

The background of the poster is a high-angle photograph of a public square. In the upper left, a person on a red bicycle is riding across the frame. Next to them, a person with a backpack is walking. In the upper right, another person is on a bicycle. A low, grey stone wall runs diagonally across the middle of the image. In the lower right, a man in a blue shirt and cap stands looking at a newspaper. In the lower left, two young men are sitting on a stone ledge. The ground is paved with large, light-grey rectangular stones.

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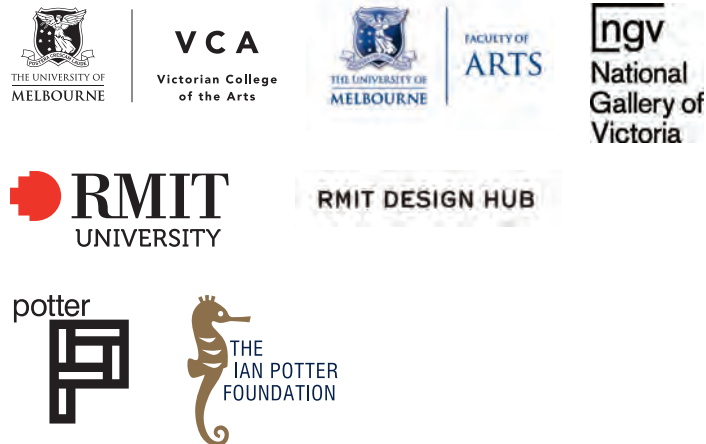
AAANZ

ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND
ANNUAL CONFERENCE
7 - 9 DECEMBER 2013

University of Melbourne
The Ian Potter Museum of Art
The National Gallery of Victoria
The Royal Melbourne Institute of Technology

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MAJOR SUPPORTERS



The conference is supported by the Victorian College of the Arts Master Teacher program, the State Government through Arts Victoria; the Arts Faculty, the University of Melbourne; the Ian Potter Museum of Art; the National Gallery of Victoria; the Royal Melbourne Institute of Technology; AICA International Association of Art Critics, Australia; the Ian Potter Foundation; and the Macgeorge Bequest.

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CONFERENCE COMMITTEE

Professor Su Baker, Director, Victorian College of the Arts, University of Melbourne

Dr Barbara Bolt, Associate Professor, School of Art, Victorian College of the Arts, University of Melbourne

Dr Rebecca Coates, Lecturer, School of Culture and Communication, University of Melbourne

Dr Isobel Crombie, Assistant Director – Curatorial and Collection Management, National Gallery of Victoria

Max Delany, Senior Curator of Contemporary Art, National Gallery of Victoria

Dr Katrina Grant, Editor, Melbourne Art Network

Dr Alison Inglis, Associate Professor, School of Culture and Communication, University of Melbourne

Dr Toby Juliff, Lecturer, Victorian College of the Arts, University of Melbourne

Dr Juliette Peers, Senior Lecturer, Architecture and Design and School of Fashion and Textiles, RMIT

Dr Anthony White, Senior Lecturer, School of Culture and Communication, University of Melbourne

CONFERENCE MANAGEMENT

Purnima Ruanglertbutr, Conference Manager, Art Association of Australia and New Zealand

FOREWORD

WELCOME FROM THE PRESIDENT

I'm delighted to welcome you to the 2013 Art Association of Australia and New Zealand conference at the University of Melbourne. Our annual conference plays a crucial role in intellectual life across the region, by highlighting the latest ideas about art and art history through keynote lectures by distinguished international speakers. This year we are graced by three exciting scholars; David Joselit, Paul Wood and Sarah Wilson. The conference also provides a major opportunity for the formal and informal exchange of ideas between scholars from Australia, New Zealand and more with more than 150 papers to be given over the next two days by scholars, curators, students and artists. It is excellent planning that our conference coincides with the major exhibition Melbourne Now at the National Gallery of Victoria. I encourage you all to enjoy our contemporary art.

We are most fortunate to receive generous sponsorship from the State Government through Arts Victoria, from the Ian Potter Foundation, and from the International Association of Art Critics, Australia (AICA). David Joselit is a Macgeorge Visiting Speaker and his visit is supported by the Macgeorge Bequest. The conference has also received support from the Victorian College of the Arts' (VCA) Master Teacher Program and The Arts Faculty of The University of Melbourne. The conference has provided a wonderful opportunity to strengthen partnerships between our important cultural institutions; between the University of Melbourne, the Ian Potter Museum of Art, and the National Gallery of Victoria, and the Royal Melbourne Institute of Technology (RMIT).

The conference theme of the interdisciplinary is embodied in the organising committee, a partnership between those working in art institutions across Melbourne, namely: Professor Su Baker, Director, Victorian College of the Arts, University of Melbourne; Dr Barbara Bolt, Associate Professor, School of Art, Victorian College of the Arts, University of Melbourne; Dr Rebecca Coates, Lecturer, School of Culture and Communication, University of Melbourne; Dr Isobel Crombie, Assistant Director – Curatorial and Collection Management, National Gallery of Victoria; Max Delany, Senior Curator of Contemporary Art, National Gallery of Victoria; Dr Katrina Grant, Editor, Melbourne Art Network; Dr Alison Inglis, Associate Professor, School of Culture and Communication, University of Melbourne; Dr Toby Juliff, Lecturer, Victorian College of the Arts, University of Melbourne; Dr Juliette Peers, Senior Lecturer, School of Architecture and Design and School of Fashion and Textiles, RMIT, and Dr Anthony White, Senior Lecturer, School of Culture and Communication, University of Melbourne. Finally a special thanks to Purnima Ruanglertbutr, conference manager of the 2013 Art Association of Australia and New Zealand conference, and Harriet Field, business manager for the Art Association of Australia and New Zealand.

Dr Ann Stephen
President, AAANZ

WELCOME FROM THE CONVENORS

We are delighted to welcome you to Melbourne and to the 2013 AAANZ conference, 'Inter-discipline,' which has been organised to coincide with the exciting exhibition, Melbourne Now at the National Gallery of Victoria. The theme of the conference complements the interdisciplinary focus of Melbourne Now, with its celebration of the creative landscape of Melbourne across and between the disciplines of art, architecture, design, performance and cultural practice. We have encouraged critical perspectives that challenge the term, 'inter-disciplinary', inviting innovative research on the practice of art—what it means to work between, under, through and without discipline. In response to our provocation, we have received papers and presentations from a wide range of practitioners, independent scholars, interdisciplinary artists, curators, museum educators, students and graduate researchers across the fields of Architecture, Design, Art, Art History & Theory, Curatorship and Museum Studies.

We are very pleased to welcome three distinguished keynote speakers, Professor David Joselit, Paul Wood and Professor Sarah Wilson. David Joselit is a leading scholar and critic who has written about pivotal movements in modern art ranging from Dada to the emergence of globalisation and new media. David is currently Carnegie Professor and Chair of the History of Art department at Yale University, and the editor of *October*. Paul Wood is Senior Lecturer in Art History at the Open University, England. He co-edited, with Charles Harrison and Jason Gaiger, the three-volume *Art in Theory*. His monographs included *Conceptual Art* (Tate Publishing, 2002) and *Western Art and the Wider World* (Wiley-Blackwell, 2013). Sarah Wilson is an art historian and curator working at Courtauld Institute of Art, University of London. Her interests extend from postwar and Cold War Europe and the USSR to contemporary global art. She currently holds a *chaire d'excellence* at the Université de Versailles-Saint Quentin. David and Paul have generously agreed to hold master classes for postgraduate researchers from across Australia and New Zealand.

The AAANZ annual conference is a wonderful and complex beast and we have been delighted to provide stewardship over this year's event. Organising such a conference is only possible with a great team. We have been delighted to work with colleagues from across the University of Melbourne, the National Gallery of Victoria, RMIT, and with independent scholars. We would, first of all, like to thank Ann Stephen, President of AAANZ, and Harriet Field for providing their ongoing support and experience to the organising team. We would like to pay a special tribute to Purnima Ruanglertbutr our conference manager, who has worked tirelessly and with great passion to keep us on target. We thank our enthusiastic group of student volunteers who have given their time and labour to ensure the smooth running of the conference during the events. Finally, we would like to thank all of you for participating in this conference. We invite you to agitate and enjoy the conference and the cultural life Melbourne has to offer *now*.

Professor Su Baker

Director, The Victorian College of the Arts, University of Melbourne on behalf of the convenors.

KEYNOTE SPEAKERS

PAUL WOOD

World Art 'History' and 'Contemporary Art': Two Strangers Seeking an Introduction

The relationship between art history and art practice is mobile and unresolved. While the province of the former lay securely in the past their distinction was evident. The more art history encroaches on the present, the less that is the case. Furthermore, not only is the remit of history changing, its changes are now irreversibly affected by geography.

As we are constantly reminded, the present is an epoch of globalisation. The discourse of 'world art history' is spoken in the academy, which remains, albeit to a diminishing extent, distinct from the market. The discourse of 'contemporary art', while increasingly heard in academe, is inseparable from the market. Both are products of globalisation. This paper looks at dominant formulations of both discourses, and speculates about their actual and possible relationships.

.....

Keynote lecture

7 – 8.30pm Saturday 7 December 2013 | Clemenger BBDO Auditorium, National Gallery of Victoria International, 180 St Kilda Road. (Entry North entrance via Arts Centre forecourt. Doors open 6.30pm).

Paul Wood is Senior Lecturer in Art History at the Open University, England. He is co-editor, with Charles Harrison and Jason Gaiger, of the three-volume *Art in Theory*, an anthology of changing ideas about art from the founding of the Academy to the end of the twentieth century (Oxford, Blackwell, 1992-2003). He is the author of *Conceptual Art* (Tate Publications, London, 2002) and *Western Art and the Wider World* (Oxford, Wiley-Blackwell, 2013). His main involvement has been in the history of the modern movement. His principal research interests lie in the theory of modernism and the avant-garde, and in revolutionary art and realism. More recently, he has worked on contemporary questions of globalisation and the relation of the western canon to non-western art. He is currently working on issues around the 'Benin bronzes' and is involved in a joint project with the Open University and the British Museum on Ancient Egyptian art.

Keynote speaker supported by the Victorian College of the Arts Master Teacher program, the State Government through Arts Victoria.

PROFESSOR DAVID JOSELIT

A Multitude of Images

A multitude denotes a plurality of people or things. According to the Oxford English Dictionary it signifies "the character, quality, or condition of being many." The subject

INTER-DISCIPLINE

of this lecture will be *the condition of being many* with regard to *images*, for indeed it is possible to define modernism as a response to “a multitude of images.” The lecture will range from early 20th century montage to recent practices of aggregating readymades among contemporary artists.

.....

Keynote lecture

7 – 8.30pm Monday 9 December 2013 | Great Hall, National Gallery of Victoria International, 180 St Kilda Road. (Enter via the main Waterwall entry. Doors open 6.50pm).

Where is Painting?

Despite its status as the presumed art commodity par excellence, painting has regained new conceptual force. This lecture will argue that part of the reason for this is painting's singular capacity to store time, and to articulate it in a range of different *tempi*. Painting can occupy several time zones at once.

This keynote lecture opens the program of the 2013 Monash Art Design & Architecture (MADA) HDR Summer Colloquium. The colloquium showcases new work by candidates enrolled in Higher Degrees by Research at MADA. Candidates from all disciplines in fine art, theory, design and architecture will show and speak about their latest research. Joselit's visit has been presented by the Art Association of Australia and New Zealand (AAANZ) Annual conference 2013 as a Macgeorge Visiting Speaker. Supported by the Macgeorge Bequest.

.....

Complimentary lecture

6.30pm Tuesday 10 December 2013 | Monash Art Design & Architecture, G1.04 lecture theatre, Building G. 900 Dandenong Road, Caulfield East.

Further information and bookings: www.artdes.monash.edu.au/fineart/news.php#!

David Joselit is a leading scholar and critic who has written about pivotal moments in modern art ranging from the Dada movement of the twentieth century to the emergence of globalisation and new media over the past decade. Professor Joselit is currently Carnegie Professor and Chair of the History of Art department at Yale University and an editor of *OCTOBER*. He also worked as a curator at the Institute of Contemporary Arts, Boston in the 1980s and regularly contributes to *Artforum* and *Art in America*. Professor Joselit also maintains a strong interest in gender, queer and feminist studies. His selected publications include: *After Art* (Princeton University Press, 2012); *Feedback: Television Against Democracy* (MIT Press, 2007); *Infinite Regress: Marcel Duchamp 1910-1941* (October Books; MIT Press, 1998); and *American Art since 1945* (Thames and Hudson, 2003).

David Joselit is a Macgeorge Visiting Speaker supported by the Macgeorge Bequest. His visit is also supported by the Victorian College of the Arts Master Teacher program, the State Government through Arts Victoria.

PROFESSOR SARAH WILSON

Deleuze and interdisciplinarity: from Capitalism and Schizophrenia to the Centre Georges Pompidou

Deleuze was innately interdisciplinary. The Deleuze industry explodes with guides, interpretations, preposterous concepts — ‘Dr Who’s body without organs’ — never rooting his thought, writing and action in the Paris of his times; a Paris after 1968, schizophrenic in terms of the death agonies of Communism, Maoism and a proliferation of neo-marxisms coexisting with rampant capitalism and an increasingly sophisticated ‘culture industry’... a Paris exploding with new liberties yet encircled with old institutions: overcrowded universities and prisons in the age of Concorde and the Pill, the apotheosis of experimental cinema... Via his passions Artaud, Bacon, Klossowski to Richard Lindner or Gérard Fromanger, to Jean-Jacques Lebel or Ipousteguy, and finally to the citadel of interdisciplinarity, the Pompidou Centre itself... we trace the unknown Deleuze who lectured on ‘Musical Time’ for IRCAM with Pierre Boulez and was finally commemorated on the tenth anniversary of his death with a special Pompidou Centre album in 2005.

.....

Keynote lecture

7.30pm Sunday 8 December 2013 | Multipurpose Room Level 1, Design Hub, Royal Melbourne Institute of Technology (RMIT), Cnr Swanston and Victoria St, Carlton

Sarah Wilson is Professor of the History of Modern and Contemporary art at the Courtauld Institute of Art, University of London. She currently holds a Chair of Excellence at the Centre for the Cultural History of Contemporary Societies at the University of Versailles, Saint Quentin. Her project ‘Globalisation before globalisation: avant-gardes, academies, revolutions’ intends to rewrite a history of modernism and postmodernism to 1989 – as demonstrated in her recent Paris-London conference ‘Network Beaux-Arts, going global.’ *Picasso / Marx* will be published by Liverpool University Press in 2013 following *The Visual World of French Theory: Figurations* (Yale, 2010). She was principal curator of *Paris, Capital of the Arts, 1900-1968* (Royal Academy London, Guggenheim Bilbao, 2002-3) and *Pierre Klossowski* Whitechapel Art Gallery, 2006, touring to Cologne and Paris. Sarah Wilson was appointed Chevalier des Arts et des Lettres awarded by the French government for services to French culture in 1997.

Keynote speaker supported by AICA International Association of Art Critics, Australia, and the Ian Potter Foundation.

MASTER CLASSES

Many postgraduate students have been recommended by their universities to attend master classes led by the conference keynote speakers. The following master classes are offered to registered participants.

PAUL WOOD

Conceptual Art and Conceptualism

The legacy of Conceptual art is both pervasive and yet contested. It has been called the hinge between the past and the present. For some it effectively initiates contemporary art. For others that is to exhibit a misunderstanding of what Conceptual art stood for. From yet another point of view it symbolises all that is wrong with the art of our time. This workshop is going to consider different views of Conceptual art, both historically in relation to modernism, but also in relation to the diverse forms of contemporary art often called 'Conceptualism'.

.....

12.30 – 2.30pm Saturday 7 December | Multifunction Room, Ian Potter Museum of Art, University of Melbourne

PROFESSOR DAVID JOSELIT

Art in the Age of Big Data, C. 2013

Information has always been political, but with the rise of Big Data in intelligence operations, activists like Edward Snowden and groups like Wikileaks have made it clear that political sovereignty now means control over vast reserves of data—an asset that companies like Walmart and Google have long understood. Since the late 1960s, with the advent of conceptual art as truly global style, art has also allied itself to information. Under these new conditions we must ask ourselves, "What is art in the age of Big Data"?

.....

2.45 – 4.45pm Saturday 7 December | Multifunction Room, Ian Potter Museum of Art, University of Melbourne

AAANZ 2013 BOOK, CATALOGUE & PHD PRIZES

6PM – 7.30PM DECEMBER 8 AWARD NIGHT
RMIT DESIGN HUB

The AAANZ awards honour:

- Originality and rigour of scholarship
- Contribution to knowledge in the area and impact on scholarly debate in the field
- Significance and originality of picture research
- Quality of the design & production values of the publication
- Ability to convey complex ideas to wider audiences.

The following prizes will be awarded for the best book, catalogue and articles that have been written by members and/or staff of institutional members within the year 2013.

1. **Best book** (\$500 supported by The University of Sydney)
2. **Best anthology** (\$500 supported by The University of Sydney)
3. **Best large exhibition catalogue** (\$500 supported by The University of Melbourne)
4. **Best small exhibition catalogue** (\$100 supported by The University of Western Australia)
5. **Best scholarly article in AAANZ Journal** (\$500 supported by The University of Sydney)
6. **Best essay/catalogue/book by an Indigenous Australian or New Zealand Māori** (NZ \$500 supported by Christchurch Art Museum)
7. **Best artist lead publication, essay/catalogue/book** (NZ\$500 supported by Massey University)

NEW PRIZE FOR 2013

A new 3-minute thesis competition for 2012 PhD Graduates is to be judged on Saturday 7 December 2013 at 3pm in Federation Hall, Victorian College of the Arts.

8. **PhD Graduate prize** (\$1,000 sponsored by Taylor and Frances, the new publisher of the AAANZ Journal).

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ABSTRACTS: PANELS & PAPERS

Panels appear in the order of the conference program.

PANEL A THE NEW MATERIALISM IN AND THROUGH SCULPTURE AND SPATIAL PRACTICE

CONVENOR ASSOCIATE PROFESSOR BARBARA BOLT

Victorian College of the Arts,
The University of Melbourne

In *New Materialism: Interviews and Cartographies* (2012), Rick Dolphijn and Iris van der Tuin propose that where artworks are concerned, a 'new materialist perspective' engages the entanglement between the form of content (the material condition of the artwork) and the form of expression (the sensations as they come about) (Dolphijn and van der Tuin 2012: 90). With its intimate engagement with objects, materiality and spatial and social relations, Sculpture and Spatial practice provide the exemplary conditions of possibility for examining the ethical, aesthetic, epistemological and ontological claims of the new materialism through the arts. This panel calls on rhythm's

expressive territories in Bianca Hester's sculptural fashionings, the bothersome matter and the humorous life of Sarah Crowest's mounds, the action improvisations of Benjamin Woods and the introverted kinetic sculptures of Laura Woodward in order to take stock of the opportunities and limits offered by a new materialist perspective.

Dr Barbara Bolt is a practising artist and art theorist at the Victorian College of Arts, University of Melbourne. She has two monographs Art Beyond Representation: The Performative Power of the Image (I.B. Tauris, 2004) and Heidegger Reframed: Interpreting Key Thinkers for the Arts (I.B. Tauris, 2011) and three co-edited publications, Carnal Knowledges: Towards a 'New Materialism' through the Arts (I.B. Tauris, 2013), Practice as Research: Approaches to Creative Arts Enquiry (I.B. Tauris, 2007) and Sensorium: Aesthetics, Art, Life (2007). She exhibits with Catherine Asquith Gallery.

Website: <http://www.barbbolt.com/>
Email: bbolt@unimelb.edu.au

DR BIANCA HESTER shaggy edge of open

Indeterminacy, suggests Elizabeth Grosz, is a condition that provokes and enables living beings to 'develop the openness of matter' (Grosz, 2012: 1) through acting upon the material world and its objects in ways that cannot be specified in advance (Grosz, 2011: 69). This is matter

positioned as always more than having a simple material presence (as it is commonly figured in dominant forms of Western, primarily binary thinking). It is a kind of matter considered *vital* - one that holds within itself a ghost of incorporeal dimensions and volatile forces: it is a matter inclusive of but irreducible to objects, a matter that encompasses 'events, processes and relations' (Grosz, 2012: 1).

Approaching matter in this manner has powerful implications for the generation, exhibition and documentation of sculpture and spatial practices. Grosz's ideas can be transformed into a lively set of strategies for production that invite a process of working *from within the middle* of matter's openness. This openness both stimulates and requires an ethos of experimentation in order that emergent possibilities are attended to - possibilities that Grosz calls 'events that are not contained within or predictable from the present' (Grosz, 2011: 72). Attending to the manifold possibilities that arise as a consequence of this method of working activates a slippery, volatile, shaggy-edged, wholly un-containable situation (a situation encompassing production, engagement, perception, sense making, and so on). Within this dynamic situation 'makers' are located within the midst of a teeming and co-productive field of relations (human and non-human), becoming intimately enmeshed in an embodied process that ushers forms of work forth.

An open, experimental and improvisational approach born from working within a realm of indeterminacy potentially challenges prevailing modes of authorship and related forms of production and reception that are structured by 'appropriative modes of perception' (Uroskie, 2005: 68) in which art is subject to an interpretive will that seeks to contain, centre and identify and where art is positioned as an object, given over to a subject (Bolt, 2004: 13). This is because such an approach invites another kind of engagement more akin to a process of adventure or encounter with that which is *unpredictable, unforeseeable, surprising*.

This paper is engaged in exploring how one might go about adventuring matter's openness through a sculptural and spatial practice, discussing practice-led, embodied and immersed strategies that have been useful in attending to an openness located at the heart of matter. Through a commitment to proliferating process, attending to emergence, responding to accident, engaging improvisation, and allowing for chance to enter - a context is activated whereby something unexpected bursts forth - a kind of something 'liberated from the constraints of the present' (Grosz, 2011: 72).

Dr Bianca Hester is a Postdoctoral research fellow at the SCA (University of Sydney). She completed her PhD at RMIT in 2007. She was a founding member of CLUBSproject inc (2002-2007), and is a member of OSW (2003-ongoing). Projects

include: only from the perspective of a viewer situated upon the surface of the earth does day and night occur, for the Glasgow International Festival for Visual Arts, (2012), a world fully accessible by no living being (2011), please leave these windows open overnight to enable the fans to draw in cool air during the early hours of the morning at ACCA (2010), The West Brunswick Sculpture Triennial (with the OSW collective 2009), and projectprojects at The Showroom in London (2008) (University of Sydney).

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DR SARAH CROWEST

tumbling with soft eyes everywhere at once in the midst of things

For a practice-led artist/researcher working with 'emergent methodologies' there is a distinct lack of nuanced vocabulary with which to articulate procedure. Strategic tools to articulate processes of art production that are open-ended and proceed from the middle of things towards that which is unforeseen and therefore surprising are ripe for invention and development.

This paper shares a selection of strategies and terms that contribute to a particular way of understanding the conditions and tendencies that have the capacity to disrupt habitual ways of seeing, thinking and making. The opening up or out to the encounter with unpredictable forces with their potential to explode or rupture customary routines, introduces a world

of doubt and uncertainty. It is such a lack of sureness and egotistical confidence in one's ability to know exactly what something is, or to 'nail it' and resolve it that allows access to the emergence of new pathways of perception and for questions to proliferate.

From amongst my own working processes that broadly emphasise the value of: not-knowing, transition, ephemerality, recycling and recombining of materials and already made works, I have chosen three useful terms that I will elucidate here: *tumbleweed methodology*, *extra-rapid-thinking* and *soft eyes*. I will briefly explain the first two and their place in my practice and proceed to expand in depth the notion of *soft eyes*, how it relates to blind making and Nishitani's critique of the subject centred 'cutting' or 'slicing' to create static perceptual frameworks that involve a screening out of the universal field of transformations (Foster, 1988: 96-101).

Tumbleweed methodology is a term that the artist Akira Akira coined over the course of several discussions surrounding my PhD—an *unaccountable mass: bothersome matter and the humorous life of forms*. *Tumbleweed methodology* describes the process through which a body of knowledge is blindly accumulated by its own mobilisation across multiple terrains.

Extra-rapid-thinking is a turn of phrase that has been used in connection to Martin Kippenberger and his all-embracing strategy of speed in art

making. Kippenberger is said to have espoused the raising of the absurd to the highest level of thought through 'extra-rapid thinking' and his prolific, at times, non-stop mode of production. This hectic manner is at extreme odds with my typical, meandering, ponderous approach to making work but I describe the processes by which I circumvent this familiar pace to inject flashes of speedy activity.

I first came across the expression *soft eyes* in the HBO television series *The Wire* where it is used to describe the way a detective should use their eyes to scan an entire crime scene without looking hard and staring at particularities. It involves seeing with awareness and using peripheral vision to see the whole with an open mind. The notion of using *soft eyes* might simultaneously be used to tap into an intuitive sense of 'rightness' or 'wrongness' (as in the case of the detective) and open out to vision's wider frame. I will touch on how this nebulous, muted way of looking operates through my practice and contrast this with the British sculptor Phyllida Barlow's experience of toning the intense gaze right down to simulate vision impairment through blind making or working in the dark. This leads to an explication of Nishitani's conception of form as part of a mobile continuum and the condition for seeing as contingent on the nothing or emptiness surrounding it.

These terms constitute a contribution to the tools and vocabulary for a way into thinking through the pedagogy of 'emergent methodologies' in the area

of different forms of attentiveness in art practice.

Dr Sarah Crowest is a practising visual artist crossing disciplinary boundaries of contemporary art, design, and craft oscillating between critical and commercial modes. In 2013 Crowest was awarded a PhD by University of Melbourne, (VCA) for her practice-led research project An Unaccountable Mass: bothersome matter and the humorous life of forms. Recent awards include the Samstag Scholarship for a year of independent study at Maumaus, Lisbon, Portugal and a New Work grant from the Australia Council. Recent exhibitions include tumbleweed methodology: a theory of the cycle of things at Craft Victoria and Unsettled Sculpture at Sarah Scout.

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BENJAMIN WOODS

Feeling material

This paper unpacks an array of possibilities and apprehensions that emerge everyday in my sculpture practice, and plays with how this practice can be involved with the 'new materialism'.

My practice consists of a set of materials, objects, reliefs, and actions, with an ongoing documentation of particular installations and happenings across different spacetime registers. Knowing how this set of work and its historical

conditions can open up to freshly improvised shapes, forms, colours, configurations and movements is a process that I undertake every day, in the studio and nomadically across different spaces. It can be a formidable task to move yourself to open arrangements of objects and actions into other possibilities, especially when this process often reveals the limits of personal, social, spatial and temporal circumstances. As such I use a process of making in micro-movements—working here and there, with a precise and piecemeal style. In this process sculpture works as *the congealing of agency (possibilities) with an ethic of opening to other physical possibilities at every turn*. I often find myself approaching each tiny shift and action as if the relations that are emitted have the potential to cut across knowledges. My sculptural process demands this openness because it constitutes an effort of *continuously figuring what matters* (an ongoing task rather than a propositional finality). I feel this only happens because I work within the disciplinary conditions of sculpture, and apprehend the world as a sculptor.

A 'new materialist' assertion that concepts are 'specific physical arrangements' (Barad, 2007: 54) is a development that excites my impulse and incites the imperative to make openly. Although a large amount of 'new materialist' production focuses towards writing materiality into theory, language is becoming exposed. In fact by engaging a 'new materialism' through the arts, concepts become less and less

the work of words and thought less and less the work of separate, masterful human brains. Such discursive shifts account for the inclusion of artists in academic roles and as researchers. However, it doesn't account for the style of that inclusion. As an artist whose practice officially operates as research, I have felt the impression of dominant hierarchical structures for knowledge-making in a University setting. In the past this has generated a schizophrenic combat in my practice whereby a theoretical mode of apprehension works its way into and disrupts my ability to make. This paper is structured as a list of sentences generated alongside sculptural improvisations, aiming to present research of a tacit rather than propositional natureculture. I work to generate these tacit sentences so that I might engage in the 'new materialism' through the arts with a sensorial mode of apprehension native to sculptural discipline. This is an experiment in making a spacetime – however provisional – for feeling material (feeling consequential) and knowing in its immanent material-sensorial becoming.

Benjamin Woods is a sculptor based in Melbourne. In 2012 he completed a Master of Fine Art with a project called 'becoming becoming open all-around'. Recently he has been a part of the City of Melbourne 2012 Arts Program with the project 'open blankets'; contributed the initiating installation at Outward Project, Launceston; generated an action improvisation show at the Substation ('processual rhythms'); been part of

'Interpreting Variable Arrangements', produced by Isadora Vaughan and Jessie Bullivant; and, ran the project volcanoes bending and turning to pick up salt left by the waves' at c3 Contemporary Art Space.

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LAURA WOODWARD Neocybernetics and New Materialisms in Contemporary Kinetic Sculptural Practice

This paper focuses upon connections between neocybernetic discourse and new materialism in the arts, through the body of work developed in the project 'The Introverted Kinetic Sculpture'. In doing so, it proposes that a drawing together of these discourses informs and enforces particular contemporary approaches to kinetic sculptural practice. These approaches are elucidated upon through my particular experiences in the development of each introverted kinetic sculpture.

Introverted kinetic sculptures are kinetic sculptures defined by specific qualities of their systems (circularly-causal, autopoietic systems with analogue manifestations) and the environmental conditions through which these systems emerge (articulated as the 'medium' of the introverted kinetic sculpture). 'Introversion' in relation to the kinetic sculpture is used to denote a kinetic sculpture that is oriented around inner factors; in other words, the sculpture's 'logic' is primarily determined from its 'inner reality.' (Sharp, 1987: 65)

The term 'introversion' is used in a posthumanist framework in which agency is not specifically linked to humanism, consciousness or intention (Coole and Frost, 2010: 8). This approach follows on from theorists dealing primarily with the material turn, including political theorist Jane Bennett, political theorists Diana Coole and Samantha Frost, and more directly dealing with the material turn in the arts, theorists such as Estelle Barrett and Barbara Bolt. These new materialist accounts of agency speak to in-studio experiences within this project between myself as artist and the work of art's materiality.

This paper will extend these new materialist considerations of agency through an engagement with cyberneticist Niklas Luhmann's essay 'The Medium of Art' in relation to the introverted kinetic sculpture. Luhmann discusses both the 'medium' and 'form' of the work of art: to Luhmann, 'medium' is the combination of elements from which a work emerges—essentially, the work's environment. In this sense, the material of the work of art is an element in that work's medium, as are other factors such as the gallery space, the artist's skills, and so on. 'Form' is the work of art (in other words, the system) that emerges from this medium (the form's environment). Forms arise 'through selection from the possibilities offered by a medium' (Luhmann and Roberts, 1987: 102) To Luhmann, a medium 'holds its elements ready for coordination through form.' (Luhmann and Roberts 1987: 103)

Thus, drawing from Luhmann, the work of art's ontology emerges through an agency that is distributed within various elements, relations and components that comprise and generate the system and its environment. This conception of agency resonates with that discussed in new materialist discourse, in which material materialises, where matter is no longer considered passive or inert but instead where it possesses its own modes of self-transformation, self-organisation, and directedness. As Coole and Frost conclude, 'matter becomes' rather than 'matter is.' (Coole and Frost, 2010: 10) It is in this posthumanist, new materialist framework, agency is a generative force through which all matter (including the human) asserts itself as active, self-creative, productive and unpredictable (Coole and Frost, 2010: 9). In considering the 'medium' (in Luhmann's conception of the term) and emergence of the introverted kinetic sculpture, this paper will elucidate upon these considerations of agency in both neocybernetics and new materialist discourse.

These specific considerations within neocybernetic and new materialist discourses reveal the introverted kinetic sculpture as a concrete site through which to explore posthumanist considerations of agency, medium, and systems in the kinetic work of art. In doing so, it will highlight the ways in which these discourses can inform contemporary approaches to kinetic sculptural practice.

Laura Woodward is an artist based

in Melbourne. Her sculptural, kinetic installations have been exhibited in solo and group exhibitions throughout Australia. Laura is completing her practice-led PhD The Introverted Kinetic Sculpture at the Victorian College of the Arts. Previous conference presentations include Experimental Arts, NIEA, Sydney; an installation at Sensory Worlds, University of Edinburgh, Scotland; 'The Somatic in Kinetic Sculpture: from Len Lye to an Introverted Kinetic Sculpture (via Donna Haraway's Cyborg)', at the conference Moving Imagination, Ghent, Belgium, which was recently published in the collective volume Moving Imagination: the Motor Dimension of Imagination in the Arts (John Benjamins, 2013).

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PANEL B DISCIPLINES: THE TRANS, ILL AND UN

CONVENOR DR PAUL THOMAS

College of Fine Arts, UNSW

This panel session will explore trans/ill/un disciplined concepts and behaviours as means of studying modes of practice and objects that are at the margins of existing disciplines and that are themselves already complex and multi-faceted. The objects, behaviours, concepts and modalities we are interested in deliberately avoid a disciplinary base and

actually don't quite speak the language of formal disciplines - they suggest transient rules and constant transition from one frame to another. The panel seeks histories that explore the potential of transdisciplinary approaches and undisciplined theoretical practice that might form a nomadic discourse in relation to the broader contemporary art research culture. The trans/ill/un disciplined speaks of a meta-language and meta-system, which also has the possibility to operate in minor voices and locations. The panel will explore particularly the possibility and implications of trans being 'beyond' states leading towards the illdiscipline or undiscipline as a new subversive modality.

Dr Paul Thomas is Head of Painting at the College of Fine Art, University of New South Wales. Paul is currently looking at photons and parallel universes in the work Multiverse. Paul is the co-chair of the Transdisciplinary Imaging Conference 2010, 2012 and 2014. In 2000 Paul instigated and was the founding Director of the Biennale of Electronic Arts Perth 2002, 2004. Paul has been working in the area of electronic arts since 1981. Paul's current publications are Nanoart; The Immateriality of art and Relive Media Art Histories, edited by Sean Cubitt and Paul Thomas.

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DR SUSAN BALLARD

Machinic Evolution in the Art Gallery

This paper discusses the behaviour of objects inside an art gallery. Taking as my focus the exhibition AMONG THE MACHINES (ATM) curated for the Dunedin Public Art Gallery in New Zealand, I address the way in which artworks can become an unruly ill-disciplined group of machines. ATM drew on Samuel Butler's *Erewhon* (1872) and contained numerous works where concerns for the human and nonhuman, the machinic and the natural blurred. Butler foresaw a twist in evolutionary history where Darwin's theories of evolution would enter the hands of the machines, and humans would become witness to shocking events such as 'the fertile union between two steam trains.' ATM picks up Butler's argument, but rather than prophesizing a dystopian future, many of the works in the exhibition appeared to stop off at Henri Bergson's 1907 revisiting of Darwin in *Creative Evolution*. In this paper I extend the exhibition's concerns by crossing the conceptual fields of the machinic assemblage with notions of vitalism. In a discussion of these irresponsible art objects, I suggest that it is Deleuze and Guattari's machinic assemblage (with its debt to Bergson) that offers the strongest counter to the mechanistic model of the world (and the art objects inside it).

Dr. Susan (Su) Ballard is an art historian and curator from New Zealand and senior lecturer in Art History, Visual and Media Art and the University of Wollongong, Australia. Su's research

examines materiality and machines in contemporary art and the art gallery. Su co-edited The Aotearoa Digital Arts Reader in 2008. In July 2013 she was appointed editor of Fibreculture Journal, and in 2013 she curated the major exhibition AMONG THE MACHINES for the Dunedin Public Art Gallery, NZ.

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DR PAUL THOMAS

The trans/ill/undisciplinary nomad

The paper will focus on the trans/ill/undisciplinary in context to Gilles Deleuze and Felix Guattari's nomad being seen as an intermediate for transformation. The nomad elicits the very nature of the undisciplinary with his/her ability to transverse the classical and the quantum worlds, carrying with them on their journey an independent 'situated knowledge'. The transdisciplinary nomad is aware that a quantum ontology deconstructs a classical one therefore can choose all possible routes to approach a broader art research culture in the face of institutional silos. The paper will trace a relationship between the nomad, the flow of matter and transdisciplinarity, specifically in the area of art/science collaborations. The nomad roams art/science terrains to inhabit/vacate, embrace/reject, deterritorialize/reterritorialize, reflect/critique and culturalise/naturalise. I want to demonstrate how Deleuze and Guattari's exploration of a nomad highlights a lack of respect for measurements, artificial

boundaries or areas of demarcation. The transdisciplinary nomad can move between, above and beyond boundaries to question physical realities.

See above for biography.

DR ELIZABETH MULLER

The Return of the Wonderful: Exhibiting Media Art in a Post-disciplinary Era

Hybrid and interdisciplinary works of media art have always struggled to find a place within the mono-disciplinary collections of fine art museums. Recently, however, a number of museums, curators and collectors have presented a more inter-, or even post-disciplinary approach to collection and exhibition that straddles time periods and mixes artworks with other kinds of artefact from the realms of science, technology and natural history. Many of these curatorial projects draw explicitly on the historical model of the Wonderchamber for inspiration. In doing so they use a pre-disciplinary mode of display as a precedent for a post-disciplinary sensibility.

In this paper I argue that this 'Return of the Wonderful' creates a fertile, integrative context for the collection and display of new media art. I examine three examples of exhibitions that combine new and old media artworks alongside artefacts from different disciplines and historical periods. The paper proposes that, with the dawning of a post-disciplinary era, these curatorial experiments in eclecticism are positing

new possibilities for the way exhibitions and museums can respond to and reflect changes in knowledge formations brought about, in part, by networked digital technologies.

Lizzie Muller is a curator, writer and researcher specialising in interaction, audience experience and interdisciplinary collaboration. She is Senior Lecturer at the College of Fine Arts, UNSW. Her most recent curatorial project was Awfully Wonderful: Science Fiction in Contemporary Art at Performance Space, Sydney.

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ASSOCIATE PROFESSOR BROGAN BUNT

The Discipline of Un-discipline

This paper addresses a turn away from a technically oriented conception of media art to one that is focused more on dimensions of mediation within aspects of social action and experience. In making this turn away from a concern with technical prosthetic media, in shifting towards an in interest in issues of immediacy, perception, performance and everyday life, the already ill-determined field of media art risks abandoning any sense of disciplinary coherence. This paper defends pursuing this risk. Within this context it considers lessons to be learned from the literary-poetic work of writers such as Francis Ponge and Georges Perec, who manage to represent the fragility of disciplinary frames -

to stage, for instance, bravely naked encounters with natural phenomena (Ponge) and social fields (Perec) - while at the same time manifesting the role of writing as a form of mediation. They resist conventional understandings and approaches, while also acknowledging that nothing can be directly seen as such - that everything inevitably passes through the artifice of coded procedures and language. In this manner they establish a subtle relation between aspects of discipline and un-discipline, suggesting all kinds of possibilities for contemporary 'undisciplined' media arts practice.

Dr Brogan Bunt is an Associate Professor in Digital Media and Media Arts at the University of Wollongong.

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PANEL C PRINT CULTURE AND THE DECORATIVE ARTS, 1500-1800: TOWARDS AN EXPANDED FIELD

CONVENORS
PROFESSOR PETER MCNEIL
University of Technology Sydney

DR MATTHEW MARTIN
National Gallery of Victoria

Print and the decorative arts are often treated as separate entities, by virtue

of media, function, collecting traditions and context. European decorative arts in the period 1500-1800 were beholden to print, but not passive concerning it. This session calls for a reconsideration of the decorative arts in terms of networks of creation, innovation and exchange, providing new understandings of the meanings of this dynamic inter-relationship. Print in this theme is not confined to printed books, engravings and the like, but an 'expanded field' of print, including 18th-century printed textiles, printed or painted ceramics, glass painted and etched after prints, and even inlaid furniture. Print was never passive, but was transformed in creative acts of collecting, recombination, being coloured, and translated into new formats such as 'dressed prints' with the addition of textiles, sand and other media. The translation across media permitted a very wide circulation of meanings, including possible distortions and creative re-combinations. How was print culture related to the decorative arts generally and in specific cases? How were new ideas and innovations transmitted across linguistic, social and geographic borders?

