquor. Sandbrook’s conclusion that Prohibition failed, evidently, is a result of his approach to history, considering the impact of the law upon society as a whole. Hence, it is clear that the contextual influence of the school of history an individual falls under, by manipulating their approach to the construction of history, dictates which side of the debate over the success of Prohibition they lie on.

Considerations of the opinions of other historians of a common zeitgeist may lead an individual historian to a new reasoning, altering their opinion. In terms of Prohibition, its inadvertent consequences are gaining traction amongst modern historians, influencing the judgments of both individuals and those surrounding them. Such impacts included within this bracket include the union of previously conflicting groups within the USA, as well the consolidation of the federal Government’s legal power. These are key issues explored by Roger Caitlin in his 2018 article ‘The Bitter aftertaste of Prohibition in American History’¹⁹, where, although berating prohibition for its arguable failure, he admires its secondary outcomes in uniting the previously opposed groups in support of prohibition, most intriguingly the Ku Klux Klan and the Suffragette movement, alongside its significant role in causing ‘fundamental change’²⁰, as he states, bolstering funding and resources to law enforcement agencies across the

USA, increasing their ability to police and prosecute illegal practices, not only during the prohibition era but after. Aided by the benefits of time in giving rise to a broad array of informed sources, Caitlin utilises opinions of modern historians of his own era within his article, to compile evidence to support this judgment, including that of Jon Grinspan, of the Smithsonian's National Museum of American History, who himself stated that Prohibition 'really gave rise to vastly expanded federal law enforcement powers'²¹. This is utilised in conjunction with the opinion of Peter Liebhold, of the American History Museum, who comments on the union between the 'very strange bedfellows'²² of the Ku Klux Klan, who supported prohibition as a 'way to go after immigrants'²³, and suffragettes, campaigning in opposition of alcohol fuelled violence, describing the use of these secondary impacts as 'one of the big changes in recent scholarship'²⁴ towards prohibition, deferring traditional historians judgment from the modern, annalist view of Prohibition's impact on the whole of society through its specific aims. The argument of prohibition as a success in terms of its ability to maximize federal powers and unite groups divided within America, is a view adopted, evidently, through the considerations of other historians of the same contextual milieu by Caitlin, demonstrating the role of context in determining an individual's opinion.

The influence of geography upon a historian's perception of the success of Prohibition cannot be underestimated. Hence, despite the consensus amongst modern historians that the negative impacts of Prohibition outweigh the slim benefits that may have ensued, some districts in the south of the United States remain defiant, with the possession and sale of alcohol still illegal. Counties across Mississippi, Arkansas, Kentucky and Oklahoma have continued with these outdated laws, despite the negative impact it had in the past, and continues to have today. In place of bootlegging alcohol in these counties however, criminals have turned to creating, selling and using drugs. According to a 2005 study from Syracuse University, dry counties saw an inflated number of drug related crime and arrests, with the conclusion that their data 'suggests that alcohol and drugs are substitutes in consumption,'²⁵ extrapolating that 'regulations on [alcohol] lead to important unintended and possibly counteracting consequences for other deviant behaviors'²⁶. From this information, it is clear in a modern context that the intended effects of Prohibition, which Larry Page, director of the Arkansas Faith and Ethics Council states, stops people from 'looking like a bunch of knuckle dragging yahoo's'. According to Page, 'Generally speaking, the quality of life in dry counties is superior to wet counties'²⁷. However, data related to drug crime in his own county suggests otherwise. Seemingly consistent with others who are in favor of Prohibition, however, Page explicitly acknowledges the negatives associated with it, yet fails to deeply explore, or even attempt to counter. 'Prohibition destroys moderation'²⁸, he states, going on to explain that 'During Prohibition, nobody went out to a speakeasy to have a beer. You went to have 10 beers'²⁹. This acknowledgment

of Prohibition's ineffectiveness in ceasing alcoholism demonstrates that the reason behind Page's, and the Arkansas Faith and Ethics Council's support for Prohibition, as a result of the common view of their geographical area, may not be an issue of ignorance but perhaps of inertia. Their fierce belief in the outdated policy of Prohibition, despite the knowledge of its extensive flaws suggests that the supporters of prohibition are believers in tradition, not reality. This demonstrates the significantly influential imposition of a historian's geographical context in dictating their perceptions towards historical events.

To conclude, the judgments of historians towards the failed policy of Prohibition, and their validity, can be attributed to a number of contextual influences. Evident through those such as Tomkins, Moore, Sandbrook, Caitlin and Page, contextual influences such as religion, historical period, geography, or an individual's school of history, all integrate themselves into their complex arguments and constructions of history, producing a debate that has, and will continue to occur throughout history. Through analysis of opposing sides of the debate, it is clear that historian's judgments alike are undoubtedly shaped by their own milieu, demonstrating the inextricable connection between a historian's context and their judgment towards prohibition.

ENDNOTES

- 1 Cato Institute, 1991, <https://www.cato.org/publications/policy-analysis/alcohol-prohibition-was-failure>
- 2 Timberlake, 1963
- 3 Tomkins, 1923
- 4 Tomkins, 1923
- 5 Tomkins, 1923
- 6 Tomkins, 1923
- 7 Moore, 1989, <https://www.nytimes.com/1989/10/16/opinion/actually-prohibition-was-a-success.html>
- 8 Moore, 1989, <https://www.nytimes.com/1989/10/16/opinion/actually-prohibition-was-a-success.html>
- 9 Moore, 1989, <https://www.nytimes.com/1989/10/16/opinion/actually-prohibition-was-a-success.html>
- 10 Tomkins, 1923
- 11 Lerner, <http://www.pbs.org/kenburns/prohibition/unintended-consequences/>
- 12 Sandbrook, 2012, <https://www.theguardian.com/film/2012/aug/26/lawless-prohibition-gangsters-speakeasies>
- 13 Sandbrook, 2012, <https://www.theguardian.com/film/2012/aug/26/lawless-prohibition-gangsters-speakeasies>
- 14 Sandbrook, 2012, <https://www.theguardian.com/film/2012/aug/26/lawless-prohibition-gangsters-speakeasies>

