

# ADELAIDE TATTOOS

## TATTOOS & AIRFARE

### 1994 ADELAIDE BIENNIAL OF AUSTRALIAN ART

Two days to go... Adelaide - past, present, and future... blonde or must wait till... design it with... gay artist... Queensland... Adelaide's history of... by a... gay...

In return all costs of tattoo and interstate return airfare provided. Discretion assured, no obligations.

For more information phone 081 367 7810. Fax 081 367 7810. Genuine replies ONLY. Photo appreciated.

This project will form part of 1994 Adelaide Biennial.

Vertical text on the left side of the page, partially obscured and difficult to read.

**TAX RETURNS**  
*A contribution*

# FREE TATTOO & AIRFARE

**ANYWHERE:** Seeking five guys 18 - 35, with Adelaide past, cute, swimmers body o.n.o., blondes ok. Must want tatt. & be willing to design it with str/acting gay artist Mathew Jones in their own Queer response to Adelaide's history of violent crime by & against gay men.

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## TAX RETURNS

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## Mathew Jones

### ADELAIDE TATTOOS

*Adelaide Tattoos* was proposed by Mathew Jones in line with the emphasis in the 1994 *Adelaide Biennial* on the 'politics of identity' and the questions that raises about definitions of self, group, position and location. It also connects to an emphasis on art outside conventional gallery settings, art which may be taken as public or site-specific, in the broader *Adelaide Installations* project. Like much public art of recent times, the specificity of site which *Adelaide Tattoos* treats is one of local history.

Jones is an artist whose work has come to be associated with a gay politics which questions the construction of gay identity in myriad ways and in various contexts. As capital of the first Australian state to decriminalise homosexuality (a direct result of the Torrens River murder of Dr. George Duncan in 1972), the local history of Adelaide provides Jones with the context of twenty one years of violent crime involving the construction of gay identity. This contentious history since 1972 of violence against gay men, and violence by gay men, provides the motive for his tattoo project.

The question of identity - gay or not gay - inevitably influences the interpretation of these violent crimes: by the media, by the police and the courts, by the clergy, by the gay community itself, and by the community in general. However, the truth of these crimes, many of which remain unsolved, is not necessarily at issue in the *Adelaide Tattoos*. Rather, the subject is those various responses to the crimes - conspiracy theories, psychological summaries, activist slogans, sympathetic apologies, political calls to power, and damning homophobic tirades which circulate around the events as so many speculative interpretations. The role of gay identity implicit in each of these responses is more the issue; how the question of who was 'gay' and who was not, determines each kind of response and, ultimately, how the public ends up divided over the issue. Which is not to suggest the division is simply one between the gay and straight communities. Quite simply there is no single truth about any of these crimes. After researching this disquieting field of speculation Jones has undertaken to collaborate with four gay men in designing tattoos based on these cases. These men may come from Adelaide, Sydney or Melbourne in response to

advertisements placed by the artist in the gay press. The execution of their tattoos will be financed as part of *Adelaide Installations*, and an interstate return airfare to attend Adelaide for the exhibition will be provided. They are not obliged to participate further than simply being in Adelaide during the exhibition period. Jones is not a tattooist, he will not execute the tattoos. His work consists in discussing his research with participants and assisting them to design their tattoos based upon that research.

There are at least two ways to consider the 'public' art of this exercise. The first is to consider the tattoo itself as the artwork - a collaboration between artist, participant and tattooist in the tradition of community art projects. Each design becomes a self imaging response to a violence possibly homophobic, possibly homoerotic. In this case the 'sites' for the artwork become the bodies of the five participants and the art remains largely hidden from the Festival audience circulating as a secret and private symbolism on the bodies of the anonymous participants. The public for this artwork will be determined according to the movements and personal interactions of the participants - who they show their tattoos to and what they say about them. Here the project begs questions about what number and demographic it takes to satisfy any definition of 'public art'.

The second is to consider the 'artwork' to be the instigation of extensive and problematic negotiations between artist, participants, tattooist, curator, state gallery, Festival and audience. In this case the tattoos themselves become secondary; a final dire consequence of the negotiations in which everyone involved must consciously realise and rationalise their participation. Under this aspect each tattoo becomes a permanent physical document of the requisite legal, financial, and artistic processes involved. The questions, the objections and enthusiasm of those involved, the anxieties about the subject matter of the tattoos, the legal responsibilities of the auspicing institutions, the attitudes of the participants, the potential confusion of the Festival audience, as well as what I write here, become implicated in a project designed to foreground unavowed tensions in the exhibition process.

