

# IMAGE SPACE BODY

**AAANZ**  
**Conference**  
**2015**

**Brisbane**  
24th-25th  
November 2015



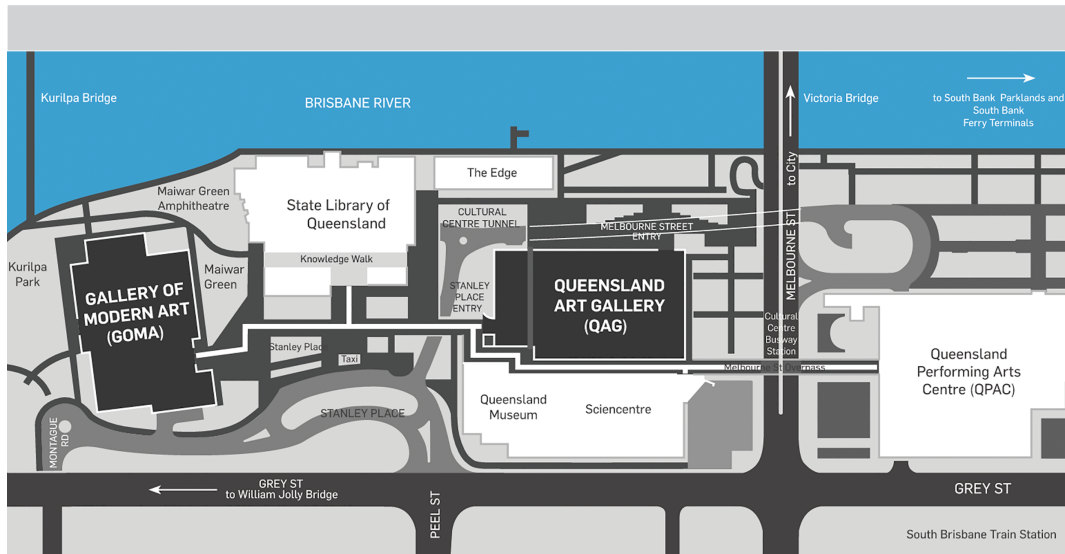
**BRISBANE CONSORTIUM  
FOR THE VISUAL ARTS**



	Session1.1   Venue A	Session2.1   Venue B	Session3.1   Venue C	Session4.1   Venue D	Session5.1   Venue E	Session6.1   Venue F	Session7.1   Venue G
<b>DAY 1</b>	<b>Tuesday 24th November</b>						
	<b>Lecture Theatre, QAG</b>	<b>Boardroom, QAG</b>	<b>Meeting Room A, SLQ</b>	<b>Meeting Room B, SLQ</b>	<b>Cinema A, GOMA</b>	<b>Cinema B, GOMA</b>	<b>GOMA Lounge, GOMA</b>
<b>9:00 - 10:00</b>	<b>Executive Meeting (The Library Café, State Library of Queensland)</b>						
<b>10:00 - 10:30</b>	<b>Arrival, Registrations and Morning Tea (Roof Terrace, GOMA)</b>						
<b>10:30 - 12:00</b>	<p><b>Transculturation in Indigenous art (1: Roundtable: The remote Indigenous art centre as a site of transculturation)</b></p> <p>Chaired by: Prof Ian McLean, University of Wollongong</p> <p><i>Round table discussants</i></p> <p>Margo Neale National Museum of Australia</p> <p>Robert Lane University of Melbourne</p> <p>Dr Chrischona Schmidt Haasts Bluff</p>	<p><b>The Violent Body - A History of Forgetting</b> Convenor: Dr Mitch Goodwin James Cook University</p> <p><i>Running Men: The precarious, paranoid body in screen culture</i> Dr Daniel McKewen Queensland University of Technology</p> <p><i>We Weren't in the Same War - Dispatches from the Other Side</i> Dr Sally Breen Griffith University</p> <p><i>Falling Man – The Virtualization of the Violent Body</i> Dr Mitch Goodwin James Cook University</p>	<p><b>Dislocated – Exploring art and affinity beyond geographical constructs</b> Convenor: Adriel Luis, Smithsonian Asian Pacific American Center</p> <p><i>Seeking Identity in the Ungenred Self</i> Adriel Luis Smithsonian Asian Pacific American Center</p> <p><i>In-Between: Otherness, Displacement, and Exiled Bodies</i> Anida Yoeu Ali Artist, Studio Revolt and Trinity College</p> <p><i>Decolonizing cultural institutions – an advice from an Indigenous artist</i> Yuki Kihara Artist</p>	<p><b>Open Session (1)</b> Chair: Angela Goddard, Griffith University</p> <p><i>Fashioning Japanese Fashion?</i> Tets Kimura Flinders University</p> <p><i>Catching the Breeze: visualising air-dried laundry</i> Dr Allison Holland University of Queensland</p> <p><i>1970s and all that</i> Prof. Catherine Speck University of Adelaide / Art Gallery of South Australia</p>	<p><b>Crowd management: Artists' choreography of the body en masse</b> Convenor: Prof Chris McAuliffe, Australian National University</p> <p><i>Crowds and modernity in Australian art</i> Prof Chris McAuliffe Australian National University</p> <p><i>Jeremy Deller: The politics of the public</i> Holly Arden Monash University</p> <p><i>Defending Plural Experiences: choreographing swarms and clusters in contemporary performance</i> Victoria Wynne-Jones University of Auckland</p>	<p><b>Photography: Archiving, Collecting, Curating and Exhibiting (1: The Institution &amp; The Photograph)</b> Convenors: Dr Martyn Jolly, Australian National University &amp; Dr Daniel Palmer, Monash University</p> <p><i>Ten Years On: Curating Photography by the Early 1980s</i> A/Prof Catherine De Lorenzo University of New South