

replied
23/05/2011

1

TAO JIANG LAWYERS

19 May 2011

Our ref: R Cripps032011

Your ref:

CEO

IINET LIMITED
Locked Bag 16
Cloisters Square, WA 6850

Total pages: 23 pages

Dear Madam/Sir

RE: ROBERT CRIPPS & REDLEG-V-D VAKRAS & L RAYMOND

Supreme Court of Victoria Proceeding: SCI 01484/2011

We act on behalf of Robert Cripps and his company Redleg Museum Services Pty Ltd.

On 19 May 2011 at about 5 pm, I telephoned your company and confirmed with Paul, your technical support employee who answered the phone, that IINET LIMITED is the "Internet Content Hosts" and/or "Internet Service Providers" for the following two websites: www.vakras.com and www.leeanneart.com.

Two articles that are highly defamatory of my clients appear on the pages that you host

TAOJIANG LAWYERS

Suite 1005, 530 Little Collins Street Melbourne Vic 3000

PO Box 254, Glen Waverley Vic 3150

Tel: 1300 565 388 Fax: 03 8502 0302 Email: taojianglawyers@optusnet.com.au

and in respect of which you are the internet service provider. The defamatory articles are *enclosed*, including the linked articles.

I informed Paul that these two articles are defamatory and that Supreme Court proceedings have already been issued against the writers of those two articles. It is established law that your company is also a publisher of those articles.

We put you on notice that the articles are highly defamatory of our client and that you are a publisher of them.

My clients have retained Senior and junior counsel to re-draft a statement of claim. However, in substance it will repeat the allegations of defamatory conduct set out in the existing statement of claim.

In relation to the articles, we consider that the words used by the authors, in their natural and ordinary meaning, are highly defamatory and that they give rise to, at least, the following imputations, namely Mr Cripps:

- (a) runs a business which should be avoided assiduously;
- (b) runs a business which is a complete failure;
- (c) did not want to pay the Defendants for the work they sold ;
- (d) interfered with the Defendants' capacity to promote their work;
- (e) sabotaged the Defendants' exhibition;
- (f) turned the exhibition into an expensive debacle for the Defendants;
- (g) is a self-confessed racist;
- (h) has a hatred of Jews;

TAOJIANG LAWYERS

Suite 1005, 530 Little Collins Street Melbourne Vic 3000

PO Box 254, Glen Waverley Vic 3150

Tel: 1300 565 388 Fax: 03 8502 0302 Email: taojianglawyers@optusnet.com.au

- (i) is a manifestation of the new-left who have adopted the sentiments Hitler expressed in his *Mein Kampf*;
- (j) followed and harassed the artists, ranting, and ordering the Defendants out of the exhibition;
- (k) is a bellicose bully limited in erudition and of limited intellect;
- (l) is utterly ignorant of surrealism, ignorant of its counter-cultural, counter-religious, and therefore its original revolutionary intent;
- (m) is malignant;
- (n) is a liar;
- (o) is untrustworthy;
- (p) forced the Defendants into 'agreeing' to terms which were never in the original contractual agreement;
- (q) gained "agreement" by placing the Defendants under financial duress;
- (r) did not care about his contractual and professional obligations;
- (s) lacks integrity in his profession as a gallery manager; and
- (t) is not a bona fide gallery manager.

You should treat this letter as a concerns notice for the purposes of s.14 of the *Defamation Act 2005*.

We seriously suggest that you ask your lawyers to consider the law relating to the publication of defamatory material. It is established law in England and Australia that an ISP is a publisher.

Further, we consider that, as presently advised, your company would have no prospect of making out the limited defence afforded to it by section 91 (1) of Schedule 5 to the *Broadcasting Services Act*. Once an ISP has been informed of the offending material and it

TAOJIANG LAWYERS

Suite 1005, 530 Little Collins Street Melbourne Vic 3000

PO Box 254, Glen Waverley Vic 3150

Tel: 1300 565 388 Fax: 03 8502 0302 Email: taojianglawyers@optusnet.com.au

continues to be available from the ISP, the ISP is held to be a publisher: see sub-para91 (1) (a).

We hereby request that you remove the abovementioned articles and the associated links from your server forthwith. Should your company fail to do so it will be added as a defendant to the existing Supreme Court proceeding.

We reserve the right to produce this letter to the Court on costs.

Should you have any queries please contact Ms Tao Jiang of our office on 1300 565 388.

Yours faithfully,

TAO JIANG LAWYERS



TAO JIANG

TAOJIANG LAWYERS

Suite 1005, 530 Little Collins Street Melbourne Vic 3000

PO Box 254, Glen Waverley Vic 3150

Tel: 1300 565 388 Fax: 03 8502 0302 Email: taojianglawyers@optusnet.com.au

Web Images Videos Maps News Shopping Gmail more ▾

Google | Search settings | Sign in



robert cripps guildford lane gallery Search

About 163
results (0.18 seconds)

Go to Google.com Advanced search

Everything

Images

Videos

News

Shopping

More

Melbourne VIC

Change location

The web

Pages from Australia

All results

Sites with images

More search tools

Robert Cripps - Email, Address, Phone numbers, everything ...

Everything you need to know about **Robert Cripps** Email addresses, ... talks by Architect Luby Springall and **Guildford Lane Gallery** Director **Robert Cripps**.

www.123people.com/s/robert+cripps - United States - Similar

Guildford Lane Gallery - Jobs, careers & news for the arts and ...

20 - 24 Guildford Lane Victoria 3000 n: **Robert Cripps** ... Welcome to **Guildford Lane Gallery**. **Guildford Lane Gallery** is a for-hire contemporary art space in ...

www.artshub.com.au/au/.../galleries/guildford-lane-gallery-108708 - Cached

exhibitions - a selective listing of venues in which my work has ...

www.vakras.com/exhibitions.html - Similar

MEXICAN CONTEMPORARY ARCHITECTURE EXHIBITION & OPENING » Guildford ...

... an opening address by Pedro Chan, the President of MEXVIC, and talks by Architect Luby Springall and **Guildford Lane Gallery** Director **Robert Cripps** ...
www.guildfordlanegallery.org/. /mexican-contemporary-architecture-exhibition-opening - Cached

September » 2010 » Guildford Lane Gallery

Guildford Lane Gallery will host the second of this bi-annual event (the ...
www.guildfordlanegallery.org/2010/09 - Cached - Similar

EXHIBITIONS » Guildford Lane Gallery

After three years, power lines on the Guildford Lane façade of the gallery ...
www.guildfordlanegallery.org/category/exhibitions - Cached - Similar

The Redleg Collection » Guildford Lane Gallery

Guildford Lane Gallery is pleased to announce the opening of the 'The ...
www.guildfordlanegallery.org/exhibitions/the-redleg-collection - Cached

Show more results from guildfordlanegallery.org

[PDF] Guildford Lane Gallery

File Format: PDF/Adobe Acrobat - View as HTML
 2 Apr 2011 ... **Robert Cripps of Guildford Lane Gallery** is at it again, and again, and again. 26th September 2010. Another artist reports to me they were ...
www.leeanneart.com/guildfordlanegallery.pdf

Robert Cripps's Photos, Phone, Address, Email | Spokeo.com

the fiasco of Guildford Lane Gallery of Melbourne the extended version Guildford Lane Gallery, Redleg, **Robert Cripps Guildford Lane Gallery** is run by the ...
www.spokeo.com/Robert+Cripps - United States - Cached

Robert Cripps - Email, Address, Phone numbers, everything ...

Everything you need to know about **Robert Cripps**
 Email addresses, ... Exhibition William Cripps London
 Mary **Guildford** Pujol Velcro tape Farmer Velcro ...
 Loop tape John Wine Bordeaux Coteaux du
 Languedoc **Lane** Charles Cripps John Cripps ...
www.123people.co.uk/s/robert+cripps

In response to a legal request submitted to Google, we have removed 4 result(s) from this page. If you wish, you may [read more about the request](#) at ChillingEffects.org.

1 2 3 4 5 6 7 8 9 10

Next

robert cripps guildford lane gallery Search

View customisations Search Help
 Give us feedback

Google Home Advertising Programmes Business Solutions Privacy About Google

exhibition in 2009
HUMANIST TRANSHUMANIST 17 June - 5 July:

the fiasco of Guildford Lane Gallery of Melbourne



Guildford Lane Gallery is run by the toxic Robert Cripps AVOID THIS GALLERY ASSIDUOUSLY!