At the time of writing, December 1993, the tattoos are in various stages of design but none have been executed. I cannot comment on the designs and, in fact, I probably wouldn't anyway. I want, instead, to remark on the tension which the proposal has so far created between the programming policy of the state gallery, recent theoretical definitions of public art and the strategy of Jones' tattoo project to



# FREE TATTOO

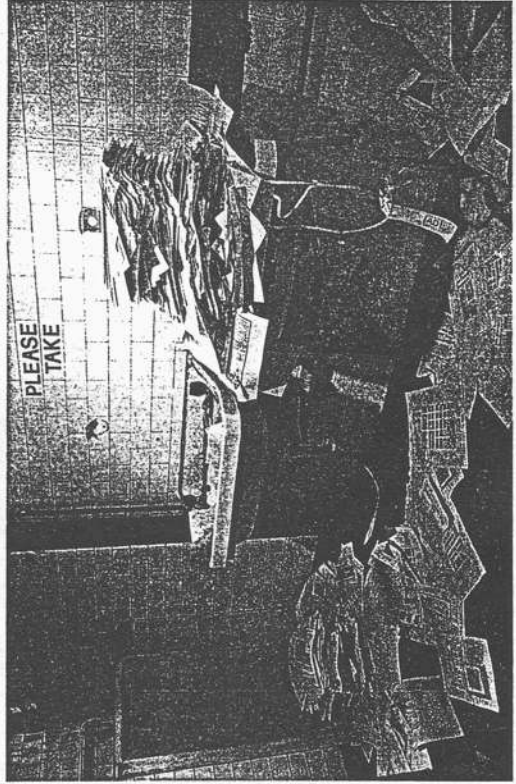
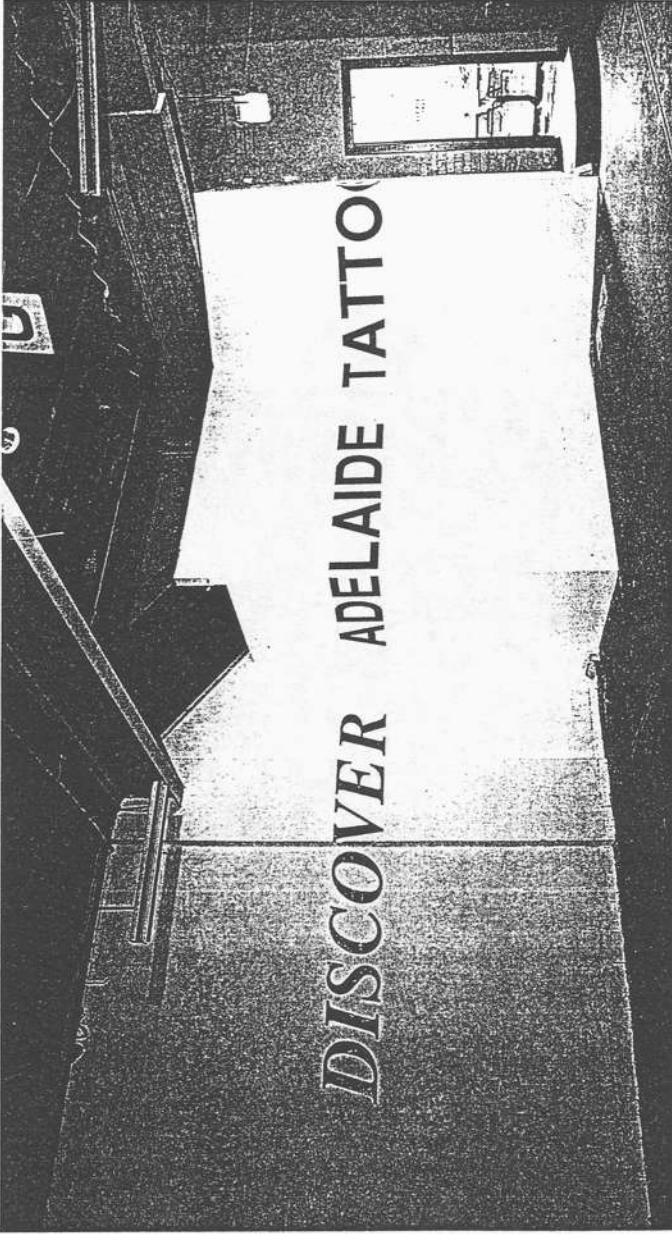
**ANYWHERE : Seeking five guys 18-35, with Adelaide past, cute, swimmers body o.n.o., blondes ok. Must want tatt. & be willing to design it with str/acting gay artist Mathew Jones in their own Queer response to Adelaide's history of violent crime by & against gay men.**

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***This project will form part of the 1994 Adelaide Festival.***

Mathew Jones



Above: two views of Adelaide Tattoos, Gerard & Goodman Building (cat. no. 27)  
Opposite: (clockwise from upper left) The Rainbow Flag in flames (cat. no. 28)  
Eivan Von Erenm's initials (cat. no. 29)  
Target (cat. no. 30)  
Two arseholes (cat. no. 31)

manifest certain underlying conflicts and anxieties over the definition of gay identity. *Adelaide Tattoos* has clearly produced anxiety within the institutions associated with the *Adelaide Biennial* and *Adelaide Installations* and this seems to be the project's most productive aspect, since it is along this boundary - between an institutional advocacy of art in public (which is widespread and often woolly, after all, who wouldn't advocate public engagement through art?) and specific projects like Jones' - where the most serious questions about public art will arise. For example, what kind of public engagement is sanctioned by art institutions? What are the limits to provocation? What are the respectable subjects for art projects beyond the gallery or in public? In which public's interest are these decisions made?

