



**Art  
Association of  
Australia and  
New Zealand  
Annual Conference**

26-28  
NOV  
2009

The Australian National University

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### **Conference Convenors**

The annual AAANZ conference for 2009 is jointly organised by representatives of various sections of The Australian National University's ANU College of Arts and Social Sciences:

**Professor Howard Morphy**  
Research School of Humanities

**Gordon Bull**  
ANU School of Art

**Dr Elisabeth Findlay**  
School of Humanities

**Celia Roach**  
ANU School of Art

**Dr Rebecca Elliott**  
School of Humanities

**Conference Website**  
[www.aaanz.info](http://www.aaanz.info)

### **Hosts**



The information contained in this publication was correct at the time of printing. The conference organisers bear no responsibilities for withdrawn or altered papers. The views expressed within this publication are those of the authors and not the conference organisers.

## WELCOME

On behalf of the ANU College of Arts and Social Sciences at The Australian National University (ANU), I would like to welcome you to the Art Association of Australia and New Zealand (AAANZ) Annual Conference for 2009.

This conference brings together a broad range of art historians, critics, curators, artists and art students. The organising committee chose to keep the theme of the conference open and allow the sessions to emerge from the most current research being undertaken by AAANZ community. The result is a diverse and stimulating range of papers. No doubt the quality of the scholarship will result in a very rewarding conference.

One of the benefits of holding the conference in Canberra is the opportunity to collaborate with our major national arts institutions. We particularly wish to thank the National Museum of Australia for hosting and staging the launch of this year's conference.

We would like to thank all of the speakers for their contribution. The strength of the conference relies on the presenters putting in the time and effort to travel to Canberra to present their research. We are also especially thankful to the session convenors for their hard work in initiating and co-ordinating such a broad range of themes.

Gordon Bull  
Head of the ANU School of Art  
ANU College of Arts and Social Sciences  
The Australian National University

## FORWARD

As President of the Art Association of Australia and New Zealand I warmly welcome delegates and visitors to our 2009 Annual Conference, generously hosted by ANU.

The Art Association of Australia was founded in 1974 to act as a professional body representing art historians, critics, curators, artists and art students in the region. The publishing activities and conferences were of course never restricted to Australian topics or researchers and a true balance was found between national and international concerns. Our core activities are the publication of an annual scholarly journal, the Australian and New Zealand Journal of Art, the first refereed art-historical journal in Australia, and the management of an annual conference, generally featuring an invited keynote speaker or speakers. This year I warmly welcome Professor Jonathan Mane-Wheoki (The University of Auckland) to open our annual conference.

The conference papers that will be presented this year attest to the range and diversity of art historical, critical and curatorial scholarship currently being undertaken in this region; they range from analysis of the recreation of shells in eighteenth-century French art to Aboriginal art centres as frontiers of thought. Several large themes are being run by session leaders, and they include work on the materiality of art; contemporary issues in Aboriginal art; the representation of war; negotiating Paris 1900-1950; bringing interpretive worlds to view; contemporary photography, landscape and history; art and the crises of the contemporary world; portraiture; contemporary space in crises; the body, dress and location; legacies of Surrealism; modernism in crisis 'down South'; keyword curating; building collections; and art in Asia/Australia. With such a range of papers and up to eight parallel sessions, perhaps the only regret from members will be that they cannot attend more of their peer's papers.

A range of Book and Journal Prizes are coordinated annually by the AAANZ and the results are keenly awaited by delegates and the publishing sector. The results of the Prize will be made during the conference.

I encourage you also to attend the Annual General Meeting of the AAANZ and the Plenary Session on the topic of the Australian Institute of Art History which will be conducted by Professor Jaynie Anderson.

Enjoy the parties and the atmosphere that Canberra in late spring provides. I am very grateful to the organisers of the conference for all their efforts to ensure that the success of the 2009 conference.

Peter McNeil  
President of AAANZ  
Professor of Design History, UTS; Professor of Fashion Studies, Stockholm University

THEMES:

- 1 Open Session
- 2 Bringing Interpretive Worlds to View
- 3 Building Collections
- 4 Contemporary Issues in Aboriginal Art
- 5 Contemporary Photography, Landscape and History
- 6 Contemporary Space in Crisis
- 7 Coolness: The Body, Dress and Location
- 8 In Honour of Saint Luke: The Materiality of Art
- 9 Keyword Curating: Can Art History be Blind to Practice?
- 10 Legacies of Surrealism
- 11 Modernism-in-Crisis Down South
- 12 Networks and Networking: Negotiating Paris, 1900-1950
- 13 Old Things, New Histories
- 14 Portraiture: A Complex Web
- 15 REAL Emergency: Art and the Crises of the Contemporary World
- 16 Shifting Cartographies: Asia / Australia / Art
- 17 Visualising War: Politics, Aesthetic and Logistics

## CONVENORS

Antoinette, Michelle

Beaven, Lisa

Bennett, Jill

Best, Susan

Brauer, Fay

Brennan, Anne

Desmond, Michael

Downey, Georgina

Elliott, Rebecca

Findlay, Elisabeth

Gooding, Janda

Hastings, Gail

Hawker, Rosemary

Hely, Patsy

Heywood, Warwick

Inglis, Alison

Jorgensen, Darren

Lentini, Damian

Mansfield, Lisa

Maravillas, Francis

Marshall, Christopher

Maskill, David

McLean, Ian

McNamara, Andrew

Naumann, Peter

Peoples, Sharon

Speck, Catherine

Spiteri, Raymond

Stephen, Ann

Stewart, Susan

Webster, Laura



SPEAKERS

Akenson, David	Donaldson, A. D. S.	Lionis, Chrisoula	Poppelreuter, Tanja
Ansted, Darryn	Downey, Georgina	Londey, Peter	Priebe, Jessica
Antoinette, Michelle	Drayton, Joanne	Lusty, Natalya	Prosser, Cherie
Baird, Kingsley	Eckett, Jane	MacLaughlin, Sally	Rankin, Elizabeth
Bamford, Roderick	Findlay, Elisabeth	Mair, Katherine	Read, Richard
Beaven, Lisa	Gerrish Nunn, Pamela	Malor, Deborah	Riddler, Eric
Bennett, Jill	Gill, Alison	Mansfield, Lisa	Robertson, Kate
Berry, Jess	Goddard, Angela	Maravillas, Francis	Romanin, Alisia
Best, Susan	Greenwood, John	Marshall, David	Sitzia, Emilie
Biddle, Jennifer	Gregory, Tim	Marshall, Nancy	Smith, Tracey
Bleach, Lucy	Griffiths, Amy	Mataraga, Francesca	Spate, Virginia
Bojic, Zoja	Gully, Rebecca	Matthews, Georgette	Speck, Catherine
Bond, Tony	Gutierrez, Lydia	McArdle, James	Spiteri, Raymond
Bowker, Sam	Haggbloom, Kristian	McLean, Ian	Steggall, Susan
Boyde, Melissa	Hansen, Anita	McNamara, Andrew	Stephen, Ann
Brauer, Fay	Hastings, Gail	McNeil, Peter	Strongman, Luke
Brett, Donna	Holland, Allison	McNeill, David	Taylor, Elena
Broadfoot, Keith	Huppatz, D.J.	Mellick Lopes, Abby	Tello, Veronica
Brunet, Lynn	Inglis, Alison	Messham-Muir, Kit	Thomas, Morgan
Butler, Sally	Johnston, Ryan	Milam, Jennifer	Thurrowgood, David
Cain, Deborah	Jorgensen, Darren	Monden, Masafumi	Thwaites, Vivonne
Callaway, Anita	Joyce, Renee	Montana, Andrew	Tyler, Linda
Chandler, Lisa	Kayser, Petra	Nandlal, Carina	Wallace, Caroline
Clark, Christine	Kime, Grahame	Naylor, Stephen	Ward, Lucina
Craik, Jennifer	Kirker, Anne	North, Stella	Warner, Carl
Crocker, Robert	Kochel, Jay	Nouri Esfahani, Naghmeh	Webberley, Helen
Croft, Brenda	Kostyrko, Diana	Nowak, Jolanta	Wellington, Robert
Curnow, Wystan	Krishnabhakdi-Vasilakis, Friederike	O'Hehir, Anne	Weybury, Shivaun
Cvoro, Uros	Laing, Melissa	Oscar, Sara	Wilson-Anastasios, Meaghan
De Lorenzo, Catherine	Lentini, Damian	Palmer, Sheridan	Woodrow, Ross
Diamond, Jo		Peoples, Sharon	

## Keynote

Professor Jonathan Mane-Wheeki

### **Coombs Lecture Theatre, Friday 27 November, 9:30-11am**

Jonathan Mane-Wheeki (Ngapuhi/Te Aupouri/Ngati Kuri), is the new Professor of Fine Arts and Head of Elam School of Fine Arts at The University of Auckland. He is an art historian, architectural historian and a cultural historian. He was previously Director of Art and Collection Services at the Museum of New Zealand Te Papa Tongarewa and before that Dean of Music and Fine Arts and Senior Lecturer in Art History at the University of Canterbury.

Jonathan is widely acknowledged as a pioneer in the development of contemporary Maori and Pacific art and art history but his research fields also encompass aspects of nineteenth and early twentieth century European art and architecture, especially church architecture, and heritage, museum and cultural studies.

In addition to his profile as an art historian, Jonathan has a strong history of service with appointments to such cultural and research agencies as Creative New Zealand and the Marsden Fund. He is currently a member of the Council of the Royal Society of New Zealand, Deputy Chair of the Council for the Humanities, and a governor of the Arts Foundation of New Zealand. He is a recent appointment to the board of the Auckland Philharmonia Orchestra. He also has broad experience in the museum and heritage sectors and links into extensive national and international networks of academic art historians, art curators and museum professionals, art dealers and collectors, and indigenous leaders and communities.

### **Discussion on the Australian Institute of Art History**

Professor Jaynie Anderson  
(University of Melbourne)

### **Coombs Lecture Theatre, Friday 27 November, 5:30-6:30pm**

The Australian Institute of Art History at the University of Melbourne is a research institute that advances research in the creation, use, and cultural meaning of art in all its forms from ancient rock art until the digital age. Founded in 2009, the Institute adopts a cross-cultural perspective that builds upon its unique location south of the equator in the Asia Pacific Basin. It welcomes a variety of approaches to art history by historians, curators, critics, and scholars in related disciplines. It hopes to provide a think tank between museums and universities. The key areas of research activity are Australian art, Asian Art, Contemporary Art, and European art. The stimulus for its foundation was the International Congress in the History of Art, held at the University of Melbourne in January 2008, Crossing Cultures. Conflict, Migration and Convergence.

The proposed programs for the Institute include fellowships for postgraduate, postdoctoral and scholars, symposia, the creation of research networks, and publications. We are looking to endow three permanent positions, the director and two assistants in the fields of indigenous and Asian art, as well as visiting fellowships for postgraduate students and visiting academics. The Foundation Director is Professor Jaynie Anderson, Herald Chair of Fine Arts and President of the International Committee of Art History (CIHA). During the course of her presidency she seeks to advance the development of art history in the Pacific Basin. The Advisory Board is chaired by Fred Grimwade and composed of academics, and leading representatives of the Arts and Museums Sectors.

Our session is to discuss with our colleagues in art history about the creation of the Institute and to seek their advice and help in its development.

The session welcomed papers from any member of the Art Association of Australia and New Zealand and any academic, student, artist, photographer, filmmaker, or other art and design professional concerned to engage with issues that advance scholarship and discourse around issues relating to visual culture.

Convenor: **Dr Rebecca Elliott**  
(The Australian National University)

### 1. Tableaux Vivants: Not Painting by Numbers, But Painting with Figures

Dr Anita Callaway

When Louis Keller brought his troupe of tableau-vivant performers to New York in 1856, he likened his shows to “the great galleries of Europe, the master pieces of which I bring before the eyes of those who else might never see them”. Among the living pictures he presented at the Broadway Theatre was Emanuel Leutze’s *Washington Crossing the Delaware*. It had cost New Yorkers twenty-five cents to view the original of this “Great National Picture” when it was exhibited at the Stuyvesant Hall in 1851; now, five years on, it cost fifty cents to witness not only Keller’s representation of this “National Tableau”, but an entire program of living pictures (including Rubens’ *The Battle of the Amazons* and Raphael’s *Triumph of Galatea*). Can the conventional distinction between Leutze’s painting as art and Keller’s performance as kitsch be critically sustained today?

Leutze had painted both versions of his iconic picture in Dusseldorf, where tableaux vivants (lebende bilder) were familiar exercises during Wilhelm von Schadow’s directorship of the academy and, as Cordula Grewe notes, integral to the art community’s existence. This paper, in comparing the supposed “double mimicry” of the Dusseldorf tableau-style of painting with tableaux performances that added a third layer of mimicry (performances that mimicked paintings that mimicked tableaux), is an attempt to rehabilitate tableaux vivants into the art historical mainstream.

**Anita Callaway** is the Nelson Meers Foundation Lecturer in Australian Art, in the Department of Art History and Film Studies, at the University of Sydney, and author of *Visual Ephemerata: Theatrical Art in Nineteenth-Century Australia* (UNSW Press, 2000). She is a member of the Editorial Board of the *Dictionary of Australian Artists Online*, and is currently joint editor-in-chief.

### 2. Art in the Service of Agriculture: John Buchanan’s Nature Printing of The Indigenous Grasses of New Zealand

Associate Professor Linda Tyler

Described as the first major botanical work by a resident botanist, *The Indigenous Grasses of New Zealand* was published by the Colonial Museum in Wellington in six parts between 1878 and 1880. The spirit of experimentation that yielded John Buchanan’s production of this work exemplifies a remarkable instance of the co-option of the illustrative arts to the service of colonial science. For the materials to make the book, Buchanan was indebted to Sir George Grey, who had secured governmental funding for production of a manual on the “grasses and forage plants likely to prove useful in New Zealand”. Instructed by James Hector as Director of the Colonial Museum to illustrate the grasses natural size using the newly-discovered technique of nature printing, Buchanan was challenged to develop new lithographic skills. As a corollary, he had also to prepare enlarged drawings of floral parts using microscope dissection.

Buchanan’s attention was drawn to a lecture by Henry Bradbury, England’s first nature printer, which was reported in the proceedings of the London Athenaeum in June 1855. Bradbury advocated adaptation of a Viennese technique, and implemented his method in the production of Thomas Moores’s *The Ferns of Great Britain and Ireland* which was nature printed in green and brown ink between 1855 and 1857. Buchanan pioneered a less sophisticated method in New Zealand to produce the plates of *The Indigenous Grasses*, by printing from specimens that had been lightly inked and then faintly impressed on the prepared surface of the lithographic stone, so that “nature itself provided the detail”. In so doing, he created a botanical study of considerable artistic as well as scientific interest.

**Linda Tyler** was appointed as an Associate Professor at The University of Auckland, New Zealand and as the inaugural Director of the Centre for New Zealand Art Research and Discovery in late February 2006. Prior to this appointment, Linda Tyler was Curator of Pictorial Collections at the Hocken Library at the University of Otago for eight years where she oversaw the day-to-day running of the historical photographs and pictures collections.

### 3. Decorating the Hearth, Furnishing the Soul

Lucina Ward

Industrialisation in Victorian Britain brought technological innovation, a rising middle-class and unprecedented material prosperity. It also provoked debates about taste, and a plethora of manuals on household management and beautification. Readers were exhorted to adorn their homes with 'chromos': a lady decorating her parlour, for example, was advised to allocate almost one-fourth of her budget to reproductions of works by some of the best artists.

The Arundel Society's richly coloured lithographs, available framed and glazed, brought images of early Italian and Northern art into the domestic sphere, into religious establishments and museum collections. By appealing to the elevation of public taste and knowledge of art, the Society offered attractive objects as well as a certain cache. Issued by subscription, many of the chromolithographs were acquired by institutions where they may still be found today. Less is known about those collected by private subscribers who joined the Society in large numbers, especially in the 1860s and 70s, causing the Council to limit membership so the quality of the prints was not compromised.

While the original frescoes and altarpieces copied for the Society were intended to communicate Christian stories, the nineteenth-century reproductions raise a complex web of issues including posterity, historicism and notions of 'aura' in an age of mechanical reproduction. This illustrated paper examines the commercial and ideological strategies of the print publishers, and speculates on the impact of chromolithographs in British living rooms, churches and further a field.

**Lucina Ward** is Curator of International Painting and Sculpture at the National Gallery of Australia and a doctoral candidate in Art History at The Australian National University.

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### 4. Fixed: Techniques of Drawing on Skin, and Other Surfaces

Dr Deborah Cain

Arriving at an airport in the time of H1N1 (swine flu), might mean that you could be confronted by infrared thermal imaging cameras. With this need for border surveillance of rogue bodies in times of a pandemic crisis in mind, the focus of this paper will be two artists who have used the process of tattooing as a way of engaging with diverse notions of mark making and its documentation. Specifically, Lisa Benson's *Twenty minute spin* (DVD, 2006) will be juxtaposed with the digital presentations of Tagny Duff's *Living Viral Tattoos* (2008) and her *Cryobook Archives* (2009). Both these artists provide opportunities to

consider the techniques of drawing on bodies as vectors of information, and involve issues of technology and sculpture, of staining skin, and its display. While Duff's initial production was located in the bio-technology laboratory and Benson's work was done in the art gallery under tattoo-parlour conditions, both are mediated by their complicit forms of exhibition, incorporating performative aspects that include shifts in space and viewing.

Benson's work allows us to follow the rhythm of the tattooist marking the white line on a body part, in this case an arm. It is a subtle and gentle spin that mesmerizes the viewer into spending time watching the DVD film footage. In contrast with this Duff's work with living tissue involves bio-technologies and the marks made by bruising, staining, stitching of skin, and imprinted with viral cells. Looking at such work in its digital form is different to the 'being-there' in the presence of pathogens as when Duff moves from the lab to the exhibition space. Whereas, the sterile environment of the tattooist is temporarily moved to the gallery for the making of Benson's *Twenty minute spin*.

Rather than technologies of digital manipulation, both these art works concern the archival format for their imaging, but are different in their temporal outcomes. And, although fixed at a point in their production on skin, they are prone to the natural elements of fading and decay. Skin, technique, and tattoo in relation to ideas about *dermagrapisms* will be discussed, in conjunction with the way the body is marked by disease currently in the so-called pandemic of H1N1.

**Deborah Cain** teaches in Foundation Studies at the University of Waikato. She was awarded her doctorate in Art History by the University of Auckland in 2007, for a thesis titled *Semiotics of Self: Reflections on the Work of Louise Bourgeois*. She also has published articles in *Third Text*, *SITES*, *Art New Zealand*, and other locations, and has produced an experimental video on the artistic and poetic work of John Pule.

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### 5. The *hanga* of Noda Tetsuya and Shimada Yoshiko

Dr Anne Kirker

In her book *Scream Against the Sky* (1994) Alexandra Munroe observed that in Japan tensions between preserving traditions and cultivating "world relevance" had long been debated since the Meiji Restoration of 1868. Both Noda and Shimada are products of Euramerican impact at the same time they retain in their respective work a close connection with the traditions and history of Japan. This presentation outlines how each has engaged in a process of trans-culturalism. It thus illustrates how an often overlooked (some would say obsolete) art field, that of printmaking (or *hanga*) has been transformed into an arena which has, in the case of Noda, a personal, lyrical conceptualism and with Shimada, an overtly political bias. Both artists demonstrate how the incursion of photography into printmaking can interrupt

the decorative label often levelled at contemporary Japanese prints and take it into an altogether more interesting and challenging realm. Shimada appropriates historical photographs of Asian “comfort women” in W.W.II, and driven by her feminist platform, transforms these documents into art works that reveal the hidden histories of women under Tennoism (the Emperor system). Conversely Noda, an older artist, steeped in 1960s conceptual art and Zen, takes snaps of the familiar and creates photo-etchings under the term Diary that are contemporary visual equivalents to *haiku*. Using these two cases, an argument is made for the need to adopt new criteria for evaluating prints – one that incorporates non-Euramerican traditions.

**Anne Kirker** is an independent art consultant, curator and writer. She held senior curatorial positions at the Queensland Art Gallery, Brisbane from 1988 to 2006 following work at major art museums in New Zealand. She was closely involved in the first four Asia-Pacific Triennials of Contemporary Art, from which her doctorate arose.

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## 6. Lace Dress of Liberty: (Re)appraising Decorative Femininity through *Kamikaze Girls*

Masafumi Monden

Derived from Nabokov’s controversial novel (1955), the name Lolita connotes infamy, particularly when applied to the way in which young women are represented in Western culture. Evidently, the Lolita look, where young women are portrayed girlishly and “innocently” in Western media, is accused by some as endorsing female infantilisation and objectification (Merskin, 2004). This sentiment reflects the famous contention made by sociologist Thorstein Veblen at the turn of last century, in which female sartorial ornamentation was a stable signifier of dependency and subservience. To what extent a “girlish” and emphatically “ornamental” fashion-look inevitably signifies such negative connotations is the question posed in this paper. Looking for a new possibility, I turn to Japanese culture where different modes of representation of femininity are flourishing than in the West (Napier, 1998).

My paper focuses on Tetsuya Nakashima’s film adaptation of *Kamikaze Girls* (2004). The emphasis of this film is particularly highlighted by Momoko, one of the film’s two adolescent, “fashionista” heroines. She is dressed in the Japanese Lolita fashion, a lavishly lacy and self-consciously girlish style with references to the European Rococo tradition, and quite freely engages in established “masculine” activities without undergoing any sartorial metamorphosis. In this paper, I will argue that *Kamikaze Girls* offers an innovative representation of young women with a high degree of autonomy and agency. Furthermore, I explore how the film possibly gainsays the established notion that assumes the correlation between

girlish femininity and negative connotations of passivity and subservience. *Kamikaze Girls*, I argue, might shed positive light upon our understanding of the disparaged ornamental and “girlish” sartorial style.

**Masafumi Monden** graduated from the University of Western Sydney in 2005 with Master of Arts degree in Communication, Media & Culture with distinction. He is currently a PhD candidate at the University of Technology, Sydney where he is working on representations of fashion in contemporary Japanese fictional narratives.

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## 8. Sketching Biography

Susan Steggall

Biography has not always enjoyed academic attention and until late in the twentieth century it was traditionally consigned to history. Yet this has been an uneasy liaison and biography is now considered a hybrid form, between history and literature. An art historian is also something of a hybrid – not only a scholar who must use words technically to contextualize often difficult or obscure works of art within time, place and culture, but also a writer who must use language creatively to describe, interpret and communicate the essence of such objects to the viewer and the reader. If biographers of scientists and scholars describe their work as intellectual biography, those of writers, poets and playwrights as literary biography, those of artists as ‘aesthetic’ or ‘artistic’, then a biography of an art historian must encompass elements of all of these.

My paper looks at some of the issues at stake when creating a portrait, in words, of an art historian – in this instance Joan Kerr who, in addition to being a respected academic, was something of a larrikin public intellectual.

**Susan Steggall** is an art historian with a strong interest in biography. She recently submitted, as a PhD in Creative Writing at the University of NSW, a biography of the late Joan Kerr. Publishing credits include *Alpine Beach: a family autobiography*.

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## 9. Contemporary Artists Responding to a History

Vivonne Thwaites

I am a curator of contemporary art projects that make connections with history to examine the central issues that face our society. Fundamental to my practice is to set up structures in which contemporary artists can respond to histories, by producing new works. In addition, my projects are interdisciplinary in that they provide the opportunity for my engagement with authorities from other disciplines. An important

outcome of my curated projects has been to look at the layers of information that have evolved to inform our view of the world.

*Littoral* is a museum exhibition (opens Carnegie Gallery, Hobart April 2010) that will use a selection of informal works by Charles-Alexandre Lesueur, the 'Raphael of the Ocean'. These works, which have never been exhibited or published, reflect his innovative approach to depicting marine life. Audiences will be encouraged to look closely at these jewel-like, almost surreal works, to recapture the spirit of wonder in which most of these were made, when Lesueur as a young man, worked as an artist on a French scientific expedition of discovery to Australia (1800-1804).

Set against these works, new commissioned works by six of Australia's leading Indigenous and non Indigenous artists: Judy Watson (Qld), Toni Warburton (NSW), Julie Gough (Qld) and Beverley Southcott (SA), Aadjie Bruce (WA), Chris De Rosa (SA) will respond to the places and spirit in which the works were made, and to the insights they give us to the predicaments now facing the oceans and our world.

**Vivonne Thwaites** was Visual Arts Director, Adelaide Festival Centre for many years and Curator of the School of Art Gallery University of South Australia in 2006. In July/August 2006 she was awarded the University of Sydney Power Studio at Cite Internationale de Arts in Paris and is currently researching a project, funded by Australia Council and Gordon Darling Foundation, based on the work of Charles Alexandre Lesueur, French artist on the Baudin voyage, for a 2010 project at Carnegie Gallery, Hobart. She has recently established artroom5 and ran two sets of exhibitions over 2008 and 2009. Thwaites has lectured at the South Australian School of Art, University of South Australia and other art schools in Adelaide.

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## 10. The Tumultuous Love Triangle Between Futurism, Fascism and Advertising

Alisia Romanin

The relationship of avant-garde art to the newly founded commercial graphic design and advertising industry of Italy in the period between 1922 and 1945, is an area that has been largely underdeveloped in the scholarship of Italian art history. This paper investigates the complex links between Futurism and commercial advertising with particular attention to their development in light of Fascism. The emphasis will be on the participation and contribution of private enterprises to the field of graphic design and advertising. The inherent nature of advertising required that it persuade a consumer to purchase particular products, subscribe to particular ideals or attend certain events. While stylistically the format changed according to the wishes of the advertisement's commissioner, the preferences of the designer and the artistic notions of the period, the basic requirement that the work be publically accessible

always remained. Graphic design therefore had a close and unique relationship with the general public. This relationship had the ability to influence the design process, the nature of advertising and indirectly the relationship between Fascism, art and advertising, thus providing an innovative, original and fresh vision of Italy.

This paper will consider precisely what the Fascist policy was, both in relation to art and culture and to the advertising industry. A comparison of Futurist and non-Futurist graphic works will aim to illustrate the comparative stringency with which the Futurists adhered to Fascist cultural policies and newly instituted advertising industry standards and codes, or alternatively, any ambiguities or liberality in the Futurist interpretation of the same.

**Alisia Romanin** is currently in her final year of a Master of Arts in Art History at the University of Melbourne. Her thesis topic considers the relationship between Futurism, Fascism and advertising, focusing specifically on the works of Fortunato Depero and Nicolay Diulgheroff. This topic is timely given that 2009 marks the 100th anniversary of the founding of Futurism in Italy.

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## 11. Mapping the King's Victory: A Printed Image of Louis XIV's Conquest of Lille

Robert Wellington

From 1660 to 1680 Louis XIV's glorious victories in war defined the long-contested borders of France and brought peace to the nation, heralding a new Augustan age in which the arts and sciences flourished. Great writers and artists were engaged by Louis XIV to produce an official record this new golden age with both written and pictorial histories. Printed media played an important role in this venture, with the implementation of a government policy to collect engravings that recorded the age for posterity. These engravings survive today in the volumes into which they were bound, known collectively as the *Cabinet du Roi*.

A recent study of these volumes reveals that nearly half of the prints collected are images of war, and a focussed analysis of Adam François Van der Meulen's printed *View of the army before Lille* (c. 1674) exposes compositional elements drawn from a tradition of mapping used to naturalise an ideological account of warfare. A comparison of Van der Meulen's print with his painting of the same subject, presented alongside archival dating evidence, reveals that the print predates the painting by several years. This reverses the previously presumed order of execution where the media of print (usually associated with reproduction) comes before painting (the medium of production.) This has significant ramifications for a study of the iconography of warfare in the age of Louis XIV, demonstrating the key role that printed media played in the creation of a visual language of military images in seventeenth-century France.

**Robert Wellington** has a broad range of interests working for ten years in contemporary art galleries and museums, and as an independent curator and writer. He completed BA Hons. in Art History and Theory at the University of Sydney in 2009, specialising in seventeenth-century French print culture.

