



WESTCONNEX
IS A \$17BILLION
WHITE
ELEPHANT

WESTCONNEX
IS JUST
ANOTHER
CRAPPY
WHITE
ELEPHANT

STOP
WestConnex

This is an e-catalogue of the 2-day exhibition
Sensitive Receivers: Rejecting WestCONnex at Salon Callan in Rozelle, Sydney, 13-14 May 2017.
If you have an enquiry or would like to purchase any of the works listed for sale, please contact:

David Watson 02 9810 1402
bombora@bigpond.net.au



<http://rozelleagainstwestconnex.org>



David Watson

Exhibition organiser, co-convenor RAW NW Rozelle

June 2017

Front: Pip Hinman, *Rally against 'Grand Theft' WestCONnex – NSW Parliament House, 6 April 2017*

Sensitive Receivers Rejecting WestCONnex

Salon Callan 13-14 May 2017



Artist, Callan Street resident and RAW member Mark Titmarsh delivers an opening 'slam' at the **Sensitive Receivers: Rejecting WestCONnex** exhibition on Saturday 13 May 2017. Inspired by the incendiary English performance poet/writer Kate Tempest + the anti-WCX campaign, Mark's 'slam' is viewable at <http://bit.ly/2sbrkyR> (vid: Andrew Chuter). His text is reproduced on pp 72-77.

A photograph of a concrete curb or sidewalk. The curb is light gray and has the text "WestConnex Destroys Communities!" painted on it in white, bold, sans-serif capital letters. The text is arranged in three lines. To the right of the curb, there is a small pile of light-colored rocks and some dry, brownish vegetation. The background is a dark, textured surface, possibly asphalt or a different type of concrete.

**WestConnex
Destroys
Communities!**

Sensitive Receivers

Rejecting WestCONnex

On the footpath outside our house are stencilled the words 'WestConnex Destroys Communities!', and that it does. Several families have departed Callan Street already this year thanks to the opacity, the smoke, mirrors, threat and stench of the [now] \$45 billion WCX juggernaut.

But crises also bring communities closer in unexpected ways...

Local strangers become good friends, activists from far-flung postcodes flock together every other week, defending each others' suburbs ... Leichhardt, Rozelle, St Peters. Flyers, posters, actions and meetings are shared, and cross-fertilise. Good people bolster, re-energise others who've been at it for longer (burn-out an occupational hazard).

For the past year Rozelle has pulled together in ways reminiscent of previous protracted struggles (e.g. the 13-year battle against the over-development of the ex-Tigers' site, and the dogged ongoing defence of Callan Park). Activist elder and anti-WestCONnex warrior/journalist Wendy Bacon said recently that for her, the past full-on months of the campaign have been 'the first time it's felt like the 70s, since the 70s'.

At a boisterous rally in Alexandria recently Sydney's Lord Mayor Clover Moore put her finger on it: *WestConnex is socially, environmentally and financially a SCANDAL... it and ADANI are the two greatest threats to global warming in this country.*

Sensitive Receivers: Rejecting WestCONnex features urgent visual work by 40 Sydney artists and activists + continuous screenings of TUNNEL VISION (Ivan Hexter's rousing doco re the 2014 defeat of Melbourne's \$18 billion East West Link tollway by sustained public protest), BLIGHT (John Smith's elegy to M11-Link-devastated East London, 1994-6), and CARMAGEDDON (Gavin Gatenby's exposé of WCX's decimation of St Peters and Alexandria, 2017).

The show's title is a play on WCX's own beige jargon – *sensitive receivers* are those 'in the zone' – people, homes and businesses under threat from the gargantuan tollway's proposed routes across and beneath Sydney, those whose close-knit communities are being wrought asunder, whose health and environmental amenity face years of disruption, dust, noise and vibration.

Artists, too, are 'sensitive receivers' – quick to detect, reveal, sound the alarm – canaries in the mine.

The work of artists, photographers and filmmakers has long been pivotal in focusing the public mind, in cutting through corporate and government spin, catalysing 'people power'. There are currently 15 anti-WestConnex groups working together across Sydney...

Activist art of the pedigree on show in **Sensitive Receivers** is evidence that there is life in the (sometimes questionable) refrain that 'everyone is an artist'.

EVERYONE IS ALSO, POTENTIALLY, AN ACTIVIST

Please join us...



<http://rozelleagainstwestconnex.org>



Denise Corrigan

RAW/LAW/NoWCX Annandale/CRAW/WAG protest, White Bay footbridge, Rozelle, 2/17

Digital print on 3mm corflute, 45 cm x 60 cm

\$30





Worried Couple from
Clubb Street



David Watson
Worried Couple from Clubb Street (2017)





David Watson

John Bartholomew in his *White Elephant* costume
Leichhardt Against WestCONnex (LAW) rally Leichhardt 9/16
Painted cardboard, plastic hose + sign, dimensions variable



Marg Carter

Andrew Chuter in John Bartholomew's *WestCONNEX UNFILTERED* costume
RAW/NoW-PT/LAW/NoWCX Annandale/CRAW/WAG protest, White Bay footbridge, Rozelle, 3/17
Painted plywood, plastic piping + fabric headpiece, dimensions variable



Andrew Chuter

Three Volumes from the Library of Failed Motorways (2016)

Digital print 30 cm x 22cm in antique frame [NFS]

Prints \$30



Cassi Plate
WestCONnex
NOT HERE, NOT ANYWHERE (2017)
Protest sign
32 cm x 44 cm



Wolli Creek Preservation Society

Cassi Plate locked on @ Beverly Grove attempting to save endangered
Cooks River Castlereagh Ironbark Forest from Mike Baird's WestConnex bulldozers 9/16

Digital print on 3mm corflute, 60 cm x 45 cm

\$30

The Big Sentence

'We are not just witnessing the wholesale destruction of heritage homes but also the dislocation of communities, the theft of homes at below market value, the loss of open space, the forced evictions, the distancing of ordinary people & communities from the decision-making process & their elected representatives, the forced council amalgamations, the denial of local people from having some say in determining the shape of the environment that they own & in which they live, the loss of amenity, the imposition of State planning controls, the stifling of speech, the appalling pro-developer biodiversity legislation that threatens endangered species, the removal of protection for endangered flora & fauna, the destruction of our built & natural heritage, the loss of habitat, imprisonment for up to 7 years for opposing coal seam gas mining on private property, jail terms for protesting against projects like WestConnex, the ugly threat of Urban Growth, turning Sydney into a high-rise dormitory, the deliberate running down of public transport, the lack of heavy rail track maintenance, the failure to introduce a modern rail signalling system, the cattle-train approach of the privately run Metro, the under-utilisation of the existing rail network, the privatisation of the arterial road & rail networks, the selling of State & Federal-run essential enterprises, the stupidity of not embracing light rail & the need for its sensitive placement, the forced dependence of the daily drive, the concentration & importing of motor-vehicle pollution from WestConnex tunnels, the unfiltered exhaust stacks, the detrimental impact on community health, the preventable cancers caused, the glorification of the motor car, the imposition of tolls on the residents of the west, the absurdity of tolled urban freeways, the greenhouse gases emitted creating the concrete, the total disregard of the reality of global warming & the threat of climate change, the white-anting of democracy. On & on & on it goes, the list is simply endless...'

