



REINVENTING
THE MEDIUM

ART ASSOCIATION OF
AUSTRALIA AND NEW ZEALAND
ANNUAL CONFERENCE
FACULTY OF ART & DESIGN
MONASH UNIVERSITY
CAULFIELD CAMPUS
7-9 DEC 2006



MONASH University
Art & Design



SUPPORTED BY

art
& Australia

ArtAlmanac

Artlink



australian centre for photography

eyeline
australian centre for photography

Conference Convenors

Associate Professor Anne Marsh, Associate Dean – Research,
Faculty of Art & Design, Monash University

Dr Daniel Palmer, Department of Theory,
Faculty of Art & Design, Monash University

Conference Support

Dr Melissa Miles, Department of Theory,
Faculty of Art & Design, Monash University

Kirsten Freeman, Marketing,
Faculty of Art & Design, Monash University

Graphic Design

Mary Callahan Design

Contact Details

www.artjournal.net

www.artdes.monash.edu.au

This publication was correct at the time of printing. The Conference Organisers do not bear any responsibility for withdrawn or altered papers. The views expressed within this publication are those of the paper authors and not the Conference Organisers.

Published by the Faculty of Art & Design, Monash University on behalf of the Art Association of Australia and New Zealand (AAANZ)
900 Dandenong Road, Caulfield East, 3145, Melbourne, Australia

ISBN 1 921179 08 2

©Copyright 2006

Except as provided by copyright legislation, no part of this publication may be reproduced, stored in a retrieval system or transmitted in any form or by any means without the prior written permission of the copyright owners.

Copyright in individual conference papers remains with the authors.

Requests for permission should be sent directly to the authors.

Contents

Artist Forum:

Filiation, Collaboration and the Legacy
of Feminism in 21st Century Art Practices 1

John Adair

National Art School
Dadapaint (Divulging the Status of the Second Dimension):
Photography is What Painting Wanted to Be 1

Su Ballard

School of Art, Otago Polytechnic, New Zealand
A Commitment to Noise: Addressing Media and
Materiality in Digital Installation 1

Tim Barker

College of Fine Arts, University of New South Wales
The Affect of *Deep Sleep* within Duration:
Temporality, Narrativity and Interactivity within
the Affective Medium of Interactive Cinema 2

Geraldine Barlow

Curator, Monash University Museum of Art
Before the Body – Matter and Materiality 2

David Bell

Dunedin College of Education, New Zealand
The Flatness of Myth: Constructions of
Pictorial Space in Ukiyo-e 2

Jill Bennett

*Centre for Contemporary Art and Politics,
University of New South Wales*
A Feeling of Insincerity: Politics, Ventriloquy
and the Dialectics of Gesture 2

Lone Bertelsen

*Faculty of Arts and Social Sciences,
University of New South Wales*
Francesca Woodman's Becoming Woman 3

Susan Best

College of Fine Arts, University of New South Wales
Eva Hesse and Unconscious Affect 3

Ursula Betka

*School of Art History, Cinema, Classical Studies and Archaeology,
University of Melbourne*
'A sweet baby you have made us': *Laudesi* Confraternities
and Eucharistic Devotion in Trecento Tuscany 3

Victoria Bladen

*School of English, Media Studies and Art History,
University of Queensland*
The Language of Trees in Renaissance Visual Culture 4

Geraldine Bobsien

*Public Art Curator, Newcastle Region Art Gallery,
Faculty of Drama, Fine Art and Music, University of Newcastle*
Leave that Space Alone: Memory Frenzy
in Contemporary Public Art 4

Barbara Bolt

The School of Creative Arts, University of Melbourne
Whose Joy? Giotto, Yves Klein and Electric Blue 4

Fae Brauer

College of Fine Arts, University of New South Wales
Policing Eros: Hyperregulation, 'Rational Procreation' and
Duchamp's Sexual Automatons 5

Donna MF Brett

*Curatorial Project and Research Officer,
Art Gallery of New South Wales*
Transformation and Resurrection as Medium:
Cornelia Parker's Suspended Metaphors 5

Jan Bryant

Department of Art History, University of Auckland, New Zealand
Troubling, Tempting, Abyssal! 5

Marcus Bunyan

*Department of History and Philosophy of Science,
University of Melbourne*
Miss-en-Scene: Vision and the Digital Paradigm 6

Karen Burns <i>School of Architecture and Design, RMIT University</i> The Tensions of a Post-Medium Moment	6
Rex Butler & Laurence Simmons <i>School of English, Media Studies and Art History, University of Queensland</i> <i>Department of Film Television and Media Studies, University of Auckland, New Zealand</i> Colin McCahon's 'Practical Religion'	6
Sally Butler <i>School of English Media Studies & Art History, University of Queensland</i> 'Grab Culture' – Online Exhibitions and Offline Criticism	7
Deborah Cain <i>Department of Humanities, University of Waikato, New Zealand</i> 'Real Confessions': Louise Bourgeois and the Autobiographical Act	7
Peta Carlin <i>School of Architecture and Design, RMIT University</i> Notes on the Potential of the Conceptual Relationship Between Architecture and Photography	8
Vicki Carruthers <i>University of Essex, United Kingdom</i> The Space <i>in-between</i> : Exploring Liminality in the Art of Dorothea Tanning	8
Georgina Cole <i>Department of Art History and Theory, University of Sydney</i> 'Wavering Between Two Worlds': The Doorway in Seventeenth-Century Dutch Genre Painting	8
Felicity Colman <i>School of Art History, Cinema, Classics & Archaeology, University of Melbourne</i> Affective Vectors and the True Work of Art	9
Judith Collard <i>Art History and Theory, Division of Humanities, University of Otago, New Zealand</i> Cartographic Imaging in English Medieval Chronicles	9
David Cross <i>School of Fine Arts, Massey University, New Zealand</i> Performance Art: Navigating the Postmedium Condition	9
Sean Cubitt <i>Media and Communications Program, University of Melbourne</i> Glenlandia/Fenlandia: Digital Landscape and Nature-morte	9
Uta Daur <i>College of Fine Arts, University of New South Wales</i> Melodrama's Aesthetic of Muteness: Gesture and Mise en Scène in Tracey Moffatt's Art	10
Kate Davidson <i>Faculty of Arts, University of Sydney</i> The Realm of Orderly Mystery: Natural History as Spectacle and Nineteenth-century Photography	10
Catherine De Lorenzo & Deborah van der Plaats <i>Faculty of the Built Environment, University of New South Wales</i> Walls Apart? Michael Riley's <i>Cloud</i> in Musée du quai Branly	10
Mark Dober <i>Artist</i> Space: Aspects of its Construction in Contemporary Australian Landscape Painting	11
Robyn Dold <i>Faculty of Arts, University of Melbourne</i> 'Poor old painting': The Horizontalisation of Australian Art	11
Amelia Douglas <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Topological Systems in the Work of Pierre Huyghe	11
Georgina Downey <i>University of Adelaide</i> Felicitous Spaces: Women's Representations of their Paris Studio-Apartments 1910–2006	12
Caroline Durré <i>Faculty of Art & Design, Monash University</i> Pastoral Prison, Abject Arcadia: On Military Space and Sight	12
Elizabeth Eastmond <i>Department of Art History, University of Auckland, New Zealand</i> Frances Hodgkins' 'War Art'	12
Helen Ennis <i>School of Art, Australian National University</i> The Art of Dying	13
Susan Fereday <i>Faculty of Art & Design, Monash University</i> (I am the) Ghost in the Image: Photograph as Mirror, Window, Veil	13
Rosemary Forde <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> The State of Art Writing: Independent Publishing on Contemporary Art	13
Stephen Garrett <i>Faculty of Art & Design, Monash University</i> Does God Need to Google? Re-evaluating Spatial Archives	14
Vivien Gaston <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Chirology: The Hand of the Artist	14
Philip Goad <i>Faculty of Architecture Building and Planning, University of Melbourne</i> A Chrome Yellow Blackboard with Blue Chalk: New Education and the New Architecture – Modernism at Koornong School	14
Michael Goldberg <i>Sculpture Performance Installation, Sydney College of the Arts</i> The Avatar of the Invisible Man	14
Charles Green <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Broken Screen: Organized Recollection in Contemporary Art and Cinema	15
Lyndell Green <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Art History's Memory Storage: Aby Warburg's <i>Mnemosyne Atlas</i>	15
John Gregory <i>Faculty of Art & Design, Monash University</i> Fashioning Arkley	15

Tracey Eleanor Griffiths <i>Faculty of Arts, University of Melbourne</i> Tying the Knot: Marriage and Oriental Carpets in Renaissance Venetian Visual Culture	16	Ryan Johnston <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> ‘We are not going to talk about proportion and symmetry...’: <i>Parallel of Life and Art, 1953</i>	21
Jillian Hamilton <i>Faculty of Creative Industries, Queensland University of Technology</i> The Collapse of Space: Art within the Distributed Network	16	Martyn Jolly <i>School of Art, Australian National University</i> The Photographic Seances of Mrs Annie Mellon in Sydney in 1894	21
Edward Hanfling <i>Faculty of Arts, University of Auckland, New Zealand</i> Lessons of Louis	16	Petra Kayser <i>Assistant Curator, Prints and Drawings, National Gallery of Victoria</i> Machina Mundi: The Cosmos in One Object, 1560–1610	21
Gail Hastings <i>Artist</i> The Aether of ‘Actual’ Space	17	Alexandra Kennedy <i>School of Art, Otago Polytechnic, New Zealand</i> Anachronic	22
Rosemary Hawker <i>Queensland College of Art, Griffith University</i> Idiom Post Medium: Richter Painting Photography	17	Katve-Kaisa Kontturi <i>School of Art, Literature and Music, University of Turku, Finland</i> Molar Moments, Molecular Movements: Engaging with Materiality in Visual Arts	22
Frank I. Heckes <i>Faculty of Humanities and Social Sciences, La Trobe University</i> Velázquez’s Bodegones and the Picaresque Novel	17	Melissa Laing <i>Sydney College of the Arts, University of Sydney</i> The Transit Zone: Excluded Space and Art	22
Leonie Hellmers & Eric Riddler <i>Dictionary of Australian Artists Online</i> Transforming Arts Research: The Dictionary of Australian Artists Online	18	Timothy Laurence <i>Faculty of Design, Architecture & Building, University of Technology, Sydney</i> Jorge Pardo	23
Gavin Hipkins <i>School of Fine Arts, Massey University, New Zealand</i> U-turn: The Triumph of Painting	18	Tom Loveday <i>Faculty of the Built Environment, University of New South Wales</i> Construction, The Third Space of Architecture	23
Jonathan Holmes <i>Faculty of Arts, University of Tasmania</i> The Curious Alcove of M. Dallemagne: A Portrait Photographer’s Brief Career in Paris During the 1860s	18	Richard E. Lucas <i>School of Art & Design, Christchurch Polytechnic Institute of Technology, New Zealand</i> Title TBC	24
Ilona Hongisto <i>Department of Media Studies, University of Turku, Finland</i> The Impulsive Image: Testimony and Affect	19	John Macarthur <i>University of Queensland</i> Painting, Architecture and Pictures: The Picturesque and Some Older Issues of Intermediality	24
Jeanette Hoorn <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Tom Roberts’ Portraits of Aborigines	000	Deborah Malor <i>School of Visual & Performing Arts, University of Tasmania</i> <i>Isolé: the Paradox of Contextuality in Tasmanian Regional Arts</i>	24
Janelle Humphries <i>Faculty of Creative Arts, University of Wollongong</i> Reinterpreting Australian Landscape Painting: The Möbius Strip as Muse	19	Lisa Mansfield <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Royal Mobility in the French Renaissance: Medallion Representations of King Francis I	25
Lucas Ihlein <i>School of Communication and Creative Arts, Deakin University</i> Re-enactment and Art as Experience	19	Christopher R. Marshall <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> ‘The Greatest Sculpture Gallery in the World’: The Rise and Fall (and Rise Again?) of the Duveen Sculpture Galleries at Tate Britain	25
Paul James <i>School of Architecture and Design, Victoria University of Wellington, New Zealand</i> Diagramming Spatial History: Walter Pichler’s ‘House Next to the Smithy’	20	Louise Marshall <i>Department of Art History and Theory, University of Sydney</i> The Saint and the Sinner: Nicholas of Tolentino as Intercessor for Souls in Purgatory	26
Alana Jelinek <i>Oxford Brookes University</i> Modernism is Dead. Long Live Modernism: Tate Modern and the Erosion of Postmodernism	20		
Melinda Johnston <i>Faculty of the History of Art, University College, London, United Kingdom</i> James Boswell and the Satirical Print in 1930s England	20		

Adrian Martin <i>Faculty of Arts, Monash University</i> The Video Window, or: Why Don't Those Images Move?	26
Penny Mason <i>School of Visual and Performing Arts, University of Tasmania</i> Moving Between Meanings and Places	26
Margaret Mayhew <i>Department of Gender and Cultural Studies, University of Sydney</i> Iterable Incompetence: A Feminist Aesthetics of Bodies, Matter and Gestures in Two Dimensional Art	27
Karen McCluskey <i>Department of Art History and Theory, University of Sydney</i> The Politics of Sanctity: San Gerardo in the Mosaic Programme of San Marco, Venice	27
Helen McDonald <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Feminism Took My Baby	27
Kyla McFarlane <i>Assistant Curator – Exhibitions, Monash University Museum of Art</i> Photography's Discursive Spaces	28
Ian McLean <i>Faculty of Architecture, Landscape and Visual Arts, University of Western Australia</i> Modernism Before Modernism: Theorising Aboriginal Modernism	28
Andrew McNamara <i>Visual Arts – Creative Industries Faculty, Queensland University of Technology</i> Inversion Theories of Australian Art	28
Peter McNeil <i>Faculty of Design, Architecture and Building, University of Technology, Sydney</i> Libertine Acts: Fashion and Furniture: 'that's all they did in the eighteenth century'	28
Grace McQuilten <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Art, Design and Capital: Topology in the Consumer World	28
Jennifer Milam <i>Department of Art History and Theory, University of Sydney</i> Liminality and Pleasure in Gardens of Enlightenment Europe	29
Melissa Miles <i>Faculty of Art & Design, Monash University</i> Staring at the Sun: Light, Glare and Presence in Contemporary Australian Photography	29
Katherine Moline <i>College of Fine Arts, University of New South Wales</i> Institutional Criticism in Contemporary Experimental Design: The Work of Ana Mir and Marti Guixe	29
Luke Morgan <i>Faculty of Art & Design, Monash University</i> The Narrativity of Landscape: The <i>Hortus Palatinus</i> and Early Modern Garden Design	30
Stephen Naylor <i>School of Creative Arts, James Cook University</i> From Suburban Tribalism to Troppo	30

Llewellyn Negrin <i>School of Art, University of Tasmania</i> The Contradictory Nature of our Relation to Beauty in Contemporary Culture	30
Robert Nelson <i>Faculty of Art & Design, Monash University</i> The Me in the Medium: Visual Language as Wilful Technique	30
Jolanta Nowak <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Video as Painting?: Intermediality in the Work of Bill Viola	31
Nik Papas <i>Faculty of Art & Design, Monash University</i> A New Cartography: George A. Romero's <i>Night of the Living Dead</i>	31
Dorothee Pauli <i>School of Art and Design, Christchurch Polytechnic Institute of Technology, New Zealand</i> 'Not Accepting Oblivion': The Career of Cedric Savage (1901–69)	31
Mark Pennings <i>Creative Industries Faculty, Queensland University of Technology</i> Art and Entertainment: Resistance or Complicity?	32
Giles Peterson <i>Whitecliffe College of Art and Design, New Zealand</i> Island Styles – Fashion, Body Art & Adornment from Aotearoa	32
Patrick Pound <i>Artist</i> The Conjuror's Books: The Representation of Limits and the Limits of Representation	32
Jessica Priebe <i>Department of Art History and Theory, University of Sydney</i> The Seduction of Shells: Rituals of Display in Eighteenth-Century Conchology	32
Elizabeth Rankin <i>Faculty of Arts, University of Auckland, New Zealand</i> Picturing Protest: Artists Against Apartheid and the Springbok Rugby Tour Protests in New Zealand	33
Colin Rhodes <i>Sydney College of the Arts, University of Sydney</i> Poor Materials, Rich Ideas: the Aesthetics of Necessity in Outsider and Self-taught Art	33
Cameron Rose <i>School of Visual Arts and Design, La Trobe University, Bendigo</i> The Ontology of the Digital Image	33
Toni Ross <i>College of Fine Arts, University of New South Wales</i> The Design Art of Andrea Zittel: The 'Rough' and the Cooked	33
Simone Schmidt <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> The Video Practice of Anri Sala and a Program of Intuitive Inquiry	34
Sarah Scott <i>School of Creative Arts and Humanities, Charles Darwin University</i> Postcolonial Identity Issues and Contemporary Arts	

Practice within the Northern Territory	34
Emilie Sitzia <i>School of Fine Arts, University of Canterbury, New Zealand</i> Women on the Edge: Berthe Morisot and Liminal Spaces	34
Lisa Slade <i>Faculty of Art & Design, Monash University</i> Antipodean Wonders: Out of Time and Place, 1570–1818–2006	34
Catherine Speck <i>University of Adelaide / Art Gallery of South Australia</i> Adelaide's Federal Art Exhibitions 1898–1923	35
Elina Spilia <i>Indigenous Studies Program & School of Art History, Cinema, Classics and Archaeology, The University of Melbourne</i> Objects of Knowledge: Gulumbu Yunupingu's <i>Crying Stars</i>	35
Erin Stapleton <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> 'My... Those Quiet Eyes Become You': Van Sowerwine's <i>Play with Me</i>	35
Ann Stephen <i>Curator Modernism, Powerhouse Museum</i> Politics, Modernism and Aboriginality	36
Gaye Swinn <i>Faculty of Art & Design, Monash University</i> The Narrative in the Database – Searching for a Virtual 3D Aesthetic	36
Eiichi Tosaki <i>Faculty of Art & Design, Monash University</i> <i>Department of Philosophy, Melbourne University</i> Mondrian and Contemporary Music	36
Josephine Touma <i>Department of Art History and Theory, University of Sydney</i> Watteau's 'Stages' and the Liminal Space of the Theatre	36
Cathy Tuato'o Ross <i>Department of Design Studies, University of Otago, New Zealand</i> The Winter Garden: An Engram	37
Michael Vale <i>Faculty of Art & Design, Monash University</i> Does Painting Have a Role within the Post-Medium Condition?	37

Annette Van den Bosch <i>Faculty of Business and Law, Deakin University</i> Authorship, Authenticity and Intellectual Property in the Market for Australian Aboriginal Art	38
Caroline Vercoe <i>Faculty of Arts, University of Auckland, New Zealand</i> Towards an Ambivalent Gaze: Affinities Between Feminist and Postcolonial Performance Practice	38
Christopher Waller <i>Faculty of Art & Design, Monash University</i> Simultaneous Phenomena of Visual Signs in Cross-media	39
Ashley Whamond <i>School of Drama, Fine Art and Music, The University of Newcastle</i> Image and Objecthood: The Index in the Age of Immateriality	39
Anthony White <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Culture at War: The Reception of Abstract Art in Fascist Italy	40
Meaghan Wilson-Anastasios <i>School of Art History, Cinema, Classics and Archaeology, University of Melbourne</i> Post-mortemism: Squeezing the Life Out of Dead Artists	40
Dan Wollmering <i>Faculty of Art & Design, Monash University</i> Community Space: Inclusive Navigation	40
Keith Wong <i>Artist, Faculty of Art & Design, Monash University</i> School Debate: That Actions Speak Louder Than Words— In the Mind of a Conceptualist	41
Joel Zika <i>Faculty of Art & Design, Monash University</i> 'Mechanical Scripted Spaces': The History of the 'Ghost Train' as a Unique Model for New Media and Cinematic Installation	41
Danni Zuvela <i>Arts, Media and Culture, Griffith University</i> Spectacular Affirmations: Mapping the Neo-Modernist Moving Image Avant-Gardes	41

[blank]

Artist Forum: Filiation, Collaboration and the Legacy of Feminism in 21st Century Art Practices

This session will include three informal artist talks following the session 'Whither Feminism'. Each artist will address the above topic in relation to aspects of her own art practice.

Kate Beynon will outline a select history of her earlier works, explaining how they have led to her recent work and ideas for the Global Feminisms exhibition to be held at Brooklyn Museum, New York, in 2007. **Virginia Fraser** will talk about her current art practice and personal history of activist networking and collaboration, and in particular her collaboration with the artist Destiny Deacon. **Lily Hibberd** will discuss a work about pregnancy that she has produced in response to the theme of this session. She will also explain her role as founding editor of *un* magazine and discuss how she works in various other artist collectives.

John Adair

National Art School

Dadapaint (Divulging the Status of the Second Dimension): Photography is What Painting Wanted to Be

It is hard to imagine an act of communication without the use or aid of the 2D image. The 19thC catchcry following the advent of photography that "painting is dead" has reverberated throughout 20thC discourse. But painting, deprived by photography of its original reason for being, has consumed the language of photography and vice versa. While these intersections have been periodically problematised by avant-garde critiques of their representational efficacies, the prevalence of both painting and photography has only accelerated in the late 20thC. Indeed, we are immersed in a sea of images.

In this paper I argue that the current market prominence of photography is more a response to the present socio-political environment than support for the voice of the artist. In an era of post-9/11 'crisis' we are reverting to what may amount to be an innate need for security and control over our environment. While photographic images enact a comforting metaphor of a window on the world, experimental painting, on the other hand, does not satisfy the need for familiarity and recognition in a 'code orange' society. Within this representational context, current digital technologies are replaying the advent of photography. However, as a practitioner I argue that there is no essential difference between painting and photography. The use of screens and text only bear witness to our desire to inhabit the 2nd dimension.

Su Ballard

School of Art, Otago Polytechnic, New Zealand

A Commitment to Noise: Addressing Media and Materiality in Digital Installation

For a long time it appeared that the discipline of art history was incapable of adequately addressing digital media as it entered into the spaces of the gallery. This paper considers an emergent materialist reading of digital aesthetics as a new contribution to the discourses of art history. In this, it introduces a concept of *noise* drawn from information theory which offers one possible way to address problems of aesthetics, media and materiality. Noise highlights the impurity of the temporal and spatial parameters of digital installation. In committing to noise we locate the viewer as a crucial material within the work, and suggest that digital installation is what emerges from the interplay of these material forces.