Wales and Monash University</p> <p><i>The positive image: Australian photographic portraits of People Living With HIV/AIDS, 1987–1994</i> Susannah Seaholme-Rolan Independent</p> <p><i>Instituting Aboriginality: Australian cultural institutions and colonial photographs of Aboriginal subjects</i> Francis McWhannell University of Auckland</p>	<p><b>Revisionism in Australian art history</b> Convenor: Victoria Perin, Independent Writer</p> <p><i>Revising backwards: re-reading émigré art through pre-arrival narratives</i> Jane Eckett University of Melbourne</p> <p><i>DREAM – the 'romantic' works of Mike Parr</i> Elspeth Pitt National Gallery of Australia &amp; Australian National University</p> <p><i>Reading Ian Burn</i> Victoria Perin Independent Writer</p>

12:00 - 1:00	Lunch (Roof Terrace, GOMA) Lunchtime Session: Graduate Roundtable – The Future of Art History (Venue G: GOMA Lounge, GOMA) Convenor: Giles Fielke, University of Melbourne    Speakers: Tim Alves, Amelia Sully, Paris Lettau, Antonio Gonzalez Zaranona, Giles Fielke, Jared Davis, Ralph Body, Chari Larsson, Chelsea Hopper						
	Session 1.2   Venue A	Session 2.2   Venue B	Session 3.2   Venue C	Session 4.2   Venue D	Session 5.2   Venue E	Session 6.2   Venue F	Session 7.2   Venue H
DAY 1	Tuesday 24th November						
VENUE	Lecture Theatre, QAG	Boardroom, QAG	Meeting Room A, SLQ	Meeting Room B, SLQ	Cinema A, GOMA	Cinema B, GOMA	Seminar Room, GOMA
1:00 - 2:30	<b>Contemporary art and institutional critique (1)</b> Convenor: Helen Hughes, Discipline  <i>First Nations agency in diasporic European spaces</i> Léuli Eshraghi Monash University  <i>Political Dissent—a curatorial consideration</i> Rebecca Coates University of Melbourne	<b>Postcards from a trauma-landscape: Communication topographies in the post-trauma landscape</b> Convenor: Dr Dirk de Bruyn Deakin University  <i>Isle of the Dead: Exile, trauma and transformation in the island cemetery</i> Emma Sheppard-Simms University of Tasmania  <i>Prey the gay away: re-claiming sites of homophobic violence in Australia</i> Sean Coyle University of Tasmania  <i>From Nostos to Algos: The Yearning for Objects of Play</i> Ashley Bird University of Tasmania	<b>Space, Affect and Embodiment in Performance Art in Southeast Asia</b> Convenors: Dr Francis Maravillas, University of Technology Sydney & Dr Michelle Antoinette, Australian National University  <i>Representation of self, other and Sunda in the artistic practice of Tisna Sanjaya</i> Ely Kent The Australian National University  <i>Enduring potential: Possibilities of the body and self in the performance art of Melati Suryodarmo</i> Dr Michelle Antoinette The Australian National University  <i>Gustatory Aesthetics: Food and the Senses in the Performance Art of Mella Jaarsma, Agung Kurniawan and Elia Nurvita</i> Dr Francis Maravillas University of Technology Sydney	<b>Open Session (2)</b> Chair: Prof Susan Best, Griffith University  <i>A Taste for Art in Colonial Queensland: a revisionist account of the foundational bequest to the Queensland Art Gallery</i> Dr Kerry Heckendberg University of Queensland  <i>Domesticated Bodies: Translocation and Tradition at the Windsor Royal Estate</i> Dr Kathleen Davidson University of Sydney  <i>Unstable Relations: The Stable as a Space of Human-Equine Encounter in Art from Stubbs to Kemp-Welsh.