- 15 Sandbrook, 2012, <https://www.theguardian.com/film/2012/aug/26/lawless-prohibition-gangsters-speakeasies>
- 16 Sandbrook, 2012, <https://www.theguardian.com/film/2012/aug/26/lawless-prohibition-gangsters-speakeasies>
- 17 Sandbrook, 2012, <https://www.theguardian.com/film/2012/aug/26/lawless-prohibition-gangsters-speakeasies>
- 18 Sandbrook, 2012, <https://www.theguardian.com/film/2012/aug/26/lawless-prohibition-gangsters-speakeasies>
- 19 Caitlin, 2018, <https://www.smithsonianmag.com/smithsonian-institution/bitter-aftertaste-prohibition-american-history-180969266/>
- 20 Caitlin, 2018, <https://www.smithsonianmag.com/smithsonian-institution/bitter-aftertaste-prohibition-american-history-180969266/>
- 21 Caitlin, 2018, <https://www.smithsonianmag.com/smithsonian-institution/bitter-aftertaste-prohibition-american-history-180969266/>
- 22 Caitlin, 2018, <https://www.smithsonianmag.com/smithsonian-institution/bitter-aftertaste-prohibition-american-history-180969266/>
- 23 Caitlin, 2018, <https://www.smithsonianmag.com/smithsonian-institution/bitter-aftertaste-prohibition-american-history-180969266/>
- 24 Caitlin, 2018, <https://www.smithsonianmag.com/smithsonian-institution/bitter-aftertaste-prohibition-american-history-180969266/>
- 25 Keyes, 2015, <https://psmag.com/news/gin-and-tonic-hold-the-gin>
- 26 Keyes, 2015, <https://psmag.com/news/gin-and-tonic-hold-the-gin>
- 27 Keyes, 2015, <https://psmag.com/news/gin-and-tonic-hold-the-gin>
- 28 Keyes, 2015, <https://psmag.com/news/gin-and-tonic-hold-the-gin>
- 29 Keyes, 2015, <https://psmag.com/news/gin-and-tonic-hold-the-gin>

SOURCE ANNOTATIONS

Tomkins, F., ‘Prohibition’, *The Annals of the American Academy of Political and Social Science*, vol. 109, 1923

Tomkins’ journal entry is an integral source in my assessment in the role of context in shaping the view of a historian. The significant influence imparted upon the verdict posited by Tomkins, through his experiences, being a contemporary of the era, and through religion, as a Christian reverend, in shaping his judgment that Prohibition was a resounding success, was an extremely useful discussion point, hence its prominence as one of the most heavily weighted sources within the project. Tomkins, by discussing the impacts upon society as a whole, with his religious beliefs outweighing the overall impacts of prohibition, demonstrated through his assumptive statement, “even the most extreme anti-prohibitionist does not want the saloon brought back” depicts the ubiquity of religious teachings in dictating the outcome of his judgment. Therefore, the source proved extremely valuable, providing me with a clear source depicting the role of religious context in determining which side of the debate towards prohibition an individual historian aligned with.

Sandbrook, D., 'How Prohibition Backfired and gave Germany an era of gangsters and speakeasies', *The Guardian*, 2012, <https://www.theguardian.com/film/2012/aug/26/lawless-prohibition-gangsters-speakeasies> (Accessed 26/10/17)

The contextual influences of historians within the Annales school is depicted through Sandbrook's article, as he examines the impact of Prohibition – a “deluded experiment” upon wider society as a whole, without being burdened by a focus on its specific aims – to reduce crime and social problems. Sandbrook details the role of Prohibition as, in reality, it increased the problems it aimed to solve, particularly through bootlegging associated crime and violence. This is clearly shown before even reading the article, through its title 'How Prohibition failed and gave America an era of gangsters and Speakeasies', also depicting the approach to the construction of history by Sandbrook – to focus on how society was impacted, rather than the specific information provided by those behind the Volstead act. The clear bias demonstrated in Sandbrook's opinion as he scathingly denounces the success of the policy, rather than detracting from the reliability of the source, acts to further strengthen its relevance towards the question, by allowing me to dissect the role of Sandbrook's context as an Annalist in leading him to adopt this scathingly critical stance. Hence, this source proves, overall, very valuable as a subject of analysis within my project, as I explore the role of a historian's school of history in determining how they interpret and construct information to position themselves on the debate towards the success of Prohibition.

Caitlin, R., 'The Bitter Aftertaste of Prohibition in American History', *Smithsonian Mag*, USA, 2018
<https://www.smithsonianmag.com/smithsonian-institution/bitter-aftertaste-prohibition-american-history-180969266/> (Accessed 11/06/18)

The contextual influence upon Roger Caitlin in this article provides significant material for analysis within my project, as his view is shaped by the sentiments of other historians of his era. Although not as convicted in his stances in the debate over Prohibition's success than other sources utilised, Caitlin utilises the opinions of multiple other historians of his own, modern era, including Grinspan and Leibhold, in order to formulate his opinion that although Prohibition failed in its intended outcomes, it caused “fundamental change”, benefiting America through other areas such as solidifying the power of Federal law enforcement. He uses Grinspan's statements that prohibition “vastly expanded federal law enforcement powers”, in conjunction with Liebhold's opinion that, the union of morally opposed groups was a positive, in order to solidify his judgment that through its secondary impacts, prohibition proved beneficial. The clear role played by the context of Caitlin, evidently, with his judgment a product of those in today's modern age, provides the basis for me to analyse how he uses the sentiments of those around him in order to derive his own opinion, therein demonstrating the relevance of the source for me to study in relation to the role of context in shaping historians' judgments to Prohibition.