Dr Peter McNeil is Professor of Design History at University of Technology Sydney and Professor of Fashion Studies at Stockholm University, Sweden. Associate Dean, Research, Faculty of Design, Architecture and Building, UTS. In mid-2013 he concluded his role within Fashioning the Early Modern: Innovation and Creativity in Europe, 1500-1800, a one-million € 'Humanities in the European Research Area' funded project.

He is currently completing a book entitled 'Pretty Gentlemen: The Eighteenth-Century Fashion World'.

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Dr Matthew Martin is Assistant Curator in the department of International Decorative Arts at the National Gallery of Victoria and is a Research Associate in MCD University. He was formerly Director of Studies at the Melbourne College of Divinity. Amongst the recent exhibitions he has curated are Chinoiserie: Asia in Europe, 1620-1840 (2009), Living Traditions: The Art of Belief (2012), and Kings Over the Water: Jacobite Glass in the NGV (2013). His research interests include eighteenth-century porcelain sculpture and sculptural aesthetics, and patronage and art collecting amongst eighteenth-century Recusant elites.

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ROBERT WELLINGTON

Strikes, prints, stamps and inlays for the decorative display of Louis XIV's medals

This paper reveals a fascinating relationship between the French royal collection of ancient coins and modern commemorative medals, the prints that document them, and decorative details of the furniture in which they were once displayed at Versailles. In his *Dictionnaire Universel* of 1702, lexicographer Antoine Furetière defined the verb to print (*imprimer*) as 'to make an impression on one object by means of another.'

The openness of Furetière's definition expands the concept of the print beyond the media specificity that dominates the current field of art historical research into print culture. As well as the conventional means of printing letters or images in ink on paper, this might also incorporate the stamp for embossing leather, or a die to stamp a medal. Indeed, I will argue that these divergent techniques were closely aligned in the production, dissemination and display of Louis XIV's coins and medals in order to expand the possibilities of their design through multiplication and seriality.

Louis XIV's medals cabinet at Versailles was once the most luxurious space in the chateau, richly furnished with a profusion of mirrors, carved agates, cabinet paintings and inlaid cabinetry to house the King's impressive numismatic collection. In the drawers of the cabinets were morocco-leather trays stamped with a gilt design of the fleur-de-lis (symbol of the royal house of Bourbon) surrounding the apertures in which to place each precious token. The theme was repeated in pewter inlays of the cabinets themselves with the fleur-de-lis and the interlaced Ls of Louis XIV's cypher found among decorative arabesques. By this means the King's collection - completed with a set of medals to document his own reign - was unified under a system of framing that marked his possession and authorship of a numismatic encyclopaedia of world history. But this was not the first time that such a framing strategy was used for the Louis XIV's medals. Indeed, I contend that this scheme derives from a series of

engravings by Gilles de la Boissière, with circular frames incorporating the fleur-de-lis surrounding each illustrated coin to designate them as items in the Sun King's possession.

The display of Louis XIV's coins and medals reveals the influence of framing techniques developed for engravings to unify the collection in the decorative design of the medals cabinets and their linings at Versailles. Analysis of this collection and its display offers important insights into an expanded field of printed media, with the coins and medals themselves falling within this more broadly defined rubric. Indeed, I contend that the network of stamps and inlays in Louis XIV's *Cabinet des Médailles* worked to extend the meaning of the printed metal items that it contained in order to present the French King's reign as the climax of a teleological narrative of world history.

Robert Wellington is an independent researcher and casual academic in the Department of Art History and Film at the University of Sydney. He has recently submitted his doctoral dissertation 'The Visual Histories of Louis XIV', which focusses on the substantive role of visual media in the documentation of the King's history.

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JOLA PELLUMBI

Procurators of Saint Mark - their Official and State Occasions Attire 1550-1600

Venetians had a relatively newly established class of nobility and the introduction of the *Libro d'Oro* of nobility seems to have been a deliberate attempt to prove and maintain their status as true nobles, despite their original merchant backgrounds. Since only members of the Venetian nobility were allowed to be part of the council, it was important for their official robes to emphasise its members' noble lineage and consequently their right to rule. By reference to printed images and inventory material, this paper will look at the scarlet and purplish-red procurators' robes and investigate their seemingly unchanged shape and form over decades, as part of an attempt by a strict Venetian ruling class to maintain a traditional decorum in dress that established their high status through visual means.

The procurators of Saint Mark were high officers out of which many Doges were elected and as such they held a very prestigious position within the Venetian social hierarchy and society. However, surprisingly enough Cesare Vecellio in his costume book *Degli Habiti Antichi et Moderni de Diverse Parti del Mondo* (1590) did not depict the garments worn by a procurator. Instead he made a general mention of their clothes in the same description that he had for the garments worn by Knights and Senators stating: '...this same ample gown is still worn from time to time by

men who occupy certain magistracies during the period in which they hold them, only Knights, the Procuratori and those who have been Savii Grandi and Consiglieri wear them all the time.' This generalisation of the procurators dress shows a lack of specific distinction in the shape and form of their attire from that of Senators and Knights. In fact Vecellio went on to say that 'among such men, *pavonazzo* is the color usually worn,' which attests to Vecellio's belief to the only distinction between a procurator's and a senator's attire. In contrast, in his costume book *Habiti D'Huomeni et Donne Venetiane* (1609), Giacomo Franco depicts a procurator seated in his chair wearing a long mantle with a closed collar and wide opened sleeves called *dogaline* or a *dogal* lined with fur. The procurator in his depiction wears a sash over his left shoulder and Franco described their dress as: 'they continue to wear perpetually the toga, this being the most supreme dignity in the Republic.' More recently, Stella Mary Newton described what the procurators wore by saying that 'exceptional in their dress were the nine procurators.' However, while the *pavonazzo* or red-purplish colour of the procurators' dress must have been striking, the shape and form of their attire seems to have been exactly like that of any distinguished high officer in the Venetian Republic and not particularly exceptional in its own right.

While the images of the Venetian procurators made their way around Europe through printed representations, viewers may have only appreciated the

form of their robes and not the luxurious fabrics that they employed. In addition to investigating printed sources, this paper will also explore the procurators' robes as a symbol of wealth and power through the investigation of the expensive materials, which were used to produce such garments. These issues will be explored by examining the case studies of two procurators of Saint Mark, Vettor Grimani and Gerolamo Grimani by looking at the inventories of their possessions in 1558 and 1570, which shed further light on the material used and the style of their robes.

Jola Pellumbi is a PhD Candidate in the History Department of King's College, University of London. The topic of her PhD is 'Mapping Fashion in Early Modern Venice, 1570-1660' and she is investigating the clothes worn by men and women of different social classes during that period in state, festive and domestic settings, based on visual, written and archival sources. She studied art history at the University of Western Australia and completed her MA in Cultural and Intellectual History 1300-1650 at the Warburg Institute. She also worked on the sixteenth-century Venetian glass catalogue of the Wallace Collection.

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DR PETRA KAYSER

Engraver of all things: Anton Eisenhoit (1553-1603)

The German engraver and goldsmith Anton Eisenhoit (1553-1603) was an

exceptionally talented, yet almost forgotten, Renaissance artist. His work includes some of the finest engravings of minerals and fossils, included as illustrations in the *Metallotheca*, the book of the Vatican's collection of ancient sculptures and natural history specimens; he also engraved mathematical instruments and globes constructed according to the most recent science, as well as engraving liturgical objects. This paper investigates the role of printed images in Eisenhoit's diverse body of work, and reveals the rich and intimately connected world of astronomy, natural history, technology and courtly art in late sixteenth-century Europe.

Dr Petra Kayser is a curator in the Department of Prints and Drawings at the National Gallery of Victoria. She has curated exhibitions on subjects as diverse as Renaissance images of Apocalypse and war, satirical prints, and colonial Australian works on paper. Petra's research interests include Renaissance print culture, the early modern history of art and science (particularly in the context of the Wunderkammer), and German art from the early decades of the 20th century. She won the ANZJA journal prize for her article 'The intellectual and the artisan: Wenzel Jamnitzer and Bernard Palissy uncover the secrets of nature' in 2008.

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DR PETER MCNEIL and DR MATTHEW MARTIN

Print culture and the decorative arts,
1500-1800: towards an expanded field

In a joint presentation we will outline our thoughts on the notion of an 'expanded print field' in the period 1500 to 1800.

Matthew Martin: Two case studies – an early seventeenth century English japanned cabinet, and a group of eighteenth century porcelain figures – will illustrate the complexity of the relationship between print culture and the decorative arts in the early modern period. Rather than the latter being dependent on the former, an oft-encountered assumption in art historical scholarship, these objects reveal the manner in which artworks beyond the specifics of traditionally defined print media can function as examples of a more broadly defined 'print culture'. Motifs originating in print sources and occurring on a small group of the earliest known examples of painted English furniture imitating Asian lacquer work can be shown to be mediated via contemporary English needlework, rather than being copied directly from prints. Similarly, in the late 1740s and 1750s the establishment of the English porcelain industry saw English factories turning to Continental exemplars, especially from the Saxon manufactory at Meissen, as inspiration for their figure production; even though inspiration from print sources stands behind much of Meissen's figure production, it is the porcelain medium, not the prints, which provide the

vector of transmission into the English context. The status of individual media and contexts of production are revealed to be of crucial significance in examining cultures of reproductive artwork.

Peter McNeil: Little integrated attention has been paid to how an eighteenth-century west European consumer gained their knowledge of fashionable goods. The way in which people learned about new luxury goods was transformed over the course of the eighteenth century. Today we think of fashion representation in a 'semiotic way', as something separate from the materiality of fashion. The eighteenth century provides instead a different context in which materiality and representation overlap, in which the flexible medium of printing accounts a great deal for this possibility. Design, marketing and fashion were not separate, but inter-related. Fashion plates, pocket books, caricatures, pattern books, trade cards, patterning on furniture (via flora) and textiles have more in common than one might assume today. It is the increasing overlap – rather than the differentiation and professionalization of each separate realm – that was distinctive of the eighteenth century and that allowed fashion to emerge and to flourish with new and amplified forms.

See above for biographies.

PANEL D

REPAIR AND THE REPARATIVE IN MODERN AND CONTEMPORARY ART

CONVENORS DR SUSAN BEST

University of New South Wales

DR ANN STEPHEN

University of Sydney

The belief that art, design and architecture could have socially reparative properties is a longstanding modernist idea. It appears in the utopian aspirations of the historical avant-garde in the work of artists as diverse as Kandinsky, Mondrian, and the Russian Constructivists. More recently, claims have been made for relational art that it seeks to repair rents in the social fabric. Similarly, exhibitions, such as Nato Thompson's 'Interventionists' and 'Living as Form' assume artists can produce ameliorative real world effects. How can such claims be evaluated? What is the nature of reparation? Is the reparative strand in contemporary art another recovery of modernism's utopian impulse? Does the reparative serve a "classic" modernist premise: to show how it is possible to remake and reshape our culture in order to articulate another purpose and proclaim alternatives?

This session aims to consider the interplay between art practice and ideas of repair drawn from psychoanalysis, social and political theory and aesthetics.

Dr Ann Stephen is Senior Curator, University Art Gallery and University Art Collection, The University of Sydney. Among her most recent exhibitions are: 1969: The black box of Conceptual art, 2013; Mirror mirror: Then and Now, 2009-10; Cannibal tours, Heide Museum of Modern Art, Melbourne 2009. Her recent books include: On looking at looking: The art and politics of Ian Burn, 2006; Modernism & Australia: Documents on Art, Design and Architecture 1917-1967, 2006 and Modern Times: The untold story of modernism in Australia, 2008, both co-edited with Andrew McNamara and Philip Goad.

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Associate Professor Susan Best teaches Art History and Theory at UNSW. She is the author of Visualizing Feeling: Affect and the Feminine Avant-garde (I B Tauris, 2011).

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SUSAN BEST

Guilt and shame about the past: current debates in affect studies

This paper proposes a new way to combine the key antithetical approaches to shame that have emerged in literary and cultural theory. Currently, one of the main fault-lines in the debates about shame lies between the approach of Eve Kosofsky Sedgwick—which combines the work of American psychologist Silvan Tomkins with performative approaches

to identity--and the recent critiques of Sedgwick and Tomkins by Ruth Leys. The dispute turns on the way in which identity is understood. Sedgwick suggests shame can provide the energy for the reparative transformation of oppressed and oppressive cultural identities. Leys argues that anchoring identity in the expression of feelings such as shame leads to an avoidance of debate because the expression of feeling is generally not subject to debate.

I argue that the representation of shameful issues in art can transform the affective tenor of the subject matter and generate debate and discussion about the shameful subject matter. Combining Sedgwick's performative account of identity with Ley's intentionalist approach will yield a much more complex and useful account of shame and guilt as themes in contemporary art.

See above for biography.

DR ANN STEPHEN

A reparative Primitivism?

How can art repair? What kind of damage is subject to a reparative aesthetic? What does the primitive offer the reparative?

The early/mid twentieth-century avant-garde obsession for the 'primitive' was driven by a desire for the other, violating the social fabric of bourgeois culture by imaginatively seizing the rhythms, energy and allure of non-European cultures. Today the global world culture promoted

by contemporary art institutions dissolves such distinctions. Yet does primitivism constitute an enduring theme only because it idealizes the journey to the beyond or into the heart of darkness to represent the absolute inverse of the Western or Eurocentric "norm"? Or as anthropologist Jean-Loup Amselle proposes is it more like a process of oscillation, of systole and diastole, of shrinkage and dilation? Rather than separating the primitive and the modern, is it not more provocative to think of the two as intricately intertwined? This conclusion is prevalent in much contemporary art practice. The paper will examine the idea of a reparative primitivism by looking at the diverse strategies of cross-cultural reappropriation, historical excavation and even counter-cultural exorcism in the art of Kader Attia, Daniel Boyd and Mikala Dwyer.

See above for biography.

DR ANDREW MCNAMARA

Models of Surpassing—modernist ambivalence in contemporary aesthetic, cultural and social inquiry

Since the 1960s, numerous terms have been offered to signal the surpassing of the modern. None of them have endured. Yet, many analyses of the contemporary depend upon models of surpassing as a complete and utter break.

In this paper, I will extend the lens of analysis past the 1960s in order to

examine a larger set of ambiguities and contradictions that have shaped critical and aesthetic ambitions since the Enlightenment and 'Romanticism'. While they still shape the culture we are familiar with today, the original Enlightenment ambition presumed that a culture based on critique, dissent, aesthetic improvisation and innovation, and scientific experimentation, would prove too unstable. Instead they envisaged a new, higher unity that would surpass the dichotomies of tradition and of modernity as well as subsidiary divisions, e.g., high and low culture.

The act of surpassing has therefore been one of the central motifs of modernist culture. It triggered the idea of overcoming, or of reparation, that could offer an alternative, ameliorative world. Contemporary art is now a much more "apprehensive" endeavour. Since the 1960s, a phase of endless surpassing without surpassing has occurred. This paper examines why surpassing has always been the favoured emblem of the very thing we seek to surpass.

Dr Andrew McNamara heads Visual Arts at Queensland University of Technology, Brisbane. His publications include: Sweat-the subtropical imaginary (2011); An Apprehensive Aesthetic (2009); Modern Times: The Untold Story of Modernism in Australia, with Ann Stephen and Philip Goad (2008). He is a Fellow of the Australian Academy of the Humanities.

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THOMAS RETTER

The Ataraxic of Zhuangzi – Daoism in Contemporary Chinese Art

This paper explores the reparative potential of contemporary Daoist art. Fundamental to Daoist philosophy – *dao*, is the idea that reality is always in flux; that it slips invariably and like water through the fingers of those who attempt to grasp it. Song Dong and *Qiu Zhijie* are two of a handful of contemporary Chinese artists engaging with *dao* in their practice. Daoism has asserted an immeasurable aesthetic influence over the arts of China, most notably in landscape painting – but it is its resurgence in the post-Cultural Revolution era that is the subject of this paper. In recognising, as we find in the opening passage of the Laozi, that 'the way (*dao*) that can be told of is not the constant way', Daoist art and literature reveals itself to itself as simply another hand clutching at water. This paper explores Daoist philosophy as a critical tool for liberating thought. It is as a site for resistance, contemplation and liberation that this paper explores the reparative value of contemporary Daoist art.

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PANEL E

OPEN SESSION, DAY ONE

CONVENOR

DR TOBY JULIFF

Victorian College of the Arts, The University of Melbourne

The panel represents the breadth of scholarship in a range of subjects that address the theme 'inter-discipline'. The papers presented here respond to the strength and breadth of perspectives across artistic practice, curatorial studies, art history and interdisciplinary research practices.

Dr Toby Juliff is a graduate of the University of Leeds specializing in the history and theory of sculpture. Before arriving at the Victorian College of the Arts he was lecturer in Critical and Contextual Studies at Leeds College of Art (2006-2012) and associate lecturer in Art History at the Open University, UK (2008-2012) where he taught on the MA Art History program. He has presented lectures at peer-review conferences at the Courtauld Institute, University of London, the Universities of Amsterdam, Gothenburg, Paris, Bristol, Warwick, Glasgow, Leeds and Birkbeck College, London.

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LAUREN MCCARTNEY

Remediating painting and the body: baguettes, breath and paint

This paper argues that the field of remediated painting demonstrates a technological and transdisciplinary approach to painting, one that fuses painting with other mediums and media. It is guided by the understanding that remediated painting has ruptured painting's traditional history, an issue currently being contested by the seminal contributors to the field: Anne Ring Petersen, Peter Weibel and Søren Dahlgaard.

Dahlgaard's Dough Warrior performances (2008- present) and Breathing Paintings (2008) are examined in order to understand the role of the body as a support for intermedia and absurdist iterations of painting in contemporary art—an important parameter as yet unexplored in the discourse of the increasingly prevalent field of remediated painting. This paper also analyses whether the materiality of traditional paint is still relevant in contemporary painting. Dahlgaard's use of dough illustrates this notion of using alternative materials as paint and demonstrates the dependency these materials have on the performing body. The painted body as support in remediated painting is a significant area that needs to be more thoroughly researched. The current debate between academics over the extent of remediated painting's disruption of painting's traditional history means that this study is both important and timely to contemporary painting research.

Lauren McCartney is a PhD candidate at Curtin University. Her research is on 'remediated painting' – an area discussed by Anne Ring-Peterson, to investigate a new realm of visual enquiry in contemporary painting practice. My research question is concerned with how the body has functioned as a support in remediated practices, which also are by definition 'transdisciplinary'. I have been studying Søren Dahlgaard's work closely and his radical performative and interventionist practice allows central components of my research to be tested. My paper examines Dahlgaard's Dough Warrior performances and Breathing Paintings as they rely on the physical and mechanical bodies as supports for remediated painting and ironically query the gestural qualities of abstract expressionism; turning the movement of the painter's body into a comical critique

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STEVEN TONKIN

A site in-between the visual and performing arts

This paper will explore the expanded field of curatorial practice within the multi- and inter-disciplinary context of a contemporary performing arts centre, using Arts Centre Melbourne as a case study. In the last decade within Arts Centre Melbourne's visual arts collection there has been an active curatorial emphasis on 'contemporary works of art that speak of and to the performing arts and the creativity of performance'.

This strategy has informed collection development initiatives and exhibition programming, which incorporates a visual-performing arts 'crossover' exhibition project annually.

These 'crossover' exhibition projects harness the multi- and inter-disciplinary nature and creative opportunities inherent in a performing arts centre, beyond the institutional parameters and practices of an art gallery or museum. Two recent exhibition projects to be discussed are *Sight & Sound: Music & Abstraction in Australian Art* (2010) and *Black Box <> White Cube: aspects of performance in contemporary Australian art* (2011). This paper will conclude by reflecting upon pertinent issues, such as the challenge posed by a discursive void between art criticism and performing arts reviews, and speculate upon alternate histories and potential futures that could evolve from the re-positioning of Arts Centre Melbourne in its engagement with contemporary art and performance practices.

Steven Tonkin is currently Curator (Contemporary and Live Arts) at Art Centre Melbourne. He has curated a number of exhibitions including Performative Prints from the Torres Strait (2006), Black Box <> White Cube: Aspects of performance in contemporary Australian Art (2011) and Sight and Sound: Music and Abstraction in Australian Art (2010).

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DAVID HOMEWOOD

Painting Facts: Robert Hunter's Wall Paintings 1970-75

This paper will discuss serial compositional systems in the late 1960s and early 1970s painting of Robert Hunter. Through the predetermination of the serial compositional system, I will argue, Hunter sought to eradicate spontaneity and improvisation from the process of production.

David Homewood is a PhD candidate in art history at the University of Melbourne. He has published on wide range of subjects for Discipline, art guide, Frieze amongst others.

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DR NEILL OVERTON

Art Writing in the Art School: practice-as-research and its untidy validation by text

Practice-as-research is the shifting dichotomy between 'art writing' and 'studio practice' as different models of research. Whether one is the research, and the other the validation of that research, is the argument at hand. It requires a different form of 'art writing' in respect to its unequal anchorage to practice. The University model readily defines 'writing' as research, preferring to see the action of "making" as if it is a form of "data collection", the results of which are then "written up" at the conclusion of its art experiments. Art

practice is tolerated as if a magician's party trick, conducted prior to the serious business of 'translating' practice into written thesis – notionally, that all art research requires 'validation' by text.

Not only has this impacted poorly on studio practice, roping it to the explanatory thesis running in tandem to exhibition/performance/project – but it has impacted negatively on the types of art writing this allowed – obfuscationist language has prevailed; enshrined theory-laden, portmanteau word driven 'academe speak' – rather than more diverse languages of the art gallery, journalism, even literary, poetic, or contextual descriptive writing that might better evoke the art-as-research premise in style and intent.

Dr Neill Overton is currently Senior Lecturer in Art History and Visual Culture at Charles Sturt University. Prior to this he was lecturer at RMIT, Victoria College, Melbourne University and the Victorian College of the Arts, in Art History, Drawing, and Design, for the past 25 years. He has also worked extensively as a newspaper journalist, interviewer, illustrator, graphic artist, exhibiting artist, art reviewer and novelist. His writing awards include the Victorian Premier's Literary Award.

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SALLY GARDNER

After Rainer's No Manifesto: the interdisciplinarity of Russell Dumas

My talk discusses the work of dance artist, Russell Dumas, as one that involves a very great, let's say, interdisciplinarity, but does so in order not so much to cross boundaries but to form one. This need to form a boundary around 'movement' is implicit in Yvonne Rainer's much cited 'No Manifesto' of 1965 which, itself, continues the project of early twentieth modern dance where a field was defined, a boundary was won, that concerned an individualised elaboration of bodily movement – somewhat as modern painting entailed the elaboration of individual experiences of vision. Nevertheless, modern dance has always been inter-disciplinary in the sense of having to understand from other arts both what it means to be an art, and these dominant arts' role in framing (socially, theatrically, musically, pictorially) and mitigating the force of dance and of body knowledge. This is an unfinished project which Dumas continues in work whose interdisciplinarity is not spectacular or even visible within dominant regimes of visibility.

The presentation includes a short (5 min) performance of some of Dumas's choreography by Sally Gardner and Nicole Jenvey.

Sally Gardner is currently Senior Lecturer in the School of Communication and Creative Arts, Deakin University. She has a background as a dancer-

choreographer in companies in London (Dancework), New York (Robert Kovich and Dancers, Sara and Jerry Pearson, and Judith Moss and dancers), Sydney (Russell Dumas's Dance Exchange) and Melbourne (Dance Works). Her research interests lie in the areas of dancing experience, modern/post-modern and contemporary dance concepts, values and processes, philosophy of the body, and the historically and culturally specific modes of dance training. Awards include Australia Council Awards for individual dance development and production; Centre National du Livre, France translator's grant for her translation of 'Poetics of Contemporary Dance' by Laurence Louppe.

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LYNN BRUNET

Writing about art, society's secrets and secret societies: when art history research becomes an exercise in forensics

During the 1990s one of the key themes that preoccupied researchers in the cultural sphere were the inter-related themes of memory and trauma. Amongst those observing these trends was Ralph Rugoff, who suggested that it might be useful to examine certain types of contemporary art from a forensic perspective, that is, as evidence and traces of a crime.

My interdisciplinary research has evolved out of these art/trauma debates and asks

whether the work of particular creative individuals might be telling us something about a set of social practices that have long been enshrouded in secrecy, namely initiatory rites. The research draws on reports since the 1980s of ritual trauma and has proceeded from there to make connections between group ritual practices and the work of a number of artists and writers. To date, these include the contemporary artists Matthew Barney,

Ken Unsworth and Peter Booth and the poet Dorothy Porter, as well as the artist Francis Bacon and playwrights Samuel Beckett and Alfred Jarry. In each case the argument suggests that the creative individual concerned might be depicting dissociated memory fragments that suggest a traumatic exposure to initiatory rites. This paper will briefly outline the research to date.

Lynn Brunet is an independent art historian and writer. She was awarded her PhD from Newcastle University in 2007 and has taught at the universities of Monash, Newcastle and Wollongong. Her most recent book A Course of Severe and Arduous Trials: Bacon, Beckett and Spurious Freemasonry in Early Twentieth Century Ireland was published in 2009.

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DR SUSAN LOWISH

Digital archives for Australian/Aboriginal Art History: aligning international and interdisciplinary paradigms with community expectations and outcomes

Recent commitments from major Australian art galleries and museums to fully digitise their collections make for exciting news items but also invite consideration and raise questions. What is the current state of our archives of art and why the need to digitise everything? Who benefits and what models have been and should be adopted?

This paper examines the relationship between archives and art history in the Australian context and considers the extent to which large-scale public facing projects benefit the discipline. The Euro/American art history community has recently clarified its perceptions of the role of digital technology and assessed its impact on the discipline (Kress Report 2012). There were disagreements about the value of digital research, teaching, and scholarship, and the potential for digital art history to open up new avenues of inquiry and scholarship.

Australian art historians have an opportunity to build upon these findings and recognise some unique challenges. This paper presents the results of research into the where, how and what of digital archives of Australian/Aboriginal art through specific community, local and national case studies. It seeks to define the specifics of the Australian context and highlights interdisciplinarity and

community expectations as outcomes in the process.

Dr Susan Lowish is lecturer in Australian Art History, School of Culture and Communication at the University of Melbourne. Her expertise in the area of digital archives of Australian art is growing, with new collaborative research projects currently underway through the Institute for a Broadband Enabled Society on Digital Storytelling for Victorian Indigenous Youth (CI Edmonds) and recent presentations at the Faculty of Arts, University of Melbourne contributing to the impetus for a new Research Incubator in the School of Culture and Communication on the theme of digital archives.

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PROFESSOR RICHARD READ

Painting, Science and the Electrical Imaginary: Samuel F. B. Morse's 'The Gallery of the Louvre' (1830-33)

Samuel F. B. Morse is famous for inventing the electromagnetic telegraph and the code that takes his name. He is less well known as an ambitious history painter of the large hybrid painting The Gallery of the Louvre (1831-33). During the sea voyage back from France to America with the painting half-finished in the hold, Morse conceived the fundamental principle of the telegraph. This paper demonstrates that a complex Neoclassical theory of copying underlies both the painting and the invention

within the cultural field of the 'Electrical Imaginary' that was transforming transatlantic relations during the nineteenth century. The painting of the paintings in the Louvre worked like the telegraph wire conceived as a nerve in the body politic by facilitating and controlling the flow of communication between one culture and another through the use of on-off binaries. In this activity the subordination of the mechanical to the liberal arts was qualified by the Protestant theory of 'Technologia' in which machines and paintings both served as vehicles of global reform and moral elevation at a time when the relations between art and science were still fluid on either side of the Atlantic.

Winthrop Professor Richard Read has published in major journals on the relationship between literature and the visual arts, nineteenth and twentieth century European and Australian art history, contemporary film, and complex images in global contexts. His book Art and Its Discontents: the Early Life of Adrian Stokes (2003) was joint winner of the AAANZ best book prize for 2003. He is currently working on The Reserved Painting in Western Art (ARC funded), the Grand Tour and Settler Societies and Cultural Modernization, Hazlitt and theories of perception and the role of forgetting in contemporary art. He was Benjamin Meaker Visiting Professor at the Institute of Advanced Studies, University of Bristol in 2010; Senior Research Fellow at the Sainsbury Institute of Art, UEA in 2011, lectured at the National Gallery of Art in Washington in 2012

and the University of Aberystwyth and Tate Britain in 2013. In 2014 he will be a scholar in residence at the Universities of Cambridge, Aberystwyth and Maryland and in 2015 will be IAS Fellow at the University of Durham.

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ELSPETH PITT

At the centre of Surrealism: Dušan Marek in Papua New Guinea

This paper will explore artwork made in Papua New Guinea (1955 – 59) by the Czech-born Australian Surrealist, Dušan Marek. While the Oceanic region was afforded special significance by the European Surrealists, art historians have paid scant attention to Marek's New Guinean career, stating that the little work made was of either poor quality or destroyed by the humid climate. However, neither of these claims is entirely correct. In 2007 the National Gallery of Australia acquired a curious group of littoral drawings as part of the Agapitos-Wilson Collection. Numerous experimental films from the period are housed in the National Film and Sound Archive, and a cache of hand-carved linoleum blocks bearing poems and illustrations was recently unearthed in a private Australian collection.

Working across the inter-disciplinary fields of drawing, printmaking, film and animation, Marek's New Guinean works reveal consistent attempts to make visual links between geological, botanical,

littoral and human physiological forms. Rather than a creative nadir, this paper will argue that it was in Papua New Guinea that Marek's pantheistic philosophy, central to his work as a Surrealist, first found eloquent expression.

Elspeth Pitt is Assistant Curator of Australian Prints and Drawings at the National Gallery of Australia, Canberra. Elspeth completed her Master of Arts at the University of Adelaide in 2009. She has since held research and scholarship positions at the Victoria & Albert Museum and the British Museum, London. She has worked in curatorial capacities at both state and independent galleries.

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DR VANESSA BARBY

Sharing culture and belonging through cross-cultural collaborative painting

My paper outlines my current post-doc cross-disciplinary project supported by the Australian National University's painting workshop and visual anthropology unit. Pre-empted by discoveries I made during my practice-led PhD research at the ANU, whose focus involved the generation of a new kind of relational image produced by the stains of decomposing road kill to consider relationships between human and non-human animals in Australia, the current project seeks reparation within the realm of spiritual health and identity. My collaborator, Theresa Ardler, is a Koorie woman from Yuin and Eora heritage, and we share the experience

of growing up in the same Yuin coastal environment guided by similar Catholic and Koorie spiritual education, although I am a non-Koorie woman from Magyar and Anglo heritage. The focus of both our painting practices has been animals with which we share our environments and spirituality, with a particular focus on the consubstantiality at the foundation of both Catholic and Koorie cosmology. I consider the reparative nature of cross-species cultural awareness and painting practice as a healing, subconsciously driven activity. I also consider the reparative power of collaborative or 'relational' art making as a contemporary yet ancient form or methodology used to affect social change.

Dr Vanessa Barby is visiting artist fellow and PhD candidate at Australian National University.

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LAURA CASTAGNINI

Funny Feminisms: Carnavalesque and grotesque imagery in Mika Rottenberg's video installation *Mary's Cherries* (2004)

Over the past decade, Mika Rottenberg has created a cohesive body of video-based artwork that depicts illogical and highly imaginative systems of production orchestrated by mostly women labourers with extraordinary attributes; hyper muscularity, excessively obesity, or exceptionally long hair. These bodies are constantly in motion – sweating, squeezing, growing and kneading – yet the products they yield are farcically

underwhelming. Thus, I argue, Rottenberg's practice posits the female body as an integral site of meaning which can only be unlocked by an interdisciplinary approach to analysis.

Accordingly, this paper draws from literary and humour theory to present the first scholarly analysis wholly dedicated to the video installation *Mary's Cherries* (2004), recently acquired by Queensland Art Gallery. *Mary's Cherries* depicts the transformation of long red fingernails into maraschino cherries through a bizarre assembly line enacted by three middle aged women whose real life occupations are erotic wrestlers and BBW (Big Beautiful Women) fetish workers. I argue that *Mary's Cherries* locates these bodies within the realm of the carnivalesque and unruly female grotesque as articulated in the scholarship of Mary Russo, Mikhail Bakhtin and Julia Kristeva. Through this reading, I locate Rottenberg's feminism through her humorous approach that renders traditional notions of femininity absurd.

Laura Castagnini is a Master of Arts candidate at the University of Melbourne. Her thesis investigates theoretical strategies which can be used to understand humorous elements of contemporary feminist art. She has published a number of catalogue essays and articles on the topic, as demonstrated in my CV, and spoken at conferences at the University of Western Australia, Queensland University of Technology, and University of Newcastle. Laura recently curated a project entitled BACKFLIP:

Feminism and Humour in Contemporary Art (2012-13) which comprised of a public lecture by the Guerrilla Girls and a major group exhibition at Margaret Lawrence Gallery (Victorian College of the Arts).

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ASSOCIATE PROFESSOR REX BUTLER

Trans-Pacifica: Abstract Painting in America, Australia and New Zealand 1930 - 1960

We might begin by imagining an exhibition involving the following painters: Ralph Balson, Grace Crowley, Frank and Margel Hinder from Australia, Gordon Walters, George Johnson and Milan Mrkusich from New Zealand, Emil Bisttram, Lawren harris and Agnes Pelton from Taos in New Mexico and Lorser Feitelson, Frederick Hammersley and John McLaughlin from Los Angeles. What do these artists have in common? Why is it that a certain form of abstraction arose amongst them at approximately the same time without them all being in contact with each other? Does the connection between them point to the possibility of a “world art” or even a certain “world spirit” of abstraction?

Associate Professor Rex Butler is Reader in Art History and currently Director of Research for the School of EMSAH. In 2011 he won the inaugural Arts Faculty Research Excellence Award and he also won one of the Top 10 Research Publications (Research Output Points)

at the UQ Q-Index Awards. In 2007 he was awarded an ARC Discovery Grant for a “Non-National History of Australian Art”. Associate Professor Butler has two principal research interests: Critical Theory and Art History. Although at first sight they might appear to have little to do with each other, he finds that they are complementary. Within Art History, he specialises in Contemporary Art and Australian Art. He also writes art reviews and art commentary for the popular press. He was an art reviewer for The Courier-Mail newspaper from 1997 to 2008 and has done reviews for ABC Arts for both radio and website. He is also an occasional reviewer for Artforum magazine. His current research projects include A History of UnAustralian Art (with A.D.S. Donaldson), a critical biography of Colin McCahon (with Laurence Simmons) and a book on Stanley Cavell. He has recently completed a book on Deleuze and Guattari's What is Philosophy? and edited a Dictionary on Slavoj Žižek.

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PANEL F THINGS CHANGE: MATERIAL CULTURE, TRANSFORMATION AND MEMORY

CONVENORS DR BARBARA GARRIE

University of Canterbury

DR ROSIE IBBOTSON

University of Canterbury

The changes wrought on Christchurch's urban environment by the recent earthquakes have had a direct impact on the way in which art in the city has been produced, displayed, and encountered by audiences. With limited studio and gallery space and a radically transformed city centre, art projects have occupied all manner of spaces and in many ways have become enmeshed with the experiences of everyday urban living. These interactions reflect the increasing convergence of the disciplines of art history and material culture studies, where the study of art, architecture, landscape, social relations and everyday objects intersect. Such convergences seek to connect art and objects through a diverse range of theoretical approaches in order to open up new modes of interpretation. This session invites contributions that take the conversations between art and material culture as their starting point. In particular, papers are sought which consider (art) objects in altered – and altering – contexts, such as those wrought by time, disaster, politics, shifts between public and private, and by the environment.

Dr Barbara Garrie is Lecturer in Contemporary Art in the Department of Art History and Theory at the University of Canterbury, NZ. She has a specialist interest in contemporary photography and undertook doctoral research examining issues of identity, landscape, and embodiment in the practice of American artist Roni Horn. Barbara is also a Research Associate with the Christchurch-based Place in Time initiative, and is involved in curating,

writing, and public outreach programming for this project.

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Dr Rosie Ibbotson's principal research interests concern the art, architecture and material culture of the long nineteenth century. In 2010 she completed a doctorate at the University of Cambridge, focusing on collaborative activity and fraternalism within the Arts and Crafts Movement in London, Boston and Chicago. Between 2011 and 2013 she held a Postdoctoral Research Associateship at the Yale Center for British Art in New Haven, Connecticut. Following this, Rosie joined the Department of Art History and Theory at the University of Canterbury, NZ, where she lectures on aspects of European art from the period circa 1750 to 1950.

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DR LYNDON FRASER and SARAH MURRAY

Objects of remembrance: Momenti mori from the Canterbury earthquakes

On the 22 February 2011, 185 people lost their lives, and hundreds more were injured, as a result of a magnitude 6.3 earthquake in Christchurch. Since that date friends, family members and those touched by the disaster have continued to lay objects of remembrance at various locations in the city. These *momenti mori* provide a poignant insight into processes of grief and mourning as well as evidence

of personal and unofficial forms of remembrance in the wake of a disaster.

This paper will consider the temporality of such items, drawing on the more than four hundred objects of remembrance collected so far by Canterbury Museum, before considering the meaning, resonance and symbolism of these objects and the way they contribute to our understanding of death, grieving and memorialisation.

Lyndon Fraser is a Christchurch-based historian who teaches in the School of Social and Political Sciences at the University of Canterbury in Christchurch, New Zealand. His most recent work includes Far From Home: The English in New Zealand (Dunedin: Otago University Press, 2012), co-edited with Angela McCarthy.

Sarah Murray is curator of Human History at the Canterbury Museum.

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LAURA DUNHAM

Moving house: an historic home in the aftermath of disaster

What happens when an object is shifted from the location where it stood for 109 years? What does its removal or relocation mean in a post-disaster context? And what if this object were a dwelling, a structure that served as a shelter and container for family life? Since the devastating earthquakes of

2010 and 2011 Christchurch has lost a number of significant churches and public buildings, but the Victorian villas of the late nineteenth and early twentieth centuries – perhaps New Zealand's most recognisable housing type – have also suffered and are now in danger of extinction in Christchurch.

This paper presents a case study of the removal and relocation of a 1904 villa, which was transported from Christchurch to Queenstown following the recent quakes. During this process, objects found under the house revealed much about the past life of the building, while the deconstruction of the house provided new information about the original materials and methods of construction. These insights offer clues to the history of this particular dwelling at a critical point where it looks forward to life on a new site.

Laura Dunham holds an MA in Art History from the University of Canterbury, NZ. Her research focused on the domestic architecture produced by the Christchurch architectural firm Collins and Harman. During 2011–12 she was editor of Oculus: Postgraduate Journal for Visual Arts Research, published by the University of Canterbury Department of Art History and Theory.

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DR NANCY LANGHAM HOOPER

Rolled up: John Rogers Herbert (1810–1890) and the monumental Moses in the National Gallery of Victoria

In April 1877, The Inquirer and Commercial News of Perth reported that the art collections in Victoria were growing at an astonishing rate, 'The number of works collected show that the Victorian Government's vote for purchase of works of art must have been considerable; and it may serve to show the spirit in which the colonists have ventured upon their art enterprise if we state that they commissioned Mr. Herbert, R.A., to paint a picture of the value of 1,700 l'.