The digital installation has already played an active role in redressing relationships between media and materiality. A detailed examination of the specific interactions of digital installation demonstrates that it is necessary to engage an open, historically located analysis; one which highlights a commitment to looking at intrusions, interference, and impurity. Diverse works that suggest this approach (because of their interweaving of the materials of sound, image, surface, movement, and viewer) include et.al's *The Fundamental Practice*; David Haines and Joyce Hinterding's *Undertow 1999*; Daniel Crooks' *Timeslice: Metrograph*; and Adam Willetts' *Robocups*.

In bringing together information theory and the aesthetic and visual traditions of art history, I ask if it is possible to effect a challenge to both disciplines without losing the particularity of each. This paper suggests a diplomatic move which introduces noise as a player between the politics of art and media, art history and digital aesthetics.

Tim Barker

College of Fine Arts, University of New South Wales

The Affect of *Deep Sleep* within Duration: Temporality, Narrativity and Interactivity within the Affective Medium of Interactive Cinema

Through an investigation of Dennis Del Favero's interactive work *Deep Sleep*, this paper resuscitates Whiteheadian process philosophy and intersects it with Deleuzian temporal theory in order to arrive at an aesthetic of the temporal within new media art. Previously, questions of temporality have largely gone unaddressed within new media theory as the researchers within the field have followed either an aesthetic philosophy, which flattens questions of time into questions of space, or a theory of the digital which privileges database over narrative, Lev Manovich being representative. This type of theorizing stresses atemporal zones as immobile sections of eternal presents, a methodology which is ill-equipped to deal with the necessarily fibrous nature of duration within the digital encounter. This paper seeks to move beyond these spatial tropes by re-thinking Del Favero's work as existing within a highly differentiated affective temporal realm, in such a way that prompts morphological becomings through both its narrativity and the interrelations formed between the user and the machine. As such, this paper returns a Deleuze inspired theory which privileges notions of affect through the multitemporal duration of immersive interactive new medias.

Del Favero's work calls for both cognitive and non-cognitive responses, thus, in theorizing interaction, one cannot substantialize the viewer as merely an extended cognitive system. This paper therefore provides a means to re-think the user, within interaction, through citing Deleuze's conception of psycho-mechanics and spiritual automaton, as outlined in the *Cinema* books, as an assemblage of discontinuities. Thus, interaction is analysed as a process which challenges voluntary control and gives precedence to affect, as involuntary actions, the memory of which are stored up in the body as habit.

Geraldine Barlow

Curator, Monash University Museum of Art

Before the Body – Matter and Materiality

Is our interest in the uncanny, the grotesque and the *informe* abiding, or newly resurgent? The Monash University Collection holds a rich array of artworks exploring representations of the body. The current exhibition, *Before the Body – Matter* brings works from the 1990s into dialogue with recent artistic practice, to explore the ways in which our material and conceptual consideration of the body has evolved and shifted over the past decade. In this paper, this exhibition is treated as a lens through which to examine the body, form and matter, whilst also exploring the corporeality of artistic practice, and the bodily act of looking.

David Bell

Dunedin College of Education, New Zealand

The Flatness of Myth: Constructions of Pictorial Space in Ukiyo-e

During the last quarter of the eighteenth century French painters and critics celebrated the Japanese print, and especially its qualities of flat, rich colour and pattern. Indeed, many credit these prints as a factor in generating flat space compositions in modernist painting. This concept is, at best, conditional. Japanese artists were able to move easily between shallow space and deep space compositions, tailoring their relations of pictorial space to the particular functions each work was required to serve.

Jill Bennett

*Centre for Contemporary Art and Politics,
University of New South Wales*

A Feeling of Insincerity: Politics, Ventriloquy and the Dialectics of Gesture

“Criticism is the reduction of works to the sphere of pure gesture” according to Giorgio Agamben. This paper considers the critical practice of three distinct artists in this light: ‘documentary’ filmmaker Mike Moore [*Bowling for Columbine*, *Fahrenheit 911*], video artist Candice Breitz, and sound artist/drag performer/activist Simon Hunt.

Beginning from the premise that critical theory has destabilised traditional notions of sincerity, defined in terms of a congruence of avowal and feeling, this investigation asks what it might now mean to ‘expose insincerity’ within a given medium. It argues that the relationship of belief to affect in contemporary politics renders the descriptor sincere/insincere redundant as an ethical judgement, but that there is a sense in which media art and film can uncover — within a dialectics of gesture — a ‘feeling of insincerity’. This arises from the “disjunction between appearance and essence [that] lies at the basis of both the sublime and the comical” [Max Kommerell]. The paper mobilises this concept — and an analysis of gesture in media more generally — to account for the limits of language in politics and political critique.

Lone Bertelsen

*Faculty of Arts and Social Sciences,
University of New South Wales*

Francesca Woodman's Becoming Woman

This paper is concerned with addressing the manner in which the photo-based image relates to the formation of subjectivity – in particular how it affects our subjective possibilities.

The paper examines the staged photographs of Francesca Woodman, arguing that her work challenges the traditional division between viewer and image.

First, it is suggested that the viewer and photowork are situated in an affective in-between space, which recognises the photowork's affective and productive force rather than just its representative value. Secondly, the paper puts forward that this affective field can operate to mobilise new subjective possibilities in a feminine register.

Conceptually, the paper draws on Irigaray's re-reading of wonder, theories of becoming, and Brian Massumi's notion of affect and the 'trans-situational'. This focus on the trans-situational poses an alternative to suggestions that we find a pre-occupation with the disappearance of the female body in Woodman's photography. It is argued that even though we see a breakdown of the subject/object division in Woodman's work, this breakdown is not about disappearance of the female body. Rather, Woodman's staged photographs are trans-situational. They open up towards a new time/space. This opening involves both a camouflaging of the body and movement of it in front of the lens. This double move is not to do with making woman invisible, as some might suggest. On the contrary, it is about producing a woman 'with a shadow' (as discussed by Roland Barthes) or a woman of the future.

Susan Best

College of Fine Arts, University of New South Wales

Eva Hesse and Unconscious Affect

This paper has two aims: first, to consider the continued relevance of the category of the "woman artist" and secondly to examine the vexed question of unconscious affect. The two are intertwined insofar as I will argue that in the late modern period work with an affective dimension is much more commonly made by women. What are the implications for reclaiming what is often regarded as a "feminine" quality?

I have argued elsewhere (*Angelaki* 10.3 2005) that we should think of late modern art, such as minimalism, not as anti-aesthetic or expunging feeling, but as allowing a reflection on feeling. How then do we think about artists in this period, such as Eva Hesse, whose work is read as reintroducing expression and feeling, but where the feelings involved are non-categorical affects? Is such feeling more closely related to the unconscious, as psychoanalysts such as Matte-Blanco argue?

Ursula Betka

*School of Art History, Cinema, Classical Studies and
Archaeology, University of Melbourne*

'A sweet baby you have made us': *Laudesi* Confraternities and Eucharistic Devotion in Trecento Tuscany

This paper examines the significance of Eucharistic laude and associated images of the Virgin and Christ Child in the devotional life of hymn-singing confraternities – *Laudesi* – in late medieval Tuscany. In particular the text and illustration of the Florentine *Laudario*, c.1310 (BNC BR 18) are examined within the interactive context of the performance of such hymns before panel paintings of the Madonna and Child. While certain of these laude address Jesus as "truly present" in the host, others express an ardent desire for spiritual communion with the infant Saviour. Mary, as the source of nourishment of her divine Son, is called on to provide the worshipper with the bread that sustains the life of the spirit. Through both image and song the *Laudesi* confraternities – which incorporated both men and women – sought to identify with Mary in her maternal love and share her Son as their own. Jesus, the beloved child, is "gazed at" in the Eucharistic host and "seen" in depictions of the Madonna and Child at the altar. The laude and their illustration also affirm the personal relationships forged between members of the confraternity and Jesus and his mother, which in turn, reflect the importance of familial bonds in the wider social sphere. Together with the confraternity altarpiece, the illustrated laude thus demonstrate the significance of the relationship between the infant Christ and the Eucharist in both communal and personal lay worship.

Victoria Bladen

*School of English, Media Studies and Art History,
University of Queensland*

The Language of Trees in Renaissance Visual Culture

This paper maps the language of trees in Renaissance visual culture. Originating from a series of potent arboreal metaphors in biblical text and folklore, religious iconography sought to express and literalize such metaphors in visual form. Motifs such as the tree of life, the dry tree and the tree of Jesse appear across early Europe in a variety of media and forms, comprising a significant part of the material culture of the period. Accompanied with a series of images, I will explore meanings and illustrate certain continuities and changes between the medieval and Renaissance/early modern periods. Ideas of spiritual sustenance, sterility, sin and redemption were expressed in this arboreal language. From religious forms, ideas were also taken up in secular contexts to express social and political ideas. Furthermore, such imagery was haunted by its shadow, the Green man, a figure of otherness which threatened orthodox forms with the memory of their pagan origins.

Geraldine Bobsien

*Public Art Curator, Newcastle Region Art Gallery,
Faculty of Drama, Fine Art and Music, University of Newcastle*

Leave that Space Alone: Memory Frenzy in Contemporary Public Art

There is nothing so invisible as a monument

Robert Musil

Musil's observation is linked to the notions of memory as an 'anti-museum' explored by theorist Michel de Certeau. de Certeau suggests that our memory needs to shift and move about constantly so the moment we rely on an object to trigger memory, we are trapped in the process of forgetting. In this paper, I will explore this idea in context of a proposed public art commission for Newcastle, NSW.

Site specificity has become the foundation for most contemporary public art briefs. This paper will explore the dangers of over-interpretation of site specificity and the current voracious advocacy for the protection of public memory through art commissions. The process of revitalising industrial spaces and the role of public art in fabricating meaning will also be addressed in this paper.

Is a search for spaces free of 'context' possible? Can site alone activate Mneme? Where are the left-over spaces in urban development that give us the chance for *memoire involontaire*? For Proust's narrator in *Remembrance of Things Past*, it is the simple smell and taste of a madeleine that brings a moment of recall into sharp focus. It is this notion of the sensorial memorial that has inspired discussions of space

and memory for Walter Benjamin and Michel de Certeau. For some artists, this idea is realised in the dematerialisation of the contemporary monument.

Barbara Bolt

The School of Creative Arts, University of Melbourne

Whose Joy? Giotto, Yves Klein and Electric Blue

Blue is the first color to strike the visitor as he enters into the semidarkness of the Arena Chapel.... The delicate, chromatic nuances of the Padua frescoes barely stand out against this luminous blue.... Such a blue takes hold of the viewer at the extreme limit of visual perception (Kristeva 1980:224).

In *Gilles Deleuze and the Ruin of Representation* (1999) Dorothea Olkowski makes the claim that in some photographs there is the capacity for the photograph to exceed the medium that bears it, 'so that it can transcend its structure as representation and as a sign' to become the thing itself (Olkowski 1999:208). Olkowski draws on C.S. Peirce's notion of indexicality to make the claim that:

In certain photographs, those that are loved, the fact that the photograph is literally an emanation of a real body, that light is the carnal medium, that the image is extracted, mounted, expressed by the action of light and the body touches me with its rays, attests to the fact that what I see is a reality and not the product of any schema. (Olkowski 1999 209)

C.S. Peirce first used the notion of the index to theorise the relationship between the photograph and its object and it has been in photography that this dynamic power has been theorized. However I would like to extend Olkowski's claim for a force that exceeds the medium to become the "thing itself" beyond photography in a consideration of the dynamic force of colour.

This paper argues that the indexical qualities of colour enables paintings to transgress their structure as representation and as sign. The argument for the dynamic and expansive force of colour draws on Julia Kristeva's discussion of Giotto's use of Padua blue in his frescoes in the Arena Chapel at Padua. Kristeva argues that Giotto's use of Padua Blue enabled a transgression of the religious schema in which he operated. In her discussion 'instinctual drives are translated into coloured surfaces' (Kristeva 1980:210) so that colour and form tears away the norm, 'bypasses it, turns away from it, absorbs it, goes beyond it, does something else – always in relation to it' (Kristeva 1980:215).

Fae Brauer

College of Fine Arts, University of New South Wales

Policing Eros: Hyperregulation, 'Rational Procreation' and Duchamp's Sexual Automaton

To ameliorate France's depopulation and degeneration crises, in 1896 Georges Vacher de Lapouge proposed to replace Eros with Minerva. By dissociating sexual pleasure from fertility and implementing a State-run programme, he envisaged a few males in perfect health would inseminate *"all the females worthy of perpetuating the race ... to ensure 200,000 births annually."* Draconian as these measures may seem, they were far from isolated. Following the government commission on depopulation and its increasing monitoring of sexuality from 1902, family federations, pro-natalist lobbies and natalist leagues denounced any alternative to the procreative imperative. *"Rational procreation"*, proselytized by the most celebrated obstetrician in France, Adolphe Pinard, was circulated in school textbooks and instructions to newlyweds. At a time when the libido was identified by Sigmund Freud as the cornerstone of the 'pleasure principle', Pinard declared the marital act far too important to be left to sexual instinct. It needed to be preceded by physical culture, reading, relaxing and drinking nothing but milk so that *"the two procreators at the moment of procreation are at a maximum of eurhythmy."*

That Marcel Duchamp correlated these discourses of sexual hyperregulation with what he called the *"mécanisme de la pudeur"* is demonstrated by both the cartoons and sexual automatons he produced during this period. Appropriating the doll-like automaton sold by Parisian manufacturers alongside the toy rabbit featured in mail order catalogues, Duchamp indicated how sexual hyperregulation in the machine age had reduced woman to a mechanized doll and man to nothing more than a relentless procreator. As his *Large Glass* unveils, those like Pinard and Vacher de Lapouge conceived of the bride as nothing more than a reproductive machine awaiting insemination by robotic bachelors. Hence Duchamp's male and female automatons ultimately expose, as this paper will reveal, how the policing of eros culminated in a mechanistic game of heterosexual checkmate where neither bride nor groom ever achieved erotic interaction.

Donna MF Brett

*Curatorial Project and Research Officer,
Art Gallery of New South Wales*

Transformation and Resurrection as Medium: Cornelia Parker's Suspended Metaphors

From churches struck by lightning, houses falling over the Cliffs of Dover to chalk from the edge of England or dust collected from St Paul's Cathedral, British sculptor and installation artist Cornelia Parker plays with the metaphors and memories that surround found objects. In transforming or 'killing' these objects, or in 'resurrecting' them, Parker's Duchampian approach is one of investigating absence and negative space, the remains and remnants of things that are in the process of becoming or ending. Her transformations result in objects that are the remains of a forest fire, a garden shed or steamrollered musical instruments that are suspended in a form of reanimation that trace and re-present the moment of their often, violent end. Enrolling both space and time in a linguistic twist, the altered object simultaneously represents its past and its present in a self-implosive act that sees the object embody its referent. Weaving truth and fiction Parker uses uncanny titling to evoke strange celebrity that expresses the meaning of the work and signifies its transformative method. This paper will investigate loss and recovery associated with the medium of transformation as a liminal state – between object as destruction and object as resurrection.

Jan Bryant

*Department of Art History,
University of Auckland, New Zealand*

Troubling, Tempting, Abyssal!

Through the work of Valérie Belin and Tonica Lemos Auad, the paper addresses the way art responds to political, social and ontological questions, by exploring the general hypothesis that many examples of contemporary art use humour and beauty to suspend the viewer over an infinite abyss. The escalating sense of blackness that many contemporary works reproduce as a final affect might be seen as the reversing of the liberatory or celebratory ethos of past modes of representation. This space of nothingness remains stubbornly unresolved in these works. The various ways in which the "affect" might be theorised, such as how it might be understood in spatial terms, will be the focus of the paper.

The paper is planned to move discussions away from their recent fixation with debates about the place of aesthetics in art (Arthur Danto, Dale Hickey, Jeremy Gilbert-Rolfe) and the arguments that in turn conflate a return to aesthetics with a desire to mend a perceived loss of social cohesion (an argument which, in the American context, merges "beauty" with conservative political positions). It will also respond to the troubled debates that attempt to diminish the importance of theory in art today, to raise instead discussions that re-connect these works to a strong critical and conceptual tradition.

Marcus Bunyan

*Department of History and Philosophy of Science,
University of Melbourne*

Miss-en-Scene: Vision and the Digital Paradigm

This paper investigates how digital technologies are changing human vision of the world and the art that emerges from that vision. It seeks to understand how the digital paradigm is affecting the rendering of the image “in the flesh of the world” to use Merleau-Ponty’s terminology. The paper observes that most research in Information and Communication Technologies is focused on the ability to make computer programs act more like the human eye. Here the direction of inquiry is reversed. The paper asks how the quantification of the pixel, the mapping and rendering out of the image is affecting how humans are embodied in the ‘mis-en-scene’ of the world, and identifies the aesthetic paradigms of artist production that flow from this embodiment.

To do so the paper analyses contemporary theories of vision and visibility and investigates current technologies with regard to human vision. The paper critiques the work of artist Callum Morton (‘Tomorrow Land’), Mari Funaki (‘Space Between’) and Jon Cattapan (‘The Drowned World’). Finally the paper proposes a possibility for a future vision of the world, the intertwining and weaving of [1] the spatio-temporal “pixellation” of the rendered spectacle of the world, both [2] “in the mind’s eye” and [3] in the actual physicality of our embodiment in the world. It offers both positive and negative benefits to the systematic categorisation of the world, the codification of data and the rendering of the image, where the possibility of the glance of desire is weighed against the fixity of the gaze (Virilio).

Karen Burns

School of Architecture and Design, RMIT University

The Tensions of a Post-Medium Moment

In a 1975 catalogue essay “Photogenic Painting” Michel Foucault discussed the historical relationship between painting and photography, observing that the period 1860–80 was a time of rapid image circulation between media: “between camera and easel, between canvas and plate and paper”. “Perhaps” he remarks, “technicians and amateurs, artists and illusionists . . . were less in love with paintings or photographic plates than with the images themselves, with their migration and perversion, their transvestism, their disguised difference... their ability, in their surreptitious difference, to be mistaken for one another.”

Foucault’s remarks on the nineteenth-century transferral of images open an inquiry into transposition and reproducibility as the relationship between media. His reading instigates a discussion of media founded upon relations rather than a taxonomic list of features inherent to a medium.

This paper investigates how the apparently contradictory terms of reproducibility and essentialist definitions of medium, permeated architectural debate and practice in London from the mid 1840s to the early 1850s. In this historical moment buildings increasingly became multi-media sites, incorporating many forms of pictorial imagery and serial patterns through the use of frescoes, mural pictures, sculpture, stained glass, bas-relief, text, mosaics, stencils and tiles. The reproducibility of images on a variety of architectural surfaces produced media that were simultaneously wall and image. This creative practice produced a crisis of definition for many commentators and resulted in a set of proscriptions governing the relations between the material nature of a specific medium and the imagery appropriate to that medium. This paper explores the hidden aesthetic investments in this debate, suggesting, in the wake of Foucault’s remarks that at least two architectural practitioners were attracted to the aesthetics of reproducibility in print media: to flatness, seriality and stylisation.

Rex Butler

*School of English, Media Studies and Art History,
University of Queensland*

Laurence Simmons

*Department of Film Television and Media Studies,
University of Auckland, New Zealand*

Colin McCahon’s ‘Practical Religion’

“Greatness” in art is a much-contested term today, and those critics who assign it have often been accused of elitism and the smuggling in of implicit values. But if there is one artist to whom the word “great” must be applied, it is the New Zealand painter Colin McCahon. Critics and curators who visit New Zealand inevitably remark upon the sheer grandeur and quality of McCahon’s work, and are astonished that he is not better known internationally. Indeed, New Zealand has made many attempts to “export” McCahon to the rest of the world with a series of sponsored exhibitions, most recently at the Institute of Contemporary Art in London in 1990 and the Stedelijk Museum in Amsterdam in 2004. And in New Zealand itself McCahon occupies an absolutely central position, with an almost constant stream of gallery exhibitions, academic papers and artistic reinterpretations.

In New Zealand art history, McCahon’s work has long been studied from an (auto)biographical perspective, relying on the artist’s own statements and life experiences to explain and analyse his paintings. Indeed, we might say that the figure of McCahon himself has profoundly affected the critical responses to his work, perhaps determining their course. (This would be true even of more recent post-colonial approaches, which emphasise McCahon’s place in a national art history, for there too McCahon would be the ultimate meaning and justification of such a history.) While not entirely rejecting this biographical conception of McCahon’s work, this new study gives it a decisive twist. If McCahon’s work is about

his own life, it is today a life lived only through others, in effect, an 'after-life'. But, more than this, we argue that McCahon himself understood this testamentary structure to his work and made it the very subject of his art.

To begin to explain this, let us think for a moment what it would be like to be McCahon, living in faraway New Zealand in the 1940s, '50s and '60s, convinced of his artistic greatness. How to achieve it? How to ensure it, when he knew that it would come about, if at all, only after his death? Practical Religion: On the Afterlife of Colin McCahon begins with these questions. It wants to look at the ways in which an artist might somehow seek to "destine" or "programme" his artistic fate, put in place those conditions that would guarantee his immortality or, indeed, afterlife. McCahon himself, in a complex way, was a religious man and believed in the Christian notion of the after-life, but we argue that this was not merely the subject of his work but something the work itself tried to effect. In other words, the religious themes often represented in his art (prophecy, predestination, faith) are as much as anything an allegory of his own struggle for recognition and permanence as an artist. His afterlife as a man was only to be guaranteed by his afterlife as an artist. And the question this book asks is: what strategies did McCahon put in place, both artistically and professionally, to ensure that he would live on after his death in this way? What is it in his work, and in the manner in which he positioned it, that would ensure that it would survive through the displays of museums, the commentary of academics and the attention of his fellow artists? What is "in" it that means we still need to respond to it, interpret it in our own fashion, keeping it vital into the future?