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VISUAL ARTS

Mitchell Frawley

Ocean Idols

REFLECTION STATEMENT

My body of work is a series of portraits based on the professional surfers who have been inspirational to me throughout my life.

Each artwork is intentionally different from one another as I have aimed to represent the unique qualities of each of my idols and their individual surfing achievements.

I chose to explore a variety of materials, surfaces and techniques in each portrait. This was a means of challenging my artmaking skills as well as capturing the individual personality of each surfer. I have used watercolour and wax to link each work so that each idol is connected to the ocean in which they thrive.

There are two significant artists that have inspired and influenced me in my artmaking. One is the U.S. artist, Chuck Close and the other is the Italian artist, Alberto Giacometti. These artists greatly contrast with each other in their approach and style of portraiture. Chuck Close paints in a very systematic and photo-realistic style, whereas Alberto Giacometti creates his portraits in a loose and expressive manner.

My body of work represents a combination of these styles as well as my own interpretation of each surfing idol.



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VISUAL ARTS

PLYWOOD, WATERCOLOUR PAPER,
CARTRIDGE PAPER, CANVAS, FIBREGLASS
SURFBOARD, WATERCOLOURS, WHITEOUT
PEN, GRAPHITE AND CHINA GRAPH PENCILS,
MARKER PENS, CHARCOAL, WAX, ACRYLIC,
WATERCOLOUR AND ENAMEL PAINTS





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VISUAL ARTS

PLYWOOD, WATERCOLOUR PAPER,
CARTRIDGE PAPER, CANVAS, FIBREGLASS
SURFBOARD, WATERCOLOURS, WHITEOUT
PEN, GRAPHITE AND CHINA GRAPH PENCILS,
MARKER PENS, CHARCOAL, WAX, ACRYLIC,
WATERCOLOUR AND ENAMEL PAINTS

DRAMA

Ralph Housego, Patrick Tynan, Patrick Flannery, Thomas Ashmore

We Love America to the Moon and Back

REFLECTION STATEMENT

'We love America to the Moon and back' is the result of our group drive to create a self-devised piece of theatre that both entertained and resonated with a contemporary Australian student audience. The greatest challenge we faced in the initial stage was deciding on our performance style. Our final decision was to portray our message of the space race of the 1960s and the climatic moon landing on July 20th, 1969 in a comic style which satirised quintessential characteristics of that era such as overt patriotism, anti-Soviet sentiment and conspiracy theories. The core plot of our piece explored NASA's fictitious moon landing that was constructed to meet an extremely ambitious time line 'accidentally' proposed at a media conference. The underlying message we adopted was the fractured relationship between the Government and the Public and the mutual distrust shared by both towards the other, despite both depending on each other to function. We felt this 'lack of truth' to be especially relevant today considering the spread of false information and rise of populism over objective facts in many parts of the world, including Australia.

In creating our performance, we varied between first blocking out ideas on stage, scriptwriting and rehearsing different strategies in staging to bring these ideas to life in the theatre space. In keeping with the satirical style, our movements and staging were generally larger and swifter in order to showcase more energy – akin to the fast paced, high energy and bright retro TV style of the time. Scenes that were more powerful and directly acknowledged our underlying message, we slowed down our movements and vocals to highlight the significance of the message. Through this method, we manipulated contrasting rhythm, pace and timing on stage to ultimately showcase how truth can be easily distorted and that to discover truth, you must first dig deeper.

PRIMARY CHARACTERS:

Winston Westgate – Head of computing and ‘whiz kid’ of the team.

Neil Armstrong – Lead astronaut and part-time actor. Self-obsessed and vain, Neil adores the fame and fortune of his job.

Buzz Aldrin – Head engineer and Lunar Pilot module. Buzz is laid back and relaxed, enjoying the mechanical elements of his job.

Gene Krantz – Director of NASA and leader of the team. Immensely patriotic, devoted to the American cause and fervent anti-communist.

SCRIPT

(BEGINNING LIGHT – Spotlight centre)

–

All: Singing ‘God Bless America’

(LIGHT CUE – purple wash)

–

Winston: There was a man who loved the moon,

Neil: and when he tried to embrace her,

Buzz: she welcomed him with comforting arms

Gene: gifting him with the knowledge of humanity.

All: And international domination! (beat) God Bless AMERICA! (*Salute*)

(*crack away*)

—

(LIGHT CUE – cut to full stage white wash)

President John F. Kennedy: The moon. The first men: Admired. The aAtecs: Praised. Galileo: Researched. And now, we choose to go to the moon, not because it is easy, but because it is hard. A great triumph of human history and...

(*Kennedy is shot and falls to floor.*)

(*Group surrounds Kennedy on floor like Secret Service*)

Documentary Actor 1: Nine years ago, President Kennedy was shot.

Documentary Actor 2: His dying wish...

Documentary Actor 4: Assemble a team that would take America to the moon.

All: Four men. One mission. One Nation, under God. It sure is great to be living in the united states of America!

—

Gene: Good morning. Gene Krantz director here at NASA. I've been serving my country since I was a boy scout in the 5th Maryland District Troupe And I am sure as hell not gonna let a bunch of socialist commie pigs beat America to the prize!

—

Winston: Hello! Winston Westgate here. Head of Computing. After collecting my degree of advanced computer engineering from oxford at the age of 5, I enrolled myself in the British space programme. I'd do anything to help out my fellow American allies, especially if it means discovering hidden elements on the periodic table! Oops (that's classified). Now that's what I call a chemical reaction!