This was not just any picture. This was a full-scale cartoon, reworked and painted, of British artist John Rogers Herbert's monumental mural for the House of Lords, entitled *Moses Descending with the Tables of the Law*. This seemingly simple purchase underwent transformations and deteriorations that aligned the painting in a symbolic way to the colonial experience it was meant to fortify. By purchasing the large canvas, the Victorian government was attempting to contextualise themselves, as a colonial centre of power, and related to, but separate from, their overseers at Westminster. Yet the physical reality of the painting told an even more compelling narrative, one that continually altered the expectations of those who originally purchased it, and of the artist himself.

Dr Nancy Langham Hooper received her BA in History of Art from the University of Southern California, and her MA in Victorian Media and Culture from Royal Holloway, University of London. She completed her PhD last year at Oxford

Brookes University. The subject of her doctoral thesis was the life and work of John Rogers Herbert, R.A. She has recently arrived in Melbourne, and is interested in the many international crossovers in the 19th-century art world. Her website devoted to Herbert's work can be found here: www.johnrogersherbert.co.uk

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DR RAFAEL LEGINO and DR SUZANNE STANKARD

Textile praxis: Anthropology and Design

This paper discusses practical research of the songket textiles of Malaysia, which was conducted through the combined disciplines of design and anthropology. This interdisciplinary approach to creativity was used to facilitate change with a sensitive awareness of the textiles' material and cultural heritage. Half of the practical research permitted social and cultural theory to direct the creative changes of the designer's practice. In turn, this theory was temporarily removed for the remaining half, and the designer's creative practice was led solely through the discipline of design. The resulting textiles, designed and woven by the researcher, were materially and aesthetically very different in their subtle and radical approaches. What is most interesting is what the research concluded: an interdisciplinary approach between anthropology and design provided the designer with an essential informed practice upon material culture;

however, allowing anthropological theory to direct the design and creative practice actually diluted that practice and the creativity facilitated. The research concluded that a dualist approach between the two disciplines, permitting each discipline to stand alone in an inter-disciplinary relationship, was the most beneficial to this project.

Dr Rafeah Legino is a Senior Lecturer and also an artist. Her work focuses upon printmedia, which includes collograph, monoprint and marbling, and her practice addresses subjects concerning the natural environment and cultural heritage. She graduated from the Faculty Art & Design, Universiti Teknologi MARA, Malaysia with a Bachelor of Fine Art, Master of Art & Design (Research), and recently, graduated from School of Art, RMIT University, Melbourne, Australia with a PhD (Fine Art) by research project. Her interests are mainly Malaysian and Asean visual arts, comprised of crafts and visual art heritage.

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Dr Suzanne Stankard holds a PhD in Textiles from the Royal College of Art, UK, and a first class honours degree in Constructed Textiles from Manchester Metropolitan University, UK. Suzanne is currently Senior Lecturer in the Textiles Department of Universiti Teknologi MARA, Malaysia, where she teaches undergraduate and postgraduate students. She is also an experienced Master's student supervisor, and is currently supervising four MA Textile

students. Past teaching experience includes Manchester Metropolitan University, the Royal College of Art, and Norwich School of Art and Design, UK. Her research interests include materials and technology, material culture, and research methodology.

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PANEL G INTERDISCIPLINARITY IN ART MUSEUMS

CONVENORS
PURNIMA RUANGLERTBUTR
University of Melbourne

DR HEATHER GAUNT
Ian Potter Museum of Art

This session considers inter-disciplinary thinking in the art museum context. It critically examines ways in which museums offer a stimulating environment in which both discipline-specific and creative interdisciplinary thinking are taught, explored or utilised to reach specific goals. Case-studies are examined and invited that investigate the many creative approaches that museums execute to reinforce expertise in specific disciplinary ways of thinking, and how museums 'break through' encultured and taught 'ways of thinking and of seeing' to develop new knowledge and skills. This session illuminates case

studies from art museum professionals across diverse departments, including strategic development, education and public programs, curatorial, conservation, exhibition design and others. Key examples from the museum field are drawn upon as starting points to consider these intersections, such as Education Programs and Academic and Public Programs at the Ian Potter Museum of Art, University of Melbourne, which take advantage of the diversity of tertiary disciplines that are engaged in teaching and learning activities on site.

Purnima Ruanglertbutr is an educator, independent curator, artist, writer, arts administrator and researcher. She is the Exhibitions Curator and Co-researcher in a range of projects within Melbourne Graduate School of Education's Department of Artistic and Creative Education, where she also lectures. Purnima teaches at the National Gallery of Victoria, Ian Potter Museum of Art, The University of Melbourne, and is currently manager of the 2013 Art Association of Australia and New Zealand conference. Purnima is the Editorial Assistant of the Journal of Artistic and Creative Education (JACE). She is a Melbourne University Master of Teaching (Secondary) graduate, a Creative Arts (Honours) graduate from the same university and a graduate of the Master of Art Administration from the University of New South Wales.

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Dr Heather Gaunt has a PhD in book and library history, BMusic, BArts

(Honours), and a Postgraduate Diploma in Art Curatorial Studies. Heather has worked over a period of two decades in the museum industry, specializing in international prints and drawings, and Australian art and book history. Her current role as Curator of Academic Programs (Research) at the Ian Potter Museum of Art, The University of Melbourne, focuses on building teaching and research relationships across all disciplines in the university. Since mid 2012 she has developed the core Visual Arts in Health Education Program, in collaboration with the University of Melbourne Faculty of Dentistry, Medicine and Health Sciences, and continues to enrich this work across different faculty such as Veterinary Science, and in professional development contexts for staff and practicing clinicians.

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ISABELLA HOLDING
Creating accessible narratives for
'atypical' arts audiences

Translating curatorial concepts and academic research into accessible narratives for atypical arts audiences requires a balance between forging an authentic connection for the audience whilst maintaining the message of the artist/curator. By dismantling the use of 'Art speak' and modifying the message through the use of new media technology and broader cultural and social events, art engagement and the museum experience can occur in a more organic

and ongoing way.

How do we as arts educators and public programmers utilize creative interdisciplinary thinking to adapt our communication to better reach non-engaged audiences? Breaking-through their preconceived beliefs such as 'art isn't for me', 'I don't like art' to create a willing and long term audience member who believes that art is relevant to their experiences and future. Museums and Galleries are constantly pushed to increase and diversify audience numbers. But to make real inroads with atypical audiences we must look at how the art world as whole is perceived by those who are outside of it. What cross-disciplinary skills and tools can we utilize to forge connections to audiences who feel there is no place for them in the art world?

Isabella Holding is the Education and Public programmer for LUMA | La Trobe University Museum of Art; founder of ongoing Not-for-Profit Project, Weave Art Change and completing a Masters in Arts and Cultural Management.

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PURNIMA RUANGLERTBUTR Inclusive museum education programming: engaging multicultural and English as Second Language audiences in art museums

Art museums are demonstrating increased commitment to public access and learning in order to produce interactive, accessible and

comprehensible museum experiences.

Museum education programs form an essential bridge of communication between audiences and institutions; depending on the educator's delivery of programs, they can either create or remove barriers to engagement. This paper will focus on the role of the museum educator as one that can develop interdisciplinary programs to foster community, culture and diversity in the art museum, best reflecting our globalised society. Using the 2012 Basil Sellers Art Prize education program at the Ian Potter Museum of Art as a case study, along with international case studies, the paper highlights new strategies, techniques and perspectives that educators can use to broaden the *relevance* of the art museum to diverse audiences, including the 'hard to reach' and underrepresented. Such activities, for example include tailor-made programs that build sociocultural knowledge, linguistic competence and visual literacy skills for English as a Second Language (ESL) audiences to engage with artwork meanings and terminology. Examples extend beyond programs for students in schools, children, adults and community groups, to servicing teachers through professional development programs and learning resources, including promoting and evaluating programs. The learning outcomes of audiences as documented by formal evaluation methods, are drawn upon to emphasise the *impact* of ESL and English programs upon audiences, and to communicate key examples of best practice in museum education.

See above for biography.

LOUISE BOX

Intersecting Lines: Albrecht Durer's Life of the Virgin and the 'marketing mix' – an interdisciplinary approach

When supported by compelling narratives and case studies, art objects in university collections become valuable learning tools for cross-faculty teaching. Focusing on using the woodcut series *Life of the Virgin* by Albrecht Durer (1471–1528) held in the Cultural Collections of the University of Melbourne, this paper investigates Durer's commercial approaches to the production and marketing of woodcuts. Through a cross disciplinary perspective that includes book history, cultural economics and the history of prints, Durer's *Life of the Virgin* series is linked with an elemental concept of business education, the 'Four Ps of marketing' (product, price, place and promotion).

Using the concept of the Four Ps as a retrospective measure, was an effective marketing mix utilised by Durer for marketing *Life of the Virgin*? Was Durer an effective marketing manager? This study of Durer's *Life of the Virgin* draws on contemporary marketing theory as a curatorial lens to provide insight into the commercial development of printmaking; and demonstrates how sixteenth century art objects can be relevant educational resources for students of both the arts and business.

Louise Box recently completed an MA Curatorship (University of Melbourne). She has combined a corporate career

with arts board roles and currently works in executive education at Melbourne Business School. Louise was Exhibition Designer for Knowledge Through Print (Baillieu Library, University of Melbourne, 2012). Her research interests include prints; illustrated books; architectural/ design history; connections between business and the arts; and collecting and display practices. An alumna of the Attingham Trust Study Programme (UK) and the Bodleian Libraries Centre for the Study of the Book Summer School (Oxford), she has also completed postgraduate studies in Arts Management at the University of Auckland.

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GILLIAN RIDSDALE

Contemporary art meets interdisciplinary programming and learning in a university museum

UQ Art Museum is committed to finding ways for our primary campus audience to authentically engage with contemporary art and artists, and position the museum as a participatory learning space that stimulates interdisciplinary collaboration and exchange. This paper will outline our approach to education and public programming, using selected case studies from the Museum's changing exhibition program, including integrated curriculum-linked initiatives. It will also describe the conceptual framework, methodology and research tools we are using to evaluate the relevance of our public programming for the diverse UQ

campus audience. In particular we are interested in understanding how notions of intangible impact and interdisciplinary thinking connect with our role as a university art museum, and affirm our contribution to teaching and learning at the University of Queensland.

Gillian Ridsdale joined UQ Art Museum as Curator of Public Programs in July 2008, with responsibility for the design, implementation and evaluation of education and public programs that promote learning and engage with diverse audiences. Previously she was inaugural Program Convenor and Lecturer for the University of Queensland's postgraduate program in Museum Studies, from 2004-2008. Prior to this she worked in cultural policy development and research for Arts Queensland and Griffith University, and as an exhibition curator and textile conservator nationally and internationally.

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MELANIE NASH, CATHERINE REID and HELEN KENT

Stepping beyond the figured world: Creative interdisciplinary approaches to literacy across the curriculum

Drawing upon the theories underpinning figured worlds (Holland et al. 1998), relational agency (Edwards, 2010) and multiliteracies, (Cope and Kalantzis, 2000) this paper demonstrates how teacher educators, pre-service teachers and secondary students collaborated using an interdisciplinary approach to experience

and enact literacy pedagogies in cultural spaces beyond the classroom.

Engaging with diverse artefacts in a range of settings and supported by structured questioning, (drawing upon various reader response theories including Freebody and Luke, 1998), participants were encouraged to produce affective, aesthetic and personal responses. This approach enhanced social learning (both personal and interpersonal) and literacy, drawing on a multiliteracies perspective (Halliday, 1978; Kress and Van Leeuwen, 1996, 2001).

Working in this way provided opportunities for the facilitators to work together across a wide range of subject disciplines building connections and interrogating preconceived understandings of boundaries governing the espoused curriculum.

The presentation will elaborate upon the rich learning outcomes of these workshops, which were intentionally constructed to encourage in participants a deep and extended conceptualisation of identity and place. We will explore the ways in which residency within particular 'worlds' of learning and teaching was disrupted and reconfigured by participants.

Melanie Nash is a lecturer in the Curriculum and Pedagogy area at the Melbourne Graduate School of Education at the University of Melbourne, Australia. She is responsible for teaching both post graduate and undergraduate students

in the subjects physical education, sport coaching and sport sociology. Her research interests include the development of professional identity in learning communities, learning in alternative environments, and the promotion of interdisciplinary learning through sport and physical activity.

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Catherine Reid has more than 20 years' teaching experience in secondary and tertiary institutions, and is the co-author of a number of English and History secondary school textbooks. She is a former member of the VCE English Text Selection Committee. For the past decade, Catherine has been lecturing in Language and Literacy Education at The University of Melbourne, and her particular interests are in visual literacy and literacy across the secondary curriculum. She is currently completing a doctorate examining the representation and positioning of the visual in recent iterations of Australian curriculum documents.

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Helen Kent teaches English to beginner teachers in both the Master of Teaching and Teach for Australia programs in the Melbourne Graduate School of Education at the University of Melbourne. She is also the school partnerships coordinator of the Master of Teaching (Secondary). Helen's research interests include the teaching of multiliteracies, visual literacy and the teaching of Shakespeare in the 21st century.

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NIC BROWN Crystal Palace

Crystal Palace was an exhibition recently developed by Flinders University Art Museum (FUAM) with external curator Lisa Harms and myself. The exhibition presented a dialogue between nine contemporary Australian artists: Morgan Allender, Troy-Anthony Baylis, Domenico de Clario, Siamak Fallah, Lisa Gorton, Julie Henderson, Brigid Noone, Lee Salomone and Sera Waters, 'in conversation' with objects and art works from South Australian museums

and archives, and in doing so, provided a range of responses to Australia's colonial past. As suggested by its title *Crystal Palace* explored the metaphors and legacies of the original *Crystal Palace* erected in London for the Great Exhibition of 1851 – a vast, yet temporary, architectural greenhouse: a spectacle of the latest technology showcasing achievements of the Industrial Revolution; demonstrating man's triumph over nature and promoting Great Britain's superiority on the world stage. *Crystal Palace* set out – gently and with an un-settled sense of fascination – to encourage post-colonial readings of such 'achievements' against a contemporary climate of heated and conflicting attitudes toward protection, preservation and exploitation. Drawing on a selection of commissioned works for *Crystal Palace* and the exhibition development and presentation at large,

this paper will discuss the established practice within the museum discipline that engages external curators and artists to respond to collection objects in order to shed new light and new perspectives on collection works; provide new and stimulating experiences for audiences; and offer opportunities for reflection upon museum practices including modes of display. In connection to this the paper will also consider the project's engagement across the University's departments during research and development as well as its involvement with the Earth and Plant Science disciplines of the South Australian Museum and Museum of Economic Botany respectively.

Nic Brown is Collections Manager, Flinders University Art Museum and an emerging artist, curator and writer. She was awarded a BVA (Hons) from Adelaide Central School of Art in 2008, and undertook post-graduate studies in Art History at The University of Adelaide (2009–10). Her association with Flinders University Art Museum began in 2007 and she was appointed Collections Manager in 2010. In the same year she curated Divinity, Death and Nature: European and Australian prints from the Flinders University Art Museum collection, and in 2013 she co-curated Crystal Palace.

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DR HEATHER GAUNT

Interdisciplinarity in art museums in tertiary teaching contexts: the Visual Arts in Health Education program at the Ian Potter Museum of Art

The difference between a care provider who closely looks at a patient and one who does not, can be the difference between a successful diagnosis or an inaccurate one, or a thoughtful and caring approach to a patient or one that lacks any empathy or real connection. The Visual Arts in Health Education program at the Ian Potter Museum of Art, the University of Melbourne, takes the fundamental skills of visual observation and full attention in health care settings, and takes an educative approach their enrichment, using the art collections and environment of the Museum as the principal resources. Bringing medical, dental, and nursing students to Museum to be taught observation skills, visual data gathering, discrimination and synthesis, and informed interpretation by museum educators, and simultaneously embedding these ideas in real life clinical scenarios by accompanying senior clinicians, this program has provided a new and authentic way to help students in the health sciences at the University of Melbourne to become better thinkers as well as better practitioners. Since its inception in mid 2012, this program has expanded to include other disciplines, including Veterinary Science and Biomedical Research, as well as law, where disciplinary ways of thinking can be challenged, expanded or reinforced by exposure to ideas and skill sets in

the museum environment. This paper explores the program at the Ian Potter Museum of Art in this area.

See above for biography.

DR MEGHAN KELLY

The unique inter-disciplinary requirements of a museum development: a case study of the Kelabit Highland Community Museum Development Project

Each museum development presents complex and unique challenges. In particular, the Kelabit Highland Community Museum Development Project (KHCM DP) is a museum development that requires both discipline-specific and interdisciplinary collaboration to reach the common goal of the preservation and conservation of the fragile Kelabit heritage. Still in its infancy, however rich with potential, the engagement required to realize the development of this community-based museum, in the remote region of Bario in the Highlands of Borneo, offers a stimulating environment in which both discipline specific and creative interdisciplinary thinking are utilized to create a suitable and sustainable development. This paper will describe the process of extensive community consultation required by the interdisciplinary team of academics to address the areas of curatorial policies, preservation and conservation, the design of the built environment and the creation of the communication strategies for the project. It demonstrates the

unique opportunity for diverse tertiary disciplines at Deakin University to further develop their knowledge of museology, preservation, identity creation and issues of representation and communication from an interdisciplinary perspective. Within each of the areas of concern, the interconnecting nature of the project has resulted in a strong intersection of each of the normally separate professional departments. Furthermore, adding to the complexity, this case study is a multi-disciplined research opportunity situated in a cross-cultural context.

Dr Meghan Kelly is a graphic designer who has worked on large, high-profile campaigns and with a range of corporate clients as well as maintaining her own studio practice. In addition to her professional work, Meghan has been teaching design for over eighteen years. She has been at Deakin University since 2010 and currently serves as the Course Director for Deakin University's Visual Communication Design Undergraduate course and the Visual Communication Design Honours program. Meghan has recently completed her PhD examining Cross-Cultural Visual Communication Design. Her interests are in exploring issues surrounding identity creation and representation in a cross-cultural context. Her passion for a global understanding of design extends into her teaching practice and continues to be explored in research projects and design opportunities.

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PANEL H

ART, ENVIRONMENT, INTERDISCIPLINARITY: NEW PERSPECTIVES IN AUSTRALIAN ART PRACTICE

CONVENORS DR CHRIS MCAULIFFE

Australian Centre, The University of Melbourne

DR JOLANTA NOWAK

Australian Centre, The University of Melbourne

How has environmental consciousness informed the analysis and production of art in Australia? This session considers shifts in interpretations of art and changes in the way artists have made and presented work in Australia as a result of concerns about the environment. Of particular interest is the way these shifts have resulted in significant modifications in understandings of the environment, of art itself or of the human. The purpose of this session is to consider the ways in which various perspectives on the environment expose changing understandings of art and of interdisciplinary approaches to art making and art criticism.

This panel is supported by the Australian Centre, University of Melbourne.

Dr Chris McAuliffe is a graduate of the University of Melbourne and of Harvard University. For ten years he was

lecturer in Art History at the University of Melbourne before becoming Director of the Ian Potter Museum of Art at the University of Melbourne, 2000-2013. In 2011/12 he took up the Chair of Australian Studies at Harvard University. He has researched and written extensively on contemporary art and is the author of Art and Suburbia (1996), Linda Marrinon: Let her Try (2007), and Jon Cattapan: Possible Histories (2008).

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Dr Jolanta Nowak is Research Grants and Project Officer, Australian Centre, University of Melbourne, and teaches Literature at Trinity College, Foundation Studies Program. She publishes in art history and philosophy journals. Her most recent article, 'Autonomy and the Confrontation between Ethics and Art in Art Criticism' is forthcoming in Ethical Perspectives (Leuven).

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ERICA SECCOMBE

Relocating the Real: Experiencing Nature in the Fifth Dimension

I will discuss my current interdisciplinary practice-led research project in context of seed conservation and phenomenologist practices in art as models for engaging with the uncertainties of environmental change. I will describe the nature of my interdisciplinary project and define the premise of seed conservation in my artistic practice. I will clarify

the combined aspects of virtual 4D visualisation science and technology that I am utilizing and expand on the notion of the fifth dimension. I will also highlight other current phenomenologist practices in contemporary art and review the outcomes of my research residency in 2012 at the Millennium Seed Bank, Kew Royal Botanic Gardens, UK.

Using virtual 4D data capture I am creating a body of work that allows an audience to experience seed propagation at a scale enlarged well beyond the natural proportion of the original process. However, with this science and technology I do not want to create purely didactic or illustrative works. I want to involve the viewer by using phenomenological methods in order to create sensation, meaning and affect, therefore I am proposing that individual's subjective experience of this work can then be considered as an additional fifth dimension.

Erica Seccombe is a doctoral candidate in photography and digital arts, ANU School of Art. She also teaches in the Art Theory program at ANU. In 2012 she took up a residency at the Australia Council for the Arts, London Studio, and at the Millennium Seedbank, Royal Botanic Gardens, Kew. She regularly contributes to conferences and is the recipient of awards including the Synapse Art Science Collaborations, ANAT, and has been commissioned to produce a work permanently installed in the foyer the High Resolution Plant Phenomics Centre, CSIRO.

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DR MALCOM BYWATERS

Lyndal Jones: Climate Change, Performance and the Avoca Project

The Avoca Project (2005–15) by Lyndal Jones is a broad communal artwork based on a German prefabricated house which was transported in 1850 to the small Australian town of Avoca in Victoria. The artist purchased the house in 2004. The site, however, is more than a house; it is a place where Jones and visiting artists-in-residence (Australian and international), academics and members of the local community can gather to consider the impact of climate change and environmental sustainability.

Jones's 2010 performance, *Rehearsing Catastrophe #1: The Ark in Avoca*, illustrates her belief in *The Avoca Project* as a hub for environmental discussion. This performative video work exemplifies Jones's reasons for utilising art as a powerful expression of climate change.

Under Jones management, *The Avoca Project* signposts the creative challenge of a changing natural environment. It is this use of the house as live-in artwork combined with Jones's innovation with projects such as *Rehearsing Catastrophe #1: The Ark in Avoca* that makes *The Avoca Project* significant within the consideration of climate change and contemporary visual art.

Dr Malcom Bywaters is director of

the Academy Gallery / NEW Gallery, Tasmanian College of the Arts, University of Tasmania, and he has recently completed a PhD at the University of Melbourne. He has exhibited his work at galleries including the Tasmanian College of the Arts, Geelong Art Gallery, Linden Gallery and RMIT Storey Hall, and is Graduate Research Coordinator at the Tasmanian College of the Arts.

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DR AMANDA STUART

Environmental Consciousness: The Dingo in the Colonial Imagination

With its canine status and heritage, the dingo was one of the few 'native' Australian animals that made sense to the European colonists. However, it was rapidly relegated to the status of vermin – or, the 'other' – with the establishment of the sheep industry, due to its predilection for mutton. What were the colonial perceptions of a native 'outsider' animal? Just how did the dingo percolate into the settler imagination? Referencing the scant visual representations of the colonial dingo as it was imagined and then realised, this paper will trace the trajectory of the dingo's rise and demise to the European psyche, from its earliest impressions as an object of desire, to its demise as an outlaw and confirmed animal criminal that threatened the advancement of the colonial project.

Dr Amanda Stuart recently completed a PhD in Visual Art (sculpture) at the ANU.

She has exhibited her work at numerous galleries and has been commissioned by the ACT Public Art Commission to produce a work for the City Walk. In 2013 her solo exhibition lines of desire was installed at the Brenda May Gallery, Sydney.

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DR JANINE BURKE

The Animal in the Gallery: Towards and Aesthetics of Non-human Art

This paper addresses a critical absence. Due to the 'accelerating scholarly interest in animals', debates about their significance and representation have become, as Nigel Rothfels writes, 'an almost constant presence in our culture'. These debates have led to the growth of the new field of animal studies. Yet the upsurge of important recent publications indicate that while the animal may be central to current artistic debate, he or she is not treated as an autonomous producer. As Giovanni Aloï comments, these studies pose 'challenging questions about the animal's presence in art' but these questions are framed by 'innovative artists' who are human.

Such an approach, which focuses on regarding the animal but not regarding the work of the animal, maintains the animal/human divide that is the core of the exclusion of the animal from aesthetic categories. This paper responds to the challenge that animal studies have raised and that has queried the ongoing

separation between human and animal capacities. Can selected animals produce works of art? Can aesthetics be applied to assess those works?

The recent application of Kantian aesthetics to contemporary art indicate they are capable of fresh engagements. As Diarimid Costello writes 'All Kant's account requires is that artworks expand ideas in imaginatively complex ways'. There is nothing in Kant's account of aesthetic ideas that requires art to be representational in a narrow sense.

Dr Janine Burke has written a series of books on the Heide Circle including Australian Gothic, A Life of Albert Tucker (2002) and The Heart Garden: Sunday Reed and Heide (2004). The Gods of Freud: Sigmund Freud's Art Collection (2006) was shortlisted for the NSW Premier's Literary Award. Her most recent book is Nest: The Art of Birds (2012). In 2013, she curated an exhibition of the same name for McClelland Gallery + Sculpture Park. She is an adjunct lecturer, Monash University.

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PANEL I INTERDISCIPLINARY APPROACHES TO THE ART, ARCHITECTURE AND LANDSCAPE OF EARLY MODERN ITALY

CONVENOR DR KATRINA GRANT

Melbourne Art Network

Scholars of Early Modern Italy have often crossed disciplinary boundaries, whether looking at the political motivations behind the patronage of art and architecture, the ways in which changing social climates affected the status of artists, or studying sources such as letters, diaries and newspapers to discover how art was received by viewers. In recent years, the emergence of digital humanities has broadened the field again: for example, it is now much easier to access a broad range of archival and primary sources. This session will bring together scholars working on the following areas: Digital Mapping of the Roman countryside; Art and Music; Mirrors in Italian Palaces; Devotion and Art; and the Initiation Rites of Dutch and Flemish Artists in Rome.

Dr Katrina Grant is the editor of the Melbourne Art Network and a founding editor of the online art history journal emaj. She has published on the history of gardens theatres in Italy and on artistic relations between Rome and Britain in the eighteenth century. Her research interests include the connection between gardens and theatre in the Baroque period and the history of stage set design.

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MARK SHEPHEARD

Collecting Musicians in Early Modern Italy

The portrait of a musician is generally viewed as a reflection of the fame of the sitter and the esteem in which his (or, more rarely, her) music was held. However, such portraits are often the result of a close relationship between musician and painter, not just in the specific sense of a connection between a particular pair of artists but also in the broader sense of an intimate association between two artistic professions. Some musicians were avid collectors of paintings and acted as art patrons in their own right; conversely, some painters were themselves musicians or, at the very least, demonstrated an appreciation of music and were closely involved with musical performances. Most important of all, many musicians and painters lived and worked under the same roof for patrons whose tastes and commissions included both music and art. This paper will explore the artistic interests of a selection of seventeenth- and eighteenth-century musicians, who were as much collectors of art as their aristocratic patrons.

Mark Shephard is a PhD candidate in Art History at the University of Melbourne. His thesis is a study of Italian musician portraits of the seventeenth and eighteenth centuries, which charts the development of professional identity through portraiture and explores the personal and professional relationships that often connected painters and

musicians during this period. Mark is the convenor of the European Visual Culture Seminar Series at the University of Melbourne and is also a broadcaster for Melbourne radio station 3MBS FM and produces 'Recent Releases' and the long-running 'Early Music Experience'.

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JOHN WERETKA

Homer, the lirone player: the enigma of Pierfrancesco Mola's 1663 'Homer with lira da gamba

Pier Francesco Mola's mid-1660's painting *Homer Dictating* shows the ancient poet dictating verses to an amanuensis, singing while accompanying himself on the *lirone*, an instrument invented at the start of the sixteenth century. By examining the iconographic traditions of the *lirone*, bowed instruments in general and of Homer himself, this paper will suggest that *Homer Dictating* is a visual contribution to the fake archaeology of bowed instruments propagated by musical theorists of the late Renaissance and Baroque periods.

John Weretka holds qualifications in musicology, history, art history and theology, and is a PhD candidate in the Faculty of Architecture, Building and Planning at the University of Melbourne.

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ASSOCIATE PROFESSOR DAVID R. MARSHALL

Mirrors of Reason, Illusion and Infinity

The scholarly interest in mirrors has tended to privilege its transforming power, as in Arnaud Maillet's *The Claude Glass*, which pursues the theme of the dark mirror. The mirror as the opening to a world where nothing is stable, a secret world existing in the space between the mirror and the person before it, is an enticing theme today; but was this the way the eighteenth century saw it? This paper will explore the way the mirror functioned in late seventeenth century and early eighteenth century palaces in terms of three categories: the mirror of reason, the mirror of illusion, and the mirror of infinity.

Dr David R. Marshall FAHA is Principal Fellow, School of Culture and Communication, the University of Melbourne. He has published widely on seventeenth and eighteenth-century painting and architecture, and is the author of Viviano and Niccolò Codazzi and the Baroque Architectural Fantasy (1993) and has edited several collections, including Art Site and Spectacle: Studies in Early Modern Visual Culture (2007) and The Site of Rome (forthcoming 2013). He is currently writing books on Villa Life in Eighteenth-century Rome: the Villa Patrizi 1715-1909 and on the paintings of Giovanni Paolo Panini.

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LAUREN RYAN

Initiation celebrations of the Schildersbent

This paper will examine the paintings of the initiation celebrations of the 'Schildersbent', a group of Dutch and Flemish artists formed in Rome in the early seventeenth century. The 'Schildersbent' ('Band of Painters') was established in order to provide vital social, financial and cultural support to its members. The initiation celebrations of the 'Schildersbent' were noted as an eccentric and comic aspect of their activities as a group. During these celebrations the artists parodied rituals of the Catholic Church and the Italian academies of art and thus the group earned a certain infamy among the Italians. The Dutch artists developed a group identity as foreigners in Rome as part of a deliberate and self-conscious strategy to attract patrons and sponsors by being perceived as different.

This paper will examine the paintings depicting these initiation ceremonies. The motivation for painting these paintings of the initiation ceremonies is not clear. On one level the initiation paintings appear to commemorate the occasion, and it is tempting to see them as part of the initiation itself, or as a gift to the new member. On the other hand they could be paintings tailored for external patrons, designed explicitly to represent the 'Schildersbent' to the outside world as rebels and outsiders

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DR LISA BEAVEN

Digitally Mapping the Roman Campagna

This paper will give an overview of the current interdisciplinary project 'Digitally Mapping the Roman Campagna'. The project supported by La Trobe University, Victorian E-Research Strategic Initiative and the British School at Rome. For the project a number of Early Modern maps of the Roman Campagna have been digitised at high resolution and are being knitted together with modern satellite photos. Data will then be added to the map. This will include information from the *Libro dei Morti*, the list of unburied bodies collected by the confraternity of S. Maria dell'Orazione e Morte. It will also include information about buildings, towns, and sea towers. Visual data such as paintings and old photographs will also be added, allowing a sort of reconstruction of the Early Modern Campagna, which has been completely transformed since the end of the nineteenth century. The plan is for the map to function as a multi-disciplinary online research resource to which individual scholars could add data in the form of archaeological information, demographic statistics, visual imagery and route information, depending on their specialist interest.

Dr Lisa Beaven is a lecturer in art history at La Trobe University. Her research areas of interest include patronage and

collecting in seventeenth century Italy, landscape painting, antiquarianism and material culture. Her work has appeared in publications such as The Possessions of a Cardinal (Penn. State Univ. Press, 2009), Art and Identity in Early Modern Rome (Ashgate, 2008) and Europäische Galeriebauten: Galleries in a Comparative European Context, (Hirmer Verlag, 2011). Her book An Ardent Patron: Cardinal Camillo Massimo and his Antiquarian and Artistic circle was published in 2010 by Paul Holberton Press, London and the Centro de Estudios Europa Hispánica, Madrid.

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DR KATRINA GRANT

Bandits, smugglers and pirates: Digitally mapping the coastal towers of Lazio

This paper will look in depth at one aspect of the 'Digitally Mapping the Roman Campagna' project. I will explore the usefulness of GIS (Geographical Information Systems) to present and understand historical data. Throughout the Early Modern period the coast of the Campagna from Civitavecchia in the north to the Gulf of Terracina in the south was dotted with defensive towers. The history of these structures is complex, many were altered over time, some were built over ruins of ancient Roman towers or ports, and many are now in ruins. This digital mapping project has allowed us to collate and display information about these towers geographically. We can understand their strategic importance - demonstrated

as recently as World War II when many were demolished; as well as their remoteness - demonstrated by the edicts issued instructing soldiers stationed at the towers to stop selling their weapons to bandits or allowing smugglers to store goods in the towers.

See above for biography.

DR GLENYS ADAMS

Re-Imagining the *Giolamini Quadreria* in Naples

In 1961 the Naples Oratory made the decision to relocate their sixteenth paintings from the sacristy of their church to a secular gallery space and opened it to the public. Overlooking the original function of this collection and in keeping with art historical research interests at the time art historians in the 1980's began to explore the attribution, dating and style of the remaining individual works of art from this collection, with varying results. A recent interdisciplinary study of the Rooms of San Filippo Neri at the Roman Oratory that encompassed art, architecture and museum studies determined that the formation and development of a collection sixteenth-eighteenth-century art presented in these rooms was very much connected to the relics of San Filippo Neri, founder of the Oratorians. This study also revealed that the development of the *Giolamini Quadreria* at the Naples Oratory shared a relationship with the Roman Oratory. In this paper I will consider the *Giolamini Quadreria* from this renewed

interdisciplinary perspective and explore its relationship to the cult of the Oratorian founder of the Roman Oratory.

Dr Glenys Adams completed PhD at the University of Melbourne in 2013 on 'Space, Memory, Narrative: The Oratorians and the Memorialisation of San Filippo Neri in Rome, Florence, and Naples.'

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PANEL J

RELATIONAL AESTHETICS AND SOCIALLY ENGAGED ART: A NEO-LIBERAL SOCIOLOGY OR A RADICAL PRACTICE?

CONVENORS PROFESSOR ANNE MARSH

Monash University

The panel considers the recent trend of relational aesthetics and dialogical art. It will consider the ways in which neo-liberal and would-be cosmopolitan positions seek to harness art to sociological and therapeutic ends and question how the role of the artist, the gallery/museum and the historian may be compromised by such incorporation.

Dr Anne Marsh is Professor of Art History & Theory in the Faculty of Art Design & Architecture at Monash University. She is author of Performance, Ritual

Document (Palgrave Macmillan: in press 2013), *LOOK! Contemporary Australian Photography since 1980* (Macmillan Arts Publishing, 2010), *Pat Brassington: This is Not a Photograph* (Quintus/University of Tasmania, 2006), *The Darkroom: Photography and the Theatre of Desire* (Palgrave Macmillan, 2003) and *Body and Self: Performance Art in Australian, 1969-1992* (Oxford University Press, 1993). She is a contributing editor for *Eyeline Contemporary Visual Arts* and publishes regularly in the arts press.

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DR BARBARA BOLT

Socially Engaged: A Meeting between Art and Action Research

In her introductory remarks at a recent gender studies symposium at Utrecht, *Is Action Research in the Genealogy of Artistic/Creative Research?*, the convener, Iris van der Tuin, traced the deeply political and emancipatory nature of action research in the 1970's. Worried that action research has now been bypassed and forgotten, van der Tuin proposed that 'action research' is still at work in artistic research. She put forward the following questions: how would an action researcher approach artistic/creative research? What can artistic/creative researchers offer action research? How does artistic/creative research allow social action practitioners to embrace the surprises of research, its unexpected processes and outcomes?

Whilst there are intersections and crossovers between action research and socially engaged art, the claim that the principles underpinning action research are alive inside artistic research needs examination. Can we assume that action research is at work in artistic research? Can we assume that the materialist basis of 'artistic intervention' makes it compatible with the premises that underpin action research? Through a case study of a socially engaged artistic research project *Bilateral Petersham*—a project that proposes 'blogging' as a form of 'aesthetic auto-ethnography'—this paper maps the congruencies and dissonances that can be drawn between the motivations of a socially engaged artistic research project and the principles underpinning action research. The argument returns to the emancipatory and political claims of avant-garde inspired art and tests whether these are in conflict with or compatible with the emancipatory and political claims of action research and asks whether, in fact, the avant-garde impulse may still be found in socially engaged artistic research. The paper addresses questions of 'politics', 'shock', 'beneficence', 'good art', and 'good relationships', issues that of critical importance to the action research/socially engaged artistic research nexus.

Dr Barbara Bolt is a practising artist and art theorist and is currently the Associate Director, Research and Research Training at the Victorian College of Arts, at the University of Melbourne. She has degrees in Visual Art, Education and

Social Work. Her publications include two monographs *Art Beyond Representation: The Performative Power of the Image* (I.B. Tauris, 2004) and *Heidegger Reframed: Interpreting Key Thinkers for the Arts* (I.B. Tauris, 2011) and three co-edited publications, *Carnal Knowledges: Towards a "New Materialism" through the Arts* (I.B. Tauris, 2013) with Estelle Barrett, *Practice as Research: Approaches to Creative Arts Enquiry* (I.B. Tauris, 2007) with Estelle Barrett and *Sensorium: Aesthetics, Art, Life* (2007) with Felicity Coleman, Graham Jones and Ashley Woodward. She maintains a strong dialogue between practice and theory in her work. Publications such as 'Whose Joy?: Giotto, Yves Klein and neon blue' (2011), 'Unimaginable happenings: material movements in the plane of composition' (2010), 'Rhythm and the performative power of the index: lessons from Kathleen Petyarre's paintings' (2006), 'Shedding light for the matter' (2000) and 'Impulsive practices: painting and the logic of sensation' (1997) have emerged from this dialogue. In 2008/9 she was part of a BBC World Service/Slade School of Art project *A View from Here, which led to the production of the DVD production Neon Blue. She was a board member on the executive of the Society for Artistic Research (SAR), which produces the Journal of Artistic Research (JAR) from 2011 - 2013, and is an inaugural board member of the Studio Research. She exhibits with Catherine Asquith Gallery in Melbourne and Gunyulgup Galleries in Western Australia.*

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DR RAYMOND SPITERI

Relational Aesthetics and the Situationist International: Refusing the *dépassement* of Art

The emergence of relational aesthetics during the 1990s coincided with the rediscovery of the writings of Guy Debord by a new generation of readers. Thus it is not surprising that one reference point for relational aesthetics and social-participatory art is the legacy of the Situationist International, particularly its notions of the 'construction of situations' and critique of 'the spectacle'. This recuperation is not without consequence: what were originally deployed as modes of resistance and refusal are now assimilated as the foundation of artistic practices. The SI bound the '*dépassement de l'art*' to the '*réalisation de la philosophie*': this position has profound implications once Situationist tactics are recuperated as contemporary artistic practice. Whereas the goal of the SI was to emancipate lived experience from artistic form (and commodification), so that it only existed within the transitory moment of its consumption, relational aesthetics normalizes this process as yet another way to advance an artistic career. Nonetheless, relational aesthetics is also part of the afterlife of the SI. On one level this may result in a neo-situationism, the recuperating of Situationist strategies as art; on another level it could also be seen as a strategy

of resistance. Against the backdrop of the triumph of the neo-liberal ideology, the horizon of commodification, surveillance, accountability and performance-management characteristic of late-capitalism, the SI can perhaps provide a model of intransigent negativity that responds to the demands of the present.

Dr Raymond Spiteri teaches art history at Victoria University of Wellington. His research interests focus on the culture and politics of surrealism, and its legacy in twentieth-century art.

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DR GRACE MCQUILTEN

Against the good: Social art in a material world

But the remedies do not cure the disease they merely prolong it; indeed the remedies are part of the disease.