Sally Butler

*School of English Media Studies & Art History,
University of Queensland*

'Grab Culture' – Online Exhibitions and Offline Criticism

There is a trend in some areas of contemporary Aboriginal and Torres Strait Islander arts toward re-integrating artistic expression into a synaesthetic experience more akin to their traditional cultures. An exhibition titled *Nokturne* (2006) offers a pertinent case study with its integration of such media diversity as fluro tube installation, digital prints, bark paintings, sound pieces, film clips converted to DVD, linocut and silkscreen prints, works on paper, 3D animation pieces on DVD, recordings of contemporary Indigenous music and canvas paintings. Beyond this, *Nokturne* also appeared in two formats; that of a real space exhibition and as an online exhibition. This paper considers how the concurrent exhibition formats of this multi-media exhibition inter-relate, and how the overall affect of *Nokturne* attends to a form of 'grab culture' – something that ostensibly hooks into the flux of matter streaming past, offering audiences an acutely temporary anchorage into shifting planes of context. The

power of *Nokturne* is not in its rhetoric, but in its deeply layered materialisation, or in other words, in how the media & exhibition diversity encourages a sense of art as matter rather than as object, something enhanced particularly by *Nokturne's* concurrent real-space and online exhibition formats. This material shift underscores how the concept of the arts in Indigenous cultures is far more geared toward issues of aesthetic materialisation rather than aesthetic objects, and is well practised in the fix/flux dynamics of 'grab culture'. This paper also considers how this 'grab culture' impacts on audiences and interlocutors.

Deborah Cain

*Department of Humanities,
University of Waikato, New Zealand*

'Real Confessions': Louise Bourgeois and the Autobiographical Act

This paper looks at the notion of originality and the autobiographical act of an art magazine confession by the artist Louise Bourgeois. It will be re-viewed specifically in relation to an installation piece, as seen on display in the exhibition *Mixed-up Childhood* at Auckland Art Gallery in 2005. According to Mieke Bal, Louise Bourgeois enacts a rejection of such a Romantic concept as originality, and instead presents a visual re-enactment of art's efficacy through the very bodily participation of the viewer, who becomes entrapped in the circuit between "narrativity and sculpturality", to build a very subjective "home for old stories in the *now*". In assembling found objects, memories, and ideas Bourgeois plays with the tropes of "invention".

Louise Bourgeois' work will be discussed in reference to the uncanny/homely functions of the publication and re-publication of photographic and filmic representations of the artist and her art in different multi-media formats. How the work becomes 'trapped' and re-framed in the narrativising space of display will be discussed, and Bourgeois' *Cell (glass sphere and hands)*, 1990–1993, will be looked at in terms of the claims that it reflects dimensions of the artist's own life experience and family relations.

Peta Carlin

School of Architecture and Design, RMIT University

Notes on the Potential of the Conceptual Relationship Between Architecture and Photography

In the practice of architecture photography's role has remained largely supplemental. Photographs are sourced as referents, produced as records of the existing site, used in photomontages and collages, and created to celebrate and promote its existence. Rarely, however, has photography been deployed as a generative device, a means of critical intervention or as a speculative tool. Given the primacy and the ubiquity of 'the photographic image' in contemporary culture, it is surprising that photography's engagement with architecture beyond documentation has not been more rigorously critiqued or researched.

Departing from Giorgio Vasari's concept of *disegno*, photography's potential in the translation of the idea that occurs between drawing and building is considered and the implementation of the simulacrum as one possible liberating strategy is explored.

This research supports the premise that photography is not simply a medium that exists as passive witness or a journalistic device, but one that is capable of not only rewriting history but of constructing the future, of initiating or inter-ceding in the processes of the projection of the idea, and forging new trajectories in the practices of architecture, whether they be speculative or otherwise.

Vicki Carruthers

University of Essex, United Kingdom

The Space *in-between*: Exploring Liminality in the Art of Dorothea Tanning

Throughout a career spanning seven decades and distinguished by vast stylistic experimentation, American surrealist Dorothea Tanning has been obsessed with creating imagery that explores the physical, psychological and emotional spaces between one reality and another. For Tanning these slippages, pathways or thresholds exist in-between a number of possible realities and are the potent transformative states of greatest hybridity, fluidity and risk. Tanning sometimes describes these spaces as inhabiting the 'middle distance', the centre, the point at which opposing forces converge. Reminiscent of Breton's concept of the 'marvelous', Tanning's topography is one of continual openings into fantastical realities. The characters in her paintings usually inhabit darkened interiors that are charged with a mood of supernatural or psychological menace. The motifs of doors, mirrors, walls, wallpaper, corridors and hallways are repeatedly used to indicate possible gateways to the unknown. Influenced by a lifelong obsession with the psycho-drama of gothic/horror/fairy tale fiction and (through

her close friendship with the composer John Cage) the potential of sound to create otherworldly and synaesthetic effects, her work consolidates a preoccupation with the themes of childhood, identity, embodiment, emergence and entrapment, thus effectively collapsing the boundaries between psychic, sensorial and physical space. The body of sculptures produced between 1968–70 is arguably the culmination of all these themes, particularly the room-sized installation *Hotel du Pavot* (1970) in which the artist's phantasmagoria are re-created in three-dimensions, resulting in a theatre of pure imagination. This paper will explore the above connections which I will illustrate with slides and excerpts from recent interview material with the artist.

Georgina Cole

Department of Art History and Theory, University of Sydney

'Wavering Between Two Worlds': The Doorway in Seventeenth-Century Dutch Genre Painting

In the fictive space of painting, doorways open up areas of transition: unstable or irresolvable zones of movement, transgression and possibility. The seventeenth-century Dutch tradition of genre painting displays a curious interest in the spatial effects of doorways at both a narrative and representational level. Mundane parts of everyday experience, doorways are elevated in Dutch art to signs of transition, transgression, and territorialisation. This paper examines the doorway as a representational device that functions to open up a liminal space of contact between the painting and its beholder. It looks at the work of two prominent Dutch painters, Samuel van Hoogstraten and Nicolaes Maes, who, in different ways, appropriate the doorway to experiment with the boundary between experiential and pictorial space. Arguing that the doorway is a deliberate inclusion that has a significant effect on the spectator's relationship to these works, this paper analyses themes of contact and connectedness created by the liminality of the doorway. In addition, it also presents a view of genre painting as a more complex and experimental form of art than has been previously acknowledged. Maes' and Hoogstraten's appropriations of the doorway each reveal a significant self-reflexivity that demonstrates a playful awareness of the apparatuses of representation. The doorway, it is argued, a seemingly modest architectural aperture, thus provides a valuable paradigm for understanding the complex viewing structures Dutch paintings establish.

Felicity Colman

*School of Art History, Cinema, Classics & Archaeology,
University of Melbourne*

Affective Vectors and the True Work of Art

In this paper, Guattari's notion of the 'true work of art' in light of his call for 'the affect of territorialized subjectivity' will be discussed. Contemporary art practices, such as those by video artist Jayce Salloum, that express cognition of the movement of power, in their formation and utilisation of affective vectors, provide perception of new, collective icons – producing the paradigmatic responses for exploring Guattari's call. These icons quite self-consciously foreground and chart the stratagems of subjectivity as diagnostic pathways for the metaphysical nature of living.

Judith Collard

*Art History and Theory, Division of Humanities,
University of Otago, New Zealand*

Cartographic Imaging in English Medieval Chronicles

The focus of this paper is on a series of maps and plans found in English medieval chronicles from the twelfth to the fifteenth centuries. While known to cartographers and some historians, these have rarely received attention from art historians. Where they have been discussed they have frequently been examined in isolation both from the manuscripts that contain them and maps found in other histories. It has been suggested for example that each map was made for one particular purpose, with one particular occasion in mind. This is to ignore the range of readings and functions that can be drawn from these maps that reflect a conceptualization of space based not on geography but on philosophical and political ideas. The locating of maps within the context of a manuscript that is historical in nature, imposes meanings that reflect the wider intentions, that expand the meaning of the work beyond that of geographical formulations.

David Cross

School of Fine Arts, Massey University, New Zealand

Performance Art: Navigating the Postmedium Condition

In an era of globalisation where the constant and fluid dissemination of information has become crucial for artists to communicate and network, performance stands as a resistant and problematic medium to this process. Because of its insistence on the value of unmediated experience and embodiment, performance art has to be directly engaged with by audience members *in situ*. Yet for Philip Auslander, the greatest challenge facing performance art is the challenge to 'liveness' brought about by new communication technologies. According to Auslander, internet streaming and digital video have incrementally diminished the sense of liveness in our mediatised culture. Yet the bogey of technology is not the only issue facing the medium of performance in the new millennium. As well as virtuality, performance has had to negotiate the legacy of relational aesthetics with its emphasis on conviviality and friendship culture. Nicolas Bourriaud's theory eschews the idea of critical transformation in favour of dialogue rendering inter-personal exchange an activity of consensus rather than antagonism. This paper will examine key issues in relation to the medium of performance art and in particular the critical limits of reinventing its key premises in a highly mediatised landscape. It will investigate the changing relationship between artist and audience since the 1960s that has recast live interaction and shifted the conditions by which affect is communicated. The paper will argue for the continued value of presence yet a presence that carefully traverses conviviality and antagonism.

Sean Cubitt

*Media and Communications Program,
University of Melbourne*

Glenlandia/Fenlandia: Digital Landscape and Nature-morte

Susan Collins' installation works Fenlandia and Glenlandia depict an external landscape observed by webcam on an LCD screen which receives from its remote camera a stream of pixels arriving at a rate of one per second, giving a duration for a 320 x 240 screen of 21.33 hours. The landscapes are typically a short walk away from the gallery space where their images are portrayed. This paper investigates the art-historical genres from which this contemporary digital practice might be derived, and considers them under the strictures offered in Michael Fried's *Art and Objecthood*. It argues that the relations typical between artist, materials and motif have been troubled not only by digital media but by changing conceptions of the relation between humans and nature. The paper will additionally reflect on the derivation of digital prints from the live stream installation of the 'landia' pieces, and consider a concurrent and related project by Collins on haunted houses.

Uta Daur

College of Fine Arts, University of New South Wales

Melodrama's Aesthetic of Muteness: Gesture and Mise en Scène in Tracey Moffatt's Art

In his book 'The Melodramatic Imagination' Peter Brooks describes an aesthetic of muteness as one of the main characteristics of late 18th and early 19th century melodramatic stage plays. Brooks relates the term 'mute' to the far-reaching renunciation of verbal language in these plays. According to Brooks the aesthetic of muteness resulted partly from the supposed inability of verbal language to convey every intended meaning and thus playwrights sought other expressive techniques such as gestures, excessive mise en scènes and music. In this paper I aim to analyse Brooks' understanding of melodrama's aesthetic of muteness (in its formal and thematic implications) in relation to several of Tracey Moffatt's photographic narratives.

Similar to Brooks, several film critics describe Hollywood's family melodramas of the 1950s as obsessed with a visual excess, constraining the importance of verbal language in these films and heightening the meaning of the mise en scene. In my paper I will argue that Moffatt's art showcases an aesthetic of muteness. With the example of some of Moffatt's works I will demonstrate how the artist experiments with melodrama's mute means in order to construct elaborate visual narratives.

Kate Davidson

Faculty of Arts, University of Sydney

The Realm of Orderly Mystery: Natural History as Spectacle and Nineteenth-century Photography

The potential of photography for representing natural history subjects featured prominently in contemporary discourse from the mid-nineteenth century. However historical accounts have tended to neglect significant points of intersection between the separate but equally momentous developments that transformed perceptions of visuality and natural history during the nineteenth century. This paper examines two interrelated themes: the emergence of the modern observing subject in relation to natural history photography; and the nineteenth-century imagination with regard to photographic realism and its perceived objectivity. The first theme addresses the observer of natural history photographs in relation to the extensive audiences that were attracted to rational entertainments. The popular reception of evolutionary theory is considered from that perspective, including notions of time, transition and transformation. The second theme considers the role of imagination in the production and reception of photographs and associated visual technologies. Photography is representative of the nineteenth-century

acquisitive impulse and its concomitant desire for immediate contact with all aspects of the world. Sometimes producing substantial bodies of work focusing on individual natural history specimens, photographers undertook to observe, collect and order the world through their photographs. Rather than presuming photography to be an unmediated description of nature, this paper looks at ways in which photographers and viewers involved themselves in the theatre of photography. Their processes were neither mechanistic nor wholly objective, and instead were subject to interpretation and extrapolation. In that context, the possibilities and limitations of nineteenth-century photographic processes are investigated, and the imaginative interventions of photographers to address them.

Catherine De Lorenzo & Deborah van der Plaats

*Faculty of the Built Environment,
University of New South Wales*

Walls Apart? Michael Riley's *Cloud* in Musée du quai Branly

The Australian Indigenous Art Commission in the Musée du quai Branly, Paris, consists of work by eight contemporary Australian Indigenous artists incorporated into its fabric. One of the eight artists, photographer Michael Riley, is represented by a suite of seven images taken from his *cloud* (2000) series.

The histories of architecture and photography share common ground in that images of architecture, and articles about the images, occupy an important place in their literatures. In the Musée Branly project, the photograph is not about architecture but embedded within it.

This paper examines a new relationship between culture, architecture, technology and urbanism by asking: what happens to the integrity of the photographic image when it is transformed from paper to wall? From Indigenous Australian photography to Parisian architecture? From the private realm to public space? Is there a correspondence between Nouvel's touted search for 'dematerialisation' of architecture and the *cloud* images chosen from the Riley archive?

Mark Dober

Artist

Space: Aspects of its Construction in Contemporary Australian Landscape Painting

My topic will theorize two differing kinds of spatial representation in contemporary landscape painting, with a focus on practice in Melbourne.

1. Transcendent (or void/sublime) space: the work is made in the studio, photography can be important source material. The viewer is drawn into a metaphysical and abstracted space (typically a blurring of space and form). Paint surface tends to be thin/glazed and horizon is given emphasis, thereby facilitating viewer's illusionistic entry into the enveloping space. The work of the following artists to be represented by a slide image: Philip Wolfhagen, Philip Hunter, Wayne Viney, Tony Lloyd, Helen Kennedy, William Breen, Chris Langlois.

2. Phenomenological space: the work is initiated/completed on location (photographs are not a part of the methodology). Perceptual processes of seeing convey spatial progression while distance is brought forward. The physicality of the sensate experience of being there, responding in the moment (time is temporal). The work of the following artists to be represented by slides: Mary Tonkin, Ken Smith, Geoff Dupree, Mark Dober, Don Heron.

Depending on the artist there is some cross over between these two kinds of spatial representation. I will consider the implications of both for ways of relating to the world. The transcendent seeks unity with nature – an inner, meditative, and disembodied space – a universalizing perspective of the world. By contrast, the phenomenological is a looking outwards, space is experienced in an embodied way – a perspective which acknowledges human presence and therefore the ecological and political dimension to landscape.

Robyn Dold

Faculty of Arts, University of Melbourne

'Poor old painting': The Horizontalisation of Australian Art

This paper investigates Australian art at the moment in art history in which Rosalind Krauss identifies the "paradoxical outcome of the modernist reduction"; when the international exploration of medium-specificity resulted in the generalization of the consideration of artistic media. While Anne Marsh and others have now documented the Australian conceptual, performance and body art of that time, this paper will suggest there is a parallel corpus of work, not yet documented or analysed in any depth, which comprises a move from painting and monumental sculpture, not 'into the air', but 'onto the floor'; a move to three-dimensional, floor-based, and installation art.

Several Australian artists working at this time, from about 1968 to the mid-1970s, moved quickly and dramatically away from their usual media. Guy Stuart and Paul Partos were established as successful early career painters by 1968, while Nigel Lendon had secured recognition as an accomplished young sculptor of monolithic, plinth-based pieces. Each of these artists, individually and in a very short space of time, abandoned his usual practice to work in three-dimensional, installational and floor-based ways. Intriguingly, after a few years, each moved back, developing new work in his previously preferred media. This paper will examine the work of these artists from the period, and question the phenomenon of their simultaneous abandonment of established media and practices, as well as their subsequent return.

Amelia Douglas

School of Art History, Cinema, Classics and Archaeology, University of Melbourne

Topological Systems in the Work of Pierre Huyghe

This paper argues that the appearance of topology in the work of Pierre Huyghe acts as a systemic model for the processes of translation, transduction and displacement at the heart of all communicative gestures. In itself an analysis of movement, topology accounts for relations between forms by relegating formalist considerations of plane, surface and media to the back burner. An artist whose exhibitions have taken shape as magazines, television broadcasts, light shows, festivals and expeditions, Huyghe has consistently disavowed the "intrinsic" meaning of any given form in deference to a lineage of equivalences: a melting ice boat is reincarnated as a journey across the Atlantic, whilst sonic orchestration stands in for geographical contours. The process is organic, kinetic and, I argue, fuelled by desire.

The dialectic between desire and loss is critical to this reading. Whilst homeomorphism potentially eradicates loss as a primary symptom of translation, the past lives of Huyghe's forms are still paradoxically preserved within their subsequent incarnations. This amorphous symbiosis of preservation and disavowal can be likened to the structure of both language and time. It can also, as this paper aims to demonstrate, provide a framework for addressing the workings of history and historiography. In Huyghe's practice, the interconnectedness of forms is akin to the movement of subatomic particles through matter: a flux of singular fragments negotiating a labyrinth of possible futures and plausible pasts. However, rather than attempting to rationalise this impossibly Borgesian network of equivalences, Huyghe adopts it as a methodological structure. This paper accounts for the motivations and implications of such a move, with respect to some of Huyghe's most recent works and exhibitions.

Georgina Downey
University of Adelaide

Felicitous Spaces: Women's Representations of their Paris Studio-Apartments 1910–2006

It can be argued that the studio is as much a tool, and a determining factor in artistic practice as paint and canvas, or marble, or a computer. Using as exemplars the interior views painted by Australian women artists in Paris and London in the 1910s and 20s, I will argue that these images of private domestic space functioned as tableaux for the exploration of new identities in the modernist metropolis. In fact, agreeably decorated rooms with views – in artists quarters, which also permitted easy congress between interior and public-street life, were as, if not more, important in determining the direction of the art of the colonial newcomers, than were their various teachers, or the 'legendary' modernist exhibitions they saw.

It is argued that newfound 'modern' and metropolitan forms of habitation embodied the ways in which expatriate Australians responded to early modernism in Europe, and their responses took them in very different directions artistically to the degrees of taste and patronage back home. Therefore this paper goes beyond usual conceptual binaries, modern/not modern, or nationalist/anti-nationalist by proposing an alternative history of practice underpinned by internationalist values.

The paper will conclude with exploration of the function of travel and 'close-looking' leading to new bodies of work that focus on the studio itself in the work of recent recipients of overseas studio grants.

Caroline Durré
Faculty of Art & Design, Monash University

Pastoral Prison, Abject Arcadia: On Military Space and Sight

The bastionated polygonal fortification was an idea which gripped the imagination of architects and military engineers from the early sixteenth to the late eighteenth century. The concentric ramifications of the stellar trace were elaborated into crystalline geometries which circulated widely in graphic form as a type of speculative architecture. Such images appear coherent and masterful. Thousands of such forts were built, in Europe and in the imperium. On the ground, however, an abyss opens between representation and experience. Assemblages of embankments, ditches, walls and passages were built to baffle, to hunker down, to disappear. As a result, space and sight are experienced as the negation of a coherent viewpoint, and what is brought into being is a landscape architecture of paranoia.

In this paper I consider the optical and corporeal experience of these fortifications, and how they embody a

commanding ideal of military geography. These defensive formations are grand optical machines, where vision is radially atomised to achieve total coverage of the field of fire. Here the military model of fragmented surveillance everts the field of view, in contrast with the inverted Benthamite model of the panopticon. This 'scopic regime' is a neglected model, and one which allows us to speculate on the history of military invisibility. Polygonal fortifications also speak to the bodily experience of urban modernity, in a cityscape made subservient to the evolution of military technology. In common with many military technologies the fortified city is an allegory of corporeality, here seen on a crustacean model of segmented rigid carapace and vulnerable viscera. The armoured body of this city thrusts itself into the surrounding territory even as it digs into the earth.

Elizabeth Eastmond
*Department of Art History,
University of Auckland, New Zealand*

Frances Hodgkins' 'War Art'

Recent news coverage of the 'Crisis in the Middle East' has included repeated shots of Picasso's *Guernica* tapestry in the United Nations building, New York, an appropriate backdrop to the current situation of the devastation of Lebanon. Frances Hodgkins, expatriate New Zealand artist working in Britain during the Blitz, produced, like other artists associated with neo-romanticism, a number of works which were, to varying degrees, informed by the horror of contemporary events. While *Guernica* (1937), the response to the fascist attack on the Basque village, has become the iconic anti-war image of the 20th century and into the 21st, other artists of course – in England Nash, Piper, among them – produced war imagery at the time of the Second World War. But Frances Hodgkins, especially in her 'late' works', has been far better known as a painter, in the words of New Zealand's Colin McCahon, of 'a place of intuitive freedom and spontaneous happiness rarely found in the work of a New Zealand painter.' This paper aims to provide a broader picture of Hodgkins's concerns, with special reference to *Houses and Outhouses, Purbeck* (1941), (now in New Zealand), an innocuously-titled work which, I argue, uses various pictorial devices, including metaphor, to signify the War. This painting belonged to John Piper, and Piper himself called this work her 'war art'. In extending his ideas, I relate her painting to others produced during the Blitz and also contextualize it by drawing on contemporary debates, particularly those covered in the literary magazines *Penguin New Verse* and *Horizon* at the time (read by Hodgkins) regarding the issue of the role of artists during time of war.

Helen Ennis

School of Art, Australian National University

The Art of Dying

In photographs of and by the dying a significant number of recurring patterns and common strategies are apparent. One of the most conspicuous involves 'doubling' where two different states are brought together – for instance, self and other, self and nature, interior and exterior, dark and light. In this paper I will consider the role that the window and mirror play in the doubling process. My focus is on photographic works produced since the 1970s by various Australian and New Zealand photographers including Olive Cotton, Axel Poignant and Carol Jerrems.

This research is part of a curatorial project for the National Portrait Gallery entitled *Reveries: Photography and Mortality* (to open at the National Portrait Gallery in April 2007).

