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**AAANZ**

**ART ASSOCIATION OF AUSTRALIA & NEW ZEALAND  
ANNUAL CONFERENCE 2012**



18<sup>TH</sup>  
**BIENNALE  
OF SYDNEY**  
27 JUNE – 16 SEPTEMBER  
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# all our relations

Artistic Directors: Catherine de Zegher and  
Gerald McMaster  
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The Biennale of Sydney is Australia's largest contemporary visual arts event, showcasing bold and innovative contemporary art from around the world. The **free** exhibition is presented over 12 weeks in the heart of Sydney at leading contemporary art spaces and on world heritage-listed Cockatoo Island. Alongside the exhibition, the Biennale presents artist talks, guided tours, performances, forums, family days and other special events – all free to the public.

The **18th Biennale of Sydney: all our relations** (27 June – 16 September 2012) is based on a collaborative framework and dynamic new exhibition model. Artistic Directors **Catherine de Zegher** and **Gerald McMaster** will bring together international artists to collaborate and create artworks, exploring new ideas from unexpected voices around the world.

Biennale of Sydney venues are connected by a spectacular art walk on Sydney's Harbour. Start at the **Art Gallery of New South Wales** and stroll through the picturesque Royal Botanic Gardens to arrive at the newly redeveloped **Museum of Contemporary Art Australia** in the heart of bustling Circular Quay. Continue on to historic **Pier 2/3** then jump on the Biennale Free Ferry across Sydney Harbour to world heritage-listed **Cockatoo Island**, a former shipyard and prison.



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**AAANZ**

**ART ASSOCIATION OF AUSTRALIA & NEW ZEALAND  
ANNUAL CONFERENCE**

**12-14 JULY 2012**

**UNIVERSITY OF SYDNEY**

**NATIONAL ART SCHOOL**

**ART GALLERY OF NEW SOUTH WALES**

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## AAANZ

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<http://www.aaanz.info>

## **FOREWORD**

### **Welcome from the president**

It is my great honour and pleasure to welcome you to the 2012 AAANZ conference at the University of Sydney. We chose to hold this year's conference early in July to coincide with the third week of the Sydney Biennale.

In small nations, conferences play a particularly important role offering mutual support as well as crucial opportunities for exchange and networking across the region, central to the intellectual and institutional lineage of art-making and art historical writing in the region, giving artists, students, scholars and critics alike a regular forum in which to exchange ideas. Over the next two days 200 papers will be given by a diverse mix of scholars, curators, students and artists.

We were very fortunate to receive sponsorship from the Sydney College of the Arts to support two student scholarships to attend the conference and from the Power Institute, University of Sydney to enable Helen Molesworth's visit. In addition, we would like to formally acknowledge the financial and in kind support of the Australia Council, the Art Gallery of New South Wales, the Biennale of Sydney, College of Fine Arts, Sherman Contemporary Art Foundation, the United States Study Centre, Sydney University Museums and the Power Institute, The University of Sydney.

I would like to offer my thanks to the conference committee led by the convenors Susan Best and Donna West Brett, working with our conference coordinator, Katrina Liberiou. Their dedication, imagination and fund-raising activities have enabled members to come together this year. Most of the work is hidden so please, thank them at the conference when you see them.

They have been ably assisted by a broader committee comprising: Colin Rhodes and Ann Elias (Sydney College of the Arts), Mark Ledbury (University of Sydney), John di Stefano and Anita Taylor (National Art School), Toni Ross (University of NSW), Anthony Bond (AGNSW) and Virginia Mitchell (Biennale of Sydney).

This conference also launches our new conference web-site, so a special thanks to our designer Nest, our web manager Dr Elisabeth Findlay, and our business manager, Louise Mayhew. Thanks also to the Executive and our long-standing treasurer, Donna West Brett, who has greatly assisted the conference.

Ann Stephen, President AAANZ

## **Welcome from the Convenors**

We are delighted to welcome you to 2012 AAANZ conference in Sydney, “Together<>Apart” programmed to coincide with the 18th Biennale of Sydney. The conference theme was designed to complement (and to investigate) this year’s biennale theme “all our relations.” It focuses on the very broad idea of relations and relationships as well as allied terms such as collaborations, networks and partnerships. An exciting range of papers has been assembled to address the myriad ways in which such terms can be examined.

We are very pleased to have two very distinguished keynote speakers, Dr Helen Molesworth and Professor Thierry de Duve. Helen is a leading curator, who recently received a Curatorial Excellence award from Bard College in New York and is currently chief curator, Institute of Contemporary Art, Boston, 2009–2012. Professor Thierry de Duve is an outstanding scholar, curator and art critic. He curated the Belgian section of the Venice Biennale in 2003 and his exhibition *Look! 100 Years of Contemporary Art* was a ground-breaking reappraisal of the meaning of contemporary art. Both of our keynote speakers have very generously agreed to hold master classes for some sixty postgraduate students selected by their universities to attend.

Conferences like this are only possible with a great team, some of whom we would like to expressly thank here. First, we would like to thank our president, Ann Stephen, for her consistent support, her great energy and enthusiasm, and her tireless devotion to making this conference the best it could possibly be. Equally important has been the assistance of our conference coordinator, Katrina Liberiou. She has been invaluable in calmly and patiently helping us pull it all together. We thank our student volunteers who have given their time to ensure the smooth running of venues and registration. Finally, we thank all of you: the participants who make a conference like this a vibrant and invigorating intellectual event.

Susan Best (University of New South Wales)

Donna West Brett (The University of Sydney / Art Gallery of New South Wales)

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## **KEYNOTE SPEAKERS**

### **Professor Thierry de Duve**

*On Art, Democracy and the 'Human Family'*

In the very first sentence of its preamble, the 1948 Universal Declaration of Human Rights upon which modern democracies are founded mentions 'the inherent dignity and equal and inalienable rights of all members of the human family.' Let's notice the postulate that was slipped into that first sentence: to be a human being is to be a member of the human family. There is no institution to which 'Together Apart' — the oxymoric motto of the conference — applies better than the family. With the help of Kant's notion of *sensus communis*, I would like to show that, whereas in the political realm of 'all our relations' (to quote the motto of the Biennale), the 'human family' is a highly problematic concept, in the aesthetic realm of our relation to art, it legitimately acts as the transcendental foundation of democracy.

### **Dr Helen Molesworth**

*Josiah McElheny: Some Pictures of the Infinite*

*Josiah McElheny: Some Pictures of the Infinite* traces the artist's long-term interest in the problem of time: historical time, archeological time, revolutionary time, and, most recently, cosmic time. This task is a difficult one—both aesthetically and philosophically—for it asks, how does our culture represent that which is fundamentally unrepresentable: the infinite quantity of time and space? In recent years, McElheny has turned his artistic energies toward more scientific ends, his fascination with Big Bang theory driving his efforts to picture the origins of the universe. Using forms drawn from the history of modernist design, the history of social revolution, and the histories of utopia, McElheny explores the staggering size and scale of cosmologic time, culminating in the spectacular installation *Island Universe*.

## ABSTRACTS

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### PANEL

## ABSTRACT RELATIONSHIPS

### CONVENOR

**DR WENDY KELLY**

The title of this conference struck me as being a perfect description for where the genre of abstraction, particularly non-objective abstraction, finds its self today. The non-figurative is “apart” from main stream considerations. As described to me by a prominent gallerist, it is a “niche market”, marginalised by the need for narrative and an image of the tangible. In this post post-modern world the genre of abstraction in is philosophically persona non grata. On the other hand, those who practice the genre, and there are many, have developed extraordinarily sophisticated approaches and complex interpretations. As we are in an era of questioning and re-evaluating, I feel that it is appropriate to include an examination of abstraction and its *raison d'être* contemporaneously as approaches to abstraction have shifted dramatically. For artists working within the genre, it has the ability to become a deeply personal visual language and marginalisation has had the effect of the formation of networks and groups far more so than, say, landscape artists or those who work with still life.

The desire to support abstract practice through being aware of each others work has meant that both formal groups such as Artist Run Initiatives and informal connections have come together to communicate and exhibit. Artists take approaches that come

from very different methodologies and complex aesthetics. By questioning the role of materiality, paint, colour manipulation, working in series, and experiment with the sub-strata or support, artists working within the broad spectrum of abstraction demonstrate concerns that are very different to the concerns of the past three generations of abstraction.

### JULIAN GODDARD

#### **Neo-concrete abstraction and social interface**

The appearance of ‘neo’-concrete art in the past twenty years has brought with it the need to reassess the validity of such practice in a very different cultural mix to that from which it emerged in the 1920s.

This paper examines some of the difficulties and advantages associated with the re-articulation of this practice given recent theoretical formations such as Relational Aesthetics and the revival of Pragmatism. In doing so I will discuss the work of a number of contemporary practitioners (van Der Ploog, Tremlett, Gottin and the AC4CA) in relation to the above but also in terms of how their practices form both a continuum and a rupture in the history of this artistic trope, suggesting the need for the original distinction between abstraction and Concrete art to be redeployed and extended to encompass a stronger social interface.

## DR GORDON MONRO

### **New connections: abstraction and the computer**

The computer is a machine for manipulating abstract entities. I discuss a class of art works that are based on abstract entities incorporated in computer programs. A work of this sort has an abstract core in a computer program, and an external presentation, for example a digital video, as the displayable work. The multiple layers in these works open up new connections between abstraction and representation; for example the visual outcome may be completely abstract, but the computer program may contain a representation of something concrete, or it may embody a process inspired by something in the world. The questions that arise are quite different from those traditionally surrounding abstraction.

The inherently abstract nature of the computer provides the opportunity and the necessity to rethink the relationships among abstraction, representation, metaphor and reference.

*Gordon Monro is a generative artist: much of his practice consists of writing computer programs that generate part or all of an artwork.*

## RUTH WALLER

To paraphrase Richard Hamilton, “Just what is it that makes today’s abstract painting so different, so appealing?”

Studio-based Higher Degree Research programmes in university art schools can serve as hubs which work to bring into focus current developments in contemporary art practice and foster serious consideration of the nature of the creative process.

Responding to a recent surge of interest in abstraction evident in the work of faculty, postgraduates and alumni, in 2010 Painting

at ANU presented “This Way Up” a series of exhibitions and a symposium focused on new developments in abstraction. This fostered discussion of the diverse ways in which this new generation of abstract painters differs from their predecessors.

In this paper I will discuss various themes which have arisen in such forums and present examples of contemporary approaches to abstraction featured in “This Way Up”.

*Ruth Waller is a Canberra-based painter and Head of Painting at ANU School of Art. She is represented by Watters Gallery in Sydney and Helen Maxwell in Canberra.*

## ELLA WHATELEY

### **The metaphysics of space as device and subject in contemporary abstract painting**

This paper outlines how the language of abstraction is uniquely placed to revisit enquiry into the metaphysical nature of humanity without political or religious narratives and their implications.

Through attempting to reconstruct known spaces, painters have historically imagined other spaces in which to conceptualise and interpret humanity’s importance in the world. This paper examines how the spatial mechanics of painting, often utilised in the service of abstraction, remain a key element in contemporary abstraction’s methodologies and aesthetics. It draws on paintings, both historical and from the author’s practice, to demonstrate how the application of opposing spatial devices creates new discordant spatial relationships for the viewer. It will explore how this juxtaposition of conflicting spatial mechanisms, including the projective reflective surface alongside recessive perspectival mechanics, embody a facilitative ambiguity. This paper will show how in contemporary abstraction, the language of represented space becomes both device and subject through which painting creates a place for metaphysical enquiry.

*Ella Whateley is a PhD candidate in Painting, School of Art, Research School of Humanities and the Arts, Australia National University. She has lectured at Massey University, New Zealand and currently tutors at ANU.*

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## PANEL

# ACTIVATED SURFACES

## CONVENOR

### DR KIM CONNERTON

University of Technology, Sydney

In this panel Activated Surfaces will be examined in a cross-disciplinary way that highlights an interdependent relationship, including: James Turrell and Jean Nouvel's use of light to activate buildings interior and exterior surfaces, how perception, specifically defined as the relationship between eye and mind, becomes distorted by physiological changes after a young architect has a stroke, the surfaces and spaces of Blu, Dan Graham and Jurgen Mayer H argues for a strong perceptive and cognitive relationship between art and architecture in the process of activation, and the role of the architectural installation as a domain of experimentation and a vehicle to be more inclusive to the non-architect in contemporary architecture.

## DR CLAUDIA PERREN

### Sensing active space

This paper investigates activated Surfaces and Spaces in the work of Blu, Dan Graham and Jurgen Mayer H. It argues for a strong perceptive and cognitive relationship between art and architecture in the process of activation.

In a process of activating non-significant urban spaces Blu's narrative wall paintings interpret the architectural language of public spaces and reinvent them into new shapes.

Dan Graham on the other hand activates the space of his pavilions through visual movements as a sudden change in condition and form. What begins in architectural language as a simple modern glasshouse develops into an opulent flood of images where the visual cannot be distinguished from the physical. While Jurgen Mayer H. combines our environments physical and digital components on a completely new level of perception. He arrives at a new understanding of activated space where the individual mobility of the future is strongly related to the developments of digitally augmented urban spaces, automated driving and personalized data exchange between the human body and its environment.

*Dr Claudia Perren is a curator, architect and lecturer in Architecture at the University of Sydney. She is interested in hybrids, in questioning architecture through other disciplines, and challenging the traditionally fixed relationship between form and matter for the benefit of an integration of time, variation and development of form into architecture. Her writings have been published in Australia, Germany, the Netherlands, the Czech Republic, Singapore, Spain and Switzerland.*

## GRACE MORTLOCK

### Architectural exhibitions and installations

Architectural exhibitions provide an opportunity to display the architectural profession and the design process for both the professional community and the general public. Through an exhibition a dialogue is set up to generate innovative design and educate the public. Even so architectural exhibitions are often deemed inaccessible. This is because architecture and the creation of a building is communicated by a visual language, understood by few. The Installation provides the opportunity for an architect or firm to convey the concepts, driving forces and ideas that underpin their ethos. The installation negates the common problem when exhibiting architecture, the lack of built reality.

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The architect is allowed to spatially test ideas, physically rendering their research.

An architectural installation crosses between art and architecture and it is this intersection and combination that intrigues me.

*An architectural graduate of Sydney University she curated the 2011 Graduate Exhibition, aMaze. An exhibition that transformed the 1960s era Wilkinson Building through the use of large-scale inflatables and maze like plastic walls.*

*In 2010 she exhibited her architectural installation Synaesthesia at the Sydney College of the Arts. In 2009 she undertook an internship at the Peggy Guggenheim Museum in Venice, Italy. The internship allowed her to investigate curatorial practices. She assisted in arranging an exhibition on Futurism and conducted paid tours of the museum collection. She is currently working at Dunn + Hillam Architects. Her ongoing area of research is architecture exhibitions, galleries and transient structures.*

## WILLIAM FEUERMAN

### Visual surfaces

The work to be presented, part of ongoing research in both practice and academia, demonstrates how perception, specifically defined as the relationship between eye and mind, becomes distorted by physiological changes.

In 2007, Feuerman suffered from an acute, isolated stroke that affected the coordination of his eyes. The relationship between his eye and brain brought about a new way of seeing. As a designer, he was in a unique position to graphically document this disability, exploring a neurological perceptual distortion with accuracy.

Continued work uses machine apparatus, light studies and 3D technologies to examine how new ways of seeing can be translated into dynamic visual surfaces and installations

that challenge everyday perceptions and have clear spatial implications.

*William Feuerman is the founder and principal of Office Feuerman, a Sydney-based design office, founded in New York, and is a Senior Lecturer at the University of Technology Sydney.*

## DR KIM CONNERTON

### Activated surfaces, spaces and light: the intersections between installation art and architecture

*Within and without*, by installation artist, James Turrell, National Gallery of Art, Canberra, 2010 and Jean Nouvel's building, *L'institut du Monde Arabe*, Paris, 1987 are both structures that use natural light to activate surfaces. Both engage in a contemporary dialogue about technology and interactive and relational installation art and architecture.

The building skin of *L'institut du Monde Arabe*, mimics the workings of an aperture in a camera. The external view, depicts a grid of windows. Each window has an aperture in the center that open and close and let varying degrees of natural light in. Similarly, in *Within without*, Turrell harnesses sun and moonlight to activate the building's surface. Examining the intersections, crossovers, overlaps and distinctions between installation art and architecture will generate discussion pertinent to the contemporary dialogue of understanding the implications of installation art and its relationship to architecture.

*In 2010 I completed my PhD titled: Exposure: Self-Portraiture, Performativity and Self-Inquiry by art practice (video and photography installation) and thesis. I have shown my photographic and video installations in New York, Sydney, Canada, Spain, and London. Additionally, I teach in architecture theory and studio, art history, design theory and studio, and sculpture at UTS, COFA and USYD to under-graduate and post-graduate students.*



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## PANEL

# ART & PARTICIPATORY DESIGN

## CONVENOR

**DR MATTHEW HOLT**

UTS: Insearch

Participatory design is a form of user-centred design which not only attempts to understand the needs of the user but encourages the direct participation of users in the entire design process, and therefore is a form of co-creation. As a result it is often experimental, interactive and focused on research. It is also consciously community-based, involved in promoting open forms of communication and knowledge sharing and in generating alternative modes of living (as such participatory design is grounded in democratic ideas of self-determination and active citizenship). Much of contemporary art too emphasises audience participation, interactivity and the processes of documentation and research.

## IAN WOODCOCK

### **Here and there and then ... and then?** **Audience work and urban design**

*PastCityFuture*, an audience work in development by the author and Melbourne-based artists one step at a time like this, uses a series of small sites in Melbourne's city centre, incorporating architectural designs driven by narrative input from communities of interest in the city. Partly conceived as walking tour, sites are augmented via images and information on a hand-held device showing changes since European settlement and through a series of future time-points, responsive to scenarios about scarcity of oil, climate change, demographic shifts and so on. By assembling relations that loosely mimic development processes and variously invite

participation, architecture students participate in audience work about place, inhabitants engage as potential clients, politicians and prominent development players engage in future scenarios. *PastCityFuture* engenders conversations at every step that work with and articulate agency, relationality and temporality in urban design.

*Ian Woodcock is an architect, urban designer, researcher and teacher. Since 2009 he has collaborated with Melbourne-based artists one step at a time like this on the audience work PastCityFuture.*

## DR KAYE SHUMACK

### **Participatory design and place mapping in Lilyfield, Sydney: shared learning and public space**

Drawing on a theoretical framework from critical cartography and studies in human geography, this paper explores the usage of participatory mapping as a form of hybrid co-production of local contexts to map Lilyfield, an inner-west suburb of Sydney. This approach to visualisation has resonance for the field of information design where unique features of a local context are recorded to capture informal aspects of everyday life, producing new insights as shared knowledge, and in proposing a practice for capturing emotional responses that are deeply situated within the local. Mapped features include the routes of the local mail delivery, the location of significant trees and the traces of early morning dog walkers through the streets to the local park with residents providing anecdotal stories and emotional reactions. This paper describes and evaluates the Lilyfield mapping project as a work-in-progress, and reflects on some of the emerging themes and new insights about this local place as shared participatory learning within the context of art, design and critical cartographic practice.

*Kaye is Associate Professor in design and visual communication in the School of*

*Humanities and Communication Arts at UWS. She is a practicing artist, design theorist and media producer. Current projects include mapping as participatory practices of critical visualisation around local contexts including transport mobility, urban landscapes and food systems.*

### DR SPIROS PANIGIRAKIS

#### An artist and a bookroom

This paper proposes a theoretical and historical contextualisation of an artist-designed bookroom from a practice-driven perspective. The Melbourne artist-run initiative *West Space* inviting me to design and construct a functional bookroom for their new premises initiates an investigation on the autonomous and heteronomous constitution of the art-object in relation to the field of furniture, design and relational art practices. A link is made to Jorge Pardo's *Project* (2001) a redevelopment of DIA's foyer and bookshop. Pardo's provocative disavowal of the design field whilst flagrantly dealing with a client brief, dominant authorial stylistic tropes, outsourced fabrication and function is critiqued. Pardo's curious inclusion in relational art discourse will also be investigated. Pardo on the one hand privileges the material and structural languages of autonomous sculpture and on the other the commercial imperative of design functionality, over the socially-driven forms and provisional materiality favoured by the artists he is grouped with.

*Spiros Panigirakis is an artist and educator. In 2011 he completed a practice-driven PhD. He explored how presentational devices and organisational frameworks influence the construction of meaning, form and sociability.*

### JENNIFER KALIONIS

#### We're in this together now: destructive emotions and the audience as accomplice in contemporary art

For the contemporary art audience the emotional stakes of being an observer may be high, particularly when together they share an experience that elicits and inflicts destructive emotions and harm. This paper focuses on works of art (particularly by Australian artist Mike Parr) that appear to be grounded in theories of active citizenship, but which through deception or coercion entrap the observer as a blameworthy accessory. Together, the audience are implicated as guilty witnesses and more broadly impotent citizens whose inaction and connivance in the artwork mirrors real world culpabilities. Apart, individual observers cannot leave the emotions of guilt and self-loathing in the gallery space but carry this sensation with them as a memory and a confession. These artworks are reinforced by sensations of discomfort and loathing, which may outlast the antagonism of the initial reception.

*Jennifer Kalionis is a PhD candidate and tutor at the University of Adelaide.*

### JANE STODDART

#### A bird in the hand: contemporary design and 'matters of concern'

An artist is attuned to her materials and the work in hand, sensitive to their moods and possibilities. In *The Voices of Things* (2009) Alphonso Lingis talks about the artwork captivating the artist, guiding her hand, going beyond the meaning she had envisaged... The work has a life of its own. Bruno Latour has argued against the Modernist divide that places human agency and culture on one side, and a passive Nature that waits to be discovered on the other. He describes a world where non-humans have agency as well; scissors, feathers, fashion motifs, bird flu...

As ecological crises press in on us from all sides, we begin to see our design works less as discrete objects that we alone have authored, but increasingly as what Latour describes as 'matters of concern' where public and political issues of ethics, environment, sustainability and consumption all add their own finely tuned design decisions to the mix.

*Jane has practised as a bespoke milliner for 25 years. She is currently engaged in an ethnography of the lives of some hats for her Masters of Design at COFA.*

## DR SHANE HASEMAN

The Situationist International holds a surprising influence on the fields of contemporary art, design, and architecture, especially through its theoretical and aesthetic activities of the *dérive*, psychogeography, *détournement* and unitary urbanism. It has also influenced these fields increasing fascination with notions of participation, co-creation, interactivity, experimentation, and open forms of communication. Yet the influence may be skin deep. The Situationists themselves considered contemporary art, design and architecture as representative of recuperated forms of spectacular culture, divorced from 'real' dialogue, experimentation and interaction, and entirely distinct from the revolutionary 'praxis' they sought to develop from both the legacy of the historical avant-garde and the political tradition of Hegelian Marxism. This paper will locate the stakes of the Situationist's renewal of these dual and potentially contradictory notions of praxis. In doing so it will open to debate the significance of contemporary usages of their aesthetic ideas and our contemporary desire to reevaluate Situationism and bring it up to date. It will ask also whether such a reevaluation might be better served by first attesting to the Situationist's quixotic modernity that, paradoxically and ambivalently, remains open to contemporary use due to its avant-garde emphasis on

the qualitative characteristics of play and difference.

*Shane Haseman is a Sydney based artist, writer and academic. He has exhibited extensively throughout Australia, and is a lecturer in painting at Sydney College of the Arts. He received his PhD from The University of Sydney.*

## TODD ROBINSON

### Touching objects

I present work from a doctoral research project examining the role embodied understanding plays within creative practice. The research utilises objects that are made to solicit physical engagement and exploration. The artefacts are employed within participatory sessions, called *Touch and talk sessions*, involving shared examination of those artefacts with myself and other practitioners. Responses to the created artefacts are video recorded. As practice is shared ways of doing, acting, thinking and feeling this kind of being-with-other-practitioners enables a dialogue, with potential to generate insights inside practice. This strategy aims to generate knowledge in response to the embodied understanding a practitioner brings to situations. This views intersubjectivity of practice as shared bodily ways of being-in practice. I conclude with reflections on the inter-relationship between this kind of methodology and the artistic enquiries pursued by a number of artists, particularly Lygia Clark in the 1960s that sought to engender a more intimate and empathic relationship between art-object, artist and spectator.

*Robinson's practice traverses fields of sculpture, installation and fashion. He is engaged in doctoral research examining the relationship between bodily experience and artefacts in creative practice. He lectures Fashion & Textiles, at University of Technology, Sydney.*

PANEL

BACKS, FRONTS AND  
CONTEMPLATORY  
SPACES: ART IN  
TENSION WITH  
NETWORKS

CONVENORS

DR GEORGINA DOWNEY

University of Adelaide

WINTHROP PROFESSOR  
RICHARD READ

University of Western Australia

To read, to dream, to imagine, and to contemplate their position in the world, eighteenth century women retreated to a room; the boudoir, which took its name from the French word *bouder*, to pout or sulk. Since then, studios, bathrooms, cabinets, fashion design studios, dressing rooms, concealed spaces and a host of other 'back' regions for the rehearsal of self, have joined boudoirs as spaces that encourage contemplation.

This panel explores contemplatory spaces, places and representations thereof, as these support subversion. We consider how spaces dedicated to reverie may provide at least the *possibility* for challenges to the hegemony of professional and commercial networks 'gone bad'. By 'networks' we mean dominant systems including the art world, universities, the fashion industry, the global media, et al; that frequently reduce contemplation to spectacle for consumption.

Contemporary ideas about societal spaces do not give much value to contemplatory spaces. To wit, both Michel De Certeau and Erving Goffman conceive the planned spaces of the

city as *the* staging ground for the workings of culture. More than merely built spaces, in both their models cities are the crucibles for networks. De Certeau maintains that city dwellers are constantly in negotiation with the 'Concept City' that attempts to regulate and police their lives. In reprisal, daily personal peregrinations contribute to the subversive practices of everyday life. Goffman claims that space can be divided between front regions and back regions: front regions are places of public performance (like restaurants), back regions are places of rehearsal or preparation.

WINTHROP PROFESSOR  
RICHARD READ

University of Western Australia

**The artist and studio; the artist and world**

Images within images proliferate within paintings of the interior spaces of artist's studios that are redolent with implications of artists' dependency upon and independence from the community they work for or against. This paper explores impulses that fronts and backs of paintings in studio paintings articulate towards communities outside the studio represented in the painting. One impulse is for fronts and backs to turn the studio into a theatre of the outside world, drawing in its contents as if it were the subject of a laboratory experiment. Another is to convert the studio into a sanctuary from those pressures and banalities of the outside world that would impede the serenity required for the contemplative perfection of the painting process. Others include presenting the studio as an arena for assault upon the public sphere or a prison of isolation arising from the world's neglect.

*Richard Read is Winthrop Professor of Art history at the University of Western Australia. He is working on the history of complex images in global contexts.*

## DR GEORGINA DOWNEY

### **Networks of connection in bathroom imagery in the early 20th century: Stevens, Degas and Bonnard**

This paper contends that paintings of female bath time have a lot to tell us about spaces of refuge, privacy and contemplation in the modern age. I probe well-known representations of female bath time through the mechanics of bathing. The bath rooms in focus here are those in Alfred Stevens' *The Bath* 1873–74, Edgar Degas's *Woman in a bath sponging her leg*, 1884, and Pierre Bonnard's *The Bath* 1925. I argue that the modern bathroom through its dedication to private contemplation was a site of transformation from the Victorian to the modern age. In the process the trope of the nude in the interior eventually replaced the nude in the landscape since it occurred in a location that was not a traditional 'space of art' but became one because of its status of one of the 20th century home's newest spaces.