Peter Hehir

[Convenor, Rozelle Against WestConnex]

The Big Sentence (2017)

Laminated text 60 cm x 40 cm



Ivan Hexter

TUNNEL VISION (2016)

Video documentary, 60 mins

[BluRay DVD]

Tunnel Vision chronicles how a citizen's movement and civil disobedience captured media attention, confronted police, and challenged government economic interests to undermine the agreement signed in Melbourne in 2014 for the East West Link, a 20 km tollway connecting two motorways located on opposite sides of the city. Through interviews with key activists and unique footage filmed during the protest, a heterogeneous community emerges ready to uncover the doubtful utility of large investments used against public transport and liveability, demonstrating that a healthy democracy is one in which citizens contribute to key decisions about their future.

Trailer

<https://vimeo.com/177671543>



John Smith

BLIGHT (1994-6)

Film, 14 mins [BluRay DVD]

Made in collaboration with the composer Jocelyn Pook, *Blight* revolves around the building of the M11 Link Road in East London, which provoked a long and bitter campaign by local residents to protect their homes from demolition.

The images in the film record some of the changes which occurred in the area over a two-year period, from the demolition of houses through to the start of motorway building work. The soundtrack incorporates natural sounds associated with these events together with speech fragments taken from recorded conversations with local people. Although it is entirely constructed from records of real events, *Blight* is not a straightforward documentary. The film exploits the ambiguities of its materials to produce new meanings and metaphors, frequently fictionalising reality through framing and editing techniques. The emotive power of music is used in the film to overtly aid this invention.

Excerpt

<https://vimeo.com/74521669>



Denise Corrigan with Margaret Roberts
SPEND THE MONEY ON/PUBLIC TRANSPORT
Video, 1 min [MP4]

<http://www.youtube.com/watch?v=l29tXplmRhw>



(top) **Peter Moyes** Gabi Brown, NSW Parliament House 2/17 (below l. to r.) **Denise Corrigan** Rozelle 9/16,
David Watson Iron Cove Bridge 1/17, **Marg Carter** Peter Hehir, Janette Willett,
 John 'Toddy' Todhunter, Nathan English, Brian Gorman, Rozelle 2/17
 Digital prints on 3mm corflute, 45 cm x 60 cm, 60 cm x 45 cm

\$30



Mark Titmarsh
The RAW Logo (2016)

<http://www.marktitmarsh.com.au>

The RAW Logo

The Rozelle Against WestConnex (RAW) logo is based on a poster – “Books” – by the Russian artist Alexander Rodchenko. He designed it as an advertisement for the Lening Publishing House in 1924. Since then it has been sampled and remediated many times, most famously on the cover of a Franz Ferdinand album. Because of the geometric construction of colours and flat areas of text it is very easy to insert an alternative message, from electing a politician to promoting climate action or the concert of a pop star. The original poster, a form of state-funded Soviet Constructivism, features a portrait of the actress Lilya Brik shouting out the word “books”. Brik was something of a muse to the Russian avant-garde of the early-20th century, most notably for the poet Vladimir Mayakovsky.

Ultimately the power of the poster comes from the fact that the originator, Rodchenko was a painter, photographer, filmmaker, set designer, teacher and metalworker, who revelled in the new freedoms thrown up by the Russian Revolution. He was fiercely committed to liberating art for the masses, so eventually rejected painting, applying the principles of Constructivism to photography as a way of harnessing the power of art to create equality under socialism. The original poster is a kind of expanded photography, using black and white portraiture in conjunction with colour screen printing that would later influence John Heartfield and Andy Warhol.

My idea to use the Rodchenko poster as the basis for the RAW logo come spontaneously from discussions about “getting the word out there” about problems with WestConnex. I was attracted by the main figure who is caught in the moment of communicating loudly, joyously, confidently to an unseen audience which captures the position of our group in relation to arguments against outmoded urban tollways. Graphically the poster was then divided into three sections, the colour fields, the photo portrait, and the text areas. The colours red and green, which as the saying goes, “should never be seen except upon an Irish queen” have been retained for their visual excess. These colours are complementary colours, so are particularly eye catching because of their chromatic friction, tending to create a natural flicker that draws the eye to look and investigate.

The original Russian text for ‘books’ is replaced by the acronym for our group, RAW, which because of its speech bubble placement puns on the word ‘roar’, a loud primal declaration of an oppositional stance. The main text above and below becomes ‘Public Transport’ which is intended as the thoughtful and obvious alternative to the massively wasteful and ineffective toll roads of WestConnex.

The image of Brik has been transformed into a member of RAW, Corinne Sellers, who is photographed in the back yard of our house in Callan Street. She adopts the same pose and attire, namely a smiling shout out with head scarf, suggesting a worker involved at the ground level of activism, communicating directly by word of mouth and immediate visual sensation. I took all these elements to a UTS designer, Lucinda Huijter, who used a suite of graphic software to realise the final outcome, which much like the original poster, is constructed to capture attention, generate some thought and provoke action.

Mark Titmarsh



Anne Greig

Tunnels, Smoke Stacks and Tolls (2017)

Laminated pencil drawing on magnetic whiteboard 60cm x 90 cm

[map of Rozelle/Balmain/Birchgrove]

Easel by John 'Toddy' Todhunter



Denise Corrigan

Exhaust Stack (2017)

Styrofoam, tape, acrylic paint 144 cm x 35 cm x 27 cm
[with thanks to Colin Chestnut]



Janet Kossy

Women of WestCONnex (2016)

Acrylic, mixed media and collage on canvas, 40.5 cm x 50.5 cm

NFS

<https://jankossy.wixsite.com/janetkossyart>



Janet Kossy

Sydney Park 18 (2017)

Acrylic, mixed media and collage on canvas, 51 cm x 61 cm

\$480

<https://jankossy.wixsite.com/janetkossyart>



Marg Carter/Janette Willett/Brian Gorman/Holly Gorman

WestCONnex Bigger Bottle SAME NECK banner (2017)

Acrylic paint on sail cloth

100cm x 400 cm



David Watson
Luca's Cars (2008)
C-type photographic print 15 cm x 10cm

<http://www.davidwatson.net.au>



Gavin Gatenby
CARMAGEDDON (2017)
Video, 14 mins

Imagine a time when cars ruled the earth, when no slice of park nor leafy roadside verge, no stand of *melaleuca* was too small a sacrifice to 'progress' (single-occupant auto-greed). Hop in, buckle-up and weep as we join Eco Transit's Gavin Gatenby on a tour of WCX's mounting decimation of St Peters and Alexandria.