—

Buzz: Well howdy, m' names Buzz Aldrin. I'm the head engineer and lunar module pilot on this here mission. You give me a (tree branch), a (paper clip), and a (handful of blueberries), and I'll make you a thermonuclear weapon. *(Whistles)* LET HER RIP!

(Niel pulls lever/remote)

All: Ahhhh...AHHHHH!!!

(Team Looks up in sky – taking notes on clipboard)

(Rocket comes back down – EXPLOSION – cut to slow motion)

–

(Neil slow-motion walks through explosion)

Neil: Is that freedom I smell?

Winston: It's actually butane gas

Neil: No... its Neil Armstrong. Head astronaut. 17 years of space training sure didn't prepare me for nothin'. And with the help of Camel cigarettes, I can breathe in space! Hi Girls *(waves at girls offstage)*

All: *(In aged smokers voice)* HI NEIL

(All breathe in and have coughing fit)

–

Gene: Are there any questions?

–

(all switch quickly to facing stage left)

Journalist: How long will it be until America lands on the Moon?

(all switch quickly to facing stage right)

Winston: Approximately one to two years.

(all switch quickly to facing stage left)

All: *(disinterested)* Meh, ah, i see, that's a while...

(all switch quickly to facing stage right)

Buzz: W-Well we COULD do it in a month (trying to gain their interest)

(all switch quickly to facing stage left)

All: (energetic) Ah, Wow, a month!

Neil: (to Team) Gentleman, how hard can it be? *(clears throat)* We're Americans! We'll be on the moon in 3 days!

(all switch quickly to facing stage right)

All: (ecstatic) W-WHAT!

All: *(all speaking over each other)* "Put this on the front page! "...this is great news" ..."I love America"

All: God Bless America! *(salutes)*

—

Gene: Gentleman, what the hell were you thinkin pulling that damn stunt!

Winston: You can blame Neils ego for that one...

Buzz: Git your head together boi.

Gene: How in the name of President George Washington are we gonna make it to the moon in three days!

Neil: Calm down Gene, It's what the people want...

All: Ugh... (Eye roll)

Neil: I don't care about what the people want! We promised Nixon that we would not let him down after they got a head start when they flew that dog into space!

(Neil and Gene watch 'flashback' of Russians placing dog in a rocket and launching)

Winston: Sir, speaking of the Russians. Aren't you frightful they might beat us to the moon?

Buzz: (Chuckles) Relax Westgate, it's not like they set up a hidden microphone in this room!

Winston: Well we've got 71 hours and 50 min until we should be up there!

Gene: Then get to work (turn)

All: Yes Sir! (*turn into line formation*)

Gene: And somebody get me the president...

—

Radio: “Relax Westgate, it’s not like they set up a hidden microphone in this room”

Russian Spy: Nebooshnik

(*Montage of car trip to Airport*)

Airport PA: Flight RA 1452 please make your way to the boarding gates.... (ding!)

Flight Attendant: Any food or beverages this evening Sir?

Russian Spy: (*Pulls down sunglasses*) Vodka.

Flight attendant 2: Cabin crews prepare the cabin for landing.

All: Welcome to...

Flight Attendant: (In deep Russian accent) Moscow

—

Russian Solider 1: Comrade Brezhnev! Amriki planiruyut otpravit’sya na Lunu

Comrade Brezhnev: What do you mean the Americans are going to the Moon?

Russian Solider 1: Oni budut tam cherez nedelyu

Comrade Brezhnev: Three days... This is very bad news. It would be a shame if whoever delivered it was taken to the execution chamber...

Comrade Brezhnev: But, how can we get the upper hand? (*Thinking*) Hold Mr. Sprinkles

(*throws cat into air*)

Russian Scientist: Da! (*catches cat*)

Comrade Brezhnev: How fast can you build me a rocket?...

Russian Scientist: Well based on our current rocket technology we can expect...

(Comrade Brezhnev holds out hand, Russian spy places button in hand and presses button which electrocutes Russian Scientist)

Russian Scientist: (Dies)

Comrade Brezhnev: Hmm What a shame.

Russian Solider 1:ahhh actually now that I think of it we can be there in two days
Comrade Brezhnev!

Comrade Brezhnev: Very Ambitious...but if you say so. I do hate to be disappointed.
Come, I must address my country. Comrades, when will the Americans learn that they
cannot beat the indestructible machine of Communism?!?!?!

All: OOO RAH x3

—

(Team sitting, being bored – not doing work)

Winston: (Reading newspaper) NASA has just completed their 4th unsuccessful test
launch in just twelve hours. In related news, the Soviet Union has just launched the
first man to orbit the moon!

Gene: The Russians are ahead of us! We need ideas gentlemen and we need them now

(group forms line and snakes around stage following Gene)

Winston: We could ask the Aliens in Area 51? – They're very wise!

Neil: What Aliens?

All: That's classified!

Buzz: How about we blame it on them SOVIET fellas!

Gene: Remember The Cuban Missile Crisis? *(group forms scene of missiles being
launched)* shifting the blame never works!

Neil: We could always fake the moon landing – with cameras and everything!

Gene: This is no time for jokes Neil!

Buzz: Neil cmon!

Winston: Honestly Armstrong!

Gene: I've got it! (*Surround Neil*) (*silence*) **We fake the moon landing** – with cameras and everything!

All: (*all at once*) Brilliant work Sir! Amazing! That's why you're the boss! Genius! Why didn't we think of this sooner!

–

Comrade Brezhnev: Comrades, we are winning! First man to orbit the earth from space, it is a great achievement!

(*all look at each other*)

Russian Solider 1: ...Comrade Brezhnev?