*Dr Georgina Downey is a Visiting Research Fellow in Art History at the University of Adelaide. She is completing an edited volume titled Domestic Interiors: Representing home from the Victorians to the Moderns (Berg Publishing, 2012). Her writings have appeared in ANZJA, the Journal of Australian Studies, the Journal of Australian Cultural History, Broadsheet, Artlink and Photofile.*

## DR JESS BERRY

### **The artist, the atelier and the apartment – the interior spaces of Coco Chanel**

For early twentieth century fashion designers the salon's interior was a spectacular exhibition environment – a theatre for catwalk models to display haute-couture garments. While the salon offered a gilded frame through which to consider the commercial performance of fashion, private interior spaces would provide the backdrop to the artistic concerns of many designers. This

paper will argue that the atelier and the apartment were an integral part of Coco Chanel's self-staging and performance of professional identity. In particular, Chanel enacts what Walter Benjamin describes as 'the phantasmagoria of the interior' – the reverie that the subject experiences within private space that provokes creative thought. As such Chanel associates herself with the contemplative musing of the artist in his studio, rather than the feminine domestic sphere. Through analysis of photographs of Chanel in these private spaces, this paper will argue that the atelier and the apartment represent her reinvention from a kept woman into a liberated woman – so affirming her identity as Modern.

*Dr Jess Berry's research centres around the interplay between visual culture, material culture and consumerism. Her most recent publications have focused on contemporary Australian fashion, fashion cities and fashion photography.*

## DR JULIETTE PEERS

### **By no means an afternoon tea party: E. Phillips Fox's interiors**

Australian Edwardian paintings, since Mary Eagle's association of Rupert Bunny's production to Marcel Proust's complex evocations of emotion and memory, no longer have to be read as narrative glimpses into Edwardian social life and history. This paper reads E Phillips Fox's interiors to emphasise their willful and constructed nature, their unreliability as "reportage". Shifting and recycling objects undercuts the "truth" that later generations have located in these works by revealing the potential for the *mise en scene* to colour and direct the pictorial narrative and indicates how painted interiors proffer – in Fox's case – information that is not necessarily textually recorded in the sometimes patchy written sources. The function and dynamic of Fox's network of domestic props will be overviewed to

consider how the set-dressing represented Fox's desires rather than his actual working and living environment. Fox's "genial" scenes of Edwardian life not only are self-referencing and self-cannibalising and thus also melancholic, but reveal a persistent heterosexual candour.

*Juliette is an art, design and cultural historian based at RMIT and also with a wide freelance art historical practice, recent publications include essays for Bertram Mackennal AGNSW 2007, Art Love and Life QAG 2011 and Images of Modern Evil Heide Museum of Modern Art 2011, and in press for the Cruthers Collection of Women's Art, Laurence Wilson Art Gallery, UWA 2012. She won the 2010 AANZ Journal of Art essay prize. Popular Culture, Jurassic technologies, fashion, women artists and nineteenth century sculpture are amongst her particular interests.*

## PROFESSOR PETER MCNEIL

### **The interior as dandyisme: reading the 'Villa Windsor', 4, Route du Champs d'Entraînement, Paris**

The 'style politics' of both the Duke and Duchess' wardrobe and the arrangement of their Paris residence, redesigned from 1953 by the celebrated firm *Jansen*, are little remarked upon. This paper will consider the function of the aesthetic 'dandyism' that characterised the design of this interior, created through a distinctive combination of materials and textures. The dwelling enacted a series of orchestrated movements through a set of mnemonic spaces, creating the suggestion of both theatrical 'set' and also fixed 'frame' for this semi-marooned couple. Particular attention is paid to the private spaces of a shared 'boudoir' (sitting room) and distinctively decorated and individual bath, bed and dressing rooms. Analysis is conducted using the history and concepts of kinesics (cultural history of gesture), gift exchange, care and creation of the 'self', trans-atlantic taste, the history of 'glamour',

studio photography and public/private space.

*Peter McNeil: Professor of Design History at UTS and Foundation Professor of Fashion Studies at Stockholm University. Currently Investigator within Fashioning the Early Modern: Innovation and Creativity in Europe, 1500-1800, a one-million EURO EU funded project. Editor and co-editor of nine works on fashion, including the best-selling Shoes (2006; 2011); Nordic Fashion Studies (2012); AANZ award winners: Critical and Primary Sources in Fashion (4 vols, Berg, 2009) and The Fashion History Reader (Routledge, 2010).*

## DR SALLY GRAY

### **Some rooms: art, space, and the decorative in the urban queer world-making of David McDiarmid and friends**

In the liminal temporal space between the demise of pre-war bohemia and the inauguration of the notion of the 'creative city', low-rent terraces and subversive pedestrian track-ways are the site of experiments in the visibility of queer world-making. This paper explores urban cultural geographies of decaying 1970s inner Sydney in a landscape not yet recuperated through gentrification. Connections to New York and San Francisco, and significantly dance-clubbing, are important in the politicisation of the decorative in the art and design of Australian queer artist, David McDiarmid. The post-disco underground dance-club was a quintessential back-place of reverie and transcendence for its initiates, some of whom, like McDiarmid, were experimenting with the queering of interior and exterior urban space.

*Sally Gray is a Postdoctoral Fellow at the University of NSW (2010–12) where she is supported by the Australian Research Council to, among other things, write her forthcoming book which encompasses cities, creative friendship circles, art and clothes. Her published work appears in the*

leading journals in her field and in books on art, fashion and cultural history. Sally is an independent curator, most recently co-curating *A Short History of Facial Hair* at 'The Fashion Space' Gallery, London College of Fashion, University of the Arts, London (2011). She is curator of *The Urns Project* at Wollongong City Gallery (2013), and guest curator of *Don't Forget to Remember: David McDiarmid at the National Gallery of Victoria* (2014).

## DR MASAFUMI MONDEN

### **Floating in a dreamlike room: *The Virgin Suicides* and Sofia Coppola's visuality**

In one of the memorable sequences of Sofia Coppola's 1999 film adaptation of *The Virgin Suicides*, the Lisbon girls are portrayed as contemplating together in a girlishly decorated bedroom, after being confined to their home. In a sense, these girls seem to recreate the clichéd image of imprisoned fairy-tale maidens, be it 'Sleeping Beauty', 'Florie' in *The Bluebird* or 'Rapunzel', destined to dream, sing or contemplate in a confined space until their rescue, generally by a man. Particular attention is paid to the aesthetic of 'sweetly girlish' bedroom spaces such as this, the visuality of Coppola's narrative, and the concept of the girls 'imprisoned' in both a space and a filmic aesthetic. But is this film merely a metaphoric narrative of an idealized vision of 'girlhood' which is both aesthetically enchanting and restricting? Rather than reading it in this derogatory manner as straightforwardly symbolic of feminine oppression, this paper proposes another reading. Coppola's film might exemplify the attempt to reevaluate and possibly assign novel meanings to the notion of 'passivity'; that being in a submissive position could draw central attention to subjectivity, and hence assigning a degree of 'power' to the character.

*Masafumi Monden recently earned a PhD from the Faculty of Design at the University of*

*Technology, Sydney. His dissertation analyzed the relationship of the aesthetics of fashion and gender identity within a transnational world.*

## PANEL CAMERA CONNECTERE: RELATIONAL PORTRAIT PHOTOGRAPHY

### CONVENORS SHAUNE LAKIN

Monash Gallery of Art

### STEPHEN ZAGALA

Monash Gallery of Art

If our everyday use of photographs on noticeboards, fridges and mobile phones is anything to go by, we all intuitively understand that a photograph is a powerful device for establishing and maintaining relationships with people and places, events and things. Photographic documentation gives significance to inter-personal experiences. We use photographs to hold friends and family close, and we continually revisit these images to re-invest them with memories and desires. Viewed in this way, the photographic image becomes a space for creating connections and repositioning ourselves in a world that remains alive with emerging relations.

Photographic theory has explored the integrative potential of photography for many years now, drawing largely on the work of sociologists for whom the practice of photography performs an important symbolic and ceremonial function within family life. Moving away from this, this panel seeks to explore the proposition of photography as a social agent, one which creates, elaborates

## together < > apart

and reinforces social relations, in portrait photography. Topics may range from 19th century studio photography and *cartes de visite* culture, activist photographic practice of the 1970s and 1980s, and photography in contemporary social media. Particular attention will be given to research examining artists whose practice has engaged critically with portrait photography as a social, integrative agent, such as Sue Ford, Carol Jerrems, Nan Goldin, William Yang, etc.

### DR KATHLEEN DAVIDSON

#### **From portraits of individuals to professional networks and the circulation of new knowledge: the carte de visite as social agent in Victorian natural history**

In Victorian natural history the reliability of new knowledge usually centred on the figure of the individual naturalist. This raises questions about the ways in which scientists sought to present themselves. In this paper, I examine the significance of photographic portraiture for this diverse and geographically-dispersed community, the visual strategies used, and how their portraits were deployed for various purposes. Exploring the social agency of photographs, I consider the implications of empire and the significance of colonial and transnational participation in the global economy of science and culture. These socio-political influences account for, in part, the way photographs were valued as both objects and images; that is, not only as static repositories of cultural content and specialist knowledge but also as agents that functioned over space and time, engaging different communities of interest. I argue that *cartes de visite* culture promoted this way of thinking about the relational role of photography within the natural sciences: as an activity that connected individuals – creating and enhancing formal and informal networks – and as a fascination shared throughout Victorian society.

*Kathleen Davidson is a sessional staff member at the University of Sydney, where*

*she recently completed her PhD. Previously she was Curator of International Photography at the National Gallery of Australia, Canberra.*

### DR DANIEL PALMER

#### **Photography as social encounter: Micky Allan's *My Trip***

This paper explores the use of the camera as a vehicle for social interaction, with a focus on Micky Allan's *My Trip* (1976), the record of a seventeen-day road trip by the Australian artist around Victoria. Allan described the project as follows: "At Christmas I set out in my car on a trip, with a map, but no other plans. I took a photo of everyone who spoke to me, and offered them the camera to take a photo back. On the left in each pair is my photo of them, and what they said to me. On the right is the photo they took, and what they said when taking it." *My Trip*'s personal journey can be read as a form of self-portrait. Yet Allan's embrace of photography was undertaken as a means to establish a more socially-engaged art practice, focusing on everyday life beyond the artist's studio.

*Daniel Palmer, Senior Lecturer in the Art Theory in the Faculty of Art, Design & Architecture at Monash University, has published widely in the fields of photography and contemporary art.*

### ELSPETH PITT

#### **Seeing selves: collective identities in nineteenth century photographic portraiture**

This paper considers *cartes-de-visite* portraiture and its capacity to describe the collective identities of nineteenth century photographic subjects. The paper will suggest that studio imageries (painted backdrops, screens and papier-mâché props) reflected the construction and assumption of distinctly 'Australian' identities as the nineteenth century progressed.



Whereas studio sets of the 1860s, for example, placed sitters among the classical architecture and cultivated gardens of Europe, imageries of the 1880s began to incorporate elements of native flora and fauna. Eucalypt and acacia branches were artfully arranged in numerous portraits; allusions were also made to Australia's growing agricultural industry, by the inclusion of spades, fence-palings and small hand-ploughs.

The paper will use the Noye Collection as the focus of its explorations. Acquired by the Art Gallery of South Australia in 2004, the Noye Collection comprises over seven-thousand nineteenth and early twentieth century photographic objects.

*Elsbeth Pitt has worked in research and curatorial capacities at the Victoria and Albert Museum, the British Museum and the National Gallery of Australia. She is currently Acting Associate Curator at the Art Gallery of South Australia.*

## STEPHEN ZAGALA

### Relational portrait photography in the 1970s

The 1970s was a watershed moment in the history of Australian photography. Curatorial departments committed to photography were established, art schools began incorporating photography studies into their curricula, a number of new books surveying contemporary Australian photography were published, and galleries dedicated to exhibiting photography started to appear. Fortified by this emerging infrastructure, a new generation of photographic artists explored the medium's capacities for personal expression and conceptual experimentation. While those championing photography as an artform in the early twentieth century tended to focus on the landscape genre, this new generation demonstrated a renewed interest in portraiture. Central to this interest in portraiture was a belief in photography as a tool for encouraging and elaborating social networks. This paper will highlight the turn to

relational portraiture in the milieu of 1970s photography by examining work by Australian photographers Sue Ford, Ponch Hawkes, Rod McNicol, Carol Jerrems and Wes Stacey.

*Stephen Zagala is the curator of the photography collection held at Monash Gallery of Art, Melbourne. His recent exhibitions include Brummels: Australia's first gallery of photography and Afterglow: performance art and photography.*

## PANEL

## COLLABORATION & CONNECTION IN THE ASIA-PACIFIC

### CONVENORS

#### DR FRANCIS MARAVILLAS

University of Technology, Sydney

#### DR KRISTEN SHARP

RMIT

## DR FRANCIS MARAVILLAS

### Creative assemblages: collaboration and community in Asia-Pacific art

The recent turn to the dynamics of relationality and interconnection in contemporary art theory has coincided with a heightened awareness of the complexities of context and the limitations of identity and community as organising tropes of art and exhibition practice. Since its launch in 2010, the *Edge of Elsewhere* exhibition series (2010–12) organized by Campbelltown Arts Centre and 4a Centre for Contemporary Asian Art in Sydney, has sought to redefine and expand the boundaries of exhibitionary and artistic practice through complex forms of collaboration and engagement with the diverse local communities from Asia and

the Pacific in the outer western suburbs of Sydney. Drawing on a number of case studies that form part of an independent evaluation of *Edge of Elsewhere*, this paper will explore the multifaceted complexities of collaboration and community engagement through an examination of the different ways they are conducted and negotiated. In particular, this paper will examine how artists in the exhibition have mobilized a range of approaches and ideas to produce particular aesthetic and social effects within and across local and transnational contexts.

*Dr Francis Maravillas is Associate Researcher at the Transforming Cultures Research Centre at the University of Technology, Sydney, where he also lectures in cultural studies. His research interests include contemporary art and visual culture in Asia and Australia, curatorial practice and international exhibitions and art in urban spaces. His work on Asian art in Australia appears in various journals and exhibition catalogues as well as recent edited collections.*

### DR KRISTEN SHARP

#### **Synthesis and fractures: mapping new methods of collaboration in the Asia-Pacific region**

Conventions of collaboration, participation and ethnographic research in art are being re-formulated through an increasing number of transnational research-based art projects. These projects employ multiform platforms of delivery and interaction between artists and publics across geo-cultural territories. In order to document and analyse the complex processes of exchange and dialogue that occur 'behind the scenes,' new models and methods of ethnographic research are required. This paper will explore the use of ethnography-based methods in art research drawing on recent collaborative examples from the Asia-Pacific region. Such methods highlight the politics of labour, subjectivity and geo-cultural identities involved in

collaboration by drawing attention to the social dimensions of art production. These new forms of collaborative art practice challenge conventional ideas on artistic subjectivity, geo-cultural identity and methods of art research.

*Dr Kristen Sharp is the Coordinator of Art History and Theory in the School of Art at RMIT University, Melbourne, Australia. Sharp researches in the areas of cultural studies and art history, with a particular interest in contemporary art in urban spaces, collaborative practices in transnational art projects and contemporary Asian art. She is currently working on an Australian Research Council Linkage Project (2010–2013), Spatial Dialogues: Public Art and Climate Change, a transnational collaborative project located in Melbourne, Shanghai and Tokyo investigating the role of art in public discussions on climate change.*

### MIKALA TAI

#### **The creative economy of art in Shanghai**

This paper looks at the various ways in which the Shanghai art world is supported and advanced by large corporations. While art and big business have always intersected, the manner in which multinational corporations have influenced the evolving structure of the Shanghai art scene has been particularly notable. For a city that has had little in the way of artistic and cultural support from government bodies, Shanghai's economic progress has led to new avenues of cultural and artistic development in the city. The resulting art scene of Shanghai is unlike any other in the world as it has been shaped in negotiation between artists, arts administrators and corporate sponsors.

Through an analysis of key museums and artistic practice, this paper will examine how Shanghai's economy has indirectly funded, supported and encouraged the development of the city's local art scene from a grassroots

level through to the palatial expanses of key exhibition spaces. In particular, this paper will explore the complex relationship between art and economy in Shanghai by examining the role that real estate companies such as Zendai have had in developing curatorial exhibitions and fostering curatorial talent, and the way in which banks such as Minsheng have played a key role in the development of a cutting edge museum with significant international programming.

*Mikala Tai is currently completing her PhD at College of Fine Arts, UNSW examining how the social and economic character of major Chinese cities have influenced their local art scenes. She currently teaches at RMIT where she will be lecturing in 'Contemporary Asian Art' in second semester of 2012. She also works for Asia Pacific Contemporary – an initiative that seeks to promote art from the Asia Pacific within Australia.*

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## PANEL

# COLLABORATIVE PAINTING & DRAWING

## CONVENOR

### DR CAROL ARCHER

Lingnan University, Hong Kong

Charles Green's *The Third Hand* (2001), Grant Kester's *Conversation Pieces* (2004) and the latter's *The One and the Many* (2011) are key works in the scholarship on modern and contemporary collaborative art. Green's work discusses conceptual works (Kosuth, Art and Language), the 'anthropological aesthetic' of the Poiriers, the Boyle Family and the Harrisons, the environmental installations of Christo and Jeanne-Claude, the performances of Marin Abramovic and Ulay and Gilbert and George, and Ian Burn's 'value-added landscapes'. Both of Kester's books focus on works that

entail forms of social intervention. Among the projects discussed in *Conversation Pieces* are Wochen Klausur's *Intervention to Aid Drug-Addicted Women* and Suzanne Lacy's performance with 220 teenagers entitled *The Roof is on Fire*. *The One and the Many* discusses projects by Thomas Hirschorn, Superflex, Francis Alÿs, Santiago Sierra, Park Fiction, NICA, Ala Plastica, Huit Facettes, and Dialogue. However, at present there is a relative dearth of scholarly work on collaborative contemporary painting and drawing.

## DR CAROL ARCHER

### Contemporary painting and drawing: a theoretical toolbox

This paper introduces a number of contemporary collaborative painting and drawing projects, demonstrating the range of such work, the variety of processes by which it may be generated, and the diverse questions that it places on the agenda. Drawing upon the perspectives of practitioners (including the speaker) as well as art historians, cultural theorists and philosophers, a 'theoretical toolbox' designed to facilitate a more comprehensive understanding of contemporary collaborative painting and drawing is proposed.

*Archer teaches in the Visual Studies Department at Lingnan University. Her research on modes of contemporary collaborative painting and drawing is supported by a Research Council of Hong Kong grant.*

## FRANCES HANSEN & MONIQUE JANSEN

### Alongside Projects: An Improvisational Drawing Event

*Alongside Projects: An Improvisational Drawing Event*, was a collaborative drawing

exhibition between Monique Jansen and Frances Hansen. It took place at the Blue Oyster Art Project Space, Dunedin, New Zealand/Aotearoa from the 6–9 March 2012 as part of the Blue Oyster '2012 Performance Series.' Operating as artistic tourists, the artists scoured the local vicinity, collecting materials that were deconstructed and incorporated into an improvisational drawing event, which formed a kind of site-specific urban bricolage. The core ideas of *Alongside Projects* involved an investigation into the generative and improvisational nature of drawing and how collaboration might be employed in what is conventionally seen as a solitary act. It intended to directly engage with the conventions of drawing but challenge the intimate and individualistic nature of it, by employing collaboration to drive the process and outcome of the work. Working 'alongside,' explored the idea of drawing as a form of communication: *talking through making/ making through talking*. Collaboration and improvisation drove the work, as the artists responded to the stimulus of the materials, each other's actions and conversation.

Frances Hansen's art practice manipulates the disciplines of painting, drawing, assemblage and illustration. She works with traditional media as well as found objects and appropriated images to invent and produce new aspects of her chosen materials. Hansen's book *Keepsakes* was published in 2011 by Hardie Grant Books, Victoria.

*Monique Jansen's drawing and painting practice focuses on labour, process and making, obsessive endeavour, accumulation, modesty of materials, frugality and restraint. Her exhibitions include Inheriting the Netherlands at Te Papa Museum of New Zealand and For Keeps: Sampling Recent Acquisitions at the Auckland City Art Gallery.*

## YIWON PARK

### 3ppod

*3ppod* is a collaborative art project consisting of three Asian female artists from Korea, China and Taiwan. The aim of the project is to investigate the role of drawing as a medium to interact with different spaces at both the personal and cultural level.

This collaboration proceeds from an investigation into the *complexity of the individual's relation* to personal space. From this, the group's comfort and discomfort zones are explored. This latter engagement - the cultural space - is not obvious: the artists do not engage in cultural exchange directly, yet their cultural backgrounds are implicit in their creative process.

By 'talking' through drawing in this way, the artists develop a range of creative dialogues. This process involves understanding each others' visual languages and adapting themselves within the framework of a given surface, medium and content. This interpretive engagement with the work is almost like speaking three different languages. Unlike in our verbal language system, this process in the universal system of visual language ultimately enhances (rather than hinders) collaborative output.

*Yiwon Park is a Sydney-based artist from South Korea. She is undertaking a Masters by Research at COFA, UNSW. Yiwon has been exhibiting her work in both Korea and Australia.*

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## PANEL

# CONTEMPORARY PAINTING RE-EXPANDED

## CONVENOR

### DR TOM LOVEDAY

Sydney College of the Arts

In a recent Sydney group exhibition, five artist-painters, Mark Titmarsh, Mark Shorter, Andre Brodyk, Sean Lowry and Tom Loveday, each presented their collaborative engagement with the “Expanded Field.” The exhibition consists of bio-tech installation, performance, video, wall painting, sculpture, site-specific installation, together with painting on prepared ground and on canvas. As part of this collaboration, a collectively authored text was produced to test the limits of networked, collaborative theoretical writing and its relationship with art practice.

The proposed session consists of presentations by the artists. The topic of the session is the question of expanded media in painting in a collaborative exhibition.

Rosalind Krauss’ well-known essay, “Sculpture in the Expanded Field,” articulates an expanded field for sculpture. Sculpture thereby moves beyond the limits of museum architecture into the less amenable spaces outside buildings. The medium of sculpture, according to Krauss, moves from objects in space to space itself and in doing so, expands into other spatial practices, such as (not) landscape and (not)architecture. According to Krauss, this dematerialises sculpture and can seem to lead to its dissipation. However, Krauss regards sculpture’s expansion as a necessary part of maintaining the historical viability of a field in a dynamic contemporary culture.

Painting on the other hand is spatially multivalent in different ways to sculpture. The

spatial issues for painting include surface and depth, seeing-in and seeing-as, authentic object within the socio-political world as well as intention and reading. Traditional modes of painting conceal painting’s multi-valence within the idea that painting is an “object.” Expanding, into other fields in the Kraussian sense, unmasks painting’s multi-valences.

Will this expansion result in a schizoid form of practice? Can painting, as it expands from familiar media into less familiar modes of practice reveal a strangeness, a doubled nature, a *schism*? In this session, five artists will explore the ideas of expanded painting, both practice and theory.

## ANDRE BRODYK

### Genetically modified painting

Andre Brodyk addresses the peripatetic nature of painting by conceptualising a novel frame of reference. This concerns the emergent field of ‘Bioart’, one based on art forms assumed via technological interventions into living systems across the molecular, micro, cellular and macro levels.

What is different and significant for painting here is that the artist has reconceptualised Bioart specifically as extended painting instantiated in his hybrid installation entitled peripatetic painting, (*genetically modified painting*).

In proposing Bioart as an emergent extended idea of painting, Brodyk addresses the ambulant nature of painting beyond what is conventionally prescribed to be ‘paint’ media, whereby *painting* is reinvested with a literal biotechnological *agency*.

According to Brodyk, historically any painting can be considered to exist in genetically modified form. Brodyk’s argument here however will elucidate the *ready re-made* nature of genetic interventions as a (new) genetically modified painting. This is not only a revisualization for Bioart but importantly for

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this discussion, a re-extended biological move in the idea of painting in the expanded field.

*Andre Brodyk is an internationally recognised Bio(tech)artist & interdisciplinary researcher based in Newcastle & Sydney. Brodyk has an extensive history of creative practice-based research outputs involving experimental molecular lab protocols as extended ideas of creative inquiry.*

## DR TOM LOVEDAY

### Dilated painting

My exhibition “Re-expanded Painting,” *Bipolar Bear*, *The Eyes of Yayoi Kusama* and *Third Space*, expand the medium of painting. Each work begins with the question of psycho-social identity of artwork as a question of medium. The *psycho-social* identity of each work is multi-valent and is revealed because traditional media are abandoned.

The problem with making such an argument is terminological. “Identity” and “being” are terms strongly associated with the unity of self as psyche which prejudices the clarity of the argument. To more elegantly develop this argument, Adorno’s or “resistance” will be connected to Deleuze and Guattari’s *schizo-analysis*.

I will be speaking about my own work primarily but will be placing it within a theoretical framework that includes other artists and philosophers. The paper will draw from its theoretical context a position in which painting is configured as a theoretical act dealing with similar issues to philosophy. As such, the paper continues the general theme begun in my PhD, *Painting as the Image of Thought*, Sydney College of the Arts, University of Sydney, 2006.

My argument is that conventional media in all art practices mask the dynamics of multivalent, “schizoid” thought. Art that crosses the boundaries of conventional media unmasks schizoid thought as a matter resistance and transgression. Artists that

cross such boundaries use revealed schizoid thought as the “content” of their work. Typical of this is Yayoi Kusama, about whom one of the works is made.

The result of such a theory is that collaboration is not a problem of the autonomy of psyche, as if working with others were a threat to the artist’s creative autonomy, but rather one of the compatibility of modes of self-negation. Artists exist within multivalent self-negation that is already collaborative, within themselves. To risk disrupting each multivalent self-negation is to risk not creative autonomy but creativity itself. Likewise, to assert that art must be political is to assert the unity of self as psyche and therefore tie art to traditional psycho-social forms of media and to deny what has come to be thought of as individuality in art, or what is more properly called its capacity of speak for the Other.

*Dr Tom Loveday is an artist and is a senior lecturer at Sydney College of the Arts, University of Sydney. Tom exhibits artwork regularly both in commercial and independent galleries as well as maintaining an international and national research practice in art and architectural theory.*

## DR SEAN LOWRY

### Overpainting

Despite its inevitable absorption within the market system, wall painting once represented part of a broad desire to eschew the commodifiable nature of the art object by expanding the structural possibilities of painting as ‘idea’. In marrying the readymade qualities of stock paints typically used to restore white wall spaces following an exhibition with a deliberate strategy of ‘concealing’ highly recognisable appropriated material, Sean Lowry’s overpainted wall paintings aim to shift the material confines of painting beyond the wall’s surface toward a location that is literally *inside* the wall. First, by selecting a highly recognisable image

within the cultural and historical context of the exhibition, and paying a commercial sign writer to reproduce it directly upon the wall, and second, by carefully transporting that image via the addition of partially transparent layers of 'house paint' toward the limits of visibility, Lowry seeks to evoke a ghostly feeling of familiarity rather than explicitly exhibited critical distance.