Much money was spent by myself and my co-exhibitor Lee-Anne Raymond to make this show a success. This has turned out to be a waste of money. The owner, Robert Cripps, had, at the time of writing this, still not paid us for work that sold during the show [payment was eventually made over 6 weeks later - after we sought legal advice].

During the course of the exhibition he, by his actions, circumvented our capacity to promote our work. His idea of a contract, we were to soon discover, is that he believes he can unilaterally insert conditions subsequent to any original agreement. The result of his actions was the sabotage of the exhibition. Cripps turned the exhibition into an expensive debacle for us, but he made a profit on it.

Below: a photograph of some of the works exhibited at the June-July exhibition in 2009. The exhibition was of never-before exhibited works by myself and Lee-Anne Raymond. A fully illustrated catalogue was published to accompany the exhibition [the catalogue can [be purchased here](#)]. Essays which are featured in the catalogue were pinned alongside our artwork in the exhibition.



Cripps is a *self-confessed* racist [this page is [expanded here](#)]

The expanded page has been temporarily disabled, but can be seen via the [Google cache](#)

EXPANDED PAGE NOW AVAILABLE AS PDF
http://www.vakras.com/guildford_lane_gallery.pdf

He is a manifestation of the new-left who have adopted the sentiments Hitler expressed in his *Mein Kampf*, but who believe that, though theirs and Hitler's sentiments are the same, their racism is a 'justifiable' one [\[expanded here\]](#).

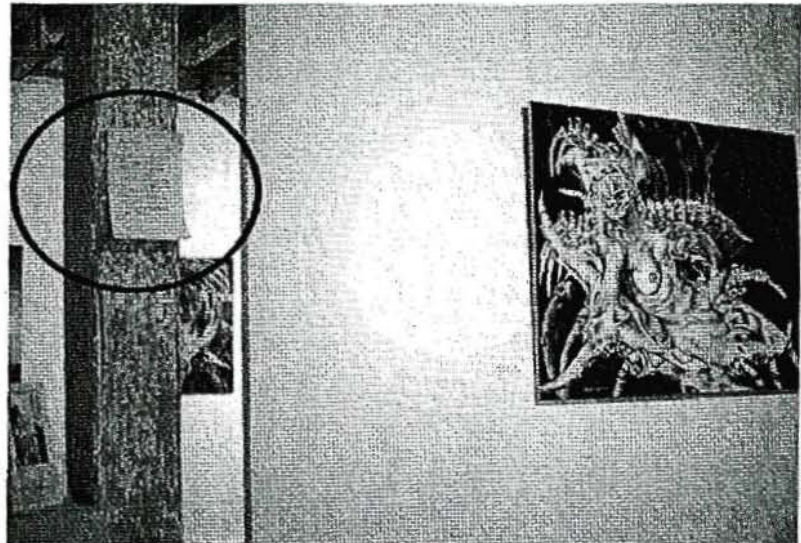
Cripps took exception to my explanatory essays.

Some of my essays juxtapose quotes from both the Old and New Testaments alongside Hitler's *Mein Kampf*, to show that Hitler's racial exterminations were Biblical (*religious*) [An assessment of [Hitler's Christianity](#)]

Hitler wrote:

' I believe that I am acting in accordance with the will of the Almighty Creator: by defending myself against the Jew, I am fighting for the work of the Lord.' *Mein Kampf* p 60, Manheim translation.

Hitler's enmity of Jews is based on 1 Thessalonians 2 13-16 from the New Testament [\[quoted here\]](#)



above: one of Cripps' many disclaimers (circled)

Yet it was not the exposure of the Biblical basis of Hitler's racism that Cripps took exception to. His actual objection was to my quoting from the Koran, particularly 9 38-52, in which the god of Islam, "Allah", guarantees automatic "martyrdom" to those who are killed while in the act of killing non-Muslims.

According to Cripps, quoting the Koran is insensitive to "Palestine", because he is opposed to, as he said, "the Jew's state in Palestine." He then accused *me* of "racism!" (Neither "Israel" or "Palestine", or the conflict there are mentioned in the exhibition)

Cripps, who does not know the difference between opinion and fact, placed disclaimers everywhere in the exhibition.

The "Disclaimer" reads:

"The management would like to state clearly that the views and opinions expressed in this exhibition are those of the artists, and not in any way representative of the views or opinions of the management, staff or volunteers of Guildford Lane Gallery."

The quotes from the Koran though are NOT an opinion. What quoting from the Koran achieved was the exposure of Cripps for what he is: a racist.

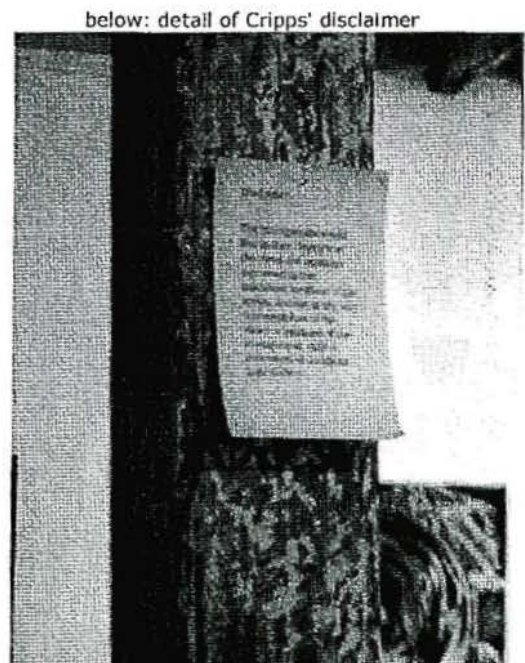
Unfortunately, some of the photographs are not in focus (limited depth of field). When Lee-Anne and I visited to photograph our exhibition, he followed us, harried us, ranting, ordering us out of our exhibition, even though we had a legal right to be there, and he had no legal means of executing his demand. He is a bellicose bully limited in erudition and of limited intellect.

The above brief summary of this exhibition is expanded in greater detail [here](#).

Australian arts journalists (which included those who write for *the Age* and *the Australian* newspapers) were contacted by email. Some journalists did respond with sympathetic emails, but did NOTHING. No response of any sort was forthcoming from any journalist from Murdoch's *the Australian* and *Herald Sun*.

Australia's arts intelligentsia, a parody of the British arts intelligentsia, ignored the show.

The premise behind many of my works in this exhibition was the condemnation of religion-incited violence, and religion-incited racism. My works specifically condemn the 4 'montheisms': Zoroastrianism, Judaism, Christianity, and Islam, whose religious doctrines demand that their followers commit murder as an act of piety on behalf of their respective faiths. The exhibition also featured two works from my current series of "Mythic Works" [\[preview here\]](#).

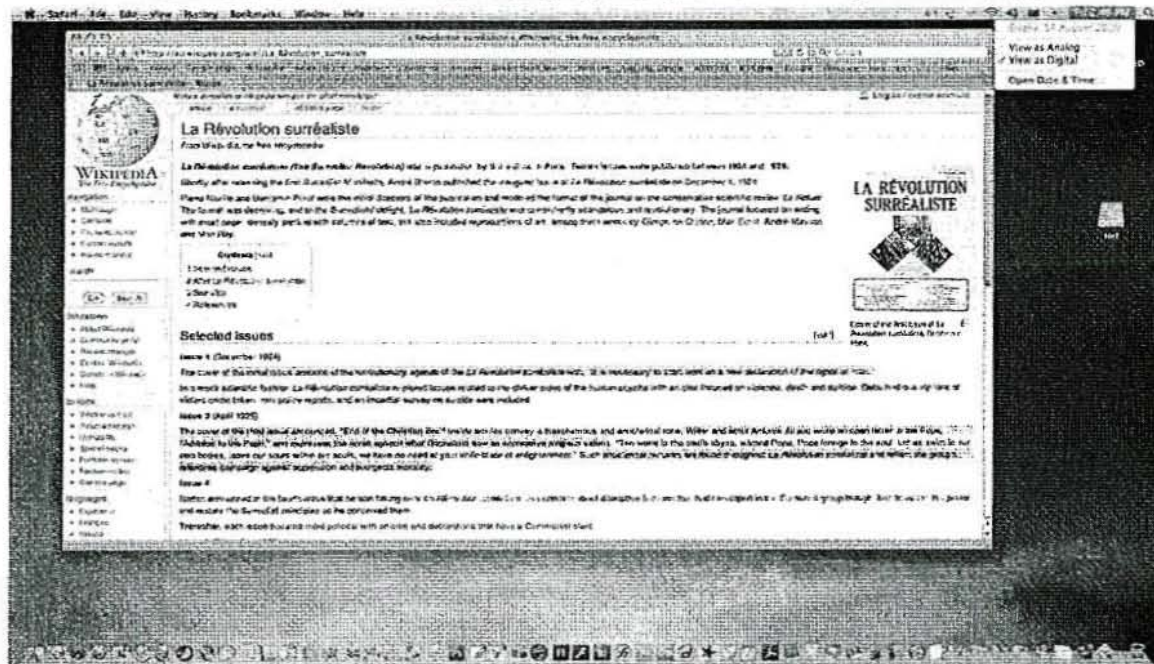


below: detail of Cripps' disclaimer

The exhibition was arranged as a counter-point to an exhibition of the powder-puff surrealism of Salvador Dalí whose works were being exhibited at the time at Melbourne's state art museum (the NGV)