Slavoj Zizek, "First as Tragedy, Then as Farce," RSA Animate Lecture November 2009

There is an elephant in the room when we talk about the recent trend of art that is social, relational, and question how this might be supporting neo-liberal agendas. The critical compromise faced by artists, galleries and art historians to embrace such practices relates to an important ingredient in the "incorporation" of art by society more generally – money. Art is dependent on the economic systems of society – from the private

sector, government and philanthropy – and this dependence inevitably leads to compromise, complicity, and the incorporation of artists, art curators and art historians alike.

A recent "social turn" in contemporary art practice implies that art has previously been somehow anti-social, a-social, or incompatible with the social. Indeed, art and sociology have a long history of mutual distrust and antipathy. This paper begins with a critique of the idea of art purposefully trying to "do good" in the world, building on Slavoj Zizek's strident critique of the idea of charity in capitalist society, arguing that this activity only serves to reinforce the inequalities of the system. The paper concludes by making a case for why art always is, and always has been, a social enterprise.

Dr Grace McQuilten is an Honorary Fellow and Lecturer in Art History at the University of Melbourne. Her research looks at the relationship between art, money, and social enterprise. She is a founding director and CEO of The Social Studio, a creative social enterprise working with young people from refugee backgrounds in Melbourne. In 2011 she published the title Art in Consumer Culture (Ashgate Publishing, UK), which critically examined the conflation of art and design in contemporary consumer culture.

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MARYAM RASHIDI

Collaboration above Art and Community

In this paper I present a way of juxtaposing and reworking the main tenets of relational and dialogical theories of aesthetics (à la Nicolas Bourriaud and Grant Kester, respectively) into a new model of collaborative practice in art as well as in society.

Relational aesthetics is *not* a theory of or about collaboration in contemporary art, but a theory of and about the transformed nature, and the transformative role, of the contemporary *forms* of art within a capitalist political economy. The 'relational form' of art offers modest possibilities for fostering de-alienated inter-human relations in spite of capitalism. Yet, Bourriaud's particular way of theorising relationality neatly corresponds to new configurations of work and labour within globalised capitalism.

Dialogical aesthetics is a theory precisely of and about the collaborative (especially dialogue-based) *procedures* in contemporary art, and their transformative possibilities in societies governed by neo-liberal political institutions. However, Kester's particular conception of these procedures brings his dialogical model of art practice into alignment with some problematic modes of neo-liberal governance that it otherwise claims to subvert.

I argue that the problems with both theories arise from the ways in which

they privilege essentialising notions of 'art' and 'community' over 'collaboration' as a *method* of socially transformative practice.

Maryam Rashidi is currently completing a PhD in Interdisciplinary and Cross-Cultural Studies with the Research School of Humanities and the Arts, Australian National University (ANU). The present paper is informed by her doctoral research on collaboration in arts and cultural practice as an ad hoc, interdisciplinary and cross-culturally applicable method of collaboration in society. Beyond her PhD, she is developing a research project that extends the scope of her doctoral research to an investigation of the ways in which collaborative and cooperative mechanisms involved in the global governance of culture may provide new models of global governance at large.

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DR GRETCHEN COOMBS

Moving beyond practice: action and effects in social practice art

The question can no longer just be whether social practices are part of larger neo liberal agenda nor if they are potentially radical in their conception, delivery or consumption. The question also becomes: what are the effects of social practice art and design for the artists, institutions, and the publics they elicit in public and private spaces. This paper briefly considers the trajectory

of social practice art and design from Bourriaud's *Relational Aesthetics* in the late 1990s, littoral art, dialogic art, and finally social and public practices and its institutionalization through degree programs, 'textbooks', and conferences, etc. I will ultimately argue the dilution of social practices' potentially radical interventions into cultural processes and their absorption into larger neo liberal agendas limits how, as Jacques Rancière might argue, they can intervene in the 'distribution of the sensible'. I will use a case study example from The Center for Tactical Magic, an artist group from the San Francisco Bay Area.

Dr Gretchen Coombs' interests include art and design criticism/activism, specifically recent practices that challenge social structures within an urban context. Her doctoral research involved artists, design collectives, critics and scholars who are immersed in new ways of theorizing activist practices in order to gain deeper insights into understanding the institutionalization of socially engaged art - or "social practices" - in San Francisco, practices that draw on the Bay Area's legacy of progressive politics and vanguard art practices. Gretchen currently works as a lecturer in the School of Design, Creative Industries Faculty, at Queensland University of Technology.

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LUCAS IHLEIN

Not activism, not education: in search of art's endogenous disciplinary values

In her book *This is not Art: Activism and Other "Not-Art"* (2013), artist Alana Jelinek suggests that the rise of socially engaged art practice is part of a trend towards the neo-liberal colonisation of culture generally. She writes, 'The artworld has lost a way of articulating the value of what we do and art is now understood either directly in market terms, or indirectly in other neoliberal terms, as a measurable instrument for the ameliorisation of social ills as defined or at least sanctioned by government.'

As a way out of this impasse, Jelinek proposes a *return to disciplinarity*. She calls for art to cease appealing to external criteria for judgement (such as social efficacy, state funding or market success). She proposes that we begin to use "endogenous disciplinary values" - in other words, criteria specific to art's own history of practice, as a way of judging the quality of what we do as artists.

But given art's long history of cross-breeding with other disciplinary practices, what could such discipline-specific values actually look like? Could we even agree on a common set of endogenous disciplinary values? This paper examines Jelinek's provocation in light of some case studies from my own history of socially engaged art practice.

Lucas Ihlein is an artist and a lecturer in Media Arts at University of Wollongong. His PhD entitled Framing Everyday

Experience: Blogging as Art (2010) explored the granularity of physical and virtual social engagement as the basis for relational art practice. Ihlein's art projects include (Wo)man with Mirror (2009-13), Yeomans Project (2011-13), Environmental Audit (2010), Tending (2010-11), Bon Scott Blog (2008), Bilateral Petersham (2006) and Bilateral Kellerberrin (2005). Ihlein collaborates extensively, and is a member of Big Fag Press, SquatSpace, and Teaching and Learning Cinema.

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DR DANNY BUTT

Social practices in the era of their institutional globalisability

The rise of the biennial coincides with the mobility of global capital and the diagnosis of neoliberalism, an ideology that Lois McNay summarises as shaping practices on two levels i) 'regulatory or massification techniques' to manage populations, and ii) co-constituting 'individualising, disciplinary mechanisms' that regulate behaviour. Within the neoliberal paradigm, the practitioner becomes what Foucault describes as "entrepreneur of himself, being for himself his own capital, being for himself his own producer, being for himself the source of [his] earnings.' The entrepreneur manipulates time to achieve 'flexibility', trading current relationships for future success. The international curator and artist are characterised by their lack of responsibility to any

specific institutional site, but instead to the global art circuit. This mode departs from the historical attachment of a curator to a place-bound collection in an institution. For institutions, the socially participatory artist can produce evidence of engagement and the sense of the host locality entering into this global art circuit, rather than the locality merely providing an audience. However the professional context of artistic production and documentation encourages the artist to keep their eye on the international reception for their project, resisting the role of localised therapeutic labour.

Dr Danny Butt is a Research Fellow at the Research Unit in Public Cultures, University of Melbourne. His recent articles include 'Theses on Art and Knowledge' for un Magazine 7.1 and 'The Art of the Exegesis' for Mute. He is a member of the collective Local Time <http://www.local-time.net> whose recent exhibitions include The 5th Auckland Triennial: If you were to live here... curated by Hou Hanru and Sarai Reader 09 curated by Raqs Media Collective.

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ELISHA MASEMANN

The City as a Medium: Art Interventions in Urban Space

This paper will consider several complexities that underscore the contemporary spatial practice known as urban art intervention. Cultivators

of this practice are engaged in a grass-roots style of art activity designed to provoke, interrupt or disrupt a 'normative' organisation of urban space. Through improvisation, eccentric performances, happenings, temporary installations, and socially-engaged art gestures, artists such as Brad Downey (Berlin), Jason Eppink (New York) and the PVI collective (Perth) have demonstrated individual ways to enact change through local, 'molecular' art strategies. Taking the city as both a site and medium for critique, their art interventions - although unrelated, share a common underlying synergy. They activate relational and participative spaces to engage audiences in a dialogue about the city, often through unexpected, provocative, humorous or absurd art encounters. These actions can be framed as attempts to generate a new consciousness - social, cultural, political, or other, as they initiate challenges to 'molar' systems of control such as surveillance and law enforcement, media and advertising, or the rational and functional systems that ascribe a formulaic urban existence. The productivity of these artists on a global scale and their increasing reception in art institutions also raises several issues. At times art interventions occupy a 'grey area' both inside and outside the systems and institutions that are central to their critique. Negotiating this 'in-between' position adds further complexity to the potential sociological and therapeutic efficacy generated by these individual spatial practices.

Elisha Masemann is affiliated with Department of Art History at The University of Auckland and has recently completed a master's degree on the subject of urban art intervention.

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PANEL K RATES OF EXCHANGE

CONVENORS
DR STEPHEN PALMER
Monash University

TAMSIN GREEN
Monash University

DAVID WLAZLO
Monash University

Does 'interdisciplinarity' essentialise or assign a specific function to the domain of art practice?

This panel seeks to explore the constitution of art as a field, within the frame of interdisciplinarity; and the sense in which interdisciplinary practices are already at work within this field. The desire for interdisciplinary exchange posits that methodologies and concerns can be transported between various knowledge practices. Counter to that position we are interested in exploring the sense in which artistic production necessarily inhabits various disciplinary frameworks.

In this session we welcome critical discussions of the position of the arts within interdisciplinary projects, as well as the relationship of these projects to institutional bodies, and commercial or government funding opportunities. Additionally we are interested in papers that explore methodological models either within or between disciplines, and how these models might support or contest a generalised condition of interdisciplinarity.

Stephen Palmer teaches in the Art History and Theory Program at Monash University, and is currently completing a PhD in Fine Art at the VCA.

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Tamsin Green complete and MFA at Monash University in 2009 and is a current teaching associate in the theory department. Tamsin has been involved in a number of artist run projects, including Light Projects in Northcote.

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David Wlazlo recently completed an MA in Theory of Art & Design at Monash University. This thesis analysed conceptual art collective Art & Language's, alongside Ian Burn's, engagement with landscape painting through the lens of Jacques Derrida's theory of genre. This research developed from his own unhealthy relationship to landscape painting after studying Fine Art at RMIT.

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MIIK GREEN

Uncommon Frontiers: Resistance and Equilibrium in Arts Practice

This paper examines interdisciplinary modes of exchange, and argues for a framework that recognises the importance of borders, specifically to arts practice. In arguing for the integrity of distinct disciplines, I reject terms such as *artscience*, as an impotent amalgam of two fields. From this perspective, I resist the trend towards a generic interdisciplinarity, and use the fields of arts and science as examples of this issue.

Resistance and equilibrium are key factors within this critique, and I cite examples from my studio practice and collaborative projects with nanotechnologist, Chris Malajczuk. Illustrations from SymbioticA, the words of author Arthur Miller and select artists will also be used to further reinforce this position.

The term 'interdisciplinary' can be misused, a prefix 'tacked on' to legitimate cross-disciplinary research. This paper proposes that valid interdisciplinary research lies in maintaining the integrity of both engaged fields. In recognising these boundaries, equilibrium can be realised. This provides mutual elaboration through opposing force. In recognising the necessity of these borders to co-research, inter-relationships are seen in a new light.

Arthur Miller proposes a new space where art and science merge, one

that exists outside science and art. However, this idea of a *common frontier* is fraught with potential issues, such as the disengagement of an artist from arts practice or the relevance to either discipline of research carried out in this framework. This paper disputes Miller's approach, arguing that interdisciplinary validity lies in dialectic force.

My visual arts practice utilises resistant materials that repel and react, creating heterogeneous forms. This transformative action is due to equilibrium, the opposing force of resistant energy and exchange. Without this action, the structures would inevitably blend into homogeneity. What these results demonstrate, is that conflict experienced on a material level produces a necessary clarity – through unseen force. The same opposing force is vital to interdisciplinarity: a resistant, collaborative dynamism.

Miik Green is a multidisciplinary artist living and working in Perth, represented by Stella Downer Fine Art (NSW), Linton & Kay Contemporary (WA) and Flinders Lane Gallery (VIC). As the recipient of an Australian Postgraduate Award Scholarship, Green is a PhD candidate at Curtin University of Technology.

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AMANDA WAIJERS

A Play, CATWALK: the dynamics of revealing and concealing in the inter-disciplinary site

A Play, CATWALK (2013) is a process-based artwork by Japanese New Zealand artist Kazu Nakagawa, involving the collaborative development of a catwalk and two daily 'fashion shows'. Presented at the 2013 Headland outdoor sculpture exhibition (Waiheke Island, Auckland*), CATWALK occupies a site made up of different, irreconcilable 'worlds', in the Heideggerian sense. It is interdisciplinary, but in an unexpected way: rather than reconciling differences into a collective understanding, a common ground shared between interdisciplinary collaborators, it explores the differences, occupying the open, productive space between disciplines. Heidegger suggests that sites, or situations, are only ever partially revealed. In CATWALK, participants brought together by the work's non-hierarchical collaborative structure realise that different facets of the situation, the catwalk project, are revealed by participants seeing or 'taking' the project in different ways. The project is experienced as never fully graspable by any individual. Participants experience their experience of it as limited; as partial rather than total.

Rather than an object or performance, the artwork is the development process itself, from the project's initial conception to performance and de-installation. Nakagawa recruited participants from different, sometimes conflicting, disciplines, including two curators (of which I was one), two fashion designers, a team of art therapists, a furniture designer/carpenter, an editor/print designer, and a web designer, to develop

and deliver the catwalk and shows along with the visitors to the exhibition, who donned the garments on the catwalk. The project was left deliberately open so that it emerged through ongoing negotiation between the participants, who were given responsibility and freedom to develop their part in accordance with their specific expertise and experience (and bring others on board when needed). This was as true of the visitors who performed roles as models and audience members, as it was for those who performed development roles like 'director' or 'designer'. The often challenging process of ongoing negotiation and definition was documented by the artist in his role as 'playwright' and published on the project website and via regular email updates, in order to make it visible. My paper will show how CATWALK interrogates and explores interdisciplinarity as a process in unexpected, perhaps even transformative ways.

Amanda Waijers is a doctoral candidate in the Art History Department, Faculty of Arts, The University of Auckland.

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DAVID WLAZLO

Amateur Profits and professional losses (and vice versa): Ian Burn's 'Value Added' Landscape series

Ian Burn's 'Value Added' Landscape (1992 – 1993) series activates a distinction between professional artist and amateur artist as two distinct disciplines. This

series activates landscape painting as amateur, and printed text/conceptual art as professional, the final work combining these components within a collaborative form. Burn, as a professional artist, contaminated his own practice by including and engaging with the work of amateur 'others.' In doing so, both amateur and professional experience a loss and a gain in terms of their assumed values. This paper examines how Burn's process of contamination reveals an interplay between the amateur and professional as two categories of practice. Interpreted through Jacques Derrida's 'The Law of Genre' (1979), these categories emerge as genres of practice. For Derrida, genre operates simultaneously as stable and persisting over time, as well as historically contingent and embedded in specific situations. Accordingly, identity (as stable) and difference (as contingent) appear simultaneously within the bounds of a single category. The frame offered by Derrida's position allows Burn's work to be seen as addressing not only the distinction between amateur and professional, but also to show how each category is fixed and stabilised through its interaction with its presumed other. As such, the 'Value Added' Landscape series reveal an exploration of categorisation itself that can be extended more generally, questioning the distinction between the conceptual art and landscape painting components of the work.

See above for biography.

MATS UNDEÉN

Moves and Marks: A Rendezvous of Printmaking and Sound

Waves of photons are perceived as light. Waves of air are perceived as sound. Different frequencies generate colours in visual art. Different frequencies generate tones in music. The connection is clear to me; a visual impression of colours and shapes stimulates my brain like sounds, and sounds trigger colours and shapes in my inner vision. In what ways can sound inform visual art? In what ways can visual art inform sound? In a broad sense I'm exploring how printmaking and sound interact outside their traditional frameworks. Printmaking is any form of mark making, printing, stamping, rubbing. Sound is any form of sound, vibration, music, may it be acoustic, electronic, live, or recorded. One direction of my research is focused on how sound can create plates/blocks/materials to be printed, and how grooves made in plates/blocks/materials (and indeed finished prints), can be used to generate sound, either direct or indirect. Another direction involves performance art, where sound/music influences the creation of the visual artwork through interaction, improvisation, movement, and dance. In a live setting this will of course inevitably lead to a feedback loop between the different forms. The monotype seems to be the most suitable technique to explore when it comes to direct interaction and performance. John Wolseley lets the trees draw by rubbing paper against burnt tree trunks, which could be considered charcoal monotypes. In Malmö, Sweden,

the Artists' Collective Print Workshop KKV, collaborates with a dance troupe to create big monotypes; the marks made by the dancers' bodies. In what ways can we make moves and marks with music and printmaking?

Mats Undén is an artist and lecturer in printmaking at Charles Darwin University.

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DR TOM LOVEDAY

Art as Aesthetic Knowledge – Recent Postgraduate Research Exhibitions Sydney College of the Arts

A series of exhibitions and performances by postgraduate research students and curated by Nicholas Tsoutas were presented in the Graduate School Research Gallery at the Sydney College of the Arts in 2013. Artwork in these exhibitions consisted of combinations performance, photography, video, painting and various forms of installation. The exhibitions have extended and developed each student's art practice within a research context and their postgraduate degrees. Each student also theorises their work in a way suited to academic research requirements for the university.

This paper draws a theoretical frame within which these exhibitions are explained as articulated *aesthetic knowledge*. *Aesthetic knowledge* takes its place among other forms such as theoretical, instrumental and critical knowledge all of which interact in a

variety of ways in different fields. This paper argues that art practice begins with aesthetic intuition that is then articulated in both studio practice and theoretical writing. The articulation of aesthetic intuition, both in exhibited art work and written theory, transforms aesthetic knowledge into other forms such as theoretical, instrumental and critical knowledge.

This paper questions the turn in the meaning of the term 'aesthetics' and then raises the question of what constitutes aesthetic knowledge, aesthetic concepts as distinct from philosophical concepts and other forms of knowledge. The reason this paper is important is that it argues that forms of knowledge co-exist in conventional arrangements according to their field. However, each field also elevates conventional forms of knowledge over others for practical reasons. For instance medical research elevates instrumental knowledge. This paper argues that art can only be understood as research when its particular conventional arrangements of forms of knowledge are clearly understood and valued. There is little point in applying formal arrangement of knowledge from one field in another field, as often occurs in generalised research reporting.

Of course this is a controversial epistemology in an institutional setting that seeks a single system of knowledge. However, unless there is an attempt to frame knowledge so that art is included and valued as a form of knowledge, its place in universities

remains tentative. Last of all, the stress in this paper is about art practice and not on a philosophical desire for knowledge framed as rational truth, even in the sense found in late 'continental' philosophy. Neither is this an attempt to create a political, social or remedial utilitarian 'function' for art. The paper remains firmly founded in studio practice and exhibition as *the production of aesthetic knowledge*.

Dr Tom Loveday is a contemporary artist and academic working in Sydney. He is a senior lecturer at Sydney College of the Arts, University of Sydney Australia where he supervises postgraduate research students, advises postgraduate painting students and teaches undergraduate art theory. Dr Loveday exhibits artwork regularly both in commercial and independent galleries as well as maintaining an international and national research practice in art and architectural theory. Dr Loveday has also practiced and taught art and architecture, lectured in art history and theory and maintains a research profile in art theory and contemporary art practice.

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TAMSIN GREEN

Artist's Work

This paper examines the nature of the work undertaken by artists, specifically as organisers of exhibitions and exhibition spaces. There are numerous examples of artist run projects in both a local and

international context. These projects often aim to extend the artist's involvement in the discursive framework of their practice. This paper will argue that these organisational roles indicate an interdisciplinarity that is internal to an expanded idea of the artist's work. The particular moment of self-organisation that forms the case study for this paper is the founding of Art Projects by John Nixon in Melbourne in 1979. In this case the Nixon's works themselves would not be described as interdisciplinary, but the work undertaken by the artist within their social field is. This case could be described as a work/worker model of practice: That is where the art-worker is socially situated and socially active, while the work of art itself retains a certain kind of measured autonomy.

See above for biography.

DR STEPHEN PALMER Broodthaers's roll of the dice

This paper will address the negotiation of literary texts in the work of Belgian conceptual artist Marcel Broodthaers. In particular I will concentrate on Broodthaers's response to Stéphane Mallarmé's poem *Un Coup de dés*, in which he re-presented that work with each line of the poem blocked out by black rectangular forms. This intrusion into the legibility of Mallarmé's piece will be addressed in light of Derrida's discussion of the *mark*, and its relevance to the division between writing (i.e. literature) and drawing (the visual or

plastic arts). This discussion will be considered in relation to the more general theme of the contamination of genres and categories in Broodthaers's practice, and its relationship to the possibility of interdisciplinarity

See above for biography.

PANEL L **RE-EXAMINATIONS OF** **CURATED EXHIBITIONS OF** **AUSTRALIAN ART**

CONVENORS **ASSOCIATE PROFESSOR** **JOANNA MENDELSSOHN**

College of Fine Arts, University of New South Wales

ASSOCIATE PROFESSOR **ALISON INGLIS**

The University of Melbourne

PROFESSOR CATHERINE **SPECK**

The University of Adelaide

ASSOCIATE PROFESSOR **CATHERINE DE LORENZO**

College of Fine Arts, University of New South Wales

This session discusses curated exhibitions of Australian art and how/whether they have impacted on subsequent histories of Australian art

and culture. It is concerned with not only the content of exhibitions that may have changed Australia's national narratives but also in how they were presented and received at the time.

Dr Joanna Mendelsohn is Director of Art Administration at the College of Fine Arts UNSW, Editor in Chief of Design and Art of Australia Online (www.daa.org.au). She is the lead researcher in the ARC funded collaborative research project on exhibitions of Australian art. She is the author of books on Sydney Long, Lionel Lindsay and the Lindsay family's created mythology. She has also researched the Yellow House and Pat and Richard Larter. For many years she wrote as an art critic for The Bulletin, the Australian and other publications. Recently, with Bec Dean, she co-edited Sexing the Agenda for Artlink.

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Alison Inglis is an Associate Professor in Art History, in the School of Culture and Communication, at the University of Melbourne. She has co-ordinated the MA in Art Curatorship program since 1995. Her current research interests include the ARC Linkage project: Exhibitions of Australian art, 1968-2009.

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Professor Catherine Speck is the coordinator of the Art History Program offered jointly by the University of Adelaide and the Art Gallery of South Australia. The postgraduate program is the only one of its kind in Australia

and is co-taught by University staff and Gallery curators. Research areas include modern Australian art; landscape theory and representation; Australian art and Indigeneity; gender and the representation of war; and contemporary art criticism. She publishes in both scholarly and arts industry journals. Her most recent major publication Heysen to Heysen: Selected Letters of Hans Heysen and Nora Heysen, was published by the National Library of Australia in 2011.

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Dr Catherine De Lorenzo's research investigates Australian and European photographic exchange, contemporary public art and Australian art historiography. Linking these seemingly diverse interests is a theoretical exploration of cross-cultural identity and cross-disciplinary collaboration. She is an Adjunct Associate Professor at the College of Fine Arts, University NSW, Sydney, and Adjunct Associate Professor (Research) at Monash University, Melbourne. With A/Professors Mendelsohn (UNSW) and Inglis (U.Melb.) and Prof. Speck (U.Adel.) she is working on an Australian Research Council Linkage project 'Australian Art Exhibitions 1968-2009: a generation of cultural transformation'. She is on the editorial board of Design and Art Australia Online, History of Photography, and is an associate editor of Visual Studies.

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PROFESSOR CATHERINE SPECK and LISA SLADE

Art History and Exhibitions: Same or Different?

Art History in all its pluralist approaches is perceived as an academic enterprise and a modern institutional practice, while exhibitions are public and performative encounters, mediated by curators. Even though both are deeply visual, these parallel practices have been called the two art histories.

Temporary exhibitions are complex entities. They provide a set for a play with ideas via objects in space, constructing art historical narratives. This involves the manipulation of space and light, the disposition of objects and the sequencing and shape of rooms. The process of making viewers spatially, visually and cognitively aware uses various ways to encounter and interpret objects on display. In addition, many exhibitions produce catalogues which become the art historical records of the temporary event.

Art History meanwhile is practised away from the exhibitionary complex, has a much less public encounter with ideas and as a consequence has a more restricted access to its knowledge-base and products: books and journal articles. The ways of knowing and perceiving in each encounter with art history differ, yet there is flow between the two sites of knowledge. This paper will examine the theoretical links between art history and art exhibitions and interrogate their dialectical relationship.

See above for biography.

Lisa Slade is Project Curator at the Art Gallery of South Australia. She also lectures in the postgraduate art history program delivered by Adelaide University in collaboration with the Gallery. In 2010 Lisa curated the exhibition Curious Colony: a twenty first century Wunderkammer for Newcastle Art Gallery. This exhibition linked her curatorial interests and her research into Kunst and Wunderkammern culture, colonial collecting and contemporary art. Her most recent exhibition HEARTLAND: contemporary art from South Australia, was co-curated with Nici Cumpston, for the Art Gallery of South Australia.

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DR ANNA GRAY

Exhibiting Australia at the Royal Academy, 2013

The exhibition *Australia*, which opened at the Royal Academy in September 2013, conveyed the story of Australian art as inextricably linked to the land, an ancient landscape of contrasting dramatic beauty. This exhibition incorporated images of these extremes, as well as the cultural landscapes created by human settlement. It considered the way Indigenous and non-Indigenous Australians have connected to their land and the manner in which their vision has now shaped our understanding of Australia. The exhibition showed the development of Australian art over 200 years, through a range of

media. Beginning with Shaun Gladwell's *Approach to Mundi Mundi* and followed by a room of contemporary Aboriginal art the exhibition was displayed in broadly chronological order.

This paper will examine both the circumstances of the exhibition and how it was received in Britain and Australia.

Dr Anna Gray is the Head of Australian Art at the National Gallery of Australia. She was formerly the Director of the Lawrence Wilson Art Gallery at the University of Western Australia, Head of Art at the Australian War Memorial, Education Officer at the Art Gallery of Western Australia and Arts Officer with the East Staffordshire District Council. She has curated around 40 exhibitions, including ones on Arthur Streeton, Frederick McCubbin, George Lambert, Sydney Long, Russell Drysdale and Fred Williams. She has written widely on Australian art, including editing Australian Art in the National Gallery of Australia.

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ASSOCIATE PROFESSOR CATHERINE DE LORENZO

Re-Reading Tuckson

Much has been written on Tony Tuckson's 1960 exhibition, *Australian Aboriginal Art*, and its impact on curatorial, especially art curatorial, practice. Critically acclaimed by the art and anthropological experts, the story of the exhibition's success, however, masks contested responses

both within and between the disciplines. This paper brings two new perspectives to our understanding of the exhibition. The first, based on a close examination of relevant sections of the Tuckson and Elkin archives, throws new light on the cross-institutional and cross-disciplinary collaborations between art /science museums, the academy and publishing. The second takes a critical look at recent scholarly writings on Tuckson's exhibition and, more broadly, the presentation of Aboriginal art within the art museum. Arguments, such as Howard Morphy's polarized model of anthropological 'knowing' versus art world 'appreciating' of Aboriginal art will be assessed against art theoretical paradigms used by both anthropologists and art curators/historians. Through a fine grained reading of the exhibition discourse, the paper will seek to explore disciplinary ways of knowing that may be closer than hitherto acknowledged.

See above for biography.

ASSOCIATE PROFESSOR JOANNA MENDELSSOHN

When the Wind Changed: Albert Namatjira at the Araluen Arts Centre, Alice Springs, 1984

When Albert Namatjira's watercolour paintings were first exhibited in the late 1930s they were praised by the conservative art establishment. This popularity was not shared by those who saw themselves as modernists. Critics said his work only had 'novelty' value.

In 1954 his art was excluded from a selection of Australian art to travel to London for the Coronation. The same year the Trustees and staff of the National Gallery of Victoria rejected proposed acquisitions, calling them 'frightful' and 'absolute potboilers'.

In 1984 this well established assessment of Albert Namatjira suddenly changed. The trigger was the exhibition curated by Mona Byrnes on the 25th Anniversary of his death, which was also the opening exhibition of the Araluen Arts Centre in Alice Springs. This paper examines both the circumstances of the exhibition and how it was strategically marketed to change the opinions of Australia's cultural elite.

See above for biography.

DR JIM BERRYMAN

The social history of art and Australian modern painting: a reappraisal of two exhibitions

This paper looks at two curated exhibitions from 1984, *Art and Social Commitment: An End to the City of Dreams, 1931-1948* and *Aspects of Australian Figurative Painting 1942-1962: Dreams, Fears and Desires*. Both exhibitions have strong points of comparison, the most important being the influence of the 'social history of art', one of the methodological enterprises of the so-called new art history. Referring to the substantial catalogues produced for these exhibitions, this paper reappraises their

art historical impact. While it's important to view their subject matter in the context of contemporary topics in Australian art, their legacy should not be confined to internal debates pertaining to Australian art history. Both exhibitions were equally attuned to contemporary trends in international art, including the revival of interest in figurative painting and the writing of alternative modernisms. Most importantly, both exhibitions broadened the terms of Australian modern art. *Dr Jim Berryman is a librarian at the University of Melbourne. He has a PhD in art history from the Australian National University. His interests include Australian art and cultural history, art historiography, and Australian political history.*

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ERIC RIDDLER

1973: a year of change, renewal and maintaining the status quo

This presentation examines the challenges which faced Australia's public art museums when contemporary art moved away from the static object so readily placed on a wall or a plinth in a survey exhibition. The role of race, gender and sexuality in Australian society were also changing and this, to a lesser extent, was also being reflected in art museum practice.

The development of professional curatorial practice in Australian art museums from the 1950s onwards

had greatly enhanced the presence of contemporary local art in public art galleries. Conservative acquisitions policies, however, kept such art largely in the realm of the temporary loan exhibition.

In 1973 a succession of loan exhibitions, *Mildura Sculpturscape, Object and idea, Recent Australian art* and the first *Biennale of Sydney*, explored new ways of presenting contemporary art, not only to an informed and enthusiastic art world but also a sceptical public.

Eric Riddler is currently employed as Image Librarian at the Art Gallery of New South Wales. He is also working with the ARC funded collaborative research project on exhibitions of Australian art. He has worked on database projects including Design & Art Australia Online and a series of databases maintained by the Edmund and Joanna Capon Research Library, Art Gallery of New South Wales, documenting the exhibition history of the Gallery, the history of the Archibald, Wynne and Sulman Prizes and the digitisation of the Library's early twentieth century press clippings.

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DR SARAH SCOTT

A Tale of Two Countries: Australian and Canadian Art in London

In the 1960s London's Tate gallery presented *Australian Painting: Colonial, Impressionist Contemporary (1962-*

63) and *Canadian Painting 1938- 1964*. These exhibitions demonstrated the Tate's active interest in supporting Commonwealth artists, a development that reflected a broader enthusiasm for the New Commonwealth concept—further stimulated by the opening of London's New Commonwealth Institute in November, 1962.

Despite similarities between the exhibitions of these two countries, their formation and presentation reflect the Canadian and Australian government's fundamentally different vision of the relationship between art, diplomacy and politics and more specifically, of the role art and culture could play within the international 'New Commonwealth'. The contrasts help to illuminate the respective approaches of these countries.

The paper will also consider the current exhibition of Australian art at the Royal Academy in the light of its predecessors: the Tate gallery exhibition and Twelve Australian Artists held at Burlington House, the Royal Academy during 1953.

Dr Sarah Scott is the convener of Museums and Collections Graduate Coursework (liberal Arts) at the ANU. She is currently examining the cultural history of London's Commonwealth Institute.

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ASSOCIATE PROFESSOR ALISON INGLIS

Colonial Post Colonial: art exhibitions and the popularization of academic theory in the 1990s

This paper will examine the important role of art exhibitions in communicating and popularizing post-colonial perspectives on Australian art during the late twentieth century. This broad topic will be examined through the lens of two exhibition case studies.

The first exhibition, *Sweet Damper and Gossip: colonial sightings from the Goulburn and North-East*, took place at Benalla Art Gallery in 1994. The curators – Paul Fox and Jennifer Phipps – were experienced professionals, familiar with the state's public collections, as well as current developments in contemporary art. The exhibition aimed to 'present a dual concept of the landscape, both from the European and Aboriginal viewpoint', by concentrating on a particular region and its imagery.

The second case study, held in 1996, was entitled *Colonial Post Colonial*, was presented by Juliana Engberg, Senior Curator at Heide Museum of Modern Art. This exhibition brought together, in often challenging juxtaposition, colonial and contemporary works, both Indigenous and non-Indigenous. By comparing these two exhibitions and their critical reception, this paper will evaluate their contribution to popularizing post-colonial ideas, which shaped debates on national identity in the 1990s.

See above for biography.

PANEL M 3D-2D FASHION/GENDER/ PERFORMANCE/IMAGE TO ART

CONVENOR DR JULIETTE PEERS RMIT

The major exhibition *Impressionism Fashion and Modernity* curated by Gloria Groom at the Art Institute of Chicago (touring 2012-2013) proposed a close interchange between fashion and art history and a detailed reading of fashion images within paintings 1860s-1880s to suggest that the current cultural acknowledgement of fashion and visible expressions of gender has a longer back story. Whilst classical empirical dress history literature by Aileen Ribeiro, Marie Simon and others has examined fashion in paintings since the 1990s, pre-1945 fashion has often been seen as standing apart from the conceptual art/fashion overlap until the AIC exhibition examined the conceptual centrality of 1860s-1880s fashion in constructs of the avant garde and driving signs of the modern in visual culture. This session responds to this expanded placement.

Dr Juliette Peers is Senior Lecturer in the School of Fashion and Textiles and School of Architecture and Design at RMIT.

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DR JESS BERRY New Objectivity and the New Woman: Portraits of the Knaben from 1920s Berlin

New Objectivity (Neue Sachlichkeit) was a cultural sensibility based in realism and rationality, manifested in painting, photography, architecture, film and literature during the Weimar Republic. Its acceptance of urban modernity was registered in the detached documentation of social reality.

The New Woman, the sexually emancipated, financially independent female dandy, was a frequent subject of such paintings. With her short hemline, bobbed haircut, and straight chemise, the New Woman – who appeared simultaneously as La Garçonne in France, the Flapper in America, and the Knaben in Germany – was seen as the personification of women's increasing engagement with the modern world of economic and social capital.

Through analysis of portraits, including Dix' *The Journalist Sylvia Von Harden* (1926) and Schad's *Count St. Genois d'Anneaucourt* (1927), this paper will argue that despite their claim to the objective representation of urban modernity, both Dix and Schad portrayed the New Woman in forms that replicated her public critique. Even though the New Woman's symbolic affinity with modernization made her the perfect

model for New Objectivity's unsentimental rationality, Dix and Schad rendered the Knaben in such a way as to highlight her masculinity and the subsequent moral and social degradation that was often associated with her style.

In making this argument, these images will be further considered in the context of discourses of anti-Semitism that also surrounded the New Woman. For nationalist commentators such as *Der Stürmer*, Berlin's Jewish dominated Konfektion (ready-to-wear) industry had the power to unduly dictate fashion and influence German women's morality. This paper will suggest that New Objectivity portraits also appear to observe socio-political critique that the 'debauched' New Woman was a direct product of her Jewish manufactured wardrobe.

Dr Jess Berry is Lecturer, Art History and Theory, Queensland College of Art, Griffith University. Her research is concerned with representations of fashion in art and photography, the fashion city, fashion new media and Australian fashion history. Recent articles have appeared in Journal of Design History, Craft + Design Enquiry, and Catwalk: The Journal of Fashion, Beauty and Style.

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KIM CLAYTON-GREENE Vilhelm Hammershøi: Fashion in, and as part of, the domestic interior

Vilhelm Hammershøi (1864-1916), the

late nineteenth and early twentieth century Danish artist, is widely known for his paintings of domestic interiors, many of his own home in Copenhagen at Strandgade 30 (where he lived from 1898 to 1909) and Strandgade 25 (where he lived from 1913 to 1916). Described for the 2008 Royal Academy exhibition, Vilhelm Hammershøi: The Poetry of Silence, as a painter of 'sparsely furnished rooms [that] exude an almost hypnotic quietude and sense of melancholic introspection', Hammershøi's use of space and colour has attracted much attention in recent years. As has his regular inclusion of a female figure with her back to the viewer and face hidden; this figure, usually modelled by his wife Ida, has come to be understood as a motif linking many of Hammershøi's works.

What has not received attention is how this female figure is dressed and how her dress, or fashion, is central to Hammershøi's muted aesthetics and strict structural compositions. Comparison shall be made to the works of James McNeill Whistler (1834-1903), an artist whom Hammershøi greatly admired and who is regularly compared in academic literature to Hammershøi for sharing a similar interest in darkened tone and the creation of a harmonious picture surface.

This paper will demonstrate how Hammershøi utilised the form and shape of the black dress to add an element that contributed a harmonious and geometric motif to his oeuvre of interiors, but which also reflected an important contemporary

moment in Danish upper middle class, at-home fashion.

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DR JULIETTE PEERS

Let Me See Your Swagger, Let Me See Your Stance: Gender imagery and dysphoria with reference to dress and presentation in Winslow Homer's Prisoners from the Front

Winslow Homer's *Prisoners from the Front*, 1866 was a "breakthrough" or establishing painting for Homer, who previously had substantially worked as a newspaper illustrator, following the Union armies for Harpers Weekly of New York. Moreover it has captured the imagination of generations of US commentators who in different eras saw in it both a taxonomical study of the Othered Confederate soldier and also a point of interchange and reconciliation. Its subject matter has substantially sequestered it from audiences outside the US (although it was seen at the 1867 Paris Exhibition) however this paper suggests that its historical context and content is ironised by complex gender narratives around identity and power. The three prisoners not only are Confederate soldiers, but all bear legible representations of female genitalia perhaps as an indication of their subordinate, "loser" status. Concurrently the Union hero, youthful General Barlow (himself famed for holding salons and receiving guests in camp dressed only in his underwear) - despite being well supplied with phallic signifiers, as well

as the affirmation of recorded history, does not seem to be able to fully best the androgynous man/woman who confronts him. Whilst the American Civil War is usually placed as a popular cultural/fantasy motif of male adventure for North Americans or in academic history as a significant turning point in the global history of race and diversity – there is a substantially ignored postmodernist turbulence to the war which included elements such as racial and gender masquerades, myriads of cross dressed soldiers, same sex bonding, amoral and irrational violence at the birth moment of the modern US military-industrial complex. The strangeness of Homer's figures and their ambivalent, enigmatic interaction can serve as reminders of these ambiguities.

See above for biography.

PANEL N UNDESIGN: CRITICAL PRACTICES AT THE INTERSECTION OF ART AND DESIGN

CONVENORS
DR GRETCHEN COOMBS
Queensland University of Technology

DR GAVIN SADE
Queensland University of Technology

Traditionally, design has been placed in

a framework that emphasizes its utility over aesthetic or other non-functional considerations. UnDesign seeks to document new developments in design that connect with science, engineering, biotechnology and hactivism, and computer sciences and visual art, and posing questions such as:

- What is the nature of an online art practice?
- Is working online or with technology always interdisciplinary?
- If working online is inherently interdisciplinary, does it represent a threat to established systems of research and creation?
- How does the computer modify or affect an art practice?