*Dr Sean Lowry is a Sydney-based visual artist, electronic music producer, and writer. Lowry is currently a Lecturer in Creative and Performing Arts at the University of Newcastle.*

## DR MARK SHORTER

### **Schleimgurgeln: Song for Heysen 2012**

Performance art practices have played an instrumental role in expanding painting discourse. This is exemplified in the theatrical experimentations of the early avant-garde and the interrogation of the artist's subjectivity in the post-war period. These performance actions transformed painting into a gesture that transcended the canvas as the site for creative expression and shifted it onto the body. Interestingly, this development in painting produced a rich array of grotesque imagery as the artist treated their bodies as creative devices to be exposed, penetrated and of course painted.

In his performance *Song for Heysen 2012*, Mark Shorter draws on this rich imagery to explore the complexities underpinning the picturing of the Australian landscape. From grotesque conceptions of the antipodes that predate mapping of the Southern Hemisphere, to formal colonial landscape painting traditions, he presents a vision of Australia destabilised by its virtual past. Instrumental to this critique is Schleimgurgeln, a performance alter-ego conceived as an exoticised, primitive European Other. Just as the French novelist Gabriel de Foigny produced his own vision of 'The Australian' in 1676, Schleimgurgeln

represents a reversed projection of "The European". More specifically, within the context of the imagining of the Antipodes, Schleimgurgeln functions as a time-travelling landscape painting critic. Moving seamlessly through 200 years of Australian landscape painting, Schleimgurgeln promotes an unlikely connection to their grotesque antecedents in antiquity.

*Mark Shorter is a Sydney based artist who works within the fields of performance art, installation, painting and sculpture. He has performed his work extensively throughout Sydney and Australia.*

## DR MARK TITMARSH

### **Expanded painting and the phenomenology of colour**

The ontology of colour and the phenomenon of shine stand apart and are incommensurate with the science of light, the psychology of seeing and the subject of vision. Understood phenomenologically colour makes things manifest by revealing them in their unique presence rather than merely facilitating communication, representation or spectacle. Before colour is seen, before colour can be looked at, colour looks at the painter in such a way that looking and seeing are provoked. In its ordinariness colour is captured and quantified by the grasp of scientific technical rationality. In its extraordinariness colour demands a certain attentiveness, a responsive lingering on the edge of the visible and invisible.

Using Thierry de Duve, David Batchelor and Martin Heidegger it will be shown that these ways of being with colour are enabled by a formal evolution in painting whereby expanded painting addresses everything in the everyday world that carries colour. Expanded Painting, unlike painting, no longer addresses an audience directly, an audience that might validate it through critical and financial response. Instead Expanded Painting addresses a non-human respondent,

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the medium of painting itself. By analogy, the medium of painting however deconstructed or expanded, has become the entity to 'whom' the work of colour is addressed.

*Mark Titmarsh (born 1955, Ingham, Australia, PhD, UTS, 2009) is a visual artist working in painting, video and writing. His current work executed under the rubric of 'expanded painting' is painting about painting or painting that dissimulates into objects, videos and texts.*

### PANEL

## CONVERSATION, COLLABORATION, AND COMMUNITIES: THE ROLE OF THE ARTIST AND THE FORMATION OF PUBLICS

### CONVENOR

#### ZARA STANHOPE

Australian National University

In the early 1990s, Nicolas Bourriaud's *Relational Aesthetics* offered a starting point for discussion of the forms and effects of art that inviting interaction and participation, and subsequently stimulated a raft of alternative discourses. The range and diversity of artists' social art practices that have occurred in public space as well as the art gallery both before and since Bourriaud's text have necessitated discourses that are more responsive to the specificities of art, its collaborative participants, its audiences and publics. This panel is interested in the space between the interdisciplinary processes of social art practice and the effects and implications of the varied nature of its relations. Do current discourses account for artists' processes and the consequent range

of relations generated by social art, from antagonistic to neighbourly conversations? Does art that takes the public as its subject or nurtures community collaboration necessarily have social effect? If participatory or collaborative art has a social role, how can it be responsible for constituting, even at a micro level, the sense of a public?

## HOLLY ARDEN

### How significant are conditions of relationality in the form of art practices that take publics and communities as their subject?

The various terms given to groups of people who form around artworks – its audiences, publics and communities – are, in many cases, only loosely defined within contemporary art discourse. My research explores the distinct, and often political, applications of these terms within the sphere of contemporary art. For example, in the spirit of Jacques Rancière, a "public" is constituted by shifting political boundaries, which permit some persons to enter a shared realm, to form a public, while other individuals are excluded.

This paper is the second part of an argument that I began at last year's AAANZ conference. It continues my research into how contemporary artworks engage with "the people" as a more politically or even ideologically potent form of "the public". I will frame this paper around an analysis of works by contemporary artist Harrell Fletcher. People are the subjects, collaborators and participants of many of Fletcher's numerous projects, which deal with themes of access, elitism and the everyday. I will analyse the ways in which Fletcher's projects draw from members of the general public who become the "people" of his works, their subjects and their participants. Secondly, I will explore how Fletcher's works bring to light the individual stories of "everyday people", and in doing so, offer softly spoken critiques of art world politics.



*Holly Arden is completing a PhD investigating art and its publics in the Theory Program of the Faculty of Art, Design & Architecture, Monash University. Holly has previously worked in a variety of curatorial roles, with a focus on public space.*

## MARYAM RASHIDI

### **Communities as Co-Authors: the paradox of representation in dialogical aesthetics**

This paper focuses on the problem of representation in Grant Kester's theory of dialogical aesthetics as elaborated in his seminal book, *Conversation Pieces* (2004). Kester argues that community-based, dialogical art projects consist of collaborations between a "politically coherent community" (PCC) and an artist who is positioned in a "representational relationship" where he/she "speaks through, with, about, or on behalf of" this community. Kester generally characterises the PCC as a 'voiceless' victim of social exclusion, marginalisation, or stereotyping. Borrowing Pierre Bourdieu's concept of delegation and political representation, Kester considers the artist as a delegate who, by 'representing' the PCC, grants it a 'voice'. In this paper, I argue that there is a paradox between Kester's attribution of such representational logic to dialogical aesthetics, and his definition of "collaboration" *per se* in terms of an egalitarian process of dialogue, exchange, and co-authorship between the artist and the PCC. I conclude my discussions by proposing a 'non-representational' alternative to Kester's model.

## ZARA STANHOPE

### **The role of the social artist**

The artist takes numerous roles when working on social art projects in public space, and is unable to avoid the normative frameworks of funding agencies, the art market, cultural

tourism and other institutions. What distinct benefits and risks would more interdisciplinary connections hold for the social artist? How does the instrumentalisation of social art impact on the meaning or agency of art? I argue that a consideration of the fields that intersect with the processes of social art hold meaning for the role of social artists and meaning of social art, and may assist in developing a more nuanced discussion of projects, currently still framed in the relational/dialogic dialectic of Nicholas Bourriaud and Grant Kester. Using the example of the participant-observation of anthropology, I update Hal Foster's criticism from the mid 1990s of the artist as ethnographer, finding both benefits and risks in employing the research-based methodology of anthropology in social art.

*Zara Stanhope is a Melbourne-based curator. Institutional roles include Deputy Director, Senior Curator at Heide Museum of Modern Art, (2002–08); Director, Adam Art Gallery, Victoria University of Wellington, New Zealand (1999–2002), Assistant Director, Monash University Gallery (1993–1999).*

## PANEL EXHIBITION PRACTICES AND PERMEABLE RELATIONSHIPS

**CONVENOR**  
**DR MARGARET ROBERTS**  
National Art School

This session examines the relationships promoted by exhibition practices, including relationships between artworks and their location, between artists and audience and between exhibitions and art practices. The session will focus on exhibition practices that

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support the move away from the convention of spatial and other autonomy in artwork. This convention was questioned throughout the twentieth century, from Constructivism to Happenings to Relational Aesthetics. Daniel Buren included his observations of the negative effect of mobility on artwork in his justification for his own site-related practice in *The Function of the Studio*. In *The White Cube*, Brian O'Doherty claimed that gallery conventions adjusted during the twentieth century so as to contain artists' attempts to construct new relationships with the space beyond the frame. This session will discuss three current exhibition practices in the light of the ongoing evolution of these historic developments.

## SARAH GOFFMAN

### I do what I do because you do what you do

The premise involves the simple relationships between artists' dialogues with one another. We depend on a layer of networks along which a community is developed.

I would go further to say that I feel inspired by my peer's art works, work processes and whether I like it or not, their actual work. I have come away from an exhibition or studio visit, wanting to *rectify* or adopt some of their ways of seeing, and producing work. *Adopt and adapt*.

There are complications with being aware and in close contact with a variety of other practising artists, in that I am aware that without their practice maybe my own would not be what it is. I want to investigate this idea further.

*Sarah Goffman has been exhibiting regularly since 1992, and has shown extensively around Australia and overseas. She has been involved in numerous residencies both nationally and internationally and is known as a forensic garbologist and trash converter.*

## ANN FINEGAN

### Kandosprojects

As the name implies *kandosprojects* foregrounds itself as a project space rather than a gallery. Given that we have four large walk-in vitrines and ample interior exhibition space we could easily have set ourselves up as a conventional gallery but that was never our brief. We wanted to immerse ourselves in the broader rural social experiment of what is now an ex-cement factory town, with strong ties to farming. What interests us is the permeability of our situation and the town's perceived ownership of the space, a prominent shopfront. As such we have been fostering affiliations which may or may not be art-based, with a mix of shows initiated through art-display and kindred habits like shopping.

I propose to discuss a number of our projects and the various permeabilities engendered (works by Liz Day, Bronia Iwanczak, Jenny Brown, Sue Pedley and Virginia Hilyard, Alex Wisser and Georgina Pollard).

*Dr Ann Finegan is a writer and educator, who has worked across a broad range of institutions and disciplines. With a background in philosophy her current research interests are data-mapping and questions of scale.*

## DR MARGARET ROBERTS

### Project space practice

The paper will discuss project space practice as a form of exhibition practice that supports permeable relationships between audience, artwork and location. It will illustrate this practice with the *project space project* recently held by Articulate project space to explore the capacity of this exhibition practice to reveal the thinking processes that go on in art making and the relationships artworks form with the places in which they are made.

It shows how artists understand project space practice today through the projects of Lesley Giovanelli, Alan Schacher, Terry Hayes, Kathryn Ryan, Heidelberg House, Joan Grounds, Chantal Grech and Toni Warburton, the artists participating in this project. It will discuss strategies each employed to engage the material and spatial nature of the location, to explore the performative potential of process-work, and to address the potential conflict between the open-ended nature of the process to the relatively closed nature of public exhibition.

*Margaret Roberts is an installation artist who is currently Lecturer in Drawing at The National Art School and a co-director and curator at Articulate project space. Her thesis Art and the Status of Place was completed in 2009.*

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## PANEL

# FRIENDSHIP AND RIVALRY

## CONVENOR

**DR GEORGINA COLE**

National Art School, Sydney

Personal relationships between artists and their friends and rivals have generated some of the most fascinating and complex works in the history of art. While many works of art suggest a singular relationship between the artist and the object of his or her perception, in reality, artists are embedded in intricate networks of social relationships that have a strong impact on the subjects and strategies of their work. This session examines the role of friendship and rivalry in the production of art and art writing. It explores the making and meaning of works of art through the deeply felt connections and frictions that inspire collaboration and competition, rivalry and

reconciliation. By focusing on the personal and the particular, the theme of friendship and rivalry offers an alternative way of thinking about artistic production that looks past the generalising categories of schools and styles to the complexities of intimate relationships, which determine social networks and attitudes to art on a micro level. In addressing art production through the exigencies of friendship and rivalry, this session aims to highlight the connections between personal feeling, ideological principle, and the artistic process.

## ASSOCIATE PROFESSOR LINDA TYLER

### **Botanical battles: John Buchanan and Thomas Kirk as illustrators in the colonial herbarium**

The two titans of botanical illustration in nineteenth century New Zealand were Thomas Kirk and John Buchanan. Almost exact contemporaries, they were bitter rivals. Their lifelong enmity in turn rehearses other familiar tropes: English versus Scottish heritage, Auckland versus Wellington as centres of scientific significance, and most tellingly, middle class versus working class involvement in the colonial world of botanical discovery and depiction. Even their religious thinking was opposed. A Baptist, Thomas Kirk embraced Charles Darwin's theories of natural selection and descent from the apes, whereas John Buchanan, a Morisonian, railed against evolution, and fought its introduction into school textbooks for biology. An examination of the Buchanan-Kirk dynamic reveals what was at stake in working in the field of botanical illustration in the colonial context.

*As Director of the Centre for Art Research, I administer The University of Auckland's art collection, manage programmes and exhibitions at the Gus Fisher Gallery, and also digital and on-site exhibitions under the auspices of the Window project.*

## DR MICHAEL HILL

### Looking for trouble: Steinberg vs Greenberg

The New York art critic and historian Leo Steinberg began his career when Clement Greenberg was at the height of his powers. Immediately, Steinberg called him out, taunting his position in two essays of the early 1950s. Greenberg responded mildly – he was accustomed to dissenters and by now he was confident that he had history on his side. Greenberg reigned for the next ten years; meanwhile, Steinberg continued to build his case, championing artists slighted as minor by Greenberg (Rauschenberg, Johns) and cultivating in his burgeoning art history scholarship a general position against those who would prefer art for its shapes and patterns alone. When the tide turned against Greenberg in the 1960s, Steinberg was among the first to celebrate, in his 1968 essay, *Other Criteria*. The paper examines the (admittedly asymmetrical) dispute between two of the era's major critics, setting it among the competing ethical positions of purity and ambiguity.

*Michael Hill teaches modernism and contemporary art at the National Art School. His research interests include architectural theory, portraiture, and the seventeenth century.*

## DR GEORGINA COLE

### Aesthetic reconciliation in Gainsborough's *Charity Relieving Distress*

In the competitive environment of the eighteenth-century London art scene, Thomas Gainsborough and Sir Joshua Reynolds were often perceived as great rivals. While they shared patrons, sitters, and a stake in the future of British art, they were staunch aesthetic opponents, whose differing approaches to the art of painting caused considerable friction, particularly for Gainsborough. Indeed, in 1784, Gainsborough

seceded from the Royal Academy of Art, over which Reynolds presided, boycotting exhibitions, elections and academy dinners. While many studies have stressed Gainsborough's conflict with Reynolds, this paper argues that Gainsborough's *Charity Relieving Distress*, painted in the year of his secession, proposes a charitable resolution of their aesthetic attitudes. In analysing the complex interrelation of allegorical and anecdotal form, this paper identifies in this painting a pictorial attempt to reconcile their divergent approaches through the concept of charity, a virtue of powerful artistic lineage in the western tradition, and of contemporary social importance.

*Georgina received her PhD from the University of Sydney in 2010. She specialises in eighteenth-century European art and lectures in art history and theory at the National Art School.*

## DR JENNIFER FERG

### Sociable neighbours and object design at the eighteenth-century Louvre

Eminent scholars of eighteenth-century sociability, or an individual's desire to reconcile his choices with the wishes of society, have relied upon theories of friendship, commerce, or epistolary correspondence to elucidate how artists were influenced by one another. Architectural space at the Palais du Louvre, from corridors to allocated rooms for printing and metalworking, however, has been overlooked as a source and in fact, intensely shaped many types of artistic collaborations. Among the artists housed there in the pre-revolutionary 1770s were Antoine-Joseph Lorient (mechanic), Claude-François Desportes (painter), Pierre-Simon Benjamin Duvivier (silversmith), Jacques LeGuay (engraver), Jacques Rœtters (silversmith), and Charles-Nicolas Cochin (engraver). I examine these artists to trace how their living conditions and working practices generated intellectual exchanges between the decorative

arts, painting, and architecture. Sociable cooperation became engendered by the Louvre's facilities, allowing simple proximity to create unexpected points of contact between artists, their peers, and their respective mediums of art.

*Dr Jennifer Ferng is Lecturer of architectural history and theory in the Faculty of Architecture, Design, and Planning at the University of Sydney.*

## PROFESSOR ELIZABETH RANKIN

### Sharing apart(heid)

Under the constraints of South African apartheid, meaningful relationships across the colour bar were well-nigh impossible. Yet, despite being kept apart by legislation, black and white artists succeeded in forging friendships that were of mutual benefit. Although white artists were usually 'senior' partners in such relationships as teacher or mentor, interchanges were by no means one-way, with ideas as likely to be picked up by mentors as by mentees.

This unusual enactment of 'together-apart' will focus on sculptor Sydney Kumalo, taught by painter-printmaker Cecil Skotnes, apprenticed to Italian sculptor Edoardo Villa, and promoted by German dealer Egon Guenther. Kumalo's work demonstrates their importance for his development, but equally Skotnes and Villa became interested in conveying an 'Africanness' in their art that suggests reciprocal influence. Moreover, Guenther established the 'Amadlozi' (Zulu for 'spirit of our ancestors') group including Skotnes, Villa and Kumalo, who was, ironically, the sole African member.

*Elizabeth Rankin is Professor of Art History at Auckland University. Her research focuses on South African artists, particularly black sculptors and printmakers, who were denied formal art education under apartheid.*

## GAVIN KEENEY

### Chris Marker and company

The paper re-visits the well-known early history of Chris Marker's film work in the 1950s in association with Alain Resnais, Agnès Varda, and the Left Bank Group in contradistinction to the Right Bank Group (François Truffaut, Éric Rohmer et al.), with Jean Luc-Godard crossing back and forth between the two. What is less obvious is the origin of Marker's intellectual project in the late 1940s, inclusive of his apocryphal activities during the Second World War and his somewhat sketchy earlier years in Neuilly-sur-Seine (with Sartre as schoolmaster). The study examines the interpersonal agency that registers in all of his works, from these early days through to the late 1960s and early 1970s, when he was making overt political films with the Paris-based collaborative SLON (Marker's Groupe Medvedkine vs. Godard's Groupe Vertov), culminating in his more recent installations in New York of still photography, where the principal interlocutor becomes Everyman.

*Gavin Keeney is a critic, writer, and editor based in New York, New York. He is currently pursuing a PhD at Deakin University on visual agency in Art and Architecture.*

## DAVID PESTORIUS

### 'Ian's Questions'? Art & Language today

In the 1970s, the Australian artist Ian Burn (1939–1993) was a key member of the Art & Language collective. However, since Burn's untimely death his name and important contribution have been slipping away in official accounts of Art & Language history. What might be at stake in such deceit, to say nothing of the hypocrisy involved? This paper will chart the writer's investigation of this art historical distortion, an investigation that prompted an extraordinary threat (in the guise of a song) from Burn's former Art & Language

collaborator, Mel Ramsden, who rather than admit and express remorse for obscuring and minimising the place of friend's work has continued to act like a common thug. This is a sobering account, to be sure, but it is also a salutary lesson for those who might question the actions of ruthless artists determined to succeed in show business at any cost.

*David Pestorius is a freelance art historian, curator and gallerist. His projects include Geometric Painting in Australia 1941–1997 (UQ Art Museum, Brisbane, 1997), ED KUEPPER'S MFLI (international tour, 2003–2005), The Brisbane Sound (IMA, Brisbane, 2008), and MELBOURNE><BRISBANE: Punk, Art and After (Ian Potter Museum of Art, Melbourne, 2010).*

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## PANEL

# HOME WORK – THE WORK OF HOMING

## CONVENOR

**DR JOHN DI STEFANO**

National Art School

In her discussion of diaspora and migration, sociologist Avtar Brah identifies homing desire as the desire to feel at home by negotiating physical and symbolic spaces in such a way as to reckon with the idea of home as an originary “mythic place of desire” on the one hand, and on the other hand also with “the lived experience of the [present] locality.” The desire for an originary home that was left behind is one that envisions home as fixed, and tends to skew narratives of belonging almost exclusively towards the past, providing little room for the lived experience of the locality in the present. It may thus be more useful to describe *homing desire* as the desire to feel at home in the *betweenness* of displacement, in which movement itself might be considered an extension of home. This opens up possibilities for a more dynamic notion of space and

belonging, highlighting the continual process of reimagining and reorientation.

If *homing desire* might describe the desire to feel at home in the *betweenness* of displacement, it also describes in a more general way the longing to belong. This longing has perhaps more to do with reckoning with the disjunctures of the traumas of displacement, and how they orient, disorient and reorient one in both a spatial/physical sense, and in a broader social and historical sense. This panel invites art practitioners, curators and theorists to engage in articulating various aspects of what Anne-Marie Fortier describes as the *motions of attachment*; that is, the desire to manifest a narrative of belonging by re-membering past events of home that combine forces of both movement and attachment.

## ALEXANDER MARR

**Modeling resistance and loss: Alan  
Michelson, native dwelling, modernity**

Native North American architecture remains extraordinarily visible despite its relative dearth on North American land. In the series *Frontier Lands*, on view at the Sydney Biennale, Alan Michelson (Mohawk) considers how a problematic association between so-called traditional Native architecture and a supposedly authentic Native identity calcified in American visual culture. Inverting ethnographic practices of modeling Native American dwellings, with paper models of log cabins this contemporary Native artist scales down the architecture of colonialism. When he depicts the cabin that Comanche warriors burn in John Ford's movie *The Searchers*, Michelson channels memories of colonial violence that destroyed tipi and house alike. To show how Native Americans occupied settler-style buildings on their own terms, Michelson models the 1820s print shop for a newspaper printed in the Cherokee alphabet and English. *Frontier Lands* displaces associations of loss and authenticity

from Native American architecture to open views of indigenous dwelling in modernity.

*Alexander Brier Marr is a PhD student in Visual and Cultural Studies at the University of Rochester (USA). His dissertation considers depictions of Native American dwellings, 1880–2012.*

## ALISON REID

### **Caring, comfortable and relaxed – the art of Aleks Danko**

Aleks Danko is an Australian contemporary artist whose work examines the cultural and political landscape of Australia, and the diasporic experience of settlement through the appropriation of cultural imagery and discourse.

In a series of installations entitled *Songs of Australia*, Danko appropriates the cultural imagery of middle class Australia, where every Australian family has a home of their own, on a quarter acre of land, a bit of garden, a Hills hoist and a Holden car. It is a place where memories create a caring, comfortable and relaxed environment; a sense of belonging.

Juxtaposing this idealised narrative with his memories of home, home is not a place of comfort but rather a strange place which must be negotiated. This negotiation allows Danko to create a unique space, an artist studio, where he is able to examine the strangeness of home and carefully, but not comfortably, explore a narrative of belonging.

*Alison Reid is a PhD candidate at the Australian National University. Her area of interest is the artistic practice of Aleks Danko and his contribution to Australian contemporary art.*

## DR MOHINI CHANDRA

### **Plane views**

‘Plane Views’ are photographs taken from aeroplane windows by tourists and migrants alike, giving self-reflexive witness to the ‘in-between-ness’ of air travel as an experience of modernity. However, such images of celestial skies and earthbound topography are also reworked, through classical and popular culture, into the metaphorical dreamscapes of diaspora imagination.

A collection of my father’s photographs, taken from planes during various family migrations of the 1960s and 70s, between the globally scattered territories of Indo-Fijian communities, are here linked to the personal and collective narratives attached to their production and consumption. For Indians, whose ancestors were sent to Fiji as indentured labourers, these photographic processes can be seen as a uniquely cross-cultural form of self-expression, acting to make visual the aspirational desires of postcolonial diaspora communities. These fluid processes of the imagination both map and articulate contemporary diaspora as a ‘lived experience’ challenging any notions of subaltern fixity.

*Dr Mohini Chandra (PhD, RCA) is a visual artist. She is currently a Visiting Lecturer in the Faculty of Creative Arts, University of Wollongong.*

## DR JOHN DI STEFANO

### **Becoming-home video**

“Becoming-home video” extends the traditional notion of “home video” by examining specific video works by artists that rely on various conventions to document experiences of home and belonging within the context of transnationalism. Focusing on the act of witnessing inherent in these works, and based on the Deleuzian notion of becoming

which stresses a continual on-going process of actualization, works that are “becoming-home video” might be characterized by the distinct ways they foreground the makers’ process of investigating their own displacement whilst witnessing the unstable, shifting and disappearing domestic realm of others. These works also highlight empathy, which in some way overrides the representational drive of much documentary-based practice towards a more performative mode of engagement.

*Dr John Di Stefano is a Canadian visual artist/filmmaker, writer, and curator, presently Postgraduate Coordinator at the National Art School (Sydney). Current research explores the relationship between identity, displacement and transnationalism.*

### CHRISOULA LIONIS

#### **The last sky: dis-orientation and contemporary Palestinian art**

In 1948, the state of Israel was founded in historical Palestine. The exile, dispossession and fragmentation generated as a consequence of the events of 1948 were so cataclysmic for Palestinians, that they describe it as *Al-Nakba*, or The Catastrophe.

Since the Nakba, Palestinian art has arguably been defined by the experience of exile and the nostalgia toward the lost homeland. Having moved increasingly away from the idyllic representation of historical Palestine that dominated Palestinian art for many decades, contemporary artists are increasingly questioning the vexed question of what constitutes ‘home’, ‘Palestine’ and indeed ‘Palestinianess’.

This paper will look to the work of artists Taysir Batniji and Larissa Sansour to explore a Palestinian art that is now characterized by the compulsion to narrate the Palestinian story whilst also illustrating a complex exilic identity that problematizes any straight-

forward understanding or representation of home and homeland.

*Chrisoula Lionis is a PhD candidate at NIEA, UNSW. Her PhD thesis locates its focus on Palestinian national identity and the relationship between collective trauma and humour in Palestinian art and film.*

### PROFESSOR LEILA SUJIR

#### **Resonances of home in 3D video spaces: spatial narratives of displacement**

Migration brings with it a doubled sense of place, with the physicality of home and its absence playing off the containment of memory in our bodies that makes us resonant spaces. In my art practice, I have been working towards the construction of a felt space of displacement. 3D stereo video spaces are elastic and dream-like places, ephemeral, yet capable of extending a sensation of volume, physicality, and presence to the viewer. In a current work-in-progress, *Chorus of Lungs*, an artistic collaboration with Maria Lantin, we are exploring interior spaces as place and site. *Chorus of Lungs* works with an ebb and flow of images, a particle-like motion simulating breathing, moving between the individual portrait to the larger grouping of the chorus, becoming a conversation with the viewer, not necessarily in words.

*Leila Sujir is an artist and a professor at Concordia University's Studio Arts Department in Montreal. Her video works have been shown in exhibitions in Canada, Australia, the United States, India, and the UK.*

### KATIE DYER

#### **The lookout**

This paper addresses the themes in the exhibition *The Lookout*, a curatorial project I have developed for the National Art School Gallery (Sydney) which considers



how contemporary artists might negotiate concepts of connection, connectivity, creating networks, relationships and communities today. The artists in the exhibition—Anri Sala, Rania Stephan, Locust Jones, and Justine Varga—interweave a sense of place and belonging in their work, and articulate changing ideas about art, the world and their own social situations as artists. They do so through multiple approaches reflecting the mutating contemporary context in which they exist.

Purposely focussing on diverse studio processes, the exhibition places the artist and artwork at the fore of the exhibition project from which ideas, resonances, differences and associations take shape and speak to varied and various audiences. Concepts of globalization and regional specificity are rethought through the framework of transnationality, and the exhibition responds to shifting geopolitical, cultural and social realities as interpreted by artists.