It became evident that Cripps was utterly ignorant of surrealism, ignorant of its counter-cultural, counter-religious, and therefore its original *revolutionary* intent

(For example, refer: http://en.wikipedia.org/wiki/La_Révolution_surréaliste : "the initial issue announced the revolutionary agenda of the La Révolution surréaliste with, "It is necessary to start work on a new declaration of the rights of man."...the third issue announced, "End of the Christian Era." Writer and actor Antonin Artaud wrote an open letter to the Pope, "Address to the Pope," and expresses the revolt against what Surrealists saw as oppressive religious values anticlerical remarks are found throughout La Révolution surréaliste and reflect the group's relentless campaign against oppression and bourgeois morality.")]



[To read the [review of this exhibition by my co-exhibitor, Lee-Anne Raymond](http://www.leeanneart.com/guildfordlane/gallery.pdf)
PAGE NOW AVAILABLE AS PDF: <http://www.leeanneart.com/guildfordlane/gallery.pdf>]



[the old version of this page is [archived](#)]



exhibition in 2009
HUMANIST TRANSHUMANIST
 the focus of Guildford Lane Gallery of Melbourne
 the extended version



Guildford Lane Gallery is run by the toxic Robert Cripps. **AVOID THIS GALLERY ASSIDUOUSLY!**
 Had I been aware of him, or had information on him been available prior to our agreeing to exhibit at Guildford Lane Gallery I (and my co-exhibitor, Suzanne Haymond) would never have dealt with him. This page expands on criticism already made about the experience of exhibiting at the gallery.



20-24 Guildford Lane, Melbourne 3000
 PO Box 12179 A'Beckett St, Melbourne 3000
 Mob 0422 442 383 A&N #2 387 210 214

GUILD FORD LANE GALLERY

There are several words with which I can describe Cripps: poisonous, vile, repellent, malignant, racist, liar, hellacious, bully, stupid.

Cripps also runs a transporter of art
 can you trust Cripps' Redleg?

Apple Safari File Edit View History Bookmarks Window Help

Redleg Museum Services - art packing, crating, transport and museum equipment

http://www.redleg.com.au/

Apple Yahoo! Google Maps Wikipedia News (361)7 Pottery Google gr Amazon Google Book Search Amazon

Redleg Museum Services - art pack



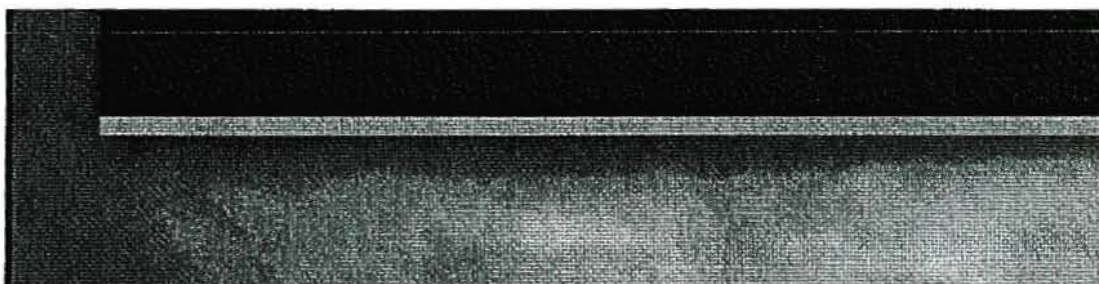
Museum Services Pty Ltd

• packing & transport of artworks in controlled atmosphere •

• specialised art display, storage & handling equipment •

about us touring equipment display storage

PO Box 12179 A'Beckett St, Melbourne
 Victoria 3000 Australia
 T + 61 3 9642 2807
 F + 61 3 9642 2133
 E info@redleg.com.au
 ACN 105 986 829



Much money was spent by myself and my co-exhibitor Lee-Ann Raymond to make this show a success. This has turned out to be a waste of money. The owner, Robert Cripps, had, at the time of setting this, still not paid us for work that sold during the show (payment was eventually made over 6 weeks later - after we sought legal advice). Payment of money owed was only secured when we were forced into 'agreeing' to terms which were never in the original contract (agreement with Cripps, but which he demanded we agree to). He gained 'agreement' by placing us under financial duress. That he procured 'agreement' by devious means this 'agreement' is legally voidable.

During the course of the exhibition he, by his actions, circumvented our capacity to promote our work. Cripps turned the exhibition into an expensive debacle for us, but he made a profit on it.

Below is a photograph of some of the works exhibited at the June-July exhibition in 2009. The exhibition was of never-before exhibited works by myself and Lee-Ann Raymond. A fully illustrated catalogue was published to accompany the exhibition. (the catalogue can be viewed here: <http://www.lee-annraymond.com/catalogue.htm>). Essays which are featured in this catalogue were pinned alongside our artwork in the exhibition.



He is a manifestation of the neo-left who have adopted the sentiments Hitler expressed in his Mein Kampf, but who believe that, though theirs and Hitler's sentiments are the same, their racism is a 'justifiable' one []

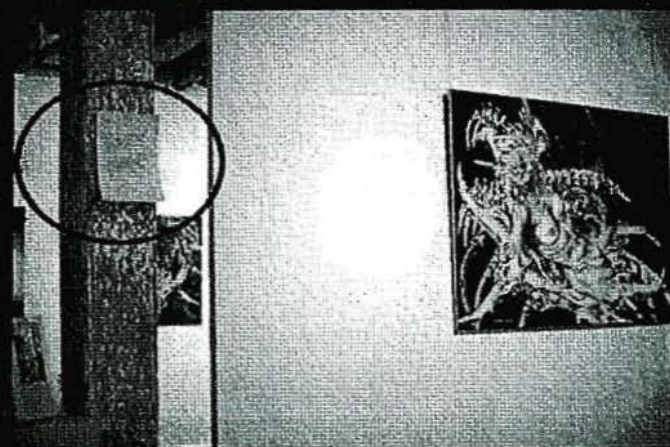
Cripps took exception to my explanatory essays.

Some of my essays juxtapose quotes from both the Old and New Testaments alongside Hitler's Mein Kampf, to show that Hitler's racial extermination was purely Biblical (religious). [An assessment of]

Mein Kampf

p. 40, Harvillan translation.

Hitler's concept of Jews is based on 1 Thessalonians 2:13-16 from the New Testament []



above one of Cripps' many disclaimers (ordered)

Yet it was not the upholding of the Biblical basis of Hitler's racism that Cripps took exception to. His actual objection was to my quoting from the Koran, particularly 9:30-32, in which the god of Islam, 'Allah', guarantees automatic 'martyrdom' to those who are killed while in the act of killing non-Muslims.

According to Cripps, quoting the Koran is offensive to 'Palestinians', because

below: detail of Cripps' disclaimer

Unfortunately, some of the photographs are not in focus (limited depth of field). When Lee-Ann and I visited to photograph our exhibition on 26 June 2009, he followed us, framed by turning, ordering us out of our exhibition, even though we had a legal right to be there, and he had no legal means of exercising his demand. He

he is opposed to, as the state, the Jew state in Palestine, we then acquired me, if "Israeli" (the other "Israeli" or "Palestinian" or the conflict there are mentioned in the exhibition)

For Cripps, the actions of "Palestinian" (Arab Muslim) suicide murderers in killing Jews are justified. My quotes from the Koran show unambiguously that these acts are crimes committed on behalf of Islam. These quotes mean:

- that the Jews killed in Israel are victims of Islamic intolerance;
- that the Jews have not brought the situation upon themselves by their actions, but rather "Palestinians" are reacting. The Koran predicts the existence of the modern state of Israel by over 1300 years;
- that his hatred of Jews is exposed for the outright racism that it is.