Then get angry and help us stop these bastards!

<https://www.youtube.com/watch?v=ZC363Gw7qig>





Michael Agzarian

JUDA\$ (2016)

Digital print 100 cm x 70 cm

Edition of 10, signed

\$790

<https://www.redbubble.com/people/artbygeorge>



John Bartholomew/Colin Charlton

WESTCONNEX Traffic Jam

Three tantalising flavours...

\$5/jar



John Bartholomew

OUR HOMES ARE BEING STOLEN BY BAIRD'S WESTCONNEX THUGS

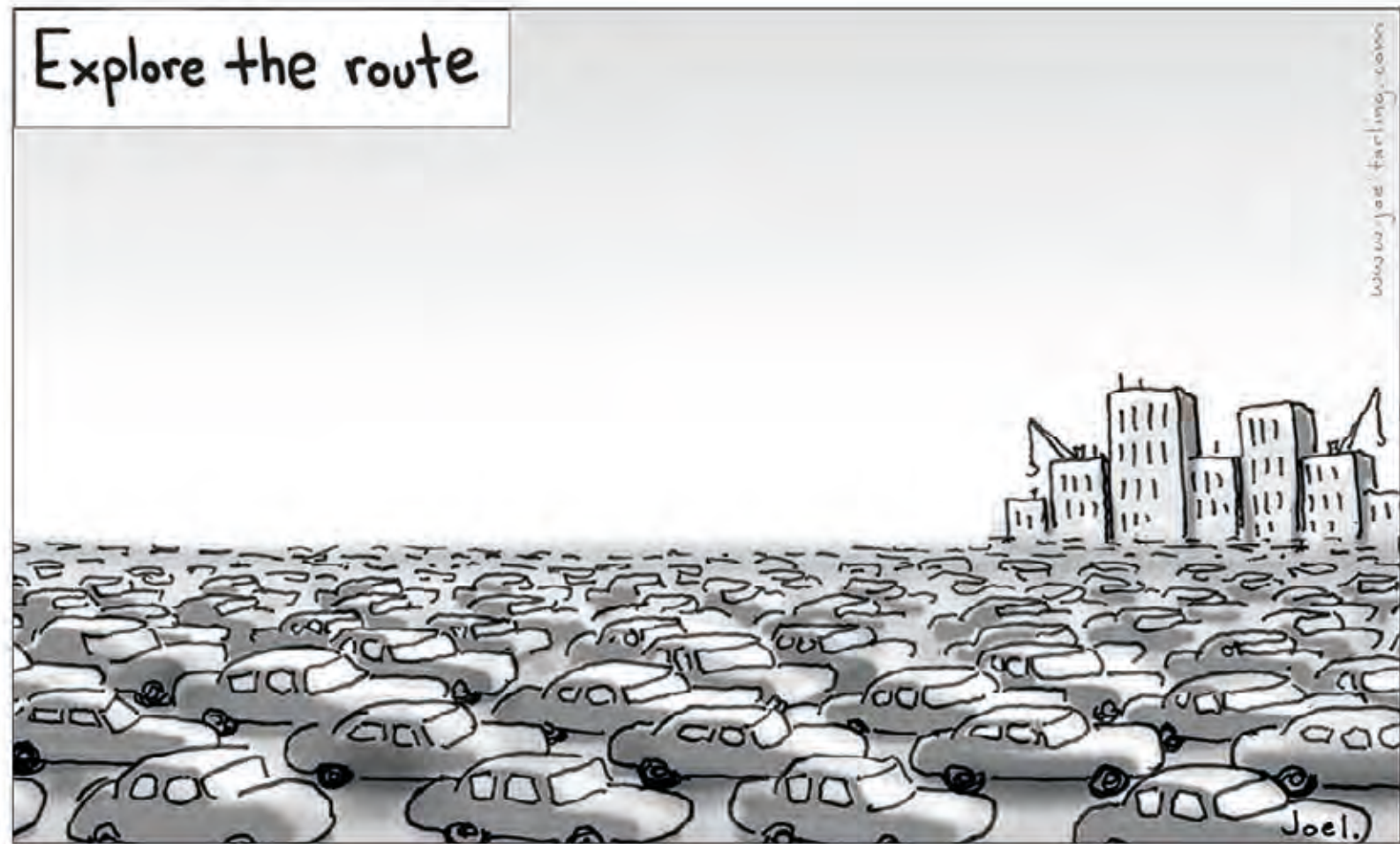
WILL YOURS BE NEXT? (2016)

Painted ply 76 cm x 186 cm



(top) **David Watson** Rozelle 11/16, **Joel Tarling** Marrickville 12/16
 (below) **Peter Boyle** Colin Chestnut, Lilyfield 2/17, **David Watson** Peter Hehir, Rozelle 11/16
 Digital prints on 3mm corflute, 60 cm x 45 cm, 45 cm x 60 cm