Comrade Brezhnev :...mmm Yes?

Russian Solider 1: (*hesitant*)...well...ummm...you know how we said maybe not all might not go according to your plan, which is a Genius plan of course, ...

Comrade Brezhnev: Hurry! My Gulag tour is starting soon!

Russian Solider 1: (*mumbles and is inaudible*)

Russian Spy: Well, uh... the Americans are launching the rocket to the moon this afternoon...

Comrade Brezhnev: (*cold and ruthless*)Ah... (*presses button*)

(*Russian Spy closes eyes, preparing to be electrocuted*)

(*Russian Scientist is electrocuted*)

–

Gene: This is it Gentlemen. Today is our reckoning. We are making history here, but for the best interest of the America, there will be two histories. One for the greater good and one no one else needs to know about. If you want to back down – now is the time to do it.

Buzz: I built this module with my own greasy hands. I don't care if it's fake, I'm in!

Winston: I'll be the laughing stock of the Oxford intellectual society if I pull out now...
I'm in

Neil: The lines are memorised Gene, don't you know anything about show business?!
I'm in!

—

(countdown scene: montage of actions corresponding to each line)

Winston: Launch procedure commencing in T Minus 10 seconds Sir

All: *(Rocket sounds) (complex blocking for each number)*

All: 10.

Buzz: Film crew is in place Sir.

All: 9.

Winston: Props and set design are up and running Sir.

All: 8.

Neil: Actors are ready, and in character Sir.

All: 7.

Buzz: Space backdrop is in, sir.

All: 6.

Winston: Fabricating news stories and headlines Sir!

All: 5.

(All taking break, drinking tea, reading newspaper, combing hair)

Buzz: Wow isn't this coffee great!

All: *murmurs and nods in agreement*

All: 4.

Neil: These buttons look cool... sir?

Gene: Do not touch the buttons I repeat do not –

All: 3.

(Shh they're taking off – Kids cross talking)

Wife: I made cookies!

Husband: Candice, don't you have ironing to do?

All: (Laughing and smiling)

Wife: (smiling and laughing comment off) Well it is the 60's!

Wife: *(All instantly become serious and make eye contact with audience)* Where rampant sexism and misogyny existed in households all across America.

All: 2.

Comrade Brezhnev: The Americans are taking off!

All: Noooo!!!! *(Everyone being angry/crying – different height levels)*

All: 1.

LIGHT CUE: Fade to purple spotlight:

(Neil is carried by other three, creating a 'moon landing' scene where it looks like Neil is floating on the lunar surface)

Gene: This is Houston; you have a go for landing protocol.

Buzz: Copy that Houston, we are landing on the lunar surface now.

Gene: Stand by.

Neil: Roger. Copy that.

Winston: Buzz, this is Houston. I'm getting F/2 – 160th second for shadow photography on the sequence camera.

Buzz: Okay, will proceed accordingly.

Gene: Okay. Neil, we can see you coming down the ladder now.

Neil: I'm at the foot of the ladder. The surface appears to be very, very fine grained, as you get close to it. It's almost like a powder... I'm going to step off the Lunar Module now.

Neil: That's one small step for (a) man, one giant leap for mankind.

All: CUT!

–

LIGHT CUE: Fade to normal wash

–

(all except child facing away from audience)

Little Child: DADDY! What was is like being a part of the moon landing mission?
(playing with pretend rocket)

(The three 'Dads' turn to face audience, brining their somber faces to the light.)

All: *(Acting, fear in eyes, sudden realisation – guilt) (Silence – tension – Comedy is lost)*

Little Child: You're my hero...

(All looking up at moon)

Gene: Beautiful isn't she gentleman

Winston: Truly remarkable

Buzz: She's really something'

Neil: We've been there. Haven't we...?

Winston: Why, yes... But, it's a distant memory now...

Gene: A great triumph... of human history...

All: *(sadly and slowly in contrast to passionate beginning)* ...God bless America...

–

Winston: There was a man who loved the moon,

Neil: but whenever he tried to embrace her

Buzz: He broke into a thousand pieces,

Gene: And was left drenched, in empty arms.

—

ALL: One small step for man... (*inflection upward*)

(*One step backwards*)

—

LIGHT CUE (*Snap to blackout – after step back*)

—

FINISH



VISUAL ARTS

Patrick Tynan

Navigating the Nexus of Cyclical Knowing

REFLECTION STATEMENT

"The peculiar fascination of the brain lies in the fact that there is probably no other object of scientific enquiry about which we know at once so much and yet understand so little"

– Gerd Sommerhoff

My body of work delves into the mercurial nature of categorisation of thoughts and memories. The latter is presented as unknowable. The study also explores an endeavour to conquer the corrosive nature of neurological disorder, whilst attempting to know it and classify it.

Repetition of interconnected circular shapes suggest the making of understandings. Ambiguous and half formed marks represent the ways in which memories are perhaps mapped and navigated by the brain, enabling the mind to form comprehensible messages. Visual and tactile qualities represent cognitive cycles of wrapped and attached clusters of thought, which evolve into pathways of knowing. Aesthetic qualities are metaphors for the cognitive processes involved in grasping the full meaning of different types of mental activity.

Disparate surfaces evident in areas of azure ink washes and overlays of bronze shellac represent contaminated metamorphosis. The visual and physical qualities of these areas allude to processes of morphing, where unadulterated cerebral functioning evolves into cognitive malfunction. Here a memory virus, perhaps generated by infection, disease or cognitive breakdown, is suggested. Petri dishes prompt one to contemplate such a cognitive and perhaps chemical change. Labels represent a diseased brain's desperate attempts to make sense of the jumbled messages belonging to cognitive confusion. They are metaphors for the brain's struggle to override unconscious yet disturbing functioning of a damaged mind.