</i> Dr Georgina Downey University of Adelaide Australia	<b>Transculturation in Indigenous art (2: Unpacking Transculturation)</b> Convenors: Prof Ian McLean, University of Wollongong & Margo Neale National Museum of Australia  <i>Converging Divergent Archives</i> Prof Ian McLean, University of Wollongong  <i>A Colonial Trompe l'oeil: How Forgery and Rock Painting Destabilize the Colonial Gaze</i> Anna Daly Monash University  <i>Transcultural Encounters: re-envisioning James Cook's 1770 voyage and its impact</i> Dr Lisa Chandler University of the Sunshine Coast	<b>Photography: Archiving, Collecting, Curating and Exhibiting (2: Collection Case Studies)</b> Convenors: Dr Martyn Jolly, Australian National University & Dr Daniel Palmer, Monash University  <i>In Focus: The Role of the Camera in the Flinders University Art Museum Post-object and Documentation collection</i> Celia Dottore Flinders University Art Museum  <i>Photography in the Gold Coast City Gallery</i> Virginia Rigney Gold Coast Regional Gallery  <i>Museological Intersections Between Dress and the Photograph</i> Rebecca Evans Museum of Applied Arts and Sciences	<b>Practice Lead Research: Translating bodies (1)</b> Convenor: Charles Robb, Queensland University of Technology  <i>Embodied Identity: Masquerade, Mimicry and Mimesis in Performative New Media Art Practice</i> Dr Anita Holtsclaw Queensland University of Technology  <i>Photographic Irony: When Photographs Press Against the Invisible</i> Lydia Trethewey Curtin University  <i>Desperately Seeking Sincerity: Researching sincerity through visual art practice</i> Rebecca Daynes Queensland University of Technology
	2:30 - 3:00	Afternoon tea (Roof Terrace, GOMA)					

	Session 1.3   Venue A	Session 2.3   Venue B	Session 3.3   Venue C	Session 4.3   Venue D	Session 5.3   Venue E	Session 6.3   Venue F	Session 7.3   Venue H
DAY 1	Tuesday 24th November						
VENUE	Lecture Theatre, QAG	Boardroom, QAG	Meeting Room A, SLQ	Meeting Room B, SLQ	Cinema A, GOMA	Cinema B, GOMA	Seminar Room, GOMA
3:00 - 4:30	<b>Contemporary art and institutional critique (2)</b> Convenor: Helen Hughes, Discipline	<b>Plasmatic Transformation</b> Convenors: Dr Chris Denaro, Queensland University of Technology & Dr Merri Randell Central Queensland University and Visual Practitioner	<b>The Challenges and Opportunities of Digital Art History</b> Convenors: Dr Katrina Grant, EMAJ & Dr Susan Lowish, University of Melbourne	<b>PhD Prize: Three Minute Thesis Competition</b> Judges: Prof Andrew McNamara, Queensland University of Technology, Professor Catherine Speck, University of Adelaide / Art Gallery of South Australia & Dr Anthony White, University of Melbourne	<b>The Ends of Painting</b> Convenors: Paris Lettau, University of Melbourne & David Homewood, University of Melbourne	<b>Photography: Archiving, Collecting, Curating and Exhibiting (3: New Curatorial Frameworks)</b> Convenors: Dr Martyn Jolly, Australian National University & Dr Daniel Palmer, Monash University	<b>Practice Lead Research: Translating bodies (2)</b> Convenor: Charles Robb, Queensland University of Technology
