



AAANZ 2017 Conference

CALL FOR PAPERS - Guidelines and Abstracts

The University of Western Australia, Perth, 6-8 December

The Conference Committee would like to invite proposals for papers for the AAANZ 2017 Conference to be held at the University of Western Australia, Perth, from 6 to 8 December 2017.

The deadline for proposals is Monday 14 August 2017

Session Format

- Conference sessions are each timetabled for 90 minutes; consisting of three 20 minute papers plus 10 minutes of questions, discussion, and commentary per paper (except where noted otherwise in the session abstract)
- Session Convenors manage their designated session, prior to and during the conference, with the aim of best addressing the conference theme *Art and its Directions*

Submission Guidelines

- Speakers may apply to present only **one paper**
- Speakers may also convene a session and may also chair another session in which they do not otherwise participate
- A paper that has been published or presented previously may not be delivered at the AAANZ Annual Conference
- Sessions that have indicated they already have the required number of speakers are listed as full in the session abstracts
- Acceptance in a session implies a commitment to present a 20-minute paper at that session in person and payment of the conference registration fee and AAANZ membership fee

Submission Process

- Proposals for participation in sessions are to be sent to the Session Convenor whose details appear with the session abstract
- Please do not send your proposals to the AAANZ or the Conference Committee
- **The deadline for proposals to Session Convenors is Monday 14 August**
- To submit a proposal please complete the Participation Proposal Form and email to the relevant Session Convenor as an attachment in Word file (.doc or .docx).

The information required to complete the Participation Proposal Form includes:

- Name and contact details
- Session and paper titles
- Proposed paper abstract (of no more than 400 words)
- Bio (of no more than 200 words)
- Brief CV (one page maximum)

Review Process

- Session Convenors review proposals and notify applicant of the acceptance of their proposal by 21 August 2017
- Final date for successful applicants to accept the invitation to participate and return Speaker Agreement Form to Session Convenor is 1 September 2017
- Session Convenors to forward successful speaker Participation Proposal Forms and Speaker Agreement Forms to Conference Administrator by 5 September 2017

Contact

Proposals: Session Convenors as per selected session, contact details located with session abstract

General enquiries: Conference Administrator, Vyonne Walker, conf@aaanz.info

PLEASE REVIEW THE ABSTRACTS BELOW

2017 AAANZ CONFERENCE SESSION ABSTRACTS

1 NEW DIRECTIONS IN ARTIST RESIDENCIES: TRANSNATIONAL SOCIALLY-ENGAGED ARTS PRACTICE

Session Convenor(s): MARNIE BADHAM (RMIT University)

Submit proposals to: Marnie Badham marnie.badham@rmit.edu.au

Typically providing time and space away from everyday life, artists seek residencies for isolation and good working conditions required for creative development and production. Over the past two decades, there has been a worldwide increase in the number of residencies and their diverse forms: from traditional institutional models of patronage, retreats of seclusion, to contemporary forms of social practice. Residencies now host international artists to develop public interactions, critically exploring contemporary global issues such as environmental disaster, global conflict, or mass migration.

Residencies can encourage cultural movement through short term relocation (Ptak, 2011) and can assist governments and organisations to build relations (Ang, Isar et al., 2015) through cultural diplomacy. This has bred a new genre of itinerant artist with transnational practice, where ‘artists take on the role of travellers, witnesses, ambassadors and purveyors of national/cultural identity’ (Kocache, 2012). In this way, socially-engaged artists are seeking international residencies less for isolation and more for experiences of ‘the local’ in communities not their own.

Some residencies have received criticism, including concern for lack of flexibility (Zeplin, 2009), absence of engagement, and circulation of privilege (Bialski, 2010). Kenins (2013) describes residency artists as ‘escapists and jet-setters’ overlooking the impact of carbon heavy travel to exotic or remote locations, while Pryor (2012) likens these itinerant artists to ‘fly in, fly out workers.’ This panel examines this unpredictable expansion as a new field of cultural production, with an aim to examine the social benefits and potential for harm in these transnational practices.

2 EXHIBITION / HISTORY

Session Convenor(s): JOHN BARRETT-LENNARD (University of Western Australia)

Submit proposals to: John Barrett-Lennard jgbl@iinet.net.au

As the most powerful and visible mechanism for developing, publicly presenting and reinforcing propositions on art and art history, exhibitions can have real impact—and much more so than (most) work within academia.

Exhibitions are the primary public and contemporary mechanism for developing and presenting ideas and propositions on art and art history, both current and historical. While there is a considerable literature on exhibitions and their discursive possibilities this session is intended to focus on examples of recent exhibitions, their rationale and their role in shaping histories.

Over the last sixty years in particular, art museums, galleries and curators have constructed core art historical propositions, and in exhibition ensured their visibility and impact. This is true not just of vaunted

blockbusters but, perhaps more significantly, in smaller and more focused exhibitions as well. The large scale Documenta, Biennale, etc., are very prominent but the most significant work of exhibition lies in other and more considered forms than the international or national survey project. Exhibitions have been increasingly seen, and analysed by art historians, as fundamental not just for their substantive content but also for their discursive impact and how they signalled developments in art, art history or thinking about exhibitions themselves.

It is worth considering how exhibitions function to produce and disseminate knowledge; how they are employed, formulated and presented; the limitations and possibilities of exhibition as a discursive form; how they make art history—and how they become it.