The Gallery and Festival seem to have feared precisely the efficacy of *Adelaide Tattoos* in engaging people in a continuing controversy and troubling debate, in fact, they seem to have been concerned about its function as far too public an art. The Festival's anxiety seems largely based on their implicit understanding that their public is, in fact, well and truly divided over certain issues. The designs treat subject matter which, in Adelaide, is by no means esoteric; the case histories are widely known, the crime sites are local landmarks.<sup>1</sup> Yet the muck persists and stirring it up is not the sanctioned role of a public gallery. Their function as a gallery, and the function of art as they conceive it seems to be to repair and not exacerbate these faultlines in the mass audience. This, however, is exactly where the recent debates about art and its public role impact upon state institutions and determine the possibility of Jones' tattoo project. In the last ten years the definition of public art has advanced considerably. Any notion of a single, unified public for art is bogus and widely acknowledged as such. Such a notion was a textual product of debates in the 50s and 60s which simply identified 'the public' beyond the arts industry, the fine art market and a handful of connoisseurs. This logic simultaneously produced the public arts sector and an imagined market for it without actually defining either in much detail. Public art was too simply considered art that was produced for local community groups or situated outside the gallery or museum. Further subdivisions of this category appear to be more specific and therefore more effective. The public is openly divided up according to a new agenda which includes issues of currency such as race, sexuality, gender and class. These issues reconfigure segments of the larger public strata according to a more specific set of interests. John Barrett-Lennard, curator of the *1994 Adelaide Biennial*, has argued insistently for rethinking

the public sphere in Australia in this way, in terms of a fragmentation of the category of 'public' according to specific group or individual interests (niche marketing no less) rather than supposing its uniformity and homogeneity. Similarly, this argument extends to the site of practices, outside the gallery in various communities. In short, there are many publics not simply one, and they can be differently located and characterised. Installation or site-specific art is often directed towards these secondary audiences. There is no doubt that this kind of argument has influenced state gallery programming at some level and created the opportunity for projects like *Adelaide Installations*.

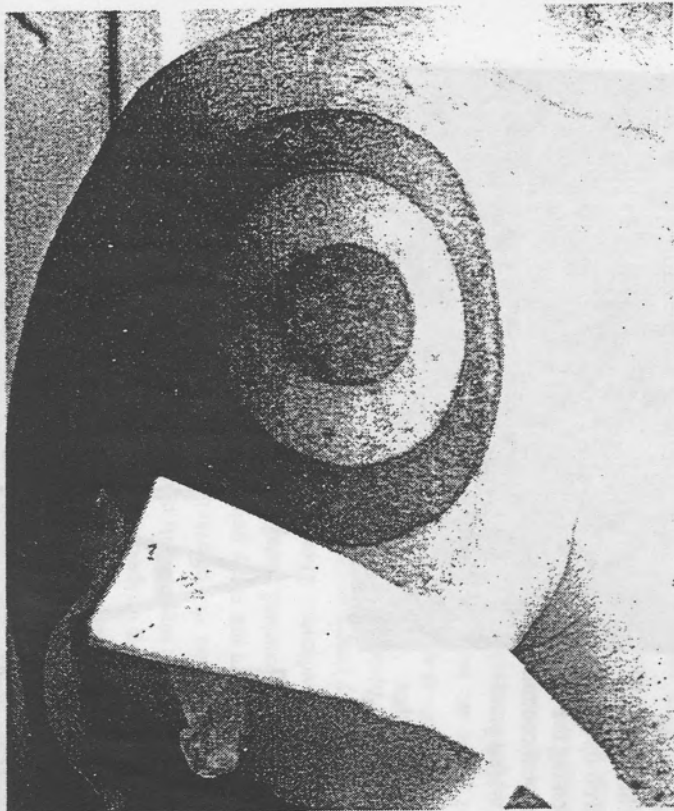
*Adelaide Tattoos* persists as art, at the limits of various definitions: of site-specific installation; of public art; and of the different communities which comprise the general public. If, for example, the Gallery was to have refused to include Jones' proposal because of the legal and ethical dilemmas that the project raised they would have almost certainly incriminated themselves according to the alternative criteria of public access and outreach. They may have appeared homophobic, exclusive or simply conservative, perceptions which run contrary to their own public policies. *Adelaide Tattoos* seems to have purposefully constructed a situation in which we are all obliged to seriously consider its preposterous intentions and recognise the discursive conditions (or those definitions) which support its claims.

This model for public art is predicated on the complicated processes of definition rather than a categorical understanding of public art, and gay identity and affirmative representations of that identity. Artists and publics are positioned within this model in a complex of potentially meaningful relations but no longer related by the imperative of truth; that is, the truth about any one of these violent crimes. Instead, all kinds of anxiety have been mobilised through the vagaries of discourses about art and the public, and about homoerotic or homophobic violence which, while they are unclear at their limits, still manage to solicit a modicum of professional respect that ensure this difficult project will continue. *Adelaide Tattoos* is a Gordian knot before all else; a clever and witty redeployment of key terms and concepts in the debate about public art and access which binds the institution and can only be violently cut.

