

AAANZ 2016 Conference Schedule – Australian National University, Canberra

DAY 1 Thursday December 1 Conference Registration 8–9.00 am, Foyer, Sir Roland Wilson Building, 120 McCoy Circuit, ANU

TIME		Venue: Room 102 Conference Room, Sir Roland Wilson Building, Australian National University
9.00–10.30	<p><i>Session 1: In the Museum</i> Displaying Australian art history: Dr. Ewing and the Ewing Collection Cathleen Rosier Replicas as works of art Nathaniel Dunn The Met Breuer: from art museum to art object Rosemary Willink</p>	
10.30–11.00		MORNING TEA BREAK
11.00–12.30	<p><i>Session 2: Practice</i> Making meaning: Contingency and the digital video Nickk Hertzog Sense and meaning in the face of absence and trauma; exploring the role and practice of artists working in the wake of natural disaster Margaret Summerton The beautiful proof: Artistic intervention in the scientific process through experimenting with the Scanning Electron Microscope Anastasia Tyurina</p>	
12.30–1.30		LUNCH BREAK
1.30–3.00	<p><i>Session 3: Past/Present</i> Art in Australian art: Anachronism in mid-twentieth century Australian figurative painting Joanne Baitz Postcolonial artistic interventions in Australian art collections Alexandra Nitschke The colonial work of art: A reassessment Cath Webb</p>	
3.00–3.30		AFTERNOON TEA BREAK
	PARALLEL SESSION A	PARALLEL SESSION B

AAANZ 2016 Conference Schedule – Australian National University, Canberra

	Room 102 Conference Room, Sir Roland Wilson Building	Room 302 Seminar Room 1, Sir Roland Wilson Building
3.30–5.00	<p><i>Session 4. In the Footsteps of Others</i></p> <p>Expressive instructions for re-enactment Louise Curham</p> <p>Re-enacting modern architecture since 1900 Macarena de la Vega de León</p> <p>Re-enacting narratives into contemporary performance based projects Emilie Walsh</p>	<p><i>Session 5. New Perspectives</i></p> <p>Sexualised birds in sixteenth and seventeenth-century Netherlandish genre painting Shan Crosbie</p> <p>Responsive skins and fugitive structures: Experimental architecture as art Sally Groom</p> <p>Representing the bushland campus: Investigating natural history illustration methodology to develop a chorography Stephanie Holm</p>

5.15-5.45	Conference Registration Main Foyer, National Gallery of Australia	
6.00 pm	<p><i>Keynote Presentation: Performing the Public Sphere: Art in the 21st Century</i></p> <p>Dr Melissa Chiu</p> <p>James Fairfax Theatre, National Gallery of Australia</p>	