Dr Gretchen Coombs' interests include art and design criticism/activism, specifically recent practices that challenge social structures within an urban context. Her doctoral research involved artists, design collectives, critics and scholars who are immersed in new ways of theorizing activist practices in order to gain deeper insights into understanding the institutionalization of socially engaged art - or 'social practices' - in San Francisco, practices that draw on the Bay Area's legacy of progressive politics and vanguard art practices. Gretchen currently works as a lecturer in the School of Design, Creative Industries Faculty, at Queensland University of Technology.

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Dr Gavin Sade is a designer, educator and researcher in the field of interactive media, with a background in music and sonology, and is currently the Head of Interactive and Visual Design in the Creative Industries Faculty at the Queensland University of Technology. In 2003 he formed Kuuki, a creative media collective who have gained recognition for their innovative creative works which have exhibited nationally and internationally. In 2011 Gavin won the QUT outstanding thesis award for his PhD. Gavin's research interests lie at the intersection of art, design and sustain-ability, with a focus on design philosophy and practice-led research methods.

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JODI NEWCOMBE

The Art of the Eco-city: Redesigning our relationship with nature through public art

There is an emerging body of arts practice that places artists as the barometers of changing environmental conditions, bringing new perspectives to how urban and natural systems can and do interface. Novel forms of data representation, often combined with sensing technology and micro-computing, are offering a new language and opportunity for the arts to contribute to the imagining and making of an environmentally sustainably city. Sometimes funded through public arts budgets, arts festivals, or private developer commissions, the development and experience of these works also

point to new forms of collaboration that break existing moulds and silos of production. This paper offers a review and critical evaluation of this body of international practice, spanning the last five years, examining the processes of commissioning and delivery to inform how current eco-city visions and strategies can be fruitfully 'undesigned' through engagement with artists and public art strategies.

Jodi Newcombe is a creative producer generating innovative projects at the intersection of art, technology and sustainability. After a fifteen-year consultancy career in natural resource management in Europe and Australia, Jodi set up Carbon Arts to bring a stronger creative sector voice to these challenges. She is currently a PhD candidate at QUT's School of Design and is developing a number of significant public artworks in partnership with leading artists, arts organisations, developers and government. Using real-time data, sensing technology and social media, these projects aim to create a new legibility for the often hidden relationships between nature and society.

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DR SIMONE TAFFE

Undesigning Graphic Design: Facilitating the artist in everyone

The discipline of graphic design is poised to reconsider designers' need for freedom of expression, an overhang

of its basis in fine art. The influence of combining designers' creative skills with effective user-centred practices is a gap in the graphic design literature. Buchanan comments that 'The uneasy relationship of art and design will not soon be overcome', pointing to the difficulties in breaking the historical roots of graphic design.¹ However, Meggs argues that graphic designers need to 'envision and establish conditions for production in these environments, rather than designing products themselves'.² This paper addresses Meggs' call for graphic designers to refashion their creative expertise into facilitating the artist in everyone. Meggs' call was made twenty years ago, yet there is a dearth of research into how relinquishing the role of intuitive, creative problem solver influences end-users and graphic designers. The combined role of artist and expert problem solver has afforded graphic designers a freedom of creative expression within the bounds of client expectations; the more famous a graphic designer, the more artistic freedom they can enjoy. The literature raises the idea graphic designers see sharing the creative process with end-users as risking mediocre design. The conflicting nature of these beliefs have conspired together to convince graphic designers that design by end-users is irrelevant to the design process.

This paper presents a case study where co-design methods were applied to the design of asthma information, arguing that co-designing with non-designers is a form of undesign. The case positioned

graphic designers as facilitators of non-designers' creative ideas. A suite of creative outcomes to promote asthma awareness were produced. The designers in this case study perceived themselves as artists. They understood their work to be driven by an innate creativity with the result that they regarded any input into the creative process by non-designers—whether clients or end-users—as ruining design outcomes. Today, the far-reaching re-evaluation and democratisation of creativity suggests that collaboration with end-users is a force graphic design cannot ignore. This paper demonstrates the importance of understanding the barriers involved when inviting end-users to share the creative space guarded by graphic designers. The introduction of a teamwork approach to designing in my research between end-users and designers challenges attitudes represented in the literature that graphic designer's creative intuition alone solves design problems.

Dr Simone Taffe lectures in the areas of identity design and strategic brand management. Simone worked as a graphic designer and design manager for over fifteen years. This experience includes seven years as design manager for the City of Melbourne, overseeing the council's branding program. Simone has also managed branding projects for the leading Melbourne design consultancy Flett Henderson Arnold (now Futurebrand), being involved in design work for the Sydney Olympic branding program, BHP Biliton, the ANZ bank and the State Government.

Simone has a Diploma of Graphic Design from Swinburne 1988, a Master of Arts (Design) from RMIT 2000 and a PhD from Swinburne University of Technology 2012. Simone's research addresses participatory design and the communication design process.

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KIRSTY VOLZ

Absent Interiors

Anuradha Mathur and Dilip da Cunha theorise in their work on cities and flooding that it is not the floodwaters that threaten lives and homes, the real cause of danger in natural disaster is the fixity of modern civilisation. Their work traces the fluidity of the boundaries between 'dry' and 'wet' land challenging the deficiencies of traditional cartography in representing the extents of bodies of water. Mathur and da Cunha propose a process of unthinking to address the redevelopment of communities in the aftermath of natural disaster. By documenting the path of floodwaters in non-Euclidean space they propose a more appropriate response to flooding. This research focuses on the documentation of flooding in the interior of dwellings, which is an extreme condition of damage by external conditions in an environment designed to protect from these very elements. Because the floodwaters don't discriminate between the interior and the exterior, they move between structures with disregard for the systems of space we have in place.

With the rapid clean up that follows flood damage, little material evidence is left for post mortem examination. This is especially the case for the flood damaged interior, piles of materials susceptible to the elements, furniture, joinery and personal objects line curbsides awaiting disposal. There is a missed opportunity in examining the interior in the aftermath of flood, in the way that Mathur and Dilip investigate floods and the design of cities, the flooded interior proffers an undersigned interior to study. In the absence of intact flood damaged interior, this research relies on two artists' documentation of the flooded interior. The first case study is the mimetic scenographic interiors of a flood-damaged office exhibited in the Bangkok art gallery by the group _Proxy in 2011. The second case study is Robert Polidori's photographic exhibition in New Orleans, described by Julianna Preston as, 'a series of interiors undetected by satellite imaging or storm radar. More telling, more dramatic, more unnerving, more alarming, they force a disturbance of what is familiar'.

Kirsty Volz is a Research Master of Arts student and is a graduate of the architecture program at the Queensland University of Technology. Kirsty practiced in interior design and architecture for over 10 years and is now an emerging researcher whose work spans architecture, interior design, scenography and performance art.

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DR BRAD HAYLOCK

What is critical design?

The concept of 'critical design' has, in recent years, been a topic of discussion amongst practitioners and commentators, and it has been the theme of major exhibition projects. However, a studied review of the antecedents of this idea remains to be seen. This paper undertakes a genealogy of the concept of critical design. Key waypoints in this survey include writings on critique and critical theory by Michel Foucault and the Frankfurt School, and the philosophy of Immanuel Kant and Karl Marx. These lineages are drawn into dialogue with key concepts in design theory. Riffing off Kant's 'What is enlightenment?', and Foucault's 'What is critique?' in turn, this paper asks 'What is critical design?'

Dr Brad Haylock is an artist, designer and academic. He is a senior lecturer at Monash Art Design & Architecture, where he is PhD Program Director and Design Theory Coordinator. His research interests span post-Marxist cultural theory and critical practices in art and design. His work takes the form of visual art, book design and publishing, curation, theory and criticism. He has exhibited and published widely, in Australia and internationally.

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PANEL 0

ART, SCIENCE AND GERMAN TRAVELLERS: INTER-DISCIPLINARY AND TRANSNATIONAL EXCHANGES IN NINETEENTH-CENTURY AUSTRALIA AND NEW ZEALAND

CONVENORS

DR RUTH PULLIN

Ongoing Fellow, State Library of Victoria

DR KATHLEEN DAVIDSON

The University of Sydney

German-speaking émigrés and visitors were a significant presence in Australian and New Zealand arts and sciences throughout the nineteenth century. From the embrace of Romanticism to their favourable reception of Darwin's theory of evolution, German travellers arrived in the Antipodes with a sophisticated understanding of the arts and sciences and their interconnections. The mid-century journeys of many German-speaking scientists and artists were inspired by the great naturalist Alexander von Humboldt. He argued that art and science were complementary disciplines which together could bring new insights to the objects of study. The prominence of scientific and technical education in German universities produced talented, highly skilled and multi-disciplinary professionals drawn to the 'new terrain' of Australia and New Zealand by the possibilities presented for pioneering

work in various disciplines. Artists and scientists worked alongside each other and the Germanic-European expatriate network also provided opportunities for those who were ambitious, but less qualified, to gain expertise and to participate on scientific and exploratory expeditions and to work in the new colonial museums and art galleries. This session will consider some of the inter-disciplinary and transnational exchanges that distinguished Australian and New Zealand nineteenth-century art, culture and intellectual life, including new research on individuals and groups working across the arts and sciences.

Dr Ruth Pullin was guest curator (with Michael Varcoe-Cocks) of the National Gallery of Victoria's 2011 touring exhibition, Eugene von Guérard: nature revealed, and she is the author and editor of the book of the same title. Her research on von Guérard has been published in numerous Australian and international journals and catalogues. She has studied in Germany and researched the artist's sketchbooks and drawings as the C.H. Currey Memorial Fellow at the State Library of New South Wales in 2009 and, most recently, as a Fellow at the State Library of Victoria.

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Dr Kathleen Davidson is a sessional staff member at the University of Sydney and independent scholar. She was the 2012-13 C.P. Snow Fellow at the Harry Ransom Center, University of Texas,

Austin, and will be a Visiting Scholar at the Yale Center for British Art during 2014. Her book Photography, Natural History and the Nineteenth-Century Museum: Exchanging Views of Empire is forthcoming with Ashgate. She completed her PhD at the University of Sydney in 2012. Previously, she was Curator of International Photography at the National Gallery of Australia, Canberra.

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ASSOCIATE PROFESSOR LINDA TYLER

Moa hunting in the Transactions: the battle for science's high ground in nineteenth century New Zealand between Julius von Haast, Alexander McKay and John Buchanan

Publishing its *Transactions and Proceedings* from 1867, the New Zealand Institute quickly established orthodoxies of what local science was and how it should be conducted. The role played by Māori in the extinction of the moa, a giant extinct flightless bird, predominated in the wake of Richard Owen's classification of the *Dinornis* from a single bone in 1839. New Zealand men of science asserted their intellectual autonomy by producing lists of moa species and by developing theories on the relationship between moa bones and excavations of pre-historic Māori sites. Key to this activity was the visual representation of the moa, developed by John Buchanan for the *Transactions*, through using photography to document skeletons articulated by Julius von

Haast for display in the Canterbury Museum. However, Buchanan's attitude to von Haast was affected by the way in which the Canterbury Museum Director appropriated the work of Buchanan's colleague on the Geological Survey, Alexander McKay. This "Sumner Cave Controversy" has been previously analysed for the racism inherent in the description of Māori, and the creation of the now-discredited "Moa Hunter Period" in New Zealand history. This paper will focus instead on analyzing the role of publication of illustrations and descriptions of new species in the *Transactions* as a technology used to reproduce in a new colony the class and cultural distinctions from the Old World of Europe.

Associate Professor Linda Tyler was appointed as the inaugural Director of the Centre for Art Research at The University of Auckland in February 2006. In this role, she administers the Art Collection, manages programmes and exhibitions at the Gus Fisher Gallery, and also digital and on-site exhibitions under the auspices of the Window project. In 2010, she was the Robert Lord Fellow at the University of Otago, researching the art and science of nineteenth century botanist and draughtsman to the Colonial Museum and Geological Survey, John Buchanan FLS (1819-1898). Her MA thesis at the University of Canterbury in Art History in 1986 was about the New Zealand architecture and planning of émigré architect Ernst Plischke (1903-1992).

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DR TIM SMITH

Cases of Specimens and Curios: Paul Foelsche's Top End Collecting

The son of a poor Hamburg rope maker, Paul Foelsche migrated to Adelaide on Caesar Godeffroy's ship, *Reiherstieg* in 1854. Two years later, he enlisted in South Australia's Mounted Police and, despite his limited formal education, rose to be the founding inspector of Northern Territory's police force and a recognised authority on all aspects of scientific enquiry in the region.

The policing needs of Port Darwin were few, which allowed Foelsche to take up photography and other pursuits such as collecting specimens for scientists and institutions in Australia and Europe. Those who visited the Northern Territory took advantage of his extensive knowledge of its flora and fauna and enlisted him on their collecting expeditions.

For the last three decades of the nineteenth century, Foelsche was engaged in collecting large quantities of Aboriginal artefacts and information about the district's cultures, on which he based several published papers. Yet his stance in the post-Darwinian debates remains unclear, partially because most of his personal records were destroyed after his death on the outbreak of war in 1914.

In contrast, his photographs have survived and, as this paper will explore, offer a window on those created for scientific

purposes. The most compelling are several hundred portraits of Aborigines, which shed light on the exchanges between Foelsche and scientists involved in the debate about their evolutionary place.

Dr Tim Smith - Following a teaching career in Tasmania, and at Charles Darwin University, Tim Smith now leads student experience programs at RMIT in Melbourne. In Darwin, his research on the Northern Territory's colonial photography led to his co-curation of the South Australian Museum exhibition, The Policeman's Eye, The Photography of Paul Foelsche that toured nationally from 2003. This exhibition drew on Smith's PhD on the photography of the Northern Territory's first Chief of Police, which he completed in 2012. Smith's published work includes a biography of Paul Foelsche, in John Hannavy, (ed), The Encyclopedia of 19th Century Photography, (Routledge Reference, NY 2007).

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DR DOROTHÉE PAULI

Climbing over Fences: Transnational Perspectives in the Work of Mina Arndt

Mina Arndt (1885-1926) belongs to a the generation of New Zealand born artists who established early patterns of professional art practice in New Zealand. The events of her life show how Arndt followed career strategies similar to other New Zealand artists of her

generation, but transnational cultural, social and political contexts shaped the trajectory of her career in a way that set her apart from her contemporaries. An extended period of study in Britain and Germany saw her exposed to an artistic community of a cultural complexity unmatched by anything she previously encountered in her home country and, perhaps most significantly, re-established her connection with her German-Jewish heritage. This paper will argue that throughout her brief career, and especially while living and working in the remote Nelson region, her landscape and figure work was informed by the transnational perspectives generated by her training in early 20th century Berlin. Her versatility and her preferences in terms of subject matter, developed during the early days of her training abroad, contributed to her problematic reputation as an artist working off 'the beaten path', and set her apart from those New Zealand painters whose regionalist work was informed by nationalist tendencies.

Dr Dorothee Pauli is a senior lecturer in Contextual Studies at the School of Art and Design at CPIT, Christchurch. She has published widely on different aspects of 20th century New Zealand art and architecture and is currently pursuing her interest in the art of dissent in Western visual culture, the history of printmaking and the cultural legacy of German colonialism in the Pacific region.

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JAN BRAZIER and DR MOLLY DUGGINS

Visualising Nature in the Classroom: German Scientific Models and Wall Charts in Australia and New Zealand

'Living nature is the best teacher and pedagogue; an artistic medium of representation tries to replace nature and this can be possible in practice only if the images are true to natural objects.' (Arnold and Caroline Dodel-Port, *Erläuternder Text zum Anatomisch-physiologischen Atlas der Botanik, Esslingen a. N.: J. F. Schreiber*, 1883, p. ii)

From 1878 to 1893, Arnold Dodel (1843-1908), a Swiss-German botanist and his wife Caroline Port, drew and collated a series of botanical wall charts known as the Dodel-Port Atlas. Such wall charts, or *Wandtafeln*, along with accurately detailed three-dimensional models, were employed as key visual aids in scientific education from the 1870s to the 1920s in response to Johann Heinrich Pestalozzi's (1766-1827) pedagogical theory that learning through observation was the most effective mode of teaching.

Produced in Germany by a number of skilled artisanal manufacturers and publishers working in collaboration with leading scientists including Ernst Haeckel, models and wall charts became a critical component of university curricula and public museum instruction in Australia and New Zealand from the 1880s. This paper, through case studies of Sydney and Auckland institutions,

examines the inter-disciplinary nature of these late nineteenth-century German visual aids that straddled the divide between science and art, as well as the transnational exchanges that defined their manufacture, dissemination, and application in a colonial educational context

Displayed at international exhibitions, purchased by colonial scientists visiting Europe, and sold through dealers and agents, Ziegler wax embryology models, Blaschka glass marine invertebrates, Brendel papier-mâché botanical models and Rammé papier-mâché anatomical models all made their way to Sydney and Auckland to meet the new educational needs of both university and museum. Wall chart systems such as the Dodel-Port Atlas and Leopold Kny's *Botanische Wandtafeln* provided magnified illustrations that could be viewed from every corner of the lecture hall, complementing the models in helping students grasp the intricacies of morphological structures.

Exploring the crucial role of such visual media in late nineteenth-century scientific education in Australasia, this paper focuses on the colonial trajectories of these German travelling objects.

Jan Brazier is Curator of the History collections at the Macleay Museum, University of Sydney, where she curates scientific instruments, photography and collections relating to the history of teaching at the University. Before joining the Macleay, Jan was an archivist at

the Australian Museum, one of the first archives in a museum in Australia. At the Australian Museum and the Macleay Jan has contributed to and curated a number of exhibitions, most recently True to Form: Models Made for Science (2013) and Picturing New South Wales: Photographs by Kerry & Co. (2010). She has also authored several articles for the Australian Dictionary of Biography.

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Dr Molly Duggins teaches the history of art at the National Art School in Sydney. In 2012 she completed her PhD in the department of art history and film studies at the University of Sydney with a thesis on the visual culture of Victorian nature in the colonial album. Her research interests include album studies, nineteenth-century art and the natural world, Victorian antecedents to collage, and colonial Australian visual culture and modernity. She has undertaken fellowships at the State Library of New South Wales and the Yale Center for British Art. Molly is the author of a number of peer-reviewed articles, including 'Arranging the Antipodes: The Archer Family Album as Metaphorical Cabinet', Australasian Journal of Victorian Studies (2009).

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PANEL P THE HISTORY AND FUTURE OF WRITING ABOUT ART

CONVENORS HELEN HUGHES

The University of Melbourne

DR KATRINA GRANT

Melbourne Art Network

Is it possible to write historically about contemporary art? Can we apply the rigours of art historical methodologies to art being produced right now? Is it possible to speak about contemporary art as a specific entity, rather than reverting to the term 'pluralism' to describe and interpret the multitude of contemporary art practices happening all over the world, simultaneously today? This panel explores emergent philosophical and historiographic approaches to writing about contemporary art.

Helen Hughes is co-founder and co-editor of Melbourne-based contemporary art journal Discipline; co-editor of the peer-reviewed, online, art history journal emaj; and a PhD candidate in Art History at the University of Melbourne.

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Dr Katrina Grant is the editor of the Melbourne Art Network and a founding editor of the online art history journal emaj. She has published on the history of gardens theatres in Italy and on artistic relations between Rome and Britain in

the eighteenth century. Her research interests include the connection between gardens and theatre in the Baroque period and the history of stage set design.

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PROFESSOR IAN MCLEAN The contemporary: Smith vs. Osborne

'The variety of modern, modernist, traditional and indigenous visual arts being produced all over the world could no longer be positioned relative to some broad, all-encompassing narrative of art's historical development (such as modernism followed by postmodernism). For all of their evident differences (indeed, because the evidence of their difference was so intense) they became suddenly – in the first decade of the twenty-first century – simply coexistent, nakedly contemporaneous.' (Terry Smith)

Terry Smith might reject the efficacy of 'some broad, all-encompassing narrative of art's historical development', but he doesn't hesitate to propose a new one, what he and others call 'the contemporary'. It is the grand narrative of our time, what the philosopher Peter Osborne calls its 'fiction', rather than just a descriptive term that signifies the totality of works being produced today. Smith (an art historian) and Osborne (a philosopher) have, to date, proposed the most articulate topologies of what each calls 'the contemporary'. This paper compares their models. While Smith charts a shift towards post-Western

(though not necessarily anti-Western) art practices and thus a definitive break with the teleology of modernism, Osborne's densely argued analysis reinscribes this teleology, effectively producing an apologia of modernism as a western master narrative.

Dr Ian McLean is Research Professor of Contemporary Art at the University of Wollongong. He has published extensively on Australian art and particularly Aboriginal art within a contemporary context. His books include Arte Indigena Contemporaneo en Australia, IVAM Institut Valencia d'Art Modern, Valencia (with Erica Izett), How Aborigines Invented the Idea of Contemporary Art, White Aborigines Identity Politics in Australian Art, and The Art of Gordon Bennett (with a chapter by Gordon Bennett). He is also on the advisory boards of World Art and National Identities.

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DR AMELIA BARIKIN What is contemporary art history?

This paper addresses the concept of 'contemporary art history' from both a theoretical and practical perspective. It takes as a case study the author's experience of writing and publishing her monograph *Parallel Presents: The art of Pierre Huyghe* (MIT Press, 2012), a book originally developed as an art history PhD at the University of Melbourne. In detailing some of the institutional, technical and ethical challenges that

surround the production of a monograph on a major living contemporary artist, the paper has several aims: (i) to review the rapidly expanding popularity of monographs on contemporary living artists and consider whether the proliferation of this format has ineluctably altered the shape of contemporary art history (ii) to evaluate the imbrication of the art critic and the art historian within the field of contemporary arts writing and (iii) to read the maintenance of 'critical distance' in contemporary art history against the priorities of the global art market.

Dr Amelia Barikin is a postdoctoral research fellow at the University of Queensland where she is researching the intersection of art and science fiction. Her book Parallel Presents: The Art of Pierre Huyghe was published by The MIT Press in 2012.

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PROFESSOR TERRY SMITH Thinking Contemporary Art, World Historically

The currents that constitute contemporary art began to take on definite — albeit paradoxical and bewilderingly diverse — forms throughout the world during the 1980s. Big picture understanding of these developments, and of their relationships to relevant contexts, eluded most commentators, or was rejected as premature, even improper. Recourse to indefinite articles such as 'the contemporary' continues to signal

such temporising. Recently, however, a few curators, historians, and theorists have proposed large-scale hypotheses about developments in contemporary art, which explore its relationships to such key contextual formations as economic globalisation, geopolitical conditions, art world institutionality, the broader exhibitionary complex, the experience economy, new communicative technologies, and the evolution of human thought concerning world being. The processes that shape these relationships — those of world picturing, placemaking, and connectivity — are, perhaps, coming into clearer focus. This paper will explore certain recent hypotheses, asking what their profiles of our contemporaneity, and their explanations of how we became contemporary, suggest for understandings of current art — and of the modernisms, traditionalisms, and indigeneity that preceded it, and persist, transformed, through some but not all of it.

Dr Terry Smith, FAHA, CIHA, is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh, and Distinguished Visiting Professor, National Institute for Experimental Arts, College of Fine Arts, University of New South Wales. In 2010 he was named Australia Council Visual Arts Laureate by the Australian Government, and won the Mather Award for art criticism conferred by the College Art Association (USA). He is the author of Making the Modern: Industry, Art and Design in

America (1993); Transformations in Australian Art, vol. 1, The Nineteenth Century: Landscape, Colony and Nation, and vol. 2, The Twentieth Century: Modernism and Aboriginality (2002); The Architecture of Aftermath (2006), What is Contemporary Art? (2009), Contemporary Art: World Currents (2011), and Thinking Contemporary Curating (2012).

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PANEL Q TOPOLOGIES OF PRACTICE

CONVENOR CHARLES ROBB

Queensland University of Technology

Since the 1960s a significant shift in attitude can be observed in relation the role of medium in the art studio. For many artists, the examination of medium has yielded to a more fluid methodology of practice characterised by self-reflexive and highly process-oriented approaches. Discussions of this situation have included descriptions such as Post-medium, or the earlier term, Post-studio. As can be observed in the work of a range of practitioners from Bruce Nauman to Rachel Harrison, contemporary practice often achieves continuity through a complex network of referents, materials and processes that comprise their own extra-medial 'logic'. Under these generative conditions, practice can be

considered as a *topology* – the study of the properties of a spatial field that remain continuous even when subject to distortion. A topological model of practice emphasises the inherent structural dimensions that occur in practice despite often fluid, provisional and contingent qualities. This session will consider topology from both practice-led and art-historical perspectives.

Charles Robb is currently a PhD student at Queensland University of Technology, Brisbane where he also holds the position of Undergraduate Coordinator in Visual Art. He has been a practicing artist for almost two decades and his work has been seen in numerous group and solo exhibitions at venues including MONA (Hobart), the Museum of Contemporary Art (Sydney) and the Ian Potter Centre: NGV Australia (Melbourne). He is represented by Dianne Tanzer + Projects in Melbourne.

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CHARLES ROBB Undulating matter: a topological analysis of studio practice

With specific reference to the writings of Dan Graham and the experiences of creative practice, this paper will elaborate an account of studio practice as a *topology* – a theory drawn from mathematics in which space is understood not as a static field but in terms of properties of connectedness, movement and differentiation. Taking Joseph Nollekens' portrait bust of Charles

James Fox as a starting point, this paper will trace a brief sequence of topological formulations in art to draw together the expression of topology as *form* and its structural dimension as a *methodology* in the specific context of the author's studio practice. In so doing, this paper seeks to expand the notion of topology in art beyond its association with Conceptual Art of the 1960s and 70s to propose that topology provides a dynamic theoretical model for apprehending the generative 'logic' that gives direction and continuity to the art-making process.

See above for biography.

DR WENDY KELLY

Topologies of Materiality and Process within Abstraction

Artworks of all types are constricted by the characteristics of the qualities of the chosen medium, and/or defined by the convention of media, tools and practices. For many non-objective artists the exploration and experimentation of, and with, medium/media is a basic tenet within their practice led methodologies. The role of the medium and its distortion within art practice lies primarily with an examination of material as physical matter, its ability to reflect the individuals concerns, its adaptability and freedom of interpretation.

In the conception and execution of their work, some artists subject themselves to seemingly pedantic material interpretations and methodologies as

they develop their visual language. In this paper I will discuss the discipline demonstrated by artists working within the non-objective genre of abstraction. The practice of artists setting themselves a pre-designated criterion within the production of their work is a common practice in the creative process. However, remarkable results notwithstanding, artists seem to set themselves an almost impossible task, and then go about resolving the problem. These problems can involve concept, matter, colour, materials, and methods.

Drawing upon examples of my own practice and the practice of others, various processes, choices of medium, concepts and concerns will be considered. I will argue that current approaches to non-mimetic abstraction are broad and eclectic and characterised by materiality, seriality and process. They are set within the discipline of personally imposed limits, rules and controls. To create complications, within the new freedom of contemporary abstraction, artists switch or reinvent at will in order to keep the challenges coming, thus as one method or problem is conquered, their practice will shift in order to create a new set of self imposed rules or limits.

Dr Wendy Kelly is a Melbourne-based practicing artist, curator and independent scholar who completed her PhD from Monash University's Faculty of Art, Design and Architecture, Department of Fine Art in 2010. Her research centred on non-objective abstraction and its role contemporaneously, and since completing

her studies she has presented at a number of conferences including Mimar Sinan Fine Arts University, Istanbul, Turkey 2012 and 100 Years of Abstraction: Theory and Practice, Jacobs University, Bremen, Germany 2013. She has an extensive exhibiting history in Australia and overseas.

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SHARON JEWELL

Matter and movement: expression as topological continuity, or a return to Butades' wall

This paper expands on my current drawing practice research, aiming to address the ways in which materials are folded into expression and sensory, affective and reflective engagements with the world. The notion of the "fold" is used in preference to representational mechanisms such as *translation* or *interpretation*, as this movement implies a single plane or surface construed as the imbrication and concurrent emergence of expression and expressed.

Once envisioned as a movement within a single plane, materials, experience or perception and expression are seen to be both inseparable and infinitely malleable, pointing to what David Morris (2004) has referred to as a "topology of expression". This is important, I argue, for the creative practice researcher, particularly in the visual arts, since the relationships between theory and practice and between form and meaning are frequently

points of contention: How do we avoid a method that becomes enmeshed in a representational framework, where outcomes aim to fit a prefigured gap?

In this paper, I suggest that the diverging paths of representation and topological folding, as a basis for creative practices in general and drawing in particular, can effectively be traced to a rereading of the familiar Butades myth, which depicts the origins of drawing as the tracing of a human shadow. I suggest, instead, that the myth can be read as a topological folding of sense, matter and expression over time. The fundamental problem with the original reading of the myth is that it is grounded in representational thinking from the outset. My critique makes use of Deleuze's concept of expression as a generative and inventive rather than representational force. In laying out this idea, I draw on a number of historical depictions of the myth, including Antony Gormley's (2008) rendering: *The origins of drawing*. I also refer to works by Kiki Smith and Anne Hamilton, as well as my own drawing practice, suggesting that the topological reading of Butades, is exemplified in the contemporary imagination.

Sharon Jewell is a visual artist currently undertaking a practice-led PhD at QUT. Over the past two decades, Sharon has worked with a range of materials and forms, exploring both the sculptural object and installation, including kinetic and sound work. Sharon's work is characterised by a lyrical contemplation that is often both humorous and tender.

Sharon received an Australia Council overseas studio grant, Helsinki in 2011 and in Italy in 1994. She has been involved with international art and environment symposia in Korea and Japan (1999 and 2000). She has been working as a sessional tutor at QUT since 2007.

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DR MEREDITH MORSE

Process-surfaces: Simone Forti's Dance/Text/Event Works in An Anthology

This paper discusses US artist Simone Forti's early 1960s meta-text pieces in order to construct a chapter in a history since approximately the mid-1950s of what might be termed topological practice: aesthetic acts that are situated as transformations of a matrix, which, taken together, constitute a practice concerned with the modulation of effects and affects, rather than with medium-specific enquiry. Work by New York's artists after John Cage in the late 1950s to mid-1960s could well be described as initiating this approach, readily combining materials and processes, movement and things, ideas and bodies as equivalent 'events' schematised through the revised score form. Simone Forti was a centrally important, though hitherto unexamined, figure in this rich, interdisciplinary milieu, and her practice is exemplarily 'topological'.

These meta-text works of Forti's, included

in the 1963 *An Anthology*, a collection of equivocal texts, instructions for works, and documents that was soon associated with Fluxus, are simultaneously text and performance 'score', instructions for a dance, and proto-Conceptual descriptions of events that Forti envisioned as 'dance', but which may lie outside the human capacity to enact them.

Forti devised these strange works, which have been little discussed in the art history literature that has otherwise discoursed upon the text piece and the Fluxus event, in tandem with her 'dance constructions'. Equally liminal works situated across sound, movement, and object, Forti's dance constructions were deeply influenced by experimental composer La Monte Young's refiguring of sound as experiential, immersive listening, as a challenge to Cage. Because Forti's works not only seemed to cross disciplines (the new dance, the Minimalist object, and even the text-as-Cageanscore) but to exceed their limitations, her work has remained to this day difficult to categorise within the terms of a more traditionally oriented, medium-specific art history.

I suggest that these works reflect Forti's coupling of Cage's concern with the ongoing, non-teleological processes of nature and the deeply embodied approach to the imagined inhabitation of other worlds taught to Forti by her mentor, the improvisational choreographer and dance teacher Ann Halprin. These texts reveal Forti's attempt not only to describe, but to approach through the human sensory

matrix, and beyond it, the processes of a dynamic world of nature, akin to Cage's concept of nature's 'manner of operation', in telescoping progression. I argue that Forti's dance/text works can be approached as on a sliding scale. It becomes clear that Forti's texts are ordered in a logical sequence (though it is heterogeneous, a concatenation of incommensurabilities) on their single page, moving the potential 'reader', or 'experiencer', from the cosmically far to the radically, even dangerously, near. *Dr Meredith Morse recently completed a PhD in art history at the University of Sydney. She has published on dance and performance in relation to visual art practices of the early-to-mid-1960s in New York City. She is currently developing the manuscript for a book on US artist Simone Forti's work from 1960 to the 1980s, which will be published in 2016 by the MIT Press, and a catalogue essay for the first retrospective of Forti's work at the Museum der Moderne Salzburg in 2014.*

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PANEL R OPEN SESSION, DAY TWO

CONVENOR DR TOBY JULIFF

Victorian College of the Arts, The University of Melbourne

The panel represents the breadth of

scholarship in a range of subjects that address the theme 'inter-discipline'. The papers presented here respond to the strength and breadth of perspectives across artistic practice, curatorial studies, art history and interdisciplinary research practices.

Dr Toby Juliff is a graduate of the University of Leeds specializing in the history and theory of sculpture. Before arriving at the Victorian College of the Arts he was lecturer in Critical and Contextual Studies at Leeds College of Art (2006-2012) and associate lecturer in Art History at the Open University, UK (2008-2012) where he taught on the MA Art History program. He has presented ... lectures at peer-review conferences at the Courtauld Institute, University of London, the Universities of Amsterdam, Gothenburg, Paris, Bristol, Warwick, Glasgow, Leeds & Birkbeck College, London.

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DR GAY MCDONALD and LAURA FISHER

Building cross-cultural connections

In 2011, Warburton Arts Project, an art centre located in the Ngaanyatjarra lands in Western Australia, toured the exhibition *Tu Di Shen Ti – Our Land Our Body* to seven museums in Eastern China. It was so successful that an expanded version of the exhibition will tour a further eight museums in Western China in 2013/2014. This paper will offer critical reflection

on the many remarkable features of this exhibition, including the unique curatorial philosophy which underpins it and the substantial interpretative material that has been translated and disseminated to visitors. Using the exhibition's presentation at the Shanghai Art Museum as a case study our analysis will explore the strategies deployed to overcome the barriers to cross-cultural understanding and to convey to visitors that the artworks are socially meaningful in the cultural present. It will also contextualise the exhibition with respect to the significant diplomatic programme between China and Australia that has made the tour possible.

Dr Gay McDonald is Senior Lecturer School of Art History and Art Education at UNSW. Her current research centres on the construction and uptake of international touring exhibitions circulated within the arena of international relations. Gay is a founding member of in.site: Contemporary Curatorial and Education Research (in.site.unsw.edu.au). Building on the success of Reprogramming the Art Museum, the in.site research group will host Inside Out: The Dynamics of New Museum Architecture on Display in December 2013. This symposium will explore the impact that architecturally significant art museums have on curatorial agendas, exhibition projects and audience engagement.

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Dr Laura Fisher is researcher and team member, National Institute for Experimental Arts.

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DR DAMIEN LENTINI

Creating a Trans-political Gesamtkunstwerk: Interdisciplinary Kunsthallen and the Formation of Centres for Contemporary Art

This paper argues that developments within the formation and programming of post-World War Two institutes for contemporary art such as London's ICA represent the first manifestation of the so-called 'Kunsthalle paradigm' outside of German-speaking central Europe.

Although claiming to create a smaller version of New York's Museum of Modern Art, this paper will instead demonstrate how rhetoric surrounding the ICA's founding, along with its programming of early exhibitions and events actually align its activities with the idea of a *Gesamtkunstwerk* (a 'total work of art'). Moreover, by focusing on the ICA's desire to create a multi-disciplinary 'art space' out of a combination of architecture, art and music, the paper will argue that the type of *Gesamtkunstwerk* desired by the ICA's founders is best exemplified by two of the most notorious spaces to have been built in the fifty years prior to its founding: the Vienna Secession and Munich's Haus der (deutschen) Kunst.

With the benefit of hindsight, this

paper will trace the links between three spaces that, despite occupying completely antagonistic ideological and aesthetic positions, can each be viewed as successfully proponents of a Wagnarian *Gesamtkunstwerk*; whose early exhibitions and events make them the logical forebears of today's interdisciplinary *Kunsthalle*-spaces.

Dr Damian Lentini is Lecturer in Contemporary Art, University of Ballarat. He also tutors at the University of Melbourne where he was awarded his PhD on 'A Friendly Invasion of Spectacular Aliens: The Design and Function of Contemporary Art Centres in the Twenty-First Century' in 2009.

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REBECCA EDWARDS

The London School of Art: contextualization and decoration

The bohemian ateliers and academies of Paris have long been acknowledged as a Mecca for art students travelling from Australia and New Zealand from the late nineteenth century onwards. This paper will explore the mirroring privately run studios in London, which also attracted many antipodean artists. Initially emerging to technically prepare students for the Royal Academy schools, by the turn of the century, several were marketed as a valid alternative to the conservative Academy and provided solid artistic grounding complementing studies in Paris.

Amongst these institutions was the London School of Art (LSA), established by British artists Frank Brangwyn and John Swan and host to hundreds of students including Australians Jessie Traill, Kate O'Connor and James Jackson. Through reassessing its pedagogy and legacy this paper seeks to re-contextualize the LSA within the networks of European art education in the early twentieth century. It will consider the ways in which Brangwyn and his colleagues encouraged pupils to engage with more formal concerns associated with design and decoration which transcended subject-matter and explore how this was a point of difference from the emphasis on classical draughtsmanship of several comparative schools in London at the turn of the century.

Rebecca Edwards is Assistant Curator in Australian Prints, Drawings and Illustrated Books at the National Gallery of Australia, Canberra. She is also a PhD candidate at the University of Melbourne.

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SUSANNA CASTLEDEN and ANNE SCHILO

Water Cooler Conversations

This paper explores two interrelated concerns: the writing about art and the potential influence of creative doctorates in developing new ways of articulating practice. It draws upon our respective experiences as supervisors of Higher Degree by Research students in the visual

arts, as a recent graduate of a creative doctorate, and our own research interests which intersect in ideas surrounding bodies, space and place; often underscored by forays into the discipline of cultural geography (Hawkins, 2013; 62). While her central concern is in developing strong interdisciplinary ties between the two fields, her discussion is of interest because she not only draws attention to the impact of the dematerialisation of art on its production and reception but also points to the importance of artistic practices and their materialities in the creation of knowledge.

Our aim is to consider both the form and the content of our writing; that through the use of voice and various theoretical frameworks that challenge and excite our scholarly imaginations we write towards an embodied understanding of artistic practice. In so doing we hope to challenge more traditional approaches to art writing that distance aesthetic appreciation from corporeal and affective sensibilities. In water cooler conversations we seek a knowing that is born from the materialities and practices of art and writing.

Susanna Castleden's studio practice is based in drawing and printmaking. Her recent research identifies with the field of cultural geography to question how the consequence and affect of global mobility has changed the way we see and encounter the world, and how this has necessitated alternative ways of visualising our position within it. Drawing from imagined or anticipated travel

as well as factual tracks and paths of movement, she uses the visual tools of mapping to question our sense of geographical and spatial knowledge.

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Ann Schilo is an academic in the School of Design and Art at Curtin University. She has supervised numerous creative doctorates and guided students through the challenges of balancing studio and written components. She has published papers about the role of the exegesis and the relationship between creative practice and exegetical writing. In my own research on Western Australian contemporary visual culture I have written and published numerous catalogue essays and articles on women's artistic practice.

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APRYL MORDEN

Art Authentication: Interdisciplinary practice between Art History and Art Conservation

The methodologies that underscore art authentication in practice are of necessity interdisciplinary. This paper looks at the process of art authentication as a cross-collaborative discipline, exploring the process of authentication in bridging art historical knowledge with materials science evidence (art conservation) in investigations of problematic works of art.

Two of the fundamental questions that

underscore disputes of art authentication, are why do we authenticate? And why should the authenticity of works of art be a concern? These questions have a profound impact for the discipline of art history, which seeks to understand the artist's oeuvre in context and with integrity, but which can be threatened by the presence of problematic works of art in circulation on the art market.