\$30



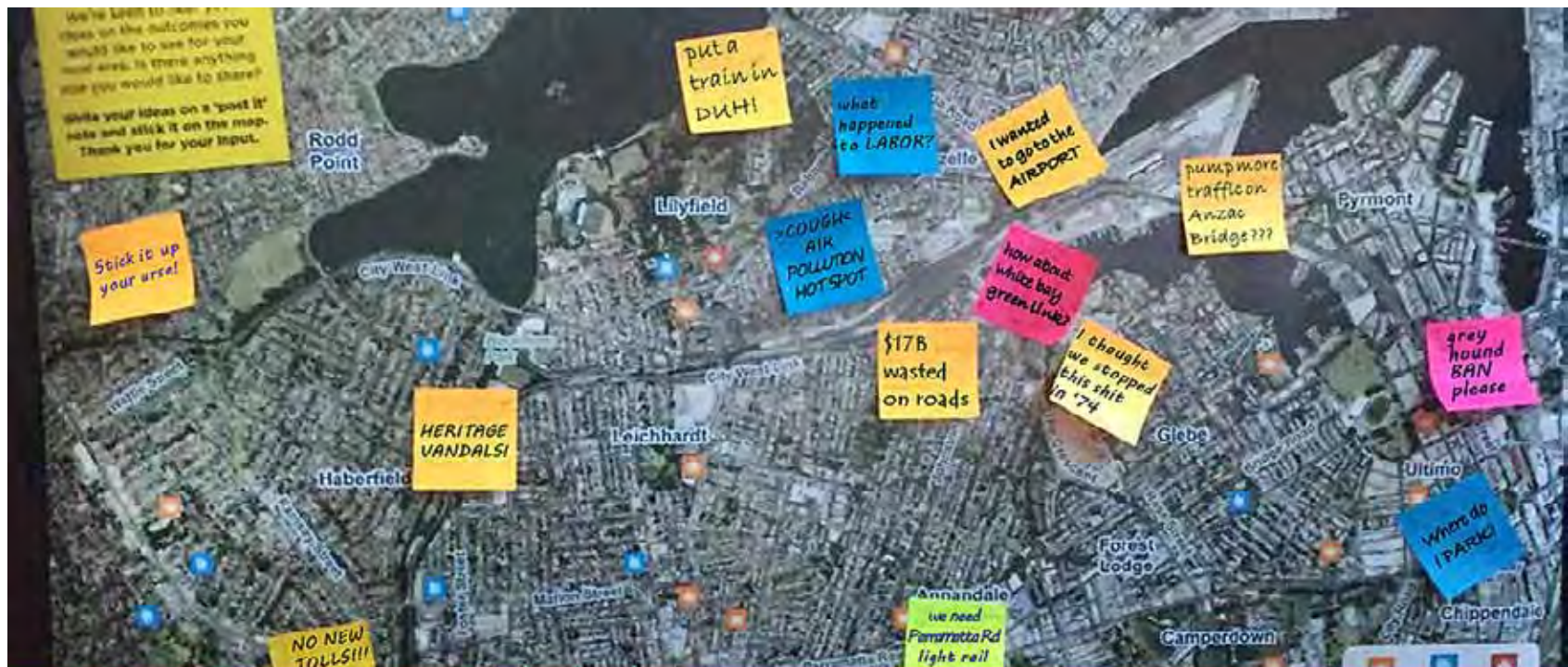
Joel Tarling

Explore the Route (2016)

Digital print 36cm x 59 cm

\$90 mounted, prints \$40

www.joeltarling.com



Consultation summary

Andrew Chuter

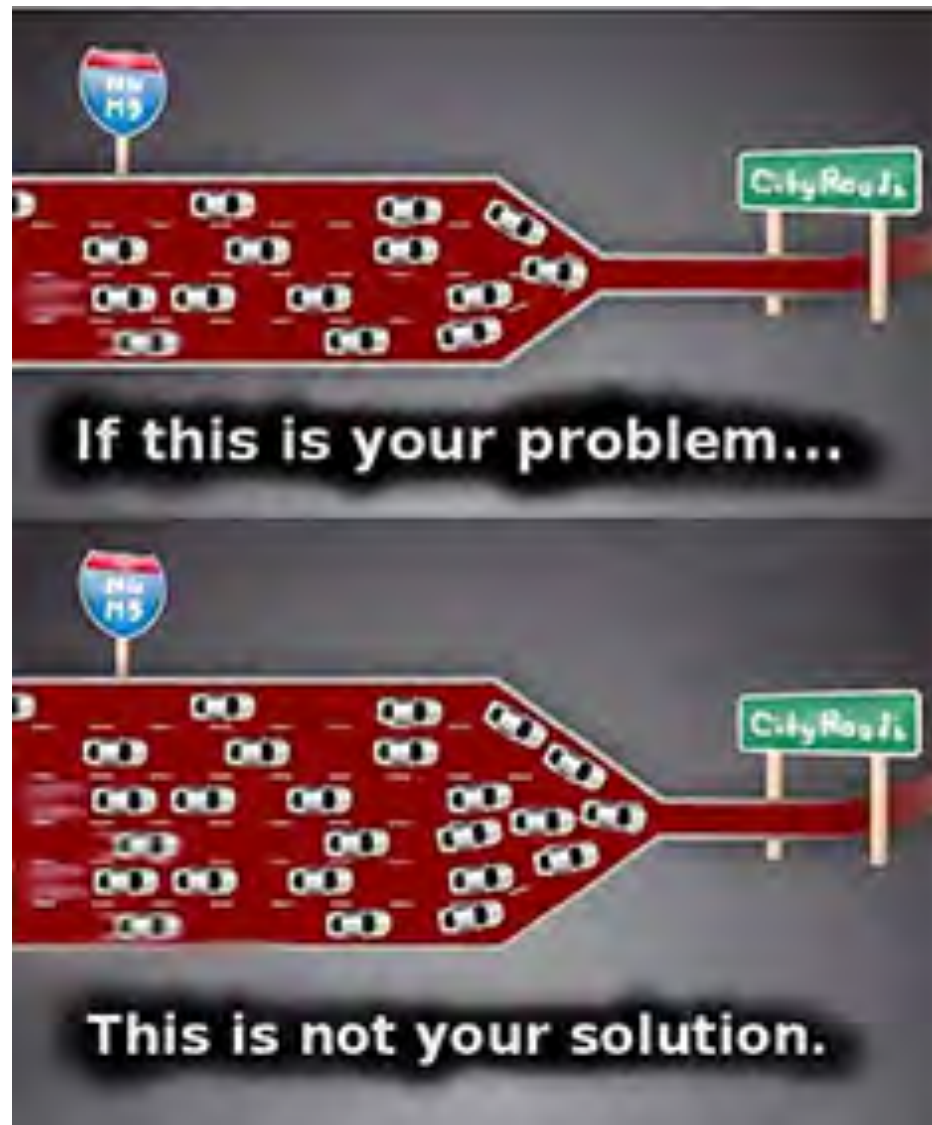
Consultation Summary (2016)

Digital print

25 cm x 52 cm

\$50 mounted

Prints \$30



Ben Aveling

If this is your problem... (2015)

Digital print 26 cm x 21 cm

\$50 mounted, prints \$25



Cathy Wilcox

SMH Berejiklian cartoon (2017)

Digital print 40 cm x 40 cm

\$80 mounted

<http://cathywilcox.com.au>

What does it take to move 1,000 people?