AAANZ 2016 Conference Schedule – Australian National University, Canberra

DAY 2 Friday December 2 Registration from 8–9.00 am Haydon Allen Foyer, ANU

TIME		Venue: Australian National University									
9.00–10.00	<p>Keynote Presentation: 50 Shades of Grey Professor Anthea Callen Manning Clark Complex Theatre 3, Australian National University</p>										
10.00–10.30	MORNING TEA BREAK										
Venue	Manning Clark Theatre 3	Manning Clark Theatre 6	Haydon Allen G040	Haydon Allen G052	Haydon Allen G053	Copland G030	Moran G007	Moran G008	Moran G009		
10.30–12.00	<p>Session 6: The Indigenous work of art and the work of art history Convenor: R. McKenzie</p> <p>Anthropological Art History: new approaches to Aboriginal desert art Professor John Carty</p> <p>Mahia te mahi: Art History in the 21st Century. Students, Bookshelves and Māori Dr Ngarino Ellis</p> <p>Yirrkala string figure style: a Yolngu feeling for string Robyn McKenzie</p>	<p>Session 7: Art and the accounts of empire, 1850–present Convenor: S. Fraser</p> <p>New empires and the role of art: how art practice and art history are engaging with emerging ideas of 'empire' in the digital age Dr Suzanne Fraser</p> <p>Nationalism and Empire: Australian art historiography as a colonising discourse Professor Ian McLean</p>	<p>Session 8: Before the law: art, artist and artwork Convenors: P. Lettau & D. Wlazlo</p> <p>Bennett's law: Time incarnate Professor Desmond Manderson</p> <p>Daddy's smoking a bong: A contemporary father figure in the paintings of Nicole Eisenman and Tala Madani Oliver Watts</p> <p>The value of the work of art as defined in the courtroom: An intercultural</p>	<p>Session 9: Making art with other people Convenor: E. Pedler</p> <p>The London soundmap: A participatory approach to bringing the sounds of London to life Dr Sara Adhitya</p> <p>New Social Forms of Artist Residencies: connecting with people and place not your own Dr Marnie Badham</p> <p>Internet products and relational aesthetics: The reification of</p>	<p>Session 10: On Not Seeing the Body / Work of Art Convenors: S. Best & M. Morse</p> <p>Intimacy with strangers: The couple in the work of Lygia Clark and Franz Erhard Walther" Professor Susan Best</p> <p>Steve Paxton's 1970s dance, early video performance, and the sensed interior Dr Meredith Morse</p> <p>ALTER: Becoming avatar Deborah Lawler-Dormer</p>	<p>Session 11: How we do what we do: the archive and art history's interdisciplinary turn Convenor: Z. de Luca</p> <p>Digital archives and Aboriginal art centres: Issues and implications for Australian art history Dr Susan Lowish</p> <p>Striking stars: The documentation of cinema as works of art in an Archive/Gallery exhibition collaboration Jennifer Coombes & Penelope Grist</p> <p>Rocking the mocs: the many lives of American Indian</p>	<p>Session 12: Art as a response to global issues Convenor: T. Price</p> <p>Art as a Response to Global Issues T. Price</p> <p>Beautiful body, broken body – documenting cultural conflict through the French artist's book Dr Rodney T Swan</p> <p>The Australian crisis in visual arts university education: Sydney College of the Arts, grassroots student activism, and the 'blood and soil ideology' of Joseph Beuys Loretta Picone</p>	<p>Session 13: Domesticating institutional critique Convenors: C. Moore & J. Millner</p> <p>Domesticating institutional critique: An introduction Dr Jacqueline Miller & Dr Catriona Moore</p> <p>Crossing the threshold: A domestic collection infiltrates the museum, and what happens next Gemma Weston</p> <p>"House-work": The Salle Blanche, décor and domestic</p>	<p>Session 14: The art of Asia at work Convenor: C. Galloway</p> <p>The commissioning and representation of local labour by global contemporary artists in the "Porcelain City" of Jingdezhen Alex Burchmore</p> <p>Rhizomatic wonder: Alice's methodological adventure into Burmese graphics Bianca Hill</p> <p>Looking within: The Lucknow album and Deccan manuscript arts Sushma Griffin</p>		