The illuminated light boxes further represent the neurological challenges experienced by those with malfunctions of the mind. Overlays of cerulean blue biomorphic transparencies reference the idea of the recurring mental struggle that is integral in the process of unlocking coherent meanings in mental functioning.

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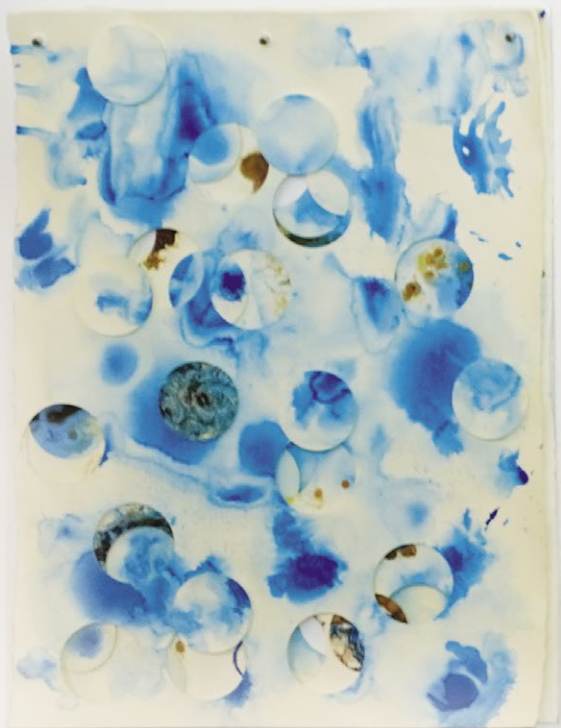


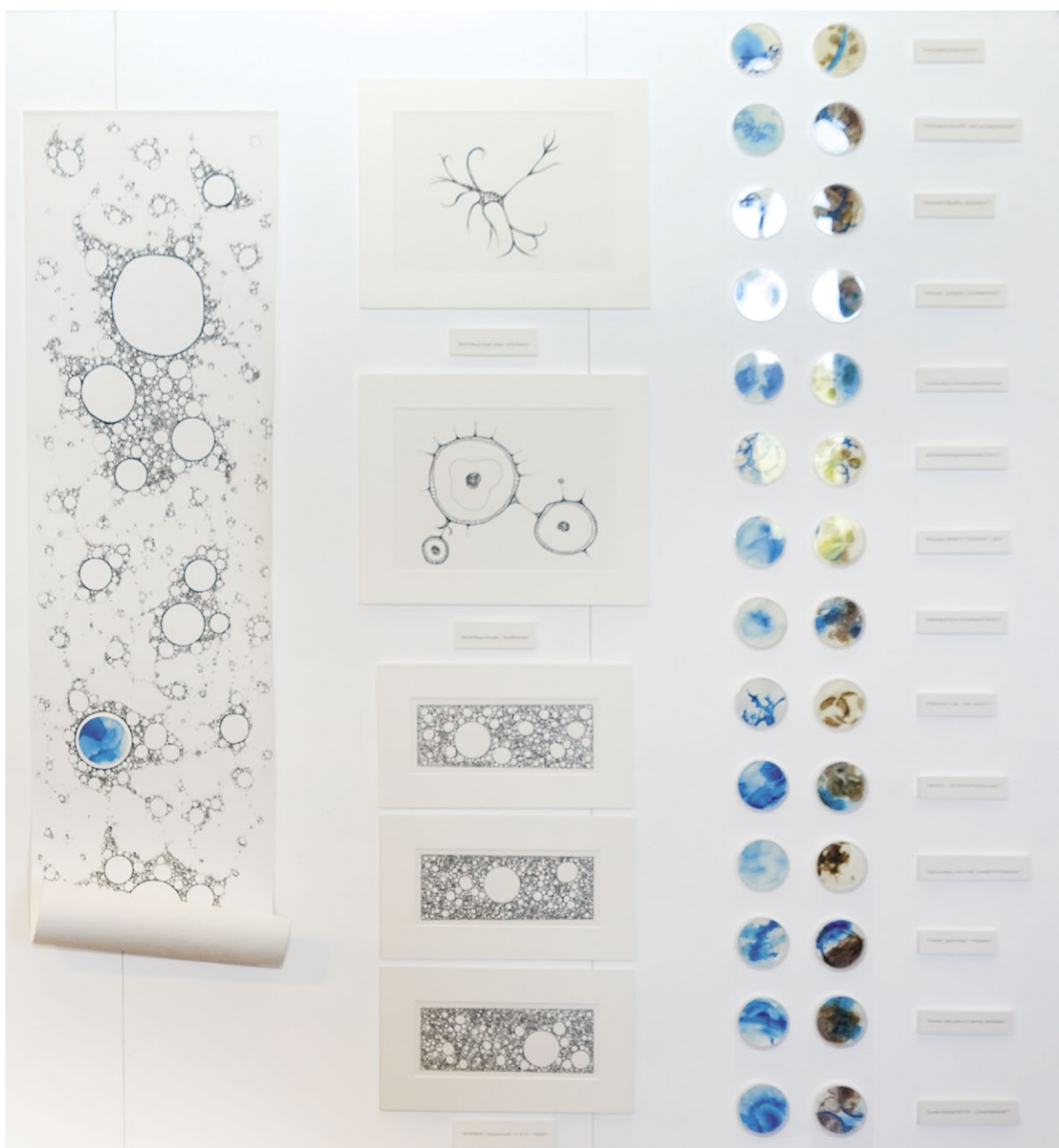
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VISUAL ARTS

FINE BLACK PENS, INKS,
IMPASTO MEDIUM, SHELLAC
ON PAPER, TRANSPARENCIES
ON LIGHT BOXES.