Susan Fereday

Faculty of Art & Design, Monash University

(I am the) Ghost in the Image: Photograph as Mirror, Window, Veil

Writing in the 1970s, American curator John Szarkowski declared a photograph can be classified as either: a Mirror (reflecting a photographer's inner thoughts and feelings); or, a Window (framing a photographer's unique view of the world). In his view, the artist is presumed to be the undisputed maker of meaning, and the photographic representation an unencoded slice of life, a direct encounter with 'the real'. Today, we find the dichotomy quaint, artist-centric, naive.

And yet, psychoanalytic discourse describes our engagement with the photographic image in precisely those terms: as Mirror and as Window. In a psychoanalytic economy, the photographic image as Mirror proceeds from our lived encounter, whereby 'I' appear only in the illusory integrity of the image in the Mirror; so that 'I' project my self narcissistically as its Subject. And the photographic image as Window might be understood whereby 'I' (the viewer) am always excluded by its Frame; so that what is encoded within the image is *my absence*.

In this awareness what appears in the photographic image is a ghostly trace. The photographic surface is implicitly a Veil; a screen for the real, at once covering – and calling attention to – the absence of the Subject.

The talk develops through a visual essay, encountering images of Loie Fuller, Princess Diana, Lisa Lyon, Talbot's window at Lacock Abbey, shrouds, veils, and ghosts.

Rosemary Forde

School of Art History, Cinema, Classics and Archaeology, University of Melbourne

The State of Art Writing: Independent Publishing on Contemporary Art

So often we hear calls of the 'crisis' in art criticism; who is this claim directed at, what really are the complaints and what would criticism look like if it wasn't in a perpetual crisis? Most often these accusations come from the art industry referring to newspaper and glossy magazine reviews – texts that are clearly written to appeal to the broadest possible readership. As art critic Robert Nelson pointed out in his recent Melbourne Art Fair paper, the interests of industry and public never converge. So perhaps we are asking the wrong thing from the wrong publications. What of the art writing that occurs within and from the art industry itself? Independent publishing projects abound, so what is the health of this sector of art writing?

This paper will look at some of the various models of publishing and distribution activity in the local art community: Artists self-publishing in critique of the mainstream art industry; online magazines and blogsites circumventing distribution problems and generating a more immediate discussion; artist run initiatives and contemporary art organisations documenting and contextualising their own exhibition projects. There are clearly a range of strategies, motivations and ideas behind independent publishing projects, whether self-published by artists or produced by contemporary art organisations or alternative magazine projects. This paper will discuss the value of such independent art writing and publishing and how it functions within the art industry.

Stephen Garrett

Faculty of Art & Design, Monash University

Does God Need to Google? Re-evaluating Spatial Archives

It became public knowledge in 2005 that Google stores all personal search histories of its users. This information became wide spread knowledge when the U.S Government tried to subpoena these private search histories from Google. These search histories also contain the ISP address of the user's computer and service provider, as well as web sites visited, an unprecedented amount of personal information is being stored. Beyond the potential anxiety that this provides regarding privacy and anonymity, it also creates a unique unfiltered archive of the individual and their thinking habits. The possibility of Google's archive directly relates to Jorge Luis Borges' *The Library of Babel*, with its infinite library of every book ever written, and a theological problem: does God now need to use Google in order to know me? If Google stores my thinking and my search for the answers to my questions, what is the relationship to the genetic fingerprint in a theological sense? Is Google the new omniscient reality?

This paper will explore this type of spatiality by the Borgesian/Google comparison as well as look at contemporary artists whose practice creates problematic spatial outcomes like Guillermo Kuitca and Gregor Schneider. Both artists explore avenues of spatial consciousness and mapping spatial typographies through public and private zones. Once instigated their research act as an archive of social discourse and private mapping of space.

Vivien Gaston

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

Chirology: The Hand of the Artist

The artist's hand provides a focus for debate about the status of the medium of art. This paper asks if *chirology*, or thinking about the hand, affirms the importance of a materially specific medium, applied and manipulated by an individual hand, or highlights the way artists draw attention to the artifice of the work's construction.

The paper will consider a range of examples from the Renaissance to today that focus on the artist's hand, either by taking it as their subject matter or by implying it in the emphasis on manipulation of the medium, in particular, oil paint. These works thus both assert the material presence of art at the same time as playing with its illusory potentials. They will be reviewed in the context of current artistic developments that respond to dematerialising technological genres or seek to find new analogues of physicality. *Chirology* also implies consideration of the self-portrayal that has adhered in works of art until post-structuralist disputes regarding authorship. It will propose *chirology* as an aesthetics of presence that expands the role of the artist in bringing the work into being.

Philip Goad

*Faculty of Architecture Building and Planning,
University of Melbourne*

A Chrome Yellow Blackboard with Blue Chalk: New Education and the New Architecture – Modernism at Koornong School

The story of Koornong School is unique in Australia: an experiment that combined progressive education with progressive architecture. At Warrandyte, twenty-five kilometres from Melbourne, between September 1939 and February 1947, an experiment happened in psychoanalysis as applied to the care and education within, for the first time, a series of purpose-built buildings which were similarly experiment in aesthetics and construction. The whole site was an environmental laboratory. In the history of Australian modernism, Koornong School represents a rare meeting of local and émigré educators, artists and architects in the unspoilt setting of the Australian bush. This paper will outline the bold conception of the school's founders, Janet and Clive Nield, the influence of the 1937 New Education conference in Melbourne, the Nields' overseas research into experimental education, their choice of Best Overend as architect, and the subsequent curriculum for Koornong that included freedom of expression, dance, a student parliament and art teaching from Danila Vasilieff. It will be shown that the conception of Koornong was grander than reality and that, regrettably, "was never more than a torso", an unfinished framework for reforming Australian education. The circumstances of World War II both accelerated its growth and halted its physical development through the necessity of restriction. Ironically, it would be war that had bequeathed so much to the development of the study of psychoanalysis, which would also signal the death knell for an experiment into education, architecture and psychoanalysis.

Michael Goldberg

*Sculpture Performance Installation,
Sydney College of the Arts*

The Avatar of the Invisible Man

Computer games and simulator software have for some time provided the playground for artists where proprietary programs are hacked and manipulated to achieve 'deviant' conceptual and aesthetic outcomes. In 2005 I produced the video installation *Avatar*, which neither hacked nor manipulated, but utilized the Microsoft Flight Simulator program exactly as it had been intended. I was able to propose a '9-11' scenario, re-assigning Sydney and the Governor Phillip Tower as Ground Zero (thus sharing the same keyboard strokes reported to have been used by Al Qaeda in preparing for that fateful day in the U.S.). My intention was to render visible, without resorting to expressive display,

the anxieties that we must all now live with. The degree of realism afforded by this kind of simulator program has provided me with a global range of sites, architectural and landscape detail at my fingertips, enabling the instant insertion of artist (and viewer) into meta-narratives without as much as having to alter existing algorithms. I've not appropriated these descriptive qualities of the software medium with any sense of postmodern irony, but have acknowledged them for exactly what they have been designed to do. This re-assigning of medium has irrevocably altered my studio practice. Although locating myself firmly within site-specific sculptural practice and not 'new media', I no longer have the need for a studio as the locus for production, nor for the tools needed for fabrication. This paper will examine the evolution and re-definition of post medium studio practice, and with regard to my own work, potential scenarios for the re-assignment of Site and sentient characterization embodied in proprietary software and off-the-shelf digital video material.

Charles Green

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

Broken Screen: Organized Recollection in Contemporary Art and Cinema

In 2004, Doug Aitken co-curated an exhibition, "Hard Light," at P.S.1 Contemporary Art Center (New York), in which he juxtaposed Marker's *La jetée*, with his own large video installation, *Interiors* (2002), a minimalist sculpture made of fine silk scrim stretched over a steel frame, over which four separate stories unfolded in very different locations around the globe, woven together by sound and rhythm. *Interiors* juxtaposed disconnected scenes shot in an eerie white helicopter factory, an American ghetto, the streets of Tokyo, and a downtown American city, following several anonymous people on their peregrinations. Low-key and pensive in mood compared with his more famous *Electric Earth*, *Interiors* expanded the isolated frontal objectivity of that film's documentary form into a much more subjective and enveloping environmental experience that was also strategically stuttered, looped and fragmented. Aitken turned the depiction of a flâneur into the superimposed juxtaposition of networked times, spaces and narratives. This broken narrative cannot be emphasized too much. If Aitken's films were metaphoric and metonymic networks of images mimicking the fragmented but meaningful operation of unconscious memory, Aitken himself was so concerned to emphasize precisely this hyperactive non-linearity that he interviewed other artists and film directors-including many whom we have already mentioned-on the subject, publishing the resulting collage of voices as an article in *Artforum*, "Broken Screen," and then a book, *Broken Screen*. Broken image networks produced the illusion that the workings of unconscious memory govern the world. This does not mean

that the surrealist visual unconscious actually governs the world but that unconscious memory collects pathos; the ancient genealogy of gestures animated his figures, whether a father and his tiny child, or a hyper-active young man roaming Los Angeles car parks at night, or a young man tap-dancing in a deserted factory.

Lyndell Green

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

Art History's Memory Storage: Aby Warburg's Mnemosyne Atlas

Well over sixty panels comprise Aby Warburg's late *Mnemosyne Atlas* (1927–79). Warburg's atlas of allegories was governed, he postulated, by sublimations surviving from image to image in frozen, intensely felt gestures; explanations of these oscillate between attributing to them something of the syntactical nature of a legible sign language or something more of the nature of a wreckage. Warburg assumed – wreckage or signing – that the collective mind is connected by the sublimated image's pathetic affect, not most iconographers' assumption that the *Atlas* showed how and where artistic and stylistic influence was transmitted. Warburg called the pathetic effect by a name, the pathos formula, which was not only extraordinarily significant but the effect of memory at work. This paper argues that, though culturally conditioned, like beauty, pathos forms survive by entropy and attenuation into contemporary art and film including, here, in the work of William Kentridge.

John Gregory

Faculty of Art & Design, Monash University

Fashioning Arkley

Melbourne painter Howard Arkley (1951–99) drew on a wide array of sources and influences for his work, ranging from toys and comics, house and garden magazines, and a considerable library of books and journals on art, architecture and design. Early in his career, he explored the interface between art and decoration, using textiles and other everyday patterns as his point of departure. Later, he planned a "fashion show," for which detailed notes and sketches survive, although the exhibition never eventuated. This paper addresses these and other instances of Arkley's recurrent interest in the zones of intersection between art, design and fashion – an interest that provides a key to his larger aims and working methods.

Tracey Eleanor Griffiths

Faculty of Arts, University of Melbourne

Tying the Knot: Marriage and Oriental Carpets in Renaissance Venetian Visual Culture

This paper will focus on renaissance Venetian paintings that combine matrimonial themes with depictions of oriental carpets. Examples include Vittore Carpaccio's "Marriage of the Virgin" and "St Ursula and the Prince Taking Leave of their Parents", Lorenzo Lotto's "Portrait of a Married Couple" and "Mystic Marriage of Saint Catherine with the Patron, Niccolò Bonghi", and Paris Bordone's "Return of the Doge's Ring". These paintings were created within a broader visual culture that included ceremonial displays featuring carpets and marriages, both actual and symbolic. Actual marriages involved a sequence of rituals and ceremonies that called for sumptuous decorations, while some civic ceremonies also took the form of marriages. Most notably, the ritual marriage of the doge with the sea was a traditional part of Venice's Ascension festival, along with a fifteen-day trade fair in Piazza San Marco, popular with brides on pre-nuptial shopping sprees. The paper will consider the paintings in relation to medieval and early modern European marriage, its ceremonial aspects in renaissance Venice, and the consumption of oriental carpets as decorations at wedding ceremonies and as furnishings within the marital home.

Jillian Hamilton

*Faculty of Creative Industries,
Queensland University of Technology*

The Collapse of Space: Art within the Distributed Network

A number of twentieth century Western art movements have been aligned with social preoccupations with the expansion of space. Alongside well-known examples (Futurism, Cubism, Land Art), early experiments in digital art can also be mapped onto concerns with expanded space. Stelarc's *Exoskeleton*, for example, augmented the body by extending its reach while online artworks, such as Wisniewski's *netomat*, experimented with the communication networks that were expanding to envelop the earth at the time. By the end of the twentieth century, as Damien Hirst was converting his art into an instrument calibration chart to accompany Beagle 2 Lander's journey to the frontiers of Mars, artists had come to be referred to as 'boundary riders'.

In the new century, a seemingly paradoxical discourse has begun to emerge. Social commentators have started to refer to space in terms of its collapse. We now live in a time in which diasporas that were dispersed between continents in preceding, expansionist centuries are reunited in real time, Skyping across telecommunications networks. Live broadcasts bounce off satellites and reality – from terrible

events a world away to the mundane musings of local housemates – streams into the depthless, non-space of our televisions and site after site flickers to the kaleidoscopic dance of the remote control. This conceptual compression of space is bi-directional. New technologies allow us to extend ourselves, and our influence, across the distributed network. Standing at an ATM or ordering a book online, our touch extends beyond the screen and, in this ordinary experience of telepresence, the space between our physical bodies and the site of affect contracts. Together, these possibilities of remote insight and co-located affect have allowed us to move beyond the information age, the age of transmission into what Tony Blair recently described as an age of interconnectedness. It is an age in which social relationships and concepts of community have been reconfigured by the possibility of digital dialogue, online interaction and co-located transactions.

This paper discusses the Australian interactive new media art that can be mapped onto these developments in the technical and social compression of space. With reference to works such as Jeffrey Shaw's *Legible City* and the Transmute Collective's *Intimate Transactions*, it provides an overview of experiments with the potential of networked technology to support co-located interaction, collaboration and communication. It considers how such participatory works – which require a choreography of whole body interaction and provide real-time, highly immersive rich media (sound image and haptic) feedback, produce a sensation of the collapse of space. For they do this on two levels – contracting space between the participant and screen and between the 'co-present' participants at separate sites. This paper argues that if, as these works suggest, it is possible to establish an 'intimate transaction' between participants across the network and to experience the face to face from far away, then it is time to reconsider the spatial theories that have traditionally underpinned our art historical understandings of installation art.

Edward Hanfling

Faculty of Arts, University of Auckland, New Zealand

Lessons of Louis

Beta Nu, painted by the American Morris Louis in 1960, is one of an extensive series called the *Unfurleds*. At 24 feet long, it is his largest painting, and belongs to the National Gallery of Australia, Canberra. It was purchased by the gallery in 1972, the year after it appeared in the touring Morris Louis exhibition, which came to both Melbourne and Auckland. While the exhibition seems to have profoundly affected a number of artists at the time, since that time there has been a certain indifference to Louis' work. His reputation has suffered from his association with the much-maligned critic Clement Greenberg. Moreover, of those writers who have devoted attention to Louis' work, none to my knowledge have considered *Beta Nu* to be a particularly significant painting.

Indeed, of the *Unfurled* paintings, the tendency has been to regard it as a relatively poor example. It is undoubtedly one of those works in which, as John Elderfield comments, Louis ‘courted failure by pulling the areas of colour too far apart’ and leaving, between them, too vast an area of raw canvas. Is it possible to argue, though, that *Beta Nu*, is Louis’ most significant painting because it stretches ‘pictorial unity’ beyond the standards adhered to by critics following in the wake of Greenberg? Has Louis’ sense of ‘openness’ and ‘disunity’ influenced many Australian or New Zealand artists? What was the impact of the 1971 Morris Louis exhibition in these countries? In New Zealand, *Beta Nu* has been recognised by the painter Ian Scott as offering a new value and standard. This is the basis of his recent *Model Series* paintings, notable for their large expanses of white.

Gail Hastings

Artist

The Aether of ‘Actual’ Space

Black horizontal lines oppose black vertical lines against white or sparse colour-planes: Piet Mondrian’s more classical Neoplastic paintings. The horizontal is wrong to all that is vertical. The vertical is wrong to all that is horizontal. Two wrongs don’t make a right. But, here, they make a right angle or ‘union of opposites’. Poised in mutual disagreement, then, the horizontal and vertical are held in terse counterbalance never at rest. Their oscillating movement of negation – where one knocks out the other for being so unlike itself – keeps a visual flux between differences at play. This ideational space is generally discussed, in the work of Piet Mondrian, in terms of Hegel’s movement of thought or dialectic. The 1960s minimalists, however, wanted nothing of it. Donald Judd, for instance, deemed it European rationalism and opposed, what he saw, its compositional balancing of one thing against another. End of story. Or is it? For is it not possible to see the minimalists’ ‘opposition’ as forming yet another right angle; this one, this time, resting on a horizontal that juts into ‘actual’ space from the vertical of a now sublated picture plane? And, if so – my paper will argue – does this not superimpose the minimalists’ ‘actual’ space over an Hegelian dialogical space or *aether* of communicative relations between people; where perception rests on the *recognition* by a viewer of their movement of thought – the otherwise empty ‘content’ of a minimalist work of art?

Rosemary Hawker

Queensland College of Art, Griffith University

Idiom Post Medium: Richter Painting Photography

At a time when it is argued that we have arrived at a post-medium condition, German artist Gerhard Richter demonstrates that questions of medium remain vitally relevant to art today. In particular, he makes clear that media define each other and that this is essential to their use and function. That is, we can only ever know painting through photography or photography through painting. This is what Rosalind Krauss calls the differential specificity of media and what Michel Foucault calls disguised difference. Richter makes these differences and their signifying potential visible through the citation of photography in painting and this enables us to know far more of both media. More particularly, the success of Richter’s sustained critical attention to mediality, as enacted through this dialogue between photography and painting, is based in what Jacques Derrida describes as the function of idiom. It is idiom that enables the differences between media that are crucial to their signification and upon which the medium exchange that is necessary to art is based.

Frank I. Heckes

Faculty of Humanities and Social Sciences, La Trobe University

Velázquez’s Bodegones and the Picaresque Novel

Between about 1617 and 1623, Diego Velázquez painted in Seville a highly original series of *bodegones* (pictures of ordinary people with food and drink) that contain youths, old women and aging men who resemble typical characters in such picaresque novels as *Lazarillo de Tormes* (1554) and *Guzmán de Alfarache* (1599–1604). In these paintings Velázquez, like the picaresque writers, realistically represents people performing menial tasks and stresses the importance of food and drink in sustaining life. However, while the novels are exemplary in their dogmatic realism of disillusionment, the paintings optimistically imply that salvation exists for anyone who believes in Christ.

Transforming Arts Research: The Dictionary of Australian Artists Online

The *Dictionary of Australian Artists Online*, DAAO, aims to generate and disseminate research on Australian art history via the Internet. At its core is forty-five years of primary research meticulously indexed to reveal detailed information about those involved in the creation of Australia's artistic and national identity. The DAAO data model enables precise interrogation of a vast body of hitherto disconnected data so as to discover latent as well as novel patterns, anomalies and intensities in that data. The ability of the DAAO to collect, sort, match and retrieve subtextual and cross categorical data will make it an essential tool in visual arts scholarship, where productivity is often hampered by the difficulty of accessing archival materials, out-of-print books and isolated and deprecated datasets.

With ongoing support from the community of art historians and curators in particular, the DAAO plans in 2007, to add material that extends the foundation content and add new material from major datasets including the Queensland Art Gallery's Artist files, Ray Choate's *Illustration Index to Australian Art 7*, Anne Marsh's index of contemporary Australian photographers, and Daniel Palmer's data on new media artists.

The drive is to continually publish new entries based on current art scholarship; and link to the digital resources and services of existing archives and major cultural institutions.

The DAAO is being developed to enable Australian art scholarship by:

- responding to client's needs;
- publishing user generated content;
- allowing wide rights of use; and
- meeting future research needs by adopting a modular design approach.
- More at: daao.org.au

Gavin Hipkins
School of Fine Arts, Massey University, New Zealand

U-turn: The Triumph of Painting

In an introductory catalogue essay for the Saatchi Gallery's 2005 three-part mega-exhibition comprising more than 350 canvases Barry Schwabsky claims: "For although it was photography that taught us the modern idea of the image, it is painting that allows us to internalise it". Similarly, essayist Alison Gingeras argues that photography's indexical nature to the world today is so debased that "the mnemonic insufficiency of the photograph" has opened up a certain image-space that contemporary painters have identified and claimed their own.

This exhibition and catalogue, alongside related media

rhetoric, provides the springboard for reflections on the status of painting in contemporary art vis-à-vis photography and its apparent miserable failings.

In what ways has current photomedia failed, and what factors have compelled painters to colonise this medium-terrain? Strategies utilised by painters today including appropriation and the re-working of media images are familiar tactics used by postmodernist with camera. How have the once-respective roles of these media exchanged places over the last two decades since Thomas Lawson's seminal 1981 article "Last Exit: Painting"?

As much as this paper identifies current trends in painting it asks questions of contemporary art photography by recalling Roland Barthes' meditation that art tames the photograph. In this context, I am also interested in revisiting Siegfried Kracauer's writings on photography and memory with a wary eye on a telling selection of works included in "The Triumph of Painting" and related examples of contemporary photography.

Jonathan Holmes
Faculty of Arts, University of Tasmania

The Curious Alcove of M. Dallemagne: A Portrait Photographer's Brief Career in Paris During the 1860s

Early in the 1860s the landscape painter Adolphe Dallemagne [1811–1882] decided to try his hand at photographic portraiture in Paris. Although he lasted only three or four years as a portrait photographer before returning to painting, he assembled an idiosyncratic folio of portraits of over a hundred contemporary French artists. Dallemagne produced these portraits primarily as commercial *carte de visite* images. Each artist was photographed within an elaborate picture frame. He assembled a quite exceptional range of then-contemporary artists for this project – Ingres, Daumier, Corot, Manet, Bougereau, and Puvis de Chavannes all sat for him – and, even though the images are sometimes rather clumsily constructed, they have a peculiar charm.

Sometime in the 1860s Félix Tournachon Nadar acquired the collection of plates and they are now housed in the Nadar photographic archive in the Bibliothèque Nationale, Paris.

