

WITHOUT CLASSIFICATION:HAZEL HAWKE
LIST OF WORKS

Painting
Sally Robinson
Portrait of Hazel Hawke, 2000
acrylic on canvas
169 x 138.5cm
John Curtin Prime Ministerial Library. Records of Sally Robinson.
JCPML00558
Courtesy Sally Robinson

Posters
Michael Callaghan, Earthworks Poster Collective
Mutate Now and Avoid the Rush, 1977
silkscreen print
58 x 76cm
Courtesy Kerry Stokes Collection

Michael Callaghan, Marie McMahon, Earthworks Poster Collective
Some day Soon They Will Need...1977
silkscreen print
58 x 76cm
Courtesy Kerry Stokes Collection

Michael Callaghan, Earthworks Poster Collective
Swash Brains Police States, 1978
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Redback Graphix
If the Unemployed Are Dole Bludgers, What the Puck Are The Idle Rich? 1979
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection

Michael Callaghan, Gregor Cullen Redback Graphix
Australian Vietnam Society Calendar, 1982
silkscreen print
40 x 49cm
Courtesy Kerry Stokes Collection, Perth

Gregor Cullen, Redback Graphix
Zigzag To Work March, 1982
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Nick Southall & Friends, Redback Graphix
Get Ahead On The Dole, 1984
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Gregor Cullen, Sharon Fussell, Redback Graphix
Shelter or the Streets, 1984
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Redback Graphix
Beat The Grog # 1, 1986
silkscreen print
63 x 91.5cm
Courtesy Kerry Stokes Collection, Perth

Alison Alder, Redback Graphix
Work Related Childcare, 1986
offset print
42 x 59.4cm
Courtesy Kerry Stokes Collection, Perth

Alison Alder, Lawrence Finn, Redback Graphix
We Still Have Rights, 1989
offset print
40.5 x 59cm
Courtesy Kerry Stokes Collection, Perth

Leonie Lane, Redback Graphix
Get Good Food, 1987
silkscreen print
61.5 x 91.5cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Redback Graphix
Amnesty/25 Years Anniversary, 1987
silkscreen print
76 x 102cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Paul Cockram Redback Graphix
Condoman/Use Frenchies, 1987
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Alison Alder, Redback Graphix
Tenants Demand A Fair Go! 1986
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Marie McMahon, Redback Graphix
Empty Beds, 1987
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Marie McMahon, Paul Cockram, Redback Graphix
Women and Work, 1988
silkscreen print
102 x 152cm
Courtesy Kerry Stokes Collection, Perth

Alison Alder, Redback Graphix
Don't Be Too Polite, 1988
offset print
48 x 69.5cm
Courtesy Kerry Stokes Collection, Perth

Marie McMahon, Redback Graphix
Grog Kills Skills - Football Version, 1988
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Jan McKay, Redback Graphix
How Do You Spell Gorbachev? 1988
offset print
48 x 68cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Redback Graphix
Sanctuary/Death Penalty USA, 1988
silkscreen print
76 x 102cm
Courtesy Kerry Stokes Collection, Perth

Steven Lees, Redback Graphix
You Don't Have To Be A Queenie, 1988
silkscreen print
51 x 76cm
Courtesy Kerry Stokes Collection, Perth

Marie McMahon, Redback Graphix
Vote, 1988
silkscreen print
60 x 91cm
Courtesy Kerry Stokes Collection, Perth

Alison Alder, Redback Graphix
Ending History, 1988
silkscreen print
50 x 65cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Redback Graphix
Stop The Killing Times, 1988
silkscreen print
50 x 65cm
Courtesy Kerry Stokes Collection, Perth

Tracy Moffatt, Diane Moon, Design and Print Consultant, Alison Alder, Redback Graphix
Manningsford, 1988
offset print
UPK/An Average Anangru Day, 1989
silkscreen print
68 x 95cm
Courtesy Kerry Stokes Collection, Perth

Alison Alder, Redback Graphix
Getting A Fair Deal For Pensioners, 1989
silkscreen print
49 x 64cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Redback Graphix
World Environment Day, 1992
offset print
42 x 65cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Greg McLachlan, Redback Graphix
Warning Racism Is A Virus, 1997
offset print
29.7 x 59.4cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Greg McLachlan, Redback Graphix
You Are The Antidote, 1997
offset print
29.7 x 59.4cm
Courtesy Kerry Stokes Collection, Perth

Michael Callaghan, Greg McLachlan, Redback Graphix
Racism Is A Virus Don't Spread It! 1997
offset print
29.7 x 59.4cm
Courtesy Kerry Stokes Collection, Perth

Colin Russell, Another Planet Posters
Shelter or the Streets: 2nd National Youth Housing Conference, 1987
silkscreen print
40.9 x 76cm
Curtin University of Technology Art Collection