The ideal of art authentication in practice introduces cross collaboration between art historical investigations (provenance) and materials science analysis (analysis of the artist's working materials and techniques), to establish verifiable evidence of an artist's oeuvre.

This paper aims to challenge the perception of art authentication as a single disciplinary practice. To look at the process of art authentication as a necessary cross-collaborative undertaking between art history and art conservation; and one through which the evidence of an artist's oeuvre can be secured.

This paper will be presented with reference to on-going research into the oeuvre of the artist Howard Arkley.

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DR NATALIE PIROTTA

Thinking through Making – Practical Research and its relevance to Scholarly Research

The relevance of creative practice to traditional art historical scholarship is the vexed issue teased out in this paper. A traditional training method of artists since the Renaissance has been to copy other artist's work in order to uncover their secrets, and there are many modern examples of artist's engaging in this kind of 'practical criticism' of artists of the past. James Elkins conducts a graduate class in Chicago in which his students 'attempt to make connections between the experience of replicating marks and the historical and expressive meanings of the works.' The question his students are asked to consider is does what they learn in their own studio practice expose knowledge that the 'art history or art criticism' may have missed. Elkins suggests that the answer is either no, or unanswerable due to the problematic nature of this kind of knowledge – as Estelle Barret points out 'the outcomes of such research are not easily quantifiable... [and] difficult to articulate objectively.'

This paper reflects on the writer's project to engage in practical research in order to learn more about the working practices of the nineteenth century Australian landscape painter W.C. Piguenit. The project involved following in Piguenit's footsteps, travelling to the Tasmanian

wilderness, recreating works in paint in the artist's studio, experimenting with mediums, and working collaboratively with others. The 'findings' from these experiences were then woven into a scholarly PhD thesis. The writer reflects on this aspect of creative research and the relevance of her own 'Finding and making' to writing a scholarly dissertation on W.C. Piguenit's creative imagination.

Dr Natalie Pirotta graduated from the PhD program at La Trobe University in Art History. She was previously Co-coordinator, Centre for Creative Arts and has worked in a number of management positions across the university and public sector.

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PANEL S CYCLONOPEDISM

CONVENORS DR EDWARD COLLESS

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LEON MARVELL

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Encyclopaedic knowledge provides the measure for interdisciplinary study, demonstrated in compendia of natural philosophy and cultural history, inspired by classical example during the Renaissance and the Enlightenment.

Indeed, the prospect of encyclopaedic knowledge is an imperative for enlightened society: knowledge compiled with clarity, authority, organization; fashioned with academic civility, courtesy and good breeding; accessible to all who seek it regardless of their discipline. We propose the very negation of this type of enlightening erudition as a model for the 'interdisciplinary' field.

Taking a cue from Negarestani's exhilarating book *Cyclonopedia* (2008)—we welcome the datastorm of 'cyclonopedism', a topological turmoil and convulsion of arcana forging a new interdisciplinary practice. The darkness of this storm provokes chaotic hydraheads, obscure demonologies, speculative horrors and macabre, hermetic heresies in the study of art... driving art toward its darkest aspirations. Cyclonopedism foreshadows the prospect of a black, cyclonic knowledge: unearthly and unearthed, it announces the interdisciplinary field not of 'cultural studies' but 'occultural studies'. Papers inspired by Gilles de Rais, Erzsébet Báthory, Sade, *Ecce Homo*-era Nietzsche, Huysmans, Bataille, Klossowski, Lovecraft, et al are sought—we seek, too, presentations invoking the esoteric and arcane, embracing the heretical, and gesturing towards aesthetic monsters from beyond the pale.

Dr Edward Colless is Head of Critical and Theoretical Studies at the Victorian College of the Arts. He has worked in theatre, film, graphic design and architecture, been a curator, worked as a

travel writer, and dabbled in fiction—but mainly he writes art criticism.

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DR TESSA LAIRD

Beam of Pink Data: Tiamaterialism and the Female Gnosis of Desire

Negarestani's demonology *Cyclonopedia* is prefaced with a semi-autobiographical narrative by the American artist Kristen Alvanson. Residing in a Turkish hotel, Alvanson finds a box of notes by the fictional Iranian archaeologist Hamid Parsani, which end up forming the basis of *Cyclonopedia*. Alvanson has been infected by a computer virus from a dodgy CD that lead to her experience a 'pink torrent' of visual information, like the 'beam of pink data' which bombards Philip K. Dick's alter-ego in his Gnostic parable *VALIS*. Drawing on speculative colour theory and archeo-feminism, this paper attempts to answer the question, why a beam of *pink* light? Does pink signify a specifically female gnosis, as exemplified by Camille Henrot's 2013 *Grosse Fatigue*? What does Alvanson's own art project have to do with a pink, feminised gnosis?

Marjia Gimbutas declared the meander to be more than merely decorative: in

paleolithic art it symbolised water and fertility and was associated with the Snake Goddess. In weaving between chaos goddesses, science fiction, and contemporary art, this meander attempts to direct a beam of pink data at unsuspecting viewers – the eternal battle between chaos and empire, swirling vaginas and nice nails, in living colour.

Dr Tessa Laird received her BFA and MFA from the Elam School of Fine Arts, and is currently completing her DocFA at the University of Auckland while teaching Contextual Studies part time. Tessa has written extensively on New Zealand art, and was a regular columnist for the New Zealand Listener. She has also contributed to magazines such as Art and Australia, Eyeline, Art on Paper, Artnet.com, Art New Zealand, and contributed essays to monographs on et al, John Reynolds, Len Lye, Sean Kerr and Peter Madden. Tessa was a founding editor of Monica Reviews Art in 1996, and the director of the Physics Room in Christchurch in 1997-98, where she founded and co-edited LOG Illustrated.

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PRUDENCE GIBSON

Art, Ancient Texts and Speculative Spells

Drawing on supernatural realities outside expected chronology, this paper responds to contemporary intersections between art and the occult. It addresses the work of installation artists Sarah Contos (voodoo, sexual identity, transformations),

Rochelle Haley/Monika Behrens (erotic witchcraft, aphrodisiacs and spells), and Leah Fraser (magic bottles). These artists make use of myths, ritual, incantation, hallucination and contiguity to create a new reality of fictional art options. Their artwork engages and disperses virulent power; a dangerous and untrustworthy vitality, a negotiation of contingent futures.

Art which deals with devil-pacts, witchy brews of the erotic and conferrals of good luck, given from one to another, becomes an investigation into the aesthetic experience of visual art. Speculative theory/fiction writer Reza Negarestani uses ancient languages, theories of sentient Middle Eastern fossil fuels, demon cults and various occult forms in his book *Cyclonopedia*. The only things missing from his text are potent magic spells. This paper is inspired by the rich and densely complex imagination of Negarestani and sci-fi writer H.P. Lovecraft, however it is primarily an enquiry into how 'art writing' might reflect the vitalism of magic-oriented art.

The gift of art can be a curse, especially if you refer to the wrong art catalogue 'grimoire' for explanation. The art experience is a decision between good or evil: potion or poison. Engaging with art writing can be a dark ritual, a sequential give and take of affects and experience. The contiguous proximity of stimulus and response is a charged and potentially dangerous exercise.

Through the lens of Object-Oriented

Ontology theorists Graham Harman and Tim Morton (an off-shoot of Negarestani-style Speculative Realism), the mystery, allure and hyper-objectivity of the art experience excites a particular kind of responsive writing. How should I write about art which delves into supernatural possibilities? Perhaps one possible answer is: by writing Artaud-like magic spells.

Prudence Gibson is the author of The Rapture of Death (Boccalatte: Sydney, 2010), is a curator, catalogue essayist and has written on art and design extensively for journals such as Art Monthly, Artlink, Australian Art Review, Australian Art Collector, Artist Profile, Art and Australia and Vogue. Her fiction has been published in numerous anthologies and has been broadcast on ABC Radio. She is currently a PhD candidate at the University of New South Wales researching aesthetics and object-oriented ontology.

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JENNIFER KALIONIS

Roy Ananda: *The Devourer*

This paper explores the recent work of South Australia-based artist Roy Ananda, as Lovecraftian world-building exercises, as acts of caving through speculative realms and reimagining mysterious alien architectures proposed by the author. Lovecraft's cosmic horror stories describe worlds at once concrete and vague, and confound humans with arcane knowledge which is both meaningless

and full of possible significance. Ananda makes occultural incursions into understandings of space, time, and matter through complex compositional decisions, extrapolating upon the internal logic of various topologies. His structures provide speculative portals that contradict observational evidence of the knowable world, probing theoretical holes that he has quarried into the universes that Lovecraft and Negarestani proffer.

This paper will examine Ananda's explorations of the dualities of bleakness and richness in Lovecraft's tales, as user-generated mythos content that further develops the great tensions of being in-between states, of the multiform horrors of being. In particular, it will explore works from *The Devourer*, Contemporary Art Centre of SA, 2013. Like Negarestani, Ananda explores the possibilities of redemption through the human imagination, and interrogates the spaces between existing and imagined worlds. Ananda constructs objects and environments that expose the rigidity of existing structures and weakening points of collapse they harbour.

Jennifer Kalionis is a freelance writer and art history tutor at the University of Adelaide, and has published in Art Monthly and Artlink. Her graduate studies presentations and publications deal with the aesthetics, politics and ethics of contemporary performance art.

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DR JUSTIN CLEMENS

Totally undignified and worthless

If there's one thing the so-called Western philosophical tradition loves to recoil from, it's abjection. As Plato's Parmenides proposes to Socrates in his eponymous dialogue: 'what about these, Socrates? Things that might seem absurd, like hair, mud, and dirt, or anything else totally undignified and worthless?' Such 'dark materials,' as John Milton might say, totally undignified and worthless — that which strictly speaking has neither being nor non-being — are therefore at once things that can never become a proper object for philosophy but which must nonetheless be treated in some way, even if only by sedulous evasions or apotropaic invocations. Material-yet-inarticulable, the 'wild abyss' (Milton, again) of these irreparably equivocal things insists at the bright heart of all enlightenments. Take Immanuel Kant's *Critique of Judgement*, for instance, the very emblem of modern systematic philosophical aesthetics, in which, as Jacques Derrida has shown, 'vomit gives its form to the whole system.' In this paper, I will re-examine the problematic of vomit in Kant along Derridean lines, to demonstrate that the Kantian doctrines regarding the inexistent purity of form and its spiritual pleasures depends upon a subterranean network of obscene surgical rewirings, whereby the anus becomes connected to mouths that feast on their own auricular vomit, and the most revolting excrementiousness becomes the secret heart of aesthetic thought.

Dr Justin Clemens - In addition to numerous publications of poetry and art criticism, Justin Clemens has also published extensively on psychoanalysis and philosophy. He has been contributing editor of major anthologies of texts and criticism on Jacqueline Rose, Alain Badiou and Giorgio Agamben. He is also a partner in re:press, publishing among many other titles Reza Negarestani's Cyclonopedia (2008) and the anthology The Speculative Turn (2011). Clemens latest book is Psychoanalysis is an antiphilosophy (Edinburgh: Edinburgh UP, 2013).

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SARA OSCAR and JAIME TSAI Photography/Infraslim

Georges Bataille's *Encyclopaedia Acephalia* is a negation of the Enlightenment will to order knowledge. In his famous entry, Bataille identifies the limitation of this attitude in the *universe*, so amorphous that like a gob of spit, it is radically declassifying in its resistance to form. Bataille's hostility to systems of classification is perhaps exacerbated by his profession as a librarian, a profession shared by his contemporary, Marcel Duchamp. Like Bataille, Duchamp undermined systematic knowledge with his own writings: a collection of aphoristic and arcane fragments than ranged from scientific speculations to imaginary projects. We are concerned with one concept in particular – the *infraslim* – that appears throughout Duchamp's notes.

Anticipating Duchamp, William Talbot, inventor of the calotype, botanist and member of the Royal Society, speculated that photography was capable of capturing invisible rays beyond the limits of the solar spectrum. This unrealised experiment illustrates Talbot's fascination with material and immaterial forces coming together photographically. It also illustrates the extent to which the exact identity of photography eluded Talbot in the nineteenth century: was it borne of nature (light – photos) or culture (drawing – graphe), did it belong to science or art, or is photography an *infraslim* marriage of these things?

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DR EDWARD COLLESS Satanic Cornucopia

'Looking about me on the wide waste of liquid ebony upon which we were thus borne', recounts Edgar Allen Poe's survivor of A Descent into the Maelstrom, 'I perceived that [ours] was not the only object in the embrace of the whirl'. Poe's gargantuan, abyssal, Nordic maelstrom both vomits up and sucks downward in an awful engulfing plunge all its bizarre flotsam: house furniture and fir trees as well as ships. Unlike the redemptive twister (showing off its Biblical pedigree like a dancer's legs under a skirt) that arrives out of thin

air and lifts Dorothy's farm house intact from the Kansas dustbowl up and over the rainbow into the dreamland of Oz, Poe's dark whirlpool performs an obscene exhumation of its drowned and buried prey; in fact, this black storm is styled as if it were itself a crypto archaeological if not crypto-ontological artifact, archaic and unaccountable, rather than a tidal phenomenon—and as alien and unfathomable as the hideous, sinewy and titanic architecture of the vortices and catastrophic currents within the oceanic planet of Stanislaw Lem's novel Solaris. 'I must have been delirious,' observes Poe's mariner scanning the maelstrom's other surging victims, 'for I even sought amusement in speculating upon the relative velocities of their several descents.' Such an alluring cyclonic storm—whether meteorological or intellectual—will be demonic. It forms its insurgent schemata (expressed by Poe's narrator as equally delirious and speculative) from a bad, indeed black, infinitude. The blackness of a Satanic cornucopia. This is the maddening, sinister infinitude of an eternal obscure, esoteric configuration of any possible collision, sequencing, contraction, integration, attenuation, encryption, concatenation, implosion: eternal topological transition—but not universal (no proportionate unity, no consummate moral or aesthetic necessity)—the 'nature' of this black data-storm is nothing but delirious speculation. Do not think of this as liberating, other than in a Satanic or at least demonic way. What obscenity pours forth and is swallowed by this hellmouth is the eternal

contingency of the aesthetic as a bad infinity: to navigate the maelstrom is to amusingly speculate on the velocity of its flotsam heading toward doom.

Dr Edward Colless' art criticism and journalism have been published in numerous magazines, newspapers, catalogues and anthologies, within Australia and internationally. A selection of his critical writing, titled The Error of My Ways, was published in 1995 by the Institute of Modern Art in Brisbane and was shortlisted for the NSW Premier's Literary Award. Colless has taught art history, film studies, performance and art theory in several tertiary institutions, he is a filmmaker and has also worked as a theatre director. He has curated a number of art exhibitions and has worked for the National Gallery of Australia in Canberra. He is the Head of Critical and Theoretical Studies at the Faculty of VCA and MCM's School of Art.

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ANNA DALY I'm Looking in the Mirror and I Don't Like What I See: Horror and Visuality in Early Modern Painting

In "The Horror of Mimesis", David Young Kim observes that, despite its frequent evocation, the importance of horror to the development of Western art in the early modern era is often overlooked. As Kim argues, though, horror was intertwined with ideals of mimesis underwriting early modern art discourses since both were

concerned with the “...penetration of the fictive world into lived experience...”. In accordance with this line of reasoning, this paper seeks to demonstrate the way in which the mirror as a model for mimesis spawned its own discourses of horror and uncanniness. Considered in this way, paintings such as Parmigianino’s *Self Portrait* (c.1525), Caravaggio’s *Medusa’s Head* (c.1597) and Gijsbrechts’ *Easel with Still Life* (c. 1670) can be understood as works that elaborate on the mechanics of perspective in ways that draw specific attention to the mirror’s role in structuring early modern visuality. Formally and iconographically speaking, that is, these are paintings that use the mirror as a point of reference whilst presenting it as a model of vision with serious implications for the location of the viewing subject. Against this backdrop, the mirror emerges as an instrument that allows early- and late- modern fears concerning the relationship between viewers and representation to be fused together, its horrifying potential as evident in the psychoanalytic subject’s confrontation with the uncanny as it is in the threat it poses to the maintenance of boundaries between life and art.

Anna Daly received her Honours degree in Politics from Victoria University in Wellington, New Zealand, and her Masters in Creative Writing from the University of Melbourne. She is currently a PhD candidate in the History and Theory of Art and Design at Monash University, where she has been working as Tutor. She has also worked as a curator, both for independent exhibitions and at the

Museum of Chinese Australian History. Her art and media criticism has been published in LOG, Photofile, Un Magazine, Sense of Cinema, Metro and Screen.

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DR LEON MARVELL

Jagging the Whorl: Żutawski’s Silver Maelstrom

Andrzej Żutawski’s film *On the Silver Globe* is an adaptation of the first volume of his grand uncle’s science fiction saga, *The Lunar Trilogy*.

Began in 1975, but shut down in 1977 by the Polish vice-minister of cultural affairs, a reconstructed version of the film finally premiered at Cannes in 1988. The fragmentary remains were spliced together with a *bricolage* of random street scenes accompanied by Żutawski’s voice-over stitching together the missing narrative elements.

Already known for his vertiginous style, the ‘reconstruction’ of the film catapults it into a transcendent level of delirium, Żutawski’s stylistic excesses becoming the very substance of the film itself. The interior of Żutawski’s skull radiates convulsions at 24 frames a second, and the audience tries desperately, vainly to catch up.

This paper will read the violent gestures of Żutawski’s film as a type of cinematographic action painting: the

landscapes of the Tatra Mountains, the Caucasus and Mongolia, the wandering figures within the *mise en scene* engendering a somatic aesthetics of tendon, bone and uterine screams.

Mirroring Żutawski’s inversion of the relationship between narrative and style, this paper will attempt an eversion of the whorl and unstitch the eye at the heart of the Silver Globe.

See above for biography.

PANEL T CONSUMPTION AND INTERDICTION

CONVENORS GEORGINA MACNEIL

University of Sydney

KATE ROBERTSON

University of Sydney

Visual culture is replete with connections to consumption. To create and display a work is to invite the viewer to ingest it. Yet, sometimes artis designed to be devoured, with literal feasts such as Rubens’ Bacchanal, and corporeal feasts such as Ingres’ Odalisques. Such consummation reeks of lust and gluttony, but the delectation of aesthetically pleasing imagery has always offered loopholes into forbidden realms of earthly delights. But what are the implications of the act of consumption, and the fates of

the eater and the eaten? Can it change the consumer irrevocably, especially when they venture beyond the boundaries of the known so as to immerse themselves in and assimilate the forbidden? What of the dangerous penumbra between detachment and submersion? This panel is interested in the intersections between the unknown and the forbidden, and material and metaphorical consumption in art and visual culture. Consumption will be approached in multiple ways, including the literal act of eating; the imaginative consumption of images and the theoretical subject addressed by scholars such as Veblen, Baudrillard and Bourdieu. Through engaging with multiple disciplines and media, this session considers visual manifestations of consumption, and what emerges in the interstices between the illicit or taboo, the concealed and the uncanny.

*Georgina Macneil recently handed in her PhD thesis at the University of Sydney. Her thesis examined the genesis of the boy Baptist figure in Renaissance art, focusing on fifteenth-century Florentine painting. Her conference papers have reflected her broader art historical interests, including her AANZ paper in 2012 which examined Kanye West’s use of cathedral imagery in his clip for his 2012 song with Jay-Z, ‘N****z in Paris’. The author’s upcoming paper at the 2014 CAA conference will examine the Baptist figure (from cherubic infant to ascetic prophet) as a representative of Foucault’s heterotopic wilderness in Renaissance art and thought.*

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Kate Robertson is a PhD candidate within the Department of Art History and Film Studies at the University of Sydney who submitted her dissertation 'The Siren Song: Australian Artists Abroad, 1890-1914' mid-2013. Aside from tutoring within the department, she also writes for the Sydney branch of The Thousands, an online magazine and directory published by Right Angle Studio. Kate's research interests range from explorations of identity and the connections within and between communities of artists to more specific concerns, such as how the manipulation of the female body can facilitate a viewer's engagement with a work.

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KATE ROBERTSON

Ladies Who Lunch: Man-Eaters in Contemporary Visual Culture

John Longstaff's *The Sirens* (1891) is an intriguing painting, drawing from the classical mythology that had held the artist spellbound as a child. This work captures the fin de siècle type of the femme fatale, with the predatory creatures whose song lured men to their deaths personifying the danger inherent in the feminine. This paper will explore the legacy of the Sirens in contemporary visual culture, considering the persistent theme of women who, like these mythical beings, would bewitch and then literally

devour men (as opposed to instances of metaphorical or sexual consumption, for example). The often interwoven responses of allure, fear and revulsion provoked by such a display of female power emerge in the works that will be focussed on: the film *Teeth* (2007), the music video 'Sick, Sick, Sick' by Queens Of The Stone Age (2007), and the characters *Poison Ivy* from DC comics (1966-) and Mileena from the video-game franchise *Mortal Kombat* (1993-). The dangers inherent within the female body manifests in these examples in various ways, envisioned variously – and often simultaneously – as abject, erotic, maternal, monstrous, natural and ultimately unknowable.

See above for biography.

DR LUKE MORGAN

Hell Mouth: Consumption and Cannibalism in the Renaissance Garden

The Hell Mouth in the Sacro Bosco (Sacred Wood) at Bomarzo (late sixteenth century), a colossal sculptural representation of a monstrous open mouth, suggests a continuing fascination with the chthonic symbolism of the monstrous gaping maw. The medieval portal to hell is relocated to the secular environment of the mannerist garden, where its potency as a demonstration of the wages of sin is muted. The gaping mouth in the garden also implies a peculiar transaction with the visitor. Like Alcofraybas in François Rabelais's *Pantagruel*, upon entry the visitor willingly, perhaps even ritualistically,

submits to his or her own consumption, replicating the process in miniature inside the grotto (the Hell Mouth at Bomarzo was designed as an alfresco dining room).

On the level of aesthetics, the effect is grotesque. The Hell Mouth epitomises Mikhail Bakhtin's definition of the grotesque body as 'a body in the act of becoming. It is never finished, never completed'. The Hell Mouth appears as if perpetually frozen in the moment of swallowing, devouring, rending and change. Its appetite is never sated. It has not previously been suggested, however, that on the level of cultural reference the Hell Mouth alludes to ancient and contemporary fantasies about human-flesh-eating monsters, once imagined to inhabit the unknown outer edges of the world, but by the end of the sixteenth century, thought to actually exist in the Americas. In this paper I propose that the patron of the Sacro Bosco, Pierfrancesco 'Vicino' Orsini's knowledge of Aztec artefacts, along with his demonstrable interest in travellers' tales, implies a neglected meaning of the Hell Mouth. Orsini's curiosity could, without contradiction or constraint, embrace cannibalism and garden grottoes. These two ostensibly quite different themes are uniquely combined at Bomarzo, a garden that makes explicit reference to the visual culture of the New World. As the world expanded the allusions of the garden, as microcosm, followed suit.

Dr Luke Morgan is a Senior Lecturer in Art History at Monash University. This paper introduces an idea in Dr Morgan's

forthcoming book, 'The Monster in the Garden'.

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DR LAINI BURTON

Swallowable Parfum: Product or Provocation?

The resounding emphasis when it comes to consumption of the flesh remains with ocularity. Sidelined as abject, our body odour, or scent, is equally evocative while being entirely ephemeral. The perfume industry has capitalised on the social fears of malodour and today is a billion dollar industry, flooded with luxury brands and celebrity scents. However, where perfume was once the domain of alchemists, it is now firmly within the purview of artists and scientists. Wrestling smell back into the realm of the conceptual, self-labelled 'body architect' Lucy McRae has, along with synthetic biologist Sheref Mansy, developed the Swallowable Parfum (2011). McRae's product proposes the release of a unique genetic scent 'synthesized from the body's natural processes', emitted through perspiration. Aestheticising this much maligned sense, McRae's campaign video envisions the body as an atomiser and crosses the dermal threshold by internalising what has previously been an external bodily practice. This paper will examine Swallowable Parfum to explore whether it has potential to widen the scope of olfaction, or if this is yet another way of colonising bodily functions which are recuperated back into commodity.

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GEORGINA MACNEIL

Azealia Banks, 'Yung Rapunxel' and the Dark Other

Azealia Banks, a young, black, female rapper, has quickly carved out a niche and following for herself, for everything from her rapid-fire, aggressive rhymes, to her antagonistic online presence, and her individual style. Banks' film clip for 'Yung Rapunxel' (2013), directed by artist Jam Sutton, is an excellent manifesto of one dimension of Banks' multi-faceted media personality. In this clip, Banks and Sutton draw heavily on the idea of the femme fatale as a 'dark' or exotic woman, using both Banks' skin colour and her provocative performance to confront the viewer. Banks and Sutton tap into two other key currents of visual symbolism in the clip: first, the idea of the hellmouth, which relates to Banks' identity as a rapper, her many vociferous online stoushes with other artists and media figures, and stereotyped imagery of people of colour. Second, Banks and Sutton cannily tap into a contemporary online counter-culture of pan-occultism, which both allies Banks with young fans online across such platforms as Instagram and Tumblr, and also plays back into the historic visual trope of the dark Other woman. In this paper I will examine Banks and Sutton's clip, both within Banks' existing visual oeuvre,

and a wider art historical context of consumption, the forbidden and the occult.

See above for biography.

ASSOCIATE PROFESSOR ROBERT NELSON

Toward a history of greed: cultural ambivalence in indulgence

Visual culture is heavily implicated in commercial strategies for boosting consumption. Advertising recommends indulgence and luxury; industry celebrates temptation in joyful denial of moral and ecological incumbencies to save the precious resources of the earth. While contemporary wisdom exhorts us to limit our consumption of energy, goods and services, mainstream culture encourages profligacy. However, the tension between the two impulses is not new. The ancestry of the contradiction is inherent in the very conceptions of greed and gluttony, which pertain to privilege but which are stigmatized by puritanical discipline. Inheriting a mean parsimonious disapproval from ancient moralists against happier shades of hedonism, environmental resistance to mainstream consumption labours under an unfashionable kill-joy stereotype, which ultimately marginalizes Green culture in a market-driven society. In combinations of iconographic analysis and philology, this paper traces attitudes to covetous consumption, from antiquity to the industrial period. Identifying fine distinctions such as unseemly zeal for

gain (περδία), greediness (λαίμαργότης) and gluttony (λιχνεία) already in ancient Greece, the paper examines endearing Falstaffian aspects of the capitulation to desire, the frequent fondness for corpulence—as seen in art from the renaissance to Courbet—and the equal and opposite injunction against excess and profusion. Special attention is given to baroque conventions, which unusually valorize excess and superabundance in copious language as well as ornaments and corpulent bodies. Consumption as a strategy to control the body is integral to the story which still challenges the ethics of nutrition.

Associate Professor Robert Nelson is Associate Director Student Experience at Monash University in the Office of the Pro Vice-Chancellor Learning and Teaching, where he also teaches Responsible Research and the art of HDR supervision. The focus of Robert's own research is the link between the aesthetic and the moral in art and design, extending to urban planning and the way that societies handle space and energy. His books include The Jealousy of ideas (Fitzroy and London 2009), The visual language of painting (Melbourne 2010), The space wasters (Melbourne 2011), Moral sustainability (Fife 2010) and The spirit of secular art (Melbourne 2007), with a forthcoming title Instruments of contentment (Fife 2013). He is the author of many articles in the refereed literature, plus 1000 newspaper reviews and articles. Robert is also a scene painter (polixenipapapetrou.net) and art critic for The Age in Melbourne.

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JENNIFER KALIONIS and MELANIE COOPER-DOBBIN

The Censured Touch: Looking as Soixante-Neuf

This paper (divided into Parts 1 and 2) will explore works of art that invite and evoke consumption by the viewer. In these examples, to look is not only to consume but to be consumed by the art object or experience, and in these exchanges boundaries are blurred. Broadly, the paper is about the ways in which audience members react to sexual suggestion, erotic display and the exhibition of sexual acts as works of art. Their responses to and experiences of these artworks include the invitation to, touch, gaze, mimic, seduce and otherwise ingest the object or performer.

Furthermore, implications of the acts of forbidden, sexual consumption and the fates of the viewer and artwork will be explored through examining the viewer as active participant (consumer). In particular this paper explores the audience's often out-of-control responses, including improper touching, and the enactment of depictions as sexual manuals. The paper will specifically examine representations of earthly or carnal love, excess, self-love and orgiastic scenes in the eighteenth, twentieth and twenty-first centuries.

As Peter Cryle writes, 'erotic art, typically mise en abyme, can be seen

to have a double function: it serves to arouse desire, of course, spurring on the narrative, but it also gives a shape, in the most literal sense, to the action that will follow'. Ultimately, the paper asks, can the audience be held responsible for irrational behaviours which manifest in those who succumb to the influence of works of art?

Melanie Cooper-Dobbin is an artist and PhD candidate in the School of History and Politics at the University of Adelaide. Specializing in eighteenth-century art history, her research interests are primarily focused on representations of mythology and gender. Her most recent publication, 'The Horror of the Horns: Pan's Attempted Rape of Syrinx in Early Eighteenth-Century Visual Art', pp.163-174 appears in (ed) Anne Greenfield, Interpreting Sexual Violence, 1660-1800 (Pickering and Chatto, 2013).

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PANEL U ON CURATING CONVENOR DR REBECCA COATES The University of Melbourne

Over the last twenty years, the role of the curator has undergone unprecedented change. The contemporary curator now works in an ever-expanding field. Shifts in this field include the rise of the nomadic or über curator of biennale and international temporary exhibitions; conceptualisations of curation as practice; new approaches to modes of display; research into exhibition histories; the role of artist as curator; and the educational turn. Expanding audiences, the proliferation of graduate curatorial courses, and the professionalization of the role of the curator have also played important roles in these shifts, both within and beyond the institution. This panel invites papers from curators, art historians, artists and those with an interest in reflecting on the diversity and development of curatorial roles, the practice of other curators, their predecessors and peers, exhibition and curatorial histories, or on other areas related to the curatorial field.

Dr Rebecca Coates is an independent curator and writer, Associate Curator at the Australian Centre for Contemporary Art (ACCA). She lectures in the Art History Department, University of Melbourne, and is a research associate with Professor Charles Green. She has over twenty years experience working as a curator at institutions both in Australia

and overseas, including the Australian Centre of Contemporary Art (ACCA); the Museum of Modern Art, Oxford (MOMA, UK); the National Gallery of Victoria, Melbourne, and the Visual Arts Program for the Melbourne International Arts Festival (MIAF). She has curated over forty exhibitions. In 2013 she was awarded a PhD from the University of Melbourne. The rise of the private art foundation: John Kaldor Art Projects 1969-2012 examines the rise of not-for-profit foundations presenting temporary art projects and their role within a globalized contemporary art world.

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DR REBECCA COATES Curating Histories and the restaged exhibition

In 2012, Jens Hoffmann curated the exhibition *Life in your head, When Attitudes Became Form Become Attitudes, A Restoration – A Remake – A Rejuvenation – A Rebellion*, a homage to Harald Szeemann's much mythologized *When Attitudes Become Form* (1969). At the same time, it also attempted to deconstruct the myth, or at least assist visitors to develop an informed opinion about the historic exhibition. In June 2013, Szeemann's exhibition again became the focus of another remake, the Fondazione Prada's *When Attitudes Become Form: Bern 1969/Venice 2013*, curated by Germano Celant with Thomas Demand and Rem Koolhaas and presented in the historic palazzo Ca'

Corner della Regina in Venice. In August 2013, *1969: The Black Box of Conceptual Art* was presented at the University Art Gallery, Sydney, curated by Ann Stephen. Like the earlier exhibitions, it too focused on an exhibition that place in 1969, and presented a reconstruction of the first Conceptual art exhibition in Australia sent by Ian Burn, Roger Cutforth and Mel Ramsden to Pinacotheca gallery, Melbourne. This paper examines the recent phenomenon of restaging historic exhibitions in a contemporary context. It explores the role of the curator, the motivations for reconsidering and remaking seminal exhibitions of our times, and the possible status of the exhibition as a form of 'ready-made'.

See above for biography.

DR WES HILL Curatorial Politics and the Asia Pacific Triennial

The Asia Pacific Triennial (APT) – an Asian and Pacific region-themed contemporary art exhibition inaugurated in 1993 at the Queensland Art Gallery – is a leading art event in Australia that has been widely praised for its facilitation of non-Western art practices and dialogues on Global Art. Conceived by former director Doug Hall, the APT helped to promote Australia's international cultural identity in the early 1990s; reconciling its antipodean history with its proximity to Asia. In the proposed presentation, I will reflect on the twenty-year history of the APT, focussing particularly on its in-house curatorial

approach in relation to the curatorial methodologies of other large-scale art exhibitions on the global contemporary art-festival circuit. Unlike many other festival-style art exhibitions, the APT has always maintained an acquisitive agenda, and the apparent success of the Queensland Art Gallery | Gallery of Modern Art (QAGOMA) in recent years is due in part to the gallery's prescient investment in contemporary art from Asia. As well as acquiring significant works by Takashi Murakami, Cai Guo-Qiang, Zhang Xiaogang and Xu Bing, QAGOMA owns more works by Ai Weiwei than any other museum in the world — a relationship that was principally forged through the APT. With its acquisitive agenda and in-house curating, the APT poses a relatively unique model of curatorial practice; one that highlights the capacity of the contemporary art institution to spawn local cultural industries, and to propel political exchange.

Dr Wes Hill is an art historian and curator who is currently employed as a lecturer of Art Theory and Curatorial Studies at Southern Cross University (SCU), Lismore. He has a PhD in Art History from the University of Queensland (supervised by Dr. Rex Butler), and his writing has appeared in magazines and journals such as Artforum, Frieze, Broadsheet and Art and Australia. He has conducted extensive research on the Asia Pacific Triennial (APT) for his PhD studies, as well as for the delivery of Curatorial Studies units at SCU. His critical review of the 2012/13 APT was published in Frieze magazine, and he will be delivering a paper on the

APT at the Curatorial Practices Reframed symposium in Cyprus in November this year.

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DR DANIEL PALMER and DR MARTIN JOLLY

Curating Photography in Australia

How does photography fit into contemporary curatorial discourse? Addressing the history of photography curating in the Australian context, this paper seeks to understand the contingencies and qualities that have distinguished it from art curating more broadly. Much has changed since photography curating emerged in Australia with the establishment of the NGV's Department of Photography in 1967, and the opening of the Australian Centre for Photography in 1974. At that time, the aim was to establish photography as a fine art, and establish a tradition. Today, photography is firmly embedded within contemporary art, while digital technology is radically changing how images are made and seen. From Instagram to citizen journalism, a new wave of imagery is transforming photography as an art, and the relationship between photographer and curator is at a crucial moment of transformation. This paper, part of an ongoing research project supported by the Australia Council, introduces our research into photography curating in Australia, specifically addressing the initial phase in the 1970s as a context to

understand changing institutional and curatorial attitudes towards photography and photographers.

Dr Daniel Palmer is a Senior Lecturer in the Art History & Theory Program at MADA (Monash Art, Design & Architecture). He has a long-standing involvement with the Centre for Contemporary Photography in Melbourne, as a former curator and current board member. His publications include the books Twelve Australian Photo Artists (2009), co-authored with Blair French, and the edited volume Photogenic: Essays/Photography/CCP 2000–2004 (2005). His scholarly writings on photography have appeared in journals such as Photographies, Philosophy of Photography and Angelaki, and he regularly contributes to art magazines.

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Dr Martyn Jolly is a photographer and a writer. Since the 1980s he has worked in photography museums, galleries and at Schools of Art. He is currently Head of Photography and Media Arts at the Australian National University School of Art. His work as an artist is in the collections of the National Gallery of Australia, the National Gallery of Victoria and the Canberra Museum and Gallery. As a writer he frequently writes reviews and essays. His book Faces of the Living Dead: The Belief in Spirit Photography was published in the UK, the US and Australia in 2006. Recently he was a fellow at the National Library of Australia and the National Film and Sound Archive.

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ALANA KUSHNIR

A Brief History of Unauthorised-Exhibition Making

This paper will outline key historical instances of the practice of unauthorised exhibition-making and examine related curatorial approaches. Taking the practice of appropriation by artists and various national court cases, statutes and international agreements as points of reference, it will examine how the legal and ethical rights held by artists may impinge on curators' freedom of expression. It will feature a number of older case studies beginning with Giorgio de Chirico's law suit against the Venice Biennale organisation for the inclusion of a fake work in the Italian Pavilion in 1948, the physical removal by Vassilakis Takis of his own work from an exhibition at the Museum of Modern Art, New York in 1969 and Robert Morris' requested withdrawal from Harald Szeemann's *documenta 5* in 1972. It will also feature more recent examples including the 2011 case of Joseph Beuys' estate against the Museum Schloss Moyland in Germany for the exhibition of photographs of Beuys' performances from its own collection.

The lack of publicised examples of deliberate unauthorised use by curators in the past will then be contrasted to the strategies of a number of curators working today. One example which will be closely looked at will be the unauthorised retrospective exhibitions curated by

Shelly Bancroft and Peter Nesbett at their (recently closed) New York gallery, Triple Candie. Another will be Germano Celant's restaging of Harald Szeemann's seminal 1969 exhibition, *When Attitudes Become Form* at the Fondazione Prada in Venice, which is still on display.

This paper will also examine a number of ongoing instances of unauthorised exhibition-making which specifically relate to, reference or operate by means of the internet. It will demonstrate that the internet has proved to be a particularly fruitful tool for the advancement of such practices. One of the longest-running examples of this kind which will be discussed is UbuWeb, a website which hosts thousands of avant-garde films, videos and sound recordings, performance documentation, papers about audio, performance, conceptual art, and poetry, as well as full-length PDFs of literature and poetry, and contemporary and historical conceptual writing. A specific focus will be its resourceful approach of complementing its mission 'for a different sort of revisionist art history' by featuring guest-curated sections of works.

Finally, this paper will also focus on the practices of artist-curators whose works 'live' online and which, by their very nature, incorporate other artists' works into their own, including Ben Vickers, Jennifer Chan, LuckyPDF and ODay Art. With these instances in mind, this paper will propose that where curators re-use an artwork in a curated project without the artist's authorisation, but with a measure of criticality, those actions may

be justified. A deviation in the history of exhibition-making will be revealed, where the freedom of expression of the curator is not subordinate to that of the artist.

Alana Kushnir is a freelance curator and researcher. She completed a MFA (Curating), Goldsmiths, University of London in 2013, with two independent research projects. The first year project proposed a series of roundtable discussions with artists who adopt curatorial methodologies as part of their art practices, including Luis Jacob, Fiona Abiccare, Alex Martinis Roe, No Fixed Abode, A Constructed World and Francesco Pedraglio, which is to be published in a forthcoming issue of Discipline. The second year project proposed a touring exhibition of the Agency archive initiated by Belgian artist Kobe Matthys to several university galleries in Australia, which is currently in development. She has curated exhibitions in London and Australia. She has a BA Honours (Art History), University of Melbourne (2010); BA (Art History) and LLB, University of Melbourne (2008).

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PHIP MURRAY

When attitudes do not become form

This paper argues that new models within contemporary art infrastructure are required, and greater flexibility in art terminology is needed, to support the – not new – but certainly increased proliferation of interdisciplinary art practices within contemporary art.