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## **12. Conchylomania: Collecting Real and Replicated *Porcelaine* Shells in Pre-Linnean France**

Jessica Priebe

In 1736, the *marchand-mercier* Edmé-François Gersaint staged the first public auction in France of a collection of shells and other curiosities from the natural world. The highlight of the sale was a prized cowrie shell that belonged to a family of univalves known to period collectors as *les porcelaines*. Admired for their naturally smooth glossy exteriors and ready decorative effects, *porcelaines* shells were highly sought after by eighteenth-century amateur collectors. Indeed, unlike other shells that required regular cleaning and polishing, the unique enamelled surface of the cowrie shell presented a natural artifice that was, according to one eighteenth-century author, “as perfect as that of the most brilliant porcelain”. Not surprisingly, interest in these objects also extended to their ceramic counterparts with many noted collectors from the period adding original hard paste porcelain shells to their collections as well as locally produced translations in soft paste.

This paper considers the relationship between real and replicated porcelain shells in the context of an emerging market for these curiosities. In particular, it explores the visual and conceptual links between these natural and humanly wrought shells and their subsequent influence on the production of soft paste porcelain in mid eighteenth-century France. By locating these objects in amateur collections such as the ones belonging to Jean de Jullienne, François Boucher and the duc de Bourbon to name a few, I argue that there is an implicit connection between the mania for collecting shells, both real and ceramic, and the aesthetic development of *rocaille* inspired soft paste porcelain during this period.

**Jessica Priebe** is doctoral candidate in the department of Art History and Theory at the University of Sydney. Her thesis is an interdisciplinary study analysing the scientific and artistic parallels between the formation of mid eighteenth-century conchology and the development of the rococo aesthetic within the oeuvre of artist and collector François Boucher. Jessica has presented at both national and international conferences and was recently awarded the Dora Wiebenson prize for best graduate student paper presented at an American scholarly conference during the year 2008.

In both art and design practice interpretation plays a central role. The interpretive frameworks mobilised within making may be, to a greater or lesser extent, critically present to the maker. Equally, interpretation is mobilised within any engagement with the made. Experience of, and interaction with, art works or designed environments; the up-take and mobilization of designed things; the performance of designed roles and identities; all are dependent for their character upon the interpretive worlds within which these engagements are played out. At the same time, such engagements play back into the interpretive worlds they have mobilised. The ever-shifting interpretive worlds that condition engagement with made things, and that are themselves conditioned by such encounters, may be a focus of art and design research. This session provides a forum for discussion of diverse theoretical approaches, employed within either art or design practice, or within art or design research, that help bring to view the assumptions, values, predispositions and other interpretive conditions operative within either the production or the consumption of made things. Papers also examine the historical impact of particular art works, designs, or schools of art or design, upon human interpretive worlds.

Convenor: Susan Stewart  
(University of Technology, Sydney)

### 1. On Wearing: A Critical Interpretive Framework on Design's Already Made

Dr Abby Mellick Lopes and Dr Alison Gill

A sustainable material culture is perhaps more about making new relationships than making new things. A key question seems to be: How can we give time to things or perhaps give over to the time of things – those things we make, acquire and live with? Wearing – as an intentional act, practice or as an indice of use and duration – is an evocative and useful term that brings abstract ‘time’ into specific material and aesthetic relations (intertwined, intimate, contingent, dependent, abrasive etc).

This paper seeks to open up speculation on wearing as our relatedness to the already made. It will pose wearing in relation to the ‘object time’ (Baudrillard 1998) of material and symbolic practices that make new, purportedly improved, but inexperienced things available to us in consumer culture. Wearing is, for us a critical practice of attending to those things that are declining from object time, but which in this era of destructive wasting, need to be recalled, repaired and repurposed. Wearing shows that design, in spite of the widespread practice of trading *completed* designs, is better characterized as *unfinished*, open to the creative process of the end-user. In fact, it can be shown that to unravel the time/relatedness of wearing means to resist design’s conventional practice of finishing prior to wearing, a practice widespread across the disciplines. We will elaborate on this idea in relation to the fabric of buildings, garments and objects, and end with a speculation on wearing in that fastest of disciplines – graphic design, in which the structural material enables things to appear and disappear, seemingly without trace. It is perhaps this discipline that could serve a vital role in creating new relations to old things.

**Abby Mellick** Lopes lectures in design within the School of Communication Arts at the University of Western Sydney. She received her PhD from the University of Sydney in 2005 and has a

background in design and cultural theory. Her PhD thesis explored image ecologies and their material impacts. Her primary academic and industrial experience is in design for sustainability, which was nurtured in her work as a researcher and educator with the EcoDesign Foundation from 1996 – 2004. She has recently been involved in two interdisciplinary research projects - with the CRC Irrigation Futures and a research partnership between the Centre for Cultural Research and Urban Research Centre, UWS and Penrith City Council, investigating universal design and cultural context.

**Alison Gill** lectures in visual communication design at the University of Western Sydney in the School of Communication Arts. Her PhD was titled *Wearing Clothes* and explored intersections in fashion writing, critical theory and philosophies of embodiment. Alison has written about design, visual and fashion culture for *Fashion Theory* and *Form/Work*, and her research interests in material culture have been recently explored in two articles on athletic shoes for the anthologies *Shoes: A History from Sandals to Sneakers* (2006) and *Design Studies: A Reader* (2009).

### 2. Global Fashion Dolls (Barbie and Bratz) as ‘Mediating Artefacts’

Naghmeh Nouri Esfahani and Dr Robert Crocker

This paper draws upon the post-phenomenological philosophy of technology developed by Peter Paul Verbeek. Specifically, we make use of Verbeek’s notion of ‘mediating artefacts’ to consider how artefacts help to present the world to humans as well as humans to the world (Verbeek, 2005). Verbeek explains how “Many of our actions and interpretations of the world are co-shaped by the technologies we use” (Verbeek, 2006). We apply this to examine the role of global fashion dolls, specifically Barbie™ and Bratz™, in girls’ developing interpretation of the world.

The paper begins with an analysis of these dolls and our concept



of them. Following this, we draw upon in-depth observational and interview data from some immigrant Iranian families living in Australia to examine the ways in which young girls from this non-Western cultural and social background engage with these artefacts in their homes. We examine the ways in which our participants use these objects to develop their engagement with the world, and how their relationship with the dolls is co-shaped by the dolls' techno-social role. Finally, we discuss how the specific design elements of these dolls are able to further or restrict this relationship.

**Naghmeh Nouri Esfahani** is a PhD student at the University of South Australia and a tutor in design courses at the University of South Australia.

**Robert Crocker** is Senior Lecturer in division of Education, Arts and Social Sciences.

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### 3. Understanding Artefacts: Reading Heidegger's Analysis of 'Dasein's Everydayness' as Practice Theory

Dr Sally MacLaughlin

Practice theory provides an alternative to three approaches that currently dominate the study of culture: culturalist mentalism, textualism, intersubjectivism. Practice theory looks to background practices as the basis of our shared understanding of the world.

Along with Wittgenstein, Heidegger is recognised as a key figure in the development of practice theory and yet the concept of background practices is not explicitly thematized in Heidegger's work. Hubert Dreyfus has been influential in drawing out the relevance of Heidegger to practice theory. Dreyfus' exposition of Division one of *Being and Time* in effect constitutes a practice theory reading of Heidegger's analysis of the 'everydayness of Dasein.' In this paper I will explore Dreyfus' rationale for locating background practices at the heart of his reading of *Being and Time*. I consider the Heideggerian concepts of the 'ready-to-hand,' the 'referential whole of significance' and 'thrownness,' drawing out potential relationships between these concepts and the concept of background practices.

In an overview of the central tenants of practice theory, Andreas Reckwitz characterises a 'practice' as 'a routinized type of behaviour which consists of several elements, interconnected to one other: forms of bodily activities, forms of mental activities, "things" and their use, a background knowledge in the form of understanding, know how, states of emotion and motivational knowledge.' I interrogate this concept of a 'practice' in the light of the interconnection between aspects of our everyday understanding of the world explored by Heidegger in *Being and Time*: interactions between 'equipment,' 'equipmental wholes,' the 'in-order-to,' the 'towards-which,' the 'for-the-sake-of-

which,' 'regions,' 'attunement,' 'talk' and 'care.' I close with a discussion of how we might bring a Heideggerian practice theory perspective to our understanding of artefacts and the culture of design.

**Sally MacLaughlin** is a Lecturer in Visual Communications Design at the University of Technology, Sydney.

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### 4. Death in Arcadia: No Need to Panic Grahame Kime

Nicholas Poussin's *Et in Arcadia Ego* (Louvre, circa late 1630s) has given rise to divergent art historical interpretations. In the works of Erwin Panofsky, Elizabeth Cropper and Charles Dempsey, and Judith Bernstock the painting is considered as meditation on death, an elegy of memory and friendship, and a prelude to a 'golden age' of French dynastic rule. It aligns with the temper of Sheila McTighe's association of Poussin with the *libertinage* and offers Louis Marin an opportunity to critique the theoretical and methodological process of Panofsky. Against this background of art historical discourse I propose to explore the iconography of *Et in Arcadia Ego* as a measure of discourses in 17th century science and philosophy. Poussin's use of Arcadian iconography, an image associated with sensual pleasure and the conception of the *locus amoenus*, the ancient poet's descriptions of the 'fresh, green comforts, or pleasance representative of nature's intimate "places of delight"', might also be considered as a place of reason. In answer to the question posed by the painting, 'Who once lived in Arcadia?' my paper will examine relationships between the image of Poussin's Arcadia and the developments of 17th century thought as represented in particular by Cartesian rationalism. Whereas Arcadia may be thought of historically as a place of sensual pleasures I propose to examine whether, at least in Poussin's case, it is not also the image of a rational, quantifiable world. My examination of this question will be through a visual analysis of the painting and the currents of intellectual inquiry in the 17<sup>th</sup> century that intersected with an antagonised conception of antiquity.

**Grahame Kime** is Arts Centre Coordinator for Hazelhurst Regional Gallery and Arts Centre. His previous curatorial work includes *Heaven on Earth; Visions of Arcadia* and *Flora: Still Life Moving Fast* both exhibitions held at Hazelhurst. He is currently assisting with an exhibition based on a private collection of Australian art and curating a survey of the artist Shen Jiawei, *Shen Jiawei: From Mao to Now*. Both exhibitions will be held in 2010. Grahame holds a Master of Arts by coursework from the University of Sydney and is currently undertaking a Masters by Research with a thesis focused on Nicholas Poussin.

## 5. Renaissance Linear Perspective and the Development of Modernism

Dr Luke Strongman

Architecture and art are conjoined in their interpolation of three-dimensional space, especially since the emergence of linear perspective in early fifteenth-century Italy. As Elizabeth Grosz states, “Art is . . . the extension of the architectural imperative to organise the space of the earth”. Representation of three dimensional space in painting has undergone many stages of evolution from the development of linear perspective by Alberti and Brunelleschi in fifteenth-century Florence and a return to forms of naturalism after the sixteenth century. If cross-referenced to architectural form, the uses of linear perspective in painting after the Renaissance have offered an imperfect mirror to the development of three dimensional representations in art. Whilst significantly influential on the development of architecture, linear perspective arguably reached its apotheosis in modern art in the rebellion against the concept of art as a mirror image of reality. With a particular focus on the relationship between the renaissance and modernism this paper explores ways in which linear perspective has contributed to the framing of the human environment.

**Dr Luke Strongman** teaches Humanities and Communication at The Open Polytechnic of New Zealand where he is also Research Facilitator for the School of Information and Social Sciences.

## 6. Poststructuralism in the Artwork of Gerhard Richter Darryn Ansted

This paper discusses the poststructuralism of Gerhard Richter’s *oeuvre*: its critical engagement with the expanded field of art practice and specifically its use of minimalist and photorealist aesthetic strategies. Generally, in art theory the term “Postmodernism” relates to the accelerated spread of art practice into diverse media and discourses since the 1960s. While the term is often used to denote a period style within the pluralist art world, particularly in regard to painting (Photorealism and Neo-Expressionism), the poststructuralism of its thinking in fact opened up the possibility of there being no more period styles, and so of a post history. This phenomenon became the condition of contemporary art. The neo-Dadaist ferment in Düsseldorf of the 1960s that greeted Richter on his move to the West is an example of this condition. Richter’s response to it is not one of simply sampling and reproducing the available styles, but of raiding those styles for their aesthetic strategies, which he then uses in a broader philosophical project; one which seeks to explore the “remainder” left after dissolving the subject into a chain of signifiers that constitutes the real.

**Darryn Ansted** is the Head of Painting at the Curtin University School of Design and Art. He is currently completing a PhD on

Gerhard Richter through the University of Western Australia. He is a practising artist and academic with various active current research interests. His creative production includes recoding aesthetic strategies to critique and engage extrinsic political, cultural and social dimensions of contemporary life. His academic research interests include expanding the view of the artwork as a basic unit of meaning to a view of the artist’s entire practice as a subject of study, developing theories of poststructuralist radical alterity in painting, and curating and engaging with contemporary artists of diverse interests.

## 7. Designing for the Convict Dandy

Dr Sharon Peoples

Australian convict clothing, particularly the ‘magpie’ and ‘canary’ suits were designed to bring about moral reform. However it was not so much through moral enlightenment, as was hoped for, but more as a catalyst to economic power and social reorganisation. For many years, received Australian history painted the early colonials as rum-drinking, no-good, lazy workers who avoided any form of physical exertion (Clark 1956; Hirst 1983; Horne 1972; Hughes 1987; McQueen 1968; Shaw 1966). In the last ten years this has been refuted by a number of historians (Nicholas 1988; Elliot 1988; Keneally 2005; Oxley 1996). However, none of these authors made the connection between cloth, behaviour and the body. Investigating textiles such as convict uniforms remind us of complexities of representation and the body and between the functional and the symbolic.

This paper speculates on why uniforms were created for the convicts, how clothing was utilised as a reward system, why textiles that were used for the uniforms were embedded with politics, how clothing was used as an organising principle, the body politic of ‘magpie’ and ‘canary’ suits and the effects of imposing uniformity on members of British society so far from the homeland. Together these factors contributed to and developed a new style of consumer, the Convict Dandy (Elliot 1988). Although the concept of the convict dandy is not new, very few Australian historians appear to have acknowledged the role of textiles and convict clothing as active agents for social change. The concept of uniforms in motion is illustrated through social mobility, moving through the class system.

**Sharon Peoples** completed her PhD in Art History in 2008. She has worked as visual artist having work collected by local and national institutions. She now writes in the emerging area of fashion theory as well as maintaining a profile as an exhibiting artist, lecturing in textiles at the ANU School of Art and curating textile exhibitions. She also has lectured and tutored in the Art History Department ANU since 2005 where she completed her PhD, *Military Uniforms in the Eighteenth Century: Gender Power and Politics*. Her background also includes interior design, theatre

design as well as an embroiderer with work held in national and international collecting institutio

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## 8. The Social-Individualistic Man: Walter Gropius and Franz Müller-Lyer

Dr Tanja Poppelreuter

This paper addresses the question of how architects during the 1920s in Northern Europe (most prominently Germany) tried to affect, educate and “better” residents of their tenements. This endeavour was closely related to the idea of a New Man, who could be shaped with the help of the rational and objective “New Architecture“. That New Man was about to emerge was a widely accepted thought and had proponents from the medical as well as sociological and psychological sciences. The New Man as usually associated with the blue-collar worker who lived in the overgrown cities, in small, unhygienic and thus unhealthy tenements. The New Man represented a new class in society whose needs and lifestyle were believed to have changed and therefore no longer fit into traditional patterns. In the course of the discussion that circled around the question of which architecture would be the healthiest, another topic emerged. The development of new architecture provided planners with an opportunity to directly influence not only the health but also the lifestyle and morals of these New Men.

To help with the latter subject sociologists, philosophers and doctors were sought to provide prognoses on how society would change in the near future. During the late 1920s architects utilized those theories that described the changes in the mental, sociological or psychological condition of the New Man. The German architect Walter Gropius, for example, developed in 1929 a 10-storey tenement for this purpose. Gropius followed the description of a New Man and the ways in which he would form a new society that had been proposed by the sociologist Franz Müller-Lyer. Gropius described the concept as an adaptation to the changing social order, and his tenement was just one example of many which were aimed at renewing man and society. Critics however judged these attempts as arrogant and quixotic. Helmut Plessner, for example, criticises the objective new architecture as having created a “Pole of coldness“. The efforts to create a hygienic and healthy environment that would enhance moral and lifestyle resulted – in Plessner’s reading – in inhumane spaces that leave no room for individuality.

**Tanja Poppelreuter** is a Lecturer in the Art History Department at Auckland University. She has previously worked as a Lecturer at Unitec, Auckland, School of Architecture and Landscape Architecture SCALA (part-time) since 2007. Her PhD thesis, *Das Neue Bauen fuer den Neuen Menschen*, completed through Frankfurt University, was published in 2007. She held a full time scholarship from Deutsche Forschungsgemeinschaft 1999-2002.

## 9. Jean Prouvé’s Maison Tropicale: The Poetics of the Colonial Object

Dr D.J. Huppertz

In June 2007, Jean Prouvé’s prefabricated aluminium bungalow known as the Maison Tropicale, was sold at auction in New York for \$4,968,000. While the multi-million dollar price tag attracted newspaper headlines, from a design perspective, critics highlighted Prouvé’s innovative design that utilized industrial technologies and prefabrication techniques. Indeed, a factory-produced metallic house such as the Maison Tropicale seemed to embody Le Corbusier’s description of the modern house as a “machine for living in”, and recent criticism has confirmed the Maison’s identity as an icon of *industrial* modernism. However, while the Maison Tropicale continues to be lauded as an exemplary industrial object, its identity as a colonial object remains obscured. Prouvé’s Atelier designed and fabricated the Maison in 1951 specifically for French colonies in sub-Saharan Africa. Design history currently lacks a suitable interpretive framework for understanding an artifact such as the Maison Tropicale, an interpretative framework that could incorporate the complexity of not only its design and manufacture, but also its shifting meaning on its trajectory from France to colonial Africa fifty years ago.

This paper analyses Prouvé’s Maison Tropicale as a colonial object, both in the postwar French colonial context. A major touring exhibition, *Jean Prouvé: the Poetics of the Technical Object*, originating in Germany’s Vitra Design Museum in 2005 (and currently still touring), both pre-empted and confirmed this interpretation of the Maison Tropicale. In addition, the 2008 exhibition, *Home Delivery: Fabricating the Modern Dwelling* at New York’s Museum of Modern Art, featured the Maison Tropicale in the context of European and American prefabricated housing in which it was designed and manufactured, and in the context of its more recent “rescue” from the Republic of Congo and subsequent display in the contemporary capitals of design culture, New York, London, and Paris.

**D.J. Huppertz** is the Program Coordinator of the Interior Design program at Swinburne University of Technology’s Faculty of Design. He publishes on design history, contemporary art, literature and architecture.

**Building** in relation to **collecting**, infers a logic and structure that is not always apparent. This session aims to explore the tangle of issues arising from the selection, preservation and display of artefacts in a collection. Is there an art to collecting? Just what is it that determines an object's ascent into a collection? How is significance determined such that of the many, only the few are deemed 'collectable'? And what do collections tell us about the collector, be they an individual, corporation or a nation? A host of amorphous, ever changing values are used to build collections in public institutions. And yet these are rarely stated and are often difficult to quantify - making the question of who decides and why a perennial hot potato.

The session aims to juxtapose public collection against private to search for similarities and differences, in an attempt to understand the mechanisms of acquisition.

Convenors:

Michael Desmond

(National Portrait Gallery)

Peter Naumann

(National Gallery of Australia)

### 1. Building Relationships: Building Collections

Dr Lisa Chandler

This paper investigates some of the factors which have determined acquisition choices informing the development of three significant private collections of Indigenous Australian art. A serious and passionate collector often has the time, the funds and a lack of bureaucratic restrictions that can hamper public institutions in their collection development. This absence of constraints may enable dedicated collectors to stay 'ahead of the game', particularly in the rapidly shifting domain of Aboriginal art. Where these conditions exist, just what kind of collections can be developed and are such collectors able to acquire significant works ahead of major public institutions? In the case of each of the collectors examined in this paper, the formation of their private collections represents different forms of relationship. On one level, the link between the collector and their acquisitions encompasses each individual's vision. Yet the collections also represent relationships between the collector and particular artists, as the former have journeyed to remote locations and built a rapport with certain practitioners. In this way, there are meaningful stories and events associated with their acquisition so that they also reflect personal histories and a range of social transactions that have occurred in the collection's development. This paper thus examines some of the elements which provide an individual flavour to each of these important private collections and considers ways in which they might differ from institutional holdings of Indigenous Australian art.

**Lisa Chandler** is a Lecturer in Art and Design at the University of the Sunshine Coast, Australia. She has extensive experience in curatorship and was foundation director of the University of the Sunshine Coast Gallery. She holds a PhD in Art History and Curatorship from The Australian National University, Canberra. Her research interests include contemporary art, including indigenous Australian art, curatorship, visual literacy and visual communication. Her articles have appeared in refereed journals and publications such as *Artlink*, *Australian Art Review* and *Imprint*.

### 2. Collecting History: Settler Society's Appropriation of Identity

Anita Hansen

The collecting of early natural history art and other material linked to early exploration appears to be a strong and shared theme in the collections of many government institutions in settler societies – the 'ana' collections. This paper examines the rationale behind these compilations; the 'Australiana', and particularly the 'Tasmaniana' collections.

The interest in creating a history, as a society moves from identifying with the original colonial power, to creating an identity and sense of self, is linked to these collections. A particular feature of many of these collections is the movement from the private to the public domain – perhaps a trend of private collectors recognising the importance of 'local' before state institutions do, of individuals beginning to define themselves by their location, while governments are still tied to the colonising powers. As the links with the former governing powers weaken, the awareness of the importance to the public of the shared history contained in these collections grows.

Tasmania has rich and extensive collections of 'Tasmaniana' in its state institutions; Tasmanian Museum and Art Gallery, State Library of Tasmania, Queen Victoria Museum and Art Gallery. I will examine and discuss the history these, but of the Allport collection of the State Library in particular, and the importance of private collectors in the shaping of 'ana' collections.

**Anita Hansen** is a PhD candidate, University of Tasmania. After completing a Bachelor of Fine Art and a Grad Diploma in Plant and Wildlife Illustration, I worked as a scientific illustrator/designer until completing a research based Master of Fine Art, University of Tasmania in 2007 (nineteenth century orchid illustrations by Tasmanian artist William Archer (1820-1874)). I am currently a PhD student with the School of Art, University of Tasmania. My area of

research examines the nineteenth century natural history art (original art, prints and illustrated books) held by the major state institutions, and the reasoning behind the collection of this type of material. It is a joint project with the Tasmanian Museum and Art Gallery, as was the Master's degree. Presented paper to Royal Society of Tasmania on William Archer and the links with Darwin I 2009 (part of 200 year anniversary of Darwin's birth).

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### 3. Can An Art Dealer “Create” Major Art Collections

Helen Webberley

Lord Joseph Duveen of Millbank (1862-1947), arguably one of the most amazing art dealers ever, came from an ordinary art-loving Dutch-British family. He dominated the world market in old master paintings and decorative arts from the late 19th century on. And his timing was uncanny. At that very point in time, many stately homes in Britain and Europe were at a crisis point, being forced to sell their art treasures to pay their enormous tax debts.

Duveen's buying clientele largely consisted of newly wealthy US families who wanted to develop fine art collections, but may not have had the learning or confidence to make their own choices. S.H Kress, Otto Kahn, Arabella Huntington, Andrew Mellon, William Hearst, John Rockefeller, P.A.B Widener, Benjamin Altman, Isabella Gardner and Henry Frick all relied on Duveen, to a greater or lesser extent, to locate and negotiate their art treasures.

Despite the rich literature on Duveen, several research questions remain: 1. to what extent did Duveen rely on Bernard Berenson for connoisseurial advice? 2. did Duveen really play an instrumental role in the “formation” of taste for newly wealthy American collectors, as is often stated? And 3. did Duveen have a long term impact on which fine art from Britain and Europe ended up in public art collections in the USA?

**Helen Webberley** lectures in Art History at Centre for Adult Education in Melbourne and at the Melton Centre for Jewish Studies. Although still passionate about the 17th century,

Helen spends most of her time researching the Impressionists, Belle Epoque, Vienna Secession, Bauhaus, Glasgow School and Degenerate Art Exhibition.

### 4. Conservation Professionals and Their Impact on the Collection Process of State and National Cultural Heritage Collecting Agencies

David Thurrowgood

Increasingly collections are asked to work, to justify their existence amid competing government funding streams. Individual objects need to pass a series of hurdles to enter a public collection, and have their relevance reviewed in context of their ongoing cost of care and assessed cultural and historic value.

Collecting represents both strength and a liability for institutions. As collections grow there is rarely a proportional investment in the infrastructure of collection care. What we collect now, and accept the burden or responsibility for, impacts our medium and long term capacity to care for the whole collection and to undertake the other activities we value in our organizations. Risk and significance assessment process that are gaining strength within the conservation profession will increasingly impact on the activity of collecting and the choices institutions make.

The role of a professional conservator in the acquisitions process is often poorly understood, even by peers in their own organization, and the opinions and recommendations they formulate can at times be unexpected by those with a focus on the intangible aspects of an object. This paper will discuss some of the preconceptions that are used by conservators when examining objects for entry into collections, and engage with some of the flaws and advantages their mode of thinking brings to the collecting process. It will discuss the value set they bring to the process, and how this can at times come into conflict with the objectives of other stakeholders.

**David Thurrowgood** works with the largest team of dedicated art conservators in Australia at the National Gallery of Victoria. Prior to this he worked at the National Museum of Australia in the role of Senior Conservator. The NGV collection process is driven by private bequests and fundraising efforts, and the organization has possibly the finest and most diverse art collection in the Southern Hemisphere as a result of its almost 150 years of collecting activities. David has had a long term focus on conservation science and its influence on the decision making process within the profession.

## 4. CONTEMPORARY ISSUES IN ABORIGINAL ART

In both art and design practice interpretation plays a central role. The interpretive frameworks mobilised within making may be, to a greater or lesser This session examines the debates that surround the interpretation of Aboriginal art and unpack the current state of play. The interpretation of Aboriginal art remains contentious, and mainly derives from the different disciplinary agendas of anthropology and the artworld. As well as direct disciplinary issues, they also include:

- Curatorial issues of its display in respect to other art and artefacts—overseas Aboriginal art is still often packaged in ethnographic terms
- The place of Dreaming and other traditional practices in contemporary art
- The relationships between remote and urban Aboriginal art
- Globalism and the relationship between local and wider agendas
- Historical issues about the place of Aboriginal art in modernity and post-contact Australia more generally
- The effects of non-Aboriginal participants—artists, art advisers, curators, anthropologists, dealers, art critics and historians etc—in the production and reception of Aboriginal art
- The effect of the market in the production and reception of Aboriginal art

Many of these issues are interrelated, and no doubt participants will identify others. The focus is on the reception not production of Aboriginal art. The session is not concerned with documenting and analysing various Aboriginal art practices, and nor is it concerned with issues that might be raised by Aboriginal artists in their work—such as land rights, Dreaming, gender, colonial and postcolonial representation—unless this analysis or these issues directly relate to the politics of interpretation that continue to frame the reception of Aboriginal art.

**Convenors:** Darren Jorgenson  
(University of Western Australia)

Professor Ian McLean  
(University of Western Australia)

### 1. Art History at Remote Art Centres: The Conundrum of Wobbly Old People's Painting

Darren Jorgensen

This paper describes the problems, protocols and research possibilities offered by remote art centres for art history. At present paintings, punu objects and other artworks from remote communities are absorbed all too quickly into the market. All too quickly, that is, for art history, that bases its practices around institutions and exhibitions. In 2009 I have been travelling to remote art centres to access the records of remote artists, in order to construct local art histories. These records are often incredibly fragile, stored in substandard buildings or on individual computers that are often five years old or more. Yet these archives offer a valuable resource for constructing local histories of remote artists, and in bypassing institutional and exhibition contexts, offers a new and non-national way of addressing the concerns of global art history. In this paper I will demonstrate how the records of Warakurna Artists and Waringarri Arts Centre address one of the central conundrums of contemporary Aboriginal art: that of Wobbly Old People's Painting.

