AESTHETICS
POLITICS
HISTORIES
2018 AAMI2 Conference
RMIT School of Art

Keynote Speakers & Times

1. 10:00-10:25am
   Griselda Pollock (Thursday 7:00-8:30pm, arrive 6:45pm)
2. 10:30-10:55am
   Gabi Ngcobo (Afterall, 2018)
3. 11:00-11:25am
   David Teh

Addressing History in the Present
Gabi Ngcobo, artist, curator and educator (South Africa)

The 10th Berlin Biennale for Contemporary Art marked 20 years of the Berlin Art Institute. With this keynote presentation, Gabi Ngcobo will discuss the series of strategies set up by the Berlin art communities during the 1990s known as the ‘Chiang Mai Social Installation.’ These interventions range from the development of Decolonial Art (for Asia), an initiative of indigenous culture, recruitment of intellectuals to shift the creation of advisory bodies. There is a sense, already, that the inclusion of Indigenous People is a necessary step for the progressive organizations of today. However, building from such an inspiration may come a difficult process for spaces that have historically excluded a truly Indigenous voice. This paper explores the movement and transformation of art. Besides, it explores the question what space is, and how it can help shape a language from which we can continue to engage and participate in contemporary art.

Festivity and the Contemporary: Worldly Affinities in Southeast Asian Art
David Teh, curator and Associate Professor at the National University of Singapore (Singapore)

What is the place of the festive in the global system of contemporary art, and what does it mean for today’s artists? Can the festive serve as an alternative survey that includes post-colonial perspectives and reconsideration of the visual economy? Can it mean something for today’s artists, and how might it shape our understanding of contemporary art and its function in today’s world? This paper proposes that while the practice of curating festive, sites of celebration and expenditure rather than work and production, has gained currency in recent years, the contemporary turn must also include the festive dimension. Socially engaged art, and the artist working outside the art system, is neither new, nor is it the preserve of the East. These practices are part of everyday life in many East Asian countries, and offer ways into the contemporary.

The State of Art History, with Denmark in Mind
Gradsdal Pottok, Professor of Social and Cultural Anthropology, at the Vindspadsgalleri Centre for Cultural Analysis, Theory and History, University of Leeds (UK)

Art history, like the Arts and humanities in general, is structurally challenged by markets of authentication and financialization. Nevertheless, there is a renewed interest in the study of art, and the role of art history. In this presentation, Gradsdal Pottok will discuss how art history is challenged by which institutional dynamics for reconstitution of the discipline have contributed to the current global art scene. This contribution will lay emphasis on the role of art history in the Arts and Humanities. Art history, in this context, means to evaluate how these disciplines function, and seek to define its positions in the global art scene. The current art scene is characterized by a new wave of curatorial practices that are not only marginalized within the confines of the global art market, but also outside it. This contributes to the current global art scene, and the rise of the global art market.

Vumaili Yao – A New Horizon: Curating as Social Inclusion in Moana Oceania
Ema Tavola, Independent curator (PNG)

Art has the power to better understandings, understanding and meaning, but the potential of gathering people has not yet been fully realised. This is a problem that is challenged by which institutional dynamics for reconstitution of the discipline have contributed to the current global art scene. This contribution will lay emphasis on the role of art history in the Arts and Humanities. Art history, in this context, means to evaluate how these disciplines function, and seek to define its positions in the global art scene. The current art scene is characterized by a new wave of curatorial practices that are not only marginalized within the confines of the global art market, but also outside it. This contributes to the current global art scene, and the rise of the global art market.
DAY 1 – Thursday 5 December

10:00–10:30 Morning Break (Kaleide Theatre Foyer)

10:30–11:00 All Art in a Conversation

11:00–11:30 Book Launch: All Art in a Conversation

12:00–12:30 Lunch Break (Kaleide Theatre Foyer)

12:30–1:00 Afternoon Break (Kaleide Theatre Foyer)

1:00–1:30 The State of Art History, with Denmark in Mind...

1:30–2:00 Between Picture & Performance: The Social Context & Social Inclusion in Morea Oceania

2:00–2:30 Lunch Break (Kaleide Theatre Foyer)

2:30–3:00 Afternoon Break (Kaleide Theatre Foyer)

3:00–3:30 Working the Memorial, A Curatorial Practice

3:30–4:00 Lunch Break (Kaleide Theatre Foyer)

4:00–4:30 Aboriginal Art in Transition:

4:30–5:00 Lunch Break (Kaleide Theatre Foyer)

5:00–5:30 The Aesthetics & Social Context of Performance Art in Australia

5:30–6:00 Late Paper

6:00–6:30 Book Launch: Materialising Migrant Lives

6:30–7:00 Book Launch: Art Museums in Australia: Book Launch

7:00–8:00 Book Launch: Innovation and Participation: Enabling and Empowering Participation

8:00–9:00 Book Launch: Rethinking and Rescuing: The Opposition of a Platform Art World in Europe

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