Stuart Koop

Footnote: 1. It was that very currency of knowledge of these cases which encouraged Jones to accept the proviso that his installation not use the names of actual persons living or dead.

Image: Matthew Jones, *Adelaide Tattoos*, View of Advertisement placed in Gay Press



MATHEW JONES  
ADELAIDE TATTOOS  
ADELAIDE INSTALLATION  
22 FEB-20 MARCH

Rumours say that for twenty years a group of affluent Adelaide homosexuals has preyed upon adolescent boys. Rumours say that over the same period gangs of youth, or off-duty police, have stalked men in the Adelaide parks. Rumours say it's easy to be acquitted of killing a "poofter". Just say he made a pass at you and plead self defence. Rumours say it's two gays doing the bashings these days.

As part of the Adelaide Festival, artist Mathew Jones has stepped into this disquieting field of speculation. Jones advertised for five gay men willing to research these cases of abduction, assault, and murder. In collaboration, he has executed tattoos on his volunteers, as incontrovertible evidence of the truth they found. His research assistants can be found wandering the streets during the Festival. Their tattoos can be studied, admired, caressed, but Jones warns that this will involve negotiating a "relationship" with the men, because they're under no obligation to reveal themselves.

*Tom Gnome  
Crime Journalist*

Why tattoos?

I could write about "the body", but that would just be padding out the skin. The pathos of psycho-sexual depth is punctured by the tattooist's needle. I could write about decoration, but that would be like peeling the skin off the flesh. The markings that seep through the human hide can't be stripped away so easily.

Why tattoos?

Jones has a surreptitious style, so the skin is opportune. It occupies a shifting territory between a private interior and a public face. His tattoos express how the outside is drawn into the pliable contours of the flesh. They visualise the affects of an outside that is too close to see clearly. In Adelaide, they were tricky to spot. We could quote Blanchot and say that they belong to fascination rather than sight. Seeing presupposes a measurable distance; fascination involves being touched and drawn close, without being able to discern depth. The Adelaide tattoos index the faceless proximity of violence.

*Stephen O'Connell  
Art Theorist*

The Victim

A word about R. I have a little press photo that says a lot. He's cute - very cute. I can understand why Rob and Betteanne had to work overtime convincing themselves and everyone else of their son's squeaky hetero reputation (a prearranged marriage four years hence - excuse me!).

The Perpetrator

I really want to know where Bevan Von Einem is in all this. What has he admitted to, who has he spoken to, and how has he spent his incarceration?... Bevan, suspect #1, skillfully performing "brilliant surgery" on his (increasingly) numerous victims! I've found some articles which even link him to the Beaumont children (circa 1990). It seems our Bevan has become the criminal everyman. I'm not suggesting he may be innocent, but realistically how can anyone be loaded with so many Adelaide murder mysteries and yet only be sentenced for that one. I guess the ultimate slime bag is doing his time, though I think it's all a bit much...but hey, tell that to the judge!

*John Meade  
(Tattooed) Artist*

Dear Mathew,

No idea why I'm writing to you except to send you the receipt for my tattoo. The tatt is FAB and attracts a lot of feedback - 80% positive and vacuous, ie. its pretty, I'm very brave, it's sexy, etc. - and 20% positive and meaningful after I've explained (if I explain) my reasons for having this design. Only one person (a close friend) was offended and that was before the tattoo was applied and now even he is impressed (and satisfied). I will be at the West End on Friday morning. I have no plans for the weekend until Sunday night when I'm seeing my goddaughter as I can't afford a 2nd trip to SA in March since the big 'bust up' which is getting shittier and shittier BUT it's still a better life now than I had. Cheers.

(Excerpt from letter to M. Jones 8.2.94)

*David Warner  
(Tattooed) Bartender*



**F**or the first time, the Art Gallery of South Australia has been invited by the Adelaide Festival to organise the entire visual arts programme for 1994. The Art Gallery and Adelaide Festival are developing a large-scale, innovative exhibition *Adelaide Installations* (incorporating the 1994 *Adelaide Biennial of Australian Art*) which will explore the current practice of site-specific installations. The exhibition will emphasize the recent trend among artists to produce art which challenges the viewers to respond in a more integrated way to their environment and to participate in, rather than simply observe, the works.