Although interdisciplinary practices have been visible for decades – from the Ballets Russes to Bauhaus, De Stijl to Fluxus – current Australian contemporary visual arts infrastructure still largely takes the museum as its model and is largely concerned with presenting objects in space. Yet, contemporary artists' practices are far more diverse than this. Many 'interdisciplinary' artists – those who work with performance, sound, live art or participatory art, for instance – have struggled to fit into the conventional infrastructure. Similarly, artists who are fluidly producing work across disciplines – working from theatre-making or film production as much as visual art, for instance – are not supported by funding structures or production infrastructure where the traditional notion of the artist as one engaged in a solo studio-based practice is still the normative model. While there is increased (and increasing) fluidity across arts disciplines, current terminology and infrastructure are not totally adept at supporting these shifts. To some extent, the attitudes have not become form.

Phip Murray is an independent writer and curator and History/Theory Coordinator in the Interior Design program at the School of Architecture and Design at RMIT. Phip was Director of West Space from 2008-12 and prior to that worked as an Associate Producer for the Next Wave Festival. She has curated a series of interdisciplinary curatorial projects, such as Time Has Come Today, a program exploring sound, moving image and performance projects (West Space, 2012)

and Tyger, Tyger, a new commissions series including projects by Philip Brophy, Constanze Zikos and Juan Davila (West Space, 2011-12). Phip also writes about art: projects include The NGV Story, a book published by the National Gallery of Victoria to commemorate their 150th anniversary; a text for ArtLink exploring artist-led projects and experimentation; and a catalogue essay to accompany Dan Monynihan's exhibition Lost in Space at Gertrude Contemporary. She is an alumnus of the AsiaLink Leaders' Program and the Australia Council for the Arts' Emerging Leaders' Program. She is chair of the board of the independent arts publication un Magazine and a board member of Liquid Architecture Sound Art Festival. Her most recent research project, commissioned by the Australia Council for the Arts, was a qualitative profile of the Australian contemporary art sector based on over 90 interviews with contemporary art practitioners.

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GORDON BULL

Curating in the field: Djon Mundine and Perspecta '83

This paper will discuss the exhibition of indigenous art in *Perspecta '83*, with particular consideration for the activities of one participant, the curator and writer Djon Mundine. It will show that in the complex interactions between remote communities, where Mundine principally worked, and metropolitan centres, where he regularly travelled

and also worked, the distinctions that appear in the reception of exhibitions at this time – particularly between fine art and anthropological frames of reference – did not operate in any clearly defined manner, and indeed anthropological and fine art interests can be seen to overlap considerably. Although it is clear that Mundine viewed the contemporary art context as strategically useful – both in terms of reaching its audience and market and in terms of placing Indigenous art within the parameters of fine art discourse, and so raising the status of Indigenous art – working in the community involved him in employing methods developed in anthropological field work and in anthropological institutions, and he produced very similar exhibitions for both anthropological and fine art contexts.

The story that drives this chapter is the collaboration of Mundine, then community Art Adviser in Ramingining, with Bernice Murphy and others in metropolitan fine art contexts. The first key exhibition in a fine art context is *Perspecta* '83 produced with Bernice Murphy, then a curator at the Art Gallery of New South Wales (work from which, along with work from *Perspecta* '81, subsequently went to Sao Paulo). The point is to account for the process of developing exhibitions and commissioning work, where Mundine was in dialogue with Murphy, and in dialogue with artists and others in or visiting the community, doing the work of curatorship in field, and then presenting work in exhibitions.

Gordon Bull is an art historian and theorist. He has taught at Australian universities since 1984. He is currently a Senior Lecturer in Art Theory at the ANU, School of Art, and was Head of the School from July 2006 to May 2013. He has a particular interest in Indigenous art in contemporary art contexts.

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PIPPA MILNE

Han Ulrich Obrist curates: the Interview Project

Over the course of the twentieth century, the role of the curator has changed significantly, and art discourse has engaged with the definitions of art, the exhibition, and the subsequent role of the exhibition maker. Swiss curator, Hans Ulrich Obrist is a key exemplar of these changes. He curates his projects as a facilitator, but also as a participant and content generator within each exhibition. This paper would aim to illustrate the changing involvement of the curator in exhibitions by focussing on Obrist's Interview Project, which consists of myriad interviews conducted by Obrist over the last 30 years. Obrist functions as part of the international superstructure of the contemporary art world at a level of art discourse; working as an international curator and writer gathering information and opinions from constituents within the cultural landscape and mediating and archiving this data so that it forms a non-linear narrative about recent history, within which he is a curator of

exhibitions, conversations and ideas. Over the past three decades, he has conducted thousands of interviews with artists, architects, curators, philosophers, writers, poets, sociologists, historians and scientists among others. These interviews form the basis of numerous publications. As a whole, these interviews form an archive of ideas that Obrist refers to as the Interview Project. By tracing the curatorial techniques that Obrist employs in compiling the Interview Project, I would aim to illustrate his ubiquitous curatorial presence within the project, to the extent that he becomes a both a participant and director within the project, thus challenging the status quo of curating.

Pippa Milne is currently completing a Masters of Art Curatorship at the University of Melbourne. Her professional experience includes Interim General Manager, Centre for Contemporary Art, Melbourne (present); Venice Biennale Intern, the Australian Council of the Arts and the University of Melbourne (2013); Venice Biennale Pavilion Attendant, Creative New Zealand (2013); and experience in a range of other private and public galleries in Australia and New Zealand. She holds a Bachelor of Arts in Art History and a Law Degree from Canterbury University, New Zealand.

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KIM DONALDSON

Re-framing – Artist as curator

It could be argued that when Marcel

Duchamp sat in his studio spinning his bicycle wheel, watching the spokes make patterns in front of his eyes, he was embedded in a curatorial problem. Or that, through his participation in this performative act, he gained a new conceptual understanding that highlighted that artworks could only appear under certain conditions and required the framing of the exhibition structure to make them visible.

'Performing the curatorial' is presented as an extreme of contemporary curatorial activity. Jens Hoffmann states that its methodology is 'completely untethered to works, artists, spaces, audiences, or any particular outcome of the encounter between "viewer" and "artwork"'. Described as similar to aspects of a post-production art practice it defines a process enacted within a particular time and space related framework. As an ongoing, active, multidimensional process it requires a performativity on the part of artists, curators and a public. This creates the potential for construction and change and generates an 'embodied criticality'. Irit Rogoff articulates it as being the act of being inside something. It is quite different to criticism and critique that are generated from the outside. A complexity arises when the notion of 'embodied criticality' of an artist undertaking curatorial activity is in question. It could be posited that the 'artist as curator' begins the curatorial process on the inside and that a counter move is necessary. This shift, to the outside is where theoretical evaluations and analysis are made. Re-immersion is

then required to fully test the knowledge gained. This oscillation between perspectives may need to happen many times. As Dorothea von Hantelmann states the act of repetition, which is never identical and includes deviation and difference, can produce effects that go beyond language and create change.

Can the methodology of 'performing the curatorial' be used to understand the working methods of the contemporary 'artist as curator'? The historical example of Marcel Duchamp's *Readymades* and a contemporary project, *Technopia Tours*, map activities where outcomes are not defined. With *Technopia Tours* (art) workers wearing orange uniforms offer trips, or experiences, that unfold over time in diverse locations. The phenomenological conditions that prevail direct its course. The task of this paper is to highlight differences in the perception and use of an 'embodied criticality' to create new knowledge that adds to the discourse surrounding 'the curatorial'.

Kim Donaldson is an artist and curator. Her self-initiated projects challenge the exhibition form through multi-layered and many faceted processes that engage institutions, collections, artists and the public in various locations. Often going beyond the field of art these projects have included the establishment of Techno Park Studios, a gallery/exhibition space (<http://www.technoparkstudios.com>) and the solo exhibition Between the Lines at Heide MOMA which researched the private library of the Reids. Her most recent project Technopia Tours has

travelled to Zbludza, Berlin, Birmingham, Singapore, Venice and London with collaborative iterations involving over 15 artists. Kim lectures at the Victorian College of the Arts in Melbourne.

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PANEL V LOOKING AT THE OVERLOOKED IN EARLY MODERN EUROPE

CONVENORS PROFESSOR JENNIFER MILAM

The University of Sydney

DR LOUISE MARSHALL

The University of Sydney

PROFESSOR PATRICIA SIMONS

University of Michigan at Ann Arbor

This session takes as its theme the variety of perspectives offered by close looking at previously marginal or neglected works of art, objects or/and sites. Traversing a variety of media, locales, time frames and interpretative approaches, the session foregrounds the inter- and cross-disciplinarity characteristic of the field today, and the benefits of close engagement with the object of study engineered by way of an interdisciplinary focus. In some ways, the very marginalization of the past now enables a fresher, less encumbered, more densely

interconnected examination of certain objects and practices that challenge notions of artistic quality, iconographic continuity, hierarchical value and ephemeral presence. Whether the earlier scholarly neglect arises from institutional or aesthetic assumptions, the delimitation of disciplinary boundaries has been crucial, relegating certain media and functions to the "minor" or "decorative" arts, for instance, and causing us to overlook objects without easy attribution, categorized as "popular," consigned to museum storerooms, or disconnected from contextual ideas as remnants of interior or garden spaces. This session instead seeks to demonstrate the significance and insight of scholarship that moves across and between institutional and conventional fields to explore the margins of art history.

Dr Jennifer Milam is Professor of Art History and Eighteenth-Century Studies at the University of Sydney. Her books include the Historical Dictionary of Rococo Art (2011), Fragonard's Playful Paintings. Visual Games in Rococo Art (2006) and Women, Art And The Politics Of Identity In Eighteenth-Century Europe (2003). Currently an ARC Future Fellow, her project addresses garden history and ideas of cosmopolitanism, nationalism and imperialism in eighteenth-century Europe.

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Dr Louise Marshall is Senior Lecturer in the Department of Art History and Film Studies at the University of Sydney,

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Dr Patricia Simons is Professor of History of Art at the University of Michigan, Ann Arbor. She is author of The Sex of Men in Premodern Europe: A Cultural History (Cambridge University Press, 2011) and co-editor of Patronage, Art, and Society in Renaissance Italy (Clarendon Press, 1987). Her numerous essays analysing the visual and material culture of Early Modern Europe have been published in anthologies and peer-review journals such as Art History, I Tatti Studies, Journal of Medieval and Early Modern Studies, Renaissance Quarterly and Renaissance Studies, ranging over such subjects as female homoeroticism and the visual role of humour.

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DR LOUISE MARSHALL

The collaboration from hell: a plague strike force at S. Pietro in Vincoli, Rome

The focus of this paper is an extraordinary representation of angelic and demonic collaboration, encountered in a little-studied fifteenth-century fresco in the Roman church of S. Pietro in Vincoli, Rome. The fresco depicts a posthumous

miracle of St Sebastian, whose intervention ended a pestilence ravaging Italy in 680 AD. Yet the saint is barely visible. Instead, death and destruction dominate, thanks to the combined efforts of an angel and a demon, whose apparently amicable partnership is seen at the very centre of the picture. While pope and cardinals process through the corpse-strewn streets, the angel guides the demon to a palace and watches with approval as he strikes the portal with his spear. Resistance is obviously futile, and the dire fate of the building's inhabitants under the menace of combined angelic and demonic assault is shown by the dead body sprawled face down over the threshold. My paper explores the significance of this unique representation of plague's causes for what it reveals of Renaissance responses to the disease. What would it mean to see an angel and a demon collaborating in the role of humanity's executioners? What might such a representation of causes imply with regards to strategies for avoidance and protection?

*Dr Louise Marshall is Senior Lecturer in the Department of Art History and Film Studies at the University of Sydney, where she teaches late medieval and Renaissance art. Her research focuses on Italian Renaissance plague imagery. Recent publications include articles on a cycle of St Roch by Tintoretto in *Artibus et Historiae* and a plague miracle by Giovanni di Paolo for Renaissance Studies.*

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ASSOCIATE PROFESSOR CHRISTINA NEILSON

Living Devotion: Secreted Prayers and Animated Statues in Early Modern Sculptural Practice

Notes have been discovered inside a number of late medieval and early modern sculptures by artists such as Lando di Pietro, Tilman Riemenschneider and *Luisa* Roldán, and this paper aims to address their meaning. Literally overlooked (one example was inserted into the nostrils of a statue, while another was composed in runes and covered with polychromy), these notes pose fascinating methodological challenges to modern art historians. Why did artists do this, and who were the intended readers of the notes? In attempting to answer these questions, this paper emphasizes how considerations of materials and processes of creation can bring to light early modern attitudes about art and art making.

By considering the content of the notes alongside the processes involved in making sculptures, this paper proposes how the practice of sculpturing itself was regarded as a kind of spiritual exercise. In addition I aim to highlight broader methodological issues, such as the importance of materials and techniques of making for understanding how works of art were believed to operate in the Middle Ages and early modern period.

Dr Christina Neilson is Assistant Professor of Renaissance and Baroque Art History at Oberlin College. Her

publications include articles on Verrocchio and the meaning of wood in Renaissance sculpture. She has been the recipient of fellowships from the National Endowment for the Humanities, Villa I Tatti-the Harvard University Center for Italian Renaissance Studies in Florence, and the Andrew W. Mellon Foundation. Before joining the faculty at Oberlin College, she worked at the Frick Collection in New York, where she curated an exhibition on Parmigianino's Antea. Her talk is sponsored by the Lila Wallace – Reader's Digest Endowment Fund at Villa I Tatti.

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PROFESSOR PATRICIA SIMONS

Culinary Culture in Renaissance Italy: multiple evaluations

Scholars estimate that one silver saltcellar cost the equivalent of 200 maiolica pieces. Yet fifteenth- and sixteenth-century comments rarely and only ironically address cost, instead favourably comparing maiolica with silver. The praise chiefly occurs as thanks for gifts, but it nevertheless reveals the problem with using monetary expense as a yardstick for cultural value and appreciation. This paper examines the documentary evidence anew, pointing to the importance of novelty and skill but also to such factors as maiolica's contrast to cheap pewter and its absorption into the fantasized re-creation of antiquity well before the development of actual *istoriato* ware. As a new medium in

households, women played a special role in its patronage and sociable value. Too often regarded as a cheap substitute for metalware and as subserviently imitating more expensive forms, maiolica was instead a new complement in Renaissance culinary and display culture, ingenious, entertaining, colourful and alchemical.

See above for biography.

DR NICHOLAS CHARE

Investigating Art History's Dirty Laundry: The Great Bed of Ware

Acquired by the Victoria and Albert Museum in 1931, the Great Bed of Ware was built in the late sixteenth-century. The elaborately carved and painted oak four-poster has been described as one of the museum's greatest treasures. It is not, however, usually listed alongside works such as Jan van Eyck's *The Arnolfini Portrait*, Vincent Van Gogh's *Bedroom in Arles*, Robert Rauschenberg's *Bed* and Tracy Emin's *My Bed*. The Great Bed of Ware is not thought of as one of the great beds of art. Given that paintings of beds and readymade beds are part of the art historical furniture, why is the Great Bed sinfully omitted? This paper begins by considering why so called decorative works such as the Great Bed are excluded from conventional visions of what comprises high art despite their significant stature. It then engages in a close analysis of the bed, including its carving and paintwork, as a means to demonstrate some of the insights

embedded in it. Drawing on a range of disciplinary approaches, the paper will focus particularly on the bed as a form of material testimony to the Early Modern and on its status as a locus of memory through time. It will conclude by arguing that an art history that marginalises works such as the Great Bed needs to be put to bed.

*Dr Nicholas Chare is Senior Lecturer in Gender Studies at the University of Melbourne. He is the author of *Auschwitz and Afterimages* (IB Tauris, 2011) and *After Francis Bacon* (Ashgate, 2012), and co-editor of *Representing Auschwitz* (Palgrave, 2013).*

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DR MICHAEL HILL

The Paintings in San Carlo alle Quattro Fontane

When Borromini took on the commission in 1634 to rebuild San Carlo alle Quattro Fontane, the key datum of corporate identity was Orazio Borgianni's 1612 altarpiece showing San Carlo Borromeo adoring the Holy Trinity. Borromini, who changed his name to identify himself with Borromeo, took his cue from the painting, designing a church that in its lobed rhomboidal shape evokes the doubled-triangle scheme of the Trinitarian Throne of Grace. The paintings installed 1641-45 furthered the theme of embodied space. The first was Pierre Mignard's over-door fresco of the Annunciation. Mignard also painted the high altarpiece showing San

Carlo and founder saints worshipping a revealed Trinity, with the dead Christ supported in the lap of God. Beginning (Annunciation) and end face each other, activating the interior as a room framed by the conception and death of Christ. The lateral altarpieces by Domenico Cerrini completed the ensemble of painted images and architecture, taking their chromatic scale from the works on the long axis and illuminated by a fictive light source equivalent to the Dove hovering above Christ's belly on the high altar.

Despite the significance of the paintings within San Carlo, their existence has all but been ignored. In part this is a consequence of them being so compromised: the Annunciation is mostly destroyed, Cerrini's paintings were removed and now languish in the Convent hallway, while the main altar painting is reflective and difficult to see. Yet a further reason must surely be that architectural historians have been so blinded by the white purity of Borromini's church that its theatrical colour has been rendered invisible.

*Dr Michael Hill is Head of Art History and Theory at the National Art School, Sydney. His recent publications include 'Practical and Symbolic Geometry in Borromini's San Carlo alle Quattro Fontane', *Journal of the Society of Architectural Historians*, December, 2013, and a study of the art historian Leo Steinberg for the *Oxford Encyclopedia of Aesthetics*, ed. Michael Kelly (forthcoming, 2014).*

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PROFESSOR JEANETTE HOORN

Rereading Gainsborough's Officer of the Fourth Regiment of Foot

This paper reinterprets Gainsborough's *Officer of Fourth Regiment of Foot* (NGV) focusing upon the emotional regime that comes into play when the viewer considers the main business of the picture – an image of a soldier leaning against a rocky outcrop on the coast of Galway and the gaze of his faithful hound. While the picture has been interpreted around the ideals of the man of sensibility, so influential in the middle of the eighteenth century, little has been said about the way in which Gainsborough has represented the relationship between Mansergh St George and his dog. This paper considers Gainsborough's low church background, the emergence to opposition to Cartesian philosophy and to cruelty to animals, among the humanist circles in which the artist moved as well as his 'canine portraits' in general.

*Dr Jeanette Hoorn is Professor of Visual Cultures and Director of Gender Studies at the University of Melbourne. Her recent books include *Hilda Rix Nicholas and Elsie Rix's Moroccan Idyll: Art and Orientalism* (2012), *Reframing Darwin* (2009), and *Australian Pastoral, The Making of a White Landscape* (2007). Her current research project funded by the ARC addresses the emotions and representations of animals in 18th-19th century British and French academic painting.*

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PANEL W

PORTRAITURE AND IDENTITY

CONVENOR MARK SHEPHEARD

The University of Melbourne

The study of portraiture has always crossed inter-disciplinary boundaries, involving scholars from diverse fields such as art history, political history, social history, musicology, and psychology, to name just a few. One of the common areas of interest is the way in which portraiture has been used to define and represent identity, either personal or collective. This session presents eight interdisciplinary papers that explore the way in which identity has been expressed through portraiture, from buffoons at the court of Pope Urban VIII to photographic portraits of the Kelly Gang.

Mark Shepherd is a PhD candidate in Art History at the University of Melbourne. His thesis is a study of Italian musician portraits of the seventeenth and eighteenth centuries, which charts the development of professional identity through portraiture and explores the personal and professional relationships that often connected painters and musicians during this period. Mark is the convenor of the European Visual Culture Seminar Series at the University of Melbourne and is also a broadcaster for Melbourne radio station 3MBS FM and produces 'Recent Releases' and the long-running 'Early Music Experience'.

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ESTHER THEILER

Valentin de Boulogne's Portrait of Raffaello Menicucci: A Buffoon in the Court of Urban VIII

Among the last works of the French Caravagesque painter Valentin de Boulogne is an extraordinary portrait of Raffaello Menicucci, a buffoon in the courts of the Grand Duke of Tuscany and of Pope Urban VIII (*Portrait of Raffaello Menicucci*, c. 1628-1632, Indianapolis Museum of Art). In his satirical biography of Menicucci, Gian Vittorio Rossi (also known as Erythraei) stated that Menicucci had begged him to be included in his Pinacoteca, his collection of 300 contemporary biographies. Rossi said that Menicucci was "able to pour forth extemporary verse, make witty remarks, move to laughter". These are features of the ancient art of buffoonery, a profession that relied on the art of rhetoric to disturb social equilibrium and to puncture pretension. Valentin's portrait, which was painted when the influence of Caravaggio had all but died out, expresses the contradictions and psychological complexity presented by Menicucci. I will argue that the portrait is both an ironic example of the fluidity of early seventeenth-century social ambitions and in accord with tendencies in portraiture in these decades towards the depiction of more complex layers of identity.

Esther Theiler is a PhD candidate in Art History in the School of Historical and Cultural Studies at La Trobe University.

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DR MARK DE VITIS

The Portrait as Assemblage: Representing Foreignness at the Court of Louis XIV

Marie-Thérèse d'Autriche (1638-1683), Infanta of Spain, arrived in France to marry King Louis XIV in 1660 as a condition of the Treaty of the Pyrenees (1659). Cultivating the political importance of the union, representations of the new queen sought to position her as a point of contact between the French and Spanish monarchies. Rather than erase traces of cultural difference, portraits of the Marie-Thérèse openly displayed her cultural hybridity as an emblem of the status of the Bourbon regime within a period of change and renewal.

Charles and Henri Beaubrun, who hailed from a long line of royal portraitists, were commissioned to produce the first images of the queen. While locating her within an established lexicon of Bourbon imagery, the Beaubrun simultaneously broke recognised conventions to construct the queen's portraits as an assemblage of Habsburg and Bourbon pictorial traditions, drawing together attributes associated with the imagery of the two dynasties into a single, harmonised image. The pictorial hybridity of this representation sought to validate the provisions of the Peace of the Pyrenees and promote its longevity to a population wearied by a quarter-century of violence and uncertainty. For modern scholars, the queen's portrait offers an opportunity to consider the political applications of cultural exchange at the royal Bourbon

court, and the role of image-making in realising these ambitions.

Mark De Vitis holds a PhD in Art History from the University of Sydney and his thesis was entitled On Foreign Relations, Or Difference as Distinction at the Bourbon Court of France. He is currently a lecturer at the National Art School, Sydney, in the Department of Art History & Theory.

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KATHERINE KOVACIC

Putting on the Dog: Animals in Human Portraits

Almost as soon as artists began painting portraits of the great and good of human society, animals have also found a place on canvas. From the dog in the corner, to the noble steed and, occasionally, an unexpected bird or exotic creature, these animals convey something about the human sitter. Art historians have tended to consider the symbolism of animals in human portraits, a furred or feathered evocation of some human quality that the sitter wishes to espouse. Certainly, the animal as symbol is a part of portraiture; however, there are also more subtle influences at play. Irrespective of any symbolism – intended or otherwise – an animal alters the reading of a portrait. This paper will examine how a viewer's perception of a sitter can be coloured by the presence of an animal, exploring the significance of different species and breeds, and the nature of the interaction

between human and animal subjects within a portrait. Research into the human-animal bond, attachment theory, gaze and the role of animals in society will be used to reconsider some of the nuances of human-animal portraiture.

Katherine Kovacic is a PhD candidate at the University of Melbourne. Her thesis is entitled The Human-Animal Bond in Art.

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DR GEORGINA COLE

Imaging identity in eighteenth-century portraits of the blind

Of all the art forms in eighteenth-century Britain, portraiture was by far the most significant. For both sitter and artist, it was an important way of generating and maintaining social standing; but while primarily concerned with issues of status, politics, and identity, the portrait form was often used as a forum for exploring other ideas. Through various modes of portraiture, artists responded acutely to the development of Enlightenment thinking in natural history and philosophy, particularly its emphasis on sensation, experience, and knowledge.

The mingling of the portrait's traditional functions with the new priorities of the Enlightenment can perhaps be most clearly seen in eighteenth-century portraits of the blind. This paper addresses the intersections of portraiture and philosophy in two paintings of celebrated blind individuals: Nathaniel

Hone's portrait of the blind magistrate and social reformer Sir John Fielding of 1762, and George Romney's historical portrait of the poet John Milton and his daughters of 1793. These paintings are chosen for the ways in which they suggest a critical rethinking of blindness. While acknowledging its severe disadvantages, both artists emphasise the ways in which blindness can be overcome by rational and intellectual means, or compensated by heightened poetic insight. In contrasting these portraits, this paper explores the social identity of blind people, the functions of the portrait, and artists' engagement with changing attitudes towards visual impairment.

Dr Georgina Cole holds a PhD in Art History from the University of Sydney. Her thesis, entitled Painting the Threshold: Doors, Space and Representation in Eighteenth-Century Genre Painting, analysed the role of doors and other architectural motifs in eighteenth-century French and British genre painting. Taking a transnational and interdisciplinary approach to the art of this period, it examined the pictorial representation of space in relation to issues of privacy, sensibility, charity, and architectural design. Georgina is currently a lecturer in Art History & Theory at the National Art School, Sydney.

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DR MONICA LAUSCH Imaging the interdisciplinary of the Vienna School of Art History: the art of conversation between art and other fields

This paper examines how artistic representations of art historians contributed towards the professionalising of the art historical discipline in Vienna around 1900. It will explore the interdisciplinary qualities of art history as reflected in portraits of Viennese art historians, including those of Julius von Schlosser, Hans Tietze and Erica Conrat-Tietze. In particular, it will engage with the notion of the art historical portrait as a visual form of discourse that enables a dialogue to occur between art history and other fields through the composition, iconography and texture of such portraits.

Julius von Schlosser (1866-1938), renowned for his 1934 chronicle of the Vienna School of Art History, revised notions of portraiture and identity in essays including his 1906 *Gespräch von der Bildniskunst* ("Dialogue on the Art of Portraiture") and in his ground-breaking 1911 analysis of wax portraiture (*Die Geschichte der Porträtbildnerei in Wachs. Ein Versuch*). Significantly, Schlosser also attempted to widen the discursive parameters of art history as it was practised in his time through correspondences with contemporaries, such as the aesthetic philosopher, Benedetto Croce.

The paper takes a synchronic and diachronic approach by investigating how the interdisciplinary has shaped both

historical and modern representations of art historical practitioners and their discourse.

Dr Monica Lausch is the Curator of Historical Collections for Monash Health. She completed her PhD in Art History at the University of Melbourne in 2005 with a thesis entitled Art history and the Museum: Julius von Schlosser (1866-1938) and the Vienna School.

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DR SUSAN RUSSELL 'The Vertù Scavenger', Paul Sandby's portrait of Dr Robert Bragge (1770-1777)

Little is known of the life of Dr Robert Bragge, art dealer, collector and connoisseur, or of his entry into the burgeoning art market of eighteenth-century London. His biography is sketchy and his activities largely undocumented. He was clearly, however, a figure to be reckoned with if the numerous contemporary portraits of him are any indication. Paul Sandby's satire, *The Vertù Scavenger* and *Duper by Permission* is the most virulent of these, depicting a grotesque figure accompanied by verses attacking both Bragge's qualifications and the honesty of his professional dealings. This paper will investigate the motives for Sandby's caricature and consider Bragge's status as that new phenomenon in eighteenth-century London, the professional art dealer.

Dr Susan Russell is a Research Associate

of the History Program at La Trobe University and from 2003 to 2011 was the Assistant Director at the British School at Rome.

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DR VIVIAN GASTON Self-enlightenment: Joseph Wright of Derby's Self-portrait in the National Gallery of Victoria

This important work by Joseph Wright left England in late 1841 when the artist's daughter, Harriet, and her relatives emigrated to Australia. In late 2009 it re-emerged into the public domain as the gift of Mrs Alina Cade to honour her late husband Joseph Wright Cade, the artist's direct descendant.

Painted at the time of his most celebrated 'candlelight' inventions in the 1760s, does this work, with its gleaming effects of light and candid address to the viewer, shape a new model for the self? This paper will assess the historical and artistic contexts for the work, its place within Wright's oeuvre and its relation to the intellectual concerns of his enlightened social circle. It will ask whether this depiction represents a strategy for professional promotion, a testament to friendship and social networks or a proto-romantic self-reflection.

As part of the presentation I will also outline the ARC linkage project 'Transforming Identity in Australian and

British Portraits in the National Gallery of Victoria 1700-1900' for research to be undertaken at the University of Melbourne in conjunction with the National Gallery of Victoria from 2013 to 2016.

Dr Vivien Gaston is Senior Research Associate for the Australia Research Council project 'Human Kind: transforming Identity in Australian and British Portraits 1700-1900 in the National Gallery of Victoria' in the School of Culture and Communication, University of Melbourne. Her publications include The Naked Face: self-portraits (2010), The Long Portrait Gallery: Renaissance and Baroque Faces (2010), and articles on subjects ranging from 16th-century Italian art to 20th-century Australian portraits. She curated the major exhibitions The Naked Face: self-portraits, National Gallery of Victoria, in 2010-11 and Controversy: the Power of Art, Mornington Peninsula Regional Gallery, in 2012.

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DR CHRIS MCAULIFFE

Live fast, die young and have a good-looking corpse: interdisciplinarity in portraits of the Kelly Gang

The pursuit, trial and execution of members of the Kelly gang, between 1878-80, generated multiple portraits, including photographs, newspaper illustrations and a death mask. With the use of photographic portraits in the pursuit of the Kelly gang, we hear of subjects being "recognised by their

photographs." Evidentiary status was sought for the photograph; Kelly's trial saw an early attempt (denied) to introduce photographs as evidence in court. At the Glenrowan siege, the portrait was shaped by a hunger for media spectacle; it was simulated (a policeman wearing Ned Kelly's armour) and the boundaries of ethics exceeded (in a portrait of Dan Kelly's charred remains). Implicitly acknowledging a new economy of the portrait—shaped by law, media and celebrity—Ned Kelly sought to ban court sketchers from his trial and commissioned a pre-execution photographic portrait "for his friends."

Iconic portraits of the Kelly gang form an early chapter in an Australian history of interdisciplinarity. Their use in a judicial context suggests a familiar, even classical, form of interdisciplinarity; a Foucauldian archaeology encompassing law and representation, power and knowledge. But J. W. Lindt's notorious photograph of a second photographer making a portrait of Joe Byrne's strung-up corpse opens an historical fissure: there new portrait media, new operatives, new channels of circulation. Lindt's photographs suggests that the interdisciplinarity was a moment of uncertainty and unknowing as the categorical status of the portrait as likeness was superseded by its new status as event. Likewise, Ned Kelly's effort to manage his own representation suggests a shift from conventional self-representation (*the carte de visite*) towards a meta-consciousness of self-as-image.

Dr Chris McAuliffe is an Honorary Fellow with the Australian Centre at the University of Melbourne. In 2011-2012 he was Visiting Professor of Australian Studies at Harvard University. From 1991 to 2000 he was Lecturer in Contemporary Arts at the University of Melbourne and from 2000 to 2013 he was Director of the Ian Potter Museum of Art at the University of Melbourne.

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PANEL X

ART AND ADVERTISING: A CASE OF SIBLING RIVALRY OR SYMBIOTIC EXCHANGE

CONVENOR DR EVE-ANNE O'REGAN

The University of Western Australia

While the histories of art and advertising are conventionally perceived as mutually exclusive, their interdisciplinary association has led to the development of new forms of process, aesthetics, perception, motivation and consumption; and an altogether new kind of producer and consumer.

In recent years there have been significant shifts in the two disciplines and a convergence through the political economy and representations of the commodity, and it is now timely to reflect upon dimensions of the exchange to further our understanding of the

advantages in pursuing their association. By approaching advertising in the broadest terms of reference, including its role as communicative medium, as discourse for commercial agency, and its multifarious forms as inspiration for new art, this session aims to articulate the formative nexus of the art-advertising interconnection affecting artistic process and consumption in the modern era.

Papers will explore concepts such as cultural construction, patterns of representation, ideology, aesthetics, social theory, occupational practice, professional competition and critical recognition.

Dr Eve-Anne O'Regan is adjunct lecturer at the University of Western Australia and consultant in branding and audience engagement to the University's Cultural Precinct. She has recently completed her PhD in Art History at the University of Western Australia. Eve-Anne's research and scholarship focus is the interface of promotional culture and art, and engaging audiences in culture and the arts.

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DR EVE ANNE O'REGAN

Advertising, ideology, and identity: symbolic structures within Manet's mirror

Édouard Manet's painting, *A Bar at the Folies-Bergère*, shares much in common with Lewis Carroll's, *Through the Looking Glass*, written eleven years before. This

paper examines Manet's last great work as an allegorical representation of Paris in its late nineteenth-century velvet modernism—a piercing depiction of the dualisms bound up in the great city's identity as '*le vie modern*'—cultural complexities we gain access to only through the device of the mirror, accompanied by the painting's central character, Suzon the barmaid, just as Alice accompanies the reader through Carroll's study of Victorian class in *Through the Looking Glass*.

Within the intrigue of its ambiguous composition, *A Bar at the Folies-Bergère* is a sophisticated reading of the coupling of advertising and ideology as requisite imperatives of entrepreneurial capitalism and its attendant codified social politics and symbolism. This presentation posits that Manet had a more penetrating measurement of the depiction of modern life than the representation of sites of urban leisure. Within the mirror's reflection, *A Bar at the Folies-Bergère* depicts the mental transactions of culture's ideological and symbolic content that inhabit the twilight space between concrete reality and the psychological dimension where identity takes form. Drawing on contemporary theories of cultural politics, advertising and economics, this paper confronts thematic concerns of the political economy of commodity culture to explain Manet's engagement with advertising.

See above for biography.

GEORGIA ROUETTE

A democratic art form: The Hobart Panorama at the Strand Panorama, London 1831

The paper will focus on the 360 degree panorama of Hobart by London artist and proprietor, Robert Burford, (1791–1861) which was exhibited at the Strand Panorama in 1831. *View of Hobart Town Van Diemen's Land and the Surrounding Country*, 1831 was seen not merely as a documentary entertainment or travelogue, rather this image as with other British panoramas, were bound up with discourses of imperialism. I will position my investigation of the panorama within the imperial gaze, through the examination of the watercolours which were produced by Augustus Earle (1793–1838) and Robert Burford's interpretation of Earle's watercolours, through the program key and the etching which was produced to accompany the panorama itself.

The Hobart Panorama will be used as the key reference in the examination of the 'imagined' reality of place and the empirical observations and data available for the development of Hobart. Essentially the panorama will be considered within the matrix of materiality, performance, production that advertised and encapsulated imperial perceptions of new lands appropriated by Empire.

Georgia Rouette is Manager, Exhibition Services, Museums Australia (Vic), and has more than sixteen years of experience of working in and with

museums, in the areas of exhibitions, research, organisation management and curating. She is the author of Exhibitions: a practical guide for small museums and galleries and Exhibition Design for Galleries and Museums: an insider's view. She is currently completing her doctorate on early views of Hobart Town at the University of Melbourne.

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PAMELA TUCKETT

Academia versus Advertising

The paper will set out to examine differences in the visual language used in academic painting and advertisements. Questions of how advertisements, in comparison with academic painting, use context, lines of sight with relation to the viewer, position, scale, and light and colour, will be discussed. Image-producing technologies in relation to the two modes of visual communication will also be examined and their effects analysed.

This paper will present works from different eras in conversation to examine how similarities and differences in scale, reproduction and destination of a work effect the artist's approach to form and aesthetics. The presentation will include a comparison in the visual language between John Everett Millais's advertisement for Pears Soap, 1888, and Michelangelo Buonarroti's *Sistine Chapel ceiling*, 1508 and 1512.

Pamela Tuckett retired from teaching at post-primary level and has returned to university to continue her studies in Art History. She has a Masters degree in Education and has embarked on a Masters in Art History, with the view to progressing to a PhD.

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PANEL Y INHERITANCE OF THE READYMADE

CONVENOR ASSOCIATE PROFESSOR TARA MCDOWELL

Monash University

This session's panel comprises artists Lou Hubbard, Spiros Panigirakis, Charlie Sofo, and curator Sarah Farrar, who will discuss the inheritance of the readymade with a focus on artistic practice, particularly as practice intersects with appropriation, the ethics and aesthetics of choice, domesticity and institutionalism, the everyday, national identity, and the residue of history. Monash University Museum of Art's exhibition *Reinventing the Wheel: The Readymade Century* (3 October – 14 December 2013) coincides with the centenary of Marcel Duchamp's *Bicycle wheel* (1913), and explores the history and legacy of the readymade, arguably the most influential development in art of the twentieth

century. *Reinventing the Wheel* traces the many trajectories of the readymade over the past century, with a particular focus upon everyday and vernacular contexts; the mysterious and libidinous potential of sculptural objects; institutional critique and nominal modes of artistic value; pop and minimalism; and post-Fordist labour and industrial manufacture.

Tara McDowell is Associate Professor and Director of Curatorial Practice at Monash University in Melbourne, Australia. She was Founding Senior Editor of The Exhibitionist, and has held curatorial appointments at the CCA Wattis Institute for Contemporary Arts in San Francisco, the San Francisco Museum of Modern Art, and the Massachusetts Museum of Contemporary Art, where she mounted over two dozen group and solo exhibitions. She publishes and lectures frequently, and writes criticism for art-agenda and artforum.com. McDowell holds a PhD in the History of Art from the University of California, Berkeley.

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DR SPIROS PANIGRAKIS I Can't Decide

As an artist, making decisions is difficult. In the borrowing, appropriating and referencing of outside systems, narratives and forms, what is my authority and how do I make it public? How does one bypass the hierarchical taste making of the connoisseur? How does one choose between endless

materials, forms and processes? How does an artist grapple with the arbitrary measures that determine success, failure and indifference? What are the social implications of the decisions that artists make, that refer to community contexts and subjective identifications? Often an answer to these questions is to refer to the almost sanctified position of the concept in contemporary artistic production. In this paradigm the idea determines and influences the material and formal decisions of a given project in a systematic manner. The concept bypasses the over-determination that comes with crafting and the whimsy of stylistic shifts. This paper explored the artist's rarefied approach to this conceit.

Spiros Panigirakis is an artist based in Melbourne and a lecturer in the faculty of Art Design & Architecture at Monash University. He is interested in how presentational devices, furniture and organisational frameworks influence the construction of meaning, form and sociability. Panigirakis often works with groups in both a curatorial and collaborative capacity to address the sited conditions of art. In 2011 he completed a practice-driven PhD at MADA. Entitled STUDIO CONDITIONS, the research was a site-driven art project that explored how institutional structures and subjective identities frame one another. He was a founding member of the artist-run initiative CLUBSproject Inc. and is represented by Sarah Scout, Melbourne.

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LOU HUBBARD

Readymades in the Practice of Lou Hubbard

The Readymade is a language through which I investigate the poetics of sculptural assemblage and video installation. I am interested in how materials of domestic or institutional utility can express the dynamics and duration of force and compression using formal, structural and sculptural devices. In moments of heightened awareness, memories are enacted according to formal rules that I invent. I choose sites that are disciplinary spaces where subjectivity and knowledge are formed: academies of surgery and music, dog obedience and soccer, dressage and desire. Of particular interest are the nature and effects of submission in acts of training: the aesthetics of sentimentality.

I perform operations on everyday objects, Readymades that I have come to know and given the role of 'stand-in'. My objects are then tried and tested, subjected to acts of duress and shaped into formal relationships until the object is rendered unfamiliar. As videos, these strategies are witnessed and captured through a camera lens, playing on photography's power to index untenable actions. As sculptural assemblages, the same strategies are fitted and measured and precariously balanced.

Lou Hubbard has exhibited in solo and group exhibitions across Australia and internationally. Major shows include the Perth International Arts

Festival; Making It New, Museum of Contemporary Art Sydney; NEW 010, Australian Centre for Contemporary Art; and Melbourne NOW, National Gallery of Victoria. Hubbard is the recipient of Australia Council Residencies at the Cite Internationale des Art in Paris and Barcelona and the international artists' residency Air Antwerpen Belgium. Her work is in the collections of the Museum of Contemporary Art, Sydney; Monash University Museum of Art; and the University of Southern Queensland. Hubbard is represented by Sarah Scout, Melbourne.