This paper introduces Dallemagne's work, placing it within the context of his artistic career as well as the particular context of photographic portraiture of the 1860s. In 1854, Nadar had published an enormous lithographic "Panthéon" depicting several hundred of the leading contemporary French writers of the period. Sometimes he would resort to creating his caricatures from photographs of the individuals. Although the 1854 project was not a commercial success this paper will argue that Nadar was perhaps thinking of continuing the "Panthéon" (originally intended to be in four parts, that added musicians, dramatists and artists) and that he acquired Dallemagne's collection as back-up to his own vast photographic portrait resource.

Ilona Hongisto

Department of Media Studies, University of Turku, Finland

The Impulsive Image: Testimony and Affect

This paper approaches documentary cinema as a territory of transformation. It aims at mapping transformation primarily in terms of ontology and secondarily in terms of documentary expression. The argument is intertwined with an analysis of the Canadian media and video artist Jayce Salloum's work "untitled part 1: everything and nothing" (2001).

Salloum interviewed the Lebanese resistance fighter Soha Bechara in Paris in 1999, shortly after she was released from the El-Khiam detention centre in Southern Lebanon. "Everything and nothing" starts out as a testimonial documentary to Bechara's experiences in prison and after her release. However, only a few minutes into the interview, the film flows away from giving an account of Bechara's endurances into an affective documentary dynamics.

In this paper, I argue that the ontology of documentary cinema has been too adamantly tied to the evidentiary quality of cinematic images. 'The impulsive image' is a conceptualization that suggests a transformation in the referentiality of documentary images. With "everything and nothing", I will fashion a model of documentary ontology, in which testimony is elasticized into affect that reaches beyond the evidentiary realm of the work.

Jeanette Hoorn

School of Art History, Cinema, Classics and Archaeology, University of Melbourne

Tom Roberts' Portraits of Aborigines

While a number of historians have pointed to some of the failures of the 1890s in Australia, art historians have been slow to identify areas where radical nationalism failed and show how these may have manifested in painterly representation. Virginia Spate, Helen Topliss and Humphrey McQueen in their writings on Tom Roberts, have produced eulogies rather than critique. In this paper I examine Roberts' portraits of Aboriginal people and ask, is the critical celebration of these portraits by art historians justified?

Janelle Humphries

Faculty of Creative Arts, University of Wollongong

Rinterpreting Australian Landscape Painting: The Möbius Strip as Muse

The Möbius strip provides a useful tool for research exploring the links between mathematics and spatial analysis in painting. This fascinating, yet simple, topological surface is formed from a strip of paper with a twist in one end before joining the two ends to make a continual single surface. It

has geometrical properties that make it an ideal model for representing dualities and their nuances, such as the changes from inside to outside, concave to convex and virtual to real. Taking the Möbius strip as a symbolic cross-section of the fourth dimension, the influence of this fourth spatial dimension and non-Euclidean geometrics on the depiction of pictorial space in Australian landscape painting of the twentieth century is explored. Topography that ignores traditional perspectives and fixed viewpoints can be represented using the Möbius strip as the route of a shifting viewpoint. This has more in common with the roving viewpoints of interactive videos or cinematography. Jean Baudrillard has described the Möbius strip as the best model of the interweaving of the computer screen and the mental screen of our brain. Thus, the new media, far from replacing the old media, provide a resource and inspiration for their discussion and reinvention.

Lucas Ihlein

School of Communication and Creative Arts, Deakin University

Re-enactment and Art as Experience

In the last five years, a fascination with re-enacting performance art from the 1960s and 1970s has seen the work of artists like Carolee Schneeman, Vito Acconci, Martha Rosler, and Joseph Beuys (among many others) "re-performed", "re-interpreted", or "re-vamped".

Similarly, Expanded Cinema, an embodied precursor to "new media art", has enjoyed renewed interest, especially within European art institutions. At the same time, groups of artists in Sydney (Sydney Moving Image Coalition) and Brisbane (Otherfilm) have been organising their own autonomous re-enactments of Expanded Cinema.

Why this energy, both from museums and artists, for reviving the past? What transformations can happen to art events when they are "played back" outside of their original temporal and social contexts?

It is my contention that the drive to re-enact: the desire to experience something for yourself – is precisely an indication of a resurgence of the concept of "art as experience". John Dewey's 1934 book *Art as Experience* put forth that the "work of art" was not (solely) the object of art, but the "work that art does" – both to the artist involved in the process of creation, and to the audience involved in experiencing it. This paper will investigate the idea of art as experience with regard to particular instances of Expanded Cinema re-enactments.

Paul James

*School of Architecture and Design,
Victoria University of Wellington, New Zealand*

Diagramming Spatial History: Walter Pichler's 'House Next to the Smithy'

Walter Benjamin read the arcade as an architectural emblem of the myth of progress within modernism (explicitly technological though implicitly cultural). Benjamin's material history opened up the possibility of material fragments being read as expressions of the "latent mythology of an era."

Walter Pichler's 'House Next to the Smithy' holds similar promise for an emblematic reading. The work is self consciously philosophical in its generation. The scheme exploits the dependency within philosophical discourse upon architectural metaphors. The resulting syntax that governs Pichler's work revolves around the re-examination of the role and nature of the ground, foundation, and edifice within architecture. The key themes I will elaborate in connection to this building are dark space, fallen nature and the relationship between weather and history.

Roland Barthes' attempt to reconcile phenomenology and semiotics in his late writing will inform the discussion of the connection between weather and history. Barthes' late journal writing functions as a form of performative theory. In his journal entries Barthes emphasised fleeting moments, such as odour and light, over facts and events. This strategy is connected to his attempt to write a spatial history, with a post-phenomenological understanding of the body.

Pichler's work appears to fit within the tradition of attributing authenticity to the ground. His drawings however reference a counter history to this. His drawings refer to the imagery of the symbolist artists who pictured nature as a ruin. 'The House Next to the Smithy' articulates the ground(s) as internally divided.

Alana Jelinek

Oxford Brookes University

Modernism is Dead. Long Live Modernism: Tate Modern and the Erosion of Postmodernism

I will define modernism through Carol Duncan's usage of 'mainstream modernism' in 'Civilizing rituals: Inside Public Art Museums' (1995), as the organizing narrative underpinning Alfred Barr's display of the Museum of modern Art in 1929. This paper seeks to address not only the ubiquity of Barr's approach in the exhibitions of national museums and galleries today despite the new art histories since the 1970s and 80s as Duncan traces, but its recent revival as a legitimated approach. I will argue that modernism was not in fact ever superseded by postmodernism. This paper will examine Tate Modern as an instance of the demise of the postmodernist ideal within museum curatorial practice.

When Tate Modern opened in London in 2000, senior curators Iwona Blazwick and Frances Morris stated that, "the possibility of taking up the challenge issued by artists and historians to review the canon of art history and the museum's relation to it [was exciting] ... The narrowness of geographical boundaries has been opened up to reveal a global perspective of not one but many modernities and modernisms." The initial display at Tate Modern reflected this ambition. By 2004 though, representation of art by women had declined from 15% a year earlier to 10-11% and representation of artists from non-European descent (that is, non-'white' in its broadest sense) had declined from 4% to 2% since the previous year, September 2003. Today, the new hang in 2006 has further eroded a sense of globalism or multitudinous modernisms. This paper analyses the relatively rapid change and offers a critique of it.

Melinda Johnston

*Faculty of the History of Art,
University College, London, United Kingdom*

James Boswell and the Satirical Print in 1930s England

The 1930s in London was a time of marked social change, widespread poverty, and increasing international unease, but it was also a period of activism and political commitment by a new generation of artists. At the forefront of this active resistance to fascism and war was the Artists' International Association, and at its heart was the New Zealand artist James Boswell (1906–1971). Throughout the 1930s Boswell's was one of the most persistent voices of the far left, and working alongside fellow satirists James Fitton and James Holland, he produced a significant body of work which stands testament to his graphic ability, wide-ranging knowledge and deeply felt political beliefs.

In his obituary for James Boswell in 1971, the artist Paul Hogarth claimed that Boswell had been responsible for reviving the spirit of social satire in England. Taking this claim as a starting point, this paper will investigate a number of issues surrounding both the so-called revival of social satire, and the development of Boswell's satirical prints throughout this period. As a member of the AIA, the Communist party and the Hogarth Group, Boswell was consciously engaging with the debates concerning a 'nationalist' art tradition, the role of art and the artist in the hoped-for social revolution, and the necessity of making quality art available to a wider range of people. Drawing on both his lithographs and his work for *Left Review*, *Daily Worker* and *Our Time*, this paper will demonstrate Boswell's position as a leader and key influence in the history of British satirical prints.

Ryan Johnston

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

**‘We are not going to talk about
proportion and symmetry...’:
*Parallel of Life and Art, 1953***

When in 1955 Reyner Banham wrote the first account of the emergent New Brutalist architectural style he hailed its “graceless ineloquence” as a “brick bat” flung in the face of the nostalgic revivalism that characterised post-war British architectural discourse. Yet the problem Banham encountered when writing about New Brutalism, and in particular the designs of Alison and Peter Smithson, was that of describing an architectural style in which one of the most salient principles was the rejection of style itself (writing about the Smithsons was, Banham noted, like “trying to eff the ineffable”). His solution was to make analogic reference to the concept of topology, wherein space and patterns of use could be attended with disregard to geometric principles such as proportion and symmetry, and by which he defined New Brutalism as an ‘a-formal’ architecture.

Banham’s topological analogy will provide the starting point for a reassessment of *Parallel of Life and Art*, the photographic exhibition staged collaboratively by the Smithsons with the artists Eduardo Paolozzi and Nigel Henderson at the Institute of Contemporary Arts in London in 1953 and which is widely regarded as the *locus classicus* of New Brutalism. Topological principles offer a means of explicating the exhibition’s unusual hang and ambiguous imagery, as well as its broader context within post-war British artistic and cultural debate. It will be argued that the collapse of geometric principles, and thus perspective, that topology entails enabled the collaborators to mount a critique of modernist vision with the aim of destabilising the very formulation of modernism itself in post-war Britain.

Martyn Jolly

School of Art, Australian National University

**The Photographic Seances of Mrs Annie
Mellon in Sydney in 1894**

In the 1894 the well-known British spirit medium, Mrs Annie Mellon, set up in Sydney. She claimed she was able to fully materialize various spirits during séances, and agreed to submit herself to a series of photographic tests to document the materializations and prove they were genuine. Previous materializing mediums had been photographed in the UK and Europe by the mysterious light of battery-powered incandescent globes or burning magnesium ribbon, but in Sydney, unusually, window light was used. This required elaborate efforts to control and direct the attention of the audience, which weren’t entirely successful. The subsequent exposure provoked two lively pamphlets, one attacking and one supporting Mellon, while a major Sydney newspaper gleefully helped the scandal along. As in all Spiritualist scandals a whole range of assumptions about gender, class, the body, desire, photographic evidence and eyewitness testimony were all suddenly thrown into doubt.

Petra Kayser

*Assistant Curator, Prints and Drawings,
National Gallery of Victoria*

**Machina Mundi:
The Cosmos in One Object, 1560–1610**

This paper examines the significance and high status of clocks and planetary models in early modern Europe. The most sophisticated technology and precious materials were used in the construction of such automated artefacts, and many were bought for German princely *Kunstkammer* collections (Cabinets of Curiosities). These mechanical marvels had numerous moving parts to indicate the motion of planets and the passing of time. Generally neglected in art historical scholarship, these mechanical artefacts offer a fascinating insight into the culture that produced them. While 16th century artefacts encapsulated Renaissance cosmology in their aesthetics and decorative elements, I argue that early 17th century clocks and planetary models focused attention on the mechanics of the artefact. Examples such as Johann Kepler’s ‘*Machina Mundi*’ (1596) demonstrate the increasing concern with structure and motion. This functionalist aesthetic reflects a radical shift in early modern thinking, and marks the emergence of the mechanistic world view.

Alexandra Kennedy

School of Art, Otago Polytechnic, New Zealand

Anachronic

This paper addresses the position of painting in the post media age, locating it within the framework of the 'amodern' as posited by Michel Serres and Bruno LaTour. The paper identifies the manner in which much of contemporary painting is engaged with methodologies which cannot be accounted for within the established critical frameworks of modernism or postmodernism and proposes a position outside of both. The 'amodern' is grounded in an approach which rejects a consistent identity for artistic production and takes the form of breaks both stylistic and in content. Its method is heterogeneous and metonymical, and neither diachronic nor synchronic, but rather 'anachronic' – exploring the possibilities of being out of date, or wrong, and thereby engaging with the discourse of the death of painting. In the manner of the photographic or cinematic the amodern demonstrates visual contingency – rather than linearity or simultaneity – through the setting up of broken sequences of images. But while photography and cinema embody the notion of the trace or index in terms of 'having been there', the position of the amodern resists linear processes of reading and indexical relationships.

Exploitation of the ambiguity that painting can offer is further achieved within the amodern by drawing from any number of sources and orders, resulting in resistance to determining a definitive phenomenal position to the thing represented. The amodern is presented as a position which can make a claim for painting's continuing validity as a critical practice through the manner in which it demonstrates an understanding of its own history, addresses its position within contemporary art practice and finds new ways in which to engage with the themes of authenticity and the mediated image.

The amodern is a philosophical position which offers an alternative to the endgame of painting. It addresses the teleological demise of painting, arguing for its continuing relevance 'in the middle of things', as could be conceived of as noise: 'The background noise never ceases: It is limitless, continuous, unending, unchanging'.

Katve-Kaisa Kontturi

*School of Art, Literature and Music,
University of Turku, Finland*

Molar Moments, Molecular Movements: Engaging with Materiality in Visual Arts

During the last decades, reading visual art as a "text", open to continual re-readings and readings against the grain has become a methodology strongly conveyed by feminist scholars, amongst others. In it, feminists have seen a tool for uncovering oppressive representations, and also a possibility

of positive, productive readings that emphasise the active role of the reader. In the process of reading, the medium of the art work, or its materiality altogether, rarely plays any significant part; rather it is taken as somewhat passive and transparent mediator for (gendered) meanings. This way, I would claim, the gendered binary that places the mind over the body and the discursive thought over the material forces is in the end consolidated.

The openness of art suggested above is a point of departure of this paper. However, it is not only on the level of the discursive meanings but also on the level of the material and embodied becoming that art is in a constant motion. In this paper, art is conceived as a process that is temporarily congealed in molar moments, such as certain readings, and yet, it moves continuously at the molecular level, literally getting into the researcher's body. The theoretico-empirical approach I want to propose is inspired by field work, in this case participation in the "artist's talk" event, where the Finnish sculptor Helena Hietanen introduced her light installation "Heaven Machine". On the other hand, it is the feminist scholars working with the question of materiality, such as the visual theorist Barbara Bolt and the philosopher Elizabeth Grosz, who are indispensable interlocutors of (in) my project.

Melissa Laing

Sydney College of the Arts, University of Sydney

The Transit Zone: Excluded Space and Art

International air travel has redefined both the experience of travel and the conception of border spatially, temporally, subjectively and legally. Through the intertwining of transit and border, travel has become transit, a process and space separated from the external environment. This transit is performed within the *Transit Zone*, which holds within it its own time and spatial dynamic. It attempts to be a sealed environment, which operates on a logic of internal systems, access, identity, time-distance and immanent disaster. The impact of the shift from travel to transit is far reaching in our society and has caused a change in perceptions of how we go from place to place in the world.

The spaces of the airport, the movable nation-state border and the aeroplane are the physical boundaries of the *Transit Zone* and represent complex social and legal constructions around the space of international travel. The *Transit Zone* simultaneously discusses and contests the nature of the territorial nation-state. The inherent paradox of the *Transit Zone* is its exclusion of its inhabitants from sovereign territory without excising the territory from the nation-state.

Within contemporary art practice artists explore this *Transit Zone*, documenting, challenging and reposition its boundaries and conventions. These artworks exist both within and outside of the *Transit Zone* and can be used to critically examine this 'Trans' space. Artists' works can be

used to reflect upon the mechanisms and spaces of the *Transit Zone* and give us new deconstructive tools to examine its logics, spaces and social impacts.

Timothy Laurence

*Faculty of Design, Architecture & Building,
University of Technology, Sydney*

Jorge Pardo

Jorge Pardo is a Los Angeles-based artist whose practice straddles the boundary between art and design. More than any other artist working in design art, Pardo provokes the question of whether his work is art as almost all of his works are useful, actively assisting in the performance of everyday life: furniture, lights, a pier, several houses, cafes, restaurants and bars and two boats. Does this make Pardo's work something other than art?

A challenge in understanding Pardo's work is the absence of a clear agenda. Pardo avoids theoretical discussions about his work. This is not to say that he is unaware of theory, rather he leaves it to the viewers of his works to make their own associations and draw their own conclusions. Pardo more or less rejects commentary, his works frequently refer to the earlier works of modernist designers and architects but these references are stylistic and aesthetic devices rather than political or social commentaries.

In this paper I will examine Pardo's practice from 1987 until 2005, focusing on examples of his works that best define his approach and his artistic development. I will provide a critical account of Pardo's work and outline how he operates in the realm of contemporary art while exploring fundamental elements of the practice of architecture and design and how this allows him to test the limits of the art object. I will show how Pardo uses design principles and design language to heighten viewer perception with his works. I will also show how Pardo uses design to explore visual pleasure.

Tom Loveday

Faculty of the Built Environment, University of New South Wales

Construction, The Third Space of Architecture

For some time architecture has assumed a distinction between inside and outside as its foundational spatial division. Into this are poured many other theoretical formulations such as authenticity, universality and criticality. What this distinction lacks is a feeling for what it is that does the expressing of these two spaces: construction.

Almost all architects believe that they are making buildings when they make a design for a building. In this paper, this assumption is challenged in order to reveal how

representation dominates architectural design. This, in turn, masks the expressive space of architecture, the space of construction, as the realm of the technical, utilitarian "building". By drawing a distinction between three spaces, the relationship between expressivity and representation of space can be understood within architecture.

In this paper, it will be argued that there are three spaces in building, inside or first space, outside or second space and construction or "third space". The term "third space" is used here to connect it to artists' practices that have been analysed in terms of Edward Soja's "third space", the space of the in-between, transient and a culturally dislocated outside. In particular, works such as Doris Salcedo's, *Atra Biliarios*, which are built into and occupy the inside of the wall space and are covered with velum. Salcedo's work occupies third space, not only in a cultural sense but also in an architectural sense.

The first two spaces of buildings are spaces in light, under certain laws, conditions that ensure that safety accommodation and other requirements are satisfied. The first two spaces, however, are made present by the surfaces of third space. Third space is dark, under different laws, is pragmatic, unsafe and inaccessible, especially after the construction is finished. Third space, while it is not accommodating, is expressive and is so because it *presents* surfaces.

Architecture represents the three spaces of building in a single "design" thereby revealing the relationships between spaces that would otherwise be invisible. Only inside and outside spaces are visible when occupying a building. Third space is made visible during construction, but is only visible apart from this as an architectural representation. In design drawings, this becomes a blank, rendered either as black or a void. In construction drawings, third space becomes a set of instructions.

Threats to understanding the three space model of building come from the solidity and mass of third space and the relative thinness and weightlessness of inside and outside spaces; they seem to be voids, especially when imagined as geometric projections. Certain positions in regard to architecture argue that the "construction" be revealed. This is in fact the conversion of third space into one of the other two through a process of "detailing". In effect, architectural design claims third space for the other two.

The argument focuses on the connection between third space and expressivity (Nietzschean and Deleuzian), from which the paper draws its title.

Richard E. Lucas

*School of Art & Design,
Christchurch Polytechnic Institute of Technology, New Zealand*

Title TBC

The various industries/activities of digital art making have now been an integral part of the public art world for nearly twenty five years, and longer still in smaller, more discreet corners of educational research-based institutions. Twenty five years ago most tertiary art institutes had no computer/digital technology-based courses or even experiences for their students. The seeds of digital art were buried deep within the mathematics and computer science laboratories of such institutional icons as M.I.T, McGill and Ohio State University, to name just a few. Two dimensional and three-dimensional digital art-forms were developed first and soon thereafter the fourth-dimension, time, was added to the mix.

Since those early days the world has become inundated with the digital arts. From basic graphic design software programmes to sophisticated photo-imaging techniques to computer-animated films to photo-realistic computer game, barely is there an image we see that has not been created or affected in some way by digital technology. Now it would be a rarity for a tertiary art and design institute to not have a fully equipped, high-end computer graphics lab and qualification of some order. Even most secondary and primary schools include computing, with an eye to visual imaging, as a part of their educational offerings.

Twenty years ago, while pursuing my Masters degree in computer art I conducted an international survey designed to solicit opinion on aesthetics as they might be evolving in regard to the emerging digital art forms. The survey sample was quite small, as in that time the number of practicing computer artists was still very finite.

That survey and its results became the basis of my thesis. This paper takes an anecdotal and observational look at what has happened in the twenty five years since that survey and explores whether or not there have been further developments in how we think about visual aesthetics as related to the broad spectrum of visual arts. This paper is a prelude, or preamble, to a larger research activity, that being the re-enactment of the initial survey done twenty years earlier.

John Macarthur

University of Queensland

Painting, Architecture and Pictures: The Picturesque and Some Older Issues of Intermediality

The picturesque is one of the oldest forms of intermedial art. Architects and gardeners took and reapplied concepts from painting and the theory of painting, and it is possible to see the picturesque as an outcome of 17th century debates in the French Academy. At stake in the description of what is

appropriated from painting is the question of composition. The usual story that landscape designers and architects took compositional techniques from painting and applied them to real space is, at once, too strong and too simplistic an account. What is crucial to the picturesque is exactly the picture, the relocatable panel painting, and the discourse that this material support occasioned in painting theory especially that of Roger de Piles.

In *The Discovery of Pictorial Composition* Thomas Puttfarcken has argued that there were no concepts of composition in the modern sense until de Piles, because the paradigms of painting were spatially located and the delimitations of their surfaces were incidental. Puttfarcken's book develops earlier ideas of Meyer Schapiro and Ernst Gombrich, about the history of the painting support, and the relation of the history of painting to mural and fresco, and Stephen Melville as suggested that Puttfarcken's book opens a 'difficult seam between "composition" and "medium"'.