From 23 February to 20 March 1994, Adelaide will be enlivened with a challenging and stimulating array of site-specific art created by Aboriginal and non-Aboriginal Australian and Asian artists. In enhancing the appreciation by the Australian public of

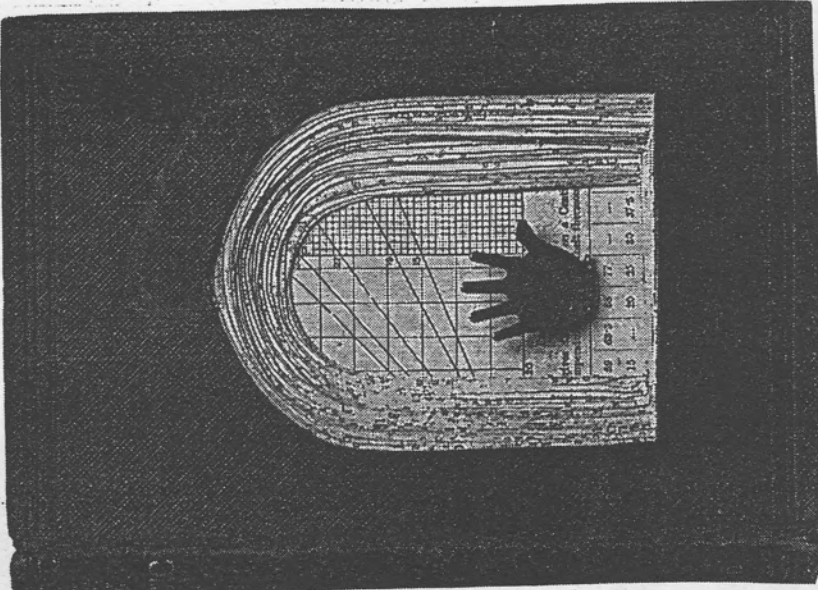
the merging of expertise of 3 leading Australian curators who are each responsible for a separate component: Alison Carroll, Arts Advisor to Asialink, is curating *Beyond the Material World* which forms the Asian component, John Barrett-Lennard, independent Perth-based Curator, is responsible for the *Adelaide Biennial of Australian Art* and Doreen Mellor, Visual Arts Coordinator from Tandanya, the National Aboriginal Cultural Institute, is curating *Moving Sands - Forward Momentum* which comprises the Aboriginal component.

The three parallel components of *Adelaide Installations* touch on a complex field of issues relating to geographic boundaries, racial and ethnic divisions, political structures, the legacies of colonialism and post-colonialism, and social and cultural differences. It is this field of differences and the associated complexities arising from them that makes *Adelaide Installations* exciting, demanding and provocative.

The formal focus of *Adelaide Installations* centres around installation work and the dynamics of site and context. These evocative installations can be seen by taking a short walk around Adelaide and they will engage visitors and local people in a dialogue with challenging contemporary art.

*Adelaide Installations* seeks to promote artistic exchange and build links with cultures other than those central to Australian visual arts practice. It also marks a major achievement in collaborative and co-operative approach to presenting the best local and international contemporary art to the widest possible audience.

Interest in installation art has recently been shown by the



# ADELAIDE INSTALLATIONS

ADELAIDE FESTIVAL 1994

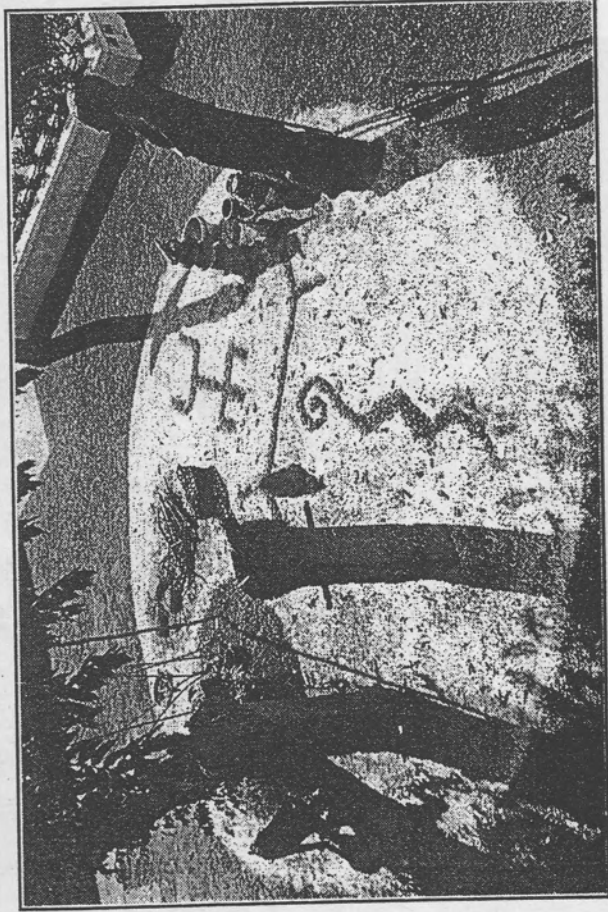
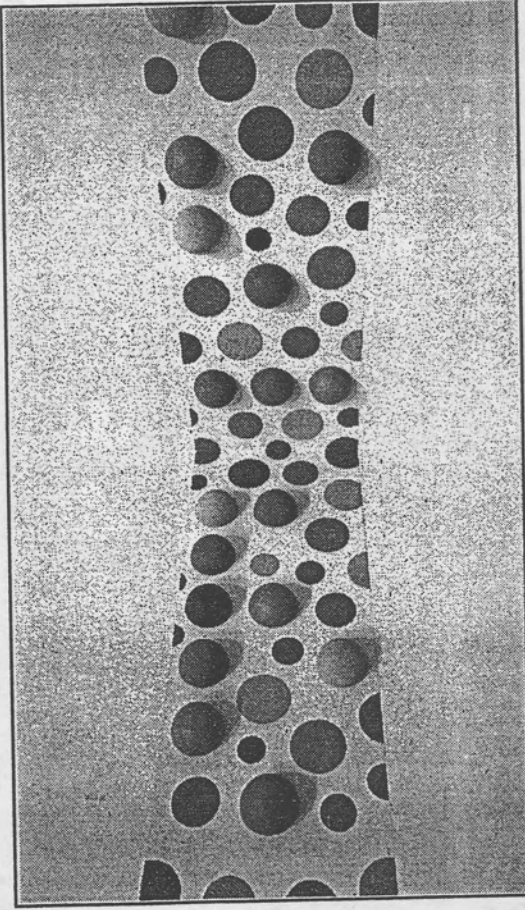