Colin Russell, Another Planet Posters
White Australia has a Black History, nd
silkscreen print
85 x 81cm
Curtin University of Technology Art Collection

Dianna Wells, Another Planet Posters
A place for living, home board scheme, 1987
silkscreen print
67 x 81cm
Curtin University of Technology Art Collection

Carole Wilson, Another Planet Posters
Stand your ground, 1988
silkscreen print
44.1 x 79cm
Curtin University of Technology Art Collection

Julie Shields, Another Planet Posters
Shelter or the Street: 2nd National Youth Housing Conference, 1988
silkscreen print
50.1 x 76cm
Curtin University of Technology Art Collection

Carole Porter, RedPlanet Posters
To Every Woman, Money, Power, Freedom, 1994
silkscreen print
49.4 x 38.4cm
Curtin University of Technology Art Collection

Sue Anderson, Redletter Posters
This is French Paper, 1987
silkscreen print
50 x 65cm
Curtin University of Technology Art Collection

Mark Denton, Redletter Posters
Family day care, nd
76.5 x 51cm
silkscreen print
Curtin University of Technology Art Collection

Tanya McIntyre
Workers packaged by sheltered workshops, nd
75.2 x 51cm
silkscreen print
Curtin University of Technology Art Collection

Bob Clutterbuck, Red Planet Graphics
Affirmative action, c1980s
colour screenprint
76.2 x 51cm
Collection of Art Gallery of Western Australia

Bob Clutterbuck, Red Planet Graphics
Stop the merchants of nuclear death, 1983
colour screenprint
76.2 x 51cm
Collection of Art Gallery of Western Australia

Photographs

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at the Piano, August 1986. JCPML00425/45
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and daughter Ruth at Chinese School, 1984 JCPML00425/84
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Paula Sydes at opening of Kurrumburra Living for Independence Centre, 1985. JCPML00425/87

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke visiting polling booths, Willis 11 July 1987. JCPML425/98
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Sharon Massey, Hazel Hawke and friends after the Mozart Concert, October 1990. JCPML0425/115

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke, Gary Sweet, 1994 Young Achiever of the Year David Chisholm and Simon Creen, 1994. JCPML00425/165
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with school children, n.d. JCPML00425/166
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke on a school visit, n.d. JCPML00425/167

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke greeting solo yachtswomen, Kay Cottee, Sydney 1988. JCPML0425/177
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at University of Newcastle, n.d. JCPML00425/179
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at University of Newcastle, n.d. JCPML00425/180
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Disabled Children's Facility, n.d. JCPML00425/195

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with ABC Young Performers winners, 1988. JCPML00425/202
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at launch of SBS Women's Program, September 1988. JCPML00425/203
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at AGN School for the Blind, 1988. JCPML00425/204
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at launch of Australia Take a Bow, 1988. JCPML00425/205

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke singing at the Lodge, n.d. JCPML00425/206
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke competing radio talk-back program, Melbourne, 1988. JCPML00425/207
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Dame Joan Sutherland, Richard Bonning and Stuart Challenger, 1988. JCPML0425/209

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and Yeandem women, 1988. JCPML00425/210
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Yeandem, 1988. JCPML00425/211
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Sarungu, 1989. JCPML00425/216
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Peto Institute, Budapest, n.d. JCPML00425/231

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and Duncan Gifford. JCPML00425/232
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke singing at the Lodge, n.d. JCPML00425/233
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke with Peter "accuro" on an airplane, n.d. JCPML00425/234
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke in Daintree Forest, 1989. JCPML00425/240

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke at Sharing Our Future Function, 1989. JCPML00425/241
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke

c.1989. JCPML00425/243
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Plaque at Wentworth celebrating the One Billion Tree campaign, 1989. JCPML00425/245
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and school girl planting a tree, Queensland, 1989. JCPML00425/246
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke launching International Literacy Year, 1989. JCPML00425/247
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at launch of anti domestic violence Campaign, 1989. JCPML00425/248
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at the opening of Maia Place, 1986. JCPML00425/255
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at piano restorer's, 1986. JCPML00425/267
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Aboriginal Women's Business function, 1988. JCPML00425/269
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke speaking at the National Press Club luncheon, 1984. JCPML00425/278
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with the Lodge Gardener, 1984. JCPML00425/279
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with the Lodge Gardener, 1984. JCPML00425/280
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at the piano with Bill Hawkey, 1984. JCPML00425/281
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke practising at the piano with Bill Hawkey, 1984. JCPML00425/282
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and school children at World Wildlife Function, 1983. JCPML00425/284
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Bob and Hazel Hawke in the Tally Room, Election 1983. JCPML00425/286
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Bob and Hazel Hawke in the Tally Room with George Negus, Election 1983. JCPML00425/287
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Bob and Hazel Hawke in the Tally Room with Kerry O'Brien, Election 1983. JCPML00425/288