This session invites papers focusing on a nexus between exhibitions and art histories; exhibitions as history; the history of exhibitions; exhibitions making art history. Topics touched on may include:

- exhibitions as exposition & evidence
- the discursive forms of exhibitions
- private culture & public exhibition: private collections in public settings, and the ownership of history
- the work of exhibition
- claiming territory/staking ownership
- an/other art history: exhibitions and art history outside the academy
- fantasy/fiction/exhaustion/exhibition: on the failure of exhibitions

3 THE MOBILITY OF IMAGES IN THE DIGITAL AGE

Session Convenor(s): JESS BERRY (Monash University), SUSAN BEST (Griffith University) and ROSEMARY HAWKER (Griffith University)

Submit proposals to: Susan Best s.best@griffith.edu.au

This session addresses the movements of images, their animation and transformation. In art history, there are a variety of theorists who address various types of image movement, whether it is the migration of images, translations between genres of images, or the global spread of contemporary art itself. Aby Warburg's critical iconography has no doubt come back into favour because his work emphasises what he called the "iconology of the interval." He was interested in the relations between images and thus is an important theorist of web-like structures of images. Didi-Huberman describes his approach as "a knowledge in extensions, in associative relationships, in ever renewed montages, and no longer knowledge in straight lines, in a confined corpus, in stabilized typologies." For Warburg, Didi-Huberman argues, the image is a not a closed field of knowledge; it is a whirling centrifugal field. This session examines the various ways in which images circulate, move and transform as well as the way in which art history has shifted to think about this mobility and consequent volatility.

4 DISPLACED: ART AND SPACES OF CULTURAL EXCHANGE

Session Convenor(s): EMILY BRINK (University of Western Australia)

[A Panel presented by the Visual and Building Cultures Research Group at UWA]

SESSION IS FULL

This panel examines how cultural exchange determines visual form. Drawing on both art and architectural history, three case studies will explore the relationship between the circulation and production of images. Each of these investigations treats art as a form of cultural transaction, suggesting that meaning is made

through the exchange of images and ideas. In these visual economies, images can be shared, borrowed, or stolen and these papers will consider how power structures determine the quality of cultural exchange. What is the relationship between hierarchies and hybrids? How do images translate or transplant cultural identity? How do we differentiate between image migration and image colonisation? Ultimately, visual flows augment or disrupt local identity, and this panel will also question how cultural exchange redefines the notion of place. When moved across time, space, or culture, are images replaced or merely displaced and how does this transaction affect visual meaning?

5 INVASIVE AESTHETICS: ART AND THE EXPERIENCE OF BIOLOGICAL DISTRIBUTION

Session Convenor(s): ORON CATTS (University of Western Australia)

SESSION IS FULL

As we are in the midst of the biotechnological turn, bodies of all types are being transformed into canvas for artistic expressions. This panel will explore a range of artistic practices that both invade and disturb biological bodies through acts of manipulation that constitute a kind of invasive aesthetics. In this panel, broader questions of functionality, excess, and sustainability will be explored through artworks which are intended to engage the full spectrum of aesthetics which go beyond what can be seen, but also to what can both be felt and eaten. From the Alternate Anatomies of Stelarc, through the Disembodied Cuisine of the Tissue Culture & Art Project, to the Human Honey Bee of Mike Bianco, this panel of artists will explore the notion of invasive aesthetics and its focus on the distribution of life and its re-integration into new and non-traditional spaces for both art-making and exhibition.

6 CHANGING PLACES, ALTERING SPACES: THE TRANSLOCATION OF MODERN ART FROM 1918 TO 1939

Session Convenor(s): DAVID CHALLIS (University of Melbourne) and DIANA J KOSTYRKO (Australian National University)

Submit proposals to: David Martin Challis dchallis@student.unimelb.edu.au

It is a remarkable fact that of the thirty-seven paintings representing one of Paul Cézanne's most iconic motifs, Mont Sainte-Victoire – also one of France's most recognisable natural geographic features – only one painting from the series can be found in France today. The others are scattered among public and private collections in locations as diverse as Buenos Aires, Amsterdam, Zurich, Tokyo, Moscow, New York and Edinburgh. This is an example of how radically art can be removed from its natural and spiritual 'home' and it introduces a raft of considerations, one being: does art acculturate as it travels outwards, or might it otherwise be absorbed into an existing canon and even re-contextualized?

This session is principally concerned with the dynamics of the modern art market in the interwar period; therefore we invite papers which tackle the phenomenon of the wholesale shifting of artworks out of Europe, for instance, and whether this was driven by entrepreneurial art dealers, auction houses and collectors, for self-interested purposes, or whether there were greater economic, aesthetic or political forces at work. We welcome papers which present case-studies where fashion has dictated collecting practices; when art coming to market has set new trends in acquisition; or instances where an artwork's reputation has suffered or gained from changing hands, particularly in moving between public and private sectors.

7 THE ART OF LACK AND EXCESS: ARCHITECTURE, LANDSCAPE AND ITS LIMITS

Session Convenor(s): ANNETTE CONDELLO (Curtin University) and ISABEL ROUSSET (University of Western Australia)

Submit proposals to: Annette Condello A.Condello@curtin.edu.au

The dichotomous qualities of lack and excess have long been evoked in order to characterize landscapes and built forms that represent architecture's 'other'. While lack connotes backward and primitive structures, excess indicates material abundance and extravagance. Both have long fuelled Western fantasies about the Orient. These fantasies characterized the experience of colonialism and post-colonialism within the field of architecture over the nineteenth century and twentieth centuries, as an emerging cosmopolitan elite composed of travelling architects and artists became fascinated with landscapes and built forms that were yet to be colonized by the Western architect. Bernard Rudofsky identified an architecture of lack in the form of the African baobab tree (a 'non-pedigreed architecture') through his photography. Meanwhile Lina Bo Bardi was drawn to the luxurious and untamed flora of Latin America that exhibited the fecundity of nature and produced new-configured sketches. Whereas the German Expressionists wrote fictions, manifestos, and satires about extravagant structures in sparse, remote, and hostile locations – Bruno Taut imagined and created artworks depicting Alpine cathedrals while Paul Scheerbart wrote about exclusive glass hotels in abandoned Indonesian mines.