*Katie Dyer is Curator at the National Art School Gallery, Sydney. She has also held positions at the Museum of Contemporary Art, Sydney and The Drawing Center, New York.*

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## PANEL

# IMAGE-SPACE AND THE CURRENCY OF ART HISTORY

## CONVENOR

**DR RAYMOND SPITERI**

Victoria University of Wellington

As a discipline art history is remarkably resistant to concepts and methodologies from outside its field of competence. Although constituencies within the discipline have actively embraced theory in the wake of the cultural turn of the 1980s, more often than

not this embrace has reinforced disciplinary boundaries. Art history is still consumed by debates over form and content, style and iconography, albeit in now in the guise of social history and semiotics, the global and the post-colonial. The promise art history once had for previous generations—as a cultural history of images—have largely faded.

This session seeks to interrogate the limits of art history by focusing on the question of the image. In what way can a renewed emphasis on the image open art history to other questions and experiences? What value is there in considering the image less as a autonomous entity than as a zone of contact, commerce and translation? In this context can a renewed emphasis on image constitute a space in which the methodologies of art history can re-engage with the broader ethical, social and political questions that confront the world in the twenty-first century?

## JULIE BROOKE

### How the mind imagines itself: an analysis of medieval and renaissance images of the brain in art and science

Understanding the Medieval and Renaissance conception of the brain could provide a new way to analyse the spatial composition of some early Renaissance paintings. At this time perception and cognition were believed to take place in a series of interconnected cells in the brain. Despite its anatomical inaccuracies, the Medieval “cellular doctrine” is a sophisticated conceptual model in which perception, imagination, thought, reason and memory interact continuously to generate a dynamic state of consciousness. Drawing on contemporary anatomical texts and diagrams, I will identify parallels between this complex model and the spatial organisation of three paintings: Vincenzo Foppa’s *The Three Crosses* (1450), Giovanni Bellini’s *Madonna and Child* (c. 1475–76), and Antonello da Messina’s *St Jerome in his Study* (c. 1475).

## together < > apart

This hypothesis allows me to consider the image as an active space in which I can explore connections between the theoretical, conceptual and practical aspects of my painting practice.

*Julie Brooke graduated from the ANU School of Art (Painting) with Honours in 2008. She is a PhD candidate in the ANU Higher Degree Research program, and tutors in Art Theory.*

### DR RAYMOND SPITERI

#### **Distorted images: modernism, surrealism and art history**

The relation of surrealism to the discipline of art history has always been fraught, characterized by misunderstandings, incomprehensibility, and elisions. Within histories of modernism, surrealism has stood apart, a literary intrusion into the medium specific practices of painting and sculpture. Although certain artists could be assimilated into the traditional modernist histories—Miró and Masson, sometimes Ernst—other artists remained beyond the pale, too literary, too vulgar, too anachronistic. More recently, surrealism has been redefined through psychoanalysis (the uncanny) or dissident figures in the movement (Bataille and the *informe*), resulting in a redistribution of heroes and villains within a reconfigured modernist canon. Yet both approaches to surrealism seek to reduce the diversity and complexity of the movement's history and culture to the taxonomical imperatives of art history, transposing questions about culture into question about art. What lessons can a renewed attention to the role of the image in surrealism bring to art history?

*Raymond Spiteri lectures in art history at Victoria University of Wellington, New Zealand. His research focuses on the politics and culture of surrealism.*

### DR JOLANTA NOWAK

#### **Reading Marcel Broodthaers through art history and aesthetics**

Without underplaying the significance of post-formalist readings of Broodthaers' work (that it critiques the museum and examines the relationship between art, the commodity, and the art institution), this paper will argue that Broodthaers' work also raises aesthetic questions. For instance, as Benjamin Buchloh has noted, melancholia is present in Broodthaers' investigation of the museum. Similarly, while he is careful to avoid any overtly political representations of the eagle, Broodthaers' *Musée d'Art Moderne, Département des Aigles*, 1968–1972, resonates with the eagle's iconic, and often difficult, history. These affective experiences are under examination here. What would it mean to, as Thierry de Duve puts it, “taste” Broodthaers' work while also accepting the critique his work performs? This question relates to our understanding of art history's boundaries: how might post-formalist art history sit next to aesthetic philosophy, and how might aesthetics open up art history to a deeper exploration of the relationship between the experience of art and an understanding of art's relationship to ethics and politics?

*Jolanta Nowak is Melbourne Research Fellow in Art History at the University of Melbourne. She is researching the position of autonomy in contemporary art criticism and the implications that has for understanding art's relationship with ethics.*

### DR FIONA MACDONALD

#### **Inter-generational relations of conceptual art: protocol and difference**

The recent return to conceptual art as a model of practice through an art-historical curatorial focus on 1960s–70s conceptualism, and an engagement of 1960s–70s artworks

by contemporary artists, has been effected through mediations of the documentary artifacts of 1960–70s conceptual art. In turn these mediations have conflated those image documents as both historical evidence and (historical) artwork, establishing a ‘first-wave’ canon and set of paradigms of conceptual art, and a historicized set of reproducible stylistic formalisms.

However, what if we understand those documents as protocols for ongoing propositional frameworks? Approaching the ‘first-wave’ through its documentary protocols activates those historical traits, putting them back to work as practices in the contemporary moment, a remediation that requires the development of a critical collaborative thinking.

This paper will discuss these intergenerational relations through two projects: Thérèse Mastroiacovo’s *Following Following Piece: July 8, 2008 to June 2, 2010*, and my *(Re) Association Area* 2006. These contemporary remediations intervene in the structural neutrality of the first-wave works, bringing into focus the historical equilibrium that positions conceptual art as an historical moment or an archive of historic resources. They also propose the discourses of conceptual art are not closed.

*Fiona Macdonald is an artist based in Melbourne, and the Director of the Graduate Theory Program, Faculty of Art Design & Architecture, Monash University. Recent exhibitions include Power to the People: Contemporary Conceptualism at the Australian Centre for Contemporary Art, Bureau de change at the Walter Phillips Gallery, Banff Centre, Canada, and (Re)Points of View (Remake 1) at Optica: centre d’art contemporain, Montréal.*

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## PANEL

# MEDIATING VISUAL HISTORIES

**CONVENOR**  
**ROBERT WELLINGTON**  
University of Sydney

Recent studies have revealed the complicated, collaborative, mediated, and often amiable relationships between rulers and those they engage to produce images and objects to celebrate their own rule or that of their dynasty. This session will focus on problematizing the traditional artist-patron relationship between heads of state and their official artists, looking specifically to the production of images that celebrate past or contemporary events, as a means of creating accounts of history in all aspects of visual culture.

Submissions are invited from scholars of all periods, from antiquity to the present, and may deal with any media from the traditional fine arts of painting, sculpture and print, to photography, film and new media. Some suggested themes include, but are not limited to: proximity to power – court artists and their place within the ruling strata; the patron-amateur – the creative partnership between artist and patron; the mediated image – official structures and strategies for mediating the historical image; historiography – re-imaging history to reflect current ideas; or ideological images – how political structure is reiterated through the production of visual histories.

**ROBERT WELLINGTON**

**The Petite Académie and the visual histories of Louis XIV**

At the start of the eighteenth century, Abbé Tallemant wrote a history of the small committee of savants who were engaged from

the beginning of Louis XIV's reign to interpret the history of their royal patron. In his account of the Académie Royale des Inscriptions, or Petite Académie, as they have come to be known, Tallemant claimed their involvement in every major royal commission from the early 1660s, to the end of the century. No aspect of the visual culture of the Sun King's court was beyond the purview of the Petite Académie.

It has long been known that these elite men of letters drawn from the Académie Française played an active role in the 'fabrication' of the King. However, this paper will argue that they also were the official interpreters of Louis XIV's visual histories through a process of inscribing the images produced under their auspices, alongside the publication of official catalogues of the tapestries, paintings and medals that represent the King's deeds.

*Robert Wellington is a doctoral candidate in the department of Art History and Film at the University of Sydney, preparing a dissertation titled 'The Visual Histories of Louis XIV'.*

## CANDICE WITTON

### **Between the wood and the world: King Ludwig II & Richard Wagner**

Many of Richard Wagner's operas would not exist were it not for the support of his patron Ludwig II, King of Bavaria. In turn, Ludwig's "fairy-tale" castles can be interpreted as a physical manifestation of Wagner's operas and ideas. Ludwig's obsession with Wagnerian myth is pictured throughout the castles' interiors. Thematically decorated with mural paintings and tapestries, each room is a direct visual representation of Wagner's operas. Ludwig's architectural ambitions represent an attempted simulation of Wagnerian experience – to set art free from the materialistic preoccupations of society. Today the castle acts as simulacrum and is considered a failed attempt to reconstruct Medieval ideology and mythologies. Now considered among the major works of European historicism, it was the model for Disney's Sleeping Beauty

Castle, and has become a symbol of Germanic Romanticism. Together they forged an intense creative partnership endeavouring to integrate art, music and architecture into a single aesthetic statement.

*Currently studying Museum Practice at the Sydney Gallery School after completing a Bachelor of Visual Arts in Photography from Auckland University of Technology.*

## ASSOCIATE PROFESSOR MARY ROBERTS

### **His Majesty with the red crayon**

Between 1865 and 1872 Polish artist Stanislaw Chlebowski produced a battle painting cycle for Ottoman Sultan Abdülaziz. This was, however, no conventional commission. In a surprising departure from more familiar regal patronal relations, these twenty-six paintings were the outcome of a unique, intimate artistic collaboration. Remarkably seventy-six of the Sultan's red ink sketches from this creative partnership survive in the National Museum in Cracow. Bringing these drawings and the paintings in Istanbul back together for the first time, in this paper I interpret the visual dialogue between artist and patron. What emerges are two distinctive forms of authorship; Sultan Abdülaziz as artist-patron and Chlebowski as a cosmopolitan artist-entrepreneur. The Sultan established the visual logic of many works and his inclusion of Ottoman calligraphic inscriptions on some created a hybrid visual language that combines the word/image relationship of the Ottoman miniature tradition with the western mode of easel painting.

I explore the particular poetics and politics of this Ottoman vision of the past in a period when history making was a dominant form of nation and empire building across the globe. This cycle, which invites an imaginative affinity with the Ottoman Empire's history through triumphant combat on the battlefield, coincided with new approaches to history

writing by Ottoman intellectuals that also adapted western modes. The paintings created an historical narrative emphasizing the expansion and defence of the Empire's European borders. In the second half of the nineteenth century this narrative was particularly resonant when those boundaries were again under disputation. Produced in a period when diplomacy was as important as combat for the Empire's survival and diminished military capacities necessitated alliances with the superior European powers, these paintings also played a role in the visual culture of Ottoman diplomacy. Installed in his new palaces on the Bosphorus these military history paintings, I argue, were intended to impress upon visiting European royalty the cultural sophistication of the reigning Sultan and the proud historical legacy of the Empire on the world stage.

*Mary Roberts is the author of Intimate Outsiders. The Harem in Ottoman and Orientalist Art and Travel Literature, Duke, 2007 and has co-edited four books. Her current book is on nineteenth-century Istanbul as a site of artistic exchange.*

## VIGEN GALSTYAN

### **The game of identity: Abdullah Freres and the Abdul Hamid albums**

The albums of Sultan Abdul-Hamid II depicting the Ottoman Empire between 1880 and 1893 have received critical attention in recent years due to their unique political, cultural and aesthetic relevance to the post-colonial discourse on Orientalism and photography.

The photographers whose work makes up these compendiums are ciphers whose aims, intentions or backgrounds do not or at best, only fleetingly figure in these discussions. This paper looks to re-assess the collaboration between the patron and the artist through an analysis of the wider oeuvre and background of the Armenian/Ottoman photographers Abdullah Frères, whose studio

is the principal source of the images used in the Abdul-Hamid albums.

Expanding the discourse on the subject I propose that the visual lexicon of Abdullah Freres' work hints at a complex strategy towards synthesised and amalgamated forms of representation, which particularly suited to the Sultan's 'synthetic' modernising project and its attempt to construct history.

*Vigen Galstyan is a PhD candidate in Art History at University of Sydney and Assistant curator photographs at the Art Gallery of NSW. His research interests include Middle Eastern photography, Armenian cinema and international poster art.*

## MARTIN SILVERTON

### **Mediating visual histories**

This paper addresses the topic of mediating visual histories by examining aspects of the cinematic theory and film practice of Russian filmmaker Andrei Tarkovsky (1932–1986). His work is emblematic of certain problematic relations between artist and patron within official structures and strategies for mediating the historical image in the Soviet Union post-Stalin and in the shadow of the enormous influence of Sergei Eisenstein's theories and practice of intellectual montage. Tarkovsky expresses what he calls a radical opposition to Eisenstein's way of using the frame to codify intellectual formulae: 'Eisenstein makes thought into a despot: it leaves no "air", nothing of that unspoken elusiveness which is perhaps the most captivating quality of all art'. Of course, the relationship between these two giants of Russian and World Cinema is not as starkly simple as this polarity suggests. The aim of this paper is to demonstrate some ways in which Tarkovsky presents his ideas about time, history, and cinema within the dynamics of the artist-patron relation.

I will examine two of Tarkovsky's films – *Andrei Rublev* (1966) and *Mirror* (1975). These two films offer unique responses to the

issues at hand and more importantly, present those responses in forms that are optimally expressed through cinematic means. *Andrei Rublev* explores the relationship between art and society in a series of episodes in the life of the 15th century monk and painter of icons, Andrei Rublev. The historical details of his life are meagre, although Tarkovsky's stated aim was definitely not to make a historical fiction biopic. Likewise, *Mirror* is composed of autobiographical materials and weaves an intimate tale out of family memories that resonate with a universal experience of Russian history through an aesthetic logic of dreams and poems, actuality films and historical texts. Both films attracted controversy and personal criticism from Soviet cultural authorities that were indicative of cultural and political tensions within the spirit of the age. Both films also pose questions about the purpose of art in society, and the rights and duties of an artist towards society and the state, particularly in repressive political circumstances.

*Currently, Martin is pursuing postgraduate studies for a PhD in the Department of Art History and Film Studies at the University of Sydney with Dr Laleen Jayamanne and Dr Richard Smith. His thesis, Untimely Mediations: Cinema and the Writing of History (some uses and abuses of the moving image for historical thinking), is focused on how cinema as an image of thought expressed in montage presents historical material as an untimely mediation. In 2009 Martin was awarded a University Medal and a First Class Honours degree in History and Film Studies from the University of Sydney. The subject of his Honours thesis was the relationship between historical writing and cinema in the work of Gilles Deleuze and Andrei Tarkovsky.*

## RODNEY SWAN

### Secret commissions – the artists illustrated book and the French Resistance

Even as the victorious Nazi army entered Paris in June 1940, the invaders turned their minds to another front, the cultural war.

The patchwork French resistance fought back, determined to preserve France's long artistic history and liberal aesthetics. Resistance artists such as Fougeron, Fautrier and Pignon responded accordingly, expressing their quest for freedom through tri-colour and semi-abstract art. During the next four years, they promoted their cultural history using a symbolic talisman, the illustrated artist's book, known to the French as the *livre d'artiste*.

This paper describes how these modernist artists worked at great risk to their lives on this secret commission. These artists illustrated books, imaged and printed in hidden ateliers and distributed by secret couriers, boldly reflecting the ideals of Free France. This paper will discuss how these book images, experimental and audacious, recorded the history of the occupation.

*Rodney Swan, BSc(Hons), MTech, MArtAdmin. Rodney is a Doctoral Candidate at COFA, UNSW, Sydney. A passionate collector of artist illustrated books, he is researching the causes of the post WW II resurgence of these books. Rodney has presented papers on this genre and is curating an exhibition on the topic.*

## WALTER McINTOSH

### The patron as artist: Jerome Hill and New York underground film of the 1960s

Filmmaker Jerome Hill (1905–1972) occupied the rare position of being both an award-winning artist and heir to an American fortune – his grandfather was railroad baron James J. Hill. Toward the end of his life, Hill

made the autobiographical documentary *Film Portrait* (1972). For this work, frequently cited as his masterpiece, Hill had access to a wealth of film and photographic material from his prominent St Paul, Minnesota family. Hill's re-purposing of this material in *Film Portrait* transforms visual documentation of a family that built a railway empire into a more personal meditation on the nature of the artistic impulse.

Simultaneous to making *Film Portrait*, Jerome Hill was principal benefactor of the Anthology Film Archives in New York City, which provided a permanent home and regular screenings for much of the New York underground film scene of the 1960s and 70s. By closely analysing selected sequences from *Film Portrait*, we will see how Jerome Hill – influenced by the New York underground he financially supported – was able to use avant-garde filmmaking techniques (such as painting directly onto the emulsion of old home movies) to intervene directly in the visual representation of his personal history.

*Walter is a PhD candidate in the department of Art History and Film Studies at the University of Sydney. His thesis examines the way a poetic sense of subjective memory is created in autobiographical documentary films via the interaction of image and voiceover. Before embarking on his PhD studies, Walter completed a Master of Arts degree at the Australian Film, Television and Radio School (AFTRS) in Documentary Editing. In 2008, Walter directed the award-winning documentary Projecting The Body, about Australian experimental filmmaker Stephen Cummins.*

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## PANEL

# MODERNISM, EVERYDAY LIFE AND COLLECTIVE CREATIVITY

## CONVENOR

### DR ANDREW MCNAMARA

Queensland University of Technology

The critical and aesthetic ambitions of early modernism often entailed re-evaluating the boundaries between everyday life and the aesthetic. For example, Constructivism moved into what was called “production art,” or what we would now call design. As a consequence, many projects were devised that also entailed re-configuring the traditional notion of the artist as well as challenging the traditional parameters and configuration of the work of art. Early modernism thereby could be regarded as a contradictory project in that it both reinforced traditional ideas of the artist as a unique creative force in society and also proposed quite different ideas based on collaboration, collective creativity, revisionist pedagogy, the social role of art, etc.

## PETER STUPPLES

### Malevich in Vitebsk: art into everyday life

In November 1919, in the midst of the Civil War following the two Russian Revolutions of 1917, Kazimir Malevich, a leader of the Russian avant-garde, became director of the art school in Vitebsk. Malevich led a group of radical students in the development of his Suprematist ideas into an ‘art for the people’. The group collectively designed street banners, posters, slogans and façade decorations to change the exterior of this provincial backwater, for a brief revolutionary moment, into a new space, bringing art onto

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the street in an effort to raise the people's consciousness above and beyond that of current political and material concerns.

Within Unovis, the research arm of the school, Malevich and his closest colleagues developed collective ideas for a utopian architecture as well as dynamic conceptual image play, that also sought to raise the function of art to a new level of social dynamics.

*Peter Stupples, in retirement, is currently Senior Lecturer in Art History and Theory at the Dunedin School of Art at the Otago Polytechnic. He was formerly Associate Professor and Head of the Department of Art History and Theory at the University of Otago.*

## JULIA VOLFSON

### **Russian Constructivism: laboratory experiments under pressure of Soviet Sociology**

In the wake of Christina Lodder's groundbreaking study on Russian Constructivism, it is commonly assumed that the radical swing to the realm of utilitarian application, or "productivism," was the natural outcome of the Constructivism's own trajectory. I counter this shift was externally imposed by ideologically engaged sociological theorists, in order to steer Constructivist ideas into the new program of Productivism. The recent evidence shows that initially Laboratory Constructivism was largely ignorant of collective and social values. Instead, it emerged from self-sufficient, a-compositional "anti-aesthetics", deeply rooted in the formal research of the Russian avant-garde, and the works of Kazimir Malevich and Vladimir Tatlin. If Russian avant-garde involvement with social utility did not originate from its own theoretical tenets, but instead resulted from the new project, curated by the group of non-artists, then Productivism must be considered as an attempt to exert social control over artists in the interests of socialist project.

*Ms Volfson is an art critic and art business consultant specialising in Russian art. She has MS in Economics from Florida State University and runs an art consulting firm ArtMers.*

## ANDREW MCNAMARA

### **Erich Buchholz: art-historical limbo**

In 1972 Erich Buchholz declared, 'art history is nothing but a forgery,' and that there is little difference between poor art-historical analysis and deliberate misinformation 'spawned by some fictional system of aesthetics.' Earlier (in 1957) Duchamp had warned artists about the futility of playing the victim: 'In the last analysis, the artist may shout from all the rooftops that he is a genius; he will have to wait for the verdict of the spectator' in order to bestow a social value on their art and to be included 'in the primers of Art History.'

Was there something paranoid about Buchholz's claim to be marginalised by a 'fictional system of aesthetics'? Buchholz himself asserted a system of aesthetics that today looks no less fictional, being based on collective ambition, the inspiration of Gothic art, on perceptual renewal as well as dislocation, and the pursuit of a mysterious mathematical formula. Buchholz assumed the position of the archetypal modernist 'extra-territorial' in order to conjure a different kind of modernism.

*Andrew McNamara's publications include: Sweat—the subtropical imaginary (2011); An Apprehensive Aesthetic (2009); Modern Times: The Untold Story of Modernism in Australia, with Ann Stephen and Philip Goad (2008).*

## DOMINIKA GLOGOWSKI

### **Humanizing technology through art within a planetary society**

Plastics entered the stage of our cultural landscape in the 1960s. The fabrics'



translucent quality paralleled the proclamation of intercultural exchange in the communication era. In 1967, Japanese-American artist Isamu Noguchi presented a model for the US Pavilion at Osaka's Expo that was to be held in 1970. Levitating balloons and pneumatic walls and roofs transformed art into a catalyst for a participatory and interactive environment. Collaborating with artist and sociologist John McHale, former founder of the British *Independent Group* and research associate to Richard Buckminster Fuller, Noguchi's teamwork mirrors shared holistic worldviews. Nature, science and technology fused into a universal bio-centric principle, embracing the visitor as a *World Citizen* in a growing-together Planetary Society. Complicating one-sided narratives on Noguchi's postwar landscape oeuvre that has mainly been read through the lens of nature as embodied Japanese identity, my talk offers ground for the reconsideration of his quest on 'humanizing' technology through art.

*Ms. Dominika Glogowski is doctoral candidate in Art History, artist and founder of artEC/Oindustry and focuses on the social role of science and technology in postwar transnational exchanges in art and architecture.*

## NIGEL LENDON

### **Anonymous and yet modern: collective agency, unknown authors, and the Afghan Modern**

The contemporary artworks which narrate peoples' experiences of the Afghan wars from 1979 to the present present their Western audiences with new challenges. These artefacts – knotted woollen carpets which are commonly known as “war rugs” – are produced within a framework of collective agency which disguises the roles conventionally associated with authorship. The absence of an author in the conventional Western sense is the consequence of the circumstances of their production – that are

almost entirely obscured by the religious, economic and gendered protocols of their production. Following Gell, I propose ways of interpreting their aesthetics, agency and utility, and I examine the predicament of the cosmopolitan viewer/holder for their interpretation in the outside world. With these characteristics in mind, and contra John Clark's declaration that “it is an art historical fact that modernity in all Asian art cultures has developed out of contact with that of Euramerica” (1998:49), I suggest that these artefacts constitute an instance of a regional modernism – the Afghan Modern – which has emerged independent of any cultural dependency or external artistic influence.

## DR DAVID AKENSON

### **Give conflict a chance: social participation and disagreement**

Whether we use the term “relational aesthetics”, “participation”, or “aesthetic communities”, the recent return to political and ethical forms of art involves a return to the avant-gardist strategy of collapsing the distinction between art and life, but without the risks associated with the earlier avant-gardes projects, nor with the same potential for what Jacques Ranciere calls “dissensus” or confrontation with the given sensible order.

With participants being embedded in the process the gap between art and audience, production and reception, is all but collapsed in much collective practice leading to an affirmative critical mass. This lack of critical distance reduces the role of the spectator inviting questions about how democratic such collective practice can be.

Drawing on Kant, Ranciere and Duchamp, a number of participatory events will be discussed with the view to developing a different understanding of democratic participation, and in conjunction, a renewed role for criticism will be suggested.

*David Akenson is an artist and lecturer in art theory at the University of Southern Queensland. His PhD Art in Parallax: Painting, Place, Judgment engaged the art and life debate through the concept of parallax.*

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## PANEL

# OF MATERIALITIES AND THE MAKING OF TIME IN RELATIONAL ART

## CONVENOR TONI PAPE

Université de Montréal

Throughout 2011 and 2012, artists and scholars composing this panel have gathered to create and sew. These encounters constituted the first phase of Erin Manning's participatory work *Stitching Time*, installed at the 18th Sydney Biennale. The production of 2000+ handsewn pieces function as a relational score, activating a dynamic of gathering. The transcontinental Sewing Circles that have stretched across Montreal, Sydney, Berlin, Florianópolis and Helsinki, invited the crafting of compositions with a variety of fabric patterns, buttons and magnets. Rather than an object-oriented participatory process, the artifacts produced emerged from "the crafting of facts of experience": collecting, composing, grouping through the time of togetherness spent making-with the collective (Massumi 2011: 57).

This panel proposes a discussion of a crafting of relation that emerges from a focus on qualitative modes of time making. Our main concern is the following question: how does the art object (in its concept and materiality) invite and articulate engagements with qualities and textures of time? Our presentations will discuss the immanent

overlapping between the making of time and space in the dynamics of a relational art practice. As Erin Manning writes, it is the making of time that guides the "how of experience" (2009: 54).

Our presentation will suggest that a relational practice is the felt force of togetherness from which the work emerges in the "how" of its collective iteration. This is a force felt in the rhythm of experience that *Stitching Time*'s provokes. Such a force exceeds the art object as such, and requires a shift of attention from concepts of 'form' to those of technicity and processuality. Such an approach to thinking the engagement of process through the prism of time making as collective process punctures the contained signifiatory surface of subject/object, process/product, experimental/rehearsed binarisms, and thus require us to challenge the privileged position of 'the artist'.

The panel will use *Stitching Time*'s aesthetic, conceptual, ethical, political and performative dimensions as a springboard into a discussion of how an ecology of practices highlights an ethic-aesthetic through the making of time (Guattari, 1995).

## CHARLOTTE FARRELL

### Textures and intimacies of storytelling

The unique way in which time and space is made through the mythologising of the experiential seems to have a curious relationship with the gesture of stitching. I will touch upon the textural and sensual aspects of Erin Manning's *Stitching Time*, before discussing roundtable storytelling as a force for intimacy. The performative aspect of attention and duration required for such collaborative art process – namely the generous, intimate, dance-like exchange between listening, storytelling, silence – is key to explore how such themes cross my own practice as performance artist, researcher and teacher.

*Charlotte Farrell is a Theatre and Performance Studies PhD candidate at UNSW. She is writing about theatre director Barrie Kosky's Australian performances, engaging with his work through the prism of affect.*

## TONI PAPE

### The time of *Stitching Time*

The time of relational art is not that of object-oriented art, which privileges products over process. Relational art as we define it here must conceive time differently and develop techniques to resist final form as its purpose. To say that relational art gives process precedence over products is to say that it is more interested in the becoming of things than in their being. In other words, it must focus on indeterminacies and potentialities of the artwork, a making that allows the object to differ from itself in time. It is these indeterminacies as well which make that relational art does not simply take place; it happens-with. Taking *Stitching Time* as its point of departure, this presentation explores the project's underlying concept of topological time and investigates how the artwork's relational techniques directly engage with this concept.