**Darren Jorgensen** lectures in Art History at the University of Western Australia. He has published essays on Aboriginal art, science fiction and critical theory.

### 2. Aboriginal Art Centres as Frontiers of Thought Dr Sally Butler

This paper examines ways in which Aboriginal art centres perform the role of trailblazers in shaping 21st century global thinking. Negotiations by art co-ordinators between Aboriginal communities, artists, curators, government bodies, art dealers and art collectors evoke a unique interface in contemporary cultural and commercial affairs. Since the early years of western desert acrylic painting, art centres have emerged in a variety of formats and functions and changes in the ways art centres operate arguably stimulate new directions in thinking about the production and reception of Aboriginal art. This paper compares four case studies of art centres from the early years of the Aboriginal art market to more recently emerging examples to demonstrate how their structures and operation map shifts in thinking from postcolonial dialectics to a more future-orientated 'anticipatory' identity of 21st century Aboriginal culture. The case studies of Aboriginal art centres include Papunya Tula, Maningrida Arts Centre, Wik & Kugu Art & Cultural Centre and Lockhart River Art & Cultural Centre.

**Sally Butler** is Senior Lecturer in Art History at The University of Queensland. Butler is author of *Our Way, Contemporary Aboriginal Art from Lockhart River* (UQP 2007) and curator of the international

touring exhibition of the same name. Other recent publications include “Translating the Spectacle: the intercultural aesthetic of John Mawurndjul” (*Between Indigenous Australia and Europe: John Mawurndjul*, Reimar Publications, Berlin & Aboriginal Studies Press, Canberra, 2008). Butler is one of the current editors of the *Australian and New Zealand Journal of Art* and former Associate Editor of *Art Collector Magazine*. Current projects include curating an exhibition of contemporary art from Aurukun and editing an anthology of essays on the same topic.

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### 3. Collaboration between Indigenous and Non-Indigenous Artists

Professor Ian McLean

Why is collaboration between Indigenous and non-Indigenous artists such an issue in visual art—when it is less of an issue in other art forms, such as music, dance and cinema? In addressing this question, this paper will develop a theoretical approach based on a typology of such collaboration and its historical contexts. At the centre of the paper is a critique Richard Bell’s Bell’s theorem: Aboriginal art is a white thing

**Ian McLean** is Discipline Chair of Visual Arts at the University of Western Australia. He has published extensively on Australian art and particularly on the intersections of indigenous and settler art. His books include *The Art of Gordon Bennett* (with a chapter by Gordon Bennett) and *White Aborigines Identity Politics in Australian Art*, and an edited anthology of writing on Aboriginal art since 1980, titled *How Aborigines Invented the Idea of Contemporary Art*, to be published in 2010.

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### 4. “How can this be art?” On the Reception of Aboriginal Art in German Art Space

Friederike Krishnabhakdi-Vasilakis

My PhD research into the reception of Aboriginal art in German art space looks at the historical development of art history and anthropology in Germany which have led to the binary reading of art as a part of nation building processes. As a consequence, Aboriginal art from remote areas has been widely excluded from art institutions of contemporary art and interpreted through ethnographic frameworks. Such a dual approach to art is culturally motivated and often implies an insurmountable, essential difference. The implications are manifold: for example, while “contemporary” art is actively involved in the present, “ethnographic” art is seen as a witness of the past.

This paper explores underlying currents for the general resistance of German art institutions to exhibit remote Aboriginal art by looking at specific historical issues - such as historicising European art – that still delineate ideas of the place of Aboriginal

art in modernity. Since the 19th century, art and ethnographic museums have been spaces which implicitly tell what the objects are and why one is looking at them. Art that is tied to oral culture seems to be stuck in the ethnographic frame due to the absence of written art documentation of most periods of its production.

Since the 1990s, Non-Aboriginal artists, dealers and curators such as Bernhard Lüthi and Elisabeth Bähr have had a great effect on the visibility of Aboriginal art as art in Germany through exhibiting and publishing Aboriginal artists. Events such as John Mawurndjul’s retrospective exhibition Rarrk 2005 and its symposium in Basel, Switzerland, which brought art historians and anthropologists together, are crucial in breaking away from the often oppositional 19th century binarism, towards an interdisciplinary and cross-culturally approach to Aboriginal art.

**Friederike Krishnabhakdi-Vasilakis** studied Ethnology, Art History and Media Science at the Philips University of Marburg, Germany, where she received a Master of Arts degree in Ethnology in 1994. Friederike has been lecturing part time in Visual Art Theory at the Faculty of Creative Arts at the University of Wollongong (UOW) since 2005. She recently commenced teaching in Aboriginal Studies at Woolyungah Indigenous Centre at UOW. Her PhD, which is currently under examination, is titled *On the Reception of Aboriginal Art in German Art Space* and focuses on the institutional framing of Aboriginal art through the humanist disciplines of Ethnology and Art History.

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### 5. A Dead Art? Sustainability in the Aboriginal Art Market

Dr Meaghan Wilson-Anastasios

Sotheby’s estimates that between fifty and seventy percent of the Aboriginal art it sells goes to buyers outside Australia. How do those buyers view that art? If you search for the Aboriginal art department on the Sotheby’s website, you will not find it listed with ‘Australian’ and ‘Contemporary Art’ under the ‘Paintings, Drawings and Sculpture’ category. Aboriginal art falls under the classification ‘Ancient and Ethnographic Arts’, alongside ‘Antiquities’ and ‘Pre-Columbian Art’.

Ethnographic art is inanimate, contained in a state of suspended animation. Its primary value to collectors is measured by its ‘authenticity’ and connection to a culturally untainted, semi-mythical point of genesis. Whereas a contemporary artwork is understood by the market to be produced by an artist working within a dynamic society, an object has the greatest ethnographic value if it emanates from a static, isolated society. The vitality and vigour of the Aboriginal desert art movement notwithstanding, by classifying Aboriginal art as ‘ethnography’ the message communicated to Sotheby’s collectors is that it is primarily a scientific and cultural curio.

This paper will show that the promotion and reception of Aboriginal art internationally as 'ethnographic' art is but one of a number of important aspects of the market that have implications for the industry's long-term sustainability. Many of these features are peculiar to the Aboriginal art market. Using economic theory as its starting point, this paper will identify how some of the ways Aboriginal art is made, distributed, promoted and received may place the market at risk.

**Meaghan Wilson-Anastasios** is a Researcher and Sessional Lecturer at the University of Melbourne. Her PhD thesis investigates art auction price formation and shows how and why superstars, as defined in economic terms, emerge in the Australian art auction market. Part of her research was the focus of a Four Corners program, *Art for Art's Sake*, aired on ABC television in 2008. In 2009, Meaghan co-authored a paper with Professor Neil De Marchi of Duke University for the Congress of the International Committee of the History of Art: 'The impact of unscrupulous dealers on sustainability in the Australian Aboriginal desert paintings market'. Meaghan is a registered art valuer and has seventeen years' art-industry experience in public and commercial art institutions including Artbank, the National Gallery of Victoria and Leonard Joel Australia.

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## **6. Dreamings or Nightmares: Small Words for Very Big Concepts - Who Owns Indigenous Culture in the 21st Century?**

Brenda Croft

This paper will consider the critical and popular reception of a number of key contemporary Indigenous Australian exhibitions and commissions at both national and international levels since the early 1990s, culminating in assessing the conjunctive staging of *Culture Warriors: Australian Indigenous Art Triennial* at the Katzen Art Center, American University, Washington DC, 2009 and *Icons of the desert: early Aboriginal paintings from Papunya Tula* at the Grey Gallery, NYU, both in 2009. *Culture Warriors* was presented in Washington after a national tour; *Icons of the desert* will only be shown in the US. Also assessed will be the critical response to international-only Australian Indigenous arts/cultural events such as the Australian Indigenous Art Commission at the Musée du quai Branly, Paris and the broader collection display and Dreaming their way: Aboriginal women painters at the National Museum for Women in the Arts, Washington, both in 2006. What will be the role of Indigenous curators and writers in the broader national and international arts/cultural industry(ies) during the next decade of the 21st century? Whose timeframe and perspective is applicable.

**Brenda L Croft** was born in Perth, and now lives in Adelaide. She is a member of the Gurindji/Mutpurra [pronounced Mootpurra] nations from Kalkaringi/Daguragu community in

the Northern Territory, and is a Lecturer at the David Unaipon College of Indigenous Education and Research, and the School of Art, Architecture and Design, Division of Education, Arts and Social Sciences at the University of South Australia. Before that she was senior curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia, from 2002 to 2009, and curated the inaugural National Indigenous Art Triennial, *Culture Warriors*, which tours to Washington, USA in 2009. A practising artist since 1985, her works are held in public and private collections in Australia and overseas and Brenda has been involved in the arts and cultural industry for over two decades as an Arts Administrator, Curator, Writer, Lecturer and Consultant. In 1995 Brenda was awarded a Master of Art Administration from the College of Fine Arts (UNSW). In 2001 Brenda received an Alumni Award from the University of New South Wales. In 2009 Brenda received an Honorary Doctorate in Visual Arts from the University of Sydney.



## 5. CONTEMPORARY PHOTOGRAPHY, LANDSCAPE AND HISTORY

Contemporary art photography shows a marked and widespread interest in landscape. In Australia and New Zealand we see this in work by Jane Burton, Rosemary Laing, Ann Noble, Debra Phillips and Carl Warner. Further afield we might look to Edward Burtynsky, Tacita Dean, Isabelle Hayeur, Roni Horn, Sha Kremer, Simone Nieweg and Jem Southam for evidence of equally diverse work united by its attention to landscape.

While a strong link to nature has always been part of photography's history, many aspects of this current enthusiasm seem curious. Not least of these is that the genre of landscape has been desperately unfashionable across the arts for so long, the preserve of the Sunday painter and the happy tourist snapper. While the photographic canon includes greats of landscape photography, such as Weston and Adams, more recently photographers have tended to avoid a genre that is so easily linked to the vernacular and so difficult to connect to serious intent.

In light of these issues, how are we to understand this turn, or return, to landscape in photography? Might we make some progress in accounting for contemporary photography's renewed interest in landscape as the posing of moral or ethical questions and therefore taking up the role once filled by history painting? Perhaps what we see in landscape once more becoming a suitable subject for art photography is an engagement with the edgy relationship between specifics of place and their histories and the idea of Nature as the World of our experience, that is at once every place and no place, primordial and under threat. Landscape becomes the World where all moral questions are posed.

Convenors: Dr Janda Gooding  
(Australian War Memorial)

Dr Rosemary Hawker  
(Queensland College of Art, Griffith University)

### 1. The Liminal View: Memory and History in Contemporary German Landscape Photography

Donna Brett

Contemporary German photographers have often represented the post Cold-War urban landscape as uninhabited and abandoned, and in the process of erasure and disappearance. Photographers such as Laurenz Berges, Ricarda Roggan and Beate Gütschow reveal the peripheries of culture and nature, past and present, images that explore sites of history and memory that are constantly in flux between remembering and forgetting. These artists have also explored the notion of interior and exterior by moving from photographing the urban fabric and abandoned spaces to the rural fringes. Gütschow for example uses digital technologies to create fictive images that explore pictorial history through the Arcadian view and question the temporality of urban construction.

The constantly changing topography in the urban landscape presents liminal spaces and views that reference recent histories that are on the periphery of understanding. How can we interpret the history and memory of sites that are loaded with signification and yet picture nothing, where absence itself becomes the referent? I suggest that such images indicate and speak about events, memories and histories that form the fractured space that sits outside of, or adjacent to the events that they reference. As such these images rely on the strangeness of absence and the anywhere and nowhere of topographic photography for its effect. This paper interprets these photographers as filtering history through the camera lens, using pictorial modes that question the act of seeing, and the notion of a photographic truth.

**Donna Brett** is currently researching post-war German photography

as part of her candidature in the doctoral program in the Department of Art History and Film Studies, University of Sydney. She is also the Curatorial Projects and Research Coordinator at the Art Gallery of New South Wales and an arts writer from an arts practice background. She holds a BA, Visual Arts (UniSA), an MA, Art History and Theory (Syd), is treasurer of the AAANZ and AICA Australia.

### 2. Aokigahara Jukai (The Blue Sea of Foliage)

Kristian Haggblom

Mt. Fuji, the mythical and iconic heart of Japan, attracts masses of tourists all year round. The mountain is ringed by five lakes, a theme park and at its northern base an intense forest renown, not only for its beauty, but also suicide. *Aokigahara Jukia* is a labyrinth of lava formations, ice-filled caves and gnarled trees whose roots are entangled in volcanic matter that renders domestic compasses unreliable. Those who enter the forest (curious touring families, mushroom pickers, body searchers) and want to return use string and coloured tape to navigate from their point of entry. Strewn amongst this maze is the decaying remnants left behind by those who do not wish to return, a literal "death kit": timetables, maps, mobile phones, photographs, sleeping pills, etc. The suicide phenomenon was spurred by publication of the book *The Waves Tower* by pulp fiction novelist Seijo Matsumoto, in which the forest is the setting for a suicide of two doomed lovers, and more recently by Takimoto Tomoyuki's film *Jyukai — The Sea of Trees Behind Mt. Fuji*.

Since 2000 I have made many journeys to the ever-changing landscape of the forest with a large-format camera. I consider this space a cultural construct and endeavour to uncover what it

is about the landscape that attracts desperate people to end their life within its depths. This paper will present my ongoing photographic findings and elaborate on them in a context of contemporary projects that document culturally altered and scarred landscapes.

After graduating from RMIT **Kristian Haggblom** moved to Japan where he lived for six years between 1999 and 2008. In 2003 he spent a year in Tasmania at the School of Art doing Honours. He has exhibited extensively and curated cross-cultural projects in Australia, Japan and more recently Los Angeles. His photographic and curatorial interests revolve around man-altered urban and landscapes. He is presently a postgraduate student at Monash University and lectures in Visual Arts at La Trobe University, Mildura.

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### 3. Gyration: Being in Space

Dr James McArdle

To the eye of the European Renaissance and of Romanticism, landscape appeared in vistas and views beyond bending body, bough and enfaming foliage. The conditions of the industrial revolution, and as is argued by Patrick Maynard and Jonathon Crary, the film camera especially, led to a re-vision. It is recorded vividly in Xavier Herbert's contrary Modernist vision, prompted by seeing the Australian bush, its "... stunted trees, the mulga and the wilga and the gimlet gum, doing a kind of dance, spinning past, seeming to swing away from the train to the horizon and race ahead, to come back to meet us and go waltzing past and round again, the same set of trees in endless gyration".

The landscape genre is being further re-figured in contemporary photomedia to deal with being (noun and verb) in space at the coincidence of 'landscape' and 'human'. Australian artists Daniel Crooks, David Stephenson, Kristian Haggblom and Marian Drew have found, in their various representations of human action by recording their motion through, the landscape, new means by which to resolve the 'figure and ground'. This paper discusses these artists', and my own, practical photographic investigations to reveal various solutions to the conundrum of positioning a third figure, the self, in this confounding landscape (whether as originator or receiver of the image). In the development of this percept the practitioners reflect a number of theories from phenomenology, 'ecological psychology' and psychogeography.

In these artists' single photographic images, such devices as overlapping temporal and spatial renderings convey the sensations of being on the ground, exploring by analogy the way our socketed eyes, mobile head, and articulated body react in concert to comprehend our space. Through condensation of space by time the imagery creates a visceral awareness and

narrative of the environment; the scratching thorns as much as the soaring treetops. From a revealed connection between body and environment come signs of mind and attention.

**James McArdle** investigates metaphoric uses of focal effects through the differences between human and camera vision. Findings from this research have been the subject of exhibitions and papers presented at international conferences. He also contributes to research in the history of Australian photography: *Phiction: Lies, Illusion and the Phantasm in Photography*, curated by McArdle, toured eleven galleries across Victoria (December 2001 to October 2003) and his most recent publication was "Shifting Ground in some Australian Photography" in Mehigan T. (Ed.) *Frameworks, Artworks, Place: The Space of Perception in the Modern World*, Amsterdam; New York: Rodopi, (2008).

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### 4. The Performance of Duration in Contemporary Tasmanian Landscape Photography

Dr Deborah Malor

Being in the landscape characterises Tasmanian life. Rural and wild are always there; visible, tangible, accessible and, when subjected to the expression of political will and moral guardianship, readily identified as 'wilderness'. The photography of wilderness has been referred to as the most conservative of photographic expression, remaining true to the form and aesthetic of the picturesque frame used to capture the newly-colonised land, what John Adams has more recently identified as the conquistador view. Wilderness photography, as a genre most usually identified as culminating in the late twentieth-century work of Peter Dombrovskis has therefore a much longer history in its debt to colonial landscape art. It can be identified through the use of four formal viewpoints: the panorama or the view from a height, often focusing on a body of water below; the view from or at a level with the water; the approach to the abyss or grotto; and patterning in nature, particularly the botanical. These forms effectively render the imaged land as 'timeless', in the sense of having inestimable age extent, with the photographer only implicated through the viewer's acceptance that someone must have timed the shot.

The four viewpoints of the landscape consciously inhabit current practice, both locally and internationally, formal historic referents. Through recent photo-based works by Tasmanian artists Martin Walch and Troy Ruffels, this paper will demonstrate how the privileging of duration as a performative and biographic mode enlivens and differentiates these contemporary evocations of landscape which nonetheless remain within the framework of the genre.

**Deborah Malor** is Graduate Research Coordinator at the School of Visual & Performing Arts, University of Tasmania at Launceston. Her current research identifies narrative voices and

performative modes in a 1910 album of Tasmanian photographs by New Zealand photographer, Henry Winkelmann.

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## 5. Picturing the Invisible Subject in Landscape Photography

Dr Sara Oscar

In the nineteenth century visual principles of the picturesque were central to the photography of landscape and nature. The picturesque offered photographers a way of observing and representing nature based on visual principles external to the photographic subject. Postmodern theorists have long argued that such photography was resolutely positivist, and further, instrumental in the visual ordering of social and geographical spaces. The belief, in turn, is that positivism severed mankind from nature in the pursuit of order and progress. Such a pursuit represented one of the central tenets of modernism, the separation of culture from nature.

In the aftermath of postmodernism's criticism of modernity, photography appears to be increasingly concerned with themes such as invisibility, blindness, amnesia and the ineffable. Curiously, these themes are also apparent in contemporary landscape photography engaging with political subject matter such as war and the climate crisis. In effect, the articulation of a crisis of faith in modernism is two-fold. For example, Sophie Ristelhueber's photographs deal with the effects of war on landscape, the body and cultural memory. Similarly, Sophie Calle's recent work *North Pole* investigates the impact of climate change on memory, history and cultural identity by photographing details of the arctic landscape. On a formal level, such political subject matter is apparent in the photograph's lack of information, the image made up of what the photograph is not. In criticism of contemporary photography, words such as invisibility and disappearance are common indicators that the idea of absence has become part of the image.

This paper will consider how the idea of absence resonates with the nineteenth century landscape genre in photography and examines their relevance to contemporary landscape photographs engaging with political issues such as the climate crisis and the war on terror.

**Sara Oscar** is an artist and writer working with photography. Sara has a PhD in Visual Arts from the Faculty of Sydney College of the Arts at the University of Sydney.

## 6. My Romantic Failure

Carl Warner

This paper presents a self-assessment of my attempts to engage with landscape photography over the past 4 years as seen in the exhibitions *Nothingtoseehear* (2006), *Disturbance* (2007) and *Oblivion* (2009). Previously my work has been concerned with isolating surfaces within the urban environment with the resulting images often best understood in relation to abstract and painterly concerns. I have always thought of these works as engaging with an urbane landscape and I was perhaps naive to think that I could shift my attention to a non-urban landscape, a straight forward and familiar sense of landscape, while continuing to pursue similar issues for photography. In shifting my photographic subject I have instead encountered a number of problems and a range of negative responses that remain unresolved and confounding. These include the difficulty of overcoming the Romantic impulse in making and interpreting landscape photography; the difficulty of negotiating the inherent politics of representation of the landscape; and the problem of overcoming the viewer's expectations of and pre-dispositions to this form of photography, quite simply, their tendency to trivialise and overlook landscape photography.

**Carl Warner** has been an exhibiting photographic artist since 1988 and his work is held in numerous public collections throughout Australia. Recent exhibitions include *Oblivion* at the Kristian Pithie Gallery in Melbourne and *Oblivious* at Jan Manton Art in Brisbane. A retrospective of his work and associated publication, *Sensing the Surface* was undertaken by The University of Queensland Art Museum in 2006 and included essays by Sally Butler, Kirsty Grant, Clare Williamson and Alison Kubler.

The next decade represents a key moment within the development of institutional exhibition spaces. After nearly two 'boom' decades, that witnessed an unprecedented growth in the number and range of cultural spaces the world over, the recent global financial crisis has resulted in a critical re-evaluation of the place and scope of these spaces within the so-called 'symbolic economy'.

Additionally, many contemporary display spaces are also finding themselves having to perpetually renegotiate their own interior form and function. Faced with the ever-changing manner in which contemporary cultural objects are created, accessed and disseminated, modern-day exhibition sites are having to continually reassess their physical forms and pedagogical methods.

The results of these internal and external changes represent a radical challenge to the design and function of modern-day exhibition spaces; the impact of which is only just beginning to be felt. The proposed session therefore, wishes to confront these challenges by initiating a discourse into the shifting nature of contemporary exhibition spaces. Encompassing both an institutional and temporal understanding of 'contemporary exhibition spaces' – that is, spaces that exhibit contemporary objects and ideas, as well as the development and design of museum spaces within the contemporary period – the session seeks original papers from a wide field of disciplines, including – but not limited to – art history, architecture, curatorial, urban planning/governmental and arts practitioners. How has recent global events repositioned contemporary cultural spaces within the urban landscape? How does one adapt or design a contemporary exhibition space for art objects that have yet to be created? What role can 'alternative' exhibition spaces and practices play within the creation/regeneration of a city's 'symbolic economy'? How do contemporary museum practices contribute to a redefinition of the city's cultural memory and how can these practices be drawn upon by the city in the promotion of its collective image?

Convenors: Dr Damian Lentini  
(University of Ballarat)

Dr Christopher Marshall  
(University of Melbourne)

### 1. Creating Contemporary Spaces Through Public Art

Dr Catherine De Lorenzo and Dr Nancy Marshall

Cities, and shires within them, gain significant cultural capital from an active program of public art, whether permanent or temporary. Sometimes these projects may draw on cultural memory. More often, however, artists propose new ideas, new ways of thinking about issues and certainly new ways of interacting with the spaces they come to redefine through their art. Many Local Government Areas are developing cultural plans and policies so as to invest in local artists and spaces. In so doing, they create opportunities for communities, artists and others to identify multiple and alternative contemporary cultural spaces within the urban landscape. Public art exploits the idea of a "museum without walls" via projects that bring together discourses from art, design and urban planning.

Drawing on a current research project, this paper will closely examine 2 to 3 projects in terms of the following questions: (1) how does the process of creative development – between the artists, the public, associated designers, and the fabricators – enable the artists to best redefine the space? ; (2) How would one evaluate the impact of the new art on the cultural landscape and cultural economy of the relevant city/shire?

**Catherine De Lorenzo** (Art Historian) and **Nancy Marshall** (Cultural Planner), both in the Faculty of the Built Environment (FBE), University of New South Wales, are currently undertaking a pilot study funded by a Faculty Research Grant examining creative

collaborations within public art. De Lorenzo actively publishes in the field of public art. Marshall worked in community development and as a planning consultant before joining the FBE, where she has been a CI and PI in numerous funded projects addressing community participation and spaces, as well as teaching and learning. They hope their pilot study will lead to an ARC Linkage Grant.

### 2. A Matter of Space: Issues of Available Space Regarding Artist Run Initiatives in New South Wales

Amy Griffiths

Affordable and human supportable exhibition and studio space is and has been a constant struggle for the inner city artist. The rising costs of rental properties and the re-development of existing space into gentrified residential zones is a battle that is constantly fought between the developers, councils, residents and artists.

As Keg de Souza and Zanny Begg outline in *There Goes the Neighbourhood*, a reader on the politics of space, gentrification has never been so fashionable. The term gentrification was first used by Sociologist Ruth Glass to describe people from wealthier backgrounds moving into inner city working class suburbs, such as the suburb of Islington in London, in 1964. Today the definition is used to describe the same phenomenon but on a global scale. Artists are intrinsically involved in playing a direct role in stimulating gentrification through creating the desirable and

bohemian community caused by artists living and working in the area. Artists are the avante-garde of gentrification, explains Lucas Ilhein, a member of the controversial artist run initiative (ARI) Squatspace. David Ley, a researcher and theorist on gentrification and social geography, states that gentrification instigated by artists involves the exact same trajectory as the classic Duchamp transformation of garbage into found objects: the movement of a place, from junk to art and then onto commodity. It's a catch 22 situation though, as once the gentrified community move into the suburb, it is no longer affordable for those whom created the desirable and fashionable bohemian community originally.

Artists have reacted to lack of available space in a multitude of ways, including finding abandoned properties and 'squatting' till forcefully removed, such as in the case of Squatspace in NSW, to grouping together and collectively getting into exorbitant amounts of debt and purchasing a venue, as did the founders of the Red Rattler in Sydney's Marrickville.

**Amy Griffiths** is currently undertaking a Master of Art Administration Honours at COFA and her thesis is titled, *The Systemisation of Australian Artist Run Initiatives*. Formerly, she was the gallery manager of Sydney ARI, Chalk Horse. Currently, Griffiths works in the marketing and communications department at COFA. In addition she works freelance, managing artists, occasionally teaching art to school students, and at times writing for various publications.

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### 3. Museums in Transit: An Examination of the Growing Collaboration Between Museums and Airports

Dr Melissa Laing

In July 1999 the San Francisco Airport Museums was accredited by the American Association of Museums. At this time Marjorie Schwarzer, writing for the American Association of Museums publication *Museum News* posed the following questions: "Have museum professionals recognized the airport as the new downtown, a worthy locale for a museum's offerings? Are airports a viable setting for museums striving to reach out to the elusive global community? Or, in our ambitions to be expansive, are we, by accrediting commercial airports as appropriate containers for museums, just stretching the definition of museum thinner and thinner?"

My paper addresses these questions through an analysis of different approaches incorporating museum practices in the airport. These practices fall within a number of sub groups of which I will focus on three: the independent museum at the airport, represented by the San Francisco Airport Museums; satellite branches of museums at airports such as the Rijksmuseum at Schiphol Airport, Amsterdam; and temporary collaborations between airports and museums, for example the

2008 exhibition of contemporary art, *Shifting Identities - (Swiss) Art Now* occurring at the Kunsthaus Zurich, the Zurich Airport and in the city centre.

These kinds of collaborations between two institutions with divergent needs can be very productive for both in terms of building civic and institutional status and attracting customers/ audiences. Yet they have the potential to fail, or rather corrupt each others goals and principals. On one hand the airport aims to use culture to create a safe and entertaining environment for their passengers, and on the other hand museums have a mandate to critically use and interpret the objects and site with which they engage. The successes and compromises of these airport based exhibition practices will be used to look forward to the possibilities and pitfalls of the growing practice of co-operation between museums and airports.

**Melissa Laing** (PhD, University of Sydney, 2008) is an artist and theorist. Much of her work critics the social and political implications of civil aviation through the intersection of art and theory. Also of particular interest to her are (in)security discourses in contemporary society. She is currently employed by the ST PAUL St Gallery, AUT University, Auckland, New Zealand. [www.melissalaing.com](http://www.melissalaing.com)

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### 4. conTemporary Solutions – The Provisional Kunsthalle as a Catalyst for the Contemporary Arts Centre

Dr Damian Lentini

The previous decade has seen an unprecedented rise in the construction of large-scale contemporary art centres. Somewhat erroneously referred to as "Kunsthallen", a defining characteristic of these sites is their dismissal of the need to assemble and maintain a permanent collection of works; instead focusing on the staging of an ever changing series of contemporary exhibitions and events.