The two terms also contain implications for architecture's historiographical tradition. The architectural historian Gulsum Baydar argued that notions of lack and excess have helped strengthen other longstanding binary constructions in architecture's historiographical tradition (such as architecture/building, and modern/primitive). The critique of lack and excess may therefore help us move beyond other established categorizations and limitations imposed on what constitutes 'architecture' and its dichotomous artistic qualities.

This session seeks to revisit the terms lack and excess as they intersect in case studies across a range of art historical periods and geographies, particularly in colonial or postcolonial settings. It seeks papers that address how such terms can critically reposition art and architecture in other socio-economic, cultural and national histories.

8 THE CONTINUOUS DEBUTANTE, OR IS NOW THE GLOBAL MOMENT FOR WOMEN'S ART?

Session Convenor(s): GARY DUFOUR (University of Western Australia)

Submit proposals to: Gary Dufour gary.dufour@uwa.edu.au

This session will explore the recent accelerating pace of exhibitions and publications on art by women around the world, and the art historical research which underpins what is a relatively new phenomenon. Exhibitions such as *Women of Abstract Expressionism* (Denver Art Museum, 2016), *Grey Matters* (Wexner Centre for the Arts, 2017), *Agnes Martin* (Tate, 2015), *Georgia O'Keeffe* (Tate, 2016), *We Wanted a Revolution: Black Radical Women, 1965-1985* (Brooklyn Museum, 2017) or closer to home *O'Keefe, Preston, Cossington Smith: Making Modernism* (Heide, 2016), and *Tracey Moffatt: My Horizon* (Venice, 2017) seems to be creating another *Zeitgeist* globally for art by women. *NO MAN'S LAND: Women Artists from the Rubell Family Collection* is touring the USA. In 2014 the ICA Boston received a \$10m gift of women's art from trustee Barbara Lee. MoMA opened a new collection display *Women Artists and Postwar Abstraction*,

in 2017. Here in Perth the University of Western Australia is home to the Cruthers Collection of Women's art, some 800+ works by Australian artists, and a collection unique in the world.

The times they are A-changin'. However, the canonical narratives of art histories shift slowly, similarly curricula and course syllabi, as do the participation rates for purchases by public collections. Art by women is rewriting a new narrative or could it remain a continuous debutante at the periphery of the ever agile world of art?

9 ART AND THE CHANGING NATURE OF PLACE

Session Convenor(s): FELICITY FENNER (University of New South Wales)

Submit proposals to: Felicity Fenner f.fenner@unsw.edu.au

In a 21st century era of globalisation, notions of place are continually evolving. The character of our towns, cities and nations is determined not simply by geographic location, but by the inhabitants of the place. With globalisation comes the ever increasing movement of peoples between countries and continents: populations are constantly changing and notions of local identity are being continually re-invented.

Artists are uniquely positioned to bring together ideas, people and place. They are quick to respond to shifting perceptions of place, and, by creating artworks that involve both old and new communities, their artworks can contribute to re-defining a sense of place and a feeling of belonging. By including local inhabitants in its realisation, both long-term and newly arrived, art has the potential to bring communities together in socially-engaged projects that unite and strengthen people's connection to place.

The session will investigate recent socially engaged art projects that are focused on communities in recent flux. The papers in this session will demonstrate the capacity of art to invest communities with a sense of agency over and to foster connectivity to place.

10 INDIGENISING MUSEUMS: THEORIES AND PRACTICE

Session Convenor(s): STEPHEN GILCHRIST (University of Sydney)

SESSION IF FULL

Decolonisation and Indigenisation are theoretically distinct curatorial and conceptual practices and while both are necessary and productive, the former is necessarily a political act of recuperation and the latter is a form of cultural manifestation. As Audra Simpson and Andrea Smith identify in the context of North America, decolonisation is essentially a problem of recognition. To be Native, or Indigenous or Aboriginal is to be recognised by and through the jurisdiction of colonial nation-states. Decolonisation can only be a coherent strategy when viewed through continued colonial subjugation. In contrast, projects informed by processes of Indigenisation are grounded in the intellectual and political genealogies of Indigenous people and signals that colonisation is not and has never been the meta-narrative of Indigeneity. The aims of Indigenous curation are both political and cultural. While political agitation is at least part of the project, it is the renewal of and commitment to Indigenised practices which are foundational to its survival. Museums are not of country, but they are nevertheless embedded in country and they necessitate certain responsibilities to people, place and protocol. How do museums respond to these obligations and how do they transform sites of struggle into sites of meaningful production?