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Donna Syndrome children, 1990. JCPML00425/316
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Lois and Ruby, Ernabella, 1991. JCPML00425/321
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Yeandem, 1988. JCPML00425/324
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke dancing with Yeandem women, 1988. JCPML00425/325
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke launching Downs Syndrome Awareness Week, May 1990. JCPML00425/332
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Pat Edgar at "Lift Off" function, 1992. JCPML00425/334
John Curtin Prime Ministerial Library. Records of Hazel Hawke. PM Bob Hawke and Mrs Hazel Hawke at the Lodge, official photograph. JCPML00355/4
John Curtin Prime Ministerial Library. Records of Hazel Hawke. PM Bob Hawke and Mrs Hazel Hawke in the garden at the Lodge, official photograph. n.d. JCPML00355/5

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Mrs Hazel Hawke, 31 March 1981, official photograph. JCPML00355/8
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Mrs Hazel Hawke, series of two colour photographs, 19 September 1983. JCPML00355/10
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Prime Minister Bob Hawke and Mrs Hazel Hawke, series of four colour photographs, 1 February 1985. JCPML00355/11

Newspapers and Journals
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Compilation of cuttings from Hazel Hawke family Scrapbooks, 1979 -1989. JCPML00428/8 - JCPML00428/18

Sound
John Curtin Prime Ministerial Library. Records of Hazel Hawke. From Audio Tapes of Hazel Hawke Speech at the National Press Club Australia Day, 26January 1984. JCPML00388/1

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Compilation of excerpts from the following audio Tapes:
Diana Wernock interview with Hazel Hawke, 23 September 1985, JCPML00388/2
Mary Nicholson interview with Hazel Hawke, 29 January 1986. JCPML00388/3
Hazel Hawke Speech at the National Press Club 26 January 1984. JCPML00388/1
Jane Singleton interview with Hazel Hawke 1988. JCPML00388/20

Video
John Curtin Prime Ministerial Library. Records of Hazel Hawke. "Hazel: the Canberra years". JCPML00737/1. Courtesy Network 10.

ACKNOWLEDGEMENTS

Guest Curator Margaret Moore in association with the John Curtin Gallery and the John Curtin Prime Ministerial Library gratefully acknowledges all lenders to the exhibition, The Kerry Stokes Collection, The Art Gallery of Western Australia and the support of Hazel Hawke, Prue Watson, Pat Barblett, John Stringer, Carol Porter, Olga Tsara, State Library of Victoria, Magenta, Bulldog Graphics, Vasse Felix and all staff who have contributed greatly to the realisation of this project.

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at the Piano, August 1986. JCPML00425/45
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and daughter Ruth at Chinese School, 1984 JCPML00425/84
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Paula Sydes at opening of Kurrumburra Living for Independence Centre, 1985. JCPML00425/87

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke visiting polling booths, Willis 11 July 1987. JCPML425/98
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Sharon Massey, Hazel Hawke and friends after the Mozart Concert, October 1990. JCPML0425/115

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke, Gary Sweet, 1994 Young Achiever of the Year David Chisholm and Simon Creen, 1994. JCPML00425/165
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with school children, n.d. JCPML00425/166
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke on a school visit, n.d. JCPML00425/167

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke greeting solo yachtswomen, Kay Cottee, Sydney 1988. JCPML0425/177
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at University of Newcastle, n.d. JCPML00425/179
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at University of Newcastle, n.d. JCPML00425/180
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Disabled Children's Facility, n.d. JCPML00425/195

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with ABC Young Performers winners, 1988. JCPML00425/202
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at launch of SBS Women's Program, September 1988. JCPML00425/203
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at AGN School for the Blind, 1988. JCPML00425/204
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at launch of Australia Take a Bow, 1988. JCPML00425/205

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke singing at the Lodge, n.d. JCPML00425/206
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke competing radio talk-back program, Melbourne, 1988. JCPML00425/207
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Dame Joan Sutherland, Richard Bonning and Stuart Challenger, 1988. JCPML0425/209

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and Yeandem women, 1988. JCPML00425/210
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Yeandem, 1988. JCPML00425/211
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Sarungu, 1989. JCPML00425/216
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Peto Institute, Budapest, n.d. JCPML00425/231

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and Duncan Gifford. JCPML00425/232
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke singing at the Lodge, n.d. JCPML00425/233
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke with Peter "accuro" on an airplane, n.d. JCPML00425/234
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke in Daintree Forest, 1989. JCPML00425/240