*Toni Pape is a PhD candidate at the Department of Comparative Literature at Université de Montréal. His research focuses on concepts of time in film and television.*

## DR BIANCA SCLiar MANCINI

### From relational objects to choreographing relationalities – variations of densities of what matters

Starting from the notion of *anti-art*, where the invention of objects is secondary to the relationalities triggered, this paper focus on the idea of *relational objects* (Lygia Clark) and '*choreographic objects*' (William Forsythe) to investigate how material composition cannot be analyzed from a contemplative

perspective, but from the collective movements they elicit. Nevertheless relational propositions rarely change over time, remaining within a mode of reification of the object.

Drawing from the process of *Stitching Time* my focus is set on the duration of gathering, particularly once the object created disappears with the event, to consider rhythms of action and the formalities of perishing between bodies (participants, audience, the artwork). The materials involved in the relational practice are proposed as technical tools that enable the production of a territory for practices not yet defined. With the idea of a perishing a shift in the tradition of prescriptive participatory works is sought, suggesting that the object doesn't preexists the relational event, it is, rather the event that crafts the object.

*Dr Bianca Scliar Mancini studied Art Education and taught photography before starting to work with Public Art. Currently she produces and researches relational events as propositions to think the urban composition, in partnership between the departments of Architecture, Performance and Philosophy.*

## LESLIE PLUMB

### Rhythm and relational becoming

The relational process facilitated by the sewing circles of *Stitching Time*, foregrounds shifting rhythms of experience. In such a setting, participants are pulled into a flux of intimacy and attention. This is most palpable as sewing gestures move in confluence with conversation. For instance, as platitudes shift into intimate exchanges, the relational experience contracts and a shift is perceivable within the continuous movements of stitching and button browsing. As conversations stutter and stall, the rhythm once again changes, and an uncanny and palpable sense of collective 'becoming' emerges. This will explore how these shifts in rhythm foreground a transversal sense of becoming that activates and invites a

## together < > apart

kind of collective experience that is in contrast to treatments of collaboration as sharing of tasks in tandem. Of interest are the ways in which different existential territories (such as sewing, eating and storytelling) can be brought into resonance with that experience of creating *with* which is an underlying interest of collaborative engagements.

*Leslie Plumb is an interdisciplinary Artist working as a freelance Web Designer and Developer. She is currently the Artistic Director for Inflexions, an open-access journal for research-creation sponsored by the Sense Lab.*

### PANEL

## PERFORMANCE ART — IS IT A SIDESHOW?

### CONVENOR

#### NICHOLAS TSOUTAS

Sydney College of the Arts

Rose Lee Goldberg has always been insistent that performance art as we know it today has been made with a full knowledge of its history within and in relation to the visual arts, and that performance artists have always shaped 20th century art. It was never separate from the visual arts but contingent in advocating for change not only in the political and cultural conditions but also in critically challenging the formal aspects and boundaries of the visual arts. So why is it still considered a margin both within the academy as well as within exhibition events. Why have academics and curators continued to overlook the significance of performance art and include it peripherally as a sideshow, or as spectacle. How does performance art function in today's contemporary art environment, particularly when the economy and market of objects is so pervasive and complicit. Does performance art still function with agency and with a capacity for resistance.

## BARBARA CAMPBELL

### Shadow of the structure

My practice for the last 30 years has been in the interdisciplinary field of performance, which is to say (for me), work in which time signatures structure other elements, be they objects, sites, texts, actions, or subjects (including audience, performer and audience as performer). Each performance project summons its own duration, setting, objects and actions. Sometimes, these projects have worked within the superstructure of 'the institution' (museum, archive, university, for example) in order to examine the very nature of the institution. In talking about some of these works, I will attempt to uncover a metaphor that suggests a relationship more symbiotic than the one that Sideshow/Main-Event seems to imply.

*Barbara Campbell began her PhD candidature in 2012 at Sydney College of the Arts, University of Sydney, researching how migratory birds direct human performance.*

## DR CALEB KELLY

### Noise performed in the art museum

In the last 20 years sound has grown into a fully blown field of research within the university and within the arts. There is currently a strong desire to show sound filled art work and performances in art museums and galleries. Sound however does not always play ball, it interferes and interrupts the quiet and pious appreciation of fine art. Sound in performance can be highly spectacular, larger than life, extreme and dangerous, yet in the last ten years there has been a conscious attempt to 'curate' it (as proven by the number of 'curated' sound events). The discussion will focus on recent work by Marco Fusinato and his investigations of noise in the museum.

*Caleb Kelly is an academic, event director and curator working in the area of the sound*

arts. He is the author of *Cracked Media: The Sound of Malfunction* (MIT Press) and editor of *Sound* (MIT Press and Whitechapel Gallery).

## DR BLAIR FRENCH

### Nothing like performance

If we think of performance as 'sideshow' within the exhibition programming of contemporary art, we might also add a consonant and look to its status as 'slideshow' – that is, as a practice displaced into image and trace forms; as a partially sublimated, partially displaced, often wholly subsumed and always elusive form at the centre of post-installation conventions of contemporary art. If the primary, temporal and physical encounter with performance is often reduced to 'sideshow' as this session abstract proposes as a discussion point, is that perhaps directly related to the ubiquity of performance in all its expanded guises across contemporary art, guises so much more easily absorbed into both the exhibition and research institution? This presentation will focus on conditions and paradigms of 'liveness' through reference to recent curatorial projects and specific concerns regarding the challenges 'liveness' poses for exhibition models.

*Dr Blair French is Executive Director of Artspace, Sydney and Curatorial Convenor for SCAPE 6 and SCAPE 7 Christchurch Biennials of Art in Public Space. Recent exhibition projects include Nothing Like Performance at Artspace.*

## PROFESSOR ANNE MARSH

### Performance art and its remediation

In 1993 I argued: "Performance art is a visual art practice which is located in a specific time and place and involves the presence of the artist before his/her audience . . ." (*Body*

& Self 1993). The problem with the 'having to have been there' argument is that it is in danger of excluding scholars and viewers who did not see the performance from writing about and/or reflecting upon these works. This forecloses on the history of the genre. This applies both to historical works and works that happen today. There is also the issue of the performance made exclusively for the camera; works which never had a live audience but were made specifically to be reproduced on film or video. This paper will explore the 'liveness' debates in relation to performance art and its 'presence' in the museum, critical literature and the art historical canon.

*Anne Marsh is author of LOOK: Contemporary Australian Photography since 1980 (2010), Pat Brassington: This is Not a Photograph (2006), The Darkroom: Photography and the Theatre of Desire (2003) and Body and Self: Performance Art in Australia, 1969–1992 (1993).*

## PANEL

## PERILOUS RELATIONS: BIOAESTHETICS AND EUGENICS

### CONVENORS ASSOCIATE PROFESSOR FAY (FAE) BRAUER

University of New South Wales

### ASSOCIATE PROFESSOR ANNE MAXWELL

University of Melbourne

While recent histories of eugenics have exposed how extensively marriage legislation, segregation and sterilization were institutionalized by modern nation states, few have explored how eugenics functioned

more subtly and insidiously through their relationship to the art and culture of the body. Although posited as practices that occurred separately from one another, by no means were they autonomous, let alone innocuous. When viewed through the lens of Michel Foucault's *biopower*, bioaesthetics appeared to have acted as the perfect partner for inculcating eugenics in Australia, North and South America, Britain, China, Japan and Europe - from France and Italy to Czechoslovakia, Estonia, Romania, Russia, Serbia and Turkey. Their mutually endorsing and enhancing partnership was manifest by the absorption of eugenics into body cultures and conversely, body cultures into Eugenic Societies, as demonstrated by Eugen Sandow's physical culture in Britain, *La Culture Physique* of Edmond Desbonnet in France, Belgium and Switzerland, Bernarr McFadden's Physical Culture Schools in America, and The Dupain Institute of Physical Education and Medical Gymnastics opened in Sydney by George Dupain. Their clandestine relationship was disclosed by the paintings and sculptures portraying the fit body in International Eugenic Conferences and Exhibitions, Natural History Museums, the Darwin Museum in Moscow, the German Hygiene Museum in Dresden and the Great German Art Exhibitions.

By focusing upon these manifestations, this conference session seeks to illuminate how eugenics was able to function as a bioaesthetic that was implicit not explicit, dissuasive not didactic and, following Foucault's theory of "docile bodies", unofficial, insidious and coercive. In unravelling the binary spawned between the eugenically aestheticized body and the physiologically impaired one, as well as the "feeble-minded", ethnic minorities and indigenous people, this session also seeks to expose some of the dire ramifications of these perilous relations.

## TIM SMITH

### **Ancestries written in a face: the story of ethnographic portraiture in Northern Australia**

Francis Galton's development of a process he called 'composite portraiture' drew on earlier anthropometric approaches of photographic comparison. This method, which aimed to reveal the distinguishing features and therefore the distinctive nature of different ethnic and social groups, followed on from earlier attempts to map the different races of the world.

In 1869, the eminent anatomist and physiologist, Thomas Henry Huxley initiated a plan to assemble a collection of all the races of the British Empire. He was particularly keen to obtain 'photographs of Australian Aboriginal peoples', then regarded as among the most primitive still living.

While Huxley's project failed to realize its greater objective, many of its principles were absorbed into the aesthetics of nineteenth century ethnographic portraiture. Using Foelsche's work as a case study, I will examine the underlying scientific aesthetics of ethnographic portraiture in Australia during the late nineteenth and early twentieth century.

*Tim Smith is Senior Manager of RMIT Link. His PhD, at the University of Melbourne, investigates the photography of Paul Foelsche, research that began at the Northern Territory University. He co-curated the South Australian Museum's exhibition, The Policeman's Eye and his biography of Foelsche is in Routledge's Encyclopedia of 19th Century Photography.*

## MICAELA PATTISON

### **The art and science of modern reproduction: cultivating the eugenic being in early twentieth century Spain**

Students of eugenics in Spain are intrigued and at times bewildered by the prominent

place of Spanish anarchists in the dissemination of Galtonian principles, and by the development of cultural models for a stateless society founded upon eugenic ideals, in which reproduction is recast as “both an art form and a scientific venture.” In this paper, the graphic art that featured in Valencian anarchist cultural review *Estudios*, will be explored as a conduit through which to examine several key challenges that the Spanish case poses for the broader understanding of the history of eugenics. Representations of maternity will be closely scrutinized, particularly the cover art work by graphic designers such as photomontage specialists, Josep Renau Berenguer and Manuel Monleón—responsible for some of the most iconic antifascist posters of the Spanish Civil War—in order to highlight the manner by which eugenic notions of womanhood were blended with neomalthusian and pacifist principles.

*Micaela Pattison is nearing completion of her PhD dissertation in history. Her work explores sex reform, eugenics and other sources of political and cultural conflict in Spain's Second Republic (1931–39).*

## ASSOCIATE PROFESSOR FAY (FAE) BRAUER

### **The maternal breast: republican bioaesthetics, nazi eugenics and avant-garde fascism**

To regenerate the Western race, women in France and Germany were urged to rebuild their bodies and to monitor the outcome through the uprightness of their breasts. The requisite sign of healthy fertility and feminine beauty in Neo-Lamarkian and Race Hygienist bioaesthetics, ‘upright breasts’ became the focus of French and German puericulture and visual culture as epitomized by the sculptures of Aristide Maillol and Josef Thorak. Not only were their women sculpted with fully developed torsos, muscular arms and strong legs but also with naturally round, firm,

upright breasts to signify what Maillol called “her promise of maternity”. Since floppy, drooping breasts signalled degeneration, depression, undesirable fertility and breast milk deficiency, these sculptures of upright breasts encapsulated woman’s pre and postnatal propensity for healthy conception and bountiful nutrition. By focusing upon the curious convergences between the bioaesthetics and eugenics of the Third Reich and the Third Republic, as manifest by Maillol’s Mediterranean Classicism and Thorak’s Nazi Classicism, this paper will reveal the tyranny imposed upon women to attain and maintain ‘upright breasts’.

*Fay (Fae) Brauer is Associate Professor in Art History and Cultural Theory at The University of New South Wales College of Fine Arts and Research Professor for Visual Art Theory, School of Cultural Studies and Creative Industries at the University of East London. Art, Sex and Eugenics, Corpus Delecti, co-edited with Anthea Callen was awarded ‘best book anthology of the year prize for 2008’ by the AAANZ. Her other books include The Art of Evolution: Darwin, Darwinisms and Visual Culture (The University Press of New England) and Rivals and Conspirators: The Paris Salons and the French Civilizing Mission (Cambridge). Her new book projects include Picturing Evolution and Extinction, and Visions and Visionaries: Symbolism, Science and Occultism.*

## DR OLIVER WATTS

### **Duane Hanson’s bioaesthetics and the democratic sovereign effigy**

This paper uses the work of Duane Hanson to discuss the way we are all interpellated by the law at the site of, and through our bodies. The paper inverts the traditional reading of this work as visceral and corporeal and sees the corpus instead as a symbolic political corpus. In this way it is perhaps not correct to see them as an extension of sculptural history but part of a line through the traditional sovereign effigy, or imago (the portrait busts

of ancient Rome). The disciplinary society (or university discourse) turns the body into a site of knowledge, but is there an unspoken political basis of our bodies, a 'bare life'? In this case the cast becomes just the animal 'bare life' that is waiting for its symbolic investment through certain means: the title, the occupation, the clothing, the medals and hats. Hanson's bioaesthetics show we are all a number waiting to take our place in the symbolic order.

*Oliver Watts is an artist and art theorist. His work looks at the nexus of art and law as a corollary of political theology.*

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## **PANEL**

# **RELATIONAL CONTEMPORARIES**

## **CONVENORS**

**DR GREG MINISSALE**

The University of Auckland

**DR CAROLINE VERCOE**

Art History, The University of Auckland

What are the relations between different cultural manifestations of contemporary art? How can we communicate concepts about the nature of contemporary art without sliding into generalisations about globalisation and powerlessness? Rather than passively accepting contemporary art as just another monolithic, global, capitalist phenomenon, this panel invites critical analyses of diverse contemporary modes of art and their antagonisms and interactions.

'Participative' art (Bishop, 2006) and 'relational aesthetics' (Bourriaud, 1998) have drawn our attention to cooperative acts between individuals in artmaking, emphasising social interaction as creative. However, instead of relations between individuals in contemporary art, this panel

invites a consideration of contemporary art not as a homogeneous phenomenon with overarching techniques and strategies, but as a collection of heterogeneities, each in their own way concerned with the production of the new, from a set of specific parameters and motives which resist generalisation. How do we actively negotiate new possibilities against a backdrop of widely differing traditions and trajectories, while at the same time resisting the passive spectatorship associated with such universalising clichés as 'globalisation' and 'contemporary art'?

## **DR CAROLINE VERCOE**

### **Public bodies/private selves: the quiet practice of Jeremy Leatinu'u**

This paper compares the relatively emergent practice of New Zealand artist Jeremy Leatinu'u with that of American artist Adrian Piper, who has developed over decades a significant body of writing and art. It considers how their respective personal histories have influenced their art as well as how they engage with broader concerns relating to power, ownership and social intervention.

*Dr. Caroline Vercoe's research is primarily in the area of contemporary Pacific art and performance art. Much of her work engages with issues relating to postcolonial concerns, gender and representation.*

## **DR GREGORY MINISSALE**

### **A contemporary pointillism?**

Michel Tuffery (New Zealand), Ai Weiwei (China), Brian Jungen (Canada) and Rana Rashid (Pakistan) are four contemporary artists who adopt similar artistic strategies that contrast mass-produced and easily recognisable global images (what psychologists call a coarse-grained vision of objects) with local and culturally specific details of facture (involving a fine-grained



vision of objects). Thus these artists use optical problems and gestalts as ways to explore cultural contrasts. This paper discusses how these artists introduce fine-grained visual details into the coarse-grained features of their artworks forcing viewers to adjust focus. This adjustment in focus is used to suggest tensions between local cultural identification and globalisation.

*Gregory Minissale lectures in art history at the University of Auckland and is the author of Framing Consciousness in Art (Amsterdam and New York, Rodopi: 2008) and (forthcoming) The Psychology of Contemporary Art (Cambridge: Cambridge University Press).*

## REBECCA COATES

### Collaborating with the past

The 2012 Adelaide Biennale of Australian Art, PARALLEL COLLISIONS explored how 'ideas form, converge and re-form through time.' Collaboration, between artists, writers, architects, and the curators themselves, were inherent to this theme. For the first time, Biennale projects were presented in the Gallery's permanent exhibition spaces, in the Art Gallery of South Australia's Elder Wing of Australian Art. This paper discusses two of these interventions: Tom Nicholson's *Evening Shadows* (2010–11) a project in which he 'attempted to re-animate a colonial image', taking H.J. Johnstone's collection work *Evening Shadows, backwater of the Murray, South Australia* (1880), as its starting point. Jonathan Jones similarly challenged notions of the grand colonial narrative of Western Art by reinterpreting works from the permanent collection that portrayed aspects of the Murray-Darling River System. His project created a new Aboriginal frame in which to interpret a colonial past. Both works spoke to universal concerns of reimagined histories, social engagement, and the self-conscious evolution of a Western Art cannon.

*Rebecca Coates is an independent curator and writer based in Melbourne. She is Associate Curator at the Australian Centre for Contemporary Art; sessional lecturer and tutor, University of Melbourne, where she is also completing a PhD.*

## DR CAROLYN BARNES & DR BILLY GRUNER

### A new 'art for artists' model: a post 20thc discussion on the primacy of the artist's role in collaborating with others to make post 20thc ideas available for use

Art has various perceived uses, from achieving personal fulfilment and expressing resistance to supporting the emergence of creative societies and economies and driving urban renewal. Some uses are broadly social. Others are for artists and are purely constructive. Artists are a primary audience for other art makers, such support being crucial for the delivery of new art models. This paper discusses significant recent collaborative activity between artists engaged in non-objective and other kinds of reductive art in Australasia, Europe and North America. Non-objectivity has a difficult relationship to normative contemporary art, leading artists to act together in support of what has become, after modernism, a specialized practice. The paper explores the organic communicative processes that have formed the geographically extended network that circulates artworks, ideas and artists in intrinsic and vital ways, contributing to the continued, dynamic unfolding of non-objective art.

The cornerstones of the network are a set of artist-initiated exhibition venues: AC4CA (Perth), CCNOA (Brussels), GKG (Bonn), H29 (Brussels), Haus Konstruktive (Zurich), Hebel\_121 (Basel), IS Projects (Leiden), Konsortium (Düsseldorf), Minus Space (Brooklyn), The Narrows (Australia), Non-Objectif Sud (Tulette), ParisCONCRET (Paris), Peloton (Australia), Project Initiative Tilburg (Tilburg), PS (Amsterdam), Raum 2810 (Bonn) and SNO (Sydney). Social

media has been an important conduit for the development of the network and for documenting the rich, global topology of non-objective art. The network models the value of cooperative interdependence among artists and the sense of a shared artistic heritage in supporting artistic diversity in the face of an affirmative, market-driven mainstream art world. It shows how differentiation and the stating of values are essential if contemporary art is not to be confined to the choices of established authoritative bodies and institutional or biased constructed systems.

*Dr Carolyn Barnes is a Senior Research Fellow in the Faculty of Design, Swinburne University of Technology. Her research focuses on the unfolding of modernism in Australian art and design.*

*Billy Gruner graduated in 2003 from Sydney University after completing a range of degrees dating back to the late 1980s – in the visual arts. Worked from 1995 as a professional contemporary artist in Australia and abroad and since that time also operated as an independent scholar.*

### DR CHRIS BRADDOCK

#### **Contagious infiltrates: Dane Mitchell's Radiant Matter**

A provocation: Jacques Derrida's notion of the 'trace structure' is profoundly 'savage' in its assertion that the sign has a real connection with its world. That word 'savage' is used by late-nineteenth-century British anthropologists Edward Burnett Tylor and James George Frazer. They observed in 'savage' magical practices a breakdown in oppositional structures of life/death, organic/inorganic, subject/object, linked to a 'force' that precedes those terms related and contagiously infiltrates all materiality beyond reason. This, it turns out, is a staple of Derridean deconstruction. Discussing Felix Gonzales Torres's *"Untitled"* (Lover Boys) series (from 1991), and Dane Mitchell's 2011 *Radiant Matter* series, this

paper argues that the label 'savage' is always already in excess of those ethnographic and historical constraints. Through the consumption of candies, or the activation of vaporous environments, these artworks provoke ideas of contagious and vital fields of affect that provoke unwitting forms of participation that operate beyond the senses.

*Chris Braddock is an artist and academic. See [www.imageandtext.org.nz](http://www.imageandtext.org.nz) Braddock's forthcoming book *Performing Contagious Bodies* discusses objects that stem from performance art through the theories of animism in magic.*

### KATE BRETTKELLY-CHALMERS

#### **Time-cycles: temporal experience in recent art practices**

This paper will examine different theories of temporal experience in relation to recent artworks. Time is unique in that while we experience the temporal properties of objects or situations unfolding in the world at large—waiting for a bus or anticipating success—our experience itself extends in time (Phillips, 2009). Whereas qualities of space or colour may be perceived with equal vividness, such experiences are not actually *spatial* or *coloured*. Time, however, has the capacity to represent itself.

Many recent artworks take advantage of time's unique aspect by attending to the viewer's sensation and experience of duration. Studies of temporal-consciousness seek to identify a universal cognitive experience of time and may offer a useful structure for the discussion of various temporal registers. Nonetheless, this paper will look how divergent cultural understandings may challenge these homogenising philosophies by focussing on the work of Haroon Mirza and other artists.

Kate Brett Kelly-Chalmers is a doctoral candidate in the Department of Art History at The University of Auckland. With a background in curating contemporary art, she also contributes to a number of Australasian art publications.

Art History at the University of Auckland examining how dance concepts are engaged with in the work of selected New Zealand contemporary artists. I am attending this conference due to the support of the Chartwell Collection.

## VICTORIA WYNNE-JONES

### **“I will bark as a mad dog.” Particular instances of becoming-animal in performance**

As part of his work *Dance Like a Butterfly Dream Boy* (2012) Auckland-based dancer and choreographer Josh Rutter moved around the performance space on his hands and knees and barking repeatedly at audience members. This primal, bestial instance of becoming-animal occurred in the context of Rutter’s attempt to construct a new Pakeha masculinity, one that oscillates between the ferocity of a mad-dog to the dreaminess of a young man skipping and singing a love-song. The dog-performances of Russian artist Oleg Kulik (b.1961) manifest the Russian self who in relation to Western Europe oscillates between conflict-mongering and a transparent borderline between East and West. The first of Oleg Kulik’s “dog-performances” *The Mad Dog* (1994) Kulik transformed into a dog guarding the entrance to a Moscow art gallery, a contemporary Cerberus at the border between inside and outside, art and reality.

Both artists use performances in contested and marginal spaces to highlight and politicise the relations in certain inter-subjective spaces as well as the ways in which curators, art-institutions, corporate and political entities structure the ways in which instances of art are exhibited. Zones of indiscernability are thereby opened up enabling creative, thought-provoking and often disturbing social interaction to take place between artists, institutional frameworks and publics.

*Victoria Wynne-Jones recently submitted a Masters thesis as part of her Masters in*

## PANEL

## RELATIONAL MODELS OF CURATING AND ART MAKING: LOCAL HISTORIES AND INDIGENOUS PRACTICES

### CONVENOR SIBYL FISHER

University of Leeds

The nature of contemporary biennales and large-scale recurring exhibitions is that they afford international curators, often from the global ‘North’, opportunities to arrive in cities and temporarily locate their practice within cultural contexts that can be new and unfamiliar. This system produces and supports a whole spectrum of curatorial approaches, from the transitory implementation of pre-formed exhibition themes, to the close curatorial engagement with local histories, politics and ways of knowing.

The 18th Biennale of Sydney: *all our relations* ‘intends to focus on inclusionary practices of generative thinking, such as collaboration, conversation and compassion, in the face of coercion and destruction’ (de Zegher, 2011). The curatorial emphasis on relationality as a mode of practice would seem to formulate strong connections to the local. Given Australia’s own histories of colonial violence and resistance, relationality as an inclusionary mode of practice arguably has a significant part to play in the educational and reparative

work already taking place with and by Aboriginal and Torres Strait Islander Peoples.

This panel therefore seeks to investigate relational models of curating, art making, and other collaborations, where they engage with, emerge from, or underpin local and Indigenous practices, both in Australia and internationally. Where do relational curatorial gestures meet local histories? What conversations do artistic practices reference or instigate, and how do these contravene, expand, or enrich existing traditions or ways of knowing? What questions are raised by Indigenous and other practitioners who work collaboratively, and what lessons are to be learned?

## LOUISE BRAND & GARRY JONES

### **Reflections on recent events in contemporary indigenous arts and community cultural development on the NSW South Coast**

The *Pallingjang Saltwater* exhibition series was established by the Wollongong City Gallery in 1997 as a tentative step towards engaging with regionally based Indigenous artists, establishing a commitment to showing contemporary Indigenous art as it emerged locally, and facilitating the development of greater public awareness of south coast Indigenous cultures today. The fourth and most recent *Pallingjang* (2009–2011) began with a broad collaborative plan to enlist and skill up Indigenous curators, mentors and facilitators, generating opportunities for geographically disparate practitioners across the region to come together, to ‘workshop’ issues of social and cultural importance concerning traditional and contemporary art practices, and to develop new art making skills, leading to the production of new work. It was envisaged that such a program could establish broader institutional awareness of south coast arts and cultural identities, and strengthen cultural dialogue and collaboration between Indigenous artists and art groups/centres across the region.

*Louise Brand has worked at Wollongong City Gallery in various curatorial roles since 1997. She has co-curated 7 exhibitions of work by local Indigenous artists, including the major skills development project Pallingjang Saltwater 2009.*

*Garry Jones teaches in Indigenous Studies and creative arts at the University of Wollongong, and is completing a PhD in Visual Arts at the Australian National University.*

## DR ANITA CALLAWAY & KATHERINE MORRIS

### **The early childhood of mankind: the not-so-subtle art of infantilization**

In 1897, Mark Twain wrote that the art of Tommy McRae was “not to be classified as savage art at all”; rather, in Twain’s judgement, McRae lay somewhere “between Botticelli and Du Maurier”. Nevertheless, McRae’s drawings were replaced in the 1953 edition of *Australian Legendary Tales*, dismissed as “imitative, though lively—a talent now frequently displayed among aboriginal children”.

The reduction of indigenous culture to mere ethnographic juvenilia was an established colonial stratagem whose racist bias was commonly camouflaged as irrefutable science. Baldwin Spencer’s belief that the Aborigine him/herself was “a relic of the early childhood of mankind left stranded” allowed the extension of this cultural diminution to the portrayal of indigenous people themselves as perpetual children.

In this paper we shall discuss the visual infantilization of Aborigines by twentieth-century illustrators such as Muriel Pornett, whose preliminary notes for her *Mia Mia Mites* (1919) reveal her reliance upon Spencer’s ethnographic observations to give scientific credibility to her picture book. That most of these twentieth-century artists were women—whose cultural forebears had themselves been subjected to gendered

infantilization during much of the Victorian era—is an irony that cannot be overlooked.

*Anita Callaway is the Nelson Meers Foundation Lecturer in Australian Art at the University of Sydney. She is the author of Visual Ephemera: Theatrical Art in Nineteenth-Century Australia, UNSW Press (2000) and currently Joint Editor in Chief of Design and Art Australia Online.*

*Katharine Morris is a postgraduate student in the department of Art History at the University of Sydney.*

## SIBYL FISHER

### **Relational models / model relations**

#### **Judy Watson and Moira Roth's exchange in *Gleanings*, a project affiliated with the 18th Biennale of Sydney: all our relations (2012)**

As a part of the 18th Biennale of Sydney: *all our relations*, the London-born art historian Moira Roth is producing a series of reflective exchanges with Biennale participants. In the blog, titled *Gleanings*, Roth talks with the artist Judy Watson (Waanyi people) about her work. Roth voices her interest in Watson's family background, her 'cultural frameworks' and the materials and themes of her work.

