

in the realm of the censors

In the Realm of the Censors, the exhibition featuring publications collected by New South Wales censorship authorities between 1955 and 1982, continues until January 2005. A new case study on censorship records related to Ubu Films is now on display within the exhibition until January 2004.

Ubu Films was a Sydney based collective established in 1965, which produced, distributed and exhibited local and overseas films, and promoted bands and events. Records related to Ubu in the censorship records include film flyers and program notes, a copy of *Ubu News*, police reports and news clippings. For more about Ubu and why they attracted the attention of concerned citizens and police see pp 7–9.

In the Realm of the Censors exhibition open until January 2005

State Records Gallery
Sydney Records Centre
2 Globe Street (off George Street)
The Rocks, Sydney

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Some people might be offended by material displayed in the exhibition. Children under 18 years of age should be accompanied by an adult

ABORIGINES WELFARE BOARD PHOTOGRAPHS

Work has begun on the development of a new exhibition in the State Records Gallery for 2005, based on 1000 personal and official photographs held in the files of the former Aborigines Welfare Board (AWB). The photographs, taken between 1924 and 1961, are a key resource for Aboriginal people affected by State polices and those who are researching their family and community history.

Susan Charlton, Creative Producer, Exhibition & Marketing Projects, is working with Kirsten Thorpe, Archivist – Aboriginal Liaison to create the exhibition. Kirsten is an Aboriginal woman from the Worimi people of New South Wales, who assists other Indigenous people to do research through records held in the archives. See more about Kirsten's work at State Records in the 'Q&A' column, pp 10–12.

Consultation is the key to the entire exhibition process, which depends upon the consent, advice and support of the Department of Aboriginal Affairs and the wider Indigenous community.

The exhibition will address the photographs as living records, which have both compelling histories and powerful connections to the present. The development team proposes to move beyond the anonymity of the Board's photographic record to honour individuals and communities with personal histories, before and after the Board's intervention in their lives.

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