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke at Sharing Our Future Function, 1989. JCPML00425/241
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at the Piano, August 1986. JCPML00425/45
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and daughter Ruth at Chinese School, 1984 JCPML00425/84
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Paula Sydes at opening of Kurrumburra Living for Independence Centre, 1985. JCPML00425/87

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke visiting polling booths, Willis 11 July 1987. JCPML425/98
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Sharon Massey, Hazel Hawke and friends after the Mozart Concert, October 1990. JCPML0425/115

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke, Gary Sweet, 1994 Young Achiever of the Year David Chisholm and Simon Creen, 1994. JCPML00425/165
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with school children, n.d. JCPML00425/166
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke on a school visit, n.d. JCPML00425/167

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke greeting solo yachtswomen, Kay Cottee, Sydney 1988. JCPML0425/177
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at University of Newcastle, n.d. JCPML00425/179
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at University of Newcastle, n.d. JCPML00425/180
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Disabled Children's Facility, n.d. JCPML00425/195

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with ABC Young Performers winners, 1988. JCPML00425/202
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at launch of SBS Women's Program, September 1988. JCPML00425/203
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at AGN School for the Blind, 1988. JCPML00425/204
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at launch of Australia Take a Bow, 1988. JCPML00425/205

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke singing at the Lodge, n.d. JCPML00425/206
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke competing radio talk-back program, Melbourne, 1988. JCPML00425/207
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke with Dame Joan Sutherland, Richard Bonning and Stuart Challenger, 1988. JCPML0425/209

John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and Yeandem women, 1988. JCPML00425/210
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Yeandem, 1988. JCPML00425/211
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Sarungu, 1989. JCPML00425/216
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke at Peto Institute, Budapest, n.d. JCPML00425/231
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke and Duncan Gifford. JCPML00425/232
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke singing at the Lodge, n.d. JCPML00425/233
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke with Peter "accuro" on an airplane, n.d. JCPML00425/234
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke in Daintree Forest, 1989. JCPML00425/240
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel and Bob Hawke at Sharing Our Future Function, 1989. JCPML00425/241
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke



WITHOUT CLASSIFICATION:
HAZEL HAWKE

An Exhibition from the Hazel Hawke records and Australian Poster Art

27 September - 10 November 2002, John Curtin Gallery

Jointly organised by The John Curtin Prime Ministerial Library and The John Curtin Gallery

Guest Curator, Margaret Moore.



John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke competing radio talk-back program 31D, Melbourne, 1988. JCPML425/207
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Bob and Hazel Hawke in the Tally Room with George Negus, Election 1983. JCPML425/287 (detail)
John Curtin Prime Ministerial Library. Records of Hazel Hawke. Hazel Hawke speaking at the National Press Club luncheon, 1984. JCPML425/278

ISBN: 1 74067 183 X
"Without Classification Hazel Hawke"

Introduction

Throughout the 1980s Hazel Hawke's voice struck a chord in the public ear. What she represented and the manner of her delivery was respected and accepted by bipartisan audiences. This has been sustained beyond her Lodge years and by 1995 one broadcaster, Neil Mitchell, flippanly though warmly, closed an interview with:

"You're a very popular person. Why don't we make you Governor General."

When Hazel Hawke entered the Lodge in 1983 she resisted "an engineered view" of the role. She claims to have had few expectations and was open-minded about what would be presented to her. From the beginning she did recognise it as a job, however, and looked toward where she felt she could make a difference and by implication where she felt her attitudes and values could be most relevant".

It was widely regarded that Hawke embraced a significantly heavy workload. Throughout her years in the Lodge she undertook some 60 Patronages¹. Her profile became so prevalent and so regarded, that she was asked regularly by journalists and broadcasters as to her own political aspirations².

Hawke's speeches and writings reveal that she did not see things as naturally polarised, or black or white. She recognised that no one solution or answer was usually sufficient. Understanding came from probing and progressive thinking. Cause, effect and panacea of social ills and issues were all considered accumulatively. Yet while this may have defined her approach to life and learning it did not preclude her from being prepared to speak out, to share opinion and to take a position in a declarative manner. She was ever mindful to not directly address governments' policy, though she was prepared to offer thoughts and ideas regarding certain matters of social justice with relation to women, Indigenous Australia, immigration, the environment and the broad spectrum of the disadvantaged. All of which were in some way on the government agenda in the 1980s.