Cripps, who does not know the difference between opinion and fact, placed disclaimers everywhere in the exhibition.

The "Disclaimer" reads:

"The management would like to state clearly that the views and opinions expressed in this exhibition are those of the artists, and not in any way representative of the views or opinions of the management, staff or volunteers of Guildford Lane Gallery."

The quotes from the Koran though are NOT an opinion. What existing from the Koran achieved was the exposure of Cripps for what he is: a racist.

is a brackish bully limited in erudition and of limited intellect.



According to Cripps, my essays were unreflexive, lacked artistic essence (whatever that might mean), and read like hogwash. The eyes of his volunteers (The girls as he called them), he said, "could glaze over" as they tried to comprehend the incomprehensible. In an email received 25 June 2009, Cripps wrote:

"Also ensure that myself, gallery staff and volunteers will also not be approached by Demetrios without prior notification, as he has made myself, staff and volunteers feel very uncomfortable."

Mail File Edit View Mailbox Message Format Window Help

Re: a misrepresentation of our art - Inbox

From: Robert Cripps
 Subject: Re: a misrepresentation of our art
 Date: 25 June 2009 12:13 44 PM
 To: Lee Anne Raymond
 Cc: Manager Pickett manager@guildfordlanegallery.org; Melanie Trojovic; Stacy Jewell; news@guildfordlanegallery.org; Demetrios Volvas

Hi Lee-Anne

Thank you for your communication.
 I disagree with your statements as per attached email

At this stage I think it is best that both parties agree to leave the other to their own business and forget trying to resolve the disagreements and misunderstandings. This way you and Demetrios are able to bring people to your exhibition as you wish and we will continue to do our work without further interaction. You can be assured that we will not interrupt you and that you guests will feel comfortable in the gallery. We would appreciate it if you could also ensure that myself, gallery staff and volunteers will also not be approached by Demetrios without prior notification, as he has made myself, staff and volunteers feel very uncomfortable.

If you wish to have any further discussion please write to me to prevent heated arguments causing further problems and to keep all communication in writing.

Please also notify me personally when you will be attending the gallery so that I can make sure I am on site, as I am ultimately responsible as the director of the gallery. This is just in case you have any needs that must be met, in which case staff and volunteers do not wish to be involved and you will need to deal with me directly. You may call me on my mobile if need be: 0408 310 912.

Thank you in anticipation of a successful interaction.

Yours Sincerely

Robert Cripps
 0437 828 220 0018

Director
 Redleg Museum Services

Director
 Guildford Lane Gallery

Redleg Museum Services
 T: 61 2 9642 2807 / Mob: 61 0408 310 912
 www.redleg.com.au

GUILD FORD LANE GALLERY
 20/34 Guildford Lane, Melbourne 3000 Australia
 PO Box 12179 a/Beckett St, Melbourne 3008
 ABN 42 757 290 214
 T: 61 3 9642 0043 / Mob: 61 0408 310 912
 www.guildfordlanegallery.org

On 25/06/2009 at 7:14 PM, Lee Anne Raymond wrote:

The purpose for exhibiting work is for it to be seen for it to therefore be sold. It is ridiculous but upon our even entering the gallery yesterday, simply to photograph our works, that you shadowed us simply to harass us! Additionally, you can't order us to "get out" of your gallery, we have paid for the space, our work is exhibited in the space, and we are within our right to be in the space to promote our work. I am not going to belabour the obvious, it is a space that has been hired for us to use. We are in that space legitimately. Stop harassing us, and harassing us, and harassing us because of your own racism. You would be well advised to cease projecting your own racism onto others. Being aggressive as you state to us you are is racist. The exhibition includes criticism of 4 religions - and this has nothing to do with race.

The above email was Cripps' response to our email in which we wrote to object about his conduct while we had been photographing the exhibition on 25 June 2009. His immediate reply was indeed him willing to within a few inches of me to tell me that I threatened him, and thrusting his finger to within an inch of me to tell me his own fright of me, and to tell me that I breached our contractual agreement because he claimed that my art was racist. (A person, visitor, who was present witnessed these bizarre actions.) Replyable by Lee-Anne to Cripps' "some points were met with the return 'you are a sarcastic woman'". With regard to the above Cripps' email, no discussion about the themes of my art occurred with anyone from the gallery other than with Cripps himself, for neither other than Cripps to feel "uncomfortable". Cripps' conduct throughout was thoroughly disgraceful.

Since the staff and volunteers at Cripps' Guildford Lane Gallery acquiesce to, and agree with, his hatred of Jews and are in disagreement with me, then it would be a disservice to them if they were to remain unacknowledged and anonymous. [

] They know who they are. They are ethically deficient.

A number of the above mentioned "volunteers" have commenced an email campaign to have their names removed from this page using the threat of legal action. Cripps made numerous misrepresentations of my character, including the charge of racism. He claimed that his actions were undertaken on behalf of his volunteers. His volunteers constituted "evidence". The matters discussed on this page are based on emails, specifically the email with the subject title "a misrepresentation of our art" of 25/6/2009. His volunteers, were CEd into those emails. They were also CEd into the email response by Cripps, of the 25/6/2009, in which he made a number of new assertions for which he used as support ("evidence"), his volunteers. Cripps' email is written on behalf of the gallery (which includes the volunteers who he CEd into it). My rebuttal to Cripps et al with the subject "Re: misrepresentation of our art - rebuttal", was sent on 25/6/2009. The list of volunteers with whom we were dealing during our exhibition is from an email from Pickett dated 19/5/2009. To my disgust none of the volunteers had the ethical integrity to distance themselves from the assertions made in their name by Cripps. Throughout they remained ethically deficient by their silence, and continue to be ethically deficient. They were uninterested with any of the claims made on their behalf by Cripps (especially Cripps' email response dated 25/6/2009) as long, as it has become evident, they remained anonymous. If I had any misgivings about including any of them on this page I do not do so now.

(Their shared belief is that permission is required to mention them by name, and that a mention without your permission constitutes "defamation")
As the claims of events transpired during the course of the exhibition at the edgus gallery, I often wished that a page such as this had existed on the internet. I never would have wasted the large amount of time, money, effort, and frustration by exhibiting in it. This page is intended to remedy such an absence.

Only one of the volunteers (whose name has been removed) ever distanced themselves from the representations made on their behalf by Cripps: "Robert Cripps does not speak for me... Any record of action or accusations Robert Cripps made against you on my apparent behalf as a volunteer at the gallery came without my knowledge or consent."

Of the original list of names that appeared, two were not included in the email exchanges I refer to. The list of volunteers is incomplete and any names omitted are a consequence of my not knowing them. Of the 3-4 volunteers with whom I exchanged any words at all, some exchanges were limited to merely greeting them with "hi".

If then, Cripps' representations on behalf of his volunteers were not made on behalf of volunteers with whom I did exchange any words (even if this exchange was limited to greeting them), it must be assumed that those he claimed I made, "very uncomfortable" are those with whom I exchanged no words, never saw, and never met. To reiterate, Cripps' disclaimers were written on the behalf of volunteers for reasons explained (but not limited to) his email. And if I could list them all, I would.

There is a bit of a rap in publishing a page such as this. The website is an electronic publication, a promotional exercise. To write about any exhibition would, with such an understanding, be about representing the exhibition in the best possible light. As such I should be writing of this exhibition being a success, about the number of people who turned up at the opening, referring to all possible positives. To write about an exhibition, and describe it in the way that I have here, makes for something that detracts from the intention of the website as a promotional tool for my artwork. For the purposes of promoting my art I would have been better to never mention this exhibition ever, at all.

Cripps has become aware of this page - not that it was ever kept secret, he has undertaken to claim that while I (and my co-exhibitor) write "defames" him. Today I received a summons to the Supreme Court of (the Australian state of) Victoria for June of this year (2011). Cripps wants this page removed claiming that what I wrote is "false" (!). This is not going to happen to remove what is written, on the claim by Cripps' solicitor that what appears on it is a falsified notice it is a corollary that I agreed to remove it because I agreed it to be false. You have to wonder about the logic of his legal team.