Puttfarcken's thesis is true at least of the contemporary English readers of de Piles such as William Gilpin, whose essays on the picturesque propose markedly different concepts of the picture and of composition to modern ones. A central example and the cover image of Puttfarcken's book is Titian's *Madonna ca Pesaro*, which he argues, despite its apparently autonomous spatiality, is actually composed for specific viewpoints. This same painting has a role in the disagreement of Sir Joshua Reynolds and Sir Uvedale Price about the nature of the picturesque and the relation of painting and architecture. I explore their analyses and conclude by pointing out that the anti-rococo critique of fresco is as much about the rise of the picturesque in architecture as it is the rise of the picture.

Deborah Malor

School of Visual & Performing Arts, University of Tasmania

Isolé: the Paradox of Contextuality in Tasmanian Regional Arts

What is often termed regional art arrives through urban arts practice as much as through that particular to a region, a factor related directly to the processes of facilitating contextual art projects from the (urban) administrative centre. Perhaps conversely, artists working in the regions may work within the rubric of contextual art but are not confined by it or by the region in which they work. This paper addresses the supra-contextual state of isolation that generates in varying degrees aspects Australian cultural practice. The approach to this state, implied in the term contextuality and borrowed from the discipline of geography, is one 'sensitive to the essentially contingent relationships binding together diverse structural categories in specific times and specific spaces', as Chris Philo has put it. Contextuality, in accounting for creative human agency as a supplement and integral to structures such as economy, class, or politics, has been used to understand the ways in which humans and their surroundings

interact to produce the character of a region, an ‘intricate interweaving of these different realities in particular temporal and spatial contexts.’ A region may, in Krauss’s terms, provide a ‘technical support’ for contextuality in a more complex way than the more simplistic reading of contextual elements as the support for regional art. Through recent examples of ephemeral and permanent art in regional Tasmania, this paper will address the idea that, with the dispersal of arts centres into the circuit of biennales and festivals, the regions have taken to art-making for which the muse is a contextuality that is not locative, certainly not medium-specific, but is always temporal and conditional.

Lisa Mansfield

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

Royal Mobility in the French Renaissance: Medallic Representations of King Francis I

The political pragmatism and personal whimsy that motivated the peripatetic lifestyle of the typical Renaissance ruler were also influential on the genesis of the Renaissance medal. These dynamic, dual-sided, objects offered rulers an effective and enduring (non-verbal) mode of communication for disseminating highly charged, public and private symbolisms that paid homage to antiquity on one side and, on the other, reflected the increasingly significant cult of the individual. This paper will examine selected medallic representations of one of the most frequently depicted monarchs of sixteenth-century Europe, King Francis I of France (reign 1515–47). I will propose that by clinching the literal and figurative associations between medals, mobility and majesty, the enhanced *tactility* of these three-dimensional objects was the fundamental source of their ability to simulate royal attendance across time and place.

Christopher R. Marshall

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

‘The Greatest Sculpture Gallery in the World’: The Rise and Fall (and Rise Again?) of the Duveen Sculpture Galleries at Tate Britain

Sculpture has long enjoyed a prominent position in museums. Pope Sixtus IV’s bequest of a sculpture collection to the people of Rome in 1471 formed the nucleus of Europe’s oldest museum, the Capitoline, and sculpture played an equally fundamental role in the institution of Pope Julius II’s Vatican Belvedere courtyard several decades later. The birth of the modern museum during the Enlightenment further codified this sculptural prominence, not only via the sculpture gallery

of the Louvre, but also as a result of the widespread influence on international museum design exerted even still in the twentieth century by J.N.L. Durand’s plans for an ideal museum in his *Précis des leçons d’architecture* of 1803. All of these examples assert a powerful sense of unified proportionality between the dimensions of a grandiose, classical-neoclassical museum and the monumental sculptural installations placed within it. The resulting display ensembles found in such influential spaces as Leo von Klenze’s Munich Glyptothek (1815–30) or, in the case of modern sculpture, in the sculpture gallery of the Museum of Living Artists at the Luxembourg Palace, Paris, constitute exemplary instances of the intended ennobling function of museums as sites of civic ritual, citizenship building, and public ceremony.

The transferral of this ideal to British soil has had a nonetheless belated and troubled history. When the National Gallery of British Art at Millbank opened in 1897 it initially included only a small number of sculptures from the bequest of Francis Chantry together with a group of 18 sculptures by G.F. Watts that were displayed in two octagonal rooms at either end of the gallery. It was not until thirty years later that an appropriately imposing series of five sculpture galleries was at last unveiled to the public thanks to the lavish munificence of Joseph Duveen (1869–1939). At the time of their opening on 29th June 1937, King George VI was accordingly free to proclaim that “it is no exaggeration to say that these Sculpture Galleries are the finest in the world”.

Such comments were aimed, understandably enough, at promoting the idea that the issue of the national display of contemporary sculpture had now been resolved successfully and for ever more in a British museum setting. Yet, as this paper aims to demonstrate, nothing about the Duveen Sculpture Galleries has ever been this clear-cut. The exhibition space of the Tate’s Sculpture Galleries need to be understood, rather, as a contested and often fraught site whose varying projected solutions to the issue of how best to display modern sculpture in a museum setting have proven provisional, at best, and subject to numerous often competing agendas throughout their history. This can be seen clearly in a rich sequence of unpublished letters, architectural memos, plans and other sources all held in the Tate Archives which reveal major conflicts from as far back as a decade prior to the Galleries’ opening. Included among this material is an unpublished alternative proposal for the galleries, modelled by Gilbert Jenkins and proposed by the Tate Gallery as their preferred model, but ultimately rejected by Duveen on the grounds that it “produces the effect of a swimming bath”.

The subsequent history of the Duveen Sculpture Galleries following their opening in 1937 has proven just as contentious. They were, in the first instance, criticized by many among the architectural fraternity for their supposedly ostentatious American orientation. More significantly, though, they came increasingly to appear out of step with the shift towards smaller, more spatially neutral, white cube galleries that were just then being spearheaded in such ground breaking developments in contemporary art museum design as the Kröller Müller National Museum, Otterlo (1937–38) and the Museum of Modern Art, New York (1938–39). With the

entrenchment of the white cube shortly thereafter, and in tandem with subsequent shifts in sculptural practice more generally, the Duveen Galleries soon came to lose their aura of prestigious modernity. Instead, they could all too easily appear as overbearing impediments to the sympathetic display of modern art that needed to be significantly modified – even battled with – in order to reassert an effective display along these lines. The subsequent revisions to the Duveen Galleries are thus revealing about the institution's changing attitudes to its prominent yet at the same time also problematic central spine of gallery spaces, an ambivalence that is still detectable, in certain respects, in their exhibition scheme today.

Louise Marshall

Department of Art History and Theory, University of Sydney

The Saint and the Sinner: Nicholas of Tolentino as Intercessor for Souls in Purgatory

Scholars of late medieval religion have analysed the formation of the doctrine of Purgatory, where those 'middling' souls, neither so wicked as to merit immediate damnation nor so virtuous as to be assured of an immediate ascent to heaven, could expiate the penalties attached to their sins by enduring a period of purgation after death. As theologians and preachers affirmed, Purgatory was in fact a merciful sentence: though it might look like Hell, this 'third place' had but one door, which lead only upwards to heavenly glory. Nevertheless, the torments of purgatorial fire were more intense than any other possible pain. Hence the urgent quest on behalf of the living to ensure as short a passage as possible for themselves and the souls of their dearly departed. Alms, prayer and Masses were all recognised means of purgatorial alleviation. The cult of the thirteenth-century Augustinian friar and celebrated miracle-worker Nicholas of Tolentino offered yet another possibility, a blanket emptying of Purgatory on account of his merits that held out the possibility of still further interventions on behalf of those who would petition him.

This paper explores how artists and patrons visualised Nicholas' successful liberation of souls in Purgatory. Earlier studies have tended to concentrate on the geography of Purgatory and the close links between visual representations and contemporary theological debates. My focus is less on the specifics of Purgatorial topography or the disposition of its denizens and more on the ways in which the images sought to celebrate Nicholas as agent and author of the miracle of liberation. As I will argue, the adoption of a pre-existing iconography of the Mass as the most effective suffrage for the souls of the dead brought with it certain problems of agency and focus when applied to Nicholas. Such an analysis demonstrates the crucial role of visual imagery in promoting the cult of an uncanonised saint, and elucidates Renaissance conceptions of the workings of the celestial hierarchy and the operation of saintly power.

Adrian Martin

Faculty of Arts, Monash University

The Video Window, or: Why Don't Those Images Move?

In the history that runs from the video art of the '60s to the current period of moving-image installations, one aspect of such multiform work has remained strikingly constant: the combined use of a static camera and what is called (in the language of film) 'long takes' – which can take as long as a few hours, especially with new digital technology. Add to that a certain kind of relatively static subject matter – faces, streets, cityscape or landscape views, extended interviews – and we have the consolidation of an aesthetic I call the *video window*. This aesthetic can easily register as 'anti-cinematic' – a claiming of the moving image for the gallery rather than the commercial storytelling industry – and it is intriguing to speculate on the nature of that split between cinema and art, as well as to survey the rich history of the 'static long take' in cinema itself, from Warhol and Gérard Courant to Pedro Costa and Abbas Kiarostami (both of whom now 'appropriate' the materials of their own feature films for installation pieces) via Hou Hsiao-hsien and Tsai Ming-liang. My twenty-minute talk will be delivered as an accompaniment to an assembled collection of diverse long takes and 'window shots'.

Penny Mason

School of Visual and Performing Arts, University of Tasmania

Moving Between Meanings and Places

Cultural practice in the regions is defined by mixtures of tacit and contested values that encompass specific local priorities of taste, recreation, work and land/space use. The pull of a particular locale stems from identification with its culture and values and their associations with its topography. At the same time the intrusion of national and international precedents permeate even the most hermetic locales.

The two case studies discussed in this paper demonstrate how particular, localised relationships between artist and place (which are necessarily conflicted and ambivalent) intensify when weighed against the priorities of national and international centres. The two artists discussed, Raymond Arnold and Ivan Stringer, choose to move regularly between urban centres and the small regional town of Queenstown, Tasmania. Their motives for doing so are tangential to this paper, which will focus on how the interplay of the intricate and complex relationships and affiliations generated by their peripatetic activities shapes their perceptions, experiences and art practices. This paper will argue that these tensions provide an impetus to the practices of both these artists who '...far from reacting mechanically to mechanical stimulations, respond to the invitations or threats of a world whose meaning they have helped to produce'. (Bourdieu, 1984)

Margaret Mayhew

*Department of Gender and Cultural Studies,
University of Sydney*

Iterable Incompetence: A Feminist Aesthetics of Bodies, Matter and Gestures in Two Dimensional Art

This paper prefigures an ambitious approach to drawing together some recent interventions in aesthetics, particularly Elizabeth Grosz's recent work on art, science and animality, linking them to feminist art histories and ethnographic research among amateur artists.

In this paper I wish to explore medium as a mediating force of social and affective exchanges. In examining life drawing classes, I wish to consider some of the hundreds, if not thousands of quick, unstable and mostly discarded sketches generated in the hundreds of life drawing classes occurring in any one week. This does not involve passing an aesthetic judgement over the qualities of the drawings as reifiable art objects, but a navigation of the possibilities elided, eluded, concealed or occasionally explored within the processes of mark making based on observation of a living model.

My doctoral research has been on contemporary on life drawing classes, largely using a cultural studies framework by which to describe their proliferation in amateur settings as well as their persistence in contemporary education in art and design. While exploring the social and affective relations between participants, and their relations to wider social and historical discourses on nudity, spectatorship, representation and performance this research has not yet explored the objects, materials which mediate this exchange.

This paper wishes to explore life drawings as abject residues; abjected as anachronistic remainders of reified traditions in art history, and as material residues of a spectatorial encounter between a posing model and observing audience of students or amateur or professional artists. I wish to interrogate drawing using the 'post-representational' aesthetic model developed by Barbara Bolt, examining art objects as aspects of processes, encounters, and movements. In linking contemporary (Deleuzian influenced) aesthetics to amateur practices, this paper hopes to articulate a project of overcoming the 'separate spheres' tendency in contemporary art writing and scholarship, and develop a reflexive critical framework that can meaningfully interrogate all art practices; professional, contemporary, amateur, anachronistic, incompetent, compelling or kitsch.

Karen McCluskey

Department of Art History and Theory, University of Sydney

The Politics of Sanctity: San Gerardo in the Mosaic Programme of San Marco, Venice

The focus of this paper is the mosaic of an eleventh-century bishop and martyr, Gerardo of Venice, commissioned by the Venetian government around 1240 for the state church of San Marco. The mosaic clearly depicts Gerardo as a bishop, although his attributes render him closer to Byzantine rather than Western prototypes, and is nestled within the salvific and Marcian themes of the famous San Marco programme. Despite its standard typology and iconography, the image presents an enigma in the context of Venetian civic patronage. Firstly, San Gerardo is one of only three indigenous holy figures to be celebrated by the Venetian government for his sanctity before c. 1550. Unlike other centres on the Italian peninsula where the promotion of local, near-contemporary saints was the rule especially in the thirteenth and fourteenth centuries, as a general rule the Venetian government did not support the development of local cults in their city; in fact, by ignoring them, the government effectively quashed the phenomenon in the lagoon. Secondly, although Gerardo was Venetian by birth, he, in fact, spent most of his life in the city of Csanád in Hungary where he was bishop and, most importantly, where he was martyred and buried. Consequently, his cult was not Venetian at all, but Hungarian, rendering the Venetian commission even more curious. The impetus behind Gerardo's inclusion in the San Marco cycle deserves more consideration than it has been previously been given. This paper thus examines the mosaic in both its hagiographic and art-historical contexts and explores the motivations underlying the Venetian government's unexpected interest in this unequivocally Hungarian cult.

Helen McDonald

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

Feminism Took My Baby

Debates about women's reproductive rights and motherhood were central to the women's movement in the second half of the twentieth century, and are re-emerging from an altered perspective in the twenty-first. This paper seeks to understand aspects of the shift and its impact on contemporary art in Australia, through analysis of the theme of motherhood in the art of Patricia Piccinini, Lily Hibberd, Kate Beynon and Tracey Moffatt. It outlines ways in which the idea of women's reproductive choice is questioned by these works, and argues that a feminist reading of them might provide new insights into the way they inhabit the broader cultural domain of the 21st century.

Kyla McFarlane

Assistant Curator – Exhibitions, Monash University Museum of Art

Photography's Discursive Spaces

How to write photography in the context of the so-called 'post-medium' age? Does contemporary photographic practice still reside in a space defined by the specificity of the medium, or does inhabit a more pluralist realm? And, if so, how might that realm be described?

This paper will reflect on these questions with reference to the local landscape of contemporary Australian photography. Responding to recent work by a range of artists, it observes the spaces configured in current photographic practice and considers how they might be negotiated by writers making sense of the current terrain. Work by Paul Knight, Siri Hayes, Anne Ferran and others will be discussed.

Ian McLean

Faculty of Architecture, Landscape and Visual Arts, University of Western Australia

Modernism Before Modernism: Theorising Aboriginal Modernism

In resisting the onslaught of modernity by adapting it to their traditions, a new type of Aboriginal artist emerged: the Aboriginal modernist. Their art exhibited the characteristic formalism of what is now called modernism. It was an entirely Aboriginal invention; it mimicked Aboriginal traditional art, not Western modernism, and it developed from the point of first contact. That is, it was a modernism that preceded Western modernism, and is the first Australian modernism. Contemporary Desert acrylic painting does not look modernist because its artists emulated the abstract, minimalist and conceptual art of 1960s Western modernism, but because they painted in an Aboriginal tradition that had been modernist from the point of first contact. This paper traces the historical origins of this Central Desert tradition in the late-nineteenth century period of first contact, and provides a theoretical justification for its argument.

Andrew McNamara

Visual Arts – Creative Industries Faculty, Queensland University of Technology

Inversion Theories of Australian Art

This paper examines some of the reasons for the resistance to modernism in Australian, particularly in the inter-war period. The dissecting of form was one reason leading Adrian Lawlor to question whether modernism raised the stakes too high in regard to the intelligibility of art. In a wide-ranging (yet succinct!) discussion, the paper will suggest that there have been attempts to explain art in the Australian context

by way of some seductively inventive "inversion" theories. These theories aim to make complex cultural patterns more amenable and also help to domesticate this threat of unintelligibility. In Australia, there have been pre-modern, modernist and post-modernist inversion theories. This paper looks at their similarities and differences. Ultimately, it will suggest that there is an unwritten history to be narrated, but one that addresses the requirement of rewriting modernism.

Peter McNeil

Faculty of Design, Architecture and Building, University of Technology, Sydney

Libertine Acts: Fashion and Furniture: 'that's all they did in the eighteenth century'

In 2004-6 the Metropolitan Museum of Art staged two very different major exhibitions of costume which attempted a new experience in the public gallery. *Dangerous Liaisons. Fashion and Furniture in the 18th Century* and *Anglomania*, the latter held one year later, inter-wove fashion, furniture and period rooms to create a highly charged theatrical event for the viewing public. This paper considers the different concepts of historical time played out in each exhibition, and their different relationship between a historical tradition and the contemporary fashion market-place. Both exhibitions opened up many questions that might be fruitfully explored: do developments in the history of furniture – the creation of new furniture forms such as the *bureau plat*, the *commode* and the multiplication of seating types – parallel developments in the history of clothing styles? Is furniture in fact more inventive in this period than costume in propelling the body in new directions? What is the relationship of fashion, body, artefact and space? The paper concludes with consideration of the relationship between historical fashion, museology, display, theatricality and the contemporary marketing of fashion in the 21st century.

Grace McQuilten

School of Art History, Cinema, Classics and Archaeology, University of Melbourne

Art, Design and Capital: Topology in the Consumer World

This paper brings together the work of Takashi Murakami and Vito Acconci (in the guise of Acconci Studio), two contemporary artists who work across the fields of art and design, to consider whether the emergence of topology in recent design discourse provides a ground for critical artistic practices in the post-medium condition.

The field of topology provides a useful framework through which to understand our abstracted, digital landscape. This is a place where, in the words of architectural theorist Guiseppe Di Cristina, "there is no difference between

a circumference and an ellipse, a triangle and a square.” Folding together different media, different territories, different identities in a reformulated global space, topological space *is* the space of late capitalism. Murakami and the Acconci Studio understand this topology, working from the premise that in a consumer world, there is no difference between art and design, between commerce and critique. From this shared starting point, however, the artists radically diverge in their critical interpretation of this condition. Where Murakami affirms the seductions of a “superflat” cultural landscape, Acconci Studio explores the subversive potential of a “bad topology.”

Behind the colourful façade of contemporary design, which revels in elaborate formal discussions, the shadow of capital quietly and surely transforms experimental practices into commercial production. This paper explores the relationship between late capitalism and contemporary design practices in the context of contemporary art. Is the emergence of topology in the discourse of art and design just a stylistic device that masks an underlying affirmation of the systems of late capital?

Jennifer Milam

Department of Art History and Theory, University of Sydney

Liminality and Pleasure in Gardens of Enlightenment Europe

The second half of the eighteenth century was a period of considerable change in European taste for garden design. Writers of garden treatises during the 1770s were virtually unanimous in condemning the symmetry of the style epitomized by the French Formal gardens of André Le Nôtre. Of most concern to the late-eighteenth-century garden designer were the feelings of “boredom” caused by the “monotony” and “uniformity” of viewing the symmetrical enclosures. The designer with “modern” tastes, in contrast, structured his garden from the point of view of an observer located within the represented space. Consequently the position of the artist was opposed to the position of an external spectator (the privileged viewer in French Formal designs), but not to that of a visitor who would move through the landscape. This gave rise to a very different kind of experience, one that was based on sensationist response to the surroundings as a liminal space—between the world of lived reality and the world of the imagination. From this internal point of view, the exterior world outside the garden was framed as a work of art—a sign system that was removed from nature. The individual's existence in that world was revealed as reliant upon coded signs of behaviour, mastered from childhood to participate in the daily rituals of *ancien régime* society. In the space of the picturesque garden, the individual was liberated from those social codes and became a man in nature. Using contemporary descriptions of experiences in specific places, this paper explores the garden of Enlightenment Europe as a liminal space that stood in opposition to social control—a space where mind, body and

soul were freed to respond ‘naturally’ through principles of design that sought to stimulate the pleasures of sensation and imagination.

Melissa Miles

Faculty of Art & Design, Monash University

Staring at the Sun: Light, Glare and Presence in Contemporary Australian Photography

A new approach to light has recently developed in Australian photography. Evident in the work of the contemporary artists David Martin, Marco Fusinato and Danielle Thompson is a desire to court the dazzling, disruptive and volatile aspects of light. As they break the first rule of photography and point their cameras directly into the sun, these artists reveal a demand for new myths of light and presence in contemporary photography. Their various engagements with glare and the blinding light of the sun suggest that light can no longer be privileged as the apparently extra-discursive, ‘natural’ and independent bridge that connects the photographic subject to the sensitive surface. Instead, the fugitive qualities of light ensure that the very substance of photography is heavily invested with paradox and contingency.

Katherine Moline

College of Fine Arts, University of New South Wales

Institutional Criticism in Contemporary Experimental Design: The Work of Ana Mir and Marti Guixé

This paper explores the terms in which contemporary experimental design is interpreted in art and design discourses. A range of designs by Ana Mir and Marti Guixé focus overlaps and disjunctions between concepts derived from institutional critique and from the tradition of self-reflexivity in modernism. The social transformation expressed in the production of new applications in designs by Mir are closer to the aims of the historical avant-garde than the implicit commentaries on commercial design standards and practices associated with designs by Guixé. With designs such as those by Mir and Guixé one direction in critical comment proposes that opposing art and design, and promoting the specificity of each field of practice is reductive. In contrast my paper proposes that this current critical perspective conflates art with design, and reflexive modernism with experimental design. I argue that such claims slacken the tension between the specific contexts, procedures and aims of art and design. Rather than simply calling experimental design art I propose that it is necessary to look more closely at the historical and contemporary issues experimental designers engage with.