11 THE ART OF WEATHER: REPRESENTATIONAL PRACTICES AND CLIMATE

Session Convenor(s): ROSIE IBBOTSON and BARBARA GARRIE (both University of Canterbury)

Submit proposals to: Rosie Ibbotson rosie.ibbotson@canterbury.ac.nz

This session seeks diverse papers that examine the entanglements of weather, climatic perceptions, and art. Ranging from its near ubiquitous representation – both implicitly and explicitly – in many traditions of landscape painting, to contemporary works that have sought to reconstruct climatic phenomena – such as Berndnaut Smilde’s *Nimbus* series which produces clouds in interior spaces, weather has been a key vehicle of affect in art, expressing emotional as well as environmental attitudes. While arts ecologies tend to privilege visual practices and material stability, phenomenologies of weather are multisensory and ephemeral, problematising museological orthodoxies and resisting constraints imposed by media. This session seeks to explore these productive tensions, and is interested not just in artistic commentaries upon weather, but also in how artworks engage the elements, including for their contexts and aesthetics (such as the weathering of outdoor sculptures). Furthermore, how is weather framed as a form of nonhuman agency in art, and what are the implications and problematics of this? And how might the relative neglect of weather as a subject within art-historical discourses be accounted for?

This session invites art-historical research pertaining to any place or period. Possible themes might include:

- + phenomenologies of weather and sensory experiences of place
- + indigenous representational practices and weather
- + weather versus materiality in museums and artistic practice
- + representing weather in the Anthropocene
- + pathetic fallacies in material culture, metaphors, and iconographies of weather
- + posthumanist perspectives on the art of weather
- + weather, geopolitics, and visual culture
- + plein air revisited

12 “WHERE THE LAND ENDS AND THE SEA BEGINS”: PORTS AS SITES OF CULTURAL CONVERGENCE AND TRANSFORMATION

Session Convenor(s): RUSSELL KELTY (Art Gallery of South Australia)

Submit proposals to: Russell Kelty kelty.rusty@artgallery.sa.gov.au

In 1570, the poet Luís de Camões (c. 1524-1580) returned from exile in Macau with the epic *Os Lusíadas*. Published to wide acclaim in 1572, the poem is the result of his misadventures in Asia and celebrates the people and culture of Portugal as well as Vasco da Gama’s (1469-1524) seminal journey to India. ‘Where the land ends and sea begins’ is a reference to the western most point of Europe which lies in Portugal but also evokes an age when the cosmopolitan ports in Asia inspired great dreams of mercantile wealth accessed only via treacherous journeys across vast stretches of ocean.

From the 16th to 19th centuries, ports throughout Asia were sites at which inter-Asian and European cultures converged resulting in distinctive genres of art. In this first iteration of the globalized world the works of art which were created evoke a confluence of influences both secular and sacred. It is those works of art and the context of their creation which is the focus of this session.

13 THE ECOCRITICAL TURN: MAPPING HISTORICAL INTERSECTIONS OF ART AND THE ENVIRONMENT

Session Convenor(s): ANNA ARABINDAN KESSON (Princeton University)

Submit proposals to: Anna Arabindan Kesson akesson@princeton.edu

How can art redirect our understanding of history? This question remains important in a field where traditional genealogies based on influence and causation – while still important – seem less adequate for dealing with the maze that produces the present. One important direction our discipline is taking, by emphasizing the multiple networks of art and its production, is towards the construction of an ecocritical model of art history. Alan Braddock and Christoph Irmscher have characterized this art historical turn as “emphasiz[ing] issues of environmental interconnectedness, sustainability and justice in cultural interpretation.”^{i} While ecocriticism may be more familiar in analysis of modern and contemporary art, this panel asks how it can contribute to a longer trajectory of knowledge production in keeping with the focus of this conference and its location. As histories of colonialism and indigenous land ownership, issues of sustainability and economic regulation continue to inflect contemporary relationships between humans and their environments – in Western Australia and beyond – this panel seeks papers that illuminate the historical dimensions of eco-criticism as methodology and practice. While landscape representation has been the focus of many historical studies, through what other modes has art registered human attitudes to the environment? How might we map the historical intersections between artistic practice and ecological concerns, visually or otherwise? Papers could historicize the multiple uses of the term ecocriticism to suggest alternative – and perhaps less anachronistic – ways of exploring the shifting relationship between art and ecology. They could also consider the significance of contemporary artists’ excavation of land and environment as historical archive. And finally, they might reflect on how these art histories can inform and activate our relationship to place, experienced at a local or global level.

{i} Alan C Braddock and Christoph Irmscher, eds., *A Keener Perception: Ecocritical Studies in American Art History* (Tuscaloosa: University of Alabama Press, 2009), 10.

14 AUSTRALIAN ROCK ART IN THE EXPANDED FIELD: HISTORY, MEANING, AND CONTEMPORARY CONTEXT

Session Convenor(s): SUSAN LOWISH (University of Melbourne) and ROBERT G (ben) GUNN (Monash University)

Submit proposals to: Susan Lowish susan.lowish@unimelb.edu.au

Compared with the prehistoric parietal art of Europe, Australian Aboriginal rock art is little known in art historical contexts, despite that fact that many of these works are arguably older, more dynamic and sophisticated. In 2006, a vast complex of rock art was discovered in central Arnhem Land, dated to at least 35,500 BP. In 2016, evidence from the northwest Kimberley revealed that humans with sophisticated artistic skills settled there as early as 36,000 BP. More than the laneways of inner-city Melbourne, much of the Australian landscape is literally layered with art. There are thousands of rock art sites recorded in Australia and perhaps an equal number that have been forgotten or destroyed. New galleries and cathedrals of colour are regularly 'discovered'. Yet the status of rock art in Australian art history, like much of the rest of Indigenous art production, is under-researched and poorly conceptualized within the discipline.

This session welcomes papers that discuss the place of rock art in Australian art history; compares it to international art historical discourse; considers the potential for rock art research from cross-disciplinary perspectives; or explores rock art as influential to or part of living cultures. This session is particularly interested in papers which move beyond traditional methodologies, incorporating stylistic analysis, or iconographic study, and especially those that acknowledge Indigenous agency in relating rock art to the contemporary world.