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CHARLIE SOFO Reading Things

The title of this paper refers to the book *Reading Things: The Alibi of Use*, edited by Neil Cummings. My talk will be an inventory of everyday materials, ready-made objects, and concepts. I will argue for an artistic strategy of sampling that regards history and use as integral. Through a personal understanding of the material world, I will discuss my sculpture and video works and more broadly, the context of the exhibition *Reinventing the Wheel: The Readymade Century*.

Charlie Sofu holds an MFA from the Victorian College of the Arts and is a current resident at Gertrude Contemporary. Recent exhibitions include Melbourne Now, National Gallery of

Victoria, 2013; Reinventing the Wheel: The Readymade Century, Monash University Museum of Art, 2013; Everyday Magic, Gallery of Modern Art, Queensland Art Gallery, 2013; Desire Lines, Australian Centre for Contemporary Art, Melbourne, 2012; NEW12, Australian Centre for Contemporary Art, Melbourne, 2012; and Volume One, Museum of Contemporary Art, Sydney, 2012.

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SARAH FARRAR

NO U TURN: How a 'Kiwi-Made' Truck Become an Icon of New Zealand Art History

In *This is the Trekka* (2003-05), installed at Te Papa in October 2013, Michael Stevenson uses the story of the Trekka, New Zealand's only locally produced automobile, as a case study to reveal an intriguing nexus of political and trade negotiations, cultural exchanges and nationalist agendas. Widely promoted as 'New Zealand made', the Trekka was actually based on an imported Czechoslovakian Škoda chassis and motor—a fact all the more remarkable given New Zealand's official relationship to countries behind the Iron Curtain during the 1960s. This paper explores points of connection between Duchamp's work and Stevenson's. It also examines Stevenson's ongoing use of the readymade and the relationship of his work to post-Fordism and social sculpture, with particular attention to Joseph Beuys.

Sarah Farrar is Curator of Contemporary Art / Acting Senior Curator Art at the Museum of New Zealand Te Papa Tongarewa in Wellington. In 2010, she was guest curator at Foundation d'art contemporain, and until August 2007, Farrar was Curator at City Gallery Wellington, New Zealand. From 2004-2006 Farrar was Assistant Curator at City Gallery Wellington where she organised over twenty exhibitions for the Michael Hirschfeld Gallery. She holds a BA in Art History (First Class Honours) from the University of Canterbury, Christchurch. Farrar attended de Appel's Curatorial Programme with the support of Creative New Zealand Toi Aotearoa.

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PANEL Z THE INTERDISCIPLINARY NATURE OF ONLINE CREATION

CONVENORS TRAVIS COX

Victorian College of the Arts, The University of Melbourne

TARA COOK

Victorian College of the Arts, The University of Melbourne

The World Wide Web as a medium for artistic creation has existed for approximately 20 years. From the

original net.artists such as jodi.org and Olia Lialina who worked with basic web-browsers we have moved to a more complicated and some would suggest, inter-disciplinary Web practice. The Internet forms part of first-world culture's existence and artists may now work exclusively online, or cross the liminal space between the on and offline worlds. Either way, these practitioners bring together technologic and artistic mediums through the very nature of their practices, embedded as it is within a consideration of code and data. But does this bringing together of computer sciences and artistic practice then signify an interdisciplinary practice? This panel aims to question the nature of (supposed) interdisciplinary practices online, highlighting the coming together of what are often considered disparate disciplines, such as computer sciences and visual art, and posing questions such as:

- What is the nature of an online art practice?
- Is working online or with technology always interdisciplinary?
- If working online is inherently interdisciplinary, does it represent a threat to established systems of research and creation?
- How does the computer modify or affect an art practice?

Travis Cox is a researcher and visual artist at the Victorian College of the Arts, University of Melbourne. His visual practice and PhD research explores digital code's inherent link to the

producer/artist and seeks to document the role this plays in the meaning production of interactive artworks.

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Tara Cook is a Melbourne based contemporary media artist, PhD candidate and the Gallery Director of New Low. She is interested in better understanding our relationship with technology through artistic research, curatorship and practice. Her PhD research is focused on digital aesthetics.

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KAREN ANN DONNACHIE Resist the normalising forces: Entangled disciplines in contemporary Net Art practice

This paper will argue that contemporary artists have redefined the boundaries of their disciplines in seeking new channels for expression in electronic environments available to them since the introduction of the Internet, continuing a tradition of alchemic activities (early chemistry/alchemy evolved as a trade and art - not as a science) designed to resist normalizing forces (hierarchies and hegemonies) perceived to be at work in networked society through the appropriation, disruption or deconstruction of their architecture.

The tools at the service of the artists are the building blocks and languages of the very constructs themselves, so

while the artist labours over the code his role, practically speaking, is arguably no different from a software professional or computer scientist, however it is the perspective and ephemeral concern of the artist that sets his activity apart. The interdisciplinarity of the artist's practice remains fleeting – time and (Internet) space specific. 'What makes transdisciplinary art trans is that it is addressing an artistic problem which exists outside the scope of the disciplines and methods used to explore it. (Jason Rockwood, MIT)

Beyond those who deliberately infiltrate the network, artists who exploit networked services (www, social media) in their artistic production as medium or channels of distribution are extending their practice into other dimensions, transposing, translating or extending their relative disciplines. Beyond whether this demands a redefinition of the disciplines themselves or requires attributing to these artists the label of interdisciplinary, this paper will demonstrate that the works being produced in post Internet environments and the practices established by net artists are outpacing our taxonomies. This paper will present the work of an array of artists whose work from in and around the Internet can serve as case studies for contemporary interdisciplinary methodologies as they work in those ephemeral, fleeting, liminal spaces, occasionally re-wiring the circuitry that surrounds and contains us.

Karen Ann Donnachie is an artist,

photographer and publisher. She recently relocated to Australia after two decades in Milan, Italy, where she founded the influential This is (not) a Magazine an on- and off-line curatorial art project with Andy Simionato, publishing experimental kinetic book-works of digital and networked art, as well as monographic artists' books under the imprint Atomic Activity Books. Karen Ann's photography has been featured in numerous international publications and her algorithmic, photographic and video work has been exhibited throughout Europe and the Americas, including most recently the Triennale Design Museum, Italy and KVN (kunstverein Neuhausen) Stuttgart. She has lectured worldwide and is currently editing several books of art from in and around the Internet. Karen Ann is a PhD candidate in Art under scholarship at Curtin University and her doctoral research is centered around the networked self-portrait.

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ALANA KUSHNIR **New Age IP Wars: The Battles of Art, Technology and the Law**

While this paper will be premised on the notion that internet technology is part of a wider discipline of technological science, its focus will be on the internet's presence in the disciplines of art and law. This technology is now being used by countless young artists as the subject of their artistic practice. Currently, their output is propelling substantial developments

in the discipline of art. In the future, it is possible that their output will propel substantial developments in the discipline of law, specifically in the area of law known as intellectual property.

This paper will first look at the numerous ways in which intellectual property law has been influencing the ways in which young artists are using internet technology. Website blocking and de-indexing, as well as takedown notices, are a constant threat whose potential impact on artistic expression is yet to be seriously evaluated in academic circles, either from the perspective of legal or art historical scholarship. Several examples where these threats have materialised will be raised and discussed.

The paper will then turn to examining more in-depth case studies of recent net art and post- internet art works which actively engage with the possibilities and limitations of intellectual property law. These case studies will include: Rafael Rozendaal's art website sales contract, an updated version of the classic *The Artist's Reserved Rights Transfer and Sale Agreement*, which was originally conceived by curator Seth Sieglaub; Jeremy Bailey's commission for the New Museum's *First Look* series, *Jeremy Bailey: Famous New Media Art Patent Office*, which creates new hypothetical patents as a way of satirizing the recent patent lawsuits brought by such technology companies as Apple, Google and Samsung; and Artie Vierkant's works that are presently being created for his upcoming solo exhibition at New Galerie,

Paris, for which he has legally bought and is now using registered intellectual property.

The paper will suggest that there is a growing interest amongst young artists who use internet technology as a subject of their practices to challenge the law and encourage reforms. As the art market begins to consume net art and post-internet art, it is only a matter of time before these artists will gain sufficient leverage to push for the reforms to intellectual property law that their works both respond to and rely upon. At that future point in time, the multi-disciplinary nature of net art and post-internet art will become even more apparent.

Alana Kushnir is a freelance curator and lawyer. She recently completed the MFA Curating program at Goldsmiths in London. She also holds a Bachelor of Arts (Art History) and Bachelor of Laws - each with First Class Honours - from the University of Melbourne. Her curatorial practice and research explores the intersections of the law, curating and art practices influenced by internet culture. Recent curated exhibitions include Open Curator Studio at Artspace, Sydney and online at joeyholder.com (2013), Fourth Plinth: Contemporary Monument at the ICA, London (2012- 2013), Paraproduct at Boetzelaer/Nispen Gallery, Amsterdam (2012), TV Dinners at BUS Projects, Melbourne (2012), Acoustic Mirrors (co-curator) at the Zabłudowicz Collection, London (2012). In 2013 she will be curating an exhibition at the Sherman Contemporary Art Foundation in Sydney.

She has presented her research in a wide range of contemporary art publications and academic journals, including the Journal of Curatorial Studies.

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RY DAVID BRADLEY

Inversion

In 2013 the materiality of art continues to undergo a cycle of inversions not only in its production but also in the dispersal of its exhibition, cataloguing and archiving. With a reflection we have an object and it's mirror images. With inversion we may have an object and its degradations or reversals, particularly as it travels within the network. Each instance of inversion begins to produce a chain effect where one may enter into a deep cycle of encounters across various platforms and locations. It may be entered arbitrarily at any point, but tends to become more apparent the second time you see something – not the first. In a printed world, you may see the scanned or photographed copy of the object before you see the object. On the internet, you may find the anonymously authored alteration of this copy in a chain of events before ever locating its parental linkages, if at all. Yet once entered into each inversion calls upon an array of associates. How these link back to both a semiotic or archetypal state and the modification of affect at each juncture is paramount to understanding the hidden locations of such instances.

Ry David Bradley is the producer of popular global website PAINTED, ETC. (www.paintedetc.com). His work investigates painting after the internet. The relationship between the image, its history in painting and the tension between the rarefied gallery object and its online velocity is central to his practice. He won First Prize at the VCA Masters Graduate exhibition as the recipient of the VCA Athenaeum Club Award (2011), The Myer Foundation Award (2011), The JM Kerley Travelling Scholarship (2012) and is completing an MFA by scholarship at the VCA with recent shows at Monash Gallery of Art & Design (The Lies of Light, 2013) and a solo exhibition (<3, 2013) at Nellie Castan Gallery.

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DR WES HILL

The 'Outmoded' in Contemporary Digital Art

In a 2012 Artforum essay titled "Digital Divide: Whatever Happened to Digital Art?" Claire Bishop, the well-known art critic and associate professor of art history at the City University of New York, asked: 'While many artists use digital technology, how many really confront the question of what it means to think, see, and filter affect through the digital?' Bishop's essay, which provoked much criticism from digital art advocates, reflected on contemporary culture's pervasive interest in 'the analog, the archival, the obsolete and

predigital modes of communication,' as signified by the proliferation of retro or vintage aesthetics. Limiting her argument to mainstream contemporary art, Bishop suggests that, over the last 20 years or so, the artworld has shifted its perspective on digital art, from the hype about virtuality in the 1990s, to the current situation where contemporary artists are more inclined to employ digital media as discrete tools within their installation or sculptural practices. The proposed presentation will detail these issues pertaining to Bishop's essay, in attempt to provoke discussion about the interdisciplinary nature of contemporary digital art, and its relation to outmoded forms and technologies.

Dr Wes Hill is an art historian and freelance curator and currently a lecturer of Art Theory and Curatorial Studies at Southern Cross University (SCU), Lismore. I have a PhD in Art History from the University of Queensland (supervised by Dr. Rex Butler), and his critical writing has appeared in magazines and journals such as Artforum, Frieze, Broadsheet and Art and Australia. We Hill has published critical writings on digital art in a variety of art journals and magazines, and delivered a paper on the rise of self-broadcast aesthetics in contemporary video art at the Pop Culture Association of Australian and New Zealand conference earlier this year.

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PANEL ZX

ASSESSING INTEGRATIVE LEARNING IN CREATIVE INTERDISCIPLINARY TEACHING ENVIRONMENTS

CONVENOR DR MELISSA MILES

Monash University

An increased focus on interdisciplinary conversations in the creative arts, where the boundaries between literature, philosophy, history, science, politics, technology, environmental studies and creative practice merge, demands new methodologies and practices for models of assessment in the higher education sector. This panel focuses on collaborative event-based assessment practices in interdisciplinary and creative teaching environments. In 2012 the conveners of this panel were awarded funding by the Federal Government's Office for Learning and Teaching to evaluate these assessment practices in the undergraduate elective unit Art and Social Change. Interdisciplinary by nature, Art and Social Change addresses the political potential of contemporary art and design, its role in establishing different paradigms for public discourse and its possibility to function as a pivot of critical social thinking. Using the key findings of this research, the panel brings together experts to discuss, explore and critique the ways in which alternative assessment techniques can enhance and improve students' learning achievements,

knowledge development, professional competencies, and the quality of their educational experiences, and establish new connections.

Dr Melissa Miles is a Senior Lecturer in Art History and Theory at Monash University's Faculty of Art, Design and Architecture (MADA). Her interest in the interdisciplinary qualities of photography informs her first book, The Burning Mirror: Photography in an Ambivalent Light, and more recently a large project completed with colleagues from MADA and the Faculty of Law on restrictions on photography in public space. Melissa's research papers have been published in leading international journals including Journal of Visual Culture, Word and Image, Photographies, History of Photography, International Journal of Art and Design Education, and Law, Culture and the Humanities.

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ASSOCIATE PROFESSOR KIT WISE

Diagnosing Interdisciplinarity

Interdisciplinarity is accepted as a key strategy of many contemporary creative arts institutions, relevant to both its educational and research agendas. It enables multiple benefits: including enriching the student experience and their real-world problem solving abilities; allowing for more complex research outcomes; and promoting wider impact of research / practice beyond the academy.

However clarity around the goals desired from interdisciplinary learning, and consequently the models adopted, is variable.

This paper will explore a range of interdisciplinary models in order to develop a 'diagnostic tool' for considering, through case studies, whether the teaching and assessment modes employed relate to the outcomes desired of interdisciplinary learning.

Associate Professor Kit Wise is Associate Dean (Education) and an Associate Professor in Fine Art in the Faculty of Art Design & Architecture (MADA) at Monash University, Australia. He has led the development interdisciplinary education for MADA, as well as actively contributing to the implementation of interdisciplinarity across the university, and has published research on the topic. He is a member of the Steering Committee for the Creative Arts Learning and Teaching Network the new peak body for Creative Arts Education, the Board of Deans and Directors of Creative Arts (DDCA). He has been a voting member of the ACUADS Council and an external examiner for disciplines across Australia. He regularly engages with art schools across nationally and internationally in an advisory capacity on course design and interdisciplinarity, including LaSalle, Singapore and Massey, New Zealand.

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SARAH RAINBIRD

Designing Interdisciplinary Assessment Tasks to Facilitate Integrative Learning

Interdisciplinarity has been described as an increasingly important skill, essential to addressing the complexities of professional working life beyond higher education. Accordingly, it is important to develop learning and teaching innovations that meet student and employer needs and provide the basis for ongoing personal and professional development for students. But how do we use strong and effective assessment design to teach interdisciplinarity, enable students to become more interdisciplinary, and advance beyond specified learning outcomes? The Federal Government's Office for Learning and Teaching seed project *Rethinking assessment to enhance interdisciplinary collaborative learning in the creative arts and humanities* tested and evaluated a model for a collaborative event-based assessment practice in the interdisciplinary elective unit Art and Social Change at MADA. This paper will discuss the findings of this project and identify, describe and analyse the elements of high quality interdisciplinary assessment practices and pedagogies, such as, inquiry-based and open-ended research practice, that can facilitate students' interdisciplinary thinking/learning by encouraging the integration of knowledge from a variety of disciplines; ultimately improving students' professional skills and attributes.

Sarah Rainbird is a freelance writer and

educator and has recently been engaged by MADA to manage the OLT project Rethinking assessment to enhance interdisciplinary collaborative learning in the creative arts and humanities. She has also worked as a teaching associate at MADA developing and teaching Art and Social Change. Prior to this Sarah worked at the Australian Centre for Photography and subsequently, Gasworks Arts Park where in 2006 she received a grant from the Australia Council for the Arts to produce the publication Harmonic Tremors, 2009 (and national symposium, Contention or Consensus). Sarah is also a qualified lawyer.

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ASSOCIATE PROFESSOR GRAHAM FORSYTH

Lessons from the Boundary Riders: interdisciplinary assessment in art and design

The prevalence of interdisciplinary practice in art and design and the widespread acceptance that breaking down disciplinary and media barriers is a key underpinning of twenty-first century practice has changed the expectations of the ways in which artists and designers should be educated. A variety of inter/multi/trans-disciplinary models are being implemented in a number of institutions. In this context it is important to recall that contemporary pedagogical research emphasises the importance of assessment in influencing student learning and structuring

curriculum. This paper addresses the question of how it is possible to structure assessment practices both to address interdisciplinary learning and to facilitate it. It will use the recent introduction of a partially interdisciplinary first year into the Fine Arts, Media Arts and Design undergraduate degrees at COFA UNSW to explore the opportunities and pitfalls of interdisciplinary assessment.

Dr Graham Forsyth has been Associate Dean (Academic), responsible for learning and teaching strategies and policies at COFA UNSW, since 2003, prior to that he was Head of the School of Art History and Theory and Presiding Member of the Faculty. In 2009 Graham was awarded a Citation for Outstanding Contribution to Student Learning by the ALTC and in 2011 was awarded the Vice-Chancellor's Award for Teaching Excellence for contributions to student learning. He was on the organising committee of Connected International Conference on Design Education in 2007 and 2010. Graham was also joint leader of the ALTC-funded Studio Teaching Project.

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PANEL ZY

PERFORMING DISCIPLINES

CONVENOR ASSOCIATE PROFESSOR CHRIS BRADDOCK

Auckland University of Technology

Performing Disciplines addresses notions of performance—and the operations of performativity—in relation to those of disciplinarity.

John L. Austin's (1911–60) notion of performative speech acts paved the way for an expansive blossoming of visual arts and performance practices that privilege notions of art as process and as operating within temporalities of *unwitting* participation and so on. This paradigm shift is driving much pedagogical and research thinking in art schools and art history departments around the world. Jon McKenzie describes in *Perform or Else* 'the theory explosion' from the mid 1970s that opens up ways of negotiating the notion of disciplinarity that is itself performative—a shift from disciplinarity to performativity. Hubert Klocker (quoting Vilém Flusser) refers to a 'theory of gestures as the "discipline of an emerging post-historical future"'. He describes these theoretical and practical gestures as 'a possible "discipline" of the so-called "new human being"'. While Flusser employs the term 'discipline', his inference is similar to that of McKenzie where 'post-historical' describes a threshold moment in the face of an enlarged sense of performativity.

This session is convened under the auspices of the new *Art and Performance Research Group* (est. 2012): a doctoral research group in the School of Art & Design at AUT University, Auckland.

Dr Chris Braddock is an artist and academic. He is Associate Professor of visual arts and Head of Postgraduate

in the School of Art & Design, AUT University, New Zealand. From 2003–2013 he was Chair of AUT ST Paul St Gallery. His art practice involves performance, video and sculpture. His theoretical research stems from the disciplines of art history, anthropology, and performance studies. Key terms that underscore Braddock's art and writing: absence and presence of the body, moulds and casts, material trace, labour of making, modes of participation, performance and its documentation, part-object/part-sculpture, animism, contagion, art and spirituality, blasphemy. See www.christopherbraddock.com.

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DR CHRIS BRADDOCK Layne Waerea—Public Conjuror

This paper introduces the *Performing Disciplines* session. In the opening passages of Roland Barthes's seminal 1977 essay "From Work to Text" he alerts us to the fashionability of the term '*interdisciplinarity*'. Almost apologetically, he writes: 'It is indeed as though the *interdisciplinarity* which is today held up as a prime value in research cannot be accomplished by the simple confrontation of specialist branches of knowledge'. For Barthes, a kind of 'epistemological slide' between disciplines creates the text as a new object. This paper links a notion of the 'text' with John L. Austin's notion of performative speech acts.

With reference to the writing of Hubert

Klocker, a theory of enigmatic gesturing is developed in relation to the contemporary performance art of Layne Waerea. I frame Waerea as the irresponsible public conjurer for whom the force of cantation—linked to signs, slogans and gestures in public events ('Free Queue', 'Free Tour', 'Silent Injunctions')—can make *anything* happen. Like Austin's 'performative utterance', Waerea's gestures escape clear categorization. They are temporal and inscrutable. They form an 'epistemological slide' that challenges ideas of artistic, legal and social discipline.

See above for biography.

DR DAVID CROSS

Level Playing Field: Performing Public Art on Shaky Ground

Negotiating place in the development of temporary public art commissions is always fraught with an assortment of contextual issues. Negotiating place in a city partly destroyed by earthquakes is another matter entirely. In considering how to develop a public art project in a city without residents, without almost half its buildings and with an uncertainty as to which locations would be building sites or gravel car parks, this paper will examine how performance and participatory art practices can operate to re-examine the 'disciplines' or categorisations of urban city spaces. Using the participatory installation *Level Playing Field*, commissioned for Scape in September 2013 as the critical touchstone, I will

outline how reactive fear and instability might be re-performed in transformatory experiences. Where unstable ground has been a constant reality for the people of Christchurch who have been forced into negotiating a certain psychological mindset of reactive fear, *Level Playing Field* attempts to recast the reality of a moving surface as something pleasurable to be negotiated and overcome.

In seeking to identify and interrogate how socially engaged modes of performance provoke threshold moments in the face of a city experiencing accelerated transition, I will examine how participatory environments can operate as a mode that draws together both playful and provocative gestures. Indeed it is this potentially incongruous combination of pleasure and fear that allows for a highly engaged public negotiation of unstable territories to be performed and potentially reconfigured. By working to break down the innate disciplinary strictures of public space through performance, this paper will highlight how the re-writing of Christchurch offers new possibilities for trans-disciplinary practices to drive a different, more fluid, understanding and experience of the urban sphere.

Dr David Cross is an artist, writer and curator based in Wellington, New Zealand. His practice extends across performance, installation, sculpture, public art and video examining ideas of risk, pleasure and participation often utilizing inflatable structures. He has performed in international live art festivals in Poland, Croatia and was

selected as a New Zealand representative at Prague Quadrennial in 2011. His work Hold was shown at Performance Space and in the 2012 Melbourne International Festival. With Claire Doherty he co-edited One Day Sculpture and in 2013 edited Iteration: Again. He is Associate Professor in Fine Arts at Massey University.

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VICTORIA WYNNE-JONES

A Space of Dizziness: New Zealand artists Brent Harris and Mark Harvey Performing Choreography

Auckland-based artists Brent Harris and Mark Harvey use performance as a way to in fact choreograph their spectators. Though trained in contemporary dance both artists prefer to situate their practices within the discipline of performance art. However in various recent works Harris and Harvey engage in choreography as a manipulative strategy in order to control or manoeuvre their audience members.

The title of this session evokes the *performative* as posited by British philosopher J. L. Austin (1911-1960) in relation to concepts of discipline and although Austin's *performative* involves utterances that 'do' something or are part of action (rather than referencing, reporting or describing) - the notion of *disciplines* is more ambiguous. This ambiguity is fruitful; on one level the term *discipline* evokes the notion described by French theorist Michel Foucault (1926-

1984) as a project that commands docility, or coercion that 'partitions as closely as possible time, space, and movement.' Here Harris and Harvey, while performing also survey and coerce their audience members, manipulating them spatially, sometimes subtly, sometimes directly.

On another level are *disciplines* as various branches of academic instruction or art practices that have been specifically and historically constructed. These *disciplines* can be negotiated or explored so that *interdisciplinarity* or a wilful crossing between branches can be performed. Harris and Harvey's practices commingle and confuse the disciplines of performance art and choreography, occupying a territory French philosopher Gaston Bachelard (1884-1962) might refer to as a "space of dizziness." This generative space of thought created by situated instances of performance enables an interrogation and destabilisation of underlying concerns shared by both choreography and performance art.

Dynamic and interpersonal, the situations created by Harris and Harvey activate possibilities and agency for the audience members participating in them. Both artists may be said to encourage what Foucault has called technologies of the self or 'operations that permit individuals to effect by their own means... a certain number of operations on their own bodies... conduct and way of being so as to transform themselves.' Harris, Harvey and their audience members enact what Deleuze, in tandem with psychoanalyst

Félix Guattari (1930-1992) would call 'a set of practices' or 'experimentation' that is 'biological and political' or Body Without Organs. Such counter-practices might create *interdisciplinarity* or an in-between, a sort of 'alliance' between disciplines 'becoming communicative or contagious.' In *performing discipline* and eliciting in-discipline, Harris and Harvey allow such 'spaces of dizziness' and 'generative thought' to be activated.

Victoria Wynne-Jones is a doctoral candidate in the Art History department of the University of Auckland. She maintains her own curatorial and writing practices and her research interests include contemporary art theory, installation, continental philosophy, feminism and intersections between dance theory and contemporary art.

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DR JONATHAN W. MARSHALL

Dramaturgy as Political Pathosformel: Performing the work of Montage

The author, critic and theatre maker Bertolt Brecht is an archetypal figure for modernist practice in part because his approach to *dramaturgy* (the construction and analysis of theatrical material) constituted a form of *performative montage*. Amongst the many characteristics which might define cultural modernity, division, fragmentation—and hence cultural practice through the arrangement of fragments, precedents, and possibilities

(montage)—can be found amongst a wide range of artists and critics. From Walter Benjamin to Aby Warburg, Sergei Eisenstein to Siegfried Kracauer, the dynamic interplay of disparate elements within a nominally unified visual or rhetorical field serves as a strategy for the generation of art and engaged criticism. For Brecht and others, montage acts to translate dialectic commentary into visual and scenographic form. The space of art becomes a theatre within which partial elements and motifs are rearranged to generate new kinds of knowledge and experience. Dramaturgy as dialectic montage performs its own critical practice, making manifest within its very structures of enunciation those disturbances and interpretive possibilities which it enacts (what Brecht called *gestus*). Dramaturgical montage therefore has applicability beyond theatre, and can be directed at cultural practice as a whole—what one might characterise, to paraphrase Rosalind Krauss, as *performance in the expanded field*. Indeed, dramaturgy might best be defined as *a performative way of thinking about art and society*, instead of simply as a methodology for the combination of elements within a performance. With this in mind, I argue from precedents within iconography and visual culture—drawing particularly on Georges Didi-Huberman’s reworking of Aby Warburg’s concept of the *Pathosformel* in the *Mnemosyne Atlas*—to offer an *iconographic* model of dramaturgical practice. The work of performance makers who draw on the history of visual arts (Brecht, Eisenstein, Eugenio Barba, Klaus Michel Grüber,

Richard Gough) will also be considered, sketching the performative relations which might be established between Warburg’s dancing nymph from the Classical tradition, to Helene Weigel’s portrayal of Mother Courage as one physically divided by the constraints of history (an “irresolvable composite”, in Warburg’s words), from Grüber’s open-ended staging of theatrical montage, through to collapse of progress and modernity in Caspar David Friedrich’s shattered image of *The Sea of Ice*. Through these strategies of dramaturgical montage we might perform a historicist critique which accords with Brecht’s exhortation: “The dislocation of the world: that is the subject of art.”

Dr Jonathan W. Marshall is an interdisciplinary scholar with a background in history. He teaches theatre and performance at the University of Otago, New Zealand. Marshall has published on the connection of Kleist’s work to the history of medicine (Fischer and Mehigan, eds, ‘Kleist and Modernity’, 2011), the relationship of contemporary photography to theatre and global capitalism (‘Double Dialogues’, Vol. 14, 2011), dance and photography (‘About Performance’, Vol. 8, 2008), butoh and European Modernism (‘TDR’, Winter 2013), and other topics.

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RUTH MYERS

Technologies of Early Film and Interdisciplinary Performances

Kiss, sneeze, dance, flirt, fight—some of the bodily displays performed directly for the lens in late-nineteenth-century and early-twentieth-century popular film. This paper explores how performance in early film, and film’s technical apparatuses, challenges the disciplinary regulation of gender, sexual codes and decency. Whether to titillate or amuse, educate or inform, these self-conscious performances share an overt address of the lens; an explicit exploration of technological mechanisms with a direct address of an audience. In this way the complexities and politics of viewing, and being viewed, within the larger frameworks of leisure, work and amusement are explored. With a focus on film loops presented via the kinetoscope—an individual peephole viewing device often deployed in arcades and preceding cinematic projection—this paper locates observer and observed within political complexities of performing self and other. Michael Foucault’s production of manageable subjects in Modernity, via a policy of the body, suggests that early cinematic performances involved an accumulation of knowledge and assessments of ‘normality’. In this vein, Jonathan Crary locates the ‘visual’ within relations between the body and operation of social power. Furthermore, as Lisa Cartwright points out, body displays within kinetoscope films can often share a disciplinary regulation and surveillance similar to material produced through

the medical/scientific visual apparatus. Thus, desires to reveal and ‘know’ unseen parts of bodily processes are explored. These include the early physiological material in Thomas Edison’s 1894 *Kinetoscopic record of a sneeze* as well as his disturbing 1903 *Electrocution of an elephant*.

This paper will explore contemporary artists, including my own practice. As such, it locates cinematic performance in an interdisciplinary shift across early film conventions and contemporary performance and media arts. How does the apparatus of the kinetoscope draw attention to our own politicised performances?

Ruth Myers is a doctoral candidate in the School of Art & Design at the Auckland University of Technology. She is a lecturer at the Southern Institute of Technology in Invercargill, New Zealand. Her research focuses on performance and media arts with a strong interest in historical film practices and feminist theories of gender and sexual identity. Her PhD project questions intersections of identification and performativity via video and reflexive body performance.

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PANEL ZZ

THE COLLABORATIVE PERFORMANCE PARADIGM - WHERE IS THE ARTIST?

CONVENOR SARAH RODIGARI

University of Wollongong

This panel will address the rise of performance in contemporary art and the collaborative nature of this work. Since the advent of the solo performance artist in the 1970s the notion of performance has continued to evolve beyond the use of the artists own body as the sole medium. A recent example is the exhibition *13 Rooms* in which twelve of the thirteen artists outsourced the labour of their performances. When an artist is no longer the central agent of their own work, but operates through a range of individuals, communities and surrogates, questions of authorship, ethics, labour and representation come to the fore. This panel invites speakers to address the complexities of collaborative performance, in the expanded field of contemporary art practice from different perspectives; art history, performance studies, museum curatorship and activism.

Sarah Rodigari's artwork resides in the relationship between artist and audience that calls into question the limits of artistic practice. Through this Rodigari addresses notions of power pertaining to socio-political engagement, shared authorship and institutional critique. The form of her work is responsive and context specific. It has been presented as lecture, speech, duration, dialogue, narrative and podcast. Rodigari has shown work nationally and internationally

including: Museum of Contemporary Art, (Australia), Melbourne International Arts Festival, South Project (Yogyakarta), PACT Zollverein (Germany), Shunt (UK), Centre for Contemporary Art Glasgow, The National Review of Live Art (UK), Anti-Contemporary Arts Festival (Finland). Sarah has a BA (Hons) in Sociology (UNSW) Masters in Fine Art (RMIT) and is a PhD candidate in Creative Arts at the University of Wollongong. She has recently published a chapter on performance art, and transformation for the Royal Geographic Society and lectures at the University of Wollongong and Sydney University.

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JENNIFER KALIONIS

Tryst: delegated performance and the audience as accomplice

This paper focuses on delegated performances that posit the spectator as an accomplice and exploit their instinctive (dis)trust in art. It will examine a formulation of the concept of 'trust' in terms of reception theory, in relation to the specific circumstances of works of art that exploit the vulnerability of the audience and bring attention to a tacit understanding of spectatorship. Relationships of trust between spectator, artist, and work of art are intermittently constructed, eclipsed, and refashioned throughout art history informed by peripheral entities such as museums, critics, and theorists. Audiences are

expected to be tolerant, co-operative towards free aesthetic expression, and are made vulnerable by the trust that supports their tolerance. This implicit pact is made upon entry to the gallery space, a discretionary act that proffers consent towards the artist for whatsoever the audience might be exposed to. This paper examines the reception of delegated participatory performances that expose spectators as complicit to performative actions invoking cruelty, which test human behaviour at the interface of art and ethics and in doing so, disturb audience trust. The selected works reveal a catalogue of cruelty; from the maliciously insensitive to the torturous: psychological experimentation, administrative degradation, labour-related humiliation, and punishment.

Jennifer Kalionis is a PhD candidate and tutor at the University of Adelaide, and a freelance arts writer. She has previously been the Director at Adelaide Central Gallery and the Manager Community Arts and Culture at City of Prospect, South Australia.

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DR RAQUEL ORMELLA Performing Openness: Two recent Australian artworks with animal performers

This paper will consider how we might think about artistic authorship when it is shared with animals performers in two

recent Australia artworks. *Please leave these windows open overnight to enable the fans to draw in cool air during the early hours of the morning* (2010), by Bianca Hester included a horse called Moose as one of several performers, and in *Gruffling* (2009) by Lucas Ihlein, Bob, a goat, was the central focus of the performance. These artworks are united by their use of language in the form of instructions and textual documentation in order to build a discursive site that is both the form and outcome of the work. My paper will explore the tensions in using language in animal-centric artworks as this highlights the limits of humans' ability to communicate with them. Thus, artists interested in discursive works might use animal participants to self-reflexively problematise their own position and resist the notion that they are able to represent others. Animal performers heighten the question of 'good' collaborative models as animals' subjectivity is effectively an uncertain human speculation. My paper I will focus on how the artists frame the performative experience, creating multi-layered complex meanings for, and with, the audience, while resisting the impulse to interpret the animal's presence.

Dr. Raquel Ormella is an artist and academic based at the School of Art, ANU. Her recently completed PhD examined human relationships with urban birds. She has been exhibiting regularly in national and international exhibitions for over a decade. Recent exhibitions include: The 1st Californian

Pacific Triennial, Orange County Museum of Art, USA, and Direct Democracy MUMA, Melbourne, 2013 and the 8th Shanghai Biennial, China, 2012, the 1st Aichi Triennale, Nagoya, Japan and In the balance, MCA, Sydney, 2010; Making it new, MCA, Sydney, 2009; Revolutions: forms that turn, Biennale of Sydney, and The ecologies project, MUMA, Melbourne, 2008.

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JASON MALING

Full disclosure?

How and why a participant enters the play zone of a work can determine the tone of their actions and subsequently define the form and content of an experience. What is the ethical relationship between an artist's desire to successfully shape or facilitate a work and their responsibility to inform a participant of that work's intentions?

Using three examples of past public projects that employ different strategies of entry, The artist will discuss the conceptual reasoning behind the invitation process and consider how the work 'played out' with regard to ethical issues revealed through participant's in game choices and out game reflections.

Jason Maling is an artist and facilitator whose work explores individual and collective expressions of play through processes of public invitation, exchange and negotiation. Projects happen where

they need to and use what they must tying together elements of time, live performance, dialogue, text, object making, drawing, installation, and sometimes technology. As a writer, educator and founding member of Live Art advocacy collective Field Theory he is an ardent supporter of work that crosses disciplines and contexts and seeks new languages and strategies for intervening in the public sphere. Jason's recent projects include Fuguestate, a musical collaboration with a Melbourne chapter of Freemasons and Physician, an institutional treatment program for cultural anxiety that premiered at the Museum of Contemporary Art, Sydney in 2012.

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BONI CAIRNCROSS

Rethinking Participation: The Artist-Audience Collaboration

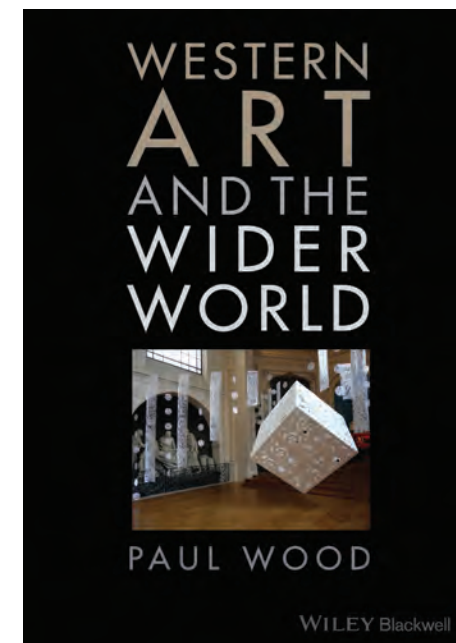
The mid-twentieth century saw the proliferation of performance practices in the field of visual arts. Performance's conflation of creation and reception offered an opportunity to question the notion of authorship and to re-imagine the artist-audience relationship. Participatory performance, in particular, was often seen as a more egalitarian experience based on a two-way dialogue. However, frequently the audience finds themselves participating within tightly constructed situations, where exchange exists simply as a gesture rather than

reality. Some such performances, often unwittingly, employ participation as a strategy and yet don't manage to move beyond the conventional logic of a 'direct transmission' from artist to audience.

Drawing on the work of Jacques Rancière and his theory of power inequality within performance, this paper will examine recent participatory works, including Boni Cairncross' You must follow me carefully (2012) and Brian Fuata's Call and Response (Changing Title: 2010 to now), to prompt considerations of how participatory performances are constructed, framed and experienced. As such, this paper asks can we re-frame such artist-audience relationships from one of participation to one of collaboration? If so, what are the roles and responsibilities of both artist and audience and what would be the subsequent impact on our notion of authorship?

Boni Cairncross' interdisciplinary practice is an ongoing exploration into methods of framing and capturing 'experience' in a contemporary art context. Primarily informed by performance, installation and textile art practices, she is currently investigating the notion of 'intersensoriality' and the relationship between individual and shared experiences. Boni is a currently undertaking a PhD in Theatre and Performance Studies at the University of New South Wales and is employed as a sessional lecturer in textiles at the University of Wollongong.

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WESTERN ART AND THE WIDER WORLD

explores the evolving relationship between the Western canon of art, as it has developed since the Renaissance, and the art and culture of the Islamic world, the Far East, Australasia, Africa and the Americas.

By Paul Wood

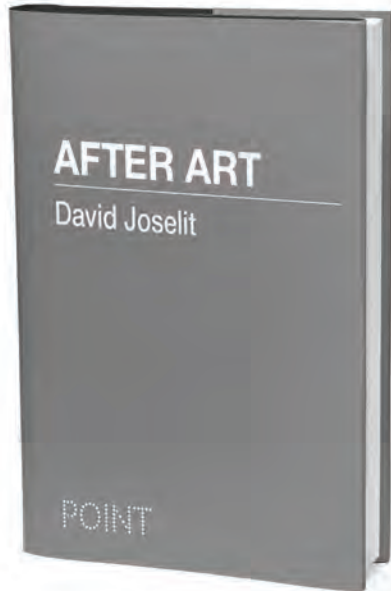
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Bianca Hester

a world fully accessible by no living being, 2011

A three-part project including an architectural construction at Federation Square, a broadsheet distributed freely (2000 copies), and a series of propositions performed over a two-week period in November 2011.

Image detail: cinder block wall, Saturday November 19th, 2011.

Photo: Bianca Hester

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