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VISUAL ARTS

FINE BLACK PENS, INKS,
IMPASTO MEDIUM, SHELLAC
ON PAPER, TRANSPARENCIES
ON LIGHT BOXES.

Tom Rogerson

M(yth)representation

ESSAY

“The story of autism is actually many stories [and] because of the efforts made by parents... people given the autism label have moved in what all would agree is the right direction.”¹

– John Donovan and Caren Zucker

M(yth)representation is a participatory² documentary that examines the myths and stereotypes that hinder the voice, and distort the facts, of individuals who have an Autism Spectrum Disorder (ASD). My purpose is twofold. Firstly, in line with John Donovan and Caren Zucker’s research novel, *In a Different Key: The Story of Autism*³ my video promulgates the same seminal thesis that the shifts and changes of ASD’s public and private misperceptions have developed as a result of “doctors and social workers, educators and lawyers, researchers and writers” yet “the most constant presence [in dispelling such myths] [are] parents”⁴. Secondly, the novel itself centers around the life of Donald Triplett and in a similar way I have sought to reveal the narrative of ASD through my own family’s narrative that centers around my brother, Jack. Most poignantly, to relay how my parents are one such example of the changed perception of ASD to the world through their ceaseless devotion.

Inspired by the participatory filmmaking style of director, Kurt Kuenne, in his documentary, *Dear Zachary: A Letter to a Son about His Father*⁵, *M(yth)representation*

1 J. Donovan, & C. Zucker., *In a Different Key: The Story of Autism*, London, Allen Lane, 2016.

2 Bill Nichols, *Introduction to Documentary, Third Edition*, Indiana University Press, 2017. American film critic, Bill Nichol, defines participatory documentary as one where “the filmmaker’s actual physical presence in a given historical moment takes on new and profound importance,” p. 114.

3 J. Donovan, & C. Zucker., *In a Different Key: The Story of Autism*, London, Allen Lane, 2016.

4 *Ibid.*

5 *Dear Zachary: A Letter to a Son about His Father*, dir. Kurt Kuenne, USA, MSNBC Films, 2008, [DVD].

mirrors Kuenne's involvement through the inclusion of my own personal narration amidst interview, news and home video footage. Structured by Donovan and Zucker's own research inquiry, my documentary sets up three enquiry focus areas;

1. What is an Autism Spectrum Disorder?
2. What myths and misconceptions surround ASD?
3. The lasting impact of parents.

As Saskia Stille notes, "the power of [participatory documentary]" is found through its ability to "materiali[s]e inequities and injustices through media that are perceived as not only aesthetic but also as authentic representations of critical social questions"⁶. In this way my video is both a visual research inquiry into the factors that influence the social perception of ASD and personal biography.

Initial research into myths surrounding ASD has provided a necessary foundation for the video. Autism Awareness Australia in particular identify the following myths; ASD is caused by vaccination, ASD is caused by bad parenting and ASD prevents individuals from learning⁷. Additionally, both Nicole Rogerson, the CEO of Autism Awareness Australia and research conducted by John Donovan, identified the misconception that "autism is one condition"⁸ when it really "encompasses a spectrum of conditions"⁹. Furthermore, Andrew Whitehouse's journal article, "Autism and the Creation of a Phenomenon" comprehensively details the historic development of Autism as it is today from its infancy and in an Australian context. He details the history of medical diagnosis as unbalanced where "one clinicians 'disordered' is often another clinicians 'normal'"¹⁰, discusses the lasting impact of Andrew Wakefield's false link between vaccinations and ASD, yet essentially criticizes the "autism phenomenon" [as] our own [society's] creation."¹¹ From the medical field, Dr. James Best, a pediatrician responsible for diagnosing ASD in NSW, provided a range of insights that appear within the video surrounding the sources of information about ASD that "have come from a low

6 Stille, Saskia. 'Framing Representations: Documentary Filmmaking as Participatory Approach to Research Inquiry', *Journal of Curriculum and Pedagogy*, vol.8/no. 2, (2011), pp. 101-108.

7 Autism Awareness Australia is a non-profit organisation that campaigns for advocacy and awareness of Autism Spectrum Disorders. *Myths*, <http://www.autismawareness.com.au/could-it-be-autism/myths/>, 2018, (accessed 10 April 2018).

8 J. Donovan, *M(yth)representation*. Minute 1:23.

9 N. Rogerson, *M(yth)representation*. Minute 0:19.

10 A. Whitefield, 'Autism and the Creation of a Phenomenon', *AQ: Australian Quarterly*, Vol. 84, No. 3, 2013, p. 15.

11 *Ibid*, p.17.

base”¹². In particular his similar criticism of Andrew Wakefield’s vaccination claims as “the greatest fraud in medical history”¹³ are powerful which he then substantiates with its impact on “health literacy [as] the vaccine rates across the developed world decreased”¹⁴.

Most importantly, *M(yth)representation* is based largely on the expository work of John Donovan and Caren Zucker. As journalists, the book details the timeline of the perception of Autism by showing how ASD has been conveyed in the media, medical profession and by those affected by the condition. Yet, where biography and research collide in their book, as well as my own biographical experience, is that “because of the efforts made by parents... people given the autism label have moved in what all would agree is the right direction.”¹⁵ *M(yth)representation*, like Donovan and Zucker’s research novel, similarly weaves case study and research together in order to present both theoretical development of ASD while anchoring it in human experience. Ultimately, it presents the thesis that “so much of what’s changed about Autism over the years has been driven by parents”¹⁶.