Much that she espoused was underlined by the principles of a sense of fair mindedness and equivalence in society and the importance of having choice:

"Let us look forward to a future where there is real equal opportunity for women, where women may realistically choose – and I emphasise choose, not 'feel obliged' – to participate together with men in all walks of life, contributing talents for the benefit of all Australian society."³

And, on another occasion:

"I have no doubts about our responsibility. The quality of our whole society is enhanced if all its parts are healthy and viable, so we could even choose to look at it in terms of self-interest that we work towards and contribute to a better life for everyone."⁴



John Curtin Prime Ministerial Library, Records of Hazel Hawke, Hazel Hawke dancing with Teumoua women, 1988. JCPM0425/125

activists amongst her closest friends, meditates – and eats brown rice. On some subjects her views are more radical than those held by women half her age"⁵

With regard to any misconceptions about her ability versus her will in the public role, Hazel herself made telling remarks some five years later in 1987 in an interview with ABC journalist Geraldine Doogue.

Common to many assessments of Hazel by that time Doogue began by commenting on Hazel's 'growth' in the job. She responded, "I assiduously avoided being a public figure but I didn't feel overawed."⁶

Her occasional frosty handling of the media was respected. "She answers the first two questions but then asks if the interview is about her or her husband. Her disdain shows that timidity will not be tolerated"⁷ Her stoicism in the face of drug use within her own family and her choice to confront it publicly through the media was widely praised.

"Although the pressure must have been tremendous, Mrs Hazel Hawke made the disclosure with dignity and composure, proving again, if proof were needed, that she is one of the heroic survivors of our time."⁸

As the decade progressed she became what would now be termed a media darling. Hawke was invited and accepted to guest host the popular commercial program, *The Midday Show*, guest host the Michael Schulberger radio broadcast in Melbourne and write her own column for the Sydney Telegraph newspaper. Media engagements that would have been unprecedented from residents of the Lodge.

However, the earliest and most critical turning point in how she grasped the job and how she was received in it came with her formidable presentation to the National Press Club on the occasion of Australia Day 1984. It was this occasion (another first for a wife of a Prime Minister) that made many take note and in which she set the agenda for the issues that she was to address repeatedly and unwaveringly during her term in the Lodge

"No society functions properly unless everyone is able to live his or her life without constant fear, frustration or trauma."⁹

Fair mindedness had been fundamental in Hawke's upbringing and, if it had needed re-energising, this would have occurred during her time with the Brotherhood of St Laurence followed by her formal studies in Welfare.¹⁰ Furthermore, she was a product of her own life's experiences as a wife and mother re-evaluating her worth and existence against a backdrop of burgeoning feminism in the 1970s. All of this had helped hone Hazel's values and opinions, which in turn helped her shape the position of 'Prime Ministerial Wife'.

The women's movement had many guises in Australia in the 1970s. Though not a member Hazel Hawke welcomed the impact of the Women's Electoral Lobby¹¹ and the resources to be found in self initiated 'sisterhoods or boilerhood'¹² as she referred to them. For many in Australia the impact of community networks proved critical not only for women but for varied groups trying to mobilise change or recognition.

The parallel rise of political poster collectives in Australia in the 1970s played a critical role in illustrating the voices calling for change and recognition. Posters provided a means that helped to ignite and shape conscience and ideals. Some emanated from disaffected artists wanting to make visible their stand, while clients for national campaigns or community advertising commissioned others. Hawke's informed interest in the humanist and social themes of life, and her willingness or desire to make these central to her role in the Lodge meant that through her voice she can be seen to have had something in common with the bold and impassioned messages and imagery emblazoned on art posters across the country.

In an exhibition tracing the history of poster art in Australia Roger Butler wrote:

"Artists (or art workers) active since the 1960s also have the belief that art has a social purpose...Through their posters they seek to communicate knowledge about contemporary society and its structure, and to suggest ways in which it might be improved."¹³

And former Collective Member and researcher Julia Church observed:

"Community-based organisations have carried new ideas across Australia, introducing concepts like disarmament, human rights, aboriginal land rights, feminism and gay rights into the vernacular. Cooperative presses have acted as a mouth-piece for these issues and they have been vital to the development of Australian literature and art, publishing the work of experimental writers and artists when commercial printers and publishing houses refused to do so. The presses have championed the right of people to shape their world."¹⁴

"Let us look forward to a future where there is real equal opportunity for women, where women may realistically choose – and I emphasise choose, not 'feel obliged' – to participate together with men in all walks of life, contributing talents for the benefit of all Australian society."¹⁵

in Canberra."¹⁶

A turning point: The National Press Club Address, Australia Day 1984

In response to a brief, the 1984 National Press Club speech is roaming in nature, moving between observations of life at the Lodge, revelations about her personal negotiations of being a wife and mother, and her view of politics and society. Critically, she singled out three issues on which she expanded: Welfare, Women, Aboriginal Women. She outlined 'the four powers' of relationship, resources, information and decision-making as being crucial for positive and creative living, so defined by the Action and Resource Centre at the Brotherhood of St Laurence. Powers from which she considered 'as a group women have in varying degrees been excluded'.¹⁷