15 ARTISTS' STUDIOS: BETWEEN THE ACT OF MAKING AND THE MADE

Session Convenor(s): MARIAN MACKEN (University of Auckland)

Submit proposals to: Marian Macken m.macken@auckland.ac.nz

This session proposes examining the studio as a liminal space between the act of making and the made. It explores the studio as an interior inhabited space, the site of creative production, influenced by its geographic location. It also explores the temporality of the studio, as a contemporary space, an imagined space, or one in which production has ceased. It aims to survey the studio from a range of perspectives, including that of the artist, visitor, historian, curator, architect and neighbour.

Papers may consider aspects such as:

- The relationship between methods of production and the location of the studio;
- The economies of the studio: collective studios, shared spaces;
- The documentation of interior space: the studio as the holder of traces and residual spatial marks;
- Studio-museums, and the act of preserving or reconstructing spaces as they once were at the height of production; issues of recording and documenting spaces of creativity;
- The studio as a spatial document and its alignment with an artist's body of work;
- The studio as placeless: the digital studio, the transnational studio, the studio as imaginative space;
- The studio as icon: the space of the studio in cinema, literature, popular culture;
- The studio as container, as spatial archive;
- The studio as exhibition/installation space;
- The studio and the institution.

16 POSTNATIONAL ART HISTORIES

Session Convenor(s) Name: IAN McLEAN (University of Melbourne, University of Wollongong) and LISA SLADE (Art Gallery of South Australia)

Submit proposals to: Ian McLean imclean@uow.edu.au

In the wake of transnationalism existing national art histories have lost relevance. The challenge, said Reiko Tomii in her history of postwar Japanese art, is to 'bridge national histories (area studies) and transnational histories'.⁽ⁱ⁾ National cultures have not disappeared but their contemporary transformations are yet to be explained and their adaptations appreciated.

The beguiling paradox of our times is that in our transnational age national cultures persist yet, observed Hobsbawm, 'nationalism ... is no longer a major vector of historical development'.⁽ⁱⁱ⁾ Since the 1970s its narratives have been in retreat. Even the curatorial habit of organizing artists by nationality began to break down. The nation state had not disappeared; rather what the German sociologist Jürgen Habermas called,

in 1987, a ‘postnational state identity’ had emerged from the intensifying postwar transculturations of multicultural and multinational polities. ^{iii}

We are looking for papers that address the idea of postnational art histories, either theoretically or historically – be they retrospective histories (e.g. postnational histories of colonial art) or histories of contemporary art.

{i} Reiko Tomii, *Radicalism in the Wilderness: International Contemporaneity and 1960s Art in Japan* (Cambridge: The MIT Press, 2016), 9.

{ii} E. J. Hobsbawm, *Nations and Nationalism since 1780: Programme, Myth, Reality* (Cambridge: Cambridge University Press, 1990), 163.

{iii} Jürgen Habermas, *The New Conservatism: Cultural Criticism and the Historian's Debate*, trans. Shierry Weber Nicholsen (London: Polity Press, 1989), 249–67.

17 CONFLICT AND COMPLICITY: EMBEDDING ARTISTS IN INTERNATIONAL WAR ZONES

Session Convenor(s): KIT MESSHAM-MUIR (Curtin University)

Submit proposals to: Kit Messham-Muir kit.messham-muir@curtin.edu.au

Since World War I, government institutions such as the Australian War Memorial have sent artists to the frontlines of war to produce works about the nation’s involvement in international conflicts. Since around 2007, war art commissioning programs have shifted direction and now target high-profile contemporary artists to create art works in current armed conflicts, sometimes resulting in art that is edgy, complex and challenging.

Yet influential critics, and some recent commissioned war artists themselves, have highlighted the potentially fraught negotiation of the role of the artist and the interests of national institutions, such as the Australian War Memorial. This session explores the potential for conflict, compromise and complicity to arise from the commissioning of contemporary war art by government institutions, here and overseas. When and why have commissions of war art created art that might be considered compromised? Can commissioned war artists maintain a degree of criticality in the face of the institution? And how do these tensions intersect with current critical and theoretical debates in the field of contemporary art?

This session invites proposals for 20-minute papers from artists, theorists and art historians addressing aspects of the question: does embedding contemporary artists in international war zones create conflict, compromise and complicity? Emphasis is on contemporary war art; however, historical perspectives are also welcome.

18 THE GROUND OF PRACTICE: PLACE AND CONTEMPORARY ART PRACTICES

Session Convenor(s): MARIA MIRANDA (University of Melbourne)

Submit proposals to: Maria Miranda maria@out-of-sync.com

Over the past few decades there’s been a profound shift in our understanding of place, which has had important ramifications for contemporary art practices. These understandings have emerged across philosophical, environmental, cultural and political discourses. For Australian philosopher Jeff Malpas, for example, place is what grounds experience. That is, it’s not so much about how we experience a place but

that experience itself is grounded in place. This shift in understanding begins to move closer to Indigenous peoples' understandings of place, where connection to country is so profound and important – and is expressed through the Aboriginal English word 'country'. This way of thinking is also linked to recognition of our fragile environment, the earth itself, and the harmful consequences of global warming. Artists are responding across multiple and varied practices, recognizing that place is very much about our relationship to the world. We experience the world through place, and place is where we exist in the world. How does place as the ground of experience impact on art practices? How do art practices engaged with place – through making and exhibition - relate to older concepts like site-specificity and its complex histories? Or to traditional engagements with place through landscape.