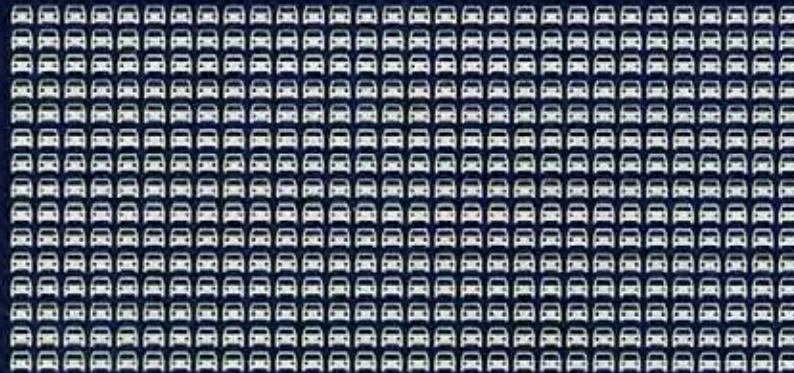
1 train



15 buses



250- 1,000 cars



rozelleagainstwestconnex.org

Rowena Wills

What does it take to move 1,000 people (2016)

Digital print

70 cm x 59 cm



Susan Dorothea White

Baird's Butchery (2016)

Acrylic pens and mixed media on pastel paper

21 cm x 29.7 cm, framed

POA

<http://www.susandwhite.com.au>



Susan Dorothea White

Save Sydney from Butcher Baird (2017)

Acrylic pens and mixed media on foamcore board

59 cm x 84 cm

POA

<http://www.susandwhite.com.au>



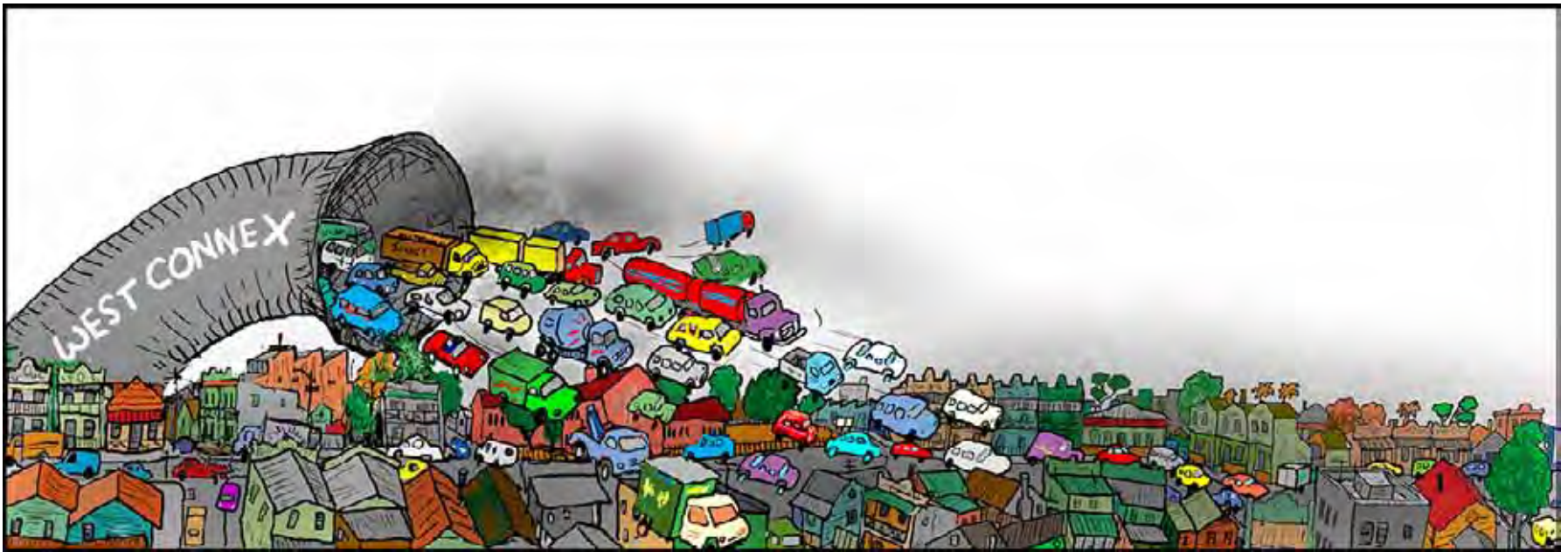
Susan Dorothea White
Baird's café de wheels (2016)
 Acrylic pens and mixed media on pastel paper
 21 cm x 29.7 cm, framed
 POA

Hot Drink & Cake

\$6



Baristas @ *Sensitive Receivers* for a weekend – thank you Janette Willett and Brian Gorman – Callan Street proving once again to be an organism of boundless generosity and invention, perhaps at its best (like many a tight-knit community) in a crisis!



Neil Phillips

The Pollie's Poisonous Popularity Pipe (2015)

Digital print on matte art paper

24 cm x 56 cm

Edition of 20

Framed \$150, prints \$50



Anon Ymous
Stencils 10/16



Denise Corrigan

WestCONnex Juggernaut (2016)

Graphic

30cm x 30 cm

[with assistance from Tony Fuery]



(top) Paul Jeffery + Chris Elenor, Haberfield 5/16, (below) Reg Coady Reserve, Haberfield 10/16

Digital prints on 3mm corflute, 45 cm x 60 cm

\$30



Pauline Lockie Burrows Road, St Peters 1/17
Digital print on 3mm corflute, 45 cm x 60 cm
\$30



DA\$ POLi!X

Fancy a Picnic? (2017)

[Gladys' proposed St Peters interchange]

Digital print 21 cm x 43 cm

Prints \$20

<https://www.facebook.com/daspolitix>



Lorrie Graham

Protest photos of wrapped trees earmarked for destruction by WCX at Sydney Park

St Peters, October 2015 onwards

Prints (A1) \$40, (A2/A3) \$30

Save.Newtown@bigpond.com



[text from book on table]

THIS BOOK IS DEDICATED TO ALL THE THOUSANDS OF TREES THAT HAVE BEEN CUT DOWN
THROUGHOUT SYDNEY TO MAKE WAY FOR THE WESTCONNEX MOTORWAY

- IN PARTICULAR, THE HUNDREDS OF TREES DESTROYED IN SYDNEY PARK -

Early on Tuesday, January 10, 2017, WestConnex contractors moved in to erect a fence around some trees on the south-east corner of Sydney Park. Accompanying them were nearly 40 police to make sure not one of those pesky protesters could get inside the line they were creating to make a once public space 'private land'. Anyone who set foot on that land was officially trespassing and would be arrested. Three people were arrested over the next two days.

Against such brutal odds, the protesters had no chance and soon the air was filled with the noise of chain saws followed by the agonizing cries of trees as they leaned then crashed to the ground. All too soon they were being turned into mulch.

Most of the trees had been planted in the early 1980s to frame the magnificent Sydney Park which was rejuvenated from an historic brick pit and rubbish tip. It has gradually evolved into the much loved community space it now is. From that beginning of enthusiasm and anticipation, those trees became 'in the way' of building yet more lanes of roadway.

Many of the trees lining Euston Road were paperbarks or melaleucas. Of the many species of melaleuca native to Australia, these splendid spreading trees had a practical use as well – they soaked up the swamp water to be found in that part of Sydney.

Back in October 2015, when word got out which trees might be destined for destruction, Lorrie Graham and Greg Ricketson started wrapping those trees under threat with blue ribbon so they would stand out to people passing by. It has become a powerful statement in the fight to save our trees.