Welfare
In the Press Club Address Hawke's comments on welfare are in essence didactic, perhaps as a residue of her recent academic studies, but there is no question to the conviction of her words:
"From the process of rehabilitation or learning to cope with and improve one's position of disadvantage, whether its physical or psychological or material, one must feel a participant and not that it is being done to one or for one by others. This gives a positive feeling of some power and control in ones own life"¹⁸

In an earlier speech on *The Spirit of Volunteerism* the seeds of this had been evident. She spoke of the confidence building virtue of volunteer work and its contribution to self-esteem. In her own experience voluntary work with the Brotherhood had led her to paid work and to higher study.

She returned to these ideas in numerous subsequent speeches. She advocated welfare as a global responsibility and linked it with the inestimable value of self-esteem,

Without Classification

Without Classification: Hazel Hawke provides graphic convergences and divergences between enduring themes in Hazel Hawke's presentations and the power and messages of poster art. The point where the two intersect is not always in their content, though this is sometimes the case. It is in the way that with hindsight they each can be understood to have offered a public maturing within the Australian context of freedom of speech and particularly on the position of women and Aboriginality.

The poster medium and the some times covert nature of its production afforded the artists greater freedoms in their use of language, imagery and ideology. By their very nature posters were designed and produced to startle. The predominant use of fluorescent colour or the red, black and yellow derived from the Aboriginal flag, was combined with provocative and sometimes witty annotations or cartoon style imagery. The posters in this exhibition have been selected in part for artistic inventiveness, stridency of their commentary or for their relevance to matters of public debate.

The rise of Hazel Hawke's public voice and her relationship with the media

When Hazel Hawke joined Bob Hawke on the dais upon the election of the Australian Labor Party on the 5 March 1983, there had been only minor indication that she would become a media savvy and influential advocate for critical issues facing Australia in the ensuing decade. Previously, it had been her shunning of the media that had been well documented, which on occasion, given the absence of her public voice seemed to be confused with an inability to have a public voice.

As Bob Hawke's profile strengthened during the tumultuous years at the ACTU in the late 1970s, the decision as to whether he would stand for the Federal Seat of Wills was analysed in the media. Hazel Hawke was repeatedly referred to as intelligent and media-shy. She had herself written to the Melbourne Age in 1977 seeking respect for the privacy of the families of politicians and public figures, which in action, despite its plea does not suggest someone shy of media.

It was not surprising that when Bob Hawke did decide to run for the Federal Seat of Wills in 1979 and the press 'leap frogged' him into the Prime Ministership, the focus on Hazel was how she would publicly handle this role. The question was asked of Bob before it was asked of Hazel.

"Its clear that Hazel – how shall I put it? doesn't have social pretensions. She derives her pleasures in very normal sort of way. But if that position ever arose I'm sure she'd discharge whatever responsibilities went with it. And she'd do it in a very, very unostentatious way."¹⁹

At times journalists seemed bemused in their speculations:

"She wears earrings proclaiming "No Dams" counts feminist

the launch of From Margin to Mainstream Conference Speech. Interestingly in this speech Hazel Hawke quoted Charlotte Pekins Gilman who in 1923 had written: "Work is human. It is not feminine, though women began it. It is not masculine though men have taken it. But because men have kept women out of it for so long it has shared in the disadvantage of excessive masculinity."

Aboriginal Australia

On Aboriginal Australia Hazel Hawke was arguably at her most impassioned and unrelenting. She did not mince words or beliefs with regard to the impoverished status of many in Aboriginal society and the impending conundrum of the Bicentennial in Australia. In the Press Club Australia Day speech:

"Today we celebrate the coming of non-aborigines to Australia – invaders is I suppose the stringent word"²⁰

Earlier she spoke at greater length:

"Its tragic to see the ramifications of the overlay of our white law. This includes of course the way we have legislated one of the most significant elements in their lives, the land in which they live away from their use. And therefore threatened their material survival and their spiritual fulfillment."²¹

And,

"I hope very much that by 1988 when we celebrate the 200th anniversary of White occupancy of Australia, we relative newcomers will have developed a greater understanding of the historical process which has interfered with a viable, strong culture and therefore have a more sensitive and informed set of attitudes instead of a knee jerk emotional reaction to a dilemma in the too hard basket."²²



Ellen Kennedy, Sharon Puseell, Redback Graphics, Shelter of the Streets, 1984. silkscreen print, 51 x 76cm. Courtesy Kerry Stokes Collection, Perth

Earthworks Poster Collective reflected social concerns of the time and their posters are often inscribed with slogans such as "Earthworks for the Good of the Community and Another Social Reality by Earthworks Poster Collective."