This session invites papers that address how new understandings of place are affecting contemporary art practice, including places of making and places of exhibition. Papers are welcome that help develop concepts and understandings of the complex and dynamic relationship between art practices and place. Papers can address art practices that engage with place through experimental practices, sound, botanical investigations, geological investigations, climate art, environmental art, socially engaged art practices, and more.

19 THE SHIFTING OF VISUAL CURRENCY AND TRANSFORMATIVE EXPERIENCE IN THE REALM OF DIGITAL PHOTOGRAPHIC REPLICATION

Session Convenor(s): ENYA MOORE, JENNIFER HAGEDORN, CATRIONA FISK, KEVIN ALEXANDER SU
(all University of Technology, Sydney)

Submit proposals to: Enya Moore Enya.Moore@insearch.edu.au

From Edward Steichen's *Wind Fire* to Helmut Newton's *Le Smoking*, iconic photographic works of the twentieth century have long signposted the artistic and creative direction of photography. Through traditional modes of print replication, such photographs retain a certain finality in material presence and measures of objectivity, their visual currency delineated through provenances of authorship and publication.

Digital replicates of photographs, however, reside within a separate realm, and the nature of our encountering such entities is hereby called into question. Why does Google return so many different replicates of the same photographs? What is the difference between a genuine and fake digital replicate? Who made these replicates and should there be a more concerted effort to distinguish between different lineages of replication? What on earth is going on when our first-ever viewing of August Sander's *Radio Secretary* occurs in a Tumblr feed on an old iPhone 6S with cracked glass?

This session calls for perspectives surrounding digital photographic replication and its effects on phenomenal knowledge. Adapting the recent investigations of L.A. Paul (2015) on 'transformative experience', we seek to initiate a non-theological path of discussion within the trans-disciplinary context of art and philosophy. This session also considers the ideas of Boris Groys (2016) regarding art and production as integral to establishing a view towards the shifting relevancies of photographic presentation in the online sphere, as well as to navigate the myriad of current significances pertaining to its creation.

20 RIVERS AND A WELL

Session Convenor(s): KENZEE PATTERSON, THERESE KEOGH and CLARE BRITTON (all Sydney College of the Arts)

SESSION IS FULL

Clare Britton, Therese Keogh, and Kenzee Patterson began an ongoing dialogue around slippery histories, geographical shifts, and temporal ecologies during daily studio chats in the Sculpture Building at Sydney College of the Arts. From this shared vantage point, our practice-led research projects have revolved around three distinct sites: Sydney's dirty backwater, the Cooks River; the Northern Rivers area of NSW; and an Early Neolithic water well in Leipzig, Germany. Springing from the studio, each of the three projects engages specific fieldwork methodologies that situate the artists within a complex of historical, material, and cultural relations.

During our panel presentation, we will unpack moments of connection between our three sites of enquiry. Like the tangential discussions in our studio, each site offers a way of thinking geographies that is open to multiple, oppositional, and transformative understandings. The Cooks River, the Northern Rivers, and the Early Neolithic water well, are spaces where histories are made present through material flows. Movement - three travelling artists, three fluctuating waterbodies, three ever-changing sites - has become a way for each of us to explore our respective areas of research through material, historical, and geographical mobility.

At AAANZ Conference, 2017, we will elaborate on intersections between our projects, while approaching the theme of "Art and its Directions" as a springboard for a discussion around current, localised, site-based practice. Each of us will give a short introduction to our projects, before opening into a panel discussion connecting our sites, research methodologies, and material trajectories.

21 'CONTAINERS, CONTAINMENT, TRANSFER AND SYMBOLIC ORDERS'

Session Convenor(s): RICHARD READ (University of Western Australia)

Submit proposals to: Richard Read richard.read@uwa.edu.au

Standardized shipping containers transfer heterogeneous commodities over vast distances by air, sea, road and rail without unpacking them en route. Their frictionless organizational efficiency serves contemporary art and architecture as a pervasive symbol of industrial globalization. Thus, Marcus Canning's 66 tonne arc of rainbow-coloured sea-containers assembled in East Fremantle in 2016 is a sculpture that promotes GBTLI tolerance, artistic vibrancy and industrial prosperity in a progressive port city intent on international tourist branding.

The ark of the Hebrew Bible (1 *Samuel*, 4-6) represents God as a veiled box, inside the sanctuary, inside the Temple of Solomon (Lisa Davis). Its multiple nesting grounds the soul in stable relations with divinity, whereas the 'constitutive emptiness' (Alexander Klose) of the standardized container obliterates metaphysical grounding and embodied plenitude in favour of perpetual displacement in (almost) all directions along secular networks.

Endless other examples intervene between these poles in the art history of containment and transfer. The conjunction of painterly skill and mercantile geometry in Italian Renaissance picture space, for example,

depended on public skill at gauging volumes before the age of standardization (Michael Baxandall). Table-top reflections in John Singleton Copley's eighteenth-century portrait paintings signified an export culture in which colonial goods were 'schematized and abstracted— flattened, desiccated, fragmented, pickled, or pressed [and] then had to be re-embodied, revived, and reassembled at the other end upon arrival' (Jennifer Roberts).

This session explores the multi-directionality of art through the cultural segmentation and flow of past and present containers as they navigate the geographical and symbolic orders they also help to constitute.

Proposals might include discussion of the mobility and stasis of religious receptacles, cabinets of curiosities, the fourth wall in mobile easel paintings, studio/world relations, Einsteinian 'box space', cargo cults, marine architecture, container principles in computer art, representations of national borders and frontiers, container photography (Alan Sekula) and cinema (*I, Robot*), container repurposing (architecture), bodies as containers and *hors champ* in film screenings.