AAANZ 2016 Conference Schedule – Australian National University, Canberra

			Post-imperial patterns of collecting modern British art by Australian state galleries since 1940 Dr Margot Osborne	example Sarah Schmidt	authenticity Llewellyn Millhouse Mutual Exploitation: socially engaged artists and institutions Elizabeth Pedler	moccasins in museums and daily life Dr Gretchen M Stolte	space Julia Lomas Homeground: Artist Run Institutions and ethics of care Dr Rachael Haynes		
LUNCH BREAK									
AAANZ Executive Committee Meeting (from 12.00), Haydon Allen G052									
Venue	Copland G031	Manning Clark Theatre 6	Haydon Allen G040	Haydon Allen G052	Haydon Allen G053	Copland G030	Moran G008	Moran G009	
1.30–3.00	<p><i>Session 15: You have been excommunicated: contemporary museums and tribal art</i> Convenors: G. Bull & A. Jasper</p> <p>Art, agency, and exhibition history: on the origins of an anthropological theory in an art world dispute Adam Jasper</p> <p>Black White & Restive at the margins Dr Una Rey</p> <p>Entwined encounters:</p>	<p><i>Session 16: The interior as a work of art, 1700–1940</i> Convenors: K. Clayton-Greene, R. Edwards & A. Inglis</p> <p>Domesticating orientalism: Chinoiserie interiors of the Royal Pavilion, Brighton and George IV’s imperial impulse Kara Lindsay Blakley</p> <p>The art of arrangement: Crafting the colonial</p>	<p><i>Session 17: Cross-cultural encounter(s) in early modern Europe</i> D. Maskill</p> <p>A Turkish Herod? Anachronism and spectatorship in fifteenth-century Siena Adam Bushby</p> <p>Jefferson’s interest in China and the gongs of Monticello Professor</p>	<p><i>Session 18: Behaviours, tools and processes: considering the ‘iceberg’ of practice</i> Convenor: C. Robb</p> <p>Performing practice at the end of art Elizabeth Pulie</p> <p>The boneyard studio: Considering the indexical nature of frottage from an airplane wing Dr Susanna Castleden</p> <p>The apparatus</p>	<p><i>Session 19: The Bauhaus diaspora: practice as construction and education, 1930–68</i> Convenors: A. Stephen & A. McNamara</p> <p>Ludwig Hirschfeld-Mack: Disseminating Bauhaus principles in Australia: Part 1 Professor Isabel Wünsche</p> <p>The Bauhaus in Melbourne: Part 2 Dr Ann Stephen</p> <p>Gertrude Langer: A Viennese-Brisbane modernist Professor Andrew</p>	<p><i>Session 20: Lives of the work of art</i> Convenors: C. Schmidt & G. Stolte</p> <p>The art work as it-narrative: The usefulness of images displayed in transition Emeritus Professor Richard Read</p> <p>The collector and the maker: the secret lives of the print albums of the 1st Duchess of Northumberland (1716–1776)</p>	<p><i>Session 21: Responses to contemporary conflict</i> Convenors: M. Keaney & L. Webster</p> <p>Anzac mythology, revisionism, and remembrance in the work of art Professor Kingsley Baird</p> <p>Point of view and intersubjectivity in contemporary depictions of war Associate Professor Kit Messham-Muir</p> <p>The aftermath of contemporary</p>	<p><i>Session 22: Institutional modernism: public art and architecture</i> Convenors: J. Gosseye & H. Lewi</p> <p>‘Margel’s realm’: Public art commissions for post-war Canberra Eric Riddler</p> <p>“A public sculpture is for life not just for Christmas” Associate Professor Hannah Lewi & Dr Caroline Jordan</p>	<p><i>Session 23: Re-thinking the contexts of modern and contemporary Chinese art</i> Convenors: C. Roberts & O. Krischer</p> <p>An early watercolour portrait by Xu Beihong (1895-1953) and some artistic questions that it raises Dr Claire Roberts</p> <p>The issue lies in actions: “Issues” and “projects” in contemporary art practice in China from 1988 to 1996</p>