Roger Butler further outlines the imperative and immediacy that often drove the production of posters underlining their social and political intent describing the frequently underground nature of the activity:

"Pasted up at night around Sydney, these posters helped politicise a generation."²³

The poster collective pervasion was a product of a period and mobilised by social and political circumstance. By the Bi-Centenary in 1988 Julie Ewington in an essay for the significant Adelaide Festival exhibition *Right Here, Right Now Australia 1988* was able to evaluate the importance of the activity of collectives and poster art in the previous fifteen years:

"Works in this exhibition contribute to the increasingly rich stocks of divergent imageries in contemporary Australian life, using both older and more recent cultural stocks in Australia, whether iconographic, emotional or political. But there is a special history which brought printmakers to their current degree of sophistication, which, as it were, prepared them for the demands of this Bicentennial year."²⁴

The scope and profile of poster art diminished as the 1980s progressed although some dedicated artists maintain their preferred print medium in their practice. Campaigns and artist driven messages are still abundant in the free post cards found in cafes across the country and sometimes on billboards. Others have claimed that a subliminal artistic influence has occurred in graphic design, film, videos and books as previous poster artists take up roles in art direction and production management. With the benefit of hindsight it is possible to consider poster art as quite a raw and coarse form of political art, although this does not necessarily dilute its effectiveness, purpose or artistic worth and what it may have spawned. It is also possible to reflect that Hazel Hawke's relationship with the media and her attitude to her role was similarly formative, beginning tentatively and flourishing in a way that the Labor Party itself realised it exceeded expectations or understanding. A different benchmark was set.

"Of course there's been much progress since grandma's day, it seems to me though that real flexibility and choice will only come when the whole of society is comfortable with the attitudinal change which is necessary, and until that occurs, some battles are won and some are lost, but the war continues."²⁵

In 1988 on the day after the fourth anniversary of the Sex Discrimination Bill of 1984 while suggesting that in the longer term it would be preferable if such legislation weren't necessary.

"Conclusion
When asked in 1994 about what might be a successful life or how would a successful life be measured Hawke claimed that she 'couldn't' make a statement about that considering it too complex and then in her customary way scrolled through apparent opposites— positives, sadness's, difficulties, opportunities for growth. She claimed the worst thing is to be stuck"²⁶. Her sentiments that the most modest shift can bring change was reiterated. Ten years earlier after the delivery of her 1984 National Press Club address when asked whether she saw herself as

Community Initiative and the Poster Collectives in Australia

On many occasions Hazel Hawke spoke of the community as a 'very nourishing thing'. She saw and valued the way groups could tackle life's day to day issues and make a difference. Poster art in the 1970s and into the 1980s was borne of similar imperatives and idealism. Members of cooperatives and collectives banded together, practically to share resources and conceptually to share ideologies.

The poster as an art form in this period owed a debt to the 1960s where "technological advances made mass communications more accessible. People now had the means to spread news, ideas and information that the commercial media would not broadcast or print"²⁷ Throughout the 1970s this created an environment for change. Community newspapers, broadcasting stations, cartoons and posters cooperatives flourished. The cooperative model for presses and print workshops emerged not only for resource reasons but also as a means to promote skills to others. It was predominantly art school graduates who gravitated to the presses.

"Co-operative presses became focal points for the exchange of not only the printed matter but of technical, organisational and social skills"²⁸

It was democratically conceived and intentionally non-hierarchical although Julia Church has reflected:

"Our expectations were very high, assuming we all showed an equal level of assertiveness, competence and honesty. And sometimes our youth and inexperience caused us to sacrifice individual sensitivities for what was seen to be the greater need of the collective, the community or the funding body."²⁹

The evolution of poster collectives was organic. There was cross fertilisation of artists and presses. A number of individuals moved between or helped establish different



Doreen Cullen, Sharon Puseell, Redback Graphics, Shelter of the Streets, 1984 silkscreen print, 51 x 76cm. Courtesy Kerry Stokes Collection, Perth

workshops in and across the states. The early established Earthworks Collective of Sydney greatly influenced a number of presses in Victoria and the Progressive Art Movement of South Australia has been linked to the establishment of Canberra's Megalo and ACME Print through the transfer of individuals. The collectives were not confined only to major cities. Many regional centres such as Wollongong and Warnambool proved productive and influential. In Fremantle Praxis seeded the Poster Workshop and hosted several political poster exhibitions some of which were on a touring circuit of alternative art spaces."³⁰

Tangible Influences
The Earthworks Collective became increasingly more political and specific in their agendas – Aboriginal land rights, gay and lesbian rights, the women's movement, anti-nuclear stance, the environment and unemployment.