contemporary art practice, particularly of work from south-east and north Asia, *Adelaide Installations* will be an integral part of the 1994 *Adelaide Festival* which will explore for the first time, the cultural diversity and richness of the Asia/Pacific region.

*Adelaide Installations* is a spectacular collaborative project which incorporates the *Adelaide Biennial*. In the past, *Adelaide Biennial* exhibitions have been essential forums for exposing contemporary art practice and the development of promising Australian artists. In deciding to relocate the 1994 *Adelaide Biennial of Australian Art* offsite and into more evocative and interesting sites around Adelaide, we see *Adelaide Installations* encapsulating the main focus of Christopher Hunt's Festival. Australia is now turning its attention to its indigenous culture and to the cultures of its time-zone - eastern Asia and the western Pacific. *Adelaide Installations* will place Adelaide squarely in the forefront of international cultural thought.

This exhibition is a complex and expensive project because of the considerable number of artists (46 participants, 23 projects, 18 locations) and the complexity of coordinating large-scale, multiple installations. A major two volume catalogue and video documenting the project will be produced.

*Adelaide Installations* also marks the excit-



curators of *Australian Perspectives* and the *Australian Sculpture Triennials*. *Adelaide Installations* will further extend the boundaries of site-specific art through the range and scope of participating artists, their cultural origins and some very surprising urban locations which will uniquely energise the festive atmosphere of Adelaide.

## What is an "installation"?

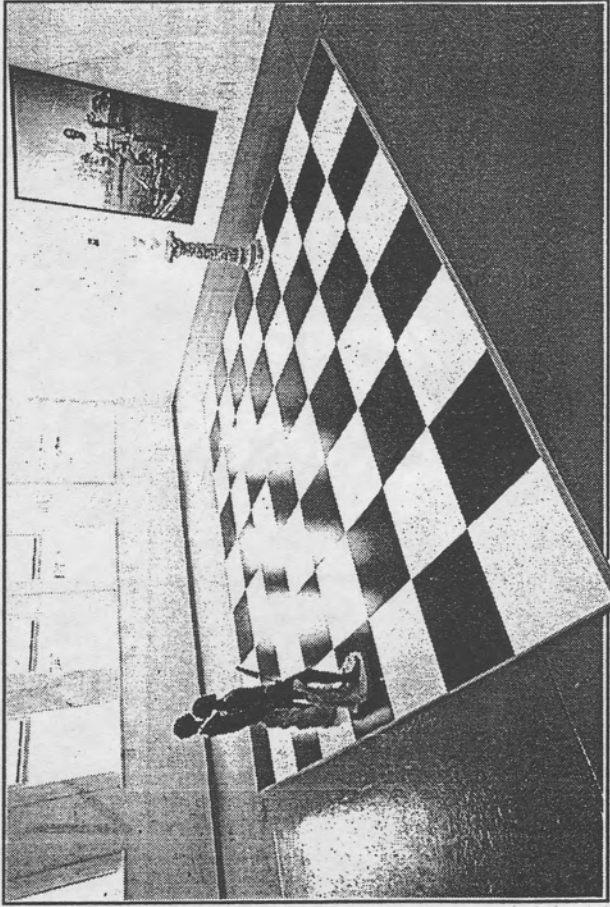
The term "installation" has become increasingly used in art circles in recent years. It is an open-feeling, open-ended word, fitting in with artists' increasing desire to explore outside compartmentalised and conceptual practices. No longer just painting, or drawing, or a piece of solid sculpture; no longer a beautiful abstract, or a political poster, or a memorial; installation allows artists to combine all of these in whatever form they wish.

One particularity about installation work is that it uses space. It can be empty or full; a tableau or a huge, unending work; it can be complex or simple; but it does identify an area of ground - or sky - or water and it is often outside the confines of the traditional gallery. Installations can be ephemeral, that is, works made for a short period of time and then dismantled or they can also last. Installations, in artists' minds, mean a certain breadth of scale; that possibilities are open to them.