The bark in this book was captured ahead of the chainsaws and is exhibited here in memory of those once mighty trees that we have lost.

Tree rubbings: Vivien Johnson
Photographs: Lorrie Graham and Jacqui Sykes
Compiled by: Jacqui Sykes



Vivien Johnson/Lorrie Graham/Jacqui Sykes
Book of paperbarks, rubbings and photographs (2017)



Vivien Johnson

Rubbings of mature paperbark lopped and wood-chipped by WestConnex
at Sydney Park in January 2017

Builders' crayon on paper 82 cm x 43 cm

\$300 signed

(all proceeds to Newtown Residents Against WCX)



(top) **Poppy Danis** Adrienne Shilling, Haberfield 6/16, **Peter Boyle** Holly Gorman, *March in March* CBD 3/17
 Digital prints on 3mm corflute, 40 cm x 60 cm
 \$30 each



Andrew Chuter

NO WESTCONNEX [Opera House] (2016)

Digital print

14 cm x 19 cm

Framed \$30, prints \$10





David Watson Rozelle 11/16
Digital print on 3mm corflute
60 cm x 45 cm
\$30



top (l. to r.): **Marg Carter** Rozelle 3/17, Haberfield 5/16, **Denise Corrigan** Rozelle 2/17, **David Watson** Rozelle 11/16
 middle (l. to r.): **Peter Boyle** Lilyfield 2/17, **Poppy Danis** Haberfield 6/16, **Peter Boyle** CBD 3/17, **Marg Carter** Rozelle
 11/16, bottom (l. to r.): **Marg Carter** Rozelle 11/16, Haberfield 10/16, **Pauline Lockie** St Peters 1/17, **Pip Hinman**
 NSW Parliament House 4/17

Digital prints on 3mm corflute, 45 cm x 60 cm
 \$30 each

Date: 3 March 2017

To: Paul Butler, Group Insights and Analytics Director, Val Morgan

From: Ros Dunlop

Subject: inappropriate advertisement

I live in close proximity to the Leichhardt Palace Cinemas and have always enjoyed going to that cinema complex, but an advertisement screened there recently outraged me so much I wrote to Palace Cinemas stating that I would not go back to the cinema until the advertisement was removed.

The reply from them was that your organisation Val Morgan is responsible for the advertising, so I am writing to you. The cinema's patronage I might add comes from the local community and the community in Leichhardt and those cinemas in Newtown are areas hugely affected by the advertisement in question and these cinemas are likely to see a drop in patronage as a result as cinema goers in both the Dendy Newtown and Palace Leichhardt have reacted angrily that these ads are being screened in areas which have suffered enormously at the hands of the NSW govt's grand plans to destroy these and other inner city suburbs in the name of progress and getting more cars on the roads.

The advertisement in question was a piece of propaganda produced by the NSW State Government telling viewers of their grand plans for Sydney's road transport system. Carefully and smoothly put together to avoid showing the collateral damage to communities, private houses and the streets they are (were in) and avoiding the name of the juggernaut many of us despise – WestConnex. This smooth ad is paid for by our taxpayer dollars – further rubbing salt into the wounds.

Palace cinema Leichardt is patronised by people from suburbs directly affected by this monstrosity WestConnex and our protests to the NSW State Government have fallen on deaf ears. Some of your patrons who come from Haberfield have already had their houses destroyed, they were even offered two movie tickets for the inconvenience of losing their houses – (I sincerely hope it was not to Palace Cinema). This ad is completely unpalatable to them and indeed to all of us in our tight-knit community.

I did write to Palace cinema that it would be to their disadvantage to continue running the ad as local patronage is important to the cinema's survival and people will stop attending as a protest. If Val Morgan also absolves itself of any responsibility then we the public who pay the taxes that make these ads which are outrageous pieces of propaganda will have to take to social media, our local papers and radio sources and boycott the cinemas. Should Val Morgan take no action then clearly Val Morgan only cares about making money at any expense and has absolutely no ethics and morals.

Yours Sincerely,

Dr Ros Dunlop

Independent Music Professional

Director Tekee Media Inc

17 Callan St

Rozelle NSW 2039

Ros Dunlop

Inappropriate advertisement (2017)

Email to Val Morgan protesting the screening of NSW Government's
Tomorrow's Sydney/WestConnex cinema ad @ Palace Cinemas in Leichhardt

<http://www.tekeemedia.com>



chloe sargeant

@chlosarge

Following

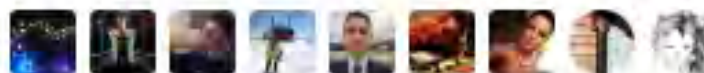
i just went and saw moonlight at cinema in newtown, they showed a govt ad for westconnex before it and the whole audience started booing