Cripps provides a service: a gallery for hire. This is our experience of the service that he provided. It cannot be altered. There is something wrong with the idea, that you:

- save for the money to afford to hire the space;
- pay for the publication of a catalogue;
- pay for the printed cards for the exhibition;
- pay for half-page advertisements in art publications;
- pay for the hiring of vans for the transport to and then from the gallery;
- pay for the printing, mounting and framing of digital works;
- pay for the framing of drawings;
- pay for the postage of materials to parties invited to the opening;

to then be barred from attending your own exhibition, prevented from managing elements of that show, and be told that what happened can't be mentioned because the person who made money (in the form of the money paid for the venue hired) won't like it! Essentially then, it would mean that I paid for the privilege of being humiliated, mocked, accused of committing fictional crimes and disorders. If that's what I'd been after, then why did I not just withdraw all of this money and just throw it into a crowd? have myself placed in stocks, and pay people to throw things at me?

WHAT ARE THE EXPERIENCES OF OTHERS?

The experience of my co-exhibitor and I with Cripps was not one unique to our exhibition. Nearly a year after this disastrous exhibition I received the first of many emails we have both received from others who suffered in their dealings with Cripps.

It was after the receipt of this email that my co-exhibitor Leo-Arne Raymond, (whose) was emboldened to expand on her own description of this disastrous exhibition.

If the wall serves anything at all, it goes to show why others have been too fearful to describe their own experiences, and why there was no information, other than the self-serving promotional material, that no could have accessed that would have permitted us to make an informed decision.

The gallery is listed by NAVA
<http://www.visualarts.net.au/links/services/guildfordlanegallery>

Safari File Edit View History Bookmarks Window Help

Guildford Lane Gallery | NAVA | National Association for the Visual Arts

<http://www.visualarts.net.au/links/services/guildfordlanegallery>

Guildford Lane Gallery | NAVA | N

Visual Arts MET AU

User Name:
 Password:
 Sign in / Register
 (or) Sign in?

Remember Me
 Shopping Cart View your cart
 Friday August 14, 2008

Home > Links & Services

Browse useful links
 Search Services Directory

News Desk
 Artists (A-Z)
 Exhibitions
 Learning & Events
 Donations & Grants

Find us on Facebook

artistcareer

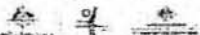
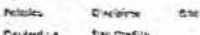



Guildford Lane Gallery

Submitted by Guildford Lane Gallery on Tue 2008-08-24 17:30 Gallery is a & Edmunds Christie

Contact Person:
 Yolande Proulx
 Address:
 25-26 Guildford Lane
 Town / Suburb:
 Melbourne
 State:
 VIC
 Postcode:
 3000
 Country:
 Australia
 Telephone:
 0422 142 363
 E-Mail:
manager@guildfordlanegallery.org
 Web Address:
www.guildfordlanegallery.org
 Description:

Guildford Lane Gallery is located within a refurbished century-old timber furniture factory. It aims to develop an experimental and dynamic environment for an arts community that values interaction, education and diversity. Guildford Lane Gallery aims to develop an encouraging, experimental and dynamic environment for an arts community that values interaction, education and diversity. Through both our exhibition program and artist studio residency, Guildford Lane Gallery also encourages collaboration between Australian and international artists. Critical modes of artistic exchange, between all members of the creative community, artists, academics, collectors and critics, are also a priority. On the ground floor, our bar serves coffee and drinks. We encourage a meeting place for talented minds to converse as well as a welcome environment to relax in our multifaceted environment. The gallery's opening hours have been designed with socialising in mind. The Gallery will remain open from 12-6pm, 7 days a week. In association with Red Leg Museum Services, we offer a range of installation and foraging solutions. For more information please visit our website or write to manager@guildfordlanegallery.org

Discount Description:

Principal Funders:  Policies:  Discipline:  Site Maps:  Terms of Use: 

© NAVA 2008

Bodies like the National Association for the Visual Arts (NAVA), of which I was once a member, and which is itself funded by the Australian Federal Government, the Australia Council, etc, is intended to support artists and the arts community. However, NAVA lends this disreputable gallery credibility. NAVA is doing artists a disservice.

Safari File Edit View History Bookmarks Window Help

Guildford Lane Gallery Volunteer Program on Artabase

<http://artabase.net/exhibition/877-guildford-lane-gallery-volunteer-program>

Guildford Lane Gallery Volunteer

ARTABASE Exhibitions Galleries Artists Opinion Etc

Guildford Lane Gallery Volunteer Program

Guildford Lane Gallery


<http://www.guildfordlanegallery.org>

Wednesday 01 October 2008 to Friday 31 December 2010

Duration: 12 months - Details of this event: [View Details](#)

Search results: 10

We are currently seeking expressions of interest for our Volunteers Program.



Guildford Lane Gallery aims to develop an encouraging, experimental and dynamic environment for an arts community that values interaction, education and diversity. We aim through an energetic exhibition program and artist education to connect artists, academics, collectors and critics in collaboration both here and internationally.

We are currently seeking expressions of interest for our Volunteers Program. A commitment of 3-5 hours a week will help to maintain the running of the gallery's everyday operations.

Expressions of interest should include a CV and a short description of the area that potential volunteers would like to be involved in. For example, installation, events, administration, publicity, research and front-of-house. Please include your availability with your expression of interest.

All volunteers will become a Member of Guildford Lane Gallery and receive the following benefits:

- Electronic newsletters from GLG and notifications of opportunities and exhibits.
- Discounts on GLG hire fees for the Artist in Residence exhibition and events spaces.
- 5% discount on museum & administration services offered by GLG.
- Invitations to GLG Members only dinner and discussion evenings.
- Discounted entry to selected entry the events at GLG.
- Discounts on exhibition catalogues.

Please feel free to contact us and to ask questions either about the Volunteers Program or the gallery. We look forward to hearing from you.

Use email:



Guildford Lane Gallery
20-21 Guildford Lane, Ipswich, Suffolk, IP1 3LH, UK

Other bodies that lend Chipp's gallery credibility are Artabase.
<http://www.artabase.co.uk/eng/guildford-lane-gallery-volunteer-program>

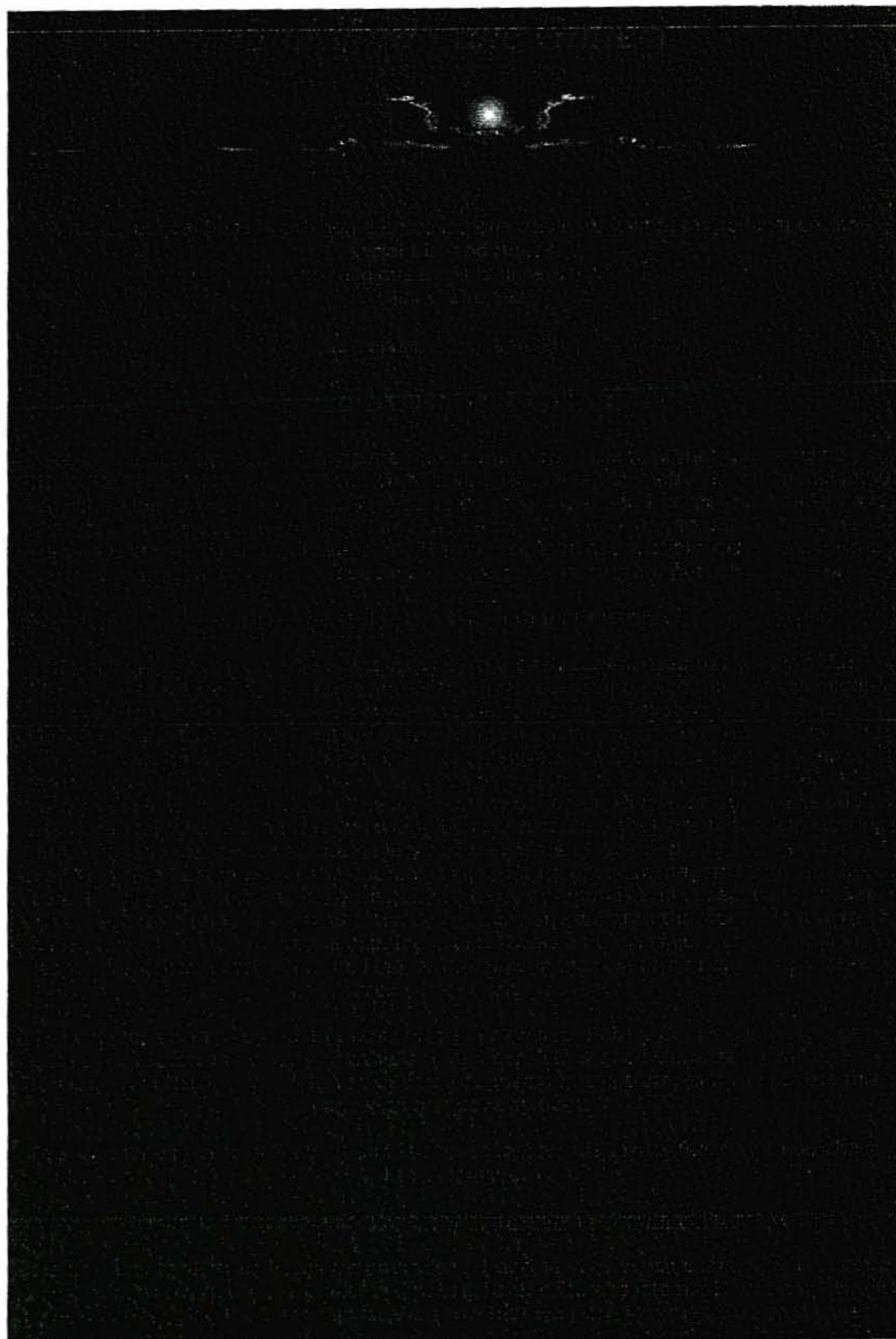
The Artabase site hosts Chipp's "volunteer program". These listings are misleading!