Luke Morgan

Faculty of Art & Design, Monash University

The Narrativity of Landscape: The *Hortus Palatinus* and Early Modern Garden Design

Salomon de Caus's *Hortus Palatinus* (1613/14–19) at Heidelberg has been interpreted as a 'magic garden' (Francis Yates), a 'botanical cosmos' (Richard Patterson), 'an allegorical garden inspired by Rosicrucian mysticism' (Michel Conan) and as the model for the garden in which the 'chemical wedding' of Christian Rosenkreutz takes place (Kosme Maria de Barañano Letamendia). In fact, the majority of modern writers believe the Palatine garden to be densely laced with hermetic symbolism or at the very least to possess a narrative program derived from Neo-Platonic cosmology.

This paper will argue that the search for the esoteric narrative program of the *Hortus Palatinus* has obscured the fact that de Caus did not design it as a narrative in the first place. The Heidelberg garden was organised as a series of loosely related, episodic spaces in which variety and contrast rather than unity and homogeneity were the controlling aesthetic concepts. In following this principle of design, de Caus was subscribing to the idea of the garden articulated in Pliny the Younger's letter describing his Tuscan villa and its landscape environs, an idea that was revived in the villa gardens of fifteenth and sixteenth-century Italy.

The non-existence of a coherent (and linear) narrative program, expressed spatially, in the *Hortus Palatinus* has implications for early modern landscape design in general. The paper will suggest that although sixteenth and seventeenth-century gardens often allude to familiar narratives, they cannot generate new narratives without reference to known ones. Consequently, the meaning and reception of historical garden design may become clearer if we dispense altogether with the term and concept 'landscape narrative' and focus, instead, on garden *topoi*.

Stephen Naylor

School of Creative Arts, James Cook University

From Suburban Tribalism to Troppo

The Tropic of Capricorn designates a line that heralds northern Australia. With this comes a taint of outback, provincial and even backward. Ironically the artist and creative individuals have been less concerned with titles and definitions and more focused on the everyday.

Defining the space of north Queensland is designed to build upon the research undertaken by Ross Searle in conjunction with Perc Tucker Regional Art Gallery in the early 1990s. This paper will focus on how we define the spaces of our region in an era of rampant population growth where a transient population with little understanding of the climate, environment or a sense of place now call 'North Queensland' their home. The rampant development within the region has

inspired artists to record the passing of an era especially the architectural features of the Townsville region. Analysis will be made of the romantic vernacular of the 'Queenslander' and its derivations manifested in Troppo Architecture and its modern antithesis the air-conditioned suburban cement block edifice (which has yet to achieve an Arkley-esqe status!).

Llewellyn Negrin

School of Art, University of Tasmania

The Contradictory Nature of our Relation to Beauty in Contemporary Culture

In this paper it will be argued that our current relation to beauty is a contradictory one. On the one hand, within the realm of art, the concern for beauty has largely been abandoned in favour of a reclamation of those areas of experience previously marginalised or excluded from art such as the abject or the sublime. Rather than seeking to arouse pleasure or empathy in the viewer, the prevailing concern of most artists during the twentieth century has been to disturb, disorient or provoke shock. At the same time as art has become de-aestheticised, however, there has been a growing aestheticisation of everyday life as manifested in the increasing emphasis on stylisation from the design of urban spaces to the packaging, advertising and display of commodities and the fashioning of personal appearance.

I argue that though these two trends appear to be diametrically opposed to each other, they are in fact interconnected, both being predicated on a reductionistic concept of beauty as sensuous pleasure devoid of meaning. As such, they are symptomatic of a crisis in the aesthetic in which form has become disassociated from content—a process which is to the detriment of both art and everyday life. I will be arguing for the need to recover a sense of beauty in which form and content are interrelated.

Robert Nelson

Faculty of Art & Design, Monash University

The Me in the Medium: Visual Language as Wilful Technique

The post-medium condition, as described with suitable skepticism by Rosalind Krauss, is a useful term which recognizes media heterogeneity. However, the great promiscuity of media in contemporary art should not imply the collapse of individual media. We enjoy the inclusive artistic intermingling of media; but this neither homogenizes the specific media nor compromises their integrity. No amount of partnering makes media semantically interchangeable.

This paper argues, on the contrary, that visual language is predicated on consciousness of the medium. Expression

through visual language is an outcome of techniques applied within the sensual frameworks of a medium. The paper defines visual language *a priori* in terms of medium-bound technique and explores some of the semiotic paradoxes of visuality.

Jolanta Nowak

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

Video as Painting?: Intermediality in the Work of Bill Viola

According to Rosalind Krauss, the advent of video art was a key moment in the emergence of the 'post-medium condition.' While much of Bill Viola's video work is exemplary of this condition, any understanding of his conception of and interest in video's status as a medium is complicated by Viola's many references to specific paintings from art history. As Robert Storr has suggested, Viola 'attempt[s] to give his work the aura of another medium.' It is argued in this paper that pre-modernist painting is the 'medium' to which his work aspires, and that this aspiration in turn leaves open a series of questions pertinent to our understanding of both the post-medium condition in general and of the role of video in Viola's work in particular. Specifically, an analysis of Viola's work shows that while the post-medium condition marks a break with modernism, this break does not necessarily entail a critique of the status of particular media, including painting. In Viola's case, the post-medium condition of video presents an opportunity – despite his protestations to the contrary – to attempt to recreate the experience and meaning of medieval, early Renaissance and mannerist paintings. Further, Viola's attempt to fuse the status and role of pre-modernist painting with contemporary, post-medium art produces a tension between two radically different understandings of art.

Nik Papas

Faculty of Art & Design, Monash University

A New Cartography: George A. Romero's *Night of the Living Dead*

This paper knots together, vis-à-vis an analysis of the perceptual grid of George A. Romero's post-War American horror film *Night of the Living Dead* (1968), the existence of an objective reality exemplifying the failure of utopian systems of belief and the bourgeois myth of enlightened progress.

In order to theorise this historical mode of appearance this study sets out to differentiate the material history of cinema dialectically, as a proper being. First by advancing a meditation on Walter Benjamin's *oeuvre*, deploying a

structure – conceived as *political or fictitious* – to question the extent by which myths shape and influence the place of the audience. At the same time recalling the internal evolution of the *archive* and the distance of its *trace*, the paper analyses the real conditions of cinema to reveal the mechanisms generating the development of practical positions, formed in remembrance and in conjuncture of the political. From there it examines the generation of visual associations and imagined differences inspired by symbolic connections to the past, and, as a consequence, the otherness of the past produced in concrete, historical experiences of the allegorical moment.

Dorothee Pauli

*School of Art and Design,
Christchurch Polytechnic Institute of Technology, New Zealand*

'Not Accepting Oblivion': The Career of Cedric Savage (1901–69)

This paper examines the career of New Zealand artist Cedric David Savage (1901–69) and his response to the rise of modernism in his home country. Savage had trained at the Canterbury College of Art, where he studied painting, sculpture and modelling. As a model maker and designer, he worked on the Wellington Parliament Buildings and later in the same capacity on the Sydney State Theatre and St. Mary's Roman Catholic Cathedral in Sydney. In the 1930s he taught in Fiji for four years. He then took up painting full time, travelling the world and exhibiting in Australia, Europe and back home in New Zealand. After active service in WW2, he settled in Takaka/ New Zealand to paint full-time, but soon found himself at odds with New Zealand's emerging modernists. Never able to bridge the artistic divide that was opening up in his home-country in the 1950s, he soon returned to his nomadic lifestyle, spending as much time as he could afford abroad. Many of his misgivings about modernism (and the way the modernist paradigm was beginning to marginalise academically trained artists like himself) were expressed in the hundreds of letters he wrote to his close friend Leonard Mitchell during the last decades of his life. Apart from revealing Savage's strategies of survival as a painter 'adrift', his letters provide a detailed account of the artistic debate in mid-20th century New Zealand.

Mark Pennings

*Creative Industries Faculty,
Queensland University of Technology*

Art and Entertainment: Resistance or Complicity?

Under the influence of New Right populism Art Museums have encouraged the exhibition of art as entertainment and recreation in an attempt to increase attendances. Games and entertainment have been prominent in New Media for some time and have also fed into the broader realm of contemporary art practice. More of today's contemporary artists are producing art that is focused on entertainment and/or encourages spectators to 'play' with work. This situation suggests some contradictions between the tradition of avant-garde critique and today's post-avant-garde relationship with entertainment and spectacle culture. Artists such as Olafur Eliasson, Mescha Gaba and Cory Archangel present the audience with games for play. These works offer a break from the passivity of specularisation by encouraging the visitor to be creative and active. They also circumvent elitist barriers that tend to intimidate the general public. At the same time, it can be argued that such art serves the leisure industries and an entertainment culture that is driven by Neo-Liberal agendas. In such cases, the audience interacts with art much as they would with any other games' product and art is then only understood on a superficial and 'popular' level. Such issues also serve to illustrate a larger dilemma that artists face today as they seek to contend with the enormous changes driven by the global 'experience economy'. In a post-avant-garde world some artists must try to retain intellectual and creative independence while accepting that they will also be complicit with such a system.

Giles Peterson

Whitecliffe College of Art and Design, New Zealand

Island Styles – Fashion, Body Art & Adornment from Aotearoa

This presentation explores a number of key aspects prevalent in contemporary Pacific fashion, body art and adornment design. Much of the material is selected from work exhibited in my own curatorial projects over the last decade, including the exhibitions 'Plumes of Paradise', 'The Posh Frock', 'Heart of the Niu', and 'Body Talk'. The phenomenon of Pasifika, the emergence of street based fashion styles and of specifically Poly-Hybrid art, design fashion forms and collaborations will be explored; as will changing notions of adornment, dress, identities, material culture, time, navigation, spectacle and space. Designers and body artists face new challenges in the new millennium: bridging the world of their ancestors whilst navigating that of a global urban reality. Specific work addressing these concerns by key practitioners that I have been involved with, will be profiled.

Patrick Pound

Artist

The Conjuror's Books: The Representation of Limits and the Limits of Representation

Patrick Pound explores the limits of representation and the representation of those limits; a notion that hovers over every image, every text, and every book. The Conjuror's Books looks at a model of books that uses two representational systems (text and image) to activate the space between things and their representation.

This paper will address numerous examples from Sterne's *Tristram Shandy* with its empty space left for the reader to paint Widow Wadman : "To conceive this right, call for pen and ink – here's paper ready to your hand. Sit down, sir, paint her to your own mind – as like your mistress as you can – as unlike your wife as your conscience will let you 'tis all one to me – place your own fancy in it", to a copy of Sarah Orne Jewett's *The Country of the Pointed Firs* which has been illustrated by a reader; from Pitman's shorthand edition of *Robinson Crusoe*, to a photo album with its captions in Braille, the limits of description will be displayed in a talk full of images.

The Conjuror's Books addresses words and images in pursuit of things, calling into play artworks that activate the space between a thing and its representation, and addressing the notion of the artwork's *alongsideness*.

This amusing talk will cover the limits of description, and ontological shifts in register across media, from photographs to theatre, all in 20 minutes.

Jessica Priebe

Department of Art History and Theory, University of Sydney

The Seduction of Shells: Rituals of Display in Eighteenth-Century Conchology

Writing about the visual appeal of shells in 1736, the Parisian art dealer Edmé Gersaint claimed that there was 'nothing more seductive than the sight of a well-ordered drawer of shells'. By the middle of the eighteenth century, shells had overtaken medals as one of the most popular collector's items and their arrangement within cabinets of curiosity often formed the centerpiece of the overall display. This new interest in the aesthetic and scientific properties of shells can be understood within the context of a combined interest in natural philosophy and the sentiment attached to forming an intimate relationship with objects from the natural world. This paper looks at a number of described responses to the acquisition of shells and the rituals surrounding their display. It considers the natural history cabinet as a space in which the collector's relationship with these objects can be explored within the realm of the imagined.

Elizabeth Rankin

Faculty of Arts, University of Auckland, New Zealand

Picturing Protest: Artists Against Apartheid and the Springbok Rugby Tour Protests in New Zealand

Protests against the Springbok Rugby Tour divided New Zealanders and brought the country to the brink of civil war in 1981. Like so many others, artists participated in the public demonstrations and campaigns, but they also sought ways to use their creative skills in innovative ways, using media that were different from the painting and sculpture they normally practised – banners, balloons, prints, posters and street theatre, for example. This paper will look at visual images associated with the protests, and the forms that evolved in the context of popular consumption. It will also consider whether artists' contributions were something different from the art they customarily made and whether there was interaction between their political work and their studio practice.

Colin Rhodes

Sydney College of the Arts, University of Sydney

Poor Materials, Rich Ideas: the Aesthetics of Necessity in Outsider and Self-taught Art

The paper will draw on a range of examples from Europe, America and Australia of artists usually inscribed in categories of Outsider and Self-Taught Art to address issues of the interrelatedness of materials and content in artworks. Materiality is characteristically foregrounded in responses to such work, where it is commonly argued that the medium is inextricably related to manifest content. Yet choice of materials is almost invariably dictated by circumstance; a work's construction is related to what was available, rather than any intrinsic attempt by artists to situate themselves within a particular discourse. Ironically, in this supposedly post-medium age in mainstream art, Outsider Art produced a century ago as well as that made last week can look distinctly of the moment, both as individual piece and accumulation of objects. I am thinking specifically of that low-tech tendency in contemporary art, rather than that which utilises new media, again because of the lack of access to high-tech media among the outsiders. Questions of materiality and medium-specificity are usually far from the minds of self-taught creators. Thus, where content and materials can be seen as related, it is usually in a broader, contextual critique. Ideas are much less consciously related to medium. Interestingly, the results are often more directly intelligible *visually* to viewers than much art produced by mainstream in last thirty years, in spite of often hermetic, esoteric conceptual underpinnings; work often looks 'modernist', but its conceptual content is usually highly personal and difficult.

Cameron Rose

*School of Visual Arts and Design,
La Trobe University, Bendigo*

The Ontology of the Digital Image

What makes one form of media more authentic than others? Why do some audiophiles prefer vinyl records to audio CDs? Is chemical photography more 'real' than digital photography? Are distinctions between analog and digital media becoming irrelevant given the ever-increasing sophistication of digital technology or is there some essential ontological difference?

This paper will compare ontological theories of analog and digital media. Beginning with German critic Walter Benjamin and French film theorist André Bazin it will consider how theories of ontology and authenticity of the analog image might relate to the digital image. Key differences between the analog and digital image will then be explored using media theorist Lev Manovich's taxonomy of digital media. The paper will also consider the arguments of Mark Hansen who believes that the digital image makes the body of the viewer a more significant agent in the generation of meaning and experience.

Toni Ross

College of Fine Arts, University of New South Wales

The Design Art of Andrea Zittel: The 'Rough' and the Cooked

Alex Coles's recent publication *DesignArt* examines a trend towards discipline cross overs between art and design that gained prominence in art world circles during the 1990s. Ranging across interior, furniture, clothing and product design Andrea Zittel's art typifies this development. Her practice involves researching, designing and testing environments and products that offer lifestyle systems for contemporary times. Commentators almost invariably view design art as extending the postmodern negation of the Kantian and modernist maxim of aesthetic autonomy, which detached art from utilitarian, pragmatic and rationalist aims. Because of its conflation of the aesthetic and the utilitarian, Zittel's practice is usually allied to an alternative tradition of modern art: the design orientated avant-gardism of Russian Constructivism and the Bauhaus. At odds with any idea of the aesthetic as a sphere of subjective experience removed from instrumental goals, these avant-gardes sought to reconnect art with social or political praxis. Yet at the same time, many of Zittel's designs suggest a retreat from the prevailing forms of aestheticization of contemporary life, forms and values generated by the rise of lifestyle culture. This paper examines the contradictory subjective dynamics of Zittel's hybrids of art and design, which shuttle between an assertion of the autonomy of aesthetic play, while multiplying connections between art and design.

Simone Schmidt

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

The Video Practice of Anri Sala and a Program of Intuitive Inquiry

This paper aims to locate the video practice of Anri Sala as working in terms of a program of what I term 'intuitive inquiry'. The idea of this program has been developed from the phenomenology of Emmanuel Levinas and Maurice Merleau-Ponty in order to map the relation between artist, world and viewer and how this relation offers insight into how one perceives reality and the ethical dimension of this condition. Through a particular mode of operating the camera from the perceptual 'lived' body, Sala foregrounds sensation and destabilises the viewer by creating a space of indetermined perception. The mode of the camera in Sala's practice constitutes an 'intuitive gaze'. In turn, this camera gaze is appropriated by the viewer and activates the program of intuitive inquiry, initiating an awareness of the viewer's responsibility as a creative force in terms of their determination of reality.

Sarah Scott

*School of Creative Arts and Humanities,
Charles Darwin University*

Postcolonial Identity Issues and Contemporary Arts Practice within the Northern Territory

In *Transformations in Australian Art* Terry Smith claimed that 'the history of Australian art was the story of how European visual culture in Australia since settlement has been 'haunted challenged and eventually overcome by the visual cultures of Australia's first peoples.' If one is to accept this as true, then the contemporary art scene in the Northern Territory lies at the very heart of identity debates concerning both the nature of a contemporary arts practice within Australia and its place within a global art context. The controversies surrounding the Telstra art awards, alongside the destabilized relationship between so called 'non Indigenous contemporary artists' and 'Indigenous artists' within the Northern Territory clearly asserts the centrality of these identity debates. So too do the extraordinary developments within contemporary art and fibre practice evident within the communities of Maningrida and Ernabella. New innovations such as the establishment of the TOGART exhibition prize and changes to the MAGNT programme are also innovative responses to debates concerning the nature of a contemporary art practice within a postcolonial Australian context. This paper will challenge the idea that the Northern Territory is 'a last frontier' or (as I am often told) another country. I will assert that the postcolonial identity issues confronted by artists in the Territory and the innovative responses to these issues should be fully acknowledged because they are relevant to all artists who are working within a postcolonial context in Australia.

Emilie Sitzia

School of Fine Arts, University of Canterbury, New Zealand

Women on the Edge: Berthe Morisot and Liminal Spaces

Berthe Morisot is an atypical 19th century woman and artist. She's a woman artist in a time when women were not encouraged to pursue a career, especially not an artistic one. She's an avant-garde painter with official recognition, as her regular exhibitions at the Salon show. She's a "plein air" painter when her condition as a woman wouldn't allow her to roam freely in nature on her own. She seems to be respecting the social and artistic conventions and restrictions of her class and gender while challenging them.

This ambivalent woman, a good wife and mother as well as an acknowledged artist is well known for representing the "female" side of her contemporary world. Interestingly most of her representations of women are located in liminal spaces: women on the margin of landscapes; women at windows between inside and outside; women on balconies on the border between public and private spheres; women in gardens between home and nature where the boundaries seem to dissolve.

We propose in this presentation to study these women on the edge, mirroring not only the ambiguous cultural and social position of Berthe Morisot as a woman artist, but also more generally the status of women in 19th century society.

Lisa Slade

Faculty of Art & Design, Monash University

Antipodean Wonders: Out of Time and Place, 1570–1818–2006

The Wunderkabinett or European cabinet of wonders, in which the wonders of the world were amassed for private delectation, has been historicized as the Renaissance precursor to the Enlightenment's museum.

In this paper I will discuss the curious position of the Macquarie Collector's Chest, recently returned to Australia after spending at least one hundred and fifty years immobile in a private Scottish collection. Made at least two hundred years after the Wunderkabinett was in circulation in Europe, this mobile Wunderkabinett suggests the return of curiosity in the Antipodes. Built for private sensorial pleasure, the collector's chest conceals drawers of Antipodean exotica arranged without concern for scientific classification. Does the chest corroborate Bernard Smith's hypothesis that Australia was the undoing of the Enlightenment?

My paper will also address the engagement in contemporary Australian art practice with the aesthetics of the Wunderkabinett and Wunderkammern. Fiona Hall, for example, revisits the slippery pre Linnaean juxtapositions of the Wunderkabinett, where objects refuse to submit to classification, to critique colonisation and Enlightenment vision. In the post colonial constellation, is wonder all washed up?

Catherine Speck

University of Adelaide / Art Gallery of South Australia

Adelaide's Federal Art Exhibitions 1898–1923

The Federal Exhibitions, which predate federation, were held in Adelaide from 1898–1923, and featured paintings from artists in the leading art societies throughout Australia and New Zealand. Harry P Gill, the honorary curator of the Art Gallery of South Australia, purchased key contemporary works of Australian art from these exhibitions; and many of those paintings still form the back-bone of the Gallery's Australian collection, even today. This paper critically explores the Federal Exhibitions as a phenomenon that facilitated a lively and ongoing discussion at the time of what was Australian art, in its changing styles, throughout this era. This rich case study shows how national art was being constructed, and how critical reception of the art shown and purchased played a crucial role in that construction.

Elina Spilia

Indigenous Studies Program & School of Art History, Cinema, Classics and Archaeology, The University of Melbourne

Objects of Knowledge: Gulumbu Yunupingu's *Crying Stars*

The place of Indigenous arts in the Australian cultural arena is emerging as one of the most crucial debates in the history of Australian art. With few exceptions, Indigenous arts are not afforded the critical and intellectual rigour of contemporary international art; Indigenous arts are inadequately understood and inadequately historicized; Indigenous arts remain separated from non-Indigenous art practices because a critical language applicable to both has not yet developed. Curators and writers working in this area need to develop analytical frameworks that bring together both Indigenous and non-Indigenous epistemology, theory and aesthetics to produce criticism that remains attentive to indigenous hermeneutics, but which is also highly contemporary and international in its scope.

With reference to the work of Gulumbu Yunupingu, this paper rejects the ocularcentric and iconographic analyses that dominate art criticism of Indigenous arts, which largely transpose analytical methods developed from euro-american painting traditions and ethnographic analysis. These are insufficient means of evaluating the conceptual, thematic and aesthetic content of these objects. This paper offers a critical reading of Yunupingu's recent painting pertaining to Garak (the universe) derived through Yolngu theory. This reading rejects both the painterly medium and iconographic analysis as the primary referents for criticism of Yunupingu's work. Through an interdisciplinary analysis, I argue that the significance of these objects is that their content exceeds representation through any single medium. These are objects

of knowledge – compelling, beautiful, affective – that must be envisaged through inter-cultural frames, through multiple media and interdisciplinary readings. Discussed alongside Krauss's writing, these objects are considered both as post-medium, and post-disciplinary. As objects of knowledge, they are mobile, malleable, elusive, exceeding any definitive designation merely as art objects.