	<b>Ideological Exfoliation</b> Amelia Sully University of Melbourne	<b>Plasmatic Transformation</b> Dr Chris Denaro Queensland University of Technology & Dr Merri Randell Central Queensland University and Visual Practitioner	<b>Responding to the Challenges and Opportunities of Digital Art History</b> Dr Katrina Grant Melbourne Art Network & Dr Susan Lowish University of Melbourne	The purpose of the prize is to bring prominence to the work of PhD graduates in the field and to encourage them to present their work in a clear and focused way to an audience. The competition takes the form of a three-minute thesis presentation.	<b>Pseudo-abstraction: Dale Hickey Paintings 1966-69</b> David Homewood The University of Melbourne	<b>Transcending Classification: Neil Pardington's museum photographs</b> Prof. Elizabeth Rankin Auckland University	<b>Turning the earth: echoes of colonial land-shaping practices in contemporary site responses</b> Dr Karen Hall & Patrick Sutczak University of Tasmania
	<b>Concern for Big Business: Harun Farocki's A New Product</b> Giles Simon Fielke University of Melbourne	<b>A world without Plants; examining plants as living powerhouses with reference to species loss</b> Donna Davis Visual Practitioner	<b>Old biases, new tools: diversity in Digital Art History</b> Alice Desmond National Gallery of Australia		<b>UnAustralian Painting in 1970 (Part I)</b> A/Prof Rex ButlerMonash University & ADS Donaldson Artist	<b>Theoretical and Curatorial Frameworks for Conceiving Contemporary Landscape Photography</b> James Dear Independent	<b>Clay thought-experiments and Gilles Deleuze and Felix Guattari's triad of thought: searching for the Mind through trans-disciplinary research and a process-led sculptural practice.</b> Loretta Picone Independent scholar
	<b>Critical Methods</b> Tamsin Green Monash University	<b>Exploring nature's elements in Persian traditional Sufi arts and decoding their spiritual meanings through the mandala structure</b> Leila Honari Griffith University	<b>Misc: the serendipity of digitising archival resources</b> Eric Riddler Art Gallery of New South Wales		<b>UnAustralian Painting in 1970 (Part II)</b> A/Prof Rex ButlerMonash University & ADS Donaldson Artist	<b>Beyond the Archive</b> Dr Jessica Hood Monash University	<b>Hybrid Affect: Body, Space, Sculptural Studio Practices and an Art-Architecture Complex</b> Anneke Prins Victoria University of Wellington
6:00 - 7:30	<b>Key Note Address:</b> <b>Dr Peter Brunt, Victoria University of Wellington (Venue E: Cinema A, GOMA)</b>						



**DAY 2 Program**



	Session 1.4   Venue A	Session 2.4   Venue B	Session 3.4   Venue C	Session 4.4   Venue D	Session 5.4   Venue E	Session 6.4   Venue F	Session 7.4   Venue H
DAY 2	Wednesday 25th November						
	Lecture Theatre, QAG	Boardroom, QAG	Meeting Room A, SLQ	Meeting Room B, SLQ	Cinema A, GOMA	Cinema B, GOMA	Seminar Room, GOMA
10:00 - 10:30	Arrival and Morning Tea (Roof Terrace, GOMA)						