Do not be misled.

Avoid Guildford Lane Gallery
20-21 Guildford Lane,
Ipswich, UK, Australia



© The Guildford Lane



Mr. Ian Rayson 2nd Floor 2000

THE HUMAN RIGHTS AND FREEDOM OF INFORMATION ACT 1992

Section 42(1)(b) - Access to Information

The following information is being provided to you under the provisions of the Human Rights and Freedom of Information Act 1992. This information is being provided to you in accordance with the provisions of the Act and is not to be used for any other purpose.

The information is being provided to you in accordance with the provisions of the Act.

Section 42(1)(b) - Access to Information

The following information is being provided to you under the provisions of the Human Rights and Freedom of Information Act 1992. This information is being provided to you in accordance with the provisions of the Act and is not to be used for any other purpose.

Section 42(1)(b) - Access to Information

The following information is being provided to you under the provisions of the Human Rights and Freedom of Information Act 1992. This information is being provided to you in accordance with the provisions of the Act and is not to be used for any other purpose.

Section 42(1)(b) - Access to Information

The following information is being provided to you under the provisions of the Human Rights and Freedom of Information Act 1992. This information is being provided to you in accordance with the provisions of the Act and is not to be used for any other purpose.

Section 42(1)(b) - Access to Information

The following information is being provided to you under the provisions of the Human Rights and Freedom of Information Act 1992. This information is being provided to you in accordance with the provisions of the Act and is not to be used for any other purpose.

Section 42(1)(b) - Access to Information

The following information is being provided to you under the provisions of the Human Rights and Freedom of Information Act 1992. This information is being provided to you in accordance with the provisions of the Act and is not to be used for any other purpose.

Section 42(1)(b) - Access to Information

The following information is being provided to you under the provisions of the Human Rights and Freedom of Information Act 1992. This information is being provided to you in accordance with the provisions of the Act and is not to be used for any other purpose.

Section 42(1)(b) - Access to Information

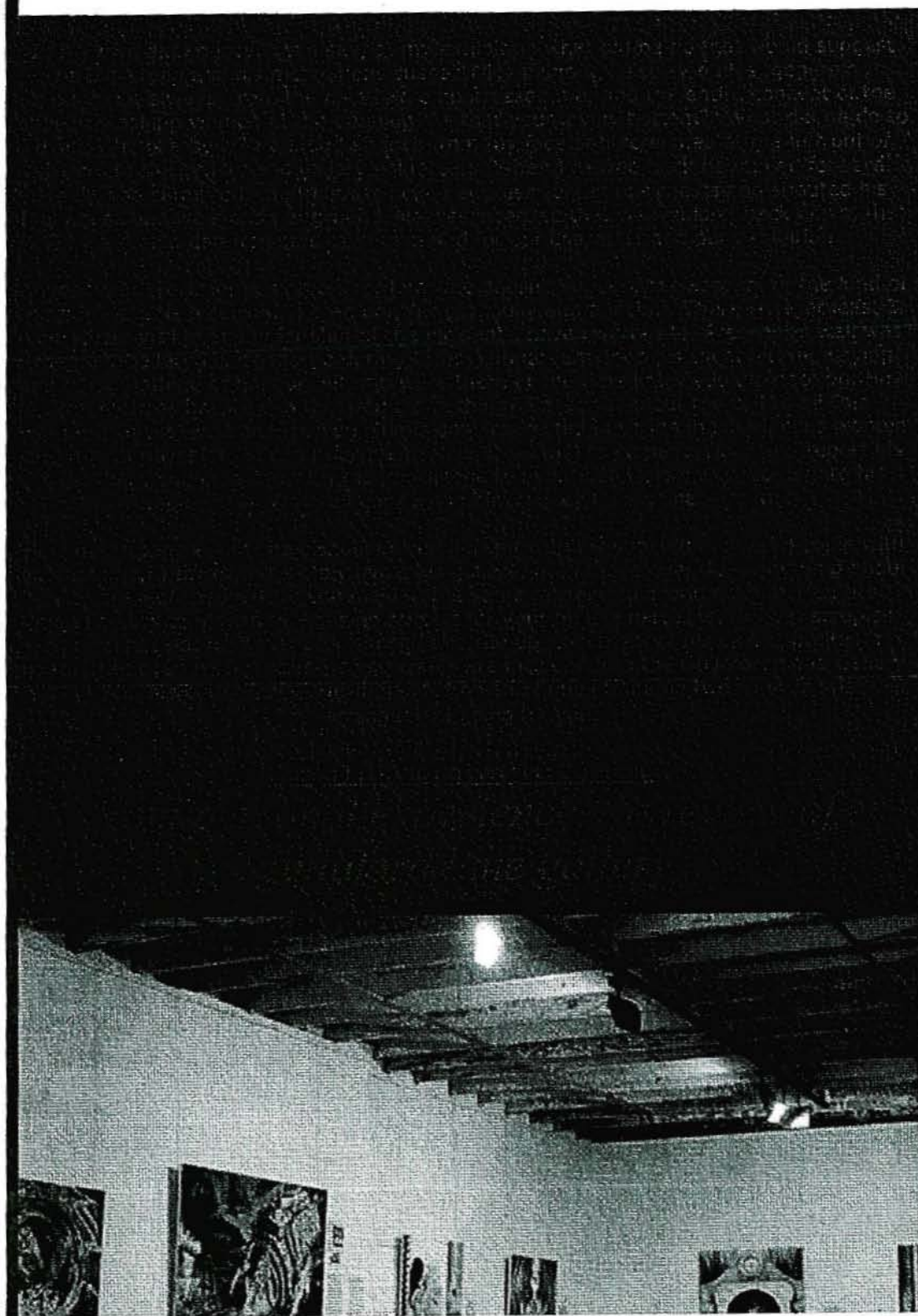
The following information is being provided to you under the provisions of the Human Rights and Freedom of Information Act 1992. This information is being provided to you in accordance with the provisions of the Act and is not to be used for any other purpose.