Although this model of art centre has several obvious advantages when compared to a more conventional museum institution, their construction is nevertheless usually accompanied by a great deal of debate concerning their cost, look, function or place within the city's already-existing cultural landscape.

One recent method that cities have employed to offset some of these concerns involves the construction of a 'provisional' contemporary art centre at or near the site of the permanent institution in the period leading-up to its opening. Generally assuming the guise of a contemporary pavilion, these provisional sites are seen to offer the public a preview of the types of activities that will occur at the larger centre; thereby nullifying concerns about the 'alien' nature of these institutions, as well as providing the city in question with a valuable device in which to gauge local interest in the project.

However, despite several notable successes stories, these types of provisional pavilions do not always result in the city's population wholeheartedly embracing their new contemporary arts centre, and as such, do not represent the cultural panacea that many cultural authorities sometimes make them out to be. In order to demonstrate this, this paper will look at two recent 'temporary contemporary' pavilions that were constructed prior to the establishment of a more permanent contemporary arts centre, with markedly contrasting results. The two projects analysed in this paper – Vienna's original Kunsthalle in Karlsplatz and Berlin's Temporäre Kunsthalle – represent two contrasting examples of provisional contemporary art pavilions, aptly demonstrating the stakes involved in initiating this kind of venture. It will be argued that the wildly contrary results of these two provisional pavilions further demonstrates the inherent complexity of 21st century contemporary art centre design, as well as highlighting the dangers in the concept that one particular art centre model is applicable to different urban and cultural landscapes.

**Damian Lentini's** research examines the design and function of 21st century contemporary art centres worldwide. He recently completed his PhD at the University of Melbourne, which sought to develop a design topography governing four recently-built art centres in Australia, Europe and the United Kingdom. He presently lectures on modern art at the University of Ballarat and undertakes sessional tutoring in Art History at the University of Melbourne, in addition to working as a freelance theatre designer.

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## 5. Contemporary Art, the Screen and Other Spaces

Dr Stephen Naylor

The White Cube exhibition space now exists as the binary of much contemporary exposition. In this paper I wish to map the crisis in representation associated with the introduction of the screen/monitor/projection and to critique the effect this has had on audiences and curatorship. Within these critiques issues to be explored will include: viewing spaces, duration and sequencing of works, institutional protocols, heritage buildings, contextualisation of screen based work, rooms within rooms and the cinema verses the gallery conversation. The paper will also present some alternative models with numerous examples of contemporary spaces throughout Europe (especially the Venice Biennale and Documenta) and additional material gleaned from North Queensland.

**Stephen Naylor** is the Associate Dean of Teaching and Learning in the Faculty of Law, Business and Creative Arts at James Cook University. Over the last decade he has concentrated on writing about contemporary Australian art for *Art Monthly* and other national journals. He is a regular contributor to reviews on

Australian representation in International Visual Arts events and has a particular interest in spatial theory. His doctoral research was based on Australia's representation in the Venice Biennale 1954 -2003; he currently lectures in Art Theory and has curated two exhibitions in 2009 for the Q150 anniversary utilising new media presentation methods.

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## 6. Skyscrapers of Art: Challenges to the Museum in 1970's New York

Caroline Wallace

*The very idea of a skyscraper for art shows how much museum officials have lost touch with the present.* (Hans Haacke, April 10, 1969)

In the late sixties and early seventies the art museums of New York were subjected to a series of sustained protests by contemporary artists, loosely affiliated under the banner of the Art Worker's Coalition (AWC). The concerns of the AWC covered a broad spectrum from national politics to artists' rights, but also directly challenged the physical space of the museum. Particularly attention was paid to the Museum of Modern Art (MoMA) and the Whitney Museum of American Art, as two institutions seen as having a responsibility towards contemporary art and artists.

Amongst the AWC's 'demands' was a direct challenge to the skyscraper extension planned for MoMA:

The Museum should abandon its plans to build a skyscraper in one of the most expensive real-estate areas of the city. Instead its fund raising campaign should aim at the conversion of many existing structures all over the city into relatively cheap, flexible branch-museums that will not carry the stigma of catering only to the wealthier sections of society. With regard to modern art museums in general and the New York Museum of Modern Art in particular, AWC makes the following demands.

This was consistent with the AWC social concerns, but also with a more generalised move towards 'alternative' spaces for displaying contemporary art, such as PS1 and the Clocktower.

However, MoMA would proceed with a 'skyscraper for art' with Cesar Pelli's extension (1979-1984), whilst the Whitney considered a similar proposal with Norman Foster's 1978 plan for an extension. Both architectural plans indicate a similar disparity and tension between the museological architectural space and contemporary art.

**Caroline Wallace** is a PhD candidate at the University of Melbourne, Australia. Her thesis, *Making Space for Contemporary Art*, is a spatial history of the Whitney Museum of American Art in New York focusing on the specific challenges of accommodating contemporary art within the architectural space of the museum.

We recognize coolness when we see it: from Beau Brummell to fighter pilots and the Edie Sedgewick, (Warhol's muse) to the femme fatal, but not all of us are able to perform this dress practice. While dress is the vehicle for coolness, it is the carefully cultivated behaviour, filtering emotions that give us the look, the pose, the non-chalance and the detachment. Coolness is in: something that is hard to put a finger on, yet it is intrinsically judgemental and exclusive. Foucault, Bourdieu and Mauss all examined the way in which culture is embedded in the body. This session will focus on coolness through the nexus of dress, the body and location.

Convenor: **Dr Sharon Peoples**  
(The Australian National University)

### 1. The Re-invention of Coolness in Political Dress Codes: From Female Pit Bulls to Lipstick Icons

Professor Jennifer Craik

Can female politicians be 'cool'? This paper addresses a vexed topic in the study of dress and place, namely, the dynamics of dress codes for female politicians and so-called 'first ladies'. Prominent female political figures in history are represented as much by what they were thought to have worn as for their politics. Marie Antoinette lost her head for her obsession with fashion and frippery. Joan of Arc is depicted sometimes as a maid and sometimes in armour. Boadicea is depicted in flowing pleated robes. Margaret Thatcher's dress sense earned her the soubriquet, The Iron Lady. Sarah Palin was arguably vilified more for her dress sense (and public re-invention) than for her politics or candidature. Contemporary women in politics have veered between dressing like quasi men (in the box suit of business jacket and modest skirt) and toned down fashionability (smart but ladylike) but whatever the choice of garb, the risk of ridicule or condemnation. Careers have been made and broken by swings in public opinion and the relentless interrogation of a woman's dress sense. Above all, it has been hard to be 'cool' for women in the glare of the political spotlight.

But, has that changed? Has the proliferation of high profile women in politics in recent times created a new dress code of which coolness is definitely a part?

This paper explores examples of the new generation of women in politics and isolates the elements and rules of the emerging dress code. Examples include Condoleezza Rice, Hilary Clinton, Michelle Obama, Carla Sarkozy, Sarah Palin, Julia Gillard, Julie Bishop and Anna Bligh. A blog in 2008 identified 10 of the world's 'sexiest female politicians' as follows: Mara Rosaria Carfagna (Italy), Alina Kabaeva (Russia), Yulia Tymoshenko (Ukraine), Sarah Palin (USA), Ruby Dhalla (Canada), Cristina Fernandez de Kirchner (Argentina), Julia Gillard (Australia), Belinda Stronach (Canada), Hilary Clinton (USA), and Sitrida Geagea (Lebanon) ([www.spike.com/blog/top-10-sexiest/68661](http://www.spike.com/blog/top-10-sexiest/68661)). A 2009 poll to find the world's most beautiful female politician ranked 54 women with Mercedes Aráoz (Peru) first ([www](http://www).

[dailymail.co.uk/.../The-worlds-beautiful-female-politicians-revealed-surprise-surprise-theres-British-woman-them.html](http://dailymail.co.uk/.../The-worlds-beautiful-female-politicians-revealed-surprise-surprise-theres-British-woman-them.html)). Unreliable those these polls may be, they attest to a seismic shift in the way in which women in politics are being represented and responded to.

How has this new code been articulated and imposed (with considerable success) on the salivating public? Is cool now the mark of the woman in politics in the new millennium? These and others questions will be explored in this paper.

**Jennifer Craik** is Professor of Communication and Cultural Studies in the Faculty of Arts and Design at the University of Canberra, Australia and Adjunct Professor of Fashion and Textiles at RMIT University, Melbourne, Australia. Her research interests are primarily in the culture of fashion and dress, and arts and cultural policy. She has published in areas of tourism, media policy, cultural policy and fashion theory. Her books include *The Face of Fashion* (1994), *Uniforms Exposed* (2005) and *Re-Visioning Arts and Cultural Policy* (2007). *Fashion: The Key Concepts* (in press, 2009).

### 2. Imagined Cold, Embodied Warmth: The Paradox of Fur

Stella North

The cool is not so very far from the cruel: she is cool who takes care to not seem to care too much, and such alienation from care can catalyse acts perceived, or fetishised, as cruel. Further, cool requires the marking out of a certain distance, combined with a disdain for approval that borders on the anti-social; an attitude somewhere between recklessness and hauteur.

These values of cool – the reckless, the haughty, the cruel – converge at fur. Fur literally embodies cool's paradoxes – the delicate balance between contrivance and abandon, the intertwining of immanence and transcendence, are layered on the fur-dressed body.

Fur also takes literally cool's embedded metaphor of temperature. The original sense of cool, which is to say lacking warmth, refers to something felt by the body; thus it is perfectly logical that 'cool', in its metaphorical sense, would be assumed and marked through

bodily techniques, displays and attitudes. This bodily character of cool is made literal in the case of fur made fashionable, where cool is something displayed via an assumed part of a previously living body.

Fur thus straddles the symbolic and the literal values of cool, layered with evocations of both imagined and pragmatic temperature. Fur is associated with warmth, both corporeally and tactilely. Simultaneously, however, it codes coldness. The female figure swathed in fur, whether incarnated as the archetypal Venus in Furs, the satirical Cruella de Vil, or a contemporary fashion model is imagined as being attitudinally cool, though she may be desirably warm. Fur as fetish is a prosthetic warmth which codes a viscerally manifested cool.

**Stella North** is a PhD candidate in the Department of Gender and Cultural Studies at the University of Sydney. Her thesis is concerned with fashion and the body; the relation between, and interrelation thereof. Her other research interests include, but are not limited to: phenomenology, language, animal rights, feminism and modernism. She is presently working on a section of her thesis that deals with fur, as a particularly resonant instance of the bodily quality of clothing.

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### 3. Subverting the Suit: The Street Smart Dandy

Dr Jess Berry

The English dandy's sangfroid is in part an attitude of transgression and dissent from prevailing views of class and gender through dress; where iconic Regency dandy, Beau Brummell, is cast as a radical social and political dress reformer. Brummell has been given credit for introducing a form of democratic dress whose simplicity and austerity was suitable for king or commoner. However, Brummell's flawless élan was only ever available to the elite, as its true style required an expensive cut and quality of cloth coupled with the luxury of time to achieve its impeccable detail. Despite this, the formal strictures of social status continued to be tested by twentieth century dandies where a trajectory can be traced between the attitudes and dress of the Teddy Boys, Mods and Spivs of working class England. Each of these groups aimed at dressing smarter than their 'betters' and so adopted and adapted the suit as a sartorial sign of street smarts.

This paper contends that the dandy's lexicon of style has been rewritten by the Teds, Mods and Spivs to incorporate a working-class figure that challenges the conservative elite dandy stereotype. Specifically, I will argue that this evolution continues in twenty-first century renditions of the dandy through the work of fashion photographer Jason Evans and stylist Simon Foxton who explore the working-class dandy as an image of dislocation and ambiguity in contemporary Britain. Evans' and Foxton's images suggest a democracy of dress claimed for by

the Brummellian dandy model but are perhaps ultimately more successful due to their critiques of archetypes of Englishness. Through the mix of black street culture, English heritage and working-class aesthetic, Evans and Foxton have helped forge an image of the dandy that continues to challenge formations of class, gender and sexuality through dress.

**Jess Berry** teaches Art Theory at QCA, Griffith University and Fashion Theory at QUT.

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### 4. Maori Dress Sense: Cool or What?

Dr Jo Diamond

This paper proposes, in an unprecedented way, both 'heaviness' and 'coolness' within a history (art and social) of Maori clothing. From pre-colonial times to the present, clothing borne of Maori culture carried particular, often high, social status. A sense of weighty responsibility was asserted through the use of special items of clothing and 'accessories'. Thus, in Maori culture, certain items of clothing feature as part of an extensive repertoire of taonga (highly valued assets).

Maori dress can be described broadly, then, as both customary and 'heavy' in character, given the weight of social responsibility associated with both the clothing and its wearer. Invariably, it has signified distinctive culture-based belonging to particular geographic locations and demography, a point made in many publications on Maori culture. Most importantly for this paper, it has also been an indicator of change in social trends and design innovation, something that could be described in language originating in the 1950s as 'hip' creativity.

In a 'cool' presentation, I discuss three examples of this customary and 'hip' character of Maori dress worn in social contexts ranging from 'traditional' ceremony through on-stage cultural performances, to highly creative Pacific-based 'fashion' in the current marketplace and in 'wearable art' shows. I focus on kakahu (Maori cloaks of traditional and not so traditional form), pari (bodices worn by women in cultural performances for some 100 years now) and contemporary haute couture bought, sold and worn, more and more, in Aotearoa New Zealand and abroad, today. While it is clear that the latter is considered very 'cool' at least in its home country, it is equally clear that at other historical junctures clothing associated with Maori culture also carried a sense of coolness in their day. Although the older Maori examples may seem at variance with more 'Western' examples of 'cool' clothing styles, it is argued that depending on our cultural understanding, they can be interpreted as being very 'cool' too.

At its heart, the paper argues, firstly, that Maori dress carries both the 'heaviness' of time-honored custom as well as the 'way coolness' of 'hip' and 'happening' style, without ever losing



its distinctive cultural reference. Secondly, it provides food for thought on how localized art and culture, such as Maori, contributes significantly to global dress-based discourses within Art History and other Disciplines.

**Jo Diamond** is of Ngapuhi Māori descent and is currently a Senior Lecturer in Māori Art History at the University of Canterbury, Christchurch, Aotearoa New Zealand. Her postgraduate study was undertaken at The Australian National University Centre for Cross-Cultural Research in Canberra. She has a research background in Māori, Pacific and Indigenous Australian Studies, Gender Relations, Art History and Anthropology.

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### 5. Light: the Development of Mariko Mori's Ethereal Persona

Dr Allison Holland

This paper considers the photographs, installations and performances of Mariko Mori. Born in Japan, educated in Japan, England and the USA, Mori is like many contemporary artists who live in, and respond to, a globalised world. The construction of identity is integral to her early photographic works where costume and mise en scène dominate. Drawing from her experience as a model and studies in fashion design Mori has cultivated an artistic persona. Dressed in her signature white, Mori has periodically performed within the cultural space of the gallery introducing a temporal element to her installations. Over the course of her career a significant shift has occurred from the centrality of the performative body to an absented body; from constructed images of pop idols and deities to installations that refer to the extraterrestrial and universal space. A minimalist, the artist has consistently used light and white to maintain a cool aesthetic.

**Allison Holland** completed her doctorate in Art History at the University of Melbourne making a comprehensive analysis of the oeuvre of contemporary artist Mariko Mori. Allison has also lectured in the School of Art History at the University of Melbourne, curated exhibitions at the State Library of Victoria and was employed as a Paper Conservator at the National Gallery of Australia. Currently, Allison is Curator, Prints and Drawings at the National Gallery of Victoria.

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### 6. Cool Hunting and the Fetish Object: Performance and Untranscended Materiality

Jay Kochel

From Sartor Resartus to The Sartorialist, there is a search for the understanding of what constitutes cool and its connections to the materiality of fashion. This might simply be referred to

as style, a refinement of taste, as Bourdieu might define it. The reality of cool however is closer to what Bourdieu might frame within a more exceptional exercise of practice, an embodied suave performance of the everyday. The idea of cool, something that is the superlative of the everyday, the banal enabled beyond expectation. Cool becomes something recognised by others, although located within the self, to say that one is 'cool' is uncool. Its placement is in the process of 'cool hunting', the predatory nature of pattern recognition, something that belies our sense of anticipation. The location of the body in the performative arena of the material world situates the self first and foremost as an embodied encounter. Cool then situates itself in our bodies and as an extension of our bodies. Just as shame is to guilt, so cool might be to aplomb. Through the material locations of the body and performance, the fetish operates as a means of framing the power of material agency as an extension of self and an enabler of the performance of cool. The fetish coalesces otherwise heterogeneous elements into a unique untranscended materiality, a materiality that acts as both an inscriptive surface for the projection of value and acts as a controlling organ of the material self.

**Jay Kochel** is a current PhD Candidate in Visual Arts, School of Art, ANU College of Arts and Social Sciences and a recipient of ANU CASS PhD Scholarship. Jay completed a Bachelor of Visual Arts (Sculpture) Hons 1st Class in 2002 at NITA, Canberra School of Art, Australian National University and prior to that a Bachelor of Law/Arts T(Anthropology) 1996 from The Australian National University.

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### 7. Nostalgia: A Sartorial Stance

Rebecca Gully

This paper explores coolness through the wearing of vintage clothing by men in the rockabilly scene. It considers the nexus of dress, the body and location across time and the relationship to nostalgia, a sense of self, place and identity.

The male rockabilly wears reconstructions of iconic American masculinity that taps into looks of returned WWII servicemen, rock'n'roll, rhythm and blues, doowop and hillbilly singers and musicians, and Mexican-American Pachuco culture, as well as nostalgic fantasies that revolve around vacations in Hawaii. Wearing pomaded hair, pink slacks and Hawaiian shirts challenges ideals laid down by the self appointed arbiters of taste, and what Bourdieu refers to as "aesthetic racism".

In a world of mass culture and disposable fashion what does it mean to embrace iconic American looks of flamboyance and excess from the post war era? The wearing of original mid 20th century clothing means strong and emotional connections are made, resulting in an active engagement with the past through wearing. New narratives are created around the garment as artefact.

The performative nature of wearing becomes evident in the interactive displays of vintage clothing in public forums such as the rockabilly weekender or festival, and wearing becomes about more than just the garment.

**Rebecca Gully** is a Fashion graduate from RMIT University who subsequently worked as a designer and patternmaker until establishing the label “Get Funked” in the early 90s. She is currently a fashion design practitioner and lecturer, teaching design, patternmaking and garment construction. Her post-graduate works explore nostalgia, memory, authenticity and the designer’s sense of place. Areas of research include mid 20th century popular culture and clothing, and wearing as performance. She has written and published on collecting and wearing vintage clothing, and contemporary fashion design pedagogy.

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## 8. ¡Que Guay! Spanish 18th Century Cool & its 20th Century Legacy in Art and Music

Carina Nandla

In 18th century Spain a coolness war raged between two youth subcultures; the savvy Petimetres, dandies of the upper classes who were inspired by their haute couture colleagues in Paris’ most fashionable salons and their sworn enemies, the Majos, an extreme Don Juan type whose aesthetic of outrage established his credentials on the street. As Spain’s Enlightenment culture was primarily experienced through the body, each group established their brand of cool through dress and manner and the location for the stoush was the urban streets of Madrid. The ultimate victor in this ideological war was the violent and brazen Majo.

In the early twentieth century, as Spain reeled over its lost colonies in Cuba and the Philippines, the Majo and his particular brand of nationalism, become reconstituted as the definitive national signifier. This rejuvenation of majismo was highly romanticised, stripping the majo of his violent edge in favour of a more mild version which resonated with the prevailing conservative nationalism.

This paper will explore how Majismo became available for early 20th century Spanish artists and how it was negotiated by two artists, Enrique Granados and Pablo Picasso. Granados transferred Majismo into his 1911 piano suite Goyescas, creating a romantically lyrical musical language. Picasso differed in his approach to Majismo. Using it as the basis for his designs for the 1919 ballet *The Three Cornered Hat*, Picasso stripped the majo of his romantic power and in so doing problematised Spain’s relationship to its past.

**Carina Nandlal** is a PhD candidate in the School of Culture and Communication at the University of Melbourne. Her thesis

is a new interpretation of Picasso’s three ballets for the Ballets Russes with a particular emphasis on the interaction between art, music and choreography.

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## 9. Coolness and Court Culture: Remaking the Eighteenth Century in Film

Associate Professor Jennifer Milam

In 1980, Domna Stanton published her study of the aristocrat as art, noting a “universal drive to manifest one’s superiority” that can be traced from the representation of the *honnête-homme* of the seventeenth century to the dandy of the nineteenth century in French literature. Both emerge as variants of an aristocratic impulse that, in Stanton’s words, “persistently haunts the human imagination”. This paper considers the filmic representation of the eighteenth-century courtier along the same creative trajectory and asks to what extent the eighteenth century needs to be remade as cool to attract a twenty-first century audience.

Films set in the eighteenth century are expected to construct visually a sense of character through the nexus of costume and scene as part of a cinema of attraction. The opening shots of *Dangerous Liaisons*, for example, sets up the aristocratic body as a blank canvas upon which behaviour is cultivated and controlled through dress, cosmetics and grooming. Similarly the body of the actress becomes a mannequin through which adolescent compulsions to dress and consume fashion are displayed in *Marie-Antoinette*. What is common between these films and others that attempt to picture eighteenth-century court culture is the central place of dress in creating a visual history of the past. Moreover, these films draw on contemporary notions of coolness to convey an idea of aristocratic status and distance to their audiences. What this paper attempts to explore is not only the historical and visual relationships between coolness and the aristocratic impulse in film, but also the cultural need to disarm the authority of the aristocratic figure through a shift away from notions of superiority based on class to those based on being cool.

**Jennifer Milam** is Associate Professor in the Department of Art History and Film Studies at the University of Sydney. She has published widely on eighteenth century art in edited volumes and such journals as *Eighteenth-Century Studies*, *Art History* and *Burlington Magazine*. Her books include *Fragonard’s Playful Paintings. Visual Games in Rococo Art* (University of Manchester Press, 2006) and *Women, Art and The Politics of Identity in Eighteenth-Century Europe* (co-edited with Melissa Hyde, Ashgate, 2003).

This session explores the materiality of the work of art, specifically the stages and items involved in its production. The session is primarily, though not exclusively, concerned with art practice of the pre-industrial early modern period. Themes could include art materials, art suppliers, the market for pigments, drawing practice, bozzetti, workshop practices and artistic training, and paint surfaces including canvas, copper and wood.

Convenors: Dr Lisa Beaven  
(La Trobe University)

Dr Alison Inglis  
(Melbourne University)

David Maskill  
(Victoria University of Wellington)

## BLOCK1: THE PRODUCTION OF ART, OBJECTS AND ARCHITECTURE IN EARLY MODERN EUROPE

### 1. An Artistic Exchange Between Rome and Madrid 1658-1662

Dr Lisa Beaven

This paper examines an unknown exchange that took place between 1658 and 1662 between a Roman ecclesiastic and major art collector, Camillo Massimo, and a Spanish noblewoman, Lorenza de Cárdenas, the wife of a counsellor and antiquarian at the court of Philip IV in Madrid. In exchange for an extensive collection of ancient coins and medals, Massimo undertook to commission a number of paintings to send to Spain. A large number of letters documenting this exchange exist in the letterbooks of the private Massimo archive in Rome in the Palazzo Massimo alle Colonne and provide a wealth of technical information about painting, from paint pigments and where to obtain them, to the canvases and how to transport them. The specific nature of the evidence contained in the letters provides much-needed detail to fill in the picture of types of artistic exchanges that took place in early modern Europe. Using unpublished archival material, this paper seeks to examine the technical aspects of this commission in the context of the history of collecting and the art market in early modern Europe.

**Lisa Beaven** is a Lecturer in Art History at La Trobe University. Her research interests include landscape painting and ecology in the Roman Campagna, patronage networks and the history of collecting in Early Modern Europe, and art and travel. She is currently finishing a book on the patronage of Cardinal Camillo Massimo.

### 2. Miniature Madness: 16th to 18th Century Micro-Scale Artefacts

Dr Petra Kayser

Tiny crucifixion scenes carved in boxwood, insects cast in silver and a hundred faces cut into a cherry kernel – these miniature wonders were prize possessions in Renaissance curiosity cabinets.

The fascination with all things tiny compelled artists to invent increasingly complex miniature artefacts throughout the seventeenth and into the eighteenth century.

This paper considers the ways in which artists in northern Europe explored the possibilities of creating minute sculptures in a wide range of materials, working with metal, ivory, coral and fruit pips. Their extraordinary craftsmanship demonstrated technical virtuosity that borders on the impossible. Most of the artists are forgotten, but the objects still inspire wonder – they do not only amaze contemporary viewers, but baffle historians who are at a loss to explain how some of these minute marvels were created.

**Petra Kayser** is a Curator in the Department of Prints & Drawings at the National Gallery of Victoria. Petra's research interests include the history of art and science, particularly in the context of the early modern *Wunderkammer*, and German art of the Weimar Republic. Last year her article 'The intellectual and the artisan' was awarded the AAANZ prize for best journal article published in ANZJA between 2004-2008.

### 3. Building Materials in Early 18th Century Rome: Materials, Costs, and Processes

Dr David Marshall

This paper discusses aspects of the 'materiality' of building and decorating a villa in the eighteenth century. Examining unpublished documents, it looks at questions like: What did they cost? Where did materials come from? By what routes did they arrive? How much breakage and loss was there? How did issues of cost, status, and convention affect decisions about what materials were used?

**BiograpDavid Marshall** is a Principal Fellow, University of Melbourne and Adjunct Professor, La Trobe University.

## BLOCK 2: MATERIALS AND TECHNIQUES

### 4. “They must be seen at a little distance in order to be properly appreciated”: British Art Exhibitions and Avant-Garde Painting Techniques in Melbourne in the 1880s

Dr Alison Inglis

This paper will re-examine the debate surrounding the reception of avant-garde painting techniques in Australia in the 1880s by focusing on three exhibitions of progressive British art shown in Melbourne during that decade: Mr and Mrs T. C. Gotch’s exhibition at Fletcher’s Gallery in 1884; The Anglo-Australian Society of Artists exhibition in 1885 and the Grosvenor Gallery Intercolonial Exhibition in 1887. The critical response to these exhibitions will be analysed to determine the public understanding of contemporary art practices, such as plein air painting and ‘impressionism’ – especially as they relate to the Newlyn School and Whistler and his circle. The paper will argue that a discourse emerges through these exhibitions that emphasises the relationship between the materiality of the picture surface and the active participation of the modern viewer.

**Alison Inglis** is Senior Lecturer in art history in the School of Culture and Communication at the University of Melbourne. Since 1995 she has co-ordinated the Master of Art Curatorship course. Her research interests include nineteenth-century art and design (British and Australian); technical art history; and art collecting and patronage.

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### 5. Presenting the Artist as Creator – an Examination the Studios of Norman Lindsay (1879-1969) and Karl Duldig (1902-1986)

Tracey Smith

This paper will investigate the artistic practice of two Australian artists - Norman Lindsay and Karl Duldig: by examining the way in which artistic materials and techniques have been presented in the studios attached to their respective house museums: The Norman Lindsay Gallery and Museum at Faulconbridge in the Blue Mountains and The Duldig Studio in suburban Melbourne. The artist’s studio has long been recognised as providing unique insights into an artist’s materials and processes – and in recent times a number of studios in Australia and internationally, have been preserved as museums. The extent to which the Lindsay and Duldig’s studios have been orchestrated to present a particular idea of the artist’s working methods and creativity will be the focus of this paper.

**Tracey Smith** is a graduate of the University of Melbourne. She completed a Postgraduate Diploma in Art Curatorship in 2002 and her MA in Art History in 2006. The title of her Masters

thesis was *Creative Partnerships: Artistic relationships within the Australian House Museum*, which focussed on three Australian artists’ houses, the Norman Lindsay Gallery and Museum, the Duldig Studio and Napier Waller House. She is currently working on a book on artists’ houses in Australia.