The center of *M(yth)representation* is a series of interviews between individuals from all aspects of the Autism community. To navigate through these sources and balance biography and history, research into documentary filmmaking, particularly the work of Bill Nichols has been essential. In his book *An Introduction to Documentary* he details how the ‘participatory mode’ of documentary “emphasizes the interaction between filmmaker and the subject.”¹⁷ Throughout *M(yth)representation* I therefore feature in voice-overs, off-camera dialogue as well as close-up segments to Segway material. Though the video is originally framed as “about Jack”, like *Dear Zachary*, the documentary does this to showcase its thesis that it is ultimately about parents.

The progression of my film mirrors Donovan and Zucker’s thesis in terms of its emotional progression; from a dark past into a progressive future, and in terms of its final message of resolution where I have adapted their work, “The story of autism is actually many stories and because of the efforts made by [my] parents, people [like Jack] have moved in to what all would agree, the right direction”¹⁸. This captures the interwoven use of biography and fact to reveal the thesis that “there’s no question that

12 Dr J. Best, *M(yth)representation*. Minute 0:42.

13 *Ibid*. Minute 4:23.

14 *Ibid*. Minute 4:01

15 J. Donovan, & C. Zucker., *In a Different Key: The Story of Autism*, London, Allen Lane, 2016.

16 Caren Zucker, *M(yth)representation*.

17 Bill Nichols, *An Introduction to Documentary*, Indiana: Indiana University Press, 2001.

18 J. Donovan, & C. Zucker., *In a Different Key: The Story of Autism*, London, Allen Lane, 2016.

the public perception of Autism is 75% what it is today because parents and families fought so hard for their kids”.¹⁹

To support this progression, I have utilised a range of soundtracks to convey the emotion associated with each segment. For example, Bon Iver’s song ‘Blood Bank’²⁰ underlies ‘Autism in the Past’ to convey the somber history of Wakefield’s false medical report on vaccination is later moved towards a celebratory resolution sequence, “Resolution: Parents have transformed perceptions and outcomes for those with ASD” where ‘Holocene’²¹ plays.

Inspired by the Advanced English, Module C ‘Representation and Text’ through De Botton’s ability to interweave his own personal insights with statistics, literary theory and image; so too has my video attempted to interweave narrative, statistics and image. Both *The Art of Travel*²² and *M(yth)representation* explore the notion of perspective and how views are essentially cultural constructions. Similarly, Extension 1 English through George Clooney’s depiction of McCarthy’s unsubstantiated anti-Communist regime in his film *Good Night and Good Luck*²³ helped to frame my argument. Specifically, that social perceptions, like Wakefield’s vaccination and Barry Levinson’s film *Rain Man*, are often formed by inaccurate presentations of reality. Yet, as Donovan and Zucker themselves conclude, we “have moved in what all would agree is the right direction.”²⁴

M(yth)representation would ideally be shown at *Superfest International Disability Festival*, the longest running disability festival, which would celebrate Jack’s life and the ability to overcome the difficulties of being misrepresented. More locally, *Focus on Ability*’s²⁶ film festival would also provide an avenue to reach an audience interested in both the history and biography of Autism.

19 J. Donovan, *M(yth)representation*. Minute 7:23.

20 J. Vernon (prod). *Blood Bank*, Bon Iver [EP], Label: Jagjaguwar, 2009.

21 J. Vernon (prod), ‘Holocene’, Bon Iver, Label: Jagjaguwar, 2011.

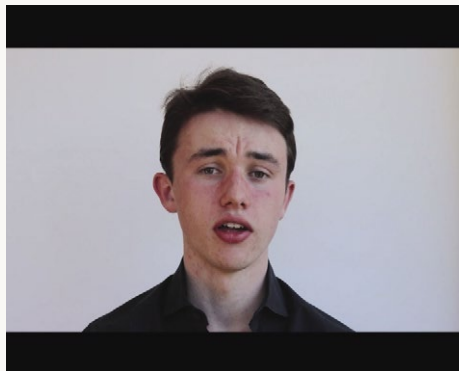
22 A. De, Botton. *The Art of Travel*. London: Hamish Hamilton, 2002.

23 G. Clooney., D. Strathairn., P. Clarkson., J. Daniels., & R. Downey. (2006). *Good Night, and Good Luck*. Montreal: Distributed by TVA Films.

24 J. Donovan, & C. Zucker., *In a Different Key: The Story of Autism*, London, Allen Lane, 2016.

25 *Superfest International Disability Film Festival* is ‘the longest running disability film festival in the world’ as cited from their website <http://www.superfestfilm.com> (accessed 24/08/2018)

26 *Focus on Ability* is an Australian Film Festival that “asks film makers to ‘Focus on the Ability’ of people with a disability and tell a story on film for the world to view” as cited from their website <https://www.focusonability.com.au> (accessed 24/08/2018)





VISUAL ARTS

Zac Harvey

Where They Were...

REFLECTION STATEMENT

My body of work depicts my favourite elements of the natural world. The small scale of the drawings and the constant intricate detail represent the exquisite beauty found in nature. These qualities also suggest contemporary society's increasing lack of interest in this precious aspect of our world.

The landscape images are derived from photographs that I have taken in various countries, including Japan, New Zealand, and Turkey.

I have intentionally represented similar natural forms and qualities – mountains, trees, space, light – throughout my body of work. The consistent use of fine point black pen has assisted me to allude to the beautiful likenesses that are evident in different landscapes of the world. The use of fine black pens of varying thicknesses has also enabled me to allude to problems such as deforestation and pollution. The latter are issues that occur on an international scale, impacting on the quality of all life. Additionally, each drawing shows dramatic tonal contrasts to suggest the wild unpredictability of nature. My work intentionally presents paradoxically small depictions of various sublime scenes.



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VISUAL ARTS
BLACK PEN ON WARM
WHITE WATER COLOUR
PAPER





Saint Ignatius' College
RIVERVIEW

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