RETWEETS

15

LIKES

60



3:46 PM - 11 Feb 2017



1



15



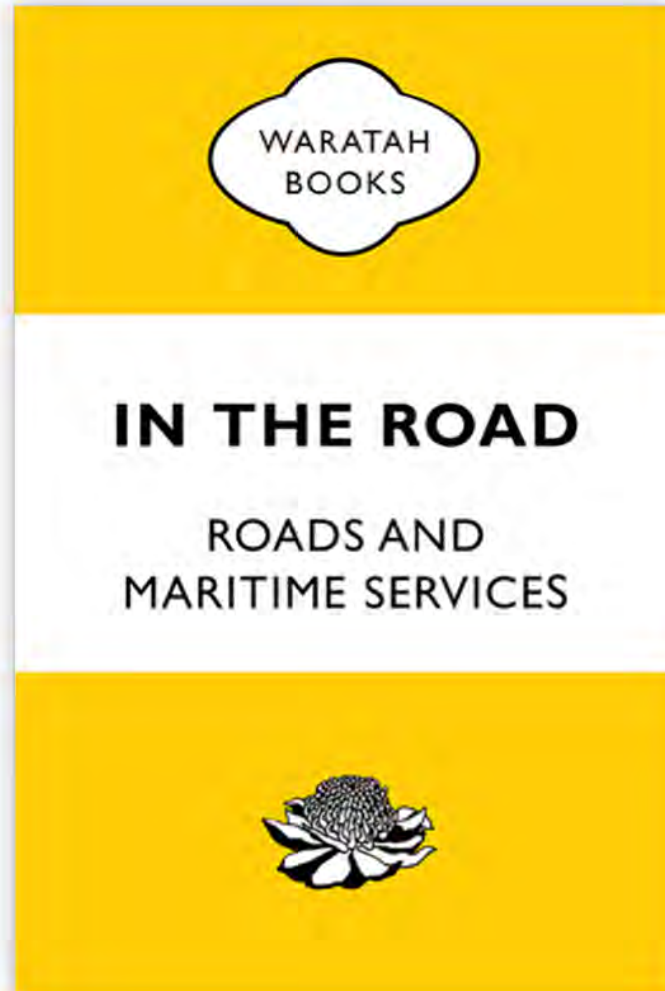
60

Chloe Sargeant

11 Feb 2017

'Found' tweet

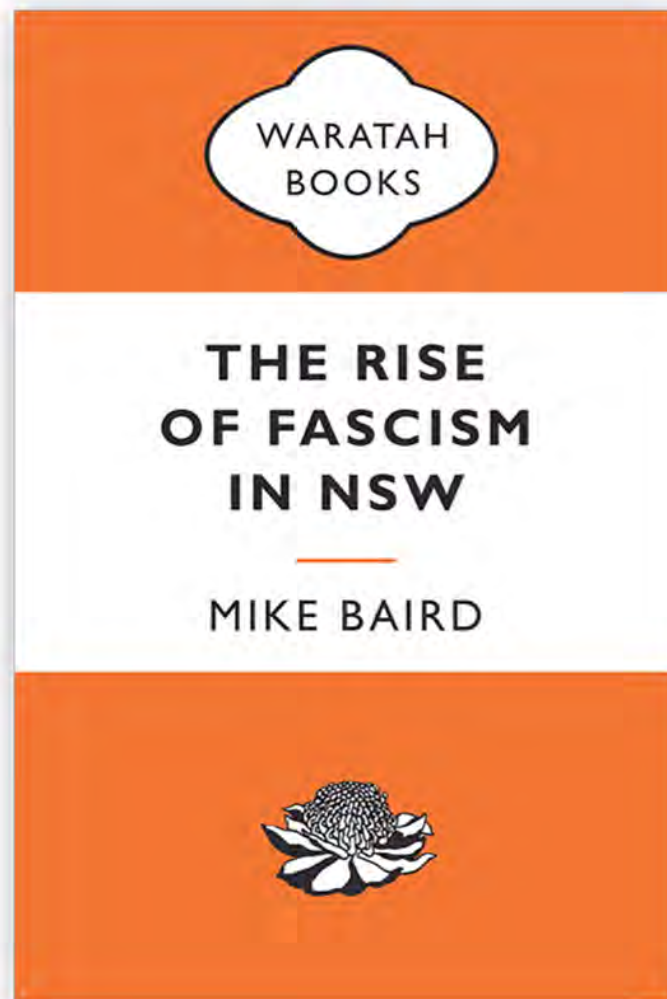




Rozelle Book Club (2017)
IN THE ROAD
ROADS AND MARITIME SERVICES
Digital print on 3mm corflute
90 cm x 60 cm
\$50



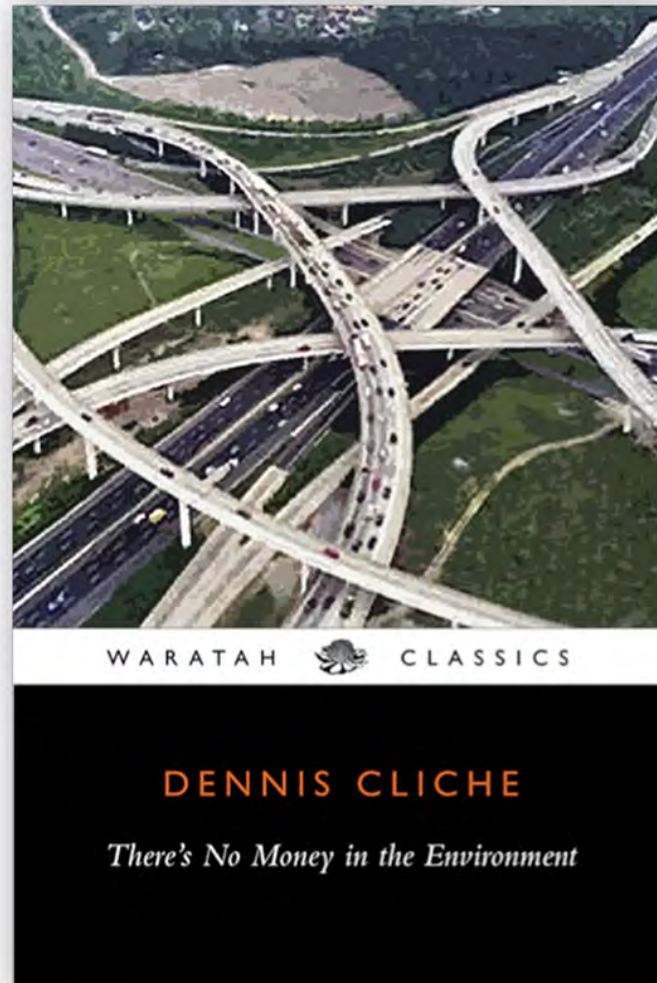
Rozelle Book Club (2017)
Sensitive Receivers
PETER JONES
Digital print on 3mm corflute
90 cm x 60 cm
\$50



Rozelle Book Club (2017)
THE RISE OF FASCISM IN NSW
MIKE BAIRD
Digital print on 3mm corflute
90 cm x 60 cm
\$50



Rozelle Book Club (2017)
Removing Trees at Night
DUNCAN GAY
Digital print on 3mm corflute
90 cm x 60 cm
\$50



Rozelle Book Club (2017)
There's No Money in the Environment
DENNIS CLICHE
Digital print on 3mm corflute
90 cm x 60 cm
\$50



Richard Dudley-Smith

Protest signs outside Sydney Secondary College Leichhardt Campus, 3/17

92cm x 60 cm corflute

Mark Titmarsh

Sensitive Receiver talk, Salon Callan, Saturday 13 May 2017

‘Sensitive Receiver’ is a term developed from the jargon of NSW State Government planning and the Sydney Motorway Corporation. “Noise Sensitive Receivers” means those property owners close to the sites of digging and building involved in constructing the roads, tunnels and junctions of WestConnex. If a home or a business is designated NSR then they need “protection” and care from the effects of noise and vibration, which comes from large-scale industrial operations such as an urban tollway. However the result is usually the reverse, NSR become complainants to be placated by words but ultimately ignored in action, as we have seen with the long-suffering residents in Leichhardt and Haberfield.

‘Sensitive Receiver’ is a broader term, it goes beyond sound and vibration and indicates someone negatively affected by WCX in any way including loss of residence through compulsory acquisition as is happening near us on Victoria Road, or anyone whose health will be affected by unfiltered smoke stacks, or whose life quality goes down because their village becomes a spaghetti junction or their streets are clogged by rat runners pouring off the freeway to avoid the toll point.