## BLOCK 3: PAINT AND PROCESS

### 6. Challenging Orthodoxy, an Evaluation of the Traditional Approaches to Orthodox Icons

John Greenwood

Icons from the Orthodox Church have a long and complex history. They represent a window into heaven and are key to the practice of the orthodox faith. Traditionally the painter of the Icons had to reach a state of grace, had to be a practicing and deeply religious member of the faith, was usually a monk and male. The pigments, materials and techniques follow a tradition set out by Dionysius of Fourna. These materials not only have an artistic relevance, they are in themselves of religious significance.

The restoration and conservation of these Icons was also surrounded in the same traditions. The profile of the modern conservator does not often fit into these areas. Increasingly icons are being treated using modern materials and by conservators not of the faith, background or gender. In this paper we explore these questions. What background is acceptable to the orthodox faith and is it acceptable if the conservator does not hold or understand the central beliefs of the faith. We also explore the acceptability of using modern materials and techniques. These techniques although considered ethical and suitable for art conservation may be contrary to the religious beliefs embodied in their original creation. This proved to be a controversial area for debate that has important and relevant parallels in the treatment of indigenous materials.

**John Greenwood** is currently Senior Lecturer in Cultural Heritage Conservation at the University of Canberra. His previous positions include Senior Lecturer in Conservation and Restoration at the University of Lincoln. The paper “Challenging orthodoxy, an evaluation of the traditional approaches to Orthodox Icons” emerges from research he undertook with a colleague, Sue Thomas, at the University of Lincoln that investigated the use of traditional materials and also the issue of who should use them.

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### 7. The Chaos of Colour: Monet and the Texture of Paint

Dr Emilie Sitzia

Although Monet’s technique is reputed to be quick, in his fight to capture the instant he often reworked the canvases over

and over creating a veritable crust of paint. As a result the astounding texture of his paintings is one of the groundbreaking qualities of some of his works.

We propose in this paper to study the reasons behind this quasi-sculptural approach to painting and the impact on the viewers of this relief of the canvas. From his early shimmering gardens where the dabs of colours captured light itself to the walls of paints of the later cathedrals we will see how he avoided becoming the Frenhofer of modern painting while challenging the traditional smooth finish of the canvas.

**Emilie Sitzia** is a Lecturer in Art History and Theory at the University of Canterbury in New Zealand. Her research interests are 19th century Art Literature (art novels, art criticism and painters' texts) as well as Literary Art (paintings, illustrations or portraits of writers). She was educated in France, Germany and Finland where she followed a double major in Art History and Theory and French Literature. She recently published *L'artiste entre mythe et réalité dans trois œuvres de Balzac, Goncourt et Zola* (Åbo Akademi University Press, 2004) and is currently preparing a book on the interactions between Art and Literature in 19th century France.

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## 8. The Painting Materials and Techniques of Ralph Hotere's Black Nitrocellulose Lacquer Works 1967 to 1977

Lydia Gutierrez

This paper documents the artistic practice of the New Zealand Maori artist Ralph Hotere, with particular reference to his glossy black nitrocellulose lacquer works produced between 1967 and 1977. These paintings, seen in progression, express the refinement of an idea articulated in material form. In creating them, Hotere experimented with enamel paint, "duco" and "brolite" industrial grade nitrocellulose lacquers on hardboard; uniquely adapting for his artistic purposes materials and techniques commonly employed in the automotive finishing industry during the period. The study focuses on the technical examination of two major works in the Auckland Art Gallery Toi o Tamaki Collection (AAG), *Black Paintings* 1969 (AAG: 1970/2/1–6) and *Godwit / Kuaka Mural* 1977 (AAG: C1997/1/1/1–15), which was supplemented by examination of works from private and public collections throughout New Zealand, primary archival material, and personal interviews with friends and colleagues of the artist.

An increased knowledge of Hotere's materials and working methods intends to facilitate a holistic approach towards the conservation of these lacquer works, which are problematic for conservators due to the nature of the materials used, as well as the artist's technique and intended aesthetic.

**Lydia Gutierrez** works as a paintings conservator in private practice in Auckland, New Zealand. She is currently a Guest Lecturer on the conservation of cultural heritage in the History of Art Department, University of Auckland. She obtained a BA Hons degree in Classics and Art History from the University of Otago, Dunedin in 2000, and in 2007 graduated with a postgraduate degree in the conservation of easel paintings from the Courtauld Institute of Art, London. She has worked in private conservation studios in London and in early 2008 was selected as the first conservation intern for the Marylyn Mayo Internship programme at the Auckland Art Gallery, Toi o Tamaki.

## BLOCK 4: PERFORMING THE MATERIAL

### 9. Performing the Material: From Early Modern to Contemporary

Tony Bond

Renaissance artists following in the steps of St Luke performed alchemy by seeming to transform base matter into spirit. I take this as being a starting point for a defining component of modern art that adopts medium specificity as its core value. By substituting medium for matter it becomes possible to embrace non-matter such as forms of behaviour (performative art) or new media in the transformative process. This materiality acknowledges the centrality of the body to our knowledge of the world.

Ideas and affects that are represented through this process require an interpretive and empathetic response on the part of the viewer that is very different from the response required by representations that depend on illusion. This transformative process presupposes our experience of art as also always being an interaction with the material world, and reflects the constant reality of memory as significantly reconstituted by our sensations of the external world Gregor Schneider is an artist whose best works embody this proposition. I will describe in some detail *The Schneider family House* commissioned by Artangel in Whitechapel in 2005. This complex installation in two identical houses required a very particular form of engagement on the part of viewers who consequently experienced temporary destabilisation of memory and spatial disorientation. I argue that this is an exemplary case of conceptual art making us look at ourselves looking, to paraphrase Ian Burn. When a modified object (house) alters our understanding of how we occupy and experience space I suggest that a form of magical transformation is in play that is very much in the tradition of St Luke. External form has directly reconfigured our internal compass, undercutting certainty and potentially liberating affective and empathetic responses.

**Anthony Bond** is currently Assistant Director Curatorial at the Art Gallery of NSW where he has been responsible for collecting International contemporary art since 1984. He has curated many projects at AGNSW in those years. Major exhibitions include; *The British Show* at AGNSW and touring 1984-85, Australian Perspecta 1985, 87 and 89. The 9th Sydney Biennale *Boundary Rider* 1992-93, *Tony Cragg* 1997, TRACE the inaugural Liverpool Biennale of Contemporary International Art 1999. He has also curated historical exhibitions such as *Body* 1997 and *Self Portrait: Renaissance to Contemporary* for the National Portrait Gallery London and AGNSW Sydney 2005-6. Anselm Kiefer *Aperiatu terra* with accompanying book was launched in London in January at White Cube and in AGNSW May 2007. Mike Parr *The Tilted Stage* a major survey at TMAG and Detached in Hobart November 2008. He is currently working on a survey of forty years of John Kaldor projects at AGNSW and preparing for a major series of exhibitions with the Kaldor collection and Contemporary AGNSW collections starting 2011. His major future project is Kurt Schwitters 2012 at AGNSW.

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#### 10. 'Four Knots for R.D.Laing' and the Question of Billy Apple's Neon Transformation

Dr Wystan Curnow

In the 1960s Billy Apple was making Pop art, by the 1970s he had given it up for Conceptual art 'activities'; today we are inclined to call him a Pop Conceptualist. If such a hybrid identity seems mainstream today, Apple's passage to it was in fact uncommon and its logic far from self-evident. How many artists came to Conceptual art by way of Pop?

While the 1970s extended the scope of Apple's art and so set the terms for a later recovery of his Pop past with the 'Sold' works of 1981, at the time they seemed bound to raise questions about the direction and identity of his art. His assumed name, his original self-branding as an art commodity, was now that of the *noncommercial* alternative space which was the venue for many of his art activities.

In my paper I will interpret his Conceptual turn in terms of the changing materializations even dematerialisations of the neon works which assumed a central place in his production between 1965 and 1972, and speculate on their subjective ramifications. Direct borrowings from the world of commercial signage ( these sculptures graced Cartiers' windows on Fifth Ave ) these works ended up as arrangements of scattered glass lengths or fragments on bare floors of his gallery /studio, one of which the artist described as 'an attempt to rid myself of a large quantity of tubes.' However, as the title of his 1966 work 'Four knots for R.D. Laing' suggests, there was psychological dimension to the neon works from the start, one which may make a significant contribution to an understanding of the changes in Apple's art at this time.

**Wystan Curnow** is Professor of English at the University of Auckland, and a well-known art critic, curator and poet. He co-edits the journal *Reading Room*. He has published extensively on leading New Zealand artists such as Len Lye, Colin McCahon and Billy Apple, and a monograph on Imants Tillers. This year a new book on Len Lye, co- edited with Tyler Cann, has appeared, and 'A text for *Cul de Sac*', in a book by Lawrence Weiner, published by the Power Plant Art Centre, Toronto.

"Originally I agreed to write this to keep Studio International from calling me a minimalist", concedes Donald Judd in his introduction to an article published in Studio International in April 1969. Forty years later in 2009, Donald Judd is still called a minimalist, least of all by art history. For although some writers have abjured minimalism's nomenclature as erroneous, they have done so in texts nevertheless entitled 'minimalism' one way or another. While it is possible to contend that theory and its culmination in art history need not necessarily follow an artist's view of their practice to be right, this conference session will explore not only this but also the potential suppression of new art that can occur when practice is shaped by theory at the expense of what theory has yet to understand of practice.

This session investigates actual instances where a disjuncture between an art practice and the theoretical or historical record of that practice has occurred, to reveal an alternative understanding previously suppressed; or explore the likelihood and ramifications of this disjuncture occurring as a consequence of current limitations and procedures for curating contemporary art in museums, today.

Convenor: Gail Hastings

### 1. The Author as Proposer: Intentionality in Contemporary Art Practice

David Akenson

If, despite the embargo placed on authorship in the wake Roland Barthes' 'Death of the Author', postmodern agency was able to flourish under the auspices of feminist, post-colonial and queer theory, the authorship debate lent little support to artists operating outside these culturally specific categories. With the passing of postmodernism we might expect agency to once again submit to the hegemony of the social context.

In this paper I argue the case against interpretations of Barthes that conflate authored *art* with authorship in general, arguing that art ontologically arises from an audience response to intentionality, or *what has been proposed*. The artist occupies a necessary place as the one who proposes something. I make the point, that the 'reader' of a work of literature may well do without the author, and rely, *in absentia*, on the text alone to experience literature, but when it comes to visual art, the author's intention, whether clear or not, is *necessary*, rather than supplementary, to our experience of the proposed object as an object of art.

I support my argument with a reading of Marcel Duchamp in the context of Immanuel Kant's theory of intentionality outlined in the third *Critique*. After discussing intentionality and agency through a number of modernist examples of art, I focus on 'relational aesthetics', a term used to cover various collaborative efforts where individual authorship appears least evident. I argue, paradoxically, that when the author appears least present (readymades and collaborative practice) authorial intention is most pronounced. I make the further, related claim that the assumption of an author's intention is integral to the experience of art as art and not something one can choose to either emphasise or repudiate.

**David Akenson** is a visual artist. He completed a PhD in 2009 entitled: *Art in Parallax: Painting, Place, Judgment*. David teaches

Art Theory and History at the School of Creative Arts, University of Southern Queensland.

### 2. When Art History is Blind to Practice: The Exclusion of Created Space

Gail Hastings

In December 1960, Donald Judd was not known as an artist, but as an art critic. Yet behind his monthly contributions to *Arts* magazine, tucked away from public knowledge, there thrived a longstanding studio practice in which Donald Judd was, at the time, taking his first tentative steps into three-dimensions. His monthly review for December 1960 in part, reads, 'Bontecou's constructions stand out from the wall like contoured volcanoes. Their craters are voids but exceedingly aggressive ones, thrust starkly at the onlooker; these are threateningly concrete holes to be among'. Studio time and philosophy classes at Columbia University, had just paid off. The threatening space of the black hole at which he looked (from outside, as something concrete) was the same space within which he looked (from inside, as extended space). Consequently, while he looked, he was in two opposite places at the same time. Dwelling on the polarities of a 'concrete hole', by 1963 Donald Judd had begun to exhibit the 'specific space' of his works of art: a created, not a phenomenological, space. And yet this decentred space in art was not ascribed to Lee Bontecou's work in what became a classroom classic, Rosalind Krauss' *Passages in Modern Sculpture* (1977), but to an artwork made nine years later, the *Double Negative*. Lee Bontecou was one of the first to make this new three-dimensional art, Donald Judd many a time said. Yet in *Passages in Modern Sculpture*, she is without mention. Excluded, too, is Donald Judd's created space. Why?

**I am** an artist who makes sculptural situations.

### **3. Keywords that are Not Necessarily the Key Words: In Response**

David Akenson and Gail Hastings

Each speaker will respond to the other's paper before opening the discussion to questions and contributions from session attendees.



Although the Second World War is often taken to signal the decline of surrealism as an avant-garde movement, surrealism continued to exist after the war not only as an organized movement but also as a historically decisive experience. It has continued to influence a broad range of endeavours from critical theory and psychoanalysis to contemporary art and gender studies. This session addresses the contemporaneity of surrealism and invites contributions focused on surrealism's legacy of as an aspect of our modernity. Topics range from surrealism's influence on contemporary art and theory, surrealism as an interlocutor in cultural dialogue, surrealism and the question of gender, to the re-reading of surrealism after modernism, etc.

Convenor: **Raymond Spiteri**  
(Victoria University of Wellington)

### 1. Bernard Smith's Brave New World

Dr Sheridan Palmer

Bernard Smith was briefly seduced by Surrealism in 1939-1940, before rejecting it and committing himself to Social Realism, which he saw as a superior visual language with which to support socialist doctrines and contest the pessimism of "war-time defeatism". This paper considers certain literature, political and cultural events that influenced Bernard Smith during this extraordinary period of flux prior to and during the initial phase of World War Two.

Fertile modernist philosophies, art and cultural reverberations were flowing into Australia from Europe and the threat of totalitarian regimes made any formation, either artistic or political more urgent and exciting. Surrealism, in Smith's view, was "the last wave of the romantic vibration", and appeared to answer a number of his emotional tendencies at a critical time in his life. He had joined the Communist Party, which he considered a 'secular religion', and had encountered the 1939 *Herald* Exhibition of French and British Contemporary Art. Surrealism's revolutionary values challenged the old world and the "bankruptcy of art-criticism ... Cézannism, neo-academism, or machinism", and embraced the psychoanalytical processes of Freud, as well as deriving its philosophical justifications from Hegel. Aesthetically, Surrealism was an extension of the knowledge of human consciousness as well as the 'fringes of the subconscious' and from this period of personal, political and intellectual change Smith produced a number of surreal, expressionist paintings, (recently acquired by the National Gallery of Australia) before abdicating his role as an artist and emerging as one of Australia's most serious, progressive and aggressive intellectuals.

**Sheridan Palmer** is professional art curator and an Honorary Fellow of the Australian Centre at the University of Melbourne. She is currently writing the biography of Professor Bernard Smith and her book *Centre of the Periphery. Three European Art Historians in Melbourne*, 2008, documents the establishment of art history as an academic discipline in Australia.

### 2. Dusan Marek, Gibraltar

Dr Zoja Bojic

The painting *Gibraltar* by the Czech émigré artist Dusan Marek was created on board the ship, SS Charleton Sovereign, headed for Australia, in August 1948. Upon his arrival in Australia, Dusan Marek first settled in Adelaide from where he moved to Tasmania, then Sydney in 1951, and further afield in 1954. In Adelaide, Dusan and his brother Voitre worked and exhibited together with several of their fellow émigré artists such as Ludwig and Wladyslav Dutkiewicz from Poland and Stanislav Rapotec from Yugoslavia, thus forming the Adelaide cluster of émigré artists of Slav cultural background.

Dusan Marek's *Gibraltar*, as well as several other works he created on route to Australia and immediately upon arriving, is perhaps best described as a surrealist work that blends the European and Prague surrealist iconography with the elements of Czechoslovakian visual arts traditions, folklore and mythology. It is representative of Dusan Marek's unique visual language imbued in the artist's cultural memory.

This paper contextualises the work of Dusan Marek with that of émigré artists from Europe working in Adelaide in the late 1940s and early 1950s and also touches on the impact these artists' presence has had on the evolution of art practices in Australia. However, the primary focus of this examination is the significance for Dusan Marek – and his fellow émigré artists – of experiencing the very process of migration, belonging and re-territorialisation. This examination of the question of cultural transition allows for a deeper understanding of Dusan Marek's work and the possibility of cross-cultural readings of previously unexplored elements of his work.

**Zoja Bojic** is a Visiting Fellow, Art History, The Australian National University, and a Lecturer, COFA Online, College of Fine Arts, UNSW. Zoja's books include: *Stanislav Rapotec, a Barbarogenius in Australian art*, Andrejevic Endowment, Belgrade, 2007; *Imaginary homelands, the art of Danila Vassilieff*, Andrejevic Endowment, Belgrade, 2007; and *Sunce juznog neba, pogled na umetnost u Australiji danas*, Srpska knjiga, Ruma, 2003.

### 3. Journey to the Interior: Russell Drysdale's Surreal Landscapes

Elena Taylor

While the years of the Second World War were the heyday of Surrealism in Australia, arguably Surrealism's most significant and longest lasting manifestation was in its transformation of the Australian landscape tradition in the post-war period. In his iconic 1944 to 1950 paintings, Russell Drysdale depicted the Australian outback as a Surreal landscape, employing Surrealist devices and approaches to present the interior of the continent as a strange and desolate place inhabited by unfamiliar beings. While Drysdale did not identify himself as a Surrealist, as an artist coming to maturity in the late 1930s Drysdale was very familiar with Surrealism, his travels to England in 1938-39 bringing him into direct contact with the works of British Surrealists and his friendship with Peter Purves Smith another important influence.

When Drysdale's outback landscapes were first exhibited they were immediately recognized as a new and authentic vision of Australia, a challenge to the pre-war image of Australia as a pastoral arcadia epitomised in the late works of Arthur Streeton. These works brought Drysdale national recognition and became an important part of the shaping of a new post-war Australian identity, locating the 'true' Australia in the arid interior of the continent. This conception of Australia influenced Australian landscape painting throughout the 1950s and still finds resonance in the work of contemporary artists.

**Elena Taylor** is Curator of Australian Art at the National Gallery of Victoria. From 2000 to 2008 she was Curator of Australian Painting and Sculpture at the National Gallery of Australia where she curated the exhibitions *Australian Surrealism: The Agapitos Wilson Collection* and the retrospective *Grace Crowley: Being Modern*.

### 4. Robert Klippel's Sculpture Despite Surrealism

Ryan Johnston

In 1949 the Australian sculptor Robert Klippel arrived in Paris where he was enthusiastically welcomed by André Breton. At the time Breton was busy trying to shore up Surrealism's depleted status following its dispersal during World War II and, in the months that followed, helped arrange Klippel's largest solo show to date (at the Galerie Nina Dausset) while encouraging his participation in the activities of the new *Centrale* based at Galerie La Dragonne. Yet for reasons that remain unclear Klippel's participation in post-war Surrealism was both reluctant and short-lived, and by 1950 he was back in Sydney working as a salesman in order to fund his planned move to the United States later that decade.

While the literature on Klippel has long loosely associated his art with Surrealism, the precise nature of this connection has never been closely examined. In this paper I will retrace the artistic and intellectual origins of Klippel's best known works, the small junk metal sculptures he produced from the late 1950s, and map their intersection with Surrealism. Focusing specifically on Klippel and Breton's shared interest in the French writer Raymond Roussel, it will be argued that Klippel's little sculptures need to be understood on the one hand as a rejoinder to Breton's attempt to resuscitate Surrealism in a post-Holocaust and post-nuclear world, and on the other as a manifestation of the catastrophic unreason he identified as a void at the very heart of modernity.

**Ryan Johnston** is a PhD candidate at the University of Melbourne, where he is researching the relationship between mass culture and history in Eduardo Paolozzi's art of the 1950s. His recent publications include "Marks and Remembrances: Alison and Peter Smithson's Architectural Memory" in J. Anderson (ed.), *Crossing Cultures: Conflict, Migration, Convergence*, Melbourne University Press, 2009; and an article on Robert Klippel forthcoming in the *Art Bulletin of Victoria*. He is also an editor of *e-maj: the electronic Melbourne art journal*.

### 5. Insects, Hybrids and Biomorph Sculpture: Lenton Parr's Surrealist Imagination

Jane Eckett

As Hal Foster has argued, for the surrealists, hybridity was an extension of Freud's notion of the uncanny, triggered by the trauma of World War One. However, the idea of hybridity has retained its potency for subsequent generations of artists who have continued to explore incongruous couplings of forms, often as a vehicle for expressing dissatisfaction or alarm, prompted by a sense of humanity in profound crisis. This paper will look at the trope of insect and crustacean – or more generically, arthropod – hybrids that appeared in the late 1950s in the sculpture of Lenton Parr (1924-2003). It will consider two key texts regarding insects and hybrids in the surrealist imagination: Henri Bergson's *Creative Evolution* of 1907, wherein it was argued that humans represented the evolutionary pinnacle of intelligence, whilst insects represented that of instinct, and Roger Caillois' 'Mimicry and Legendary Psychasthenia', which first appeared in the surrealist journal *Minotaure*, 1935, and prompted a veritable plague of works based on the form of the praying mantis. Whilst Parr was never associated with the surrealists proper, he was, it will be argued, indirectly influenced by their ideas, as transmitted via Henry Moore, in whose studio in Hertfordshire he worked in 1955-6. Parr's welded steel sculptures of the late 1950s exploited the ambiguities of insect morphology, building on the legacy of the surrealist imagination, and stoked by the fears of genetic mutation, hybridity and uncanniness that were

presaged with the advent of the nuclear age.

**Jane Eckett** is a doctoral researcher at the University of Melbourne, engaged on a PhD thesis titled *Modernist Sculpture in Australia: Group of Four, Centre Five and the Europeans*. With degrees in both science and arts from the University of Queensland and the University of Sydney, she worked in Ireland for the past nine years as a director of Whyte's fine art auctioneers. In 2007 she completed a Masters by research (MLitt) at Trinity College Dublin and since then has tutored in the history of sculpture at University College Dublin.

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## 7. Surrealism, Sublimation, Paranoia

Raymond Spiteri

This paper discusses the role of the psychoanalytical theory of sublimation in the theory and practice of surrealism circa 1930, focusing on the nexus between André Breton, Salvador Dalí and Georges Bataille. Breton's critique of Bataille in the "Second manifesto of Surrealism" was a response to the threat he perceived to the political position of surrealism in Bataille's 'dissident' surrealism, in that it threatened the carefully maintained rapprochement between creative endeavour and political action that Breton had sought to sustain since 1925; to delineate the relation between creative endeavour and political action Breton advocated that artists and writers explore the Freudian notion of sublimation from inside – that as specialists in the exercise of the imagination, artists and writers were better qualified than doctors or psychiatrists to theorize the character of creative endeavour. Breton's call was itself a response to Bataille's writings, particular his demand to explore psychological states without 'transposition'. The artist who would respond fully to Breton's call was Dalí, who would initially seem closer to Bataille; yet Dalí answers indirectly in *La Femme visible*, a short book published in 1930, that represented his first major contribution to surrealist theory. Dalí introduces paranoia as a specific mechanism in *La Femme visible* – a theme he would develop in his later writings as an alternative to automatism – but at this point paranoia functioned less as an alternative than as a supplement to automatism. Sublimation and paranoia constitute the matrix shared by surrealism and psychoanalysis, and a discussion of their vicissitudes promises to illuminate this moment in surrealism's history.

**Raymond Spiteri** is a Lecturer in Art History at Victoria University of Wellington. His research addresses the culture and politics of surrealism, and he is currently working on a study of the Breton-Bataille polemic.

## 8. Surrealism, Science and the Everyday: The Paintings of Remedios Varo

Natalya Lusty

In Varo's work material objects and elements from the natural world take on an anthropomorphic dimension, disturbing our everyday sense of order and equilibrium. In her paintings we are confronted with the secret life of things, to borrow Bill Brown's well worn though aptly surrealist phrase, as they come to be animated by the world of physical laws and imaginative possibility, revealing a kind of hypervisual unconscious. This seems to question not only the privileged status of the subject (as Baudrillard would have it) but also to reveal the poetic possibilities inherent in our relationship to objects and space. Varo's representation of the prosaic and poetic nature of scientific invention and engineerial fabrication, evident in many of her paintings from the 50s and early 60s, demonstrates a fascination with the dynamic interrelation between art and science and the natural and material worlds. As the daughter of a hydraulic engineer, Varo was early trained in mechanical draftsmanship, and on the many trips with her father, across Africa and Europe, she would have witnessed first hand the hubristic creations of a modernity intent on transforming the physical landscape with its geotechnical mastery. While critics have emphasized the magical or mystical elements in her work, Varo's fascination with laws of physics, the world of science, the feats of engineering as well as the intricate skill of domestic craft are, I would argue, equally prominent themes in her mature work. In many of these images an inventive modernity clashes with archaic architectural forms, medieval cloaked and hooded figures, and pre-modern scientific laboratories, conveying a powerful sense of Surrealist disjunction and shock. I argue that Varo's images thus register an attempt to reconcile mysticism and science in a way that refigures the surrealist journey as intimately bound to everyday space and objects.

**Natalya Lusty** is a Senior Lecturer in the Department of Gender and Cultural Studies at the University of Sydney. She is the author of *Surrealism, Feminism, Psychoanalysis* (Ashgate, 2007).

The period of the 60s is conventionally described in terms of crisis, the moment before post-modernism, when the aims, boundaries and possibilities of modernism changed. This decade also coincides with the institutional acceptance of modernism in the Southern hemisphere as a new generation of local artists were identifying with the international ascendancy of American orientated abstraction. Yet the very idea of a succession of painting movements one after the other, each time both advancing and preserving "its avant-garde impetus" had, however, been unraveling as a proposition through the course of the decade. Certain projects began to question not only what qualified as art but the spectacle and routines of display in the modernist museum. Such works have come to represent a watershed in modernist art, and now appear as precursors to installation and other site-specific art practices.

The panel will explore the terms and meaning of modernism-in-crisis from the perspective of the southern hemisphere.

Convenors: Dr Susan Best  
(University of New South Wales)

Dr Andrew McNamara  
(Queensland University of Technology)

Dr Ann Stephen  
(University of Sydney)

### 1. Robert Hunter, Geometric Abstraction and the 1960s

Angela Goddard

This paper will examine the Australian artist Robert Hunter's works from the 1960s onwards in relation to both the international reverberations of the critical reception of post-war American art, and recent scholarship by French philosopher Jacques Ranciere which attempts to recalibrate the modern/postmodern schema. In particular, it will explore the implications of the conceptual and post-object nature of several of Hunter's early works, the settling of his practice into a methodology persisting throughout the consequent decades to the present day and his connections with the American artist Carl Andre.

**Angela Goddard** is Curator (Australian Art) Queensland Art Gallery and a Masters student in Art History at UNSW.

### 2. Minimalism as Lost Object: The Australian Situation

Keith Broadfoot

What is distinctive about the appearance of minimalism in Australia is that before it had time to properly develop it became associated with art exploring the idea of disappearance in the landscape. This is exemplified by the important *Sculpturscape* exhibition of the 1970s, with its title obviously playing upon this phenomenon of the disappearance of sculpture into landscape and landscape into sculpture. Through the analysis of the work of several artists included in this exhibition I will examine how some of the key qualities of minimalism, in particular the 'homeless' nature of the object, interacted with historical issues around the representation of landscape in Australian art.

**Keith Broadfoot** teaches in the Department of Art History and Theory, University of Sydney.

### 3. Gego: Kinetic Art and After

Dr Susan Best

In Australia, as well as some South American countries, the kinetic art of the 1960s frequently developed out of the concerns of abstraction and the crisis or unravelling of modernist painting. While some of the most well know kinetic artists were expatriate South Americans (Julio Le Parc, Jesús Rafael Soto), my concern in this paper is with the European émigré to Venezuela, Gertrude Goldschmidt, or Gego as she is more commonly known. Her work slowly undoes the kinetic language of the big three Venezuelan Cinéticos (Soto, Carlos Cruz-Diez, Alejandro Otero) creating in the place of a language of movement, a more subtle sense of liveness or liveliness in the most unlikely materials. Curiously, like her South American contemporary Lygia Clark (then based in Paris), some of these organic abstract works are titled *Bicho* or creature.