AAANZ 2016 Conference Schedule – Australian National University, Canberra

	<p>Interweaving cross-cultural perspectives in <i>Floating Life: Contemporary Aboriginal Fibre Art</i> Dr Lisa Chandler</p> <p>Looking at the musée du quai Branly Gordon Bull</p>	<p>environment through natural fancywork Molly Duggins</p> <p>William Morris in the country-side versus William Morris in the city Kim Clayton-Greene</p>	<p>Jennifer Milam</p> <p>Cross-cultural ventriloquism in Avedo's portrait of Mehmed Said Efendi, Ottoman ambassador to the French court in 1742 David Maskill</p>	<p>and the blindspot of practice Chris Handran</p>	<p>McNamara</p> <p>The cradle of modernity: Transforming architectural education at the University of Melbourne, 1947–1960 Philip Goad</p>	<p>Louise Box</p> <p>Frank Stella: Retrospective impressions Alice Desmond</p>	<p>conflict in Sophie Ristelhueber's photography Emma Crott</p>	<p>Seeking to reinvigorate worship: Post-war Brisbane religious art and architecture Lisa Marie Daunt</p>	<p>Carol Yinghua Lu</p> <p>A Japanese role in the globalisation of contemporary Chinese art? Dr Olivier Krischer</p>
AFTERNOON TEA BREAK									
3.00–3.30									
3.30–5.00		<p>Session 16 continued:</p> <p>St Barnabas chapel, Norfolk Island: 'no rival in that hemisphere' Dr Andrew Montana</p> <p>The Modern Maison: Couture, Cubism and the Art Deco Interior Dr Jess Berry</p> <p>The 'Technological Marvel': Walter Gropius' House in Dessau as a Modernist Work of Art</p>	<p>Session 24: <i>The work of art and place in early modern Italy</i> Convenor: K. Grant</p> <p>Harsh realities and romantic ideals in representations of the Roman Campagna Dr Katrina Grant</p> <p>Transfixed by the material: Images and objects in seventeenth century Catholic devotional practice Dr Lisa Beaven</p>	<p>Session 18 continued:</p> <p>Rolling, hanging, tying and stretching in a continuous chain of events Zoë Bastin</p> <p>Text and textures: The methods of evoking an artistic experience in the work of art Monika Lukowska</p> <p>Art in the making: Understanding the materials and processes of Mirka Mora Sabine Cotte</p>	<p>Session 19 continued:</p> <p>Modernising design education: The RMIT contribution Harriet Edquist</p> <p>The Bauhaus, Centre Five and the integration of the arts in Melbourne in the 1950s and 1960s Jane Eckett</p> <p>Bauhaus designs for the South Pacific: Vladimir Čačala (1926–2007) in Auckland Linda Tyler</p>	<p>Session 20 continued:</p> <p>From civic heroines to cultural hostages: The diverse lives of the Erechtheum korai Dr Lee C McDonald</p> <p>From the studio to the gallery – tracing the lives of an Indigenous artwork Dr Chrischona Schmidt</p> <p>How do artworks play in the space of observation? Joey Hou</p>	<p>Session 25: ROUNDTABLE <i>Affect, capital, and aesthetics: change and art history</i> Convenors: S. Ballard, B. Lonie & L. Boscacci</p> <p>Climate change in art history Bridie Lonie</p> <p>The HSSH (House Sparrow Society for Humans) Fernando do Campo</p> <p>Earth futures and planetary aesthetics: The new ecological</p>	<p>Session 26: <i>Renewing your attention: the permanent work of public art</i> Convenors: B. Campbell & G. Wallace</p> <p>Plot device: Instituting recognition in the public domain through the 'permanent work of art' Glenn Wallace</p> <p>The White Horse Project: How not to make a public artwork in the centre of South Africa Jess Olivieri</p>	<p>Session 23 continued:</p> <p>Masters of the art world: The Long Live the Victory of Chairman Mao's Revolutionary Line exhibition Minerva Inwald</p> <p>Form and politics in Late-Mao China (1969–76): A case study on the international club and "Hotel Painting" (Iuguan hua) Song Ke</p> <p>Learning from home: Di Yuancang and the Friday Salon, 1975–1980 Shuxia Che</p>

AAANZ 2016 Conference Schedule – Australian National University, Canberra

									<p>Imagineries of video installation Dr Susan Ballard</p> <p>Mapping The Drowned World Tracey Clement</p> <p>Three climate presents: Affect and becoming-inhuman in aesthetic atmospheres of rage-love, biocuriosity, and breath Louise Boscacci</p> <p>Bright sunsets and smoggy afternoons Dr Jo Law</p>	<p>Black Box in action: Reopening Neil Roberts's The Gift (2002), St Vincent's Hospital, Sydney Barbara Campbell</p>	
5.30–7.30											
<p>Conference party and exhibition viewing National Portrait Gallery (via bus from ANU) * please note this is a ticketed event (numbers limited)</p>											

Day 3 Saturday December 3

<p>TIME Venue: Australian National University AAANZ AGM, Haydon Allen G052</p>											
8.00–8.50	Copland G031	Manning Clark Theatre 6	Haydon Allen G040	Haydon Allen G052	Haydon Allen G053	Copland G030	Moran G007	Moran G008			
9.00–10.30	<p>Session 27: Ubiquitous images: the work of art in the age of the digital image Convenors: N.</p>	<p>Session 28: The 'work of art' and the promotion of Australia/New Zealand abroad Convenor: S. Scott</p>	<p>Session 29: The work of art and the significance of specimens Convenor: Y. Scott</p> <p>Narratives in the</p>	<p>Session 30: Operative critique in design Convenors: K. Moline & B. Davis</p> <p>Art and the social</p>	<p>Session 31: Artist-run practices: the work in conversation Convenor: Ann Schilo</p>	<p>Session 32: Museums, markets and meaning Convenors: A. Archer, C. Marshall & G.</p>	<p>Session 33: Visions of sacred landscape Convenor: R. Kelty</p> <p>Displacement strategies in Hokusai's Views of Mount Fuji Dr Naomi Merritt</p>	<p>Session 34: Provenance is not a dirty word Convenors: B. Campbell & L. Folan</p> <p>Laundering art:</p>			