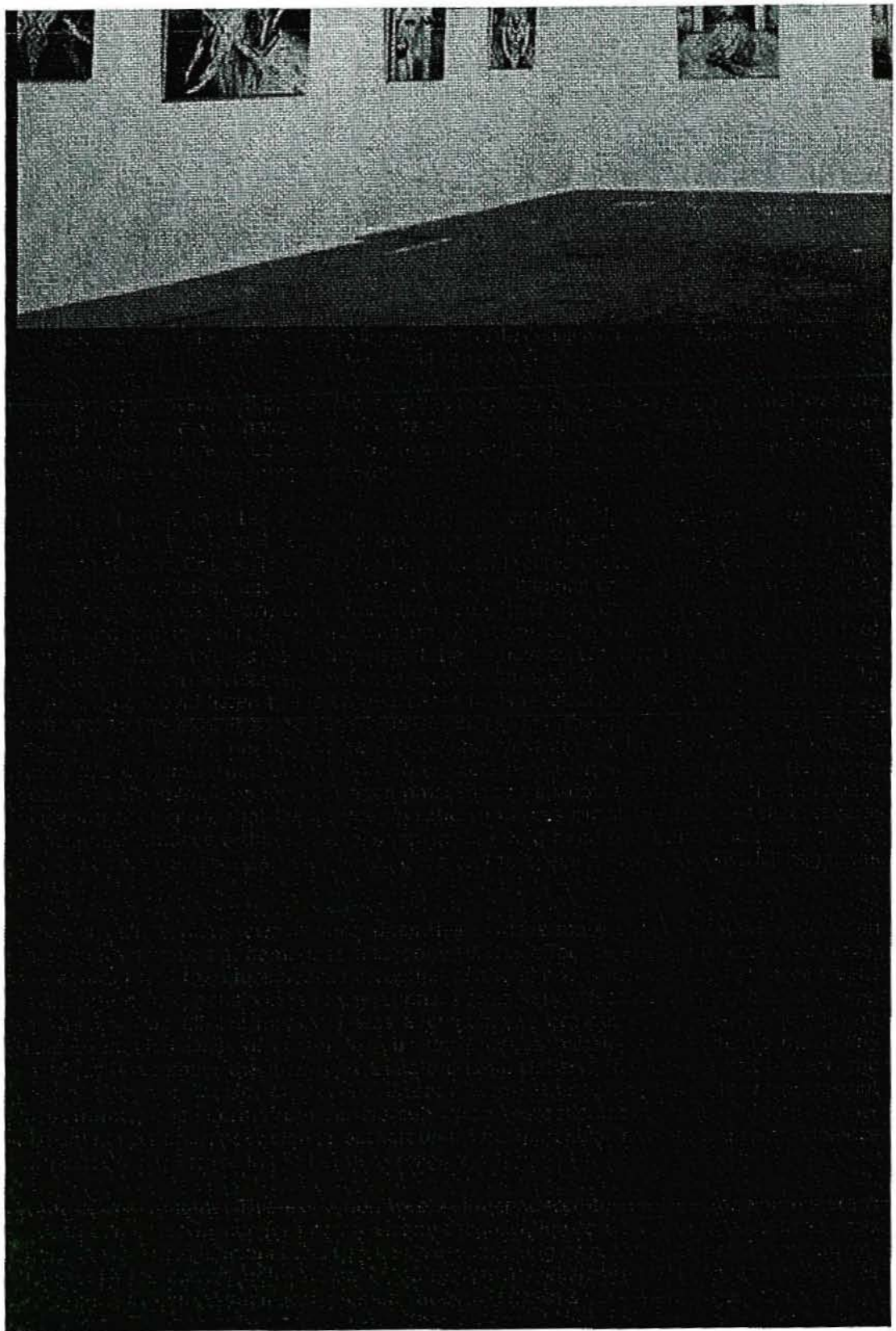


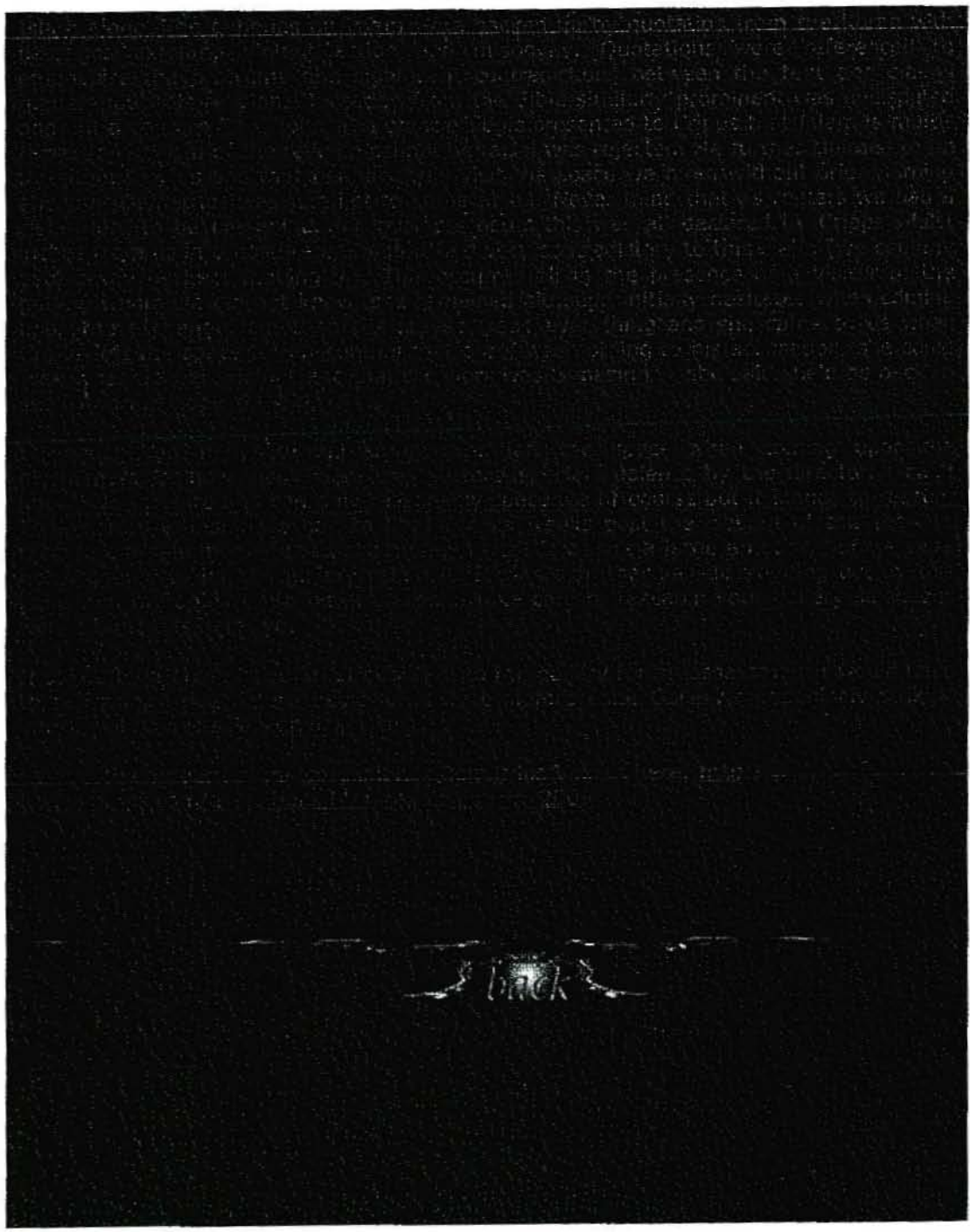
20-24 Guildford Lane, Melbourne 3000
PO Box 12179 at Beckett St., Melbourne 3008
Mob 0422 442 303 ABN 42 787 280 214

GI III DEORBI A

THE GUILDHALL







Guildford Lane Gallery



'A man's ethical behaviour should be based effectually on sympathy, education, and social ties and needs;
no religious basis is necessary "
Albert Einstein

Last updated 2nd April 2011

Sued by Robert Cripps

Robert Cripps has decided my page must come down, claiming that it defames his character, and that I must in addition to taking this page down offer an online apology and retraction to what is written. For me to do so would mean I agree that what I have written on this page is untruthful or defamatory. Not so, every account is true. His summons claims "injurious falsehood". It would be a lie and a public disservice for me to take it down or agree to supply any apology or retraction, publicly, online or otherwise.
The page stays. It is the truth that matters.

I and my co-exhibitor Demetrios Vakras have been summonsed to appear in the Supreme Court by Cripps to answer his charge of defamation and has, via two legal firms, demanded we remove our webpage accounts of our experience of him and Guildford Lane Gallery and that we each provide an online retraction and apology. The first correspondence from Cripps' first set of lawyers, he is on to a second lot now, threatened us with criminal action. Nonsense of course. The second lot have decided to go with this civil claim angle that he is somehow defamed. Nonsense again. The public arts community have a right to know and be aware of what they are potentially getting into with any management of a gallery for hire. Word of mouth didn't warn us about the risk. If we had known of the unprofessional nature of the management at Guildford Lane Gallery we would not have wasted our time, our money and subsequently risked our artistic reputations as a result. We didn't know and suffered the worst nightmare of any struggling, self-funded, exhibiting artist. It was an expensive, humiliating and torturous debacle, not of our making, and an experience we could not possibly have anticipated without prior warning.