**Susan Best** teaches in the Department of Art History and Theory, UNSW.

### 4. Michael Fried's Worst Nightmare - *Jumping Through the Mirror*

Dr Ann Stephen

Why so many mirrors in late modernism? And what links and differences are there in the mirrors of contemporary art? Artists began to use actual mirrors as part of a world wide response to the purported end-game of modernism, teasing and confounding the viewer while disquieting if not alienating the conventions of the art museum, creating a theatre of self-consciousness that anticipated what the art writer Michael Fried came to lament as 'decadent literalist art'. Mirror pieces sat on the side of 'objecthood' in a battle between idealism and materialism that would consume modernism

in the late 60s. The paper looks at some of the implications for artists and viewers who step into (or through) the looking glass and considers their reverberations between the 1960s and now.

**Ann Stephen** is Senior Curator, Sydney University Art Gallery & Art Collection.

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## 5. On Ian Burn's Late Reflections

Dr Andrew McNamara

Ian Burn's account of Conceptual art in the 70s fuelled the suspicion it denied sensuous perception. Conceptual Art, he explained to an Australian readership in 1970, "replaces the customary visual object with arguments about art," and it even "isolates 'the art' from the form of presentation altogether." Such an argument fails to explain why art should evoke visual perception and it also fails to explain why such art should seek to estrange such perception while evoking it. In fact, one would need to wait until the early 1990s for Burn to produce his most convincing and vivid account of this art and its legacy, as well as why such art sought to stall a viewer's perception in the very act of perception. In fact Burn's own art poses the question: how do we respond to the untoward, to that which is elicited from within the depths of our most considered reflections, our most automatic or well-attuned responses?

**Andrew McNamara** teaches Art History at Queensland University of Technology.

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## 6. Expanded Painting: Helio Oiticica's *Parangoles* & *Bolides*

Francesca Martaraga

This paper addresses the idea of "expanded painting" as one response to the crisis of modernist painting in the 1960s. In particular, I examine the work of Brazilian artist, Helio Oiticica. Oiticica developed his expanded paintings by extending his investigation of colour beyond the canvas, creating concrete objects that required participatory action. The paper focuses on his *Bolides* and *Parangolés* series.

**Francesca Mataraga** is a PhD student in the School of Art, UNSW.

At the turn of the twentieth century, Paris had one hundred and thirty

art dealers, together with a huge array of 'amis', 'cercles', 'salonnets', 'sociétés' and 'unions'. With its French Artists' Salon, Women's Salon, National Fine Arts Salon, Independent Artists' Salon and Autumn Salon (Salon des Artistes Français, Salon des Femmes, Salon National des Beaux-Arts, Salon des Artistes Indépendants and Salon d'Automne), it offered five huge salons, on the scale of universal expositions, with distinct culturo-political identities. It had over seventy daily newspapers providing art criticism of exhibitions at the dealer galleries, the 'cercles' and 'sociétés', as well as at the Salons. It attracted collectors, dealers, agents and talent scouters who came to buy from the Salons and galleries, as did the French State and the Ville de Paris. During the interwar period, the number of dealer galleries escalated, as did the number of Salons, particularly with the Salon des Tuileries. In order to gain legitimacy, appear cultivated, forge professional careers and acquire international reputations, it seemed imperative for aspirant artists to locate themselves within this massive dealer-salon-critic-collector network of interrelationships. This was why so many artists from Australia to Argentina came to try their luck in Paris, as will be revealed by this Session.

This session will pursue three trajectories. Following Pierre Bourdieu's theory, *The Field of Cultural Production*, it will explore the Salon, gallery and society network for exhibiting art in Paris and those networkers (who Bourdieu calls 'players') with sufficient 'cultural capital' within France to dominate the 'cultural field', if not masterminded it. By focusing upon Australian and other 'outsider' artists, it will examine the kind of strategies required for 'outsiders' to negotiate these networks, to 'crack' the system and to achieve international acclaim. By focusing upon the dealer-salon-critic-collector network, it will also investigate the international art dealer networks operating from Paris and endeavour to unravel the curious paradox as to why collectors, agents, scouters and buyers, particularly those commissioned by the Felton Bequest, selected artworks mostly dismissed as academic today while rejecting those acclaimed as Modernist.

Convenors: Professor Catherine Speck  
University of Adelaide

Dr Fay (Fae) Brauer  
University of NSW

Dr Georgina Downey  
University of Adelaide

### 1. Cézanne's *Bathers in the Parisian Dealer-Galleries and Salons, 1895-1906*

Professor Emeritus Virginia Spate

In his *Souvenirs sur Paul Cézanne*, published during the retrospective of Cézanne's work held in the Salon d'Automne of 1907, a year after Cézanne's death, Emile Bernard quoted his wish to enter "the Salon of Monsieur Bouguereau". This remark has been repeated ever since. If Cézanne did say this, he was probably being heavily ironic—as he often was—for he must have known that it was impossible for him to enter the official Salon, dominated by the ultra-conservative painter William Bouguereau, who would never have admitted Cézanne's work into the sacrosanct space of high art.

Cézanne's works were not publicly exhibited in France for almost 20 years after the Impressionist exhibition of 1877. The myth of a mad, utterly incompetent painter survived, while others doubted that he even existed.

This paper examines the emergence of Cézanne's paintings into the public gaze, with particular reference to the role of painters in this process. They include the new generation who saw his work in the shop of the paint-merchant Tanguy in the late 1880s, and the Impressionist painters, with whom Cézanne had been associated since the exciting early days of Impressionism; they bought his paintings when scarcely anyone else would; they encouraged critics to write on his works (perhaps discussing how they might write

on them), and helped persuade the canny young dealer Ambroise Vollard to risk holding an exhibition of over a hundred of Cézanne's paintings in late 1895. This was followed by other exhibitions leading up to his first entry into a Salon—that of the Independants in 1899. This paper will also focus on Cézanne's major exhibitions in the Salons d'Automne of 1904 and 1907.

**Virginia Spate** is Professor Emeritus at the Power Institute, University of Sydney. After being Professor in Art History at Cambridge University, she became the Power Professor of Fine Art at the University of Sydney in 1978. The most recent of her many books is *The Colour of Time: Claude Monet*. Presently she is completing a book on Cézanne's *Bathers*.

### 2. *The Reversed Canvases in Henri Rousseau's Liberty (1905-1906) and the Nineteenth-Century Conflict between Commercial and Aesthetic Values*

Professor Richard Read

This paper examines the nineteenth-century background to the exhibitionary freedom celebrated in Henri Rousseau's *Liberty Inviting Artists to Take Part in the 22nd Exhibition of the Société des Artistes Indépendants* (1905-06). As such, the concern is less with Parisian networking itself than the ideology of its representation in exhibition paintings and, in particular, the use of the reflexive motif of the

reversed canvas to dramatize the conflict between aesthetic and commercial values that arose when professionalized art markets began to wrest cultural authority and financial power away from public institutions in nineteenth-century London and Paris.

Rousseau's painting probably contains more reversed canvases than any other. Despite its apparent naivety, therefore, it consciously taps into representations of such conflict that date back not only to Daumier's cartoons of exhibitionary triumph and penury in *Le Charivari* of the 1850s and '60s, but even to eighteenth-century representation of Moving Days in which impoverished artists are shown moving chattels and paintings from their lodgings. All such images vividly illustrate Pierre Bourdieu's concept of 'secondary consecration' by valorizing (for good or ill) new points of commercial distribution and consumption where artifacts acquire meanings beyond those they received when they were made. Reversed canvases also mediate what Michael Baxandall has called the 'market in attention' between artists and viewers and what Krzysztof Pomian called 'an exchange process between visible and invisible worlds' that all collections entail. The parallel tradition of London exhibition paintings provides a valuable foil to the Parisian genre.

**Richard Read** has published in major journals and wrote the AAANZ prize-winning *Art and Its Discontents: The Early Life of Adrian Stokes*. He is completing a book on *The Reversed Canvas in Western Art*.

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### 3. *One Friday at the Salon des Artistes Français: Insiders and Outsiders at Coup of Cubism*

Dr Fay Brauer

The Cubist *success de scandale* at the 1911 Salon des Artistes Indépendants is a well-established feat in 'grand narratives' of Modernism. Nevertheless when this exhibition is set within what Pierre Bourdieu calls "a field of cultural production", it appears imbued with an historical significance disproportionate to its impact. When viewed from the apex of art institutional power attained by such Academicians as Léon Bonnat at this time, such Salon Cubists as Fernand Léger and Henri Le Fauconnier assume marginal positions. Given the extensive State commissions and acquisitions Bonnat received, together with invitations to international exhibitions, it was Bonnat who was the most powerful 'player' in this "field", not these Cubists, let alone their mythologized leader, Picasso. It was the art exhibited by 'official' artists at the Salon des Artistes Français that was amongst the most sought, bought, displayed and critically reviewed, not the Modernism shown at either at the Salon des Artistes Indépendants or the Salon d'Automne.

By focusing upon the dialogue between Jules Grün's 1911

painting, *One Friday at the Salon des Artistes Français* and the parliamentary reports on French art tabled by Joseph Paul-Boncour and Julien Simyan that year, this paper will demonstrate how an insidious network of 'official' artists at the Salon des Artistes Français exercised what Simyan calls an "invisible hegemony" on the Paris art world. By identifying absences, marginalizations and ostracizations in Grün's painting, it will reveal why this nepotistic network commanded centre-stage while Modernists and Australian artist, Hilda Rix, hung 'on the line' at the Salon that very year, are nowhere to be seen.

**Fay Brauer** is Research Professor for Visual Art Theory, University of East London and Senior Lecturer, Art History and Theory, The University of New South Wales. This year she convened the conference, *The Art of Evolution: Charles Darwin and Visual Cultures* at the Courtauld Institute of Art, University of London. Her books are *Art, Sex and Eugenics, Corpus Delecti; The Art of Evolution: Darwin, Darwinisms and Visual Culture*, and *Modern Art's Centre: The Paris Salons and the French 'Civilizing Mission'*.

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### 4. *Networks and Networking: Rupert Bunny in Full Stride*

Associate Professor Catherine Speck

Rupert Bunny spent close to thirty years working and exhibiting as an artist in Paris and to lesser extent in London. During the *Belle Époque*, he exhibited regularly at the Salon des Artistes Français, and postwar at the more radical, émigré populated Salon de Automne. However his allegiances also suggest an artist who spread himself across the Salons and the evolving commercial galleries sector in Paris. He also exhibited prewar at the Galerie Grove and in later years at the Galerie George Petit. His exhibiting horizons were not limited to Paris, and his pattern of showing work suggests that he needed to exhibit more broadly. London was an obvious outlet, and given his subject matter tapped into late Victorian and Edwardian issues, his showing at the Royal Academy until 1910 ensured he also operated for an English market. He also showed simultaneously at more progressive British outlets such as the New English Art Club (NEAC) and Grafton Galleries, along with establishment operations like the Royal Institute of Oil Painters.

At the same time, Bunny maintained an active international exhibiting profile sending work regularly to the Carnegie exhibitions in Pittsburgh, to Brussels and to Liverpool. His Paris base implied this kind of internationalism. As well, he sent work 'home' to Melbourne and Sydney. Hence Bunny is a prime example of an internationalist who kept all exhibiting systems running simultaneously until the 1930s Depression meant he could no longer operate this kind of career from Paris. This paper will critically examine Bunny's strategic patterns of exhibiting and networking.

**Catherine Speck** is an Associate Professor and Reader in Art History at the University of Adelaide, author of *Painting Ghosts: Australian Women Artists in Wartime*, (Craftsman house/Thames and Hudson, 2004) and *Heysen to Heysen* (National Library of Australia, forthcoming).

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### 5. *Chez Moya: An Australian Salon in Paris*

Dr Melissa Boyde

From her first visit to Paris in 1928 at the age of twenty, Moya Dyring negotiated life as an artist in relation to that city. Dyring lived in Paris from 1937 and stayed on in the south of France during much of the war. Back in Paris during the post World War II peace process, alongside her friends artist Mary Alice Evatt and her husband Dr H.V. Evatt, President of the General Assembly of the United Nations, Dyring forged various cultural connections and networks. Dyring and the Evatts were passionate advocates of contemporary art and this paper explores some of the links made at this time of social change and modernity – between the contemporary art movement internationally and emerging cultural structures in Australia.

It was in this climate of optimism and rebuilding that Dyring first opened the door to *Chez Moya* where she hosted a transient coterie of Australian artists, many of whom became the best known artists of their generation. Like the American writers and artists who found their way to Gertrude Stein's salon, young Australian artists made their way to *Chez Moya* an Australian salon in Paris which provided an entrée to the Paris artworld. Beginning with Dyring's transition from student and traveller to Parisian resident and prominent Australian expatriate – from the Heide circle to the Left Bank - this paper will consider not only how she managed her exhibiting career – launched with *Melanctha*, inspired by a Gertrude Stein character and one of the first abstract paintings shown in Melbourne – but also her role as a *salonnière* and cultural broker.

**Melissa Boyde** is Research Fellow in the Faculty of Arts, University of Wollongong. Her work includes an Australian Research Council Linkage Project 'Contemporary Art, Craft and the Audience'; research in the fields of visual and literary modernism, and animal ethics and representation including *Replace Animals in Australian Testing (RAAT)* a website which provides information on alternatives to the use animals in scientific experiments and medical research in Australia: <http://www.uow.edu.au/arts/research/raat>

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### 6. *Housing Amazons: Eileen Gray's Circle and the maison d'artiste in 1920s Paris*

Dr Georgina Downey

Writing in *An Outline of a Theory of Practice*, Bourdieu contends that one of the key qualities of a habitus is that it is not fixed but can be transposed from one spatio-temporal zone to another. He suggests that this transposition occurs through social networks. So in theory a room can roam. This paper explains the role and agency of a group of Paris-based women artists and designers of the 1920s through whose networks the experimental form of the *maison d'artiste* or bachelor studio apartment was spread or 'transposed'.

The *maison d'artiste* allowed new patterns of female living inscribed along the lines of the dandy-bachelor. The bachelor houses that Eileen Gray, Natalie Barney, Romaine Brooks, Gluck [Hannah Gluckstein], Radclyffe Hall, Una, Lady Troubridge, the Stein family and others established, framed their work and their lifestyles sympathetically as modern women. I argue the primary model of female bachelor living was provided by Eileen Gray with her small house by the sea for herself and then partner Jean Badovici, E1027 (1926-29).

It will be shown that through Gray's homosocial Paris network, the *maison d'artiste* became a critical element - like the adoption of men's attire - in the construction of an enduring set of dispositions around the habitus of the subversive modern woman artist in Paris.

**Georgina Downey** is a Fellow in the Art History Program at Adelaide University. Her interests include the 20th century domestic interior in European painting, cosmopolitan cultures and Australian photography. She has a book in progress that is a transdisciplinary room-by-room study of contemporary approaches to the represented interior.

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### 7. *An Unseen Line: Michel Seuphor and Australian Abstract Art in France 1930-1960*

A. D. S. Donaldson

When the Belgian art historian, art critic, artist, poet, writer, editor, curator and photographer Michel Seuphor introduced himself to Mary Webb in Paris, on the occasion of the opening of her exhibition at the Galerie Suzanne Michel in November 1953, it was the third Sydney artist he had come to know. Through Webb, seven years later Seuphor would also meet Grace Crowley and Ralph Balson. In the 1930s, he came to know Ann Dangar and had, in all likelihood, met J.W. Power. Thus he brought together the lives of Sydney's five most radical mid century artists, all of whom were committed to abstract art.



Although it is unlikely that the expatriates Power, Dangar and Webb ever met each other, each maintained accomplished professional lives in France with careers which overlapped from the 1930s until the 1950s. Working across fields in painting, ceramics and collage, each of them contributed significantly to important avant garde collectivist efforts: Power to Abstraction Creation, Dangar to Moly-Sabata and Webb to the Salon des Réalités Nouvelles. Additionally, both Power and Webb exhibited with the most important galleries of their time: Power with Léonce Rosenberg and at Jeanne Bucher, Webb with Colette Allendy and at Galerie Creuze. While Power, Dangar and Webb were, and are, recognised in France, each holds a marginal or near non-existent place in 'Australianist' art histories. Nevertheless, as this paper will reveal, all five, Power, Dangar, Webb, Balson and Crowley, were known to the Paris-based doyen of twentieth century abstraction, Michel Seuphor.

By focusing upon the touchstone figure of Seuphor, this paper will draw out the chain of expatriate Sydney modernist artists working in France before, during and after the Second World War and how the lives and work of Power, Dangar, Webb, Crowley and Balson became interrelated. Elsewhere I have written of a new conception of Australian art history in the twentieth century, one that seeks to understand their experiences as much from the outside-in, as from the inside-out. From the outside in-then, this paper will examine the nature of the Australian contribution to the international avant-garde in France from the 1930s until the 1950s. In so doing, it will reveal some of the networks in the mid twentieth century that characterised the European interaction with Australian artists in Paris and vice versa.

**A.D.S. Donaldson** is an artist, art historian and curator. He studied at Sydney College of the Arts, the Kunstakademie Düsseldorf, the Royal Danish Academy of Fine Arts, Copenhagen and the École des Beaux-Arts, Paris. He lives in Sydney.

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## 8. "There is only one man who can save France ...": René Gimpel

Dr Diana Kostyrko

War invariably changes the trajectory of art's production and reception. One of the most significant Paris art dealers during the interwar period was René Gimpel (1881-1945). Gimpel specialised in the French eighteenth-century and Italian 'primitives'. Like his contemporaries, he bought in Europe and sought North American buyers. Unlike his contemporaries, he kept a journal that recorded the flux of the art market during its most formative period. The journal was published posthumously in France in 1963, and in New York and London three years later (Gimpel died in Neuengamme concentration camp). Both versions of the journal were heavily abridged

from the manuscript, catering to their respective audiences on both sides of the Atlantic. When the influential critic, Harold Rosenberg, reviewed *Diary of an Art Dealer* in 1967 for the *New Yorker*, he concluded stingingly: "The clatter of the cash register resounds throughout *The Diary* as the monotonous undertone of its anecdotes and reflections." Yet Rosenberg and others failed to consider that *Diary* had been edited for its readership both by the author and by its editors and publishers, which entailed cuts made on the advice of legal counsel.

In this paper I will argue that Gimpel's important manuscript charts the demise of the market for the French eighteenth-century, the demise of Impressionism, the unpopularity of Art Nouveau and the rise of the modern decorative arts. As a second world war became increasingly inevitable, this paper will reveal how the author, who I would describe as a romantic modernist, gradually came to terms with a new democracy in the arts.

**Diana Kostyrko** is a Visiting Scholar in the School of Humanities, The Australian National University. She wrote her PhD thesis on René Gimpel's journal, the subject of a forthcoming publication with Ashgate Publishing.

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## 9. Round Table Discussion of all Speakers

This session provides an opportunity to discuss how craft and design practitioners are exploring and critiquing broader histories of object-making. Whilst many designers and craftspeople have displayed a strong interest in challenging traditional aesthetic and cultural hierarchies in their practices for at least the last twenty years, in the light of recent environmental, geo-political and financial concerns, it seems an interesting moment to review ways in which traditional historical and aesthetic concerns might be about to be put under renewed pressure. Papers were invited that explored the following issues:

- the cooption of the history of industrial modes of production as a way of critiquing discourses surrounding the hand made;
- the incorporation of found objects and recycling into the design and making process
- the dissolution of boundaries between amateur and professional practices, especially the advent of the DIY movement and the radicalisation of craft
- the utilization by industry of an aesthetic of the handmade into mass production
- how new approaches made possible by post-industrial technologies might be creating new modes of making and/or problematising old aesthetic categories
- implications of contemporary global concerns on modes of making

Convenors:

Anne Brennan  
(School of Art, The Australian National University)

Patsy Hely  
(School of Art, The Australian National University)

### 1. *A Ménage-à-trois?*

Dr Andrew Montana

This paper considers changing definitions of craft and art and problematizes debates surrounding the meanings of art and craft in the modern, postmodern and contemporary periods. Was craft used as a meta-narrative of modernism and then used as a disjuncture of modernism during postmodernism? It scrutinises the positioning of craft in some art institutional settings and considers recent theoretical writings that collapse or deny boundaries between art and craft. A re-examination of modernism's canon and postmodernist agendas in changing cultural contexts is proposed through this surveying analysis. Referencing some art works and recent exhibitions of craft based art, the paper illuminates how some artists strategically play with and scrutinise modernism, postmodernism, and post-colonialism. Using 'techniques', 'values' and 'discourses' as agents, some contemporary artists are making both conceptual and personal works from this ménage-à-trois.

Andrew Montana is a Senior Lecturer in the School of Humanities, The Australian National University.

### 2. **Re-imagining the Cabinet of Curiosity: Collection, Classification & Compartmentalisation in the Artistic Practice of Fiona Hall, Glen Skein and Patrick Hall**

Renee Joyce

A 16th and 17th century phenomena, the Cabinet of Curiosity saw wealthy European men use the practices of collection; classification and compartmentalisation to amass objects. Objects by means of which, these men were able to construct an understanding of their ever - expanding world, a world on the brink of significant ideological upheaval instigated by exploration and science. The collections enclosed within the Cabinet of Curiosity range from systematic to absurd; from publically promoted to self-consciously private. This early method of object collection or Wunderkammer is recognised as a historical precursor to museology, and assisted in creating a historical discourse that fashioned the manner in which contemporary society engages with non - art objects and places relational meaning and value upon these special pieces.

Fiona Hall, Glen Skein and Patrick Hall represent a unique group of Australian contemporary artists who cross the boundaries between Visual Art; Design; Craft and the historical discourse of museology. Through their art practices, which feature recurrent elements of collection, classification and compartmentalisation; Fiona Hall, Glen Skein and Patrick Hall present individualistic reimagining's of the Cabinet of Curiosity. Their work engagingly repositions the construction of meaning in contemporary world through the collection, interpretation and display of ordinary and extraordinary

objects.

**Renee Joyce** is an early career researcher investigating the practices of collection; collection and compartmentalisation of contemporary Australian artists with reference to historical (museological) practices and international artists. Having graduated from a Bachelor of Arts (Art History), University of Queensland and a Masters in Arts and Creative Industries Management, Queensland University of Technology she worked at Perc Tucker Regional Gallery and is currently undertaking a Masters in Creative Arts, James Cook University.

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### 3. Clean, Green, Lumpy & Brown: Challenges, Opportunities & Persistent Values in Ceramics

Roderick Bamford

Ceramics and Design share much parallel history, particularly since the emerging Arts & Crafts movements agitated to improve working conditions for craftspeople. In the post war 20th century Australia, ceramics re emerged with a philosophical perspective embedded in the Arts & Crafts movement. More than an aesthetic of the hand made alone – it was the expression of purpose that valued individual cultural contribution as an antidote to the impersonality of mass production and consumption.

Much has changed since then, and whilst it can be argued that professionally, such practice is economically marginal, its contribution has to an extent been recognised. It has been more recently argued that designers should consider the implications of their actions more broadly, in terms of its impact on society and future quality of life. This is highlighted in globalisation where the economic benefits of mass production and consumption of generic manufactured goods results in an increased degree of cultural homogenisation and socio economic disparity. More recently, the term “Responsible Design” has emerged to describe a “Social Model” for design directed towards improving the physical and social environment as well as individual human needs, and there is a strong current emphasis on a design paradigm where creative and critical thinking is framed by a recognition that we should work to address the negative impact of human actions on the environment.

Contemporary art & design is creatively instrumental in increasing digital environments. Embedded within these new digital languages of representation and materialisation is an unprecedented array of coded and organised information which can be extracted, exchanged and utilised in a multitude of ways. Apart from the potential effectiveness of streamlining conventional processes, new possibilities arise from the corresponding reconfiguration of information. The reciprocity between what can be drawn and what can be made, between what can be represented and what can be produced has

changed in the digital age where direct “file to factory” creation is a reality.

Despite these changing opportunities for expression in a range of technologies, markets, accompanying identities, social and economic conditions, the pursuit for purpose remains compelling. Values associated with more traditional and emerging media and their characteristic processes collide more frequently, making the identification of directions for ceramic practice less clearly defined. This paper discusses the emergence two significant contemporary identities, that of Design and Sustainability and how they may inform ceramic futures.

**Roderick Bamford** is from the College of Fine Arts, University of New South Wales.

In recent decades there has been a resurgence of academic research on portraiture. Richard Brilliant's editing of a special edition on portraiture for the *Art Journal* of 1989 marked the beginning of a new wave of scholarship. More recently, the opening of the National Portrait Gallery's new building testifies to the enduring appeal of the portrait. With this revival of interest, scholars are increasingly examining the complexity of capturing a 'likeness' and why portraits are commissioned. There has been a growing recognition that the portrait is caught in a complex web of the aspirations of the artist, patron, sitter and audience.

This session examines a wide range of periods and forms of portraiture. It will focus on the purpose and function of the portrait, addressing questions of why portraits are created. The aim of the session is to come to a better understanding of the dynamics involved in posing and making a portrait.

Convenors: Dr Elisabeth Findlay  
(The Australian National University)

Dr Lisa Mansfield  
(University of Adelaide)

### 1. She Doth Look Better on Parchment: Face-to-Face with the 'Flanders Mare'

Dr Lisa Mansfield

The famous portrait of *Anne of Cleves* by Hans Holbein the Younger is an enduring testament of the convoluted and intensely personal, yet political interface that existed between the early modern courtly artist, patron and sitter. Henry VIII's infatuation with the painted likeness of his fourth Tudor bride and humiliating instantaneous disenchantment with the original version of his so-called 'Flanders Mare' has tantalised generations and produced an abundance of scholarship of this infamous episode of pictorial 'eyeliking' gone wrong.

This paper will present a re-examination of the contrasting perspectives of the major protagonists caught within the complex web of Henry VIII's marital affairs that followed the death of his third wife, Jane Seymour, mother of his one and only 'legitimate' son and heir to the English throne, Edward VI. It will also question the assumption of the fundamental failure of Holbein's portrait to adequately represent the verisimilitude of this particular foreign female sitter with reference to the multifaceted artistic, political, religious, physical and psychological contexts that framed this picture of a German princess and Queen of England in order to explore the idea of the 'malfunction' of portraiture within the problematic protocols of early modern royal courtship, gender and sexuality.

**Lisa Mansfield** is a Lecturer in Art History in the School of History and Politics at the University of Adelaide. In addition to her area of specialisation in portrait traditions and images of rule in early modern Europe, her teaching and research interests are expanding in new and exciting directions focused on the history of censorship and iconoclasm in art. She is also currently preparing her PhD dissertation on the portraits of King Francis I of France for publication as a monograph.

### 2. The Fragility of Power – Reflections on Velázquez's Portrait of Prince Baltasar Carlos with a Dwarf

Katherine Mair

The arrival of Prince Baltasar Carlos at the Spanish Hapsburg court in 1629 gave rise to both celebration and ceremony. As the first portrait of the heir to Philip IV's vast kingdoms, the significance of Velázquez's depiction of *Prince Baltasar Carlos with a Dwarf*, (1631/2, Boston Museum of Fine Art) is difficult to overstate. The heir apparent assured the transference of absolute power and his portrait played a critical role in the reassertion of dynastic strength and monarchic stability.

As the pre-eminent maker of the Hapsburg royal image, Velázquez's portraits are ubiquitously recognised as masterful and complex. His painting of the infant prince is no exception. This paper seeks to explore the sophisticated series of symbols imbued within this portrait and re-examine the Boston painting in light of two separate traditions in Spanish portraiture – the body of infant portraits in which royal children are depicted with protective amulets, and, the development of portraits of royal sitters with an attending dwarf. Discernable within Velázquez's image of the prince is a merging of these two traditions and a reinvigoration of old symbols represented in entirely innovative ways.