22 "MY BEST FIEND: ART, SCIENCE, AND DISSENSUS STUDIES"

Session Convenor(s): FRANCIS RUSSELL (Curtin University)

SESSION IF FULL

This session seeks to engage with the contemporary intersection of art theory, artistic practice, and the discourse of contemporary science from the frame of dissensus studies. Rather than casting art in the typical humanities guise of a mediating force, as a means of uniting and producing dialogues in the wake of the bold exploration of other fields, this panel will engage research that suggests art and art theory have a responsibility to seek out points of critical dissensus and disjuncture. Against the attempt to show that art and science are "more alike than different," and against the notion that art and science are inextricably distinct, this session will look to present papers that bring art and science into conversation with one another, albeit it in the hope of seeking out productive moments of disagreement, and to question the directions that the increased concordance between art and science are producing.

23 EXHIBITIONS, ART HISTORY AND CURATORSHIP

Session Convenor(s): CATHERINE SPECK (University of Adelaide), JOANNA MENDELSSOHN (University of New South Wales) and ALISON INGLIS (University of Melbourne)

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In 2002 Charles Haxthausen's edited book *The Two Art Histories* probed the relationship between art history and curatorship. This study ranged from positing them as poles apart – with art history being seen as mostly concerned with 'theory and social history and too little concerned with objects and their aesthetic quality' – to regarding temporary exhibition as 'crucial to any examination of the relationship between these two domains of disciplinary practice' (2002: xvi, xx11). Charlotte Klonk meanwhile in *Spaces of Experience* is more pragmatic in her assessment positioning exhibitions as the public face of art history (2009).

This session call for papers that explore that divide, and for papers on exhibitions. Many curators initially study art history, but their commitment to collections and specific exhibitions can give them a different focus to art historians who may be more interested in theoretical concepts or historic contexts. These different perspectives can impact on exhibitions, especially those in major institutions where catalogues

are sometimes major scholarly publications. Visitors may be given access to far more information, while initiatives from contemporary art educators has seen children's programs evolve from simple worksheets to full-scale alternate programs. Historic installations are sometimes assisted with virtual reality presentations on iPads. Surveys of contemporary art move out of the art museum and into neighbouring street. This session welcomes papers that examine the framework of specific exhibitions, and papers that examine ways in which the two strands of art history may work together (or have been in conflict).

24 REIMAGINING HISTORICAL COLLECTIONS THROUGH CONTEMPORARY CURATORIAL PRACTICE

Session Convenor(s): JACQUI STRECKER (Museum of Applied Arts and Sciences, Sydney)

Submit proposals to: Jacqui Strecker jacqui.strecker@maas.museum

This panel explores the current interest in exhibiting the art of the past through a contemporary curatorial framework. As art galleries and museums reinvent themselves and create displays relevant to the 21st century there has been a shift away from traditional display methodologies based on chronological approaches or single didactic narratives. These have been replaced by displays which open up meaning and interpretation based on spatial, geographical, cultural and temporal context. Curators are seeking to create meaning beyond the institutional walls of the museum and open up modes of interpretation to a diversity of perspectives created through new relationships formed between art and the contemporary condition. ICONS at the Powerhouse Museum explores the contemporary meaning of an icon in visual culture by bringing together a range of objects and diverse disciplines to recontextualise what is largely seen as a historical collection. At the Palazzo Grassi in Venice, Damien Hirst has recreated a lavish collection of artefacts in a complete reimagining and representation of historical art lost at sea two thousand years ago which was recently discovered. Issues to consider include how meaning and interpretation are created through different spatial contexts – museums, art galleries and site specific installations – as well as new models for contemporary curation across geographies, global cultures and non-traditional artistic disciplines and hierarchies. This panel is relevant to the overarching theme of the conference centred on art and its future directions as curators are becoming increasingly interested in reimagining the art of the past through contemporary frameworks and collaborative practices.

25 OTHER DIRECTIONS: NINETEENTH CENTURY AUSTRALASIAN ARTISTS OUTSIDE THE CANON

Session Convenor(s): LINDA TYLER and JANE DAVIDSON-LADD (both University of Auckland)

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Characterised by descriptions of cross-cultural encounter and development, histories of Australia and New Zealand during the long nineteenth century (1789-1914) share an ideological scaffolding grounded in concepts of innovation and progress. The corollary of this is an art historical narrative which takes only one direction, elevating significant artists who forged new paths; those who broke free from the tangled undergrowth of academic traditions and paved the way for modernism.

Countering the sequential logic of these success stories are all those artists who have lost their footing in the march of progress: the men and women that might be deemed deficient from today's standpoint, or even hobbled in their own period. Revisionist histories have already championed the achievements of the popular artists of the period or used post-colonial or feminist approaches to illuminate the overlooked. Rather than recuperate unrecognised artists into the modernist narrative, the aim of this session is to invite case studies which disrupt the canon itself by examining how artistic failures might provide textured insight into both the era and its art.

26 THE FUTURE OF ART PRACTICE AS RESEARCH

Session Convenor(s): ANTHONY WHITE (University of Melbourne)

Submit proposals to: Anthony White a.white@unimelb.edu.au

Art practice as research in Australia and New Zealand has emerged as an important new direction for artistic endeavour in recent decades. Art practice has the potential to raise profound questions about a diverse range of domains and to provide answers using robust research methods. However, the outcomes of such research are not always quantifiable using conventional measurement methodologies, and it can sometimes be difficult to articulate objectively, methods, processes, and conclusions that emerge from logic of practice that is significantly different to other research areas. What is the future of this important new strain of practice and theory and what are the opportunities and challenges for writing, teaching and practice for those working in this area?