Terms like ‘Sensitive Receiver’ are closely related to a kind of newspeak identified by George Orwell in his novel *1984* and brought to fruition by war speak or military euphemisms perfected during the Vietnam war in the 1960s. One we all know is “collateral damage”, still used in contemporary theatres of war. Its a form of jargon that once meant the accidental killings of non-combatants but became slang for the mass murder of civilians through the use of imprecise weaponry such as contemporary cluster bombs.

Such euphemisms are abstract and agentless because they obscure the realities of destroyed communities, they decode and defuse the truth of lost homes and local life. They also insulate those on either side of the story – the public servant carrying out the act, and the watching public situated at some distance.

If we continue to borrow from the world of war speak and it is easy to do so because WCX is like an aggressive enemy invader coming to occupy once peaceful lands, we might look at the term ‘illegal enemy combatants’, those deemed

to be outside the laws of war, such as so-called terrorists in Camp X Ray in Guantanamo Bay in Cuba. Once someone has been dubbed 'illegal enemy combatant' they enter a state of exception, outside the law and barely human, they can be held without charge in inhuman conditions, tortured for years without ever being tried, surrounded by news and information black outs.

What we see in our current situation is a kind of Camp X Ray that could be renamed WestConnex-Land, which includes all those places from Parramatta to the inner west, along the path of the M4 and M5 through to Haberfield, Lilyfield and Rozelle. All those people who live in WestConnex-Land have become SRs, those whose objection to being evicted and poisoned can be expected, but who for the sake of the project must live in a state of exception, outside the normal considerations of fair dealings and governmental care.

It amounts to a legal civil war that allows for the elimination of political adversaries by suspending the rule of law, as in the forced amalgamation of councils and the increased sensitivity of the law to anyone who would disagree. New laws rapidly come into being, like edicts at the whim of leaders such as Mike Baird and his successor Gladys Berejiklian, that ensure this state of exception becomes a prolonged state of being. For example the new offence of Trespass on Inclosed Lands with very heavy penalties (will it have the death penalty next), virtually ensures people are denied the right of public protest and civil disobedience.

This process is reflected nationally and internationally in detainment camps like Guantánamo Bay or immigration detention centres like Manus Island, where asylum seekers are kept in entire zones of exception, where a new kind of attitude to the law makes it possible to create areas where the application of the law is temporarily suspended.

This is what we see in the Global West, the suburban outer West, and the inner West where we now stand. It involves, a journey from Newspeak to Warspeak, from Camp X Ray to WCX-Land, a state of exception where Collateral Damage and SR have become the same thing! It is a euphemism, a subtle violence to language that hides the truth of living in a state of exception, outside the law and not subject to care and respect.

So it is into your hands that I commend this show and the spirit of this activism, visually and physically embodied by the works on view, pointing towards a new idea of progress. On that note I want to finish with my version of Kate Tempest's poem *Progress* that you might have seen performed on the ABC's Q&A recently...

REGRESS

Once there was a belief quite odd
in public transport,
so I hear.
there was a God of trams
now, dubbed light rail.
It made it all
less expensive
and less damaging to the cause
and it gave us the because
we'd all been searching for.
An unarguable solution
A reason to be kind and just,
a reason to reject the toll
and send the inner west out to NIMBY land.
It made us all believe it was just Progress
in the knowledge that the journey
would be shorter and for forever.

Once there was Mike Baird,
and he ruled. We had him bad, vandal and judas.
then we fooled ourselves to sleep at night;
that Gladys B. was better
and she would tuck us up quite tight.
And if our beliefs ever shook,
we looked no further than The Book
of Sydney Motorway Corp and Transurban.

But over time we felt ignored;
even if we implored.
What terror
flooded us to understand
there was no point, no grander plan, nothing heaven sent,
they were making it up as they went.
There was just commuting out each day.
Work. Eat. Sleep. A new drill rig in our way.

Without the fear of compulsory acquisition
we found guilt-free pleasure
but we lost the sense of public transport
that had kept us all together.
We needed something new to ease
the traffic jams that grew;
and what's better to believe in
than all-you-can-eat Freeway!

The joy of being who we are
by virtue of the journey we take.
The dream of getting there quicker
to live outside the common time.
And now, there is no community
that exists beyond our transport needs.
Now there is the worship
of convenience and speed.
We run around the circuit,
pit our trains against our greed
And all we have is deficit

to what a car can never deliver
our callous little sedans
carrying one person each
And then wonder how they've grown
to crushing asphalt under their super SUV reach.

Yes our combustion engines are perma-plugged
into the promise and the pity,
for 5 mins taken off the drive from Parramatta to the city.
We stare at the white lines until we've learned
the world's ways have turned.

Now reality is played for us to sneer and weep at —
after all its just progress and a million dollar cliché called, wait for it, Denis.
With signs and placards the only legal form of resistance.

Look — it's the riot squad in St Peters.
Look — young policemen dressed in fascist black.
Look — they can't even talk to you for fear of finding you are flesh and blood.
Look — a 7-lane highway 2 metres from a child's bedroom in Euston road.
Look — an unfiltered smoke stack 100 metres from a pre-school in Rozelle.
Look — a social, environmental and financial scandal.
Look — WestConnex and Adani, the two greatest threats to global warning in Australia.
We used to burn politicians who didn't fit the bill
We'd do them slowly
and draw red rings round the unrepresentative swill.

You can either be a beauty or a beast or activist,
You can either be cool or kooky or kitsch.

Before

you were damned for the things that you did,
or if you didn't live how the villagers lived.

Now

You're handed the mould and told — WCX is progress
And maybe one day it could really be big.

Cut to Behind-the-scenes footage
of a famous last stand.

Where WCX destroys communities it also bring us
hand to hand,
arm in arm,
into communities of resistance

To all the good souls and many committed groups working furiously across Sydney against WestConnex, and with particular thanks to Greg Albrecht, Articulate project space (Sue Callanan, Margaret Roberts), Wendy Bacon, Jeannie Baker, Gabi Brown, Mardi and Paul Brown, Liz Butterworth, Craig Channels, Brian Doherty, Alan Dunne, Jess Ferrao, Alan Freeman, Tony Fuery, Virginia Hilyard, Jenny Kerr, Pat McDonough, Jude Morris, Chris Nash, Adrienne Shilling, John 'Toddy' Todhunter, Bronwyn Tuohy, Gary Warner, Luca Watson, Mark Wheeler and Justine Wilson...

Exhibition organised by David Watson, with Denise Corrigan
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Thank you artists, activists, confrères and colleagues!

All proceeds to Rozelle Against WestConnex
<http://rozelleagainstwestconnex.org>

June 2017



ARTCycle Inc visits **Sensitive Receivers: Rejecting WestCONnex**, Salon Callan, Saturday 13 May 2017

<http://www.artcyclesydney.com>