# a d e l a i d e f e s t i v a l

The installations in the 1994 *Adelaide Festival* are diverse, as implied in the definition above. Particularly, they are about space, and they are about freedom from conventional constraint.

The works in this exhibition use a multitude of materials and focus on a series of different conceptual and creative territories. They are located in a variety of sites in Adelaide and they interact with and refer to those sites in differing ways. They are by artists from within a common time zone but with vastly divergent histories, languages, cultures and expectations. They are united by their presence in the *Adelaide Installations* project and they can be seen alongside one another, but more importantly they remain independent, heterogeneous, and open to discussion and debate.



region in turn reach into areas of metaphysics beyond the experience of most

Anglo-Saxon Australians. Alison Carroll hopes the exploration of their work will include a willingness to explore some of the subtleties of cultures of our time zone which may be outside our everyday experience.

A significant number of artists operating in Australia now are engaging with complex questions about the politics of identity, and the provisional and destabilised nature of contemporary ideas of

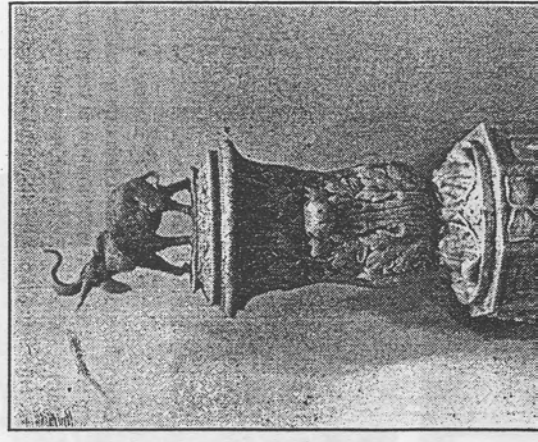
the series of ground installations by Aboriginal artists to be assembled at Tandanya (National Aboriginal Cultural Institute).

Each of the artists could be perceived as being involved in a process of transformation, drawing on a continuum of wisdom and knowledge in order to move confidently forward in developing new forms, new vehicles, of cultural expression. This dynamic resonates in Aboriginal art today, in all its forms, and in diverse ways – none so salient and remarkable as the expansion of women's activity and the acceptance of their art as valid expressions of contemporary and traditional cultural values. Such explanatory forays are frequently characterised by the use of media which have not previously been perceived as the province of Aboriginal women.

Connection with the land continues to be a

statement about association and affinity with the earth and its cyclical activity will also transpire.

Participating artists include: Gordon Bennett (QLD), Terri Bird (VIC), Montien Boonma (Thailand), Santiago Bose (Philippines), Gwanbany Paddy Carlton (WA), Aleks Danko (VIC), Del Favero + D'Arcy + Mac Gregor + Nicholson (NSW), Heri Dono (Indonesia), Toshikatsu Endo (Japan), Fiona Foley (QLD), Simryn Gill & Fiona Hall (Malaysia, SA), Pat HOFFIE (QLD), Lyndal Jones (VIC), Mathew Jones (NSW), Kim Soun Gui (Korea), Lü Shengzhong (China), David Malangi (NT), Molly Napurrula Martin, Dora Napurrula Long and associated artists (NT), Mike Parr (NSW), Ruby Haze (Paul Hewson, Shaun Kirby, George Popperwell, Linda Marie Walker) (SA), Shim Moon-Seup (Korea), Roberto Villanueva and Geoff Weary (NSW).





The three curators selected for *Adelaide Installations* have approached their task from three different perspectives, and asked artists from different cultural areas (and different cultural backgrounds among these) to create installation works.

The curators have different thoughts about how and why: but they envisage each artist's work being both sufficient in itself to convey meaning to the audience, and also working together to strengthen the feeling of possibilities and potentials for artists' endeavour today.