It is envisaged that speakers on this panel will be prominent figures within the discipline of art practice as research, including scholars in positions of leadership in the field. This panel relates to the conference theme by addressing the question of the "The space of the studio and its relation to the outer world."

27 CHANGING HISTORIES AND USES OF PLACE, EUROPE 1400-1700

Session Convenor(s): CHARLES ZIKA and ANNE DUNLOP (both University of Melbourne)

Submit proposals to: Charles Zika c.zika@unimelb.edu.au

(Please note there are 2 panels for this session – 1 session is full)

Attention to place constitutes one of the significant features in European visual representation from the fifteenth century. Place could help verify the reality and immediacy of fantastic events; it could bring into the present and make emotionally powerful the narratives of the biblical and classical past; it could underscore the political or religious currency of such past events as models for contemporary society; it could convey different moods in order to heighten sensory perception and emotional engagement; it could assist communities to unite and heal in times of danger or disaster by strengthening patriotism and identity; and at times when war, social tension or economic opportunity encouraged or forced many artists to keep on the move, place could signify political loyalty or confessional identity. And much more.

Visual strategies of place, both then and now, were clearly connected to broader social, cultural, political and conceptual developments and discourses – such as social belonging and displacement, religious upheaval and identity, perceptions of landscape and nature, increasing mobility and a developing anthropological eye. But the immediate intention was to arouse and heighten viewer response by stimulating the imagination and provoking particular emotional reactions, in order to activate ongoing social conversation and emotional engagement.

Paper proposals on the uses of place in art works created in this period in any medium are most welcome, as are papers dealing with the impact of mobility and displacement on the work of artists.

28 PAPER MIGRATIONS

Session Convenor(s): ARVI WATTEL (University of Western Australia) and STEPHANIE DICKEY (Queen's University)

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From its inception in China, paper has been a driver for change in (visual) cultures across the globe. The wider use of paper was closely related to the introduction of illustrated texts in the Islamic world while paper's arrival in Europe changed artistic practises and facilitated the dissemination of prints. During the age of exploration, knowledge of 'the other' was easily transmitted and visualised on paper, while its transportability and low cost proved pivotal in processes of cultural transfer. The Mughal, for example, copied from prints brought to India by the Jesuits, but translated these Western prints into a visual language of their own. In the West, Rembrandt used Japanese Echizen paper to create drawings based on Mughal miniatures from his own collection. Whereas illustrated books, prints and drawings were often used to confirm cultural identity, paper's ability to transmit knowledge and cross boundaries also served to overcome cultural bias. Probably more than any other medium images on paper have not only the ability to travel through space but also through time. From the sixteenth century onwards, works on paper were collected, selected, classified, arranged and re-arranged to order knowledge and create new narratives.

We welcome proposals about works on paper from before 1800, showing the versatility of the medium and material: how do prints and drawings change from one place to another, from one period to another, how have they settled and unsettled (colonial) narratives? How have they been used, reused, interpreted and reinterpreted?

29 GROTESQUE & TABOO: REPRESENTATIONAL STRATEGIES IN THE ART OF BRENT HARRIS

Session Convenor(s): MARIA ZAGALA (Art Gallery of South Australia)

SESSION IS FULL

This session will focus on the work of contemporary Melbourne-based artist Brent Harris. The Australian–New Zealand artist has devoted his practice to exploring methodologies that express those aspects of human behaviour which are part of the 'civilised' world but, by and large, are taboo or out of sight. Harris's thematic concerns – whether there is meaning in death or the existence of an afterlife; the nature of evil and human suffering – have been significantly shaped by his coming of age as a gay man at the beginning of the HIV–AIDS pandemic. His work has drawn on religious iconography to frame these investigations. The body has always been a central reference point for his work, irrespective of whether he is working in a figurative or abstract mode. This panel will explore Harris's complex practice and seek to articulate the multiple 'directions' that inform it.

30 DIRECTIONS IN BIOLOGICAL ARTS PRACTICE

Session Convenor(s): IONAT ZURR (University of Western Australia)

SESSION IS FULL

This panel aims to explore the nameless matters, the hard to name matters, the paradoxes, the hybrids, and the chimeras, emergent in contemporary biological arts practice; of particular interest for the speakers

are the ways in which these living media challenge accepted boundaries of identity and classification – scientific, cultural and artistic.

In addressing these topics, the panel will raise questions on how biological artworks can be engaged with more broadly outside the context of the laboratory; the role artists play in facilitating this process; in addition to notions of belonging. This point of belonging becomes key to the discussion. To belong to a certain category or community, whether scientific, cultural or artistic, is to display shared qualities or characteristics – and on an individual level of experience, what is required for a ‘being’ to feel at home. Every breach of a classification requires a renegotiation of relationships and understandings, which takes time, care, and consideration, regardless of whether this act occurs at the level of the microscopic or at the level of social concerns.

In considering life, and the living, classification and identity are tightly linked to issues of containment and segregation. Yet the biological arts makes apparent that when living or semi-living matters meet, the unexpected and unaccepted can flourish.

31 OPEN SESSIONS

Submit proposals to: Conference Committee conf@aaanz.info

There will be two open sessions during the conference. If you wish to present a paper that does not relate to the conference theme and session abstracts above, please submit the paper for consideration to the Conference Committee.