Bringing these histories into visibility is not new in the curatorial framing of Watson's practice per se. What is significant is the opportunity afforded by *Gleanings* for readers and viewers to witness the intellectual relations develop between Roth and Watson, as named and located participants. While this project has its limits, I ask what effects it instigates in terms of an ethical engagement with Watson's artistic practice and related histories. The paper considers how *Gleanings* can be understood as a model for wider intercultural relations between non-Indigenous and ATSI and other Indigenous peoples. How can curatorial practice contribute to cultural shifts, and begin to prompt social change?

*Sibyl is a PhD candidate at the University of Leeds, England. She holds a BA from*

*the University of Leeds and a BCA from the University of Wollongong.*

## JONATHAN KIMBERLEY

### **Wanted: works of intercultural collaborative non-fiction**

From a non-Indigenous perspective, Bruno Latours' statement could just about sum up the postmodern conundrum of intercultural contemporary art practice in Australia,

*This whole modernist mise-en-scène now appears to be the queer-est anthropological construction, especially because Progress, under the label of Reason, was defined as the quick substitution of this odd nature for subjective, local, cultural, and human, all too human, values. The idea was that the more natural we became, the more rational we would be, and the easier the agreements between all reasonable human beings. This agreement now lies in ruins, but without having been superseded by another more realistic and especially more livable project. In this sense, we are still postmodern.*

The established composition of intercultural contemporaneity in Australia is yet to fully open itself to international decomposition. I discuss the idea of *Working Exmodern* as central to my practice as an artist both solo and collaborative and contingent on the decomposition of postcolonial and postmodern ideologies. I discuss how my commitment to working as an artist, arts manager and curator in remote communities in Australia re-composes all my relations.

*Jonathan Kimberley is an interdisciplinary visual artist combining solo studio practice with long-term collaborative projects in Australia and internationally. He is also Manager & Curator, Warmun Art Centre, Western Australia. BA (Fine Art) RMIT University, Melbourne (1990), MFA (Research), University of Western Australia (2011).*

## PROFESSOR IAN MCLEAN & DR UNA REY

### Between Michael Nelson Jagamara and Imants Tillers

In 1986 Michael Nelson Jagamara was very upset to discover that Imants Tillers had 'painted over' his painting. They have since become friends but the episode still rankles Jagamara. 'One day he will be punished. Those Sydney people will get him.' Their current friendship revolves around a series of collaborative paintings, begun in 2001 and continuing through today. This paper, based on interviews with Jagamara and Tillers, chronicles their collaborations from the perspective of each artist and asks how their experience might contribute to the vexed debate about intersections between Indigenous and non-Indigenous artists, especially when they are of a collaborative nature.

*Ian McLean's most recent book is How Aborigines Invented the Idea of Contemporary Art. He serves on the advisory boards of the journals Third Text, World Art and National Identities.*

*Una Rey completed a BA in visual arts Darwin in 1995 and has worked for several years in the Indigenous art sector, including remote art-centres. In 2009 she obtained a PhD from The University of Newcastle where she teaches art history and works as a freelance arts writer.*

## GILES PETERSON

### Indigenous histories, local practices: Niu Pasifik Warriors Exhibition, Niu Warrior Festival, Casula Powerhouse Art Centre, Sydney.

*Niu Pasifik Warriors* was an exhibition I curated in 2011 as part of *The Niu Warrior Festival*, an integrated public exhibition programme that included art workshops, community forums and youth performance events organised by the Casula Powerhouse

Art Centre in Sydney (24 September to 4 December 2011).

Including urban Aboriginal and Torres Strait Islander participants, fifty artists from across the Pacific, explored, in a rich variety of ways, the compelling challenges of interpersonal and cross-cultural understanding, reconciliation, bravery and leadership: in fact what it means to be 'modern warriors' in contemporary society.

Understanding our past is a means to understand ourselves, it locates us within history, it gives us a sense of identity and, within a community, it is this that builds individual cultures that stand in direct contrast to violence, alienation, colonialism and racism.

*Giles Peterson is an educator & curator based in New Zealand. Recent curatorial projects include: Samoan art: Urban, De Young Museum, San Francisco; and Tiaho: Photography from Oceania, Instituto Latino de Mexico, Mexico City.*

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## PANEL

# RELATIONS BETWEEN ART AND CONSUMERISM – MODES OF INTERACTION WITH ART IN A NEO-LIBERAL EXPERIENCE ECONOMY

## CONVENOR DR MARK PENNINGS

Queensland University of Technology

This session will consider a range of approaches to relations between art audiences and 'experiential' and immaterial forms of contemporary art in a neo-liberal era. It can be argued that ways of looking at

art are increasingly informed by the structures of neo-liberal logic, which encourages the consciousness of consumption. This session can therefore consider the influence of a consumerist epistemology on the reception and conception of contemporary art and the understanding of art audiences as consumers. Another consideration will be how audiences consume art predicated on 'experience' and 'immersion', especially in relation to more participatory modes of art? Some of these consumption practices conform to what has been called the 'experience economy', a business model that seeks to profit from intangible and experiential forms of consumption. In this phase of the global economy today's art museums might be understood as 'experience centres' for non-expert audiences seeking novelty and entertainment. This may also involve a study of art and spectacles and how these serve populist agendas and the 'democratic' demands of new art audiences. A dominance of visceral forms of engagement with art over more intellectual or critical relations is also a theme of interest, and may include studies that challenge such assumptions. The role of tourism and its impact on the viewing conditions of art is also of interest as is the marketing of global biennales and their place in global art tourism for so called 'tourizens'. Also, if art museums provide free entry how is the notion of 'profit' determined, and is it fair to ask such questions? This session could also examine the contradictory legacy of relational aesthetics and its influence on participatory and 'experiential' art. Finally, the session can consider how immaterial works of a neo-conceptual bent may offer alternative forms of 'experience' predicated on intellectually challenging and elitist relations between art and audience.

## DR MARK PENNINGS

### **Consuming contemporary art: today's art audience and its relationship with art in the global experience economy**

This paper will examine the network of relationships that exist between contemporary art audiences and 'experiential' art works. Ways of looking at art are increasingly informed by the structures of neo-liberal logic, which encourages the consciousness of consumption. This paper will consider the influence of a consumerist epistemology on the reception and conception of contemporary art and the understanding of art audiences as consumers. It can be claimed that today's audiences 'consume' art like any other commodity, but the paper will also consider how audiences might consume art predicated on 'experience' and 'immersion' and more participatory modes of art. These consumption practices are more in line with what has been called the 'experience economy', and in which today's art museums might be understood as 'experience centres' for non-expert audiences seeking novelty and entertainment. It also indicates the prevalence of visceral relations between audience and art works on a level not previously seen.

*Mark Pennings is a senior lecturer in Visual Arts at the Queensland University of Technology. His major research interests included postwar, postmodern and contemporary art, video art and culture, the experience economy, and social histories. He has published articles and reviews in national journals such as the AAANZ Journal of Art, Art and Australia, Eyeline, and Art Monthly.*

## MICHAEL GOLDBERG

### **The force of desire/ the force of necessity: art and real politik in an age of the efficient market**

During the boom years of the 1980s, economist Milton Friedman's neoclassicist

Chicago School of Economics championed the 'efficient market hypothesis', which right up until today underlies the abuses of speculative capital and the hypermobilization of money. This paper will address aspects of art and a free-market economy that has either driven or profoundly influenced political policy and social behaviour 'from Wall Street to Main Street'. As a counterpoint to the West's capitalist economic model, the paper includes a perspective on Cuba and a précis of the Havana Biennale, a cultural event that has assumed major significance in Cuba's tourist driven economic development. The basis of this discussion will be my relational performance/installation *The Force of Desire/ The Force of Necessity* in the 10th Havana Biennale (2009).

*Michael Goldberg is an artist and curator teaching at Sydney College of the Arts. His research addresses art as an interventionist strategy to counter the impacts of global financial speculation.*

## EVE-ANNE O'REGAN

### **Babyface: art and advertising as institutions of the spectacle of the commodity**

*The spectacle is not a collection of images, but a social relation among people, mediated by images* (Debord, 1977).

BabyFace was the manufacture of a mass-produced commodity. It was launched to an international audience as a luxury cosmetic, yet the confusing and ambiguous presentation of the launch event shifted the site of leisure and entertainment, to a disorientating space of experimentation, or Kachur "painted dream".

As research, the BabyFace project posits a critique of the practice of art-making and interrelated systems of representation in context with advertising as an ontological form of capitalist phantasm. This paper attempts to grapple with advanced forms of communication common to both modes

of discourse, such as myth and code that establish cultural doctrine, embed social pattern, and as Marx identified, enable the fetishism of the commodity. Taking up the thread of Adorno and Horkheimer's remark, "culture . . . amalgamates with advertising", this presentation explores an on going pre-occupation into the relation between art and advertising in the modern era, and aims to review fundamental systems imperative to sustaining both in the era of mass culture.

*Eve-Anne's work is currently divided between her consultancy in identity and branding and teaching art history at the University of Western Australia where she has recently submitted her doctoral dissertation.*

## CHRISTOPHER HANDRAN

### **Serious fun: the contemporary art museum as convivial panopticon**

Contemporary artists' concerns for subjectivity, spectacle and sensory immersion often play into the museum industry's goals of entertaining audiences and the provision of value-added experiences. This museum complex can be contextualised by contrasting Vilem Flusser's media-based formulation of the Apparatus with Michel Foucault's discussion of the dispositif. Tracing the lineage of this hybrid model of the apparatus through to its contemporary manifestations, this paper will discuss works by Carsten Höller and Olafur Eliasson in relation to a model of the contemporary art museum as convivial panopticon. This seemingly contradictory model is one in which the viewer's own subjectivity is reversed, and that functions not as a laboratory of power, but of engagement, in which Foucault's characterisation of a seeing/being seen dyad is superseded by Eliasson's mantra of 'seeing yourself seeing'. It is also a model that testifies to the fraught relationship between art and audience in the experience economy.

*Christopher Handran is a Master of Arts (Research) candidate at the Queensland*



*University of Technology. His research explores the apparatus as both a practice methodology and an interpretive lens.*

## HENRY DAVIDSON

### **One Day Sculpture: an analysis of event-specific art in New Zealand**

This paper examines contemporary art practices which resemble experience economy 'events' rather than traditional fine art mediums and constructs a set of identifiers for such work, naming them 'event-specific.' The paper takes the recent international series of temporary public artworks, *One Day Sculpture*, that took place in New Zealand in 2008–2009 as its central case study and re-frames this project as event-specific art, focusing on the neo-liberal imperatives of experience, immersion and urgency inherent in the project. Event-specific art is defined as transmediumistic, participatory, interventionist and temporary as well as reliant on documentation and the effects of media convergence and relational networks. These types of practices also interrogate notions of publicness and spectacle and position themselves in dialogue with entertainment and leisure industries. The paper demonstrates how event-specificity involves certain practices of looking that are present throughout the wider visual culture and can be characterised by their brevity and instantaneity. Event-specificity is shown to be a particular modality of visual experience in the early twenty-first century.

## DR STEPHEN JONES

### **Relational processes in the production of art**

A very major part of contemporary art, especially art that utilises new technologies for its production and manifestation, is built within a collaborative framework. This paper presents a framework that describes the relational processes of this collaborative activity. It draws on a series of case studies

of Australian artists working in the 1970s who made electronic, video, interactive and light art, much of which subsequently led to what is now called new media art. See Jones' recent book, *Synthetics: Aspects of Art & Technology in Australia 1956–1975*, [MIT Press, 2011]. This paper introduces a means for understanding the relational processes of interaction, the motivational forces that drive them, and the welding of these motivated interactions into a coherent activity through which a collaborative group may be recognised as a single social entity that is peculiarly suited to the making of technologically and 'new media' based artworks, what ever forms these take.

*Stephen Jones is an Australian video artist. He is researching the history of art and technology in Australia and his book Synthetics: Aspects of Art & Technology in Australia 1956–1975, was published by MIT Press in 2011.*

## GUY KEULEMANS

### **Italian radicals and Dutch conceptualists: the sensation of affect in two movements**

In the latter half of the 20th century, two movements stand out in the field of product design for their similar approaches to conceptual thinking and their challenges to established modes of criticality. The Italian Radicals of the 1960s and 70s sought to break products free from definition as capitalist consumables. This approach resulted in experimental, affect-driven work, subsequently conceptualised through their shared counter-Modernist ideology. Dutch conceptual design from the 90s and early 21st century, most notably identified with the brand Droog, uses similar methods to address a broad range of social and environmental issues, however with the distinction of having practitioners with many varied and plural ideologies. Droog has been criticised for sardonically making their concepts a marketable feature, reducible to a sales pitch. This occurs not necessarily with the intent of the designer, but as a result of

## together < > apart

affect-driven working techniques producing flexible and open concepts.

*Guy Keulemans is a multi-disciplinary designer working in product design, graphics and installation. Major themes are repair (and destruction), generative processes, and the environmental concerns of production and consumption.*

## ROUNDTABLE: TOXIC BLOOMS

### CONVENORS

#### ASSOCIATE PROFESSOR ANNE FERRAN

SCA, University of Sydney

#### ASSOCIATE PROFESSOR MERILYN FAIRSKYE

SCA, University of Sydney

This session of 14 participants, entails each speaker talking for 5 minutes about a specific project using three images.

Our session stems from our awareness that the term *toxicity* crops up in an extraordinarily wide range of contexts. We accept that it may not be possible to reach the outer edge of this pool of reference; for now the aim is to identify as many of the strands of meaning / applicability that can flourish within it as we can.

Each participant will bring a project to the round table that they have developed in another context, and to re-present it within the frame of *toxicity*.

The discussion generated by the presentations will be facilitated / moderated in the second half of the session.

The participants may decide to pursue the round table discussion in some form or other after the conference but this is not obligatory.

The round table will constitute a variant form of collaboration between artists and (possibly) others. As a departure from the regular conference panel structure, it will make a structural contribution to the conference thematic.

## BERNARDO BENTO

The project *The Rocks* was developed during a residency at the historical neighbourhood of The Rocks in Sydney. During this time I collected material (little rocks, postcards, pieces of paper) that appealed to me while wandering around the neighborhood. I assembled the found material in the real world with other data gathered from the internet, my memory and imagination. The goal was to attempt to map through my filter the mediated environment of The Rocks, the one where the boundaries between real, fictional, individual and environment get blurred. According to Wikipedia, "Toxicity is the degree to which a substance can damage a living or a non-living organism". Thus, if I see the elements that constitute the contemporary environment as *substances*, I wonder until what extent fiction damages reality, the individual damages the environment and so on. I believe that to acknowledge the intensity of these *toxicities* is a central issue for us to re-engage critically with our surroundings.

*I was born in Curitiba, Brazil in 1984. I am in Australia since 2009 and am currently undertaking the Master of Fine Arts at the UNSW College of Fine Arts.*

## LISA BLAS

In my recent collage works I address issues of neighborhoods, borders, and landscape that suggest a history of human and industrial presence, overgrowth and abandonment. Operating outside of the binaries of utopia/dystopia, these works hover in an interstitial space, where construction and collapse are frozen in time. Using meticulously cut

fragments of paper stock originating from exhibition announcements via the incoming mail and mass-produced paint swatches from hardware stores, I build compositions using bright, flat and metallic color through a system of planar frontality, overlapping density with blankness. Although the works are abstract, they make reference to pavements, barbed wire and open space, pushing against the physical boundaries of the paper support. Emerging from the legacy of L.A. Abstract Classicism, Robert Smithson, the New Topographics photographers, and the history of post-war housing developments, new forms are created that envision space as alive, transparent, and inclusive, and as sites for social reflection given the current global economic crisis.

*Lisa Blas is an artist from Los Angeles, working in painting, photography and installation. Her work excavates artifacts of political and social histories as a means of interpreting contemporary experience in the globalized landscape.*

## JENNY BROWN

*Tied, Mayday* 2006 engages with some of the issues relating to the impacts of rising tides on the low-lying Pacific Islands. It was an event held on the Indigenous owned fishing vessel the Tribal Warrior that culminated in a funerary performance at Farm Cove where frozen saltwater sculptures were melted into the ocean. The installation housed in the boat included video monitors screening personal responses to a proposed future of cultural disconnection, memory loss and large-scale displacement. Questions raised focussed on where responsibilities sit and what actions can be taken in relation to the eco-system devastation brought about by global warming, as well as Australia's refugee policies that compound problems by contributing a different type of toxicity for powerless Islander populations.

The work employs some strategies that assist it to sit outside the hegemonic processes of

the art field and also playfully struggles with the conundrum of how artworks contribute to the environmental problems they are attempting to elucidate.

*Jenny was an all day panellist for the artist day at the 100th CAA Conference, Los Angeles in February and recently received a DAAD scholarship. She is the Australian representative for the Arts and Sciences for Sustainability in Social Transformation Summer School, a member of the SCA Graduate School Gallery Committee and is the Cultural Coordinator for Blue Mountains City Council.*

## JANET BURCHILL

Under the rubric of Toxicity framed as Neoplatonic Radiation, *The Creation from Nothingness and Matter in Reverse Gear* – a representation of the series – *Light from Light Solar Dome*, 2010: *Inland Empire* – *Solar Neon*, 2008, and *On The Beach*, 2006.

*Janet Burchill is an artist.*

## JONATHAN CAMERON

'Vamp: [High Tea Edition]' is an exploration into popular culture's obsession with the charming and alluring vampire character. It is a cookbook featuring a series of captivating images of high tea recipes; which upon further examination of the accompanying texts reveal blood as a key ingredient in each recipe. The seductive qualities of the images function in a similar way to that of the vampire character in popular culture; engaging the viewer in such a way that various abject qualities inherent within the vampire figure are ultimately accepted.

This project is reconsidered through the term 'toxicity.' The purpose of the cookbook was to raise questions concerning the vampires necessity to consume blood (along with a instinctual craving for human blood: a threat

to human life) - something that viewers of the genre should find repulsive. The work draws light to the irony concerning the vampire character as being at once repulsive yet desirable.

*Jonathan Cameron's recent work is motivated by popular cultures' present fascination with vampire fiction and explores notions of the abject and desire. Cameron is currently completing his MFA at Massey University, Wellington, New Zealand.*

## MERILYN FAIRSKYE

I undertook two field trips to Chernobyl in 2009–2010 and made creative work, including photographs, art installations and a feature film, that reflects on an iconic site that continues to generate public anxiety.

*Fieldwork II (Chernobyl)* is a single-channel silent video projection that takes you into a bleak, winter landscape, littered with deserted villages engulfed by trees. A long row of ghostly, abandoned houses stands on snow-covered ground. Further along other houses are buried under a thick layer of clay. You learn only from the title where this place is.

A fast, handheld tracking shot, made with a small low-resolution camera from a moving car was slowed down with software to a fraction of its recorded speed. Time is stretched to the point where the image, on the verge of disintegration, is almost stilled. The image blots and coagulates in clumps of sticky shapes that spasm and shudder in and out of recognition.

*Merilyn Fairskye is an artist whose current research engages with the impact of mega technologies on people and the environment. She is co-convenor of Toxicity, a collaborative creative arts research group.*

## JULIA FEATHERSTONE

### Where the crows: toxic implications of the yellow colour cast

The yellow painted walls, of my 3-projector video and sound installation *Where the Crows* exhibited in *Brave New Worlds* 2012, implicates yellow as a poisonous colour: yellow toxic paint; sulphur-based pesticides; uranium yellow cake; India's toxicity labels and Nazi Germany's yellow badge of shame.

Yellow also represents the sun; mono frequency sodium light; and Ancient Egypt's Sun God, with predators like crows and a 25-year famine with stories of parents eating their children.

Yellow unsettles the viewer, amplifies unease, desolation and death... by symbolising toxicity of pesticides and racism, and suggesting Earth is too hot, if we keep burning coal, warming our atmosphere, releasing carbon dioxide and acidifying oceans. Our future world will be a yellow desert inhabited by scavenging crows and too hot for humans.

*Photographer for the book Don Dunstan's Australia. Sydney Morning Herald's first female photographer after World War 2. In 2007 she completed her Masters of Art and is currently an MFA research student at COFA.*

## ALEXANDER JAMES

### A toxic weather history

The way we speak can change the environment. Through a manufactured dialogue humankind injects an air that is toxic and has the ability to create climate. Through photography and video, my research attempts to provide a portrait of the anthropocene, a new geological age where humanity is the agent of weather. John Ruskin spoke of climate change in terms of blasphemy, war and the Nineteenth century "storm cloud". In this presentation I will discuss themes

in weather history and how they relate to a contemporary toxicity.

## EDUARDO KAIRUZ

Flanked by powerful institutional buildings, the *Torre Confinanzas* stands out in the middle of Caracas' economic centre. The predominance of the imposing tower is determined by the following conditions: firstly, the 45 story-high structure is the second highest skyscraper in the capital of oil-rich Venezuela. Secondly, it is one of the largest squatted buildings in the world, housing more than 600 families in apparent precarious conditions. An uncompleted emblem of economic power, the 1990s saw the tower seized by Venezuela's financial watchdog to become a symbol of crisis, abandonment and decay. But recently—thanks to its spontaneous occupation—it has become a symbol of social justice after decades of exclusion and exploitation. *Superstructure* investigates toxicity as it manifests in architecture and the city. But instead of comparing the phenomenon of *Torre Confinanzas* with disease, it focuses on the ambiguous effects that emerge when a virulent agent invades a decaying body.

*Eduardo Kairuz is an artist based in Melbourne. He holds an MFA from the Sydney College of the Arts and is currently a Lecturer at the Architecture Department of Monash University.*

## DEREK KRECKLER

*Appropriated Circumstance* is a series of works that can be exhibited in different formats and contexts. The current works in the series and the ones referred to as part of *together/apart* are titled: *Roy takes a breather after showing Kelton the best fishing spots #1* and *#2* (2012).

This work consists of two large format billboards (12600 X 3800 mm) located on

the Princes Highway south of Sydney at Waterfall and Heathcote. The billboards show two men looking at a painting by Eugene von Guérard, *View to lake Illawarra and the distant mountains of Kiama* (1860).

The men are Dharawal elder, Roy Kennedy and Nyoongar man, Kelton Pell. The painting is located at the Wollongong City Gallery. The photographs were taken in that gallery.

At the *together/apart* 'Toxic Blooms' session, in the 5 minutes available I will explore the role of context, coincidence and chance in the process of making, as well as the relationship between viewer and these artworks.

*Derek Kreckler has been exhibiting since 1977 working across performance, video, sound and photography, examining the transformation of modes of historical avant-gardism into the present. His is particularly interested in the engagement between hybridity and modernism. Derek Kreckler is a doctoral candidate (thesis submitted), UOW: Ontological Fragments: artworks beyond their materiality (2012).*

## PROFESSOR ANNE NOBLE

### **Piss Poles, Antarctica, 2008**

In 2008 I spent six weeks in Antarctica as a US National Science Foundation Fellow to undertake two photographic projects. The first, *Whiteout*, is an investigation of Antarctic light and space. The second, *At the End of the Earth* reflects on human presence, and the infrastructure that supports science, exploration and adventure in Antarctica. Both bodies of work are the outcome of my search for an aesthetic that more appropriately addresses the fragility of the ice and our contemporary rather than historical relationship to place.

In my presentation I will focus on three images from the series, *Piss Poles, Antarctica, Aurina #1 – #6*, 2008 and examine how the conflicted operations of beauty and

## together < > apart

toxicity might posit a contemporary sublime experience of the Antarctic landscape.

*Anne Noble is Professor of Fine Arts at Massey University, Wellington, New Zealand. Her work engages with issues related to the imagination and memory of place through the medium of photography.*

## DR CATHY TUATO'O ROSS

### Head in the clouds/head in the sand

Samuel Johnson described optimism as the triumph of hope over experience. This project describes determined optimism, not as a position of triumph, but as a more perilously negotiated balance between hopefulness and hopelessness. Hope and optimism are associated with attitude more than with action. However, given the current issues facing the planet, attempting to colour experience with a golden glow could be considered a negative rather than a positive approach or state of mind. This series of images, (being an extension of a recent body of work titled *The Optimist's House*, originally exhibited at Photospace, Wellington late-2011) explores wilful blindness, denial, and the desire to cover up unpleasantness so that a rosy outlook can be preserved and day-dreaming can continue undisturbed.

*Dr Cathy Tuato'o Ross lives on the edge of the Whangarei Harbour with her young family. She makes photographs and drawings, and works as an independent researcher and art-writer.*

## ELLEN SMITH

### Clearing

In New Zealand the pine tree is seen as an imported pest (it grows like a weed) or a quick return cash crop (plantations cover any spare or difficult land). The unchecked spread of pine forests has been viral, yet it is ignored and invisible to us – there is nothing here worth looking at.

Through the lens of my camera a different view appears – childhood huts, scenes from anxious old-world stories of lost and enchanted children, ancient Maori sites covered in a blanket of pines, the cleared land of early New Zealand photographs, and neat forestry rows like a new wave of monocultural colonisation.

There is something here for us to understand, if we stop the movement and look in the manner of archaeologists who can read the decline of civilizations in common cooking pot shards found in the rubbish dumps of old sites.

*Ellie (Ellen) Smith works photographically and exhibits through out New Zealand. She coordinates community based art projects and publications (The Heads Proposal) and works part time as tutor/lecturer in photography.*

## JOSEPHINE STARRS

### Waterways

Sydney Harbour! Gorgeous blue water, glittering city skyline, exclusive “dress circle” suburbs, lovely fresh ocean air.

However commercial fishing has been banned in Sydney harbour because the marine life is considered toxic. Recreational fishing is extensive, but fish caught on the Western side of the Harbour Bridge should not be eaten as they contain high levels of dioxins and other carcinogens. *Waterways* is a video and sound installation offering ideas for solutions to these problems while at the same time revealing the underbelly of Sydney Harbour through a mash-up of the popular 1990's TV show *Water Rats*.

*Josephine Starrs is an artist and researcher whose long term collaboration with Leon Cmielewski (UWS) has produced a variety of screen-based installations. Waterways showed in Urbanition at San Francisco Arts Commission Gallery and Carriageworks Sydney in 2011.*

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## PANEL

# SENSING THE COLLECTIVE IN CONTEMPORARY ART AND AESTHETICS IN ASIA

## CONVENORS

**DR THOMAS BERGHUIS**

University of Sydney

**DR DAVID TEH**

National University of Singapore

Throughout history there has been talk of the disappearance of art, if not the dispersal of art after 'the end of art' and 'the end of art history'. Yet, practices and experiences of art in have never ceased to exist. Nor do these practices and experiences of art cease to transpire our senses of cultural belonging and our shared experiences of culture in relation to our world. This panel explores common senses of contemporary art to 'come through the collective', and transposes the 'genius' of the individual artist and 'aesthetic contemplation' on the individual artwork in favor of thinking through the collective of art and aesthetics across cultures and communities in our region, and our world.