John Curtin Prime Ministerial Library, Records of Hazel Hawke, Hazel Hawke on a school visit. JCPM0311/87

"Today we celebrate the coming of non-Aborigines to Australia – invaders is I suppose the stringent word"

office is inappropriate due to varying lengths of terms and other priorities. Patronages were causes or organisations for which Hazel Hawke agreed to act as Patron, some of which she maintained after leaving the Lodge.
¹ For example¹ John Curtin Prime Ministerial Library, Records of Hazel Hawke Diana Mannock interview with Hazel Hawke ABC radio, Perth 23 September 1985, JCPM03088/2
² John Curtin Prime Ministerial Library, Records of Hazel Hawke, Quoted in Bruce Montgomery 'Girls face long march to equality – Mrs Hawke, *The Australian* August 1985 JCPM00428/14
³ John Curtin Prime Ministerial Library, Records of Hazel Hawke Opening Speech National Conference of Aboriginal Women, 30th March 1984, Speech Vol JCPM00350/1
⁴ Hazel Hawke described this course of her life on numerous occasions in speeches and in interview. She spoke at some length about the values of her parentage in a radio interview with Philip Adams, John Curtin Prime Ministerial Library, Records of Hazel Hawke, Reference tape JCPM00388/28. See also Hazel Hawke, *My Own Life* Text Publishing Company Melbourne, 1992 pp105-107 and pp131-134
⁵ John Curtin Prime Ministerial Library, Records of Hazel Hawke, Geraldine Doogue interview with Hazel Hawke ABC 10 July 1987, JCPM00388/10. In this interview Hazel Hawke describes how 'she longed to join WEL' but lacked the confidence and recognised that her perceived associations with Bob Hawke at a time when he was not popular with WEL would have inhibited her involvement. This was also discussed in an interview with Cherry Ripe ZM, 1987 John Curtin Prime Ministerial Library, Records of Hazel Hawke. JCPM00388/7
⁶ Roger Butler, *The Streets as Art Galleries—Walls Sometimes Speak* Poster Art in Australia, National Gallery of Australia, Canberra 1994, p 6.
⁷ Julia Church, *Pressing Issues* Contemporary Posters from Local Cooperative Presses, State Library of Victoria, 1990
⁸ John Curtin Prime Ministerial Library, Records of Hazel Hawke, Liz Hickson, 'Bob Hawke at the Turning Point' Woman's Day 10 December 1979, p5 Hawke Family Scrapbooks JCPM00428/8
⁹ John Curtin Prime Ministerial Library, Records of Hazel Hawke, Sun Herald Hazel Hawke Family ScrapbookJCPM00428/8
¹⁰ 'Cb Cit
¹¹ John Curtin Prime Ministerial Library, Records of Hazel Hawke, Steve Perkin Sydney Morning Herald 1984 Hawke Scrapbook of Cuttings JCPM00432
¹² John Curtin Prime Ministerial Library, Records of Hazel Hawke, Peter Bowers 'Peacocks' after the victory, as for *seard* Sydney Morning Herald, 29 September 1984 JCPM00428/13
¹³ John Curtin Prime Ministerial Library, Records of Hazel Hawke
¹⁴ 'Ibid
¹⁵ John Curtin Prime Ministerial Library, Records of Hazel Hawke, Transcription of speech VolJCPMJCPCM00350/1.
¹⁶ John Curtin Prime Ministerial Library, Records of Hazel Hawke, Transcription of speech Vol_JCPM00350/1.
¹⁷ 'Cb Cit
¹⁸ John Curtin Prime Ministerial Library, Records of Hazel Hawke, Jane Singleton Interview with Hazel Hawke Radio 2GB Newstalk 1988 JCPM00388/20
¹⁹ 'Cb Cit
²⁰ 'Ibid
²¹ Julia Church Cb Cit.
²² 'Ibid
²³ For a comprehensive listing of exhibitions across Australia see Roger Butler, *The Streets as Art Galleries—Walls Sometimes Speak* Poster Art in Australia, National Gallery of Australia, Canberra 1994 pp101-102.
²⁴ Butler Cb Cit p 49
²⁵ John Curtin Prime Ministerial Library, Records of Hazel Hawke, Interview, Reference Tape 1 of 3 September 1994. JCPM0388/31.
²⁶ 'In an interview by the author with Hazel Hawke in Sydney October 2001, Hazel described her attitude upon entering the Lodge and the role of wife to the Prime Minister as being determined to making "Every post a winner". See also her biography Hazel Hawke, *My Own Life* Text Publishing Company Melbourne, 1992
²⁷ 'It is recognised that this is but one means of calculating a workload, and that comparisons on this score with other wives in the