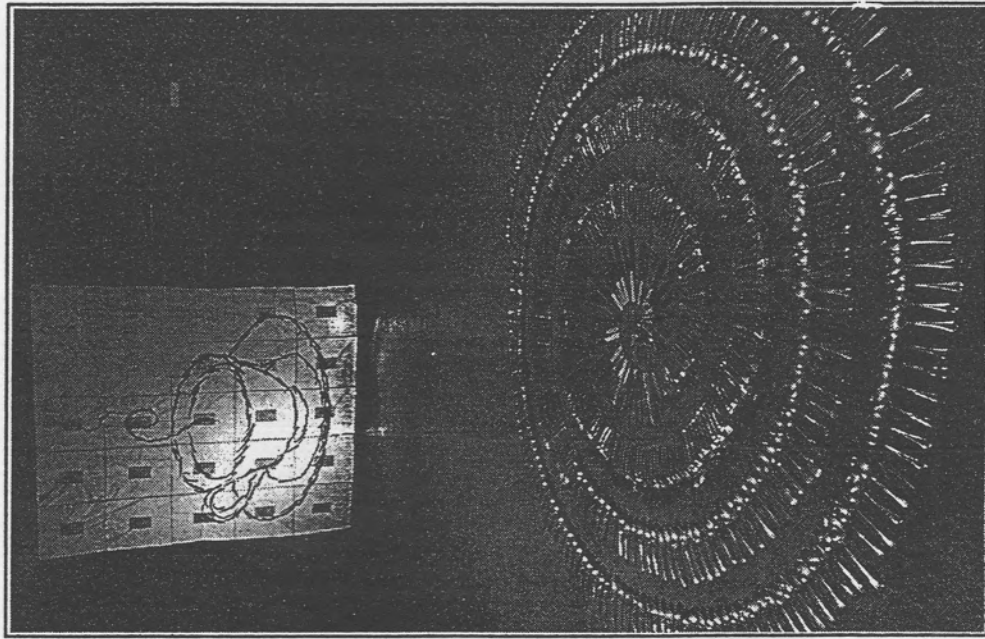
The 8 artists from North and South East Asia have been chosen because their works have marvellous depths of meaning. They all known and work internationally, and they work with installation, a "global" form of art in the 1990s, but there are layers of meaning for each person beyond that which the Australian viewer can first guess. The concept of "Beyond the Material World" was chosen to highlight an area of endeavour by each of the artists which focuses on issues other than the objective, everyday realities of the industrialised world. The 1990s, they say, is "the age of the Asia/Pacific economically and technologically". Yet this group of distinguished artists from this highly sophisticated

jects in the "Australian" section of *Adelaide Installations* are very conscious of these issues and their resonances in this exhibition. Their work questions the construction of identity as an essential category, something which pre-exists social and historical relations.

The artists are using installation in all its myriad forms and employing sites from historic buildings to the Adelaide airport and a corporate office tower. Their works are ambitious and engaging, they stretch the artists themselves and their audiences, they are exciting, demanding and rewarding works. They seek to ask questions, to probe at a sense of contemporary flux and instability, and to be untidy, open and challenging.

Doreen Mellor believes that the future, as both a reflection of the past, and a widening of its horizons, can be identified as a significant element in

relationship in a different and individual way. Yet from this group of works, incorporating the coloured sands of the east coast, men's sand sculpture ceremonies from Arnhem Land, women's ground paintings from the central desert and the rock art traditions of the Kimberleys, a collaborative



*Adelaide Installations* will be shown at Tandanya, the Contemporary Art Centre, the State Library (Institute Building), Adelaide Airport, The Gerard and Goodman Building, Experimental Art Foundation, Adelaide Botanic Gardens, Torrens River Parklands and North Terrace Environs.

The series of exhibitions has been sponsored by The Australia Council, Foundation South Australia and The Myer Foundation with assistance from: The Australia-Korea Foundation, The Japan Foundation, Tandanya and the University of Adelaide.

**ADELAIDE INSTALLATIONS**  
incorporating the 1994 Adelaide Biennial of Australian Art  
The Adelaide Festival  
23 February - 20 March 1994.

Opposite page

Top right: Simryn Gill "Pooja/Look" 1992 (detail).  
Centre top: Mathew Jones "To be illiterate is to be blind" 1992, Linden installation detail.  
Centre below: Roberto Villanueva Installation 1989, mixed media, Manila.  
This page  
Top centre: Gordon Bennett "Psycho(drama)" 1990, installation at IMA, Brisbane, photo: G. Bennett, Courtesy Sutton Gallery, Melbourne.  
Centre left: Gordon Bennett "Self-Portrait (Ancestor Figures)" 1992, installation at Bond Store 9th Biennale, Sydney, Courtesy Sutton Gallery, Melbourne.  
Centre right: Terri Bird "Devices for the Interpretation of Nature" 1991, Australian Centre for Contemporary Art, cast marble chip in resin.  
Left: Simryn Gill "Poleface & Silver" 1991.

CITY WEEK

# 'Adelaide Tattoos' looms as festival controversy

EACH Adelaide Festival has at least one event which dares to go beyond the "safe" boundaries to challenge the public.

Last Festival it was the French performers who danced in nothing but body paint through the city streets, only to find themselves arrested.

This time a challenging piece comes from NSW artist Mathew Jones, who has works in the Adelaide Installations art exhibition.

Called *Adelaide Tattoos*, the display uses symbolic photographs to explore gay identity and, as part of that, violence by and against gay people.

Curator John Barrett-Lennard agrees the work could be controversial, particularly as it touches on issues such as the alleged Family murders in Adelaide.

The exhibition is part of the Adelaide Installations at the Gerard Goodman building, Tavistock Lane (off Frome St).

## The City Messenger

ACN 007 563 439

WINNER, 1991 National Best Newspaper (under 40,000 circulation) award at Australian Suburban Newspapers Association seminar.

WINNER, 1993 Best Newspaper (under 40,000 circulation) award, and southern division of Australian Suburban Newspapers Association.

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Mon. 8 a.m.-5.30 p.m., Tues.-Fri. 8.30 a.m.-5 p.m.

Sunday closed.



Mathew Jones

ADELAIDE TATTOOS