## MATT COX

### **A letter from the studio; artists collectives in revolutionary Indonesia 1945–1949**

On 17 August 1945 President Sukarno declared Indonesia's Independence. In 1949, after four years of bloody conflict, the Netherlands acknowledged Indonesia's autonomy. Although marred by violence the four-year period proved to be one of vital activity for Javanese artists who were

integral in producing propaganda posters and artworks for the revolutionary forces. During this period no less than ten artists' collectives were launched in the major cities of Java. Aside from their political activities these collectives consolidated technical expertise and materials and nurtured philosophical and artistic discourse. Whilst maintaining the value of artistic collaboration such discourse championed the individual artist as integral to the proper functioning of community. This paper will examine the individual and collective relationship of Indonesian artists organisations as brought to the fore through an analysis of group portraits painted by and of the collectives. The paper asks in looking at the imagery of these organisations, what do we understand about the relationship of individual and collective agency and the historical context of their formations?

*Matt Cox is a PhD candidate in Asian Art History with the Department of Art History & Film Studies and the Power Institute, University of Sydney and Study Room Coordinator at the Art Gallery of New South Wales. He is completing his PhD dissertation on the development of portraiture in 20th Century Indonesia.*

## KEDAR VISHNAWATHAN

### **The collectivisation and appropriation of the peasantry in Indian independence: two opposing strategies**

This paper examines two inter-related, and opposing, methods of the peasantry's appropriation within Indian modernism related to the socio-political processes of the Indian Independence movement. Articulating how the peasantry's life-worlds became a central discourse of Indian modernism. How the Indian National Congress romantically appropriated the peasantry into the creation of a dominant visual discourse at Shantiniketan by Nandalal Bose (1882–1966), and Ram Kinkar Vaj (1906–1980). The collective pan-national cultural appropriation of the

peasantry was a nationalist manoeuvre going deep into non-Raj contaminated components of the Indian cultural-system, moving away from Raj's cultural-system. Chittaprasad Bhattacharya (1915–1978) was, during the 1940s, connected with the Communist Party of India (CPI), becoming an activist disseminating agitation propaganda in diverse media. Depicting the peasantry using social realist discourses. Consequently creating another discourse in opposition to the dominant Indian National Congress discourses. Chittaprasad did not believe in the peasantry's appropriation, but rather celebration of their life-worlds.

*Kedar Vishwanathan is a PhD candidate in Asian Art History with the Department of Art History & Film Studies and the Power Institute, University of Sydney. His thesis examines Indian Modernism from 1890 to 1960 and is due to be submitted in the second half of 2012.*

### DR DAVID TEH

#### **Baramee: the ethics of withdrawal in Thai contemporary art**

In its heyday, the mantle of the avant-garde artist brought with it a number of roles: shaman, melancholic, enfant terrible, provocateur, the 'bad guest' at the dinner party of high culture. In Thailand, however, those leading artistic transformation have rarely conformed to these archetypes. Their distinction consists not in a rejection of, but a negotiation with, institutional structures, in the art of compromise, not of resistance. Despite the general demise of the avant-garde as heroic paradigm, the value once attributed to aesthetic innovation has in Thailand been reinscribed within the person of the artist, as a kind of aura that I characterize with the Thai word *baramee* ('charisma'). Far from finding heroic individualist or agonistic outlets, *baramee* is cultivated through intellectual retirement, an ethics of withdrawal with deep roots in Siamese political and spiritual

culture, and which shapes the horizon of both individual and collective practice to this day.

*Dr David Teh is an Assistant Professor at the National University of Singapore. His research focuses on contemporary art in Southeast Asia, with specific attention to art in Thailand. His essays have appeared in Third Text, Afterall and Aan Journal (Bangkok).*

### CLARE VEAL

#### **Collective ruptures: documenting the precarious nature of Thai politics through image networks, 2010–present**

In 2010, the military crackdown on United Front for Democracy protestors in Bangkok appeared as the inevitable result of the polarization of Thai politics. Significantly, the Thai government's largely unsuccessful attempts at reparation via the control of image networks represented an attempt to propagate a vision of the modernist fetish of the nation as collective. Drawing upon Stimson and Sholette's contention that collective structures should be periodised (Stimson and Sholette, 2004), this paper proposes that this rupture was coexistent with the development of informal collectives utilizing social networks of image exchange such as Youtube, Facebook and street graffiti. In a context where official control over image networks is longstanding in both artistic and non-artistic realms, the significance of this development will be examined in light of Latour's 'Actor –Network Theory' (Latour, 2005), which specifies how collectives exist as precarious series of temporary relationships, expanding within and beyond national and artistic limitations.

*Clare Veal is a PhD candidate in Asian Art History with the Department of Art History & Film Studies and the Power Institute, University of Sydney. Her PhD thesis focuses on the links between photography and the formation of Thai identity in the period 1950–2011.*



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## PANEL

# STRUCTURING WAYS OF SEEING

## CONVENORS

### DR CATHERINE DE LORENZO

University of New South Wales

## ASSOCIATE PROFESSOR

### JOANNA MENDELSSOHN

University of New South Wales

## ASSOCIATE PROFESSOR

### CATHERINE SPECK

University of Adelaide

## ERIC RIDDLER

Art Gallery of New South Wales

This session examines the various influences, ranging from different funding models to shifts in art historical thinking, that shaped the development of curatorial and exhibition practices in Australia from the mid -twentieth century. It will encompass the context and rationales for specific curatorial interventions, the broader evolution of exhibition and display practices in the profession, and the reciprocal impacts of art exhibitions on art history.

## STEVEN MILLER

### **The 1953 exhibition of *French Painting Today* and the question of focus audiences for exhibitions**

This paper will look at the 1953 exhibition of *French Painting Today*, arguably one of the last shows to be organised primarily for practising artists. Hal Missingham, the Director of the Art Gallery of NSW at the time, wrote that the exhibition was held for 'artists, students and the general public'—in that order. This reflected a traditional focus for exhibitions before the mid 20th

century. Clarice Zander, who organised the 1933 *Exhibition of Contemporary British Art*, assembled the show primarily for Australian artists. Basil Burdett, the curator of the 1939 Herald exhibition, similarly viewed his key audience as practising artists, with the main purpose of the exhibition being that of re-invigorating Australian painting. This paper will consider the cultural and economic factors which led to a radical change in this emphasis in the last fifty years.

*Steven Miller is Head of the Art Gallery of New South Wales Research Library and Archive. He has worked in both public and commercial galleries since the late 1980s.*

## IAN COOKE

### **Eight American Artists (1958): from Seattle to New Zealand**

*Eight American Artists* was the first exhibition of original examples of modern American art to be displayed in New Zealand. The exhibition was arranged by the Seattle Art Museum and was toured to the Auckland Art Gallery and the National Art Gallery in Wellington in 1958 by the United States Information Service as part of a wider circuit of the Pacific, which also included Australia.

This paper will examine the different meanings and agendas behind the exhibition, situating it within the broader discourse on the use of modern art as a form of propaganda by the U.S. Government during the Cold War, as well as giving consideration to how it expressed local New Zealand aims and agency.

The paper will also draw comparisons with the subsequent display and reception of the show in the state art galleries of Melbourne and Sydney.

*I am currently a PhD candidate in art history at the University of Auckland. My topic is the art-related interactions between New Zealand and the United States from 1950–1980.*

## ASSOCIATE PROFESSOR CATHERINE SPECK & DR CATHERINE DE LORENZO

### **Mountford and Tuckson: key protagonists in exhibiting Aboriginal art**

The late 1970s and 80s are frequently credited as the decades when Aboriginal art came into its own. This paper examines the crucial lead-up decades of the late 1950s and the early 1960s via two significant exhibitions of Aboriginal and Tiwi Islander art. First under examination is Mountford's exhibition of barks shown at AGSA as part of the inaugural Adelaide Festival of Arts. Second is Tony Tuckson's touring exhibition of Aboriginal barks and objects. Both exhibitions, shown in an art gallery not an ethnographic museum, invited an aesthetic reading of the objects. From a museological perspective it could be argued that these exhibitions mark a shift from seeing Aboriginal art as solely ethnological artifact to 'art for art's sake'. The impact these exhibitions had on art history will be probed, as will the influence of scholarship by anthropologists on the uptake of Aboriginal art within art curatorship and art history.

*A/Prof Catherine Speck coordinates postgraduate programs in Art History and Curatorial & Museum Studies at the Art Gallery of South Australia and University of Adelaide, and she is co-researcher of an ARC project, Australian Art Exhibitions 1968-2009.*

*Dr Catherine De Lorenzo is an art historian with adjunct research positions in COFA, UNSW and Monash University. Her research currently examines Australian art historiography, Australian-European photographic exchange, and cross-cultural and cross-disciplinary collaboration.*

## ERIC RIDDLER

### **Birth of the Biennale**

This paper will trace the first two decades of the *Sydney Biennale*, beginning in 1973 with its emergence from the *Transfield Art Prize*, culminating in the 'Boundary Rider' of 1992–3. The idea of art prizes and scholarships for contemporary art gathered strength in the 1950s and 1960s, valuable for emerging artists and the stakeholders' collections. However, the idea of art as the object was being replaced, as the ideas behind art and the environment in which the new art was created became as important as, if not more important than, the finished object. Meanwhile, attention was changing from the Pacific focus of the early *Biennale* exhibitions to a renewed European scene and, with it, a post-modernist revision of twentieth century art history. Questions of gender balance and regional participation emerged. Then came the opportunity, thanks to a globalised art scene, to explore the contemporary practice of formerly overlooked nations.

*Eric Riddler is Image Librarian and Researcher at the Art Gallery of New South Wales, having previously worked with the College of Fine Arts and Design and Art Australia Online.*

## ASSOCIATE PROFESSOR JOANNA MENDELSSOHN

### **The rise and fall of the Australian Gallery Directors' Council 1975–1981**

In 1975 the Visual Arts Board created funding to enable the previously annual meeting of gallery directors (the Australian Gallery Directors Conference) to become a national touring agency, the Australian Gallery Directors' Council (AGDC). This body spearheaded the implementation of professional standards throughout the country and initiated scholarly exhibitions that uncovered Australia's colonial past, as well as reconsidering the present. It was liquidated in

1981. Despite its short life it changed forever the terrain of exhibitions in Australia.

The rise and fall of the AGDC, and the subsequent careers of those whose curatorial visions were enabled by its existence, is both an example of the ephemeral nature of many of the structures that govern the arts and also an indication that closure is not to be equated with failure. The paper draws on archival interviews with those most closely involved with the AGDC as well as extant archives.

*Joanna Mendelssohn leads the ARC funded Australian Art Exhibitions 1968–2009: A Generation of Cultural Transformation. She writes on Australian art, and is joint-Editor in Chief of [www.daa.org.au](http://www.daa.org.au).*

## ASSOCIATE PROFESSOR ALISON INGLIS

### **Art historians as exhibition curators: the case of *Completing the Picture: Women artists and the Heidelberg Era* (1992)**

This paper evaluates the 1992 exhibition entitled *Completing the Picture: Women artists and the Heidelberg Era*, which was held at Heide Museum of Modern Art and subsequently toured to eight other venues in Australia. The exhibition examined the work of 19 women artists associated with the so-called Heidelberg School, and was widely recognized at the time as groundbreaking, acting as 'a catalyst' for further feminist reappraisals of Australian art history. *Completing the Picture* was conceived and written by two art historians, Victoria Hammond and Juliette Peers. This paper will investigate the wider significance of this exhibition in terms of its context and impact. How typical was this collaboration between art historians and art museums at this time? How familiar were the two art historians with exhibition theory and practice? Did an exhibition with art historians as curators differ from those produced by professional curators? How influential was this exhibition

for art historians and museum curators?

*Alison Inglis is an Associate Professor in the Art History Program at the University of Melbourne. She has co-ordinated the Master of Art Curatorship program since 1995. She is currently working on the Australian Research Council funded project, Australian Art Exhibitions 1968–2009: a generation of cultural transformation.*

## DAVID RAINEY

### **Nolan's *Mrs Fraser*: reconstruction and deconstruction**

Sidney Nolan's painting *Mrs Fraser* is regarded as emblematic of his animosity towards Sunday Reed. It has inflamed viewers for more than 60 years with Nolan conflating Mrs Fraser's story with his own, seeing himself as the betrayed convict Bracefell and Sunday as the betraying Eliza.

Nolan sent the Reeds photographs of some of his Fraser Island paintings. Hitherto unreported, they include an early larger version of *Mrs Fraser*, which reconstructed, encourages deconstruction of the myth that Nolan painted it to denigrate Sunday Reed.

The paper examines responses to the work by critics, curators and by the artist himself. It argues that these, like the various narratives characterising the reportage of the historical Eliza Fraser, have been preconditioned by structured ways of seeing. This structuring of commentary has encouraged viewers to see the work itself, to see Eliza Fraser, and to see Sunday Reed, in preferred, often errant, ways.

*David Rainey retired from Patent Attorney practice in 2006 and now pursues Australian avant-garde art/lit of WW2. In 2009 he curated the Ern Malley exhibition at Heide. He maintains the aCOMMENT website.*

PANEL

SURFACE AND DEEP  
HISTORIES: CRITIQUES,  
AND PRACTICES IN  
ART, ARCHITECTURE,  
AND DESIGN

CONVENOR

DR ANURADHA CHATTERJEE

University of Tasmania

Surface in architecture has had a deeper and a more pervasive presence in the practice and theory of the discipline than is commonly supposed. Orientations to the surface emerge, collapse, and reappear, sustaining it as a legitimate theoretical and artefactual entity, despite the disciplinary definition of architecture as space, structure, and function. The persistence of surface is a commentary on the concomitance of the visual and the built, especially as modernity casts into question the nature of the eye, vision, and the visible. In *White Walls and Designer Dresses*, Mark Wigley notes: "Architecture is no longer simply a visual object with certain properties. It is actually involved in the construction of the visual before it is placed within the visual. Indeed, vision itself becomes an architectural phenomenon" (1995).

Even though surface is defended for its pervasiveness by Kurt Forster, it occupies the interstice or the space of the unconscious in architectural discourse, from where it defends its legitimacy as architecturally valuable, as opposed to merely visually pleasurable. Nevertheless, it is a key site for interdisciplinary collaborations, which allows practitioners and thinkers in art, heritage, fashion, interior design and craft, industrial design, new materials and installation technologies to think of surface as superficial and pervasive, symbol and space; meaningful and functional; static and transitory, object

and envelope. Examples that come to mind are projects by Laboratory for Visionary Architecture (such as the proposal for the Re-skin of the UTS Tower and the digital origami Emergency Shelter), Peta Carlin's Exhibition *Urban Fabric: Greige*, and the Urban Art Projects (UAP) collaboration with American artist Ned Kahn (Hassell Architecture, Sydney and Brisbane Airport Corporation) for the art wall of the Brisbane Domestic Terminal Carpark.

The session invites critical commentary on 'uses', figurations, scales, and typologies of surface, and it encourages consideration of case studies from across art, architectural, design writing and practice.

DR LAINI BURTON

**Beyond the surface: the spatial dialectics of Pipilotti Rist's *Pour Your Body Out (7354 Cubic Meters)***

Pipilotti Rist's 2008–2009 installation *Pour Your Body Out (7354 Cubic Meters)* showcased an immersive environment that pursued an affective use of physical space. The installation site—the Marron atrium in MoMA, New York—engenders the maternal, domestic interior and implies notions of containment and delimitation while reiterating the 'Otherness' of woman. Critical responses to Rist's installation employed a range of feminising metaphors which describe a 'dialectic of division'; one that emphasises binary structures of interior/exterior, nature/culture reflected in social hierarchies.

I argue Rist ruptures the naturalising function of such metaphors by producing a work where the boundary is reconfigured as permeable and temporal. Further, I suggest Rist's installation offers an alternative experience to linear time and the rationality of Cartesian space; one that proposes new relationships between its form and content.

This paper, then, will discuss Rist's installation as a work that embodies a spatial dialectic and

investigates how space is constituted through the metaphoric body of woman.

*Dr Laini Burton is Lecturer, at the Queensland College of Art, Griffith University. Her research interests centre on body politics and gender theory, and contemporary Australian art and design practice.*

## ANNA DALY

### **The lost dimensions of industrial space: wallpaper as surface and surface as structure in the late-eighteenth and nineteenth century interior**

For Henri Lefebvre, the produced space of modernity has replaced the social space of pre-industrialisation. This is partly attributable to what he terms the “disembodiment” of space where, epistemologically speaking, the body is severed from its natural relationship to space reconfiguring the body and space as ontologically distinct categories.

This paper illustrates Lefebvre’s argument through the emergence of wallpaper, a form that, in its apparent devotion to the surface, articulates the problematic surface/structure distinction used to characterise rational space. As such, wallpaper also demonstrates the degree to which produced space was susceptible to “...instability, disparity and substitutions.”

The phenomenon of faire *tapisserie*, in which women could seemingly disappear into walls serves as just one example of this. Here, the significance of the surface to categories of being challenges the concept of its superficiality and reveals that the separation between subject and object underwriting the surface/structure distinction is one vulnerable to distortion.

*Anna Daly is researching Enlightenment conceptualisations of space for a PhD that also considers the conventions of genre and framing that underwrite art historical definitions of illusionism.*

## STELLA NORTH

### **Sartorialised space: the surfacing of expansive bodies**

The framing of the body by clothing is akin to the framing of the potential-charged interior of a building by its manifest structure. Mapping the integument of corporeal surface and tectonic substance, garments become a mimetic inter-address of body and space, effecting a corporealisation of place at the scale of what is worn. To wear and to inhabit are thus not so far removed; both stage the application of the body’s immediacy to its experientially intimated objects, and vice versa. Surfaces corporeal and spatial are brought into continuity via clothing’s interface – an interface both emphatic, as is the sewing sense of the word, and communicative, as is the computing sense. To consider body and space in continuity with one another is not only to extend our understanding of both, but to be located analytically as we are already located experientially; both spatialised and sartorialised.

*Stella North is undertaking a doctoral thesis in Gender and Cultural Studies entitled Word Made Cloth: Rebodying Fashion’s Materiality. She is the author of ‘The Surfacing of the Self: The Clothing-Ego’ in the forthcoming Palgrave collection Skin, Culture and Psychoanalysis.*

## DR FLAVIA MARCELLO

### **Scratching the surface: technical and symbolic practices of contemporary ‘green’ architecture**

Throughout history the architectural surface has been used to represent, narrative and naturalise religious, political and economic power. This paper approaches architecture as an assemblage of relations and flows cutting across the autonomy of a disciplinary field, surrounding and producing buildings as objects expressing socio-cultural order and acting as economic agents. It uses

contemporary 'Green' architecture to pose key questions in relation to the ideology and language of 'sustainable' architecture: How does architecture reconcile questions of surface with the form, style and content of 'sustainability' and green-ness? Is 'Green' architecture becoming more a style than a mode of practice? How can the desire for formal and stylistic innovation influence the move to sustainable practice? It discusses three recent Melbourne buildings whose technical and symbolic practices show a shift from content to form, from surfaces that achieve best-practice standards of sustainability to facades that act as signifiers in their own right.

*Dr Flavia Marcello is an architectural historian lecturer in design at Deakin University. Her research is in fascist ideology in its artistic, architectural and urban expressions merged with sustainable design curriculum development in academic and professional development settings.*

### DIANNE PEACOCK

#### **Architects' collage and photomontage: propositional work from Melbourne, 1980 and onwards**

Picasso and Braques' experiments of 1912 begin an account of the role of collage in modern art (Taylor 2004). By contrast, in architecture we encounter only fragmentary and incidental histories of the application and development of this medium despite the discipline's extensive use of photomontage. This paper is part of a search for histories of architects' photomontage and collage. Its focus is on generative and propositional works, observing that for much of the 20th century, such work often occurred in contexts where architecture and contemporary art mixed.

A local fragment of a history of architects' collage and photomontage is found in the work of a number of Melbourne architects including Howard Raggatt and Ivan Rijavec. From the 1980s onwards, these

architects' collages and photomontages generated architectural proposals and their representations. For Raggatt, collage was given significant attention in a catalogue of procedures (Raggatt 1993) and employed in the design of buildings.

*Dianne Peacock is a Melbourne based architect and artist completing a PhD in Architecture and Design by project at RMIT University. An ongoing project collates examples of architects' collages.*

### KIRSTY VOLZ & DAVID TOUSSAINT

#### **Beneath the surface: the unsolved mysteries of Jim Thompson and Florence Broadhurst**

This paper investigates the parallels between the careers of Jim Thompson and Florence Broadhurst and what lead them to design such noteworthy patterns for wall surfaces in the final act of their lives. Was it that the coloured surface provided a way to camouflage and hide its subjects? As Fernand Léger wrote white walls create '... an impalpability of air, of slick, brilliant new surfaces where nothing can be hidden any longer...' Then, for Broadhurst and Thompson the patterned surface became a plane in which to bury past secrets.

*Kirsty Volz and David Toussaint are a husband and wife duo who share a passion for architecture and South East Asian culture.*

### MOLLY DUGGINS

#### **Colonial montage: consolidating an Australian iconography in late nineteenth-century graphic culture**

Focusing on the late nineteenth-century graphic output of John Sands Ltd., I will examine the employment of montage, a composite illustrative style featuring vignettes of scenic landscapes and emblems of industry

integrated through frames incorporating Australian flora and fauna, as a strategic illustrative style engaged in visually defining Australian identity in the years surrounding Federation. While demonstrating the artistic and technological sophistication of the colonies, Sands' montage imagery drew upon an intimate scrapbook aesthetic that sought to personally appeal to and implicate the viewer in consolidating its constituent parts to construct a pictorial narrative. In its ability to solidify rather than fracture, to smooth over the cultural fissures of colonialism in order to re-envision the colonial past subsumed in an emerging vision of an optimistic nationalist future, montage has particular agency as a decorative mode within late nineteenth-century Australian visual culture.

*Molly Duggins is a PhD candidate in art history at the University of Sydney. Her thesis examines the aesthetic assemblage of nature in colonial Australian albums.*

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## PANEL

# THE AFTERMATH: PHOTOGRAPHY, MEMORY AND HISTORY

## CONVENORS

**DONNA WEST BRETT**

University of Sydney

**ANN SHELTON**

Massey University

In the world of photojournalism, 'keen young photographers' sometimes known as 'ambulance chasers' monitor police radio: in doing so they follow in the footsteps of such photo luminaries as Brassai or Weegee. They are also attempting to secure the quintessential image, summing up a situation pictorially. These photographers have endeavored to get

to the scene of the crime, or the event, before or alongside the authorities.

However, David Company speaks of the propensity of the contemporary photographer to turn up late to the event, arriving after the 'action' is over or after the crime has been committed. One can see this shift as a response to the 'decisive moment', the key element of an earlier photographic cycle and one that remains iconic of a certain genre of photography. One can also see this lateness as a reaction to the drama of journalism, as a response to the horrific images of accidents and world events that populate our lives, or as part of a shift in emphasis from the author to the viewer. Under this relatively new photographic mode, a viewer populates what might appear initially as an empty image with meaning, which is generated by the image and by the viewer's own experience.

This session will explore the shift in contemporary practice from photographing the event to recording its aftermath. It will examine how the photographic might relate to concepts of history and memory and how it can act as a marker of past events, people or places, or record traces of the aftermath of an event.

## DEAN KEEP

### Remembering Hiroshima: photographs as cultural artifacts and memory sites

The photograph is both text and object. It is a mnemonic device, a trigger for the remembrance and memorialisation of events borne out of direct and indirect experience. Photographs are also memory sites (*Nora* 1989) that connect the past with the present.

In 1947, two years after the atomic bomb exploded over the Japanese city of Hiroshima killing tens of thousands of civilians, the author's father served in Hiroshima as part of an Australian contingency of the British Commonwealth Occupational Forces (B.C.O.F.) deployed to assist in the rebuilding of the city.

## together < > apart

The graphic photographs, which depict the aftermath of the atomic bombing of Hiroshima, packaged as souvenirs for the occupying troops have shaped Keep's memories of this catastrophic event.

Using the field of memory studies as a theoretical framework in which to interrogate Keep's family photographs, this paper examines how these particular photographic artifacts have helped to shape the authors understanding and memories of post-war Hiroshima.

*Dean Keep's research is concerned with exploring the nexus between emerging digital technologies and memory/remembrance. Other research areas include mobile media, digital imaging and the production of hybrid narrative forms.*

## ELIZA GARNSEY

### **The battle for hearts and minds: artistic responses to terror**

Armed with art International Relations is more alert to ideas and less blinded by rhetoric. Art and visual culture play a strategic role in the battle for hearts and minds. This paper examines the role of art as a soft power resource used to transmit knowledge and values across both individual and collective levels. Using the War on Terror as a case study, the paper examines how art and visual culture affected the War on Terror in two discernable ways. First, art was influential in co-opting support for the War on Terror. After 9/11 terrorism became highly optical and images of 'terror' flooded the visual age. Secondly, art and visual culture have been prominent in representing and co-opting anti-war sentiment. Images of American soldiers torturing detainees at Abu Ghraib prison became central to fostering anti-war sentiment.

*In October 2012 Garnsey will commence doctoral research into the nexus between creative expression and post-conflict justice in*

*the Department of Politics and International Studies at the University of Cambridge. She holds a Masters of International Affairs at the ANU, a Masters in Art History and Visual Culture at the University of Oxford and a Bachelor of Art Theory (Honours) at the College of Fine Arts, UNSW.*

## HELEN HUGHES

### **A phenomenology of aftermath: Gregor Schneider's *Weisse Folter* 2007**

The contemporary German installation artist Gregor Schneider plumbs the notion of 'aftermath' to explore the entangled fields of memory, history and their representation. In this paper, I seek to explore the specific relationship between photographic image and architectural space as it relates to the staging of aftermath by discussing Schneider's 2007 exhibition *Weisse Folter*, made for K21 Kunstsammlung Nordrhein-Westfalen in Düsseldorf. Here, Schneider created a life-size reconstruction of Camp 5, part of the US military detention camp at Guantanamo Bay, relying solely on digital photographs downloaded from the internet as blueprints. Each of the rooms was emptied of human occupants, clinically clean, freshly painted, and largely divested of signifiers of geographic context. Yet what Schneider ultimately suggests in this work is that traces of an event can never be wholly expunged from site. *Weisse Folter* sought to present a phenomenologically charged, simulated experience of Camp 5 without deferring to the iconic image-tropes — of kneeling, restrained, orange-clad prisoners — propagated by international news media. In this way, the rooms were like 'empty photographs' whose meaning was determined by the viewer's physical experience of the space.

*Helen Hughes is a PhD candidate in Art History at the University of Melbourne. She is co-founder and co-editor of Discipline, and an editor of emaj — the Electronic Melbourne Art Journal.*



## VERONICA TELLO

### **Distillations of Time: the politics of aftermath photography and Rosemary Laing's to walk on a sea of salt (2004)**

By the time Rosemary Laing arrived to document the Woomera detention centre in 2004 more than a year had passed since its closure. Many of the photographs in Laing's subsequent series, to walk on a sea of salt, appear desolate, peopleless, barren: it is as if history is at a standstill. They focus on the traces of historical events as opposed to the 'decisive moment.' They proffer 'monumental' like images for commemorating contemporary history. They are, in turn, forms of 'aftermath' photography. Many critics have argued that aftermath photography produces a sublime aesthetic which reifies and rarifies the historical referent, bringing the genre's ethics into question. Yet, as this analysis of to walk on a sea of salt will show, that which is at stake vis-à-vis aftermath photography is not necessarily bound to its distance from the historical event, but rather its particular production of (expanded) historical time.