Examination of these innovations reveal new insights about the underlying and complex web of circumstances and beliefs that inform the nature of princely representation, the courtly society for which it was created, and the meaning of the image. Noted often for his "realism", ironically, the masterful brush of Velázquez here reveals more about the strategic manipulation of perception through image making than it does about the reality of Hapsburg power - the very fragility of which is both concealed and revealed in the portrait of *Prince Baltasar Carlos with a Dwarf*.

**Katherine Mair** is currently completing her PhD dissertation, *Peculiar Portraits: the Power of the Diminutive in Spanish Habsburg*

*Portraiture* at the University of Sydney. She is interested in unraveling the meaning behind the introduction of dwarfs to royal Hapsburg portraits. Katherine has worked professionally in Learning and Development for ten years.

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### 3. Macaroni Caricature: Portrait of Itself as a Genre

Professor Peter McNeil

The development of the caricature as a specific form of humorous print in eighteenth-century England can be viewed not simply as social commentary on politics and manners, but also by considering its opposite, the respectful portrait and contemporary understandings of idealised aesthetics. Connected to ideas about fashion, it also rested upon a metropolitan notion of the *beau monde* in which the elites could recognise references to each other. My paper will focus on the fashionable miniature-portrait painter Richard Cosway, mocked at the time as the ‘Miniature Macaroni’ and ‘The Macaroni Painter’ (an allusion to both his preferred medium and his small physical stature), and will consider relationships between the masculine self-portrait and the caricature. It will proceed by reading inter-connected notions of gender, theatricality and artifice that structured a set of caricature figures presumed to represent Cosway and his contemporary Angelica Kauffman. The macaronis, a specific type of foppish figure who was prominent for thirty years from 1760, are best known through graphic and some painted caricature, but the public understanding of this type was also negotiated through a range of media and sites including the theatre, the masquerade, the press, popular songs and jokes, and newly designed products including mass-produced ceramics and textiles.

Alongside this position that is largely a social one, my essay will foreground the nature of caricature as a genre so that the figure of the macaroni might emerge more appropriately from the exaggeration, fantasy and comic elements of these lampooning words and images. Both caricatures and macaroni were concerned with the distortion of appearance, through an exaggerated or excessive depiction of that appearance on the one hand, and a self-conscious and excessive performance of that appearance on the other. Indeed, a caricature of a *macaroni* is effectively a caricature of a caricature, and therefore a portrait of itself as a genre. This would surely go a long way towards explaining the proliferation and fascination with these images. Did viewers necessarily have to be familiar with the nuances of the subjects they observed? How can we use new understandings of eighteenth-century distinctions between the merely ‘fashionable’ and those of the ‘ton’ to read an image in which clothing is significant? Caricatures of Cosway perpetuate his new socially-esteemed standing no less readily, if not more respectfully, than his own exquisite self-portrait (Metropolitan Museum of Art New York). Did he himself become his greatest

work of art?

**Peter McNeil** is Professor of Design History in the School of Design. Trained as an art historian, his research encompasses design and cultural history with a focus on comparative perspectives. In 2008 he was appointed Foundation Chair of Fashion Studies at Stockholm University, a Research Centre funded by the Erling-Persson Foundation.

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### 4. Victorian Family Life: *Maria Elizabeth O’Mullane and Her Children*

Dr Elisabeth Findlay

*Maria Elizabeth O’Mullane and Her Children* was painted in Australia in the mid-nineteenth and is now in the collection of the National Gallery of Victoria. It is an awkward and strangely disconcerting image. The unusual oval or ‘fish-eye’ group portrait is a conversation piece but a conversation piece underpinned by tension and dislocation. The painting is full of confounding passages: from the dark void beside the mother, to the rather uneasy grouping of her four children, not to mention their miserable expressions.

The aim of this paper is to unravel some of the ambiguities of the portrait, starting with an analysis of who actually painted it. The image has been attributed to no less than three artists – William Strutt, Julie Elizabeth Agnes Vieuasseaux and Ludwig Becker. In this paper I will add a fourth name to the list and will contend that it is the work of Conway Hart.

Beyond the detective work of attribution, the main aim of my research on *Maria Elizabeth O’Mullane and Her Children* is to understand it as an image of family life. Why has this ‘upwardly mobile’ colonial family been depicted in this way? Why is it such an uncomfortable painting and what does the portrait reveal about Victorian ideals of family? Such images of domesticity, which have existed in many forms from Egyptian tomb sculptures through to the popular conversation pieces of eighteenth century Britain, are intriguing and highly revealing.

**Elisabeth Findlay** is a Lecturer in Art History at The Australian National University. Her major area of research and teaching is the theory and history of portraiture. She is currently working on a history of Australian portraiture.

### 5. Painting the Monarch: John Longstaff and George Lambert’s Portraits of King Edward VII

Kate Robertson

In the early twentieth century, John Longstaff and George Lambert were commissioned to paint King Edward VII. This was a major achievement for the Australian men, signalling their recognition as talented artists and cementing their status as

successful expatriates. Longstaff was commissioned by Earl Beauchamp in 1902 to paint the portrait as a gift to Sydney Art Gallery. In response, the women of Sydney raised the funds for him to also paint Queen Alexandra. Lambert's equestrian portrait of King Edward VII was commissioned by the Imperial Colonial Club in 1910.

As good portraitists, both were expected to not simply reproduce a visual appearance, but to reveal something of the sitter's personality. As access to royalty was extremely limited this was a problem which forced the artists to improvise. The process of combing memory and photography is evident in Longstaff's case; he received only an hour sitting with the king and none with the queen, compiling much of his details during his attendance of the coronation. Similarly, Lambert's work required an inventive combination of studies of the horse in the royal stables, supplemented by photographs.

When Longstaff's works were unveiled in Sydney in 1905 it was a grand affair, with flags draped across the works, and an artillery band playing the national anthem as they were unveiled. This event affirmed imperial loyalty and also revealed the perceived importance of the British hierarchy. Importantly, these commissions allowed both artists to establish a position in this hierarchy, and so garner further patronage.

**Kate Robertson** is currently doing a PhD in the department of Art History and Film Studies at the University of Sydney. She is researching expatriate Australian artists between 1890 and 1914, focussing in particular on the processes of travel and the negotiation of national, gendered and artistic identities. She was the National Library of Australia's Seymour Summer Scholar for 2009.

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## 6. Preferentially Distinguished: Subject and Status in the Early Days of the Archibald Prize (1921-1945)

### Eric Riddler

For about a quarter of a century the exhibition which accompanied the Archibald Prize announcement at the then National Art Gallery of New South Wales was, with few exceptions, open to all eligible entries. Although the actual prizewinning was dominated by an almost exclusively male (and almost exclusively Melburnian) group of artists, the range of artists who entered the prize and the subjects they chose for their portraits reveal a broad interpretation of what it was to be 'preferentially distinguished' in the society of early twentieth century Australasia.

Looking at all the entries, not just the winners, the Archibald exhibition emerges as an interesting development of J. F. Archibald's idiosyncratic yet influential ideas of an Australasian character.

It seems that many of the debates which still haunt the Archibald emerged from the less fashionable corners of the Archibald exhibition, rather than (but not necessarily to the exclusion of) the winners' circle. Big versus small. The role of women as subject and / or portraitists. Celebrity subjects and / or family members. Society matrons or working class heroes. Australia versus New Zealand or the Old World.

Otherwise, the entries' subjects capture the spirit of the times. The age of Antarctic explorers, aviation pioneers, Bulletin poets, flappers and silent film stars made its mark on the walls of the gallery. During the 1940s a new generation of men and women achieved this distinguished status, often in horrifying situations

**Eric Riddler** is a writer and researcher who has worked on the art prizes database of the Art Gallery of New South Wales since 2002, as well as other projects, including research work for the National Portrait Gallery's *Presence and Absence* exhibition, curated by Deborah Edwards, and the *Dictionary of Australian Artists Online*.

This session looks at the way art and aesthetics approaches real events (disaster, catastrophe, conflict, economic and environmental crises). It covers the development of new "post-documentary" approaches to both art making and exhibition practice, as well as the role of art in relation to media images and media defined "crises".

Convenor: **Professor Jill Bennett**  
(Centre for Contemporary Art & Politics COFA, UNSW)

### 1. Practical Aesthetics: Events, Affects and Crisis after 9/11

Professor Jill Bennett

*What does it mean, I wondered, that visual culture has so little to say about an event so overwhelmingly important and so overwhelmingly visual?* James Elkins on 9/11 (Visual Studies, 81)

A number of prominent theorists have commented on the difficulty of assessing art's response to 9/11 within a visual framework. This paper argues that a new kind of aesthetics is required to map and evaluate the complex ways in which crisis (both real and imagined) is manifested in visual culture.

The paper outlines a concept of aesthetics and affect and also discusses the recent exhibition REAL Emergency, featuring work by Hito Steyerl, Yang Shaobin and others on contemporary crisis (Ivan Dougherty Gallery, Sydney, 2009, curated by Jill Bennett and Anna Munster).

**Jill Bennett** has recently become inaugural Director of the National Institute of Experimental Arts at UNSW, where she is also Director of the Centre for Contemporary Art & Politics and Associate Dean Research (College of Fine Arts). She has recently completed a book on Practical Aesthetics. Her previous books include *Empathic Vision: Affect, Trauma and Contemporary Art* (Stanford UP, 2005).

### 2. Criticism's Crises: Art Criticism and the Judgement of the Relationship between Art and History

Dr Jolanta Nowak

When art critics examine how artists represent real crisis events they ultimately consider the relationship between art and history. Analysing this relationship demands judgement: a judgement about the efficacy of art works to bring to light significant features of the artist's subject matter. Evidence of this kind of judgement can be seen in the fact that the critical discussion of, for example, art which deals with Germany's history in the twentieth century, (works by artists as diverse as Boltanski, Richter and those dealing with the Baader-Meinhof group) centres on the problems and advantages of specific modes of representation and the effects these have.

It is argued in this paper that art criticism requires the help of

philosophy in its endeavour to make and understand judgements about the relationship between art and history. This need to consider the nature and meaning of judgement in art criticism, whether that judgement be Kantian, phenomenological, ethical, or even deemed to be an impossibility, is something which recent writings by James Elkins, Michael Newman, the editors of *October* and others have invoked but not explored in sufficient detail. If critics are to provide a persuasive account of the strengths and limitations of art's approach to significant historical events – and hence of our understanding of those events – it will need to examine deeply its own critical tools.

**Jolanta Nowak** graduated from the University of Melbourne in 2007 with a PhD thesis on the relationship between contemporary art and ethics in the thought of Levinas. She has taught Art History at several institutions and has lectured in the History of Ideas at Trinity College, University of Melbourne. Her current research is concerned with the philosophical history of art's autonomy.

### 3. Art Under Occupation

Dr Jennifer Biddle

This paper explores contemporary Central and Western Desert art in light of the Emergency Intervention into the Northern Territory. The Closing the Gap policy has positioned Aboriginal literacy as a key measure of Aboriginal disadvantage and lack; an unacceptable 'fact' in a country providing "a fair go for all Australians" as Kevin Rudd enigmatically has claimed. Recent art challenges the charge of Aboriginal illiteracy directly, destabilising the policed boundaries separating 'art' from 'literacy', and instigating a critical reappraisal of what it means to 'write'. A close examination of the works of June Walkutjukurr Richards (Winner of the 2009 WA Award for Best Artist) will be provided, revealing a radical ordinary of a distinctive Ngaanyatjarra literacy that belies the so-called 'gap' and the assimilatory politics of current policy aims.

**Jennifer Biddle** is a Visual Anthropologist and Senior Research Fellow at the Center for Contemporary Art and Politics (CCAP), CoFA, UNSW. Her publications include *Breasts, Bodies, Canvas: Central Desert Art as Experience* (UNSW 2007) and *Buying Aboriginal Art: An Ethical Guide* (Berg/UNSW forthcoming).

#### 4. Remember Abu Ghraib?: Post-Documentary Approach to Images of Torture

Dr Uros Cvorc

Some of the most emblematic and disturbing images of the last decade are the 2003 photographs of torture and humiliation of prisoners held in the Abu Ghraib prison. Following their disclosure to the public, these images have not only become the symbols of the failed military enterprise in Iraq but also contemporary photographic documents of torture.

This paper will discuss the usage of popular culture references by artists Clinton Fein, Paul McCarthy, Steve Powers and Gerald Laing to question the way in which the absorption of the Abu Ghraib images into popular culture creates what art historian Stephen Eisenman refers to as the 'Abu Ghraib effect': desensitised, apathetic indifference to the images of violence. The way in which these artists manipulate popular culture references questions popular culture as an idiom through which images of violence are processed and co-opted.

This paper will address the approach of these artists as 'post-documentary' in the context of the shifting status of the Abu Ghraib photos: they were 'staged' as spectacles for a particular audience, and recording the humiliation was part of the process; after becoming public they became shocking documents of suffering; and since then they have arguably been stripped of this status as documentary because of their 'aestheticisation' through media circulation.

Further, this paper will also examine the representation of torture in art in relation to the absorption of Abu Ghraib photographs in the media images and movie representations of torture such as the new sub-genre of horror described as 'torture-porn'.

**Dr Uros Cvorc** is a Lecturer in Art History/Theory at the Australian Catholic University, Sydney. He has presented at conferences in Australia and internationally. He has published articles on contemporary art, nationalism and politics. His book on the National Museum Australia and representations of nationalism in Australia is due to be published in 2009.

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#### 5. SIEVX: The Recalibration of Mass Media Images

Veronica Tello

On 19 October 2001 while carrying 421 refugees to Christmas Island, a fishing boat named by the Australian Government as SIEVX (Suspected Illegal Entry Vessel X) sank in international waters, resulting in the deaths of 353 refugees. The German artist Dierk Schmidt set out to "re-construct" the events that surrounded the sinking of SIEVX in his 19 part painting series SIEVX (2001-2005). The foremost problem for Schmidt in his

attempts to re-construct SIEVX was the absence of information regarding this tragedy: in the initial months following the sinking of SIEVX there were disparate media reports and the Government repressed information. In this paper I explore the attempts made by Schmidt to piece information together, for an event which for various reasons the "truth" seemed impossible to ascertain: Schmidt's SIEVX would become embroiled in an aesthetic fused with reality and fantasy, fact and fiction, truth and artifice. Indeed, this paper will argue that such a visual paradigm has become essential in an era defined by the Government and mass media's stranglehold over the production and dissemination of images of contemporary history – to which artists now only play a secondary, but still critical, role: this is the necessity to recalibrate mass media images within a distinct and alternate visual realm – in Schmidt's case, the art historical.

**Veronica Tello** is an art critic, publishing in *Art Monthly*, *Art and Australia*, *Artworld*, *Art Collector*, *Artlink*, *RealTime* and *Whitehot Magazine*. She is also the recipient of a 2010 Deutsche Börse residency at the Frankfurter Kunstverein, co-editor of *Iceberg Journal* and a PhD candidate at the University of Melbourne, where she was awarded an Australian Postgraduate Award, and is completing her thesis on contemporary artists' responses to refugee experiences in Australia (2001-2007).

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#### 6. Mediating the Media: The Graphic Art of Daniel Heyman and Diane Victor

Professor Elizabeth Rankin

While media hyperbole sensationalises the most dramatic and cataclysmic aspects of contemporary crises, the art of both Daniel Heyman in the USA and Diane Victor in South Africa defies this focus of reportage, although in very different ways. Heyman has been witness to interviews with Iraqi civilians wrongly detained and tortured at Abu Ghraib, and makes drypoints and gouache drawings that embed their portraits in a web of testament. The repetitive press photographs of Abu Ghraib not only revealed the atrocities, but in their dissemination sustained the prisoners' humiliation. Heyman's images resist this: they may confirm the sufferings, yet they restore dignity and agency to the victims in their portraits and their words.

While Heyman imparts a human face to sensationalist coverage, Victor focuses on events that have not hit the headlines in post-apartheid South Africa. Her drawings and prints expose concealed corruption and acts of brutality that warranted no more than short entries on the inner pages of newspapers. An etching series ironically titled *The Disasters of Peace* probes public and private abuses, acknowledging the atrocities that beset a country lauded for achieving political transition without revolution. Victor's work has been extremely contentious, even removed from public display, despite the freedom from



ensorship upheld in the new constitution.

But Victor welcomes these reactions. Like Heyman, she is realistic about the limited power of art to change the system, but nonetheless works in the belief that it can play a potent role in conscientising viewers.

**Elizabeth Rankin** is Professor of Art History at the University of Auckland. Her research on South African art, and printmaking in particular, has led to her interest in the role of art in social change.

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## 7. Lebanon and Cronulla: Networks, Assemblages and Transnational Aesthetics

Dr David McNeill

This paper describes a tendency in contemporary curatorial practice to orchestrate “assemblages” of works rather than to treat individual pieces as self-sufficient aesthetic entities or “statements”. It argues that progressive exhibitions now tend to liberate complex meanings and affects through the adroit juxtaposition of works, even when this necessitates subordinating authorial intent and the autonomy of these works. Such assemblages frequently mobilise ligatures of meaning that are transnational in their reach. The paper will posit a new understanding of curatorial practice that draws on the assemblage theory of DeLanda, the Actor-Network theory of Bruno Latour and aspects of globalisation theory.

The paper will follow the production of one such assemblage, connecting the 2006 IDF invasion of Lebanon and the 2005 Cronulla riots in Sydney through the work of three artists; the Lebanese Australian Khaled Sabsabi, the Lebanese graphic artist and improv musician Mezan Kerbaj and the Greek Australian digital sculptor Phillip George.

**David McNeill** is collaborating with researchers in the Netherlands and South Africa on the Government funded project: Rethinking Political Intervention: The Epistemic Shift in Contemporary Art and Curatorial Practice, and the Emergence of Ethical Globalism. David has published widely on globalisation and postcolonial politics and co-convened the Centre’s Asian Traffic conference on art, politics and diaspora. David has curated exhibitions of contemporary African work and recently co-curated the Centre for Contemporary Art and Politics’s Disobedience exhibition, looking at forms of activism.

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## 8. Narrative Awkwardness: Laughter, Exile and Emergency in Palestinian Art and Film

Chrisoula Lionis

Documentary film is by far the most popular style employed by Palestinian filmmakers. The dominance of the documentary

genre mirrors the trajectory of Palestinian visual art, which until recent years has been typified by nationalist imagery; fixated on the narration of collective experience.

The inclination toward documentary and its corresponding didactic, linear characteristics is arguably a result of the ‘emergency’ of Palestinian statelessness. Holding the subordinate position within the historical archive, the Palestinian compulsion toward documentary could be explained as an attempt to lend Palestinian history and experience a stable, archival place.

Hovering above the boundary between documentary and narrative cinema, the films of Palestinian director Elia Suleiman problematize the national narrative of history and experience. As one of Palestine’s most renowned filmmakers, Suleiman is often burdened with the responsibility to create a cohesive, linear, Palestinian national narrative and cinema. Despite this, Suleiman actively ruptures narrative, revealing the impossibility of national and cultural unanimity.

As such, his films exemplify two ‘emergencies’ facing Palestinians; the emergency of cultural cohesion, and the emergency presented by exile and occupation. Using humour as a tool of implication, Suleiman’s film *Awkward* provides insight into the Palestinian experience of urbicide and the pressures of coalescing a cohesive national identity.

**Chrisoula Lionis** is a PhD candidate at the Centre for Contemporary Art and Politics, UNSW. Her thesis, entitled *The DisOriented Laugh* looks at the role of Palestinian humour in contemporary art and film practice. Her broad area of research focuses on the relationship between contemporary art, trauma and humour studies.

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## 9. Reality Crisis: Manufacturing Paradise in Contemporary China

Dr Shivaun Weybury

This paper explores the representation and the actual manufacture of paradise in contemporary China, focussing specifically on the south-western province of Yunnan. The paper consolidates research undertaken in Yunnan earlier this year, which was originally produced in the form of a weblog, documenting a journey to many of what the Chinese consider to be the region’s most enviable tourist destinations, ending in the town of Zhongdian, which the Chinese government has literally renamed “Shangri-La”, after the mythical Tibetan paradise of James Hilton’s *Lost Horizon* (1933). Both the blog and the paper set out to examine the imaginary economy that not only fuels the Chinese tourism and real estate industries but has come to influence individuals’ perceptions of what constitutes a desirable future. With reference to work by contemporary

artists such as Patty Chang, Lui Gang, Wang Jianwei and Ma Liang, the paper will demonstrate a clear link between this economy of the imagination – with its passionate attachment to visions of paradise – and the real, strategic and often involuntary migration/relocation of particular kinds of Chinese people. The foreign tourist is both confounded by and thoroughly implicated in this imaginary economy and its effects in reality; hence the paper also addresses the writer's own experience of movement and her subjective attempts to negotiate between specific realities and utopic desires.

bigheadslap.org is a research and art blog supported by the Centre for Contemporary Art & Politics at the University of New South Wales. It constitutes a dedicated foray into particular economies of thought and representation, with a specific focus on the relationship between aesthetics and politics.

**Shivaun Weybury** completed her PhD in photographic self-portraiture, self-harm and ethics in 2005. She teaches in the School of Art History & Art Education, and is the Manager of the Centre for Contemporary Art and Politics, UNSW. In 2006 she won a Carrick Institute Award for Outstanding Contribution to Student Learning, for her work as an Academic Writing Advisor with the Learning Centre, UNSW.

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## 10. Managing Our Fear of Disaster Through Simulation

Dr Melissa Laing

Paul Virilio argued that “every time a technology is invented, ... an accident is invented together with it.” As we keep inventing new technology, new accidents keep coming into existence. The idea that each invention concurrently invents its disaster(s) can be used to argue the impossibility of ever fully preventing the disaster - it is always an integral part of the invention itself. Yet this same realization has led to practice of testing and simulating failure to pre-empt the disaster.

Artists have responded to the immanence of disaster by using these same methods of simulation or pre-emption. These simulations draw on scientific methods, real studies and predictions of how disaster effects our world. Works such as Simon Glaister's installation *Push Over* (2009) at St Paul St Gallery, Auckland combine art with engineering research, recreating an existing structural element of the St Paul St Gallery and exposed it to seismic force in the university research labs until it broke, before presenting the damaged beam inside the very building it simulated. Lebbeus Woods mathematically simulated the motion of the collapse of a building floor by floor and built a structural model of it, *The Fall* (2002) at the Fondation Cartier pour l'art contemporain, Paris.

The proposed are two responses to the strength and frailty of the

structures in which we live and how they can be compromised. By making the buildings failure visually and physically present the art works force us to face the disaster, our fear of it and its potentiality. They approach the real event through its prediction, blending the documentation of the past disaster with and the imaginary future.

**Melissa Laing** (PhD, University of Sydney, 2008) is an artist and theorist. Much of her work criticises the social and political implications of civil aviation through the intersection of art and theory. Also of particular interest to her are (in)security discourses in contemporary society. She is currently employed by the ST PAUL St Gallery, AUT University, Auckland, New Zealand. [www.melissalaing.com](http://www.melissalaing.com)

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## 11. There is Nowhere to Hide in Porn: Making Class Visible in *Who's Nailin' Paylin?*

Dr Tim Gregory

Hustler released *Who's Nailin' Paylin?* on the 4th of November 2008, election day in the United States. It was Hustler's response to the political tsunami that Sarah Palin had created as Republican nominee for Vice President. Considered crass and an ineffectual satire it was dismissed as yet another example of pornography's disinterest in anything other than a flimsy narrative or gimmick as an excuse to show hard core sex scenes.

It is my contention that *Who's Nailin' Paylin?* is a commentary on the crisis of class in America. This crisis is a result of America's unwillingness to construct class outside racial paradigms. *Who's Nailin' Paylin?* attacks Palin for her class aspirations and her submissiveness in becoming a Pygmalion figure for the Republican machine. It reframes her as an uncomplicated, willing sexual being. Through analysis of the script and by placing it in the historic context of other satirical pornographic films (such as John Wayne Bobbit – Uncut) it is possible to see working class pornography as an attempt to make visible a class whose values and ethics are usually ignored and ridiculed. The insight of Jacques Rancière, Linda Williams and Constance Penley can be used to uncover a new image of gender and class relations based on fundamental sexual desire rather than traditional hierarchies of power and status. *Who's Nailin' Paylin?* can be viewed as a post-documentary form; focused on sexual pleasure rather than political commentary and “truth-telling”, it manages to offer a far more honest and popular statement on the radical possibilities of class and desire.

**Tim Gregory** is an art theorist and practicing artist based in Sydney. Having received his doctorate in 2009 he is currently a Sessional Lecturer/Tutor at the College of Fine Arts (UNSW) and the Australian Catholic University. He has published on sexuality and space in *Eyeline*, *Broadsheet* and *Runway*. He

is represented by Chalk Horse Gallery and is a member of the Centre for Contemporary Arts and Politics.

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## 12. Matthew Barney, *The Cremaster Cycle*, and the Crisis of Ritual Abuse in the Contemporary Western World

Dr Lynn Brunet

Matthew Barney's *The Cremaster Cycle* (1994-2002) follows a trajectory in contemporary art of performance-based enactments that involve the artist's own body in space and include acts of extreme physicality as well as incorporating ritualistic themes and settings. Critics have regularly noted the relationship between performance art and ritual practices. As early as 1974, in response to the bizarre enactments of performance artists, Lea Vergine tendered the possibility that the artists' actions were in some way related to religious themes or cult practices. In *The Cremaster Cycle* Barney has highlighted this connection by drawing attention to the role of Freemasonry, asking questions about its influence and relating it to the artistic process.

This paper will examine Barney's film cycle in the light of the contemporary crisis of ritual abuse in the western world. Current research notes that many groups that utilise initiatory rituals to produce altered states of consciousness have also been sites of child abuse. Among them, groups using Masonic rituals and regalia are frequently noted in the literature. This paper demonstrates that *The Cremaster Cycle* is littered throughout with both overt and cryptic references to Freemasonry, its history, rituals and symbolism. The paper asks whether Barney's work could be a deep and convoluted struggle with a profound sense of trauma, even an aesthetically expressed accusation of a serious crime, enacted on a grand scale, which can tell us something about this current crisis. The artist has endorsed this interpretation of his work.

Lynn Brunet's research examines the coupling of trauma and ritual in modern and contemporary art and literature. Her PhD, awarded in 2007, addressed Masonic initiatory themes and trauma in the work of contemporary artists. A subsequent study, *A Course of Severe and Arduous Trials: Bacon, Beckett and Spurious Freemasonry in Early Twentieth Century Ireland* (Peter Lang, 2009) examined similar themes in a comparative study. She was a full-time Lecturer in Art History and Theory from 1994 to 2006 and is now an independent scholar, living in Melbourne.

## 1. Exploring Pasts, Fabricating Presents: Recollecting Southeast Asian Connections in Contemporary Art

Dr Michelle Antoinette

Resisting the limits of their 'nationality', a number of contemporary artists in Southeast Asia express in their art the complexity of their multi-ethnic, shared histories beyond the colonially-defined borders of their nation. Rather, their art serves as a means of historical inquiry, but also, as contemporary fabrication, inspired by popular myths and the lack of definitive historical archives regarding pre-colonial, cross-cultural overlap in Southeast Asia. A further source of inspiration is likely a political motivation to recognise the continuation of cross-cultural histories within and between the separate visions of nationhood across Southeast Asia in the face of divisive nationalist politics. This paper will examine contemporary artistic practices concerned with the creative reimagination of Southeast Asian pre-colonial connections in contemporary Southeast Asian art and their relationship to contemporary Southeast Asian identities.

**Michelle Antoinette** received her PhD in Interdisciplinary Cross-Cultural Research through the Humanities Research Centre, The Australian National University. She is a researcher of modern and contemporary Asian art and has been a Lecturer on Asian and Pacific art and museums at the ANU. Her most recent publications include *The Art of Race: Rethinking Malaysian Identity Through the Art of Wong Hoy Cheong* (2009), *Contending with Present Pasts: on developing Southeast Asian art histories* (2009), *Intimate Pasts Resurrected and Released: Sex, death, and faith in the art of José Legaspi* (2008), and *Deterritorializing Aesthetics: International art and its new cosmopolitanisms, from an Indonesian Perspective* (2007).