AAANZ 2016 Conference Schedule – Australian National University, Canberra

	Hughes & G. Stevens Photographs without photographers: Douglas Huebler and the labour of photography Associate Professor Daniel Palmer Women with cameras: The invention of the selfie in the photography of Anne Collier Liz Linden Deceleration: Slowness as strategy in David Claerbout's <i>Travel</i> Dr Grant Stevens	The Modern age of Australian Art and Textiles Tracey Sernack-Chee Quee Dorothy Bennett, external affairs and the misadventure of Aboriginal art abroad Dr Sarah Scott In search of <i>Arajara</i> Catherine De Lorenzo	University of Melbourne herbarium Dr Jessica Hood Janet Laurence's Deep Breathing Resuscitation for the Reef and the power of the scientific method in art Lara Nicholls The explorer, the echidna and the artist: Anomalies in natural history illustrations of Australian fauna Sarina Noordhuis-Fairfax	pacts of design in Energy and Co-Designing Communities (ECDC) by Interaction Research Studio, Goldsmiths, London (2010–2014) Dr Katherine Moline Books as events: Publishing as critical design Associate Professor Brad Haylock The mediated artefact: Design as interpretation in digital heritage Geoff Hinchcliffe, Jacqueline Lorber-Kasunic, Kate Sweetapple & Mitchell Whitelaw	The artist as cultural activist Peter Anderson The work of art as social project Brian Doherty The work of art in practice Dr Ann Schilo	Walker Eli Broad's Grand Avenue plan: The power of cultural philanthropy Dr Georgina Walker Museum morals and market myths: The Estella collection of contemporary Chinese art Anita Archer The art of the old in the new: The case of the Cloisters Museum in New York Susie Chadbourne	Beyond the work of art: False idols and the destruction of the Buddhas of Bamiyan Valley Perri Sparno The departure from Kashima: Envisioning the sacred landscape of Kasuga Russell Kelty	When provenance is a dirty word Dr Diana J Kostyrko Returns and rediscoveries of Cambodian art: The role of object-based provenance research Melanie Eastburn The good, the bad and the ugly: How provenance affects works of art in a museum context Bronwyn Campbell
MORNING TEA BREAK								
10.30–11.00								
11.00–12.30	Session 27 continued: Turning Instagram into analog: The digital image in the grips of the art museum Chelsea Hopper The shifting conception of authorship in	Session 35: <i>Labouring the subject</i> Convenor: S. Knezic Never work – Guy Debord's 'Baroque' anti-productivist aesthetic Dr Shane Haseman Duration, sisassembly,	Session 36: <i>The dumbwaiter: science, representation, and the form of the artwork</i> Convenors: G. Felke & N. Tammens Art as shadow science Professor Ross	Session 30 continued: Decolonial design: Australia Council for the Arts Aboriginal & Torres Strait Islander Innovation Lab Tristan Schultz Object therapy: An investigation into	Session 37: <i>What is a painting (now)?</i> Convenors: R. Waller & P. Alwast Painting Now: Is this good enough? Peter Alwast Painting as	Session 38: <i>The work of art magazines: Art in Australia and its successors</i> Convenors: O. Spiers & R. Body Bookended: The first and last twenty years of Australian art magazines	Session 39: <i>In the footsteps of others: Re-enactment</i> Convenors: L. Curham & M. Jolly Re-enacting the gaps in our parent's Australian identities Dirk de Bruyn and Glen de Cruz Making connections:	Session 40: <i>The work of commissions in Australian art</i> Convenors: J. Gilmour, A. Gunn, E. Kindred Bushrangers and bad boys at the National Gallery of Australia Julia Greenstreet

AAANZ 2016 Conference Schedule – Australian National University, Canberra

	Lydia Trethewey	under capitalism?: Recent works by Viktoria Binshtok and Brian Ulrich Dr Toni Ross			Maddock's Melbourne series and This time Elizabeth Errol Various artists (Australian) – Portfolios by multiple Australian printmakers Victoria Perin	in the arts: Investigating innovation, entrepreneurial mindsets and behaviours of Australian visual artists Crystal Williams		Australian art Renée Joyce	
3:00–3:30									
AFTERNOON TEA BREAK									
3:30–5:00	<p>Plenary Session: The future of art history Convenor: Dr A. White, School of Art Lecture Theatre, Australian National University</p>								
5:00–7:00	<p>Awards ceremony and drinks School of Art Library courtyard, Australian National University</p>								