10:30 - 12:00	<b>Art after the future: Hito Steyerl and the global digital image (1)</b> Convenors: Tara Cook, University of Melbourne & Dylan Rainforth, Monash University	<b>Casting new frames of reference: art historical slippages, 1850-1950</b> Convenors: Rebecca Edwards, University of Melbourne & Grace Carroll, Australian National University <i>The trials and tribulations of Miss Catherine Devine: single female painter of portraits, children and flowers in colonial New South Wales – current status: anonymous</i> Lara Nicholls National Gallery of Australia	<b>Virtual Corporealities</b> Convenor: Dr Sophie Knezic, University of Melbourne <i>Enter the Rift: Virtual Actualities and Bodily Fictions in the VR world of Jess Johnson</i> Dr Tessa Laird The University of Melbourne	<b>Open Session (3)</b> Chair: Prof Andrew MacNamara, Queensland University of Technology <i>Oskar Schlemmer's Explorations of the body, space and image</i> Prof Deborah Ascher Barnston University of Technology Sydney <i>Tangible Motion Sculpture: Len Lye</i> Sarah Wall Govett-Brewster Art Gallery	<b>Materialities of art, histories of technology (1)</b> Convenor: Dr Grant Bollmer, University of Sydney <i>Beyond War Technologies: Performance and Pictorial Science in Nineteenth Century Photography</i> Sushma Griffin University of Queensland <i>Books of Faces</i> Dr Grant Bollmer University of Sydney <i>Postmachine Vision</i> Dr Ingrid Hoelzl City University of Hong Kong	<b>Art and Democracy: the lessons of Jacques Rancière (1)</b> Convenor: Dr Toni Ross, University of New South Wales <i>Rancière's Aisthesis and the 'politics' of unpurposive action</i> A/Prof Catherine De Lorenzo Dr Toni Ross University of New South Wales <i>Political Images and Image Politics: Didi-Huberman, Rancière, and the Case of Steve McQueen</i> Dr Chari Larsson University of Queensland <i>The communism of genius: modernism, the surrealist revolution, and equality</i> Dr Raymond Spiteri Victoria University of Wellington	<b>After the End of Identity: Post-Identity Art and Embodiment</b> Convenor: Dr Katherine Guinness, University of New South Wales <i>Faux-Illaboration: Fictional collaboration as a feminist strategy for critique</i> Dr Courtney Coombs Queensland University of Technology <i>For All the Bored Male Artists: Contemporary Art and Race After the End of Identity</i> Dr Katherine Guinness University of New South Wales <i>Masquerading Selves: Cindy Sherman and Yasumasa Morimura</i> Llewellyn Negrin University of Tasmania
	<b>Death by a Thousand Cuts</b> Dr Alex Munt University of Technology Sydney & Dr Sarinah Masukor West Space Journal	<b>The Artist's Corps: Australian artists of the Chelsea Arts Club who served at the 3rd London General Hospital during the First World War</b> Dr Emma Kindred Australian War Memorial <b>Elise Blumann: A modern artist in Perth, 1938-1948</b> Dr Sally Quin University of Western Australia Art Collection, Lawrence Wilson Gallery	<b>Handmade Politics: Affective Fabrics of Contemporary Art</b> Dr Katve-Kaisa Kontturi The University of Melbourne <b>Janet Cardiff and Georges Bures Miller: Aural Embodiment/Virtual Presence</b> Dr Sophie Knezic The University of Melbourne	<b>Knowledge transfer strategies for the acquisition of contemporary live art</b> Jessyie Wdowin-McGregor The University of Melbourne			



	Session 1.6   Venue A	Session 2.6   Venue B	Session 3.6   Venue C	Session 4.6   Venue D	Session 5.6   Venue E	Session 6.6   Venue F	Session 7.6   Venue H
DAY 2	Wednesday 25th November						
VENUE	Lecture Theatre, QAG	Boardroom, QAG	Meeting Room A, SLQ	Meeting Room B, SLQ	Cinema A, GOMA	Cinema B, GOMA	Seminar Room, GOMA