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## 2. Signs of the Contemporary: Austral/Asian Horizons at the Crossroads of the South

Dr Francis Maravillas

In this paper, I examine the ways in which the variously constituted Asian artistic diasporas in Australia have unravelled some of the spatial and temporal assumptions that underlie the conventional narratives of both Australian and Asian art. On the one hand, the very presence and work of 'Asian' artists in Australia represents an assertion of coevalness that not only challenges the categorical otherness imputed to Asia, and Asians in Australia, but also redefines the boundaries of Australian art, of which they are an increasingly significant and integral part. At the same time, as diasporic artists with transnational connections with the region we know as 'Asia', their work also highlight the shifting contours and heterogeneity of this region, notwithstanding the emphasis on regional unity

Over the past two decades there has been an increased interest and recognition of developments in contemporary 'Asian' art practice in Asia and Australia. This has coincided with the emergence of a critical awareness of the limits of Euro-American discourses of art, the rethinking of the coordinates of Asian and Australian art histories, and a growing recognition of the transnational connections, networks and linkages between Asia and Australia. This session calls for papers that explore the shifting geographies of contemporary Asian art, and that reflect critically on the artistic interface between Asia and Australia.

Convenors: Dr Michelle Antoinette  
(The Australian National University)

Dr Francis Maravillas  
(University of Technology, Sydney)

and coherence that continues to inform the conventional histories of modern and contemporary Asian art.

In this context, I want to argue that the work of the Asian artistic diasporas in Australia represent new constellations of the contemporary that foreground the multiple, overlapping as well as disjunctive temporalities and spatialities of both 'Australia' and 'Asia'. In particular, I want to suggest that critical and geographical trope of the 'South' – understood as both a mode of location and an epistemic category – not only offers a framework for understanding the constellation of differences and multiplicity that inflect the category of the contemporary in Australian art, it also enables one to rethink the spatial and temporal assumptions that underlie the history of this art.

**Francis Maravillas** completed his PhD in the Faculty of Arts and Social Sciences at the University of Technology, Sydney, where he lectures in cultural studies. His current research interests include contemporary art and visual culture in Asia and Australia, curatorial practice and international art exhibitions. His work on Asian art in Australia appears in various journals as well as recent edited collections including *Crossing cultures: conflict, migration and convergence* (2009), *Cosmopatriots: On Distant Belongings and Close Encounters* (2007) and *In the Eye of the Beholder Reception and Audience for Modern Asian Art* (2006). He was previously a board member of the Asia Australia Art Centre (Gallery 4a) Sydney (2003-2006).

### 3. Shifting Selves: Recent Self Portraits from Indonesia and India

Christine Clark

Over the past two decades, the use and manipulation of the self image has become increasingly prevalent in the practice of artists from various Asian countries. Over this period in Indonesia and India, many prominent mid-career artists have explored and re-explored their self-personae. Often disclosing an unstable, shifting identity, the investigation of self has been, and continues to be, employed by many artists to question historical and/or national representations

– existing tropes of Colonial and 'Oriental' representations and endorsed nationalist mantras and ideas. The paper examines this shared focus on the self image by a diverse grouping of artists, some of whom further share an interest in using culturally-specific objects to personify one's identity. It will focus on the work of key artists who locate their practices within the local, yet are largely speaking to a national and international audience.

**Christine Clark** holds a Master of Business Administration with dissertations in Cultural Policy and Asian-Australian relations. She has worked in the museum sector for the past twenty years, with the majority of her experience in Asia-Pacific contemporary visual art projects. She was extensively involved in the first three Asia-Pacific Triennial projects (Queensland Art Gallery, Brisbane, 1993, 1996, 1999), has curated a number of exhibitions focusing on the Asian-Pacific region and Asian Australian visual art practice and has conducted art management workshops throughout Indonesia. Christine joined the National Portrait Gallery in 2004 where she holds the position of Exhibitions Manager but is currently Acting Deputy Director.

### 4. Oral Fibre: A Notional Fabric of Contact and Exchange

Lucy Bleach

In June 2009, installation artist Lucy Bleach commenced a 3-month Asialink supported residency in Toyoda village, a rice farming community of 153 people, in the Echigo region of northwest Japan. The project involved the artist's close engagement with local residents to create *Oral Fibre*, a site responsive installation within a 170-year-old dilapidated farmhouse, *Australia House*, as part of the Echigo-Tsumari Triennial.

The Echigo-Tsumari Triennial incorporates over 300 Japanese and international artists working within a 760 square km area. Conceived as a vehicle to regenerate a depleting rural community, the Triennial fosters connections between local traditional, cultural and agricultural practices, with the poetic and expansive approaches of contemporary art disciplines, to generate renewed contact, new horizons and optimism for the future of the region and its people.

The paper presents the artist's experience of a cultural interface between distinct operating systems. These systems represent the various stakeholders in the project and their objectives. The paper will review the imperatives of Triennial director Fram Kitagawa, his organization *Artfront Gallery*, the Australian Embassy in Tokyo (the primary financial backer of *Australia House*), the Toyoda Community (and their expectations for business and community exchange), and my personal objectives to make a critical contemporary artwork *and* to meaningfully engage with the community. The presentation examines the process of seeking common ground between these disparate intentions, how this interface is not a fixed zone, more an intuitive undertaking.

The presentation will consider how events such as these contribute to an evolving language of local Japanese/Australian and international Contemporary Art exchange.

**Lucy Bleach** works within a cross-disciplinary installation based practice, developing works that explore and reflect the way we engage with our world. She lives in Tasmania exhibiting locally, nationally and internationally, and lectures at the Tasmanian School of Art, University of Tasmania, in Sculpture and Core Studies. She completed her BFA from COFA, University of N.S.W, 1990, and was awarded a MFA from the Tasmanian School of Art, University of Tasmania in 2007.

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## 5. Playing by their Own Rules: Pushpamala N. and Tracey Moffatt

Anne O'Hehir

This illustrated paper considers work by two contemporary photomedia artists, Pushpamala N. from the South of India and Tracey Moffatt working in Australia/USA.

Appropriating historical imagery and re-presenting it to say something about present political and cultural concerns is a conceit that runs consistently through contemporary art practice particularly since the 1980s.

Pushpamala N.'s work explores – through humour and appropriation – the role of women in India: how identity is shaped by popular culture, traditional imagery and the media. Informed by her wide knowledge of the history of photography and film in India, she is acutely interested in how her art practice is perceived and accessed locally and further a field. Tracey Moffatt is one of Australia's most internationally recognised artists whose work has consistently explored issues of race, gender and identity – through a humour which can be biting. The work is at times violent, at other times, tender.

Many parallels between the oeuvre of Pushpamala N. and Moffatt are immediately apparent. Particularly striking is their

approach to narrative and how they create stories into which the viewer is drawn and then thrown out of through intriguing stylistic devices. These artists ask much from the viewer once the laughter has faded.

Explorations of indigeneity – and where they themselves fit in and who defines that – are central to both women. This paper explores how these artists battle – often through provocative and controversial discourse and career decisions – the trap of being stereotyped. Is this indeed possible? What price may be being paid?

**Anne O'Hehir** is the Assistant Curator of Photography at the National Gallery of Australia where she has curated a number of exhibitions.

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## 6. Framing Dance and Photography: Dis-orientalizing Spaces of Intersubjectivity in Tess De Quincey's *embrace: Guilt Frame and Mayu Kanamori's In Repose*

Georgette Mathews

I explore the spaces of inter-subjectivity created by the art practices of dance, photography and documentary in *embrace: Guilt Frame* and *In Repose*. Indian aesthetic theory of *rasa* and audience responses participate in the practice of dance morphing contemporary expressions and Japanese *butoh* to open up the dividers between self and other and to expose in slow-motion 'frames' of emotions (*embrace: Guilt Frame*).

*In Repose*, a documentary performance combining photography, installation and dance, and inspired by the Japanese graves in Australia, translates the migrant efforts of connecting with the land under the pressures of social, religious and cultural hybridity.

I argue that in both performances, the portrayed inter-subjectivities become dis-orientalizing spaces (Said 1978) where Asian and Australian imaginings are interconnected and overlapped.

**Georgette Mathews** is a MA student in English Studies, The Australian National University. Her research interests in Asian-Australian visual culture are embedded in art and literary history, comparative literature and philology, photography and short documentary production.

This session seeks papers that explore the various ways war has been represented through art and photography, and the diverse motivations, conventions, organisations and limitations that have shaped images of conflict and warfare. This session also proposes to investigate topics related to representing current or future conflicts. Papers for the session could respond to the following questions: How has war and warfare been represented in Australia? Can contemporary works of art respond effectively to current and future wars and what is the potential value of these works?

Convenors: **Warwick Heywood**  
(Australian War Memorial)

**Laura Webster**  
(Australian War Memorial)

### 1. The High Impact and Short Life of the Seditious Image

Associate Professor Ross Woodrow

This paper takes an unexplored aspect of Australian involvement in the Boer War (1899 – 1902) to demonstrate the power deployed by a single artist to influence anti-war sentiments and the selective erasure and reframing of the images he produced to develop an Australian nationalism linked to Britain. Of all the Australian colonies, Queensland was the most enthused with colonial patriotism and bonds to Empire; so much so, that it offered troops to Britain four months before the actual declaration of war in the Transvaal in 1899. The various Queensland Bush Contingents sent to Transvaal hardly covered themselves with glory but it took several years before Queenslanders or post-Federation Australians became disillusioned with the War. The last Queensland contingent returned home in May 1902 to a less than enthusiastic welcome.

It can be argued that the only Australian artist to consistently mount a provocative anti-war campaign in the popular press was Monte Scott (1835 – 1909) who produced the front-page cartoon, along with other full-page political images, for the *Worker*. *The Bulletin* was one of the few other papers not raucously pro-war, although there are few cartoons in that paper, or elsewhere in the Australian press for that matter, to rival Scott's singular venomous campaign against the Boer War. In this paper I present a visual survey of Scott's neglected images, demonstrating their influence on the gradual disillusionment with the war. I offer an explanation for the historical erasure of Scott's Nationalistic images and their selective absorption into the emblematic ANZAC tradition. I argue that Scott's images were too stridently anti-British in their sentiments, too independently Australian – too patriotic for the brand of Colonial Nationalism that World War I engendered.

**Ross Woodrow** is Deputy Director (Research and Postgraduate) Queensland College of Art, Griffith University. His research interest is in the production and reception of historical and contemporary graphic images in the popular press with a particular focus on physiognomy and racial representation.

### 2. Can the Subaltern Speak? Women Picturing the 1914-18 War

Professor Pamela Gerrish Nunn

The so-called Great or First World War broke out when the state of contemporary art had been a matter of intense controversy in Britain for several years. The debate was over modernity or avant-gardism, variously termed Cubism, Futurism, and Post-Impressionism. This paper looks at how the language of art was used to speak about the War in that circumstance, specifically how the female voice spoke it.

Women were neither expected nor welcomed either as war artists or as avant-gardists, ostensibly because on the one hand authenticity and on the other original expression were beyond them. Thus to examine their representations of the war delves into the fundamental question of cultural authority, a notion crucial in the representation of a society to itself and especially so in 1914-20 as governments sought to mobilise but also to control the meanings given to the conflict and its consequences.

Acknowledging the scholarship of Catherine Speck, Katy Deepwell, Sue Malvern and Richard Cork, this paper will present an original range of work prompted by the War that illustrates the spectrum of language deployed by the female artist in treating this subject, taking in Evelyn DeMorgan, Lucy Kemp-Welch, Edith Collier, Grace Cossington Smith, Beatrice How, Ethel Walker and Flora Lion.

**Pamela Gerrish Nunn** was Professor of Art History at the University of Canterbury until 2009, is an independent scholar working in Christchurch, NZ. She is known internationally for her work on the history of women artists in the 19th and early 20th centuries, on which she has published widely since 1978.

### 3. Serve: A New Recipe for Sacrifice

Kingsley Baird

In mid-2010 visitors to New Zealand's National Army Museum café will be able to purchase Anzac biscuits in the shape of World War One Diggers. The biscuits are a component of *Serve*, an artwork that will be exhibited in the museum at the same time. *Serve*, and other sculptures in Kingsley Baird's exhibition, *New Memorial*

*Forms*, are expressions of ambivalence, a necessary corollary to memorialisation. The eating of the biscuits “re-enacts” the Eucharist, metaphorically reminding us of our responsibility for the lives of those charged to defend our interests. As New Zealand’s SAS troops are redeployed in Afghanistan to join coalition allies – including our ANZAC “brothers-in-arms” – questions of sacrifice should be foremost in the New Zealand public’s minds.

Today, sacrifice seems both an old-fashioned word and concept; one associated (negatively) with World War One and poets - such as Rupert Brooke - who idealised sacrifice and extolled the virtues of dying for one’s country. Sacrifice is a central part of Judeo-Christian beliefs and the memory artist’s sculptures are intended to relate military sacrifice to Christianity’s ultimate act of selflessness, the death of Christ on the Cross.

This paper will explore how Baird’s new memorial forms interrogate the conflation of Christian and military notions of sacrifice, the “consumption” of sacrifice for national ideals, and, its “celebration/commemoration” in the formation of national identity.

**Kingsley Baird** is a visual artist and academic whose primary research field is a longstanding and continuous investigation of memory, cross-cultural memorialisation, and public art through making artefacts and writing. Major international and national examples of his research in this field – particularly in relation to remembrance, and loss and reconciliation - are: *Diary Dagboek* (an artwork exhibited at In Flanders Fields Museum in Ieper, Belgium, while artist in residence in 2007), *Diary Dagboek* (authored book, 2007), *The Cloak of Peace Te Korowai Rangimarie* (a sculpture commissioned for Nagasaki Peace Park, Japan, 2006), *The Tomb of the Unknown Warrior Te Toma o Te Toa Matangaro* (Wellington, New Zealand, 2004), and *The New Zealand Memorial* (Canberra, Australia, 2001, with Studio of Pacific Architecture). Kingsley Baird is a Senior Lecturer in the School of Visual and Material Culture at Massey University’s College of Creative Arts, Wellington, New Zealand.

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#### 4. Frances Hodgkins’s War Art: ‘tragic comments on dereliction and wreckage’

Associate Professor Joanne Drayton

While England endured the devastation of the Second World War, Frances Hodgkins battled illness, old age and deprivation to produce some of her most provocative work. Her paintings from Purbeck, Dorset, of the early to mid-1940s are regional elegies to conflict. They are English neo-romantic visions – that integrate the cold metallic machinery of Paul Nash’s war images with the haunting mood of John Piper’s architectural structures and the faceless struggle of Graham Sutherland’s Welsh miners to create something unique.

Piper was so impressed with their originality that he wrote in his 1941 review of Hodgkins’s show at the Leicester Galleries, London: “This is Frances Hodgkins’s war art . . . tragic comments on dereliction and wreckage. They are not of war subjects, but humanity at war is the emotional background for these rubbish heaps among the outhouses of a south Dorset farm.” (John Piper, “Art: Frances Hodgkins”, *Spectator*, 17 October 1941, MS Papers-5599-13, Alexander Turnbull Library, Wellington) Hodgkins takes mundane structures and familiar environments – farmyards and farm machinery – and imbues them with a psychological sense of chaos and war. In paintings such as *Houses and Outhouses, Purbeck* (1940-1), she found her equivalent of Paul Nash’s *Totes Meer*. Here a seemingly banal, domesticated landscape is strewn with mechanical rubbish. Across a rich red-brown ground are scattered jarring forms and seemingly incongruous colours that communicate both pattern and place. Always in these war works hover ambiguously between representation and abstraction.

This paper will focus on Hodgkins’s war art investigating the language of signs and symbols she uses to communicate the carnage of war. It will reflect on her ambivalent attitude towards abstraction and consider her war art in the context of her contemporaries.

**Joanne Drayton** is the author of *Edith Collier Her Life and Work, 1885-1964* (CUP, 1999); *Rhona Haszard: An Experimental Expatriate New Zealand Artist* (CUP, 2002); and *Frances Hodgkins: A Private Viewing* (Random House, 2005) and contributed a chapter to *Between the Lives: Partners in Art* (AUP, 2005). She has curated exhibitions of Collier, Haszard, Hodgkins, and D. K. Richmond, and publishes in art and design history, theory and biography. In 2007, she was awarded a National Library Fellowship to write a biography *Ngaio Marsh: Her Life in Crime* (HarperCollins NZ, 2008 and HarperCollins UK, 2009).

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#### 5. Histories of Violence: Cinematic Reflections on War and Atrocity in the Work of Alain Resnais

Dr Morgan Thomas

This paper looks at three key films by French director Alain Resnais in the early post-war period which deal, directly or indirectly, with the trauma and horror of twentieth-century modes of violence and warfare: *Guernica* (1950), *Night and Fog* (1955) and *Hiroshima Mon Amour* (1959). The paper focuses on the disparate approaches to the representation of violence and atrocity that Resnais adopts in these films: in *Guernica*, the event of the bombardment of the Spanish town of Guernica in 1937 is relayed, in visual terms, primarily through images of Picasso’s paintings and sculptures; in *Night and Fog*, sequences in which the camera revisits the abandoned sites and camps of the Holocaust are followed by deeply shocking sequences

of archival footage registering the suffering and desecration of bodies in death or near death; in *Hiroshima Mon Amour*, the historical fact of the bombing of Hiroshima is, controversially, framed within a fictional narrative the film mixes documentary images and footage drawn from older feature films relating to the bombing of Hiroshima into its staging of an encounter between a French woman and a Japanese man. The great difficulties that Resnais's picturing of twentieth-century atrocities may continue to pose for us are signalled by one of his commentators, Emma Wilson, when she writes: Resnais risks lyricism and aestheticism in representing a real excess of horror. Here, while considering the strikingly different-yet in certain respects consistent-approaches to the cinematic representation of violence and warfare that are traversed in these films, as well as some of the criticisms to which they have given rise, I will focus on the question of the extent to which the subject matter of these films brings with it a particular violence at the level of the film-making itself and, if so, how we might attempt to evaluate such a violence now.

**Morgan Thomas** is a Lecturer at the University of Canterbury.

## 6. Reflecting the Vietnam War: How Have Self-Portraits Shaped Official War Art?

Sam Bowker

Self-portraiture provides a means of intensely personalizing the first-hand experience of war. This is especially important for public audiences who risk detachment from these realities due to the strategic directions of twenty-first century warfare.

The prevalence of self-portraits in the art collection of the AWM gradually increases over the course of the twentieth century. Very few were openly presented in the First World War, but by the time of the Vietnam War, the Gulf War, and East Timor, self-portraits emerged as important interpretative devices. This observation reflects broader shifts in the collection-building emphasis of the AWM over the last century, and proposes a potential direction for official war artists yet to be commissioned.

This paper will examine the implications of self-portraiture within the unique public role of the Australian War Memorial. It shall centre upon the pivotal role of the Vietnam War, in which no self-portraits were produced by the official war artists (Kenneth McFadyen and Bruce Fletcher). Instead, self-portraits feature across a series of powerful autobiographic statements by Vietnam War veterans.

Building on the work of Ann-Mari Jordens (1987), this paper will then demonstrate what these self-portraits reveal for today's audiences, and examine why the official war artists in Vietnam produced no comparable images. This paper will then discuss this particular legacy of the Vietnam War in the AWM's art collection. Notably, it will reveal how self-portraiture has been

featured by subsequent official war artists, including those recently appointed by the Imperial War Museum in London.

**Sam Bowker** is a PhD candidate in Art History at The Australian National University, and also teaches Art Theory for the School of Art. His previous work for the National Portrait Gallery and National Library of Australia initiated his interest in the implications and applications of self-portraiture. His PhD thesis examines 'Self-Portraiture and War', and will be submitted in 2010.

## 7. Unofficial Artist: George Gittoes' Unconventional View of the Australian Soldier

Dr Peter Londey

George Gittoes has never been an Australian Official War Artist, yet he has produced a body of work – art, photography, film – over the last twenty years which rivals any artist's attempt to depict and interpret the diverse roles of the Australian military. Drawing inspiration, as Joanna Mendelssohn has commented, from the anti-war romantic tradition of Goya and 20th century German Expressionism, Gittoes has used a range of different media to dissect and interrogate the role of Australian soldiers when they enter the world of other people's conflicts and when they themselves are the belligerents.

Gittoes' work differs from that of most official artists in its attempt to place the work of the military overseas in a historical context. This is partly because of the range of operations which he has observed first-hand: he has visited peacekeeping operations in the Middle East, Western Sahara, Yugoslavia, Cambodia, Somalia, Rwanda, and East Timor, and made repeated visits to Iraq, Afghanistan, and Pakistan. The nature of his work also derives from his deep humanity as an observer – seen also in earlier work, for example in Nicaragua – which always leads him to contemplate the human situation which has provoked the need for peacekeeping or which subsists in a time of war.

The result of this is a deeply-felt contextualisation of the Australian military experience, a contextualisation which in some respects runs counter to the dominant paradigms of military commemoration in Australia.

**Peter Londey** is a Lecturer in Classics and Ancient History, in the School of Humanities at The Australian National University. He researches in ancient Greek history, including the history of Delphi and the ancient history of the Gallipoli peninsula. However, he also worked for many years as a historian at the Australian War Memorial, developing an interest in peacekeeping and writing a narrative history of Australian peacekeeping, *Other people's wars* (Allen and Unwin, 2004). He first interviewed George Gittoes in 1993 and has maintained contact ever since.



He is now working on a joint research project on George Gittoes' work, with Associate Professor Joanna Mendelssohn, an art historian at the University of New South Wales.

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## **8. A Marriage of Photography and Painting: Official War Art from Recent Commissions**

Cherie Prosser

This paper explores the influence of contemporary photographic and painting practice on works of art produced by Official War Artists on commission overseas. There is a long history of the influence of photography and its influence on artistic practice, including the documentation of conflict since the First World War. This paper locates itself within this tradition.

While historically, the disciplines of painting and photography have been distinct, the recent emergence of the digital medium is creating in a nexus of theory and practice in photography and painting.

The practice of photography as a form of note taking 'in the field', does not replace more traditional forms of representation like sketching or painted studies, yet photography creates by its nature a very different aesthetic influence. I propose in this presentation to examine the unique influence of photography in work commissioned by the Australian War Memorial, such as Rick Amor, Lyndell Brown and Charles Green, Jon Cattapan and eX de Medici.

**Cherie Prosser** is currently Assistant Curator of Art at the Australian War Memorial and is currently working on the upcoming commission of an Official War Artist. Prosser has presented to a variety of audiences on the contemporary experience of Official War Artists. Since completing her MA (Art History) in 2004 on the use of 'Neo-baroque aesthetics' by Australian and International contemporary photography and video artists, she presented a paper titled 'Going for Baroque' at the Art History, Cinema, Classics and Archaeology postgraduate Conference University of Melbourne. Prosser presented the following conference paper 'Born digital: challenges to institutions forming digital collections' at the 2006 Digital Collections Summit presented by the Collections Council of Australia.

## **9. Ground to Air: Military Conflict and the Work of Shaun Gladwell**

Dr Kit Messham-Muir

My research since 2002 has an examination of the role of affect in interpretation at Holocaust museums. I have argued that

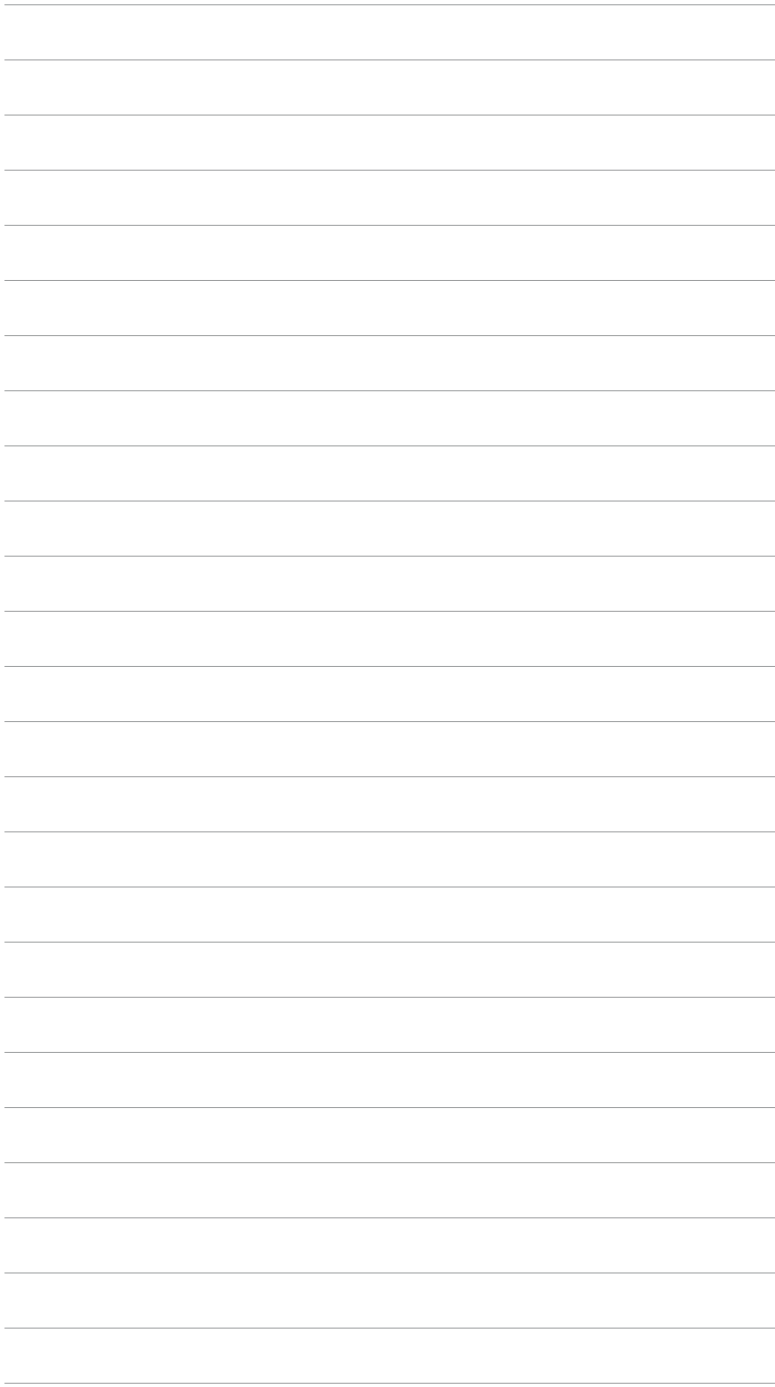
artefacts and art objects can evoke surprising responses in visitors, arising in an instant and evoking strong emotions. This work was strongly contextualised by the many theorists who examined this complex nexus of affect, emotion and empathy with an underlying focus on trauma. However, my research is shifting to examine the role of affect, emotion and empathy in relation to very different and positive feelings: wonder, pleasure and joy.

During the same timeframe, Shaun Gladwell has become one of Australia's leading video installation artists, with his slow-motion aesthetic studies of individuals absorbed in skilled actions. Gladwell's subjects often engage in 'leisure' activities, such as skateboarding or dancing, executing skills to an expert level and caught up in the pleasure of kinaesthetic 'equilibrium', a gratifying sense of being absorbed and in unity with the task. However, Gladwell is currently working on a project in which the skilled tasks he records are contextualised by contemporary military conflict.

In the intersection between my research shift into affect and pleasure and Gladwell's practice shift into the context of conflict, the opportunity arises for artist and theorist to collaborate around Gladwell's project. Gladwell will produce his work for his project; and I will produce my research for peer-reviewed publication. But what other configurations of outputs are possible with the possible degrees of collaboration?

This paper will explore ways in which artist and theorist conceptualise the complex nexus of war, pleasure, fear, danger and leisure within the context of contemporary conflict.

Kit Messham-Muir is a Lecturer in Fine Art at the University of Newcastle, with specializations in art history and museology. His research focuses on the ways in which objects, sites, images and sound can evoke powerful emotional responses in visitors to museums and galleries. His published work in recent years examines the role of empathy, memory and affect in Holocaust museums and memorials, particularly focusing upon the phenomenology of darkness. He has also worked in the area of government arts policy and cultural grants







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