Erin Stapleton

School of Art History, Cinema, Classics and Archaeology, University of Melbourne

'My... Those Quiet Eyes Become You': Van Sowerwine's *Play with Me*

My paper will discuss Van Sowerwine's work *Play with Me* (2002) as a composite medium piece – combining an immersive installation with new media interactivity. Van Sowerwine is a filmmaker and new media artist who originates and was educated in Melbourne, and now lives and works in Brisbane. Sowerwine's work features a stop-animated girl-doll with whom the participant is encouraged to play. Regardless of which path the participant chooses, however, the doll commits a violent or disturbing act, usually of self-harm. The screen itself is enclosed in a cave/womb enclosure – the 'cubby house' of a little girl – where the participant is isolated. The result is an affective reaction of entrapment, created by the articulation of inevitability in the program. Sowerwine has created the Plato's cave of a girl, a metaphor for the brutal process of socialisation and simulacrum, a becoming-woman of western civilisation. This paper will explore the significance of the medium of installation combined with the interactivity of the animation in invoking the Deleuzian Simulacrum inside the mockery of a cave. With use of this composite medium, Sowerwine's work affects a disruption of the structure, and arbitrary nature of language and the outcomes of the control exercised over corporeal representation.

Ann Stephen

Curator Modernism, Powerhouse Museum

Politics, Modernism and Aboriginality

Several highly publicised attacks on modernism in mid 20th century Australia, like Menzies attempt to form an academy, appeared to fuse (but simply confused) modernism with socially progressive forces, as if they were natural allies. Such events reveal more about the media than the complex mediations between politics and modernism. The shifting and often ambivalent political allegiances of modernism are sharply exposed by the series of exchanges with Aboriginality through the 20th century. The paper will examine the political fallout of some of the most notable encounters beginning with perhaps the earliest (and least known) modernist engagement with Australian Aboriginal culture that of Tristan Tzara's "Chanson du Cacadou," a Dada performance of song cycles from the Aranda and Loritja people of Central Australia, which appeared in the very first issue of *Dada*, issued in Zurich in 1917.

Anthropologists no doubt convinced that better race relations would follow from recognising Aboriginal art, from time to time found themselves uneasy partners with modernists like Margaret Preston, Len Lye and later Tony Tuckson who were all attracted by the aesthetics of Aboriginal art. A remarkable indigenous polemic against "western civilisation," by "Narranyeri" in 1934 is at odds with such "sympathetic co-operation". Significantly it was published by a Melbourne left literary journal *Pandemonium* close to Max Meldrum's circle of artists, who were anti-modernists. It is against such complex and divided loyalties that modernism was enacted and articulated.

Gaye Swinn

Faculty of Art & Design, Monash University

The Narrative in the Database – Searching for a Virtual 3D Aesthetic

In this paper I will explore what has been lost and what gained with the rise of the photorealistic image generated by the making of virtual worlds using 3D modelling and rendering. I consider its strengths and limitations as a tool of visual culture and note its current influences. Ultimately, the paper raises the question of aesthetics in cyber art and asks what role the medium is currently playing in the development of that aesthetic – if any. A definition of cyber art will be given and examples of current cyber art produced using the medium will be shown. The paper will look at the issue as it pertains to cyber art largely, though not exclusively, manifest on the World Wide Web rather than games art or fantasy films per se.

3D software provides for three distinct functions, namely; modelling, animating and rendering – along with an alluringly omnipotent view that clearly appeals to the megalomaniac

hiding on the dark side of the virtual canvas. Leaving aside animation, which does not concern me here, I will expand upon the nature of the visual culture that appears to be emerging as a result of the medium. In particular, I explore the apparently divergent claims of narrative and database as they relate to images produced by the medium of 3D modelling and rendering.

Eiichi Tosaki

Faculty of Art & Design, Monash University

Department of Philosophy, Melbourne University

Mondrian and Contemporary Music

Mondrian wrote several essays about jazz and music, and used numerous musical metaphors, especially 'rhythm', to explain his art, in the light of which the influence of music on his Neo-plasticism cannot be ignored. It is well-known that Mondrian was a great fan of jazz, and a fanatic ballroom dancer. However, we should not forget that he was also an ardent theorist of visual rhythm. The composer Jakob van Domselaer was one of two major music composers with whom Mondrian was closely associated. This association began in Paris in 1912 and continued until after the first World War, a period during which they exchanged ideas about art and music through innumerable discussions which focussed generally on the future of music, and directly reflected on Mondrian's own writings and thoughts.

Josephine Touma

Department of Art History and Theory, University of Sydney

Watteau's 'Stages' and the Liminal Space of the Theatre

The dominance of theatrical motifs in Watteau's oeuvre has been a recurrent, if often cursory, concern in recent discussions of his art. The main claim has been that Watteau's notoriously awkward juxtaposition of theatrical and non-theatrical elements is consistent with his portrayal of a world that is simultaneously dream-like and life-like, theatrical and real. His blending of stage-like and garden-like spaces, together with a mix of mute stock characters of the *commedia dell'arte* with aristocratic figures in contemporary clothing, has been read as symptomatic of a resistance to legible narrative, shunning the seventeenth-century traditions of French drama and ultimately history painting.

In the Parisian theatres and fairgrounds of the seventeenth and early eighteenth centuries, the spaces of performance and viewing were similarly ambiguous. Actors and spectators cohabited the stage, viewers with lorgnettes spied the crowd rather than the players and audience banter sometimes threatened to upstage the main act.

This paper will re-examine the theatrical motifs of Watteau's paintings by investigating dramatic conventions of the early eighteenth century. Drawing comparisons between the experience of viewing painting and viewing performance, I will attempt to situate Watteau's theatricality within the cultural context of the changing Paris theatre world of his time. Referring to theatricality as both subject and mode of address, I will address theatre design, the intermingling of spectators and performers, the status of the actor and the carnivalesque atmosphere of the playhouse.

Cathy Tuato'o Ross

*Department of Design Studies,
University of Otago, New Zealand*

The Winter Garden: An Engram

This paper visits the winter garden, a central feature of most Botanical Gardens, and takes time to contemplate its place in history, photographic theory and personal practice.

Botanical Gardens are associated with the era of exploration, empire expansion and colonisation. Seemingly benign and beautiful, these gardens showcase a power relationship between the westerner as explorer, scientist or gardener and the rest of the world as garden, to be tended, studied and picked (over). A winter garden is constructed from clippings. The experience of the winter garden is one of dislocation, in time and in space.

Through both its absolute familiarity and its oddness, the winter garden becomes a place of memory and remembering. Barthes remembers a photograph of his mother as a child in a winter garden. Margaret Olin, considering Barthes's description but not production of this photograph, suggests the winter garden as a metaphor for the photograph. "Photography is a winter garden, like a *chambre claire* that lets in light in winter and keeps alive artificially that which should otherwise have died." (Olin, p115)

I will suggest that the process of collecting, clipping and relocating fragments of living plants can be compared with the formation of memory (selection, collection, appropriation, association, coding) and that in turn, this process can be used as an allegory for the activity of photomontage. This suggestion will be explored in relation to an ongoing series of exhibitions and exercises being carried out as a reflective practice component of my PhD.

Michael Vale

Faculty of Art & Design, Monash University

Does Painting Have a Role within the Post-Medium Condition?

The popular view that painting can lay claim to an autonomy that designates it as the bearer of a unique and specific language places the medium in exclusive opposition to content from other sources. It proposes painting as a dialect rather than a language. René Magritte investigates ideas that exist outside painting, and has elevated the role of content in rebuses that interact with the viewer beyond the pleasantries of visual contemplation. As a result his influence has perhaps been more conceptual than specific to painting, but he used painting as his method of communication all the same, and with great convenience as it stands as a paradigm of representation, with all its double-takes.

Joseph Kosuth's use of wall panels as bearers of text is an extreme manifestation of Magritte's underplaying of the medium in order to convey an idea. The use of painting as the servant of documentary needs is not at odds with the Conceptual agenda. It is when painting, in particular post-photographic painting, assumes poetic autonomy that it becomes fetishistic and incompatible with the transfer of ideas. While the Conceptual antipathy to this type of painting can be justified, surely an argument for non-specificity of mediums can include painting, on the condition that it no longer claims such autonomy?

Annette Van den Bosch

Faculty of Business and Law, Deakin University

Authorship, Authenticity and Intellectual Property in the Market for Australian Aboriginal Art

This paper examines an aspect of a research project undertaken for AIATSIS (2005) by Ruth Rentschler, Annette Van den Bosch and Nicola Charwat, with Mirko Bargaric, John Morss and Angela Osborne. The paper argues that questions of authorship, authenticity and intellectual property are important to Aboriginal Artists and their communities. The adoption of Aboriginality produced a shift in attitudes to Aborigines from issues of race, to culturally driven meanings that underlie the success of the Aboriginal art movement. Authentic Aboriginal Art produced by a known artist/author developed strongly as part of the politics of Aboriginality, in tandem with the processes for conferring aesthetic value in the art museum, and financial value in the art market. (Van den Bosch and Rentschler, 2005: 2). The concept of Aboriginality, authenticity and ownership is explored in the context of the operation of the Aboriginal art markets to show the complexity of the interrelationships among Aboriginal lore, legal copyright and moral rights frameworks. The major problem resulting from the success of Aboriginal art with audiences, and in the marketplace, is the growth of the imitation industry. As the Aboriginal arts industry expands this century there is an urgent need for one agency to take a national and strategic role in representing the rights of Aboriginal artists (Rentschler and Van den Bosch, 2005: 2).

Rentschler R. Van den Bosch, A. Charwat, with N. Bargaric, M. Morss, J. and Osbourne, A. *2005 Aboriginal Art Market: Intellectual Property Case Studies 2005*

Research Report for Australian Institute of Aboriginal and Torres Strait Islander Studies by Centre for Leisure Management, Faculty of Business and Law, Deakin University.

Caroline Vercoe

Faculty of Arts, University of Auckland, New Zealand

Towards an Ambivalent Gaze: Affinities Between Feminist and Postcolonial Performance Practice

This paper makes links between the feminist performance practice of Carolee Schneemann and Hannah Wilke emerging in the mid '60s and '70s and that of Coco Fusco and Guillermo Gomez-Pena in the early 1990s. It spans a period of around 50 years and addresses two very different yet closely aligned movements – that of feminism and postcolonialism. Drawing on the writing of Homi Bhabha, principally his notion of mimicry and Mikhail Bakhtin's theory of dialogism, I suggest that the artists strategically employ mimicry as a means of highlighting, confronting and subverting stereotypes in relation to the female body and the body of colour. The strategy of enact-ment through the mimicry of stereotypes can be a very effective way of creating a charged and reflexive environment challenging audiences to dwell on their own possible latent desires, prejudices and fantasies. It is also a strategy that can polarise opinions due to this very intent. Critical reception of their work has been mixed with a number of writers expressing a sense of ambivalence in relation to their artistic concerns and practices. There is often a fine line that artists negotiate when strategically employing stereotyped images from media, advertising and art history that have historically worked to objectify and subjugate. This is because strategies to subvert and undermine them can be lost within the signifying power of the images themselves. My paper addresses these issues advocating a dialogic reading in regards to the works and their reception.

Christopher Waller

Faculty of Art & Design, Monash University

Simultaneous Phenomena of Visual Signs in Cross-media

The simultaneous appearance of particular, unique visual signs in different media spaces creates a multiplicity of significations and cross-readings of those signs—either in the same, or multiple, environments; within the same or different audiences.

An examination of the momentary phenomena of visual signs appearing simultaneously in cross-media spaces may reveal new insights into the nature and status of signs, generally, the nature of intersecting and overlapping media spaces, and the effects of simultaneity upon the audience's perception of signs.

Visual signs are communicated through cross-media environments—the juxtaposition of any two mediums, or more. Each medium acts separately upon a sign, creating instances of individual signs with simultaneous modal properties—that is, a single sign with multiple states and significations—and mediating the audience's interpretation of the sign's status and significance. It could be argued, however, that what appears to be multiple instances of a singular sign is, actually, a set of uniquely distinct signs distributed through a mediated network.

Metamerism is a phenomenon of colour theory: the effect of one colour being perceived as a different colour under different illuminants. Metamerism is a metaphor for changes in a visual sign's modality and signification in response to contextual change—in cross-media, for example—which triggers a response in the audience's perception of the sign; either actual or perceptual.

Signs with simultaneous modality or signification have a 'metameric-like' adaptive potential. Signs might be described as metameric if they have a single visual composition, or state, but different kinds of conceptual significance. The change is not limited to colour or even appearance, but might include morphic changes to a sign's form, structure or visibility. Perceptual change could result from differences in sign function, coding or behaviour which occur without physical changes to the sign, or environmental or perceptual changes.

An understanding of the simultaneous modality of signs would provide insights into the dynamics of representation and signification in the area of cross-media.

Ashley Whamond

*School of Drama, Fine Art and Music,
The University of Newcastle*

Image and Objecthood: The Index in the Age of Immateriality

The occurrence of digital imagery in the vocabulary of photography has prompted a re-evaluation of photography's material ontology. Most often the digital image is set against the film based image on the grounds of its perceived immateriality or virtuality. According to writers like Geoffrey Batchen, and W. J. T. Mitchell the advent of the digital image represents the dematerialization of photography. However popular usages of the digital image in its native context – the World Wide Web – would indicate otherwise. As the Web has come to be realized as a *part* of real space as opposed to an alternative to it, the digital image has also begun to assert a materiality of its own calling into question the nature of the experience of photography as a whole. In his book *Forget Me Not*, Batchen made us acutely aware of the physical nature of our traditional relationship with photography. The magic of this experience is located, Batchen says, in the indexical nature of the photograph. The physical process of the 'imprint' communicates with the subtle (even overlooked) physical processes involved in the act of looking. This privileging of the index in the experience of the photograph, by default, also privileges the object as the locus of our material experience of the image. This is what leads writers such as Batchen to see an inherent lack in the digital image. In this paper I will make the claim that this is in fact not the case, and that the digital image still commands an aesthetic experience that is based in its unique materiality. Roland Barthes' notion of the *punctum*, the physical "wound" or "prick" of transcendence in the detail unique to the photographic image, is equally as vital in the digital image. What this recognition of the digital punctum does however, is remind us that the aesthetic experience of the image, film or digital, is indeed an embodied one and not one based solely in the object.

Anthony White

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

Culture at War: The Reception of Abstract Art in Fascist Italy

In 1937, the Italian painter Osvaldo Licini (1894–1958) defended his abstract art by arguing that: “Fascism, Mussolini said, is a revolution. Why then should fascist art be conservative, traditional, and anti-revolutionary?” My paper documents the activity of several abstract painters and sculptors working Italy during the fascist period and examines the often strident debates they stimulated.

In 1934, Italian artists such as Licini, Fausto Melotti (1901–1986), and Luigi Veronesi (1908–1998) began to practice geometric abstraction. At a time of increasing emphasis on Italian classical traditions, this opening towards modernist artistic developments identified with northern Europe was a radical move. The Italian abstract artists’ experimentation with industrial materials and their interest in the relationship between art and architecture challenged the autonomy of the traditional art object. By repudiating the human figure and eliminating signs of the author’s intervention, the artists aligned themselves with some of the most extreme protagonists of the avant-garde.

At the same time, the abstract artists’ work was readily identified with artistic, social and ethical values put forward by the regime. The art critic Carlo Belli (1903–1991) argued that geometric abstraction expressed the discipline, order and hierarchy corresponding to the “new order” of fascism. The rhetorical expunging of individualistic, human elements, although irksome to many contemporary critics, was linked by abstract art’s defenders with the new totalitarian civilization promulgated by Mussolini.

This paper will demonstrate the diversity of aesthetic production under Mussolini and interrogate the ideological significance of artistic modernism in the twentieth century.

Meaghan Wilson-Anastasios

*School of Art History, Cinema, Classics and Archaeology,
University of Melbourne*

Post-mortemism: Squeezing the Life Out of Dead Artists

The cult of genius is alive and well in the Australian contemporary art auction market. Postmodernism? It never stood a chance. Nowhere is this more evident than in the market fluctuations that take place after an artist dies.

The contemporary art auction market is centred on the romantic notion of artistic temperament, technical prowess, creativity and the ‘masterpiece’. Value in this forum is determined by the presence of the maker’s mark on canvas or on paper. Medium, materiality and permanence are paramount. Of primary importance to buyers and sellers in

the Australian art auction market are the modernist concepts of singularity, virtuosity and the *sui generis* art object.

This becomes apparent when events occur that challenge the principle of scarcity in the commercial art market. The research that I am currently undertaking debunks the commonly held belief that an artist’s work will undergo massive jumps in value after their death as a matter of course. Rather, although an artist’s values may rise in the months immediately after their death, in the Australian contemporary art auction market, their commercial profile suffers in the medium to long term.

This results from an imbalance between supply and demand, bolstered by art consumers’ belief in the primacy of genius and the unique. Using Howard Arkley’s auction record as an example, this paper will demonstrate the fall-out that occurs when supply is no longer moderated by the adept touch of an artist’s dealer, and what happens when art consumers’ faith in modernist principles is challenged.

Dan Wollmering

Faculty of Art & Design, Monash University

Community Space: Inclusive Navigation

When Rosalind Krauss first advanced the perplexing condition of sculpture during the 60s and 70s in her defining essay, ‘Sculpture in the Expanded Field’ it propelled the discipline to new heights that also captured and mapped what came to be ‘postmodernism’ in all its discursive trajectories, complexities, functions and meanings.

During the 90s, multiculturalism established itself in opposition to the critical operations of postmodernism that rejected or denied expressive and self absorbed practices into one of an inclusive engagement, whereby communities and the ‘other’ were attempts to bring the ‘real’ back into art.

Multiculturalism went on to become absorbed in the public art practice advocating personal experience and a sense of belonging as significant constructs in bringing new political and social texture to the ‘expanded field’ determining a role for both the spectator and the artist.

This paper examines a public artwork undertaken by the author/sculptor installed in the northern suburbs of Melbourne. An area that embraces communities from a broad range of ethnic, faith and linguistic backgrounds and with a high proportion of residents born overseas, particularly from non-English speaking backgrounds, this area continues to be the first Australian home for many newly arrived refugees and migrants. Describing the events, challenges, obstacles and successes underpinning such a project, this paper argues for a more organic methodology associated with public sculpture practices as opposed to predetermined and restricted outcomes. In this manner, we stand to appreciate more the meanings of multi-valence and inter-textuality as conditions of our times and the social patterns of difference.

Keith Wong

Artist, Faculty of Art & Design, Monash University

School Debate: That Actions Speak Louder Than Words—In the Mind of a Conceptualist

This paper will be presented in the form of a debate. Two opposing teams will contest the proposition “that actions speak louder than words – in the mind of a conceptualist”, each team consisting of 3 speakers. The debate will be performed by a group of Year 10 and 11 high school debating students. An adjudicator will assess the outcome of the debate.

The debate will explore the notions of the medium (language) and the institution (the self) within the polemical manoeuvrings advanced in the practices of Conceptual art. To narrow such practices down, the proposition of the debate will be defined against the work of Ian Burn. The arguments set forth in the debate will shift between responses that engage with his dialectical disposition during his time as an Art & Language member, to his later collaborations back in Australia with the Trade Union movement. The force with which the medium of language is formalised in Art & Language will be situated in the debate as a critical claim upon the production of discourse.

NB. The debate will take place in G104 on Friday 8th December, 5.30–6pm.

Joel Zika

Faculty of Art & Design, Monash University

‘Mechanical Scripted Spaces’: The History of the ‘Ghost Train’ as a Unique Model for New Media and Cinematic Installation

This paper will look at a specific examination of the history of the dark-themed amusement park ride as a mutation of baroque special effects, theatrical scenography and gothic iconography. This examination and resulting will illustrate how an examination of such a historical dialectic can be one of the keys to the development of new hybrid cinematic and new media spaces. Zika’s work and documented research will show how he has taken on board the constructs of this dialogue between popular iconography and alternative immersive environments. As a practising artist Zika will also outline technical and cultural developments pertinent to the distribution and presentation of work of this kind. In contemporary context this research proposes that between the popular entertainments of cinema and amusement parks there is room for dynamic and culturally engaged arts production which has popular appeal and strong cultural input.

Danni Zuvela

Arts, Media and Culture, Griffith University

Spectacular Affirmations: Mapping the Neo-Modernist Moving Image Avant-Gardes

The revival of certain modernist strategies in other visual arts is paralleled by activity in contemporary moving image avant-gardes. The last decade has seen the materialisation of artists, groups, spaces and events dedicated to artists’ film and video who visibly return to central modernist practices. Abstraction, reduction/purity, self-referentiality, collage and direct address to the viewer’s perception have become, once again, major preoccupations of certain groups working with moving image.

Of note is the emergent aesthetic founded on a particular kind of defiance of contemporary digital photo-imaging. Rejecting the seductions of idiot-proof ‘new’ technologies, these artists instead insist on a return to ‘old media’, valorising the artisanal, the handmade, the small and the intimate. In place of slick (or rough) video, they produce laboriously processed films, hand-crafted slides, and sound-image expanded cinema performances (a precursor to immersive and multi-screen installations). Eschewing the commodity-based art world, moribund institutions and discrete audiences, artist-run collectives hold events in non-traditional spaces in gleeful miscegenation with experimental music and other vanguard arts. Some, such as the Sydney Moving Image Coalition and OtherFilm in Brisbane are also engaged in an embodied conversation with previous high-modernist film artists in the re-enactment of historic expanded cinema events.

Expanded cinema in particular offers an opportunity to revisit and rethink certain aspects of the modernist moving image, in particular the dry formalism often associated with structuralist film. In line with contemporary scholarship excavating and rediscovering historical artists’ film practice previously occluded for its narrativity and sensuality, much contemporary experimental film and sound work celebrates the somaesthetic engagement with the ephemeral. Far from being ‘washed up’, the medium has acquired new criticality: defying the exaggerated obituaries for film, the new celluloid practitioners are moving into the very space hollowed out by postmodernism with a new appreciation for both oppositional aesthetics and the affirmative spectacle.

Notes

Notes