3:15 - 4:45	<b>Art after the future: Hito Steyerl and the global digital image (3)</b> Convenors: Tara Cook, University of Melbourne & Dylan Rainforth, Monash University	<b>Open Session (6)</b> Chair: Dr Jess Berry, Griffith University	<b>Re-enactment / Repetition / Reiteration / Re-performance as embodied research (2)</b> Convenors: Dr Lucas Ihlein, University of Wollongong & Louise Curham, University of Canberra	<b>Open Session (5)</b> Chair: Dr Courtney Pedersen, Queensland University of Technology	<b>Mad, Bad, Dangerous To Know: when art history goes wrong, sickens, or turns evil</b> Convenors: Dr Amelia Barikin, University of Queensland & Dr Edward Colless, University of Melbourne	<b>After 'Visibility': Image, Body, and Perception</b> Convenor: Dr Meredith Morse Yale-NUS College	<b>Image, space and body in early-modern art and design (2)</b> Convenors: Dr Petra Kayser, National Gallery of Victoria & Dr Robert Wellington, Australian National University
	<b>Masked Subjects</b> Anthea Behm University of Florida	<b>Bringing tukutuku off the marae: a strategy to revive customary Māori art at Auckland University College in the 1950s</b> A/Prof Linda Tyler The University of Auckland	<b>The paradox of failure: racing bodies and the tyranny of time</b> Sandy Gibbs Deakin University	<b>The Picturesque and Das Malerische: seeing architecture in translation</b> Prof John Macarthur University of Queensland	<b>Unthinged</b> Dr Edward Colless University of Melbourne	<b>The Mirror Works of Jacky Redgate</b> Dr Ann Stephen Sydney University Museums	<b>Bodies in flux: Louis XIV medals as objects of cross-cultural exchange</b> Dr Robert Wellington Australian National University
	<b>Snap/shot: artists, bodies and Instagram</b> Peter Johnson Museum of Contemporary Art Australia	<b>Animism and Participation in the Artworks of New Zealand Pasifika Performance Artist Darcell Apelu</b> Prof Chris Braddock Auckland University of Technology	<b>In Which Something is Burning: Reperformance and the Archive</b> Georgia Banks The University of Melbourne	<b>Hans Heyesen's networks in establishing his reputation (c.1904-1914)</b> Ralph Body University of Adelaide	<b>Modelling the Speculative: Michael Stevenson's The Fountain of Prosperity and Art History</b> Anna Parlane University of Melbourne	<b>Perceiving Bodies: Alicia Frankovich's Body Language</b> Harriet Field University of New South Wales	<b>Porcelain bodies</b> Dr Matthew Martin National Gallery of Victoria
	<b>From the cassette to SoundCloud: DIY music's aestheticised resistance and the post-Fordist musician</b> Jared Davis Monash University	<b>Changing boundaries of authorship in indigenous art - re Clifford Possum Tjapaltjarri</b> Sarah Schmidt University of Melbourne and Hamilton Gallery	<b>Appropriate Language: Transcription and re-articulation as post-colonial performance strategies</b> Steven Ball Central Saint Martins University of the Arts		<b>All that is bad</b> Ian Haig RMIT	<b>Richard Serra and New York's Dance of the 1970s</b> Dr Meredith Morse Yale-NUS College	<b>Roundtable discussion</b> Prof Anne Dunlop (Chair) University of Melbourne
4:45 - 6:00							
6:00 - 8:00	Closing Cocktail Party & Awards Ceremony (Venue: Roof Terrace, GOMA)						