I will do what I can to prevent others going in unawares. Robert Cripps demonstrates he has no interest in honesty or exhibiting any consistent good character. I will look forward to defending my right to freedom of speech, to the truth, and will update this page with any developments.

To see what all the fuss is about and show support for the artists feel free to purchase the [Catalogue](#)

[Humanist Transhumanist Exhibition Catalogue Preview and Purchase](#)

It is an excellent first self-publication of our art and themes which examine and critique conventional art theory, religions, and political and cultural systems. It was only when we were hanging the paintings for the show that we were informed Guildford Lane Gallery would not manage any sales of the publication. Subsequent events prevented our attending the gallery to facilitate sales and provide support for the show at all.

Lee-Anne Raymond - 2nd April 2011

Robert Cripps of Guildford Lane Gallery is at it again, and again, and again

26th September 2010

Another artist reports to me they were humiliated and embarrassed by Cripps's behaviour at their opening and throughout the duration of the exhibition. (What I struggle to understand is how he is still permitted to engage volunteers and operate as the director of a gallery at all.)

This is a pattern of behaviour, artists be warned and beware.

6th June 2010

A life model reported to me how he found Cripps' "treatment was unbearable." This person had been wrongly paid and dared to question Cripps and was victimised for it.

26th May 2010

An artist reports her reputation and exhibition were "destroyed" by Robert Cripps and his bizarre unchecked antics.

When will any official arts reviewer, so-called artists support organisation or arts writer/publisher have the guts to do anything about him? Arts Law must have volumes dedicated to complaints just about Cripps. Like Demetrios Vakras and I you will get nothing but useless mutterings "how awful", well that isn't good enough. In our case a review supporting the show and its purpose or even critiquing it properly would have been the expectation. But no, what we

received was much less than nothing, we were left to hang. This will happen to you too.

It is time to out Cripps for what he is. If you have had a similar experience with this pariah of a man then let me know and I'll post it to this page as a warning to other artists. Say **NO to Guildford Lane Gallery** under the steerage of Robert Cripps. Say NO to being abused and having your show destroyed and your reputation sullied and then receive no support or back up. Say NO more to providing Cripps with the oxygen to continue running this gallery. Say **NO to Guildford Lane Gallery** and go elsewhere. By the way this man also runs Red Leg an arts transportation company, in this context I am aware that he is professionally avoided. Others without direct experience of Cripps are well aware of his reputation, he is, as reported to me, "universally despised". If this isn't enough read on. If you still think you won't experience this sort of treatment it doesn't matter, he will treat others this way and your support just keeps him in business to do so.



In my own experience let's see, at my exhibition what did he do that would suggest he is a creep and his motivations suspect? My paintings display nudes, generally, though not always, from the back. He embarrassed me, and the entire concept of the show, by asking women at the opening, "is that your lovely bottom?" What did he do to display he is a bully? He stood an inch from my face and screamed at me in front of visitors to the gallery and gallery volunteers. When I moved back he moved forward. He did the same to Demetrios. He poked aggressively at our chests and shouted his foul abuse and we stood our ground. He was incensed that we wouldn't back down, that we would dare to stand up to him and for our character and our exhibition.

Anyone who works or volunteers for him who doesn't support this account of the kind of person he is, is a coward and an enabler of a bully and a lecher. There were at least 3 volunteers visible and in earshot of the incident I have referred to. Present as well was the paid Gallery Manager who during Cripps' tirade remained his silent lackey, saying and doing nothing of honour. All who were there at the time know you did nothing. How many times has it been that you did nothing? I'm sending out the call to all "his women", this is what he calls you, (he is only interested in young inexperienced women and men too weak to stick up for themselves it seems) to come forward and report his behaviour, equip people with the knowledge to avoid him before they come into his employ or anywhere near paying him money for art space rental.

How many people must he dishonour and ill treat with his shameful antics? People with any notion of self respect simply leave his gallery, but no one ever does anything about it to prevent the next person making the same mistake to 'work' for him. You are meaningless to him and he has no respect for you; he is a narcissist without scruples who stands not for art but for himself and the appeasement of his own appetites. I notice that even more and more associates are included into the Guildford Lane Gallery venue. Melbourne Life Drawing and Utopian Slumps to name two. How is this arrangement going for you?

Contact Lee-Anne to post your experience

from personal experience ~ a review of guildford lane gallery



Guildford Lane Gallery level 2 displaying one aspect of the exhibition "Humanist Transhumanist - An Umbrella and Two Surrealists"

If an artist or interested person were to ask me, how did your show go? what was the gallery like? did you have a good experience? I would have to say in order; terribly; an impressive space to be avoided at all costs and, no, it was

the worst experience and one I could never have imagined. Why?

No more than 5 minutes after the close of our opening night event my co-exhibitor, Demetrios Vakras, and I were subjected to a truly sickening tirade of insult by the Director, Robert Cripps. The basis for his tirade, directed mostly at my co-exhibitor was that Cripps had taken exception to one aspect of religious criticism in the exhibition. In his tirade we were informed without invitation, that he (Cripps) was anti the Jewish State and pro Palestinian. There was no reference to this conflict in the content of exhibition. Nevertheless he demanded it be removed. We left that evening, without resolution to this extremely insulting accusation and with Cripps claiming later to anyone who would listen to his bombast that he was 'attacked' by us. We subsequently returned to the exhibit some days later to photograph the installation. (See the above photograph which is one of the few good ones and one of the few we were able to take) We only managed to take very few shots of the show as during our attempt to document the exhibition Robert Cripps proceeded to shadow us around our rented space declaring once more that Demetrios and the show was racist. He had installed several 'disclaimer' notices within the exhibition space (we'd hired the entire 2nd floor) and at the first ramp of the stair way leading up to the space a huge "WARNING" sign was posted.

When a gallery of its own volition does this, it says more about the gallery direction than anything else but damage is also done. It was effective enough to cast a pall over the content and therefore overall reception of the show, which was up for three weeks at the mercy of Cripps' vile interpretations. It was very effective, a complete sabotage, the gallery had all the money it was ever going to get out of us after all and didn't need to support sales of our art or our self produced catalogue in order to make any profit. It is all about the money at Guildford Lane Gallery. If it were about the art, the gallery Director would of course already know that Surrealism is a protestant movement, one born from a fiercely anti establishment, anti-religious, anti-discrimination and anti-violence background. With particular emphasis on anti-violence purportedly performed in the name of religion.

What of the content? This exhibition was well announced to the Director and his staff, well documented in our formerly welcomed application to be a return to Surrealism's roots, an unapologetic announcing of Surrealism's origins and traditional temperament. No saccharine coated pop-version of surrealism by designers. This means religion is critiqued. Cripps though only cared about criticisms of Islam, not Christianity, Hinduism, Zoroastrianism or Judaism. The content, it was claimed, was racist towards Islam alone. The critiques on Islam were backed up by quotation from the Koran with passages extolling violent action and misogyny. Quotations were referenced to emphasise the problems and significant contradictions between the text and claims made about this religion. Quotation from the Bible similarly prominent was undisputed and not a concern for Cripps. The point of logic presented to Cripps that Islam is multi-racial so criticism of the religion cannot be racial was rejected. He further claimed to be threatened by us and that neither could visit the space we hired without prior warning and that Demetrios was just not to come at all. Never mind that as renters we had a clear right to be present during business hours this was all declared by Cripps whilst inches from us in a posture one might find very contradictory to this claim (we couldn't back away he kept moving in). This occurred all in the presence of a visitor to the gallery whom we did not know, she remained although initially hesitated when coming upon the exchange, but then she stayed, read everything and she came to us when Cripps left the space to reassure us that there was nothing to his accusation, she could "see what we were doing" and that the work was "amazing" - she said she'd be back to see it more, I hope she did.

I wonder how many turned around and left the space when coming upon the disclaimers, or how many were treated to a special audience by the director. I can't know this for sure and can only reasonably speculate of course but it stands to reason. To add further insult we had to fight for six weeks post the closure of the show to receive our sale money and bond money owed. It wasn't a large amount, but we were not prepared to let the gallery retain it. It was a further self-discrediting act by this gallery in my opinion. So beware artists, take care to research your gallery selections well, I hope this helps you.

If asked by a prospective artist applicant to the gallery for an assessment I would have to say think twice before being lured by Guildford Lane Gallery's undeniably striking interior, it comes at a significant cost.

Review the account of my co-exhibitor Demetrios Vakras here:

http://www.vakras.com/exhibitions.html#exhibition_in_2009