*Veronica Tello is a PhD candidate at the University of Melbourne. Her research is published in Vitamin P2: New Perspectives in Painting, Afterall, Tijdschrift Kunstlicht and Art Monthly Australia.*

## REBECCA SHANAHAN

### **Small hours and dead time**

My recent photographic and video work Small Hours references the cinematic technique of temps mort. In French 'dead time', temps mort is the term used when filming occurs before or after characters move into frame or action takes place. Used by auteur directors like Claire Denis, Yasujiro Ozu and famously Michelangelo Antonioni, these moments of temps mort often resemble small meditations on what can or cannot be seen, and by implication what can or cannot be known or

understood. Given the contested relationship between photography and knowledge, the flow of understanding always moves both ways between my images and a viewer; even when action or someone's state or appearance is visually described, there's no certainty as to the meaning of what is seen and no clear narrative reading. Photographed in or within a kilometre of my home, Small Hours explores interior and exterior, public and private spatial and other relationships, operating in an uncanny and ambiguous register.

*Rebecca Shanahan is a Sydney-based artist. In 2011 her work Neighbours screened at the ACP Festival, Atlanta, USA and her joint exhibition Homelands (with Damian Dillon) is at UTS Gallery in June–July 2012.*

## JONATHAN KAY

### **To the uttermost end: the photographic amalgamation of history, imagination and exploration in illusionary landscapes**

'When navigators set out from the Mediterranean world, and later from Europe, looking for the fabled land, they were searching not just for the future but for the past as well' (Edmond, 2009, p. 211).

At the beginning 18th century one third of the Earth remained a mystery to Europeans (Ferns et al., 2007). While the majority of the northern hemisphere had been geographically navigated, the Southern hemisphere remained largely uncharted by European explorers. However, the South Pacific did not remain a void, rather it became a theatre in to which European imagination projected illusionary landscapes such as the *Antipodes*, *The Great Southern Land* and *Terra Australis Incognita*.

The purpose of this creative research paper is to visualize illusionary landscapes of the South Pacific into photographic experiences. These illusionary landscapes are the amalgamation of memory, history and imagination that stems from this imaginative consciousness of European exploration.

## together < > apart

*Jonathan Kay is currently studying at Massey University towards a Master of Fine Arts. He has exhibited in a number of group exhibitions in both, public and private galleries in New Zealand and the United States of America. Website: [www.jonathan-kay.com](http://www.jonathan-kay.com)*

### CHERIE PROSSER

#### Australian soldiers at Vignacourt

The recent discovery of hundreds of glass plate negatives of Australian, American and English troops stationed in Vignacourt during 1916 through to the end of the First World War created a media story in Australia. The revival of the images of the 'lost diggers' has captured the imaginations of the public. The public interest has been largely focused around the personal stories, the family history and personal commemoration.

This paper will explore how photographic and artistic documents can relate concepts of history and memory. With the distancing of time, meaning can sometimes only be generated from the image and the viewer's own experience. The development of the community portal by the Memorial is key to ensuring that there is new space for the public to share their memories and to enable connections to be made between the present and the past.

*Remember me: the lost diggers of Vignacourt* curated by Dr Janda Gooding opens 2 November 2012.

*Cherie Prosser is assistant curator of art at The Australian War Memorial. She curated Everyday addictions, AGSA 2005 and was assistant curator for the 2004 Adelaide Biennale of Australian Art. Her MA was on the use of the neo-baroque aesthetics by contemporary photography and video artists.*

### PANEL

## THE DIALECTICAL SPIRIT IN ART

### CONVENORS

#### DR VICTORIA CARRUTHERS

The University of Sydney

#### JAIME TSAI

The University of Sydney

There is little doubt that the spirit of dialectics pervades, sometimes haunts, the thinking of the 20th century. The influence of Hegel on the seminal theory and philosophy of the 'moderns' like Darwin, Freud and Marx is undisputed. Furthermore, Kojève's interpretive lectures on Hegel delivered throughout the 1930s in Paris to a devoted audience, which included Lacan, Bataille, Breton, Merleau-Ponty and Sartre, contributed to the dialectical spirit that underlines structuralism, poststructuralism, psychoanalytic theory and post colonial theory. Whether in support of, or opposition to the synthesising quality of the dialectic, all 20th century theory is informed by its legacy, emerging in preoccupations with notions of self and Other, reconciliations of inner and outer realities and theories of the fluid, polysemic nature of human subjectivity. In this sense the dialectical spirit is evident in all aspects of cultural, aesthetic and social theory and creative practice that seeks to explore the often complex relationships between opposing notions: cultural assimilation/difference; the whole/the fraction; dualism/polysemicism; heterogeneity/homogeneity; fixed and fluid; and, of course together/apart.

### DR DARRYN ANSTED

#### Blurred synthesis: Gerhard Richter and dialectics of the visible

Gerhard Richter's painting parallels the problematising of the Hegelian dialectic in

the second half of the twentieth century. This paper establishes dialectical thought, via the legacy of Richter's training in Socialist Realism, as an ongoing element reworked throughout his *oeuvre*. Whether encountered in the ideological mandates of East German cultural policy or in the stylistic subversion of the West's avant-gardism, Richter engages the dialectic with a deconstructive practice that works both *within* and to *resist* its logic, deploying a dialectical approach *as authentically* as possible – not unlike Theodor Adorno's negative dialectic. With a close visual analysis of several key paintings, and a clear explication of their ideological context, this paper documents the preservation of dialectical tension throughout Richter's *oeuvre*, concluding that ultimately this refusal of synthesis must be understood as an ethical fracture in Hegelian systematisation: a resistance to the reduction of difference comparable to certain manoeuvres in the thought of Jacques Derrida and Emmanuel Lévinas.

*Dr Darryn Ansted is Coordinator of Painting at Curtin University in Western Australia. An early-career artist-academic, his practice involves painting as a social practice and publishing on contemporary art.*

## DR NICOLA DICKSON

### In search of self

How does a 'settler' Australian artist engage with notions of self and 'other'? Who is self and who 'other'? Indeed how can such an artist engage with representations of indigenous Australian people without being situated as the coloniser? How does one enter and culturally engage within the 'Third space of enunciation' described by Homi K. Bhabha and 'elude the politics of polarity and emerge as the others of our selves'? This paper charts my negotiation of these concerns within my painting practice which explores evolving notions of Australian identity. I will discuss the painting methodology I employ and situate

it within the discourse that occurs around notions of self and 'other' by comparing and contrasting it to the work of several Australian indigenous artists, Danie Mellor, Richard Bell and Daniel Boyd all of whom exhibit hybridity in their creative practice

*Nicola Dickson is a visual artist. The topic of her PhD, completed at the ANU in 2010 was Wonderlust: The influence of natural history illustration and ornamentation on perceptions of the exotic in Australia.*

## DR ROB HAYSOM

### Artist as shaman

The artist and his double is prevalent amongst those artists adopting a shaman persona within their artistic practice. Works by Beuys and Ernst are paradigmatic of such activities. The Australian artist Kevin Mortensen has applied the shaman role extensively throughout his artistic *oeuvre*, particularly in his adoption of a bird-man persona in many of his works.

Drawing upon Danish and Australian aboriginal myths and legends, pre-history, and landscapes of Denmark and Australia, his work is permeated with the artist as storyteller. His pioneering performance work *The Seagull Salesman* at Pinacotheca in 1971 began a variety of projects conducted in various locations in galleries and outside settings, that include representing Australia at the 1980 Venice Biennale, performing at the ICA London as well as performances in wetland and city environments throughout Australia.

The role of shaman raises questions about the adoption of such a position, well foregrounded when examining Mortensen's work.

*I currently teach art history, theory and painting, and co-ordinate the Honours program across our School. Recent research includes a monograph on Arnold Shore (Macmillan) and Kevin Mortensen (forthcoming).*

## SUSAN HOLDEN

### The antinomy of the 'space-time' concept in modern architecture

This paper proposes to revisit the disciplinary significance of the 'space-time' concept for modern architecture by considering its historical and conceptual relationship to the *longuedurée* of the spatial/temporal division in the arts. The 'space-time' concept was famously popularised by architectural historian Sigfried Giedion in his highly influential 1941 book *Space, Time and Architecture: The Growth of a New Tradition*, in which he used the 'space-time' concept as a synecdoche for the zeitgeist of modernity, and to describe the historical prescience of modern architectural space. Giedion's use of the concept invoked two competing historical lineages of ideas about spatial experience in architecture. On the one hand, he drew from an avant-garde conceptualisation of 'space-time' that focused on the kinaesthetic aspect of spatial experience as something that could unite the arts of painting, sculpture and architecture. On the other hand, he also drew on ideas developed in the nineteenth century by a group of German aesthetic theorists, which focused on the temporality of bodily extension as the thing that distinguished architecture from the other arts. The spatial/temporal division in the arts, first articulated by Gotthold Ephraim Lessing in his essay *Laocöon: An Essay on the Limits of Painting and Poetry* (1766), and reiterated in the twentieth century in the concept of 'medium specificity' in modern art; provides a productive framework through which to think through the antinomy of the 'space-time' concept in modernism, and to more deeply understand its significance as a fault-line in architecture's disciplinary identity.

*Susan lectures in the History and Theory of Architecture and Architectural Design, and is a member of the ATCH (Architecture, Theory, Criticism, History) Research Centre. Her research interests include the history of post-war architecture; architecture's relationship to the other arts; and the historiography of*

*aesthetic ideas and urban paradigms in architecture.*

## DR ADAM JASPER

### Slavoj Žižek's less than nothing: Hegel and the shadow of dialectical materialism

'What we refer to as the continent of "philosophy" can be considered as extending as much as one wants into the past or into the future, but there is a unique philosophical moment in which philosophy appears "as such" and which serves as a key—as the *only* key—to reading the entire preceding and following tradition as philosophy [...] This moment is the moment of *German Idealism*' (*Less than Nothing*, 2012, p7)

Like a latter-day Kojève, Žižek seeks to reassert the primacy of Hegel's dialectic as the definitive event in western philosophical thought. In unambiguous terms, he claims the primacy of the dialectic as not only 'a breath-taking concentration in the intensity of thinking', but as the pre-condition for philosophy "as such". Can such an ambitious re-inscription of Hegel into contemporary thought be sustained? What are the implications of Žižek's arguments for the practice of art history? On the occasion of the publication of Žižek's thousand page *magnum opus* on the dialectic, this paper will attempt to provide a primer on this monumental work, and take some first tentative steps in assessing its implications.

*Dr Adam Jasper is a lecturer at the University of Technology Sydney. He is a contributing editor to Cabinet Magazine, and a regular contributor to Frieze and Art and Australia.*

## CHARI LARSSON

### Didi-Huberman's dialectics: the legacy of the unhappy consciousness

In an astonishing body of work spanning thirty years and over thirty books, Georges

Didi-Huberman's art history reflects an ongoing engagement with the anti-Hegelian spirit of contemporary French philosophy. This paper will examine one aspect of the anti-Hegelian impulse in Didi-Huberman's thought, specifically his proximity to Georges Bataille and Bataille's preoccupation with the "unhappy consciousness" as an irreconcilable rend in subjectivity.

Most accounts of Georges Bataille's Hegelianism commence with Kojève's lectures in the 1930s. I will, however, retrieve an earlier moment in the French reception of Hegel, Jean Wahl's 1929 publication of *Le malheur de la conscience*. Wahl emphasised an internally divided and self-alienated model of subjectivity, unable to achieve synthesis in experience. Wahl's "unhappy consciousness" exerted a profound influence on Bataille's thinking, who embraced the theme of an irrational, fragmented subject. In Didi-Huberman's hands this becomes a powerful tool in his development of a non-Hegelian dialectics.

*Chari Larsson is a PhD candidate in art history at the University of Queensland. She is writing her thesis on French art historian Georges Didi-Huberman.*

## LISA SLADE

### Hybridity, the colonial imagination and the neo baroque

Recent theory has positioned aspects of contemporary art and entertainment as neo-baroque. This paper extends this dialectic arguing for the inherently baroque nature of several colonial objects made in the colony of New South Wales in the early nineteenth century. Made for private entertainment and sensorial pleasure, these hybrid constructions, including collectors' chests and multipurpose furniture pieces, reveal the neo-baroque excesses and exigencies of the colonial imagination. Like the seventeenth century Baroque *wunderschrank*, or cabinets

of wonder, these objects are chimeric in their combination of art, natural history, cabinetry and theatre. They manifest a dialectical spirit and like their Baroque forebears they offer the beholder a vicarious experience of the new world. Straddling the old world and the new, they are chimera produced by radical cultural, perceptual and technological shifts, conditions that find uncanny parallel in the twenty first century post-colonial remediation of the baroque.

*Lisa Slade is Project Curator at the Art Gallery of South Australia and a PhD candidate at Monash University.*

## PANEL

### TOGETHER BUT APART – EUROPEAN ART IN PUBLIC AND PRIVATE COLLECTIONS IN AUSTRALIAN AND NEW ZEALAND, 1840–1940

## CONVENOR STEWART REED

Postgraduate student, University of New South Wales

Many art collections in Australasia were shaped by groups of people who were both together but apart. The collectors, whether public or private, in Australia and New Zealand drew upon artists, exhibitions, advisors and dealers on the other side of the world, while their selections were influenced by art historians, critics and writers who were often distant and frequently unaware of the circumstances of these collections. The time lapse caused by contemporary technologies also increased the sense of separation.

At the same time, from the 1840s onwards, works of art were displayed for sale in the

colonies and many collectors purchased them without any real connection with the artist or knowledge of their place in the artistic milieu at 'home'. Some local sellers may have been art dealers, but were just as likely to be owners of music shops or stationers such as Wilkie & Webster's Music Shop in Melbourne and John Sands in Sydney. Various criteria were employed to assess the value of a work of art, such as the artist's ability to exhibit in the Royal Academy in London or the Salon in Paris; certainly these exhibitions were keenly reported by the colonial press. Later collectors were able to use publications such as the *Art Journal* and *Studio* to read analyses of artists and their works while also taking account of the opinions of local commentators, whose role expanded as the nineteenth century progressed.

The nexus between the two groups—European sources of art and advice and colonial purchasers—changed as more affluent Australasian collectors travelled to acquire works while journeys by art gallery staff and trustees increased around the early 1900s. However the use of overseas advisors by public and private art collectors continued into the mid 20th century.

## **REBECCA EDWARDS**

### **An inoffensive rebel – the black and white work of Frank Brangwyn**

Although the introduction of the etching revival in Australia and New Zealand was stimulated by State Galleries and their purchases of artist's prints in the late 1800s, the development of the movement was driven by antipodean artists in the early twentieth century.

This paper will focus on the attraction of the etchings of Frank Brangwyn, aesthetically and ideologically, to the close-knit network of etchers and collectors that existed in the early 1900s. To this group, Brangwyn was an acceptable rebel. His prints were linked to

more conservative styles, yet were innovative enough to situate him as one of the more radical painter-printmakers of his generation. While detractors from his work would claim Brangwyn's prints were an "offense" in Whistlerian terms, this paper will contend he was, in fact, an "inoffensive" rebel, and a significant figure within the Australasian printmaking community.

*Rebecca Edwards is a PhD candidate at the University of Melbourne. She is the 2012 Gordon Darling Intern, Assistant Curator of Australian Prints and Drawings at the National Gallery of Australia.*

## **SUZANNE FRASER**

### **Scottish-British-Australian identity at the National Gallery of Victoria, 1864 to 1945**

Between 1864 and 1945, the National Gallery of Victoria acquired approximately 30 works of Scottish painting, the majority of which were selected for the gallery by a series of London art advisors whose expertise was employed for the purpose of establishing a public collection for Victoria worthy of its position within the Empire and, subsequently, Commonwealth. The cross section of Scottish works included in the gallery's purchasing campaign aligned with the current fashions in London, which were shaped by the motivations of national identity and presiding political authority. As this paper will demonstrate, in their selections and commissions of Scottish art from London during this period, the National Gallery of Victoria represented an allegiance to the inseparability of the concepts of Scotland and Britain. This paper will provide a revisionist reading of this state of affairs.

*Suzanne Fraser is a PhD candidate at the University of Melbourne; her research focuses on the collection of Scottish art and the cultivation of Scottish visual culture in Australia.*

## JENNIFER HARRIS

### **Private and public collections of Japanese art in nineteenth century Australia and New Zealand**

The collecting of Japanese art by nineteenth century Australians and New Zealanders was an expression of their aspirations to be part of the international community despite being geographically apart.

Private collectors like Sir Samuel Way in Adelaide or Sir Joseph Kinsey in Christchurch formed their collections through access to international dealers, travel, exhibitions and extensive personal libraries housing important publications on the subject of Japanese art.

Bequests and gifts from such private collectors provided the catalyst for the formation of Japanese art collections in Australian and New Zealand public museums. Some public museums, however, like the Art Gallery of Western Australia or the Art Gallery of South Australia resourcefully and directly pursued acquisitions by other means.

This paper will examine the nature of objects collected by the early decades of the twentieth century, their sources and the networks of dealers and experts providing advice.

*Jennifer Harris is in the final-year of her PhD dissertation which examines the formation of Japanese art collections in Australia and New Zealand. As the Curatorial Research Assistant in Asian Art at the Art Gallery of South Australia, she was a contributor to the exhibition catalogue The Golden Journey: Japanese Art from Australian Collections.*

men in London asking them to select works for the Gallery's collection. They were an artist and an insurance manager. They, and their successors, could purchase without consultation with the Trustees.

Although telegrams were available, most communication was by letter and it took at least three months to get a reply. These affected the decisions about which works to acquire.

The Trustees soon were expressing reservations about works acquired by the Selectors despite both being influenced by the same critics and writers.

The Trustees became frustrated and in 1902, they informed London that the Selection Committee was no longer necessary. However within two years another system of Selectors was reintroduced.

This paper examines the impact of physical and temporal separation between these groups on the Gallery's acquisitions. It also examines local purchases of overseas artworks.

*Stewart's interest in the British collection of the AGNSW started some time ago when he researched this collection when he worked for the Gallery. He is now undertaking a research Masters at the College of Fine Arts, UNSW. He also teaches at the University of Sydney's Centre for Continuing Education.*

## STEWART REED

### **Art Gallery of NSW selection committees in London and Paris—1874 to 1930s**

Soon after their appointment in 1874, the Art Gallery of NSW's Trustees wrote to two

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**PANEL**

**WHY DON'T WE TALK  
MORE OFTEN?: POINTS  
OF CONVERGENCE  
BETWEEN VISUAL AND  
PERFORMING ARTS  
SPACES**

**CONVENORS**

**DR MELISSA LAING**

ST PAUL St Gallery, AUT University

**DR DAMIAN LENTINI**

University of Ballarat

'In the wealth of writings on space and politics, there appears to be a lack of critical literature on the means, relationships, and underlying ideologies in the making and representation of space.'  
(Céline Condorelli, *Support Structures*, Berlin: Sternberg Press, 2009, p.7).

This session examines the points of convergence between the construction, positioning and critique of contemporary theatrical and visual arts spaces. Both theatre and the visual arts have adopted similar architectural devices and strategies to support their activities ranging from the concurrent emergence of the white cube/black box, to the mobilisation of found spaces and temporary pavilion environments. However these practices are predominantly discussed in isolation to one another.

Although both visual artists and theatre practitioners have been attempting to break out of their respective hermetic 'cubes' and 'boxes' from the 1960s onwards – and despite the increasing manner in which performative strategies and display scenarios have come to inform the presentation and framing of the visual arts and vice-versa – there has been a

paucity of scholarly discourse regarding the relationship between these developments.

Drawing upon the themes of both the AAANZ annual conference and the Sydney Biennale, we seek to address this scarcity by bringing together academics and artists from a disparate range of practices and backgrounds in order to discuss the manner in which art and theatre spaces have both historically informed one another, as well as the ways in which the multifarious demands made upon contemporary spaces transgress these formally divisive parameters.

**DR MELISSA LAING**

**Performing Assembly**

*Assembly* was a two-part project instigated by ST PAUL St in 2012. The first stage involved the design and creation of an environment that supported the activity of fearless speech within the physical space of ST PAUL St Gallery One. This was developed by a mixed discipline group of artists, designers and architects. The second stage of *Assembly* was the activation of its principles through activities held within and supported by the space. ST PAUL St extended invitations to groups, collectives and individuals to use the space of *Assembly* to participate in the exploration of fearless speech to address specific issues of interest to them. This paper will look at how the support structures developed for *Assembly* operated as a platform for the ensuing talks, performances, screenings and social interventions. It will examine how the structures and events performed and critiqued the relationships and ideologies of the university gallery as a physical and intellectual space.

*Dr Melissa Laing is a curator, artist and theorist based in New Zealand. Her current projects include the Performance Ethics Working Group, an initiative of the University Without Conditions; and a 2012–13 Henry Moore Institute Research Fellowship to*



*undertake research into the archives of the Public Art Development Trust.*

## **SUE GALLAGHER & MONIQUE REDMOND**

### **The space of assembly**

This paper will seek to challenge and (im) mobilise relations between curators, artists and exhibition designers and their modes of practice by supporting lines of enquiry into the complexities of the production of space in a gallery context. The circulation of ideas through the various modes of curatorial proposition, exhibition design and participatory art practice was reconfigured in “Speakeasy”, a two-day event-based project, which took place within the month-long Assembly project at ST PAUL St Gallery, New Zealand. SPEAKEASY involved a group of artists interested in exploring notions of ‘free expression’, either as individuals or as part of a group or collaboration. Speakeasy included site and time-specific occurrences, which explored how visual artists and the objects, encounters and performances we engage in or with, can contribute to ‘free expression’; with particular emphasis on how any conversation can encourage or foster an exchange or interchange with an observer, audience or passerby.

*Sue Gallagher is a spatial designer and the Associate Head of School Academic and Head of Postgraduate in the School of Art & Design at AUT University.*

*Monique Redmond is the Visual Arts Programme Leader and Postgraduate Strand Leader in the School of Art & Design at AUT University. Her art practice is formed primarily through collaborative and installation processes.*

## **CHRISTOPHER WENN**

### **The lurker at the threshold: makeshift space and found temporality in Liminal Theatre's *The Drover's Wife Untold***

Melbourne-based Liminal Theatre perform a hallucinatory rendering of Henry Lawson's *The Drover's Wife* (1892) in a studio space converted from a school classroom. This paper explores the work of director Robert Draffin as an effort of *completion*,—the work of audience, performer, theatremakers and designers striving to come forth in a fragile moment of illumination. *The Drover's Wife Untold* inhabits multiple spaces—the white cube of gallery space; the blasted desert of Drysdale's *The Drover's Wife* (c. 1945); the ‘Empty Space’; and the ‘makeshift’ space of found-space or site-specific theatre. In its construction of time—historical time through distorted narrative, performance time through the spatial work of sound, the action-time-vision of digital projection—*The Drover's Wife Untold* is a rendering of theatre/archaeology, reconstructing past, present and future through its witnessing. This shifting field of temporality places the making of performance at a point where its truth—its integrity—is constituted between the reality of its surroundings and the visions of its imagining.

*Chris Wenn is a sound designer and theatre practitioner, currently pursuing an MA in Theatre Performance at Monash University. Chris' research explores the use of sound as a mechanism for the intersubjectivity of participants within the performance event, and its role after the performance event as theatre/archaeological artefact.*

## **DR DAMIAN LENTINI**

### **Performing the pavilion**

The following paper seeks to develop a set of architectural and institutional topographies which inform the design and use of the pavilion within the visual and performing

arts. Examining a range of permanent and temporary structures, it aims to explore the potential of the 'pavilion paradigm' within contemporary arts discourse; demonstrating how such structures provide the ideal ontological framework for the occurrence of ephemeral art 'events' (the exhibition, biennial, vernissage or performance). Highlighting the manner in which pavilions can be understood as occupying both a framing and framed position within the staging of contemporary art events, the paper will go on to further demonstrate how contemporary manifestations of this elusive structural device perpetually blur the boundaries between architectural and sculptural considerations of 'art space'; thereby reconfiguring one's awareness of roles of interior and exterior spaces ('on-stage' and 'off-stage'), collective and individual modes of spectatorship, along with theatrical and visual modes of art reception.

*Dr Damian Lentini lectures on modern and contemporary art at the University of Ballarat, as well as undertaking sessional tutoring in contemporary art at the University of Melbourne. His research examines the history, design and function of contemporary exhibition spaces; with a particular focus on the architecture of non-collecting or temporary sites.*

### CAROLINE WALLACE

#### **Messing up the museum: theatrical art-activism**

Screaming, squirming and smearing the sanctified spaces of museums, art-activism in late 1960s New York moved beyond traditional protest measures of picketing and pamphlets. Activist organisations such as the Guerrilla Art Activist Group (GAAG) inserted their presence into the controlled space of Museums such as the Whitney, MoMA and the Met, introducing a theatrical and raucous combination of performance and protest. This paper will examine a select number

of these actions, and describe the use of performance intervention as itself a critical strategy, challenging the narrative integrity of the museum.

*Caroline Wallace is a PhD candidate from the University of Melbourne, approaching completion of her dissertation entitled: Framing the Artist: Activism and the Whitney Museum of American Art, 1966–1971.*

### JESSICA L. HORTON

#### **Living pictures, moving pasts: Robert Houle's *Paris/Ojibwa***

In 2006 during a residency at the Cité des Arts in Paris, Robert Houle researched the history of Maungwudaus and his Ojibwa dance troupe, who travelled to Paris to dance on the streets, perform in the court of King Louis-Philippe, and act out tableaux vivants in George Catlin's Indian portrait gallery at the Paris Salon of 1846. For the resulting work, *Paris/Ojibwa* (2010), Houle reclaimed archival traces from this history to form a stage set modelled after the Paris Salon. Contemporary performers then brought the archive to life, dancing from the Canadian Cultural Center to the Louvre. This paper considers politico-aesthetic dimensions of *Paris/Ojibwa* as Houle reversed of the colonial logic of the tableau vivant—one based on the transformation of three-dimensional subjects into two-dimensional objects—reminding his contemporary audience that Maungwudaus and his dance troupe never stayed still for long.

*Jessica L. Horton, Doctoral Candidate in Visual and Cultural Studies, University of Rochester, is completing her dissertation, Places to Stand: Native Art Beyond the Nation at the National Gallery of Art in Washington, D.C.*

## MEREDITH MORSE

### **Expanded spaces: 9 Evenings: theatre & engineering and New York's post-Cage art**

The event *9 Evenings: Theatre & Engineering*, held at New York's 69th Regimental Armory in 1966, presented performances by Robert Rauschenberg and experimental composer John Cage, both well-known art-world figures, and included works by Happenings practitioners and artists formerly associated with the Judson Dance Theater. These works used the event's purpose-built proto-network of electronic technologies to capitalise upon the Armory's cavernous space and unusual acoustics.

The *9 Evenings* artists had to negotiate changes effected by the electronically-enhanced environment to their more local conceptions of visual-art spaces and theatre spaces. As the literature on new-media performance suggests, *9 Evenings* was one of the earliest performance events in American art that was thoroughly technologically mediated. Artists had to accommodate the tendency of its technologies to amplify and distort the effects of sounds and bodily movement. The result would be the production of new and unanticipated forms of sound, space, and the performer.

*Meredith Morse is completing an art history PhD at the University of Sydney. She published a chapter on Simone Forti's 1960s work in VOICE: Vocal Aesthetics in Digital Arts and Media (MIT Press, 2010).*

## PANEL

### WORDS AND RELATIONS BETWEEN ARTWORK AND AUDIENCE IN THE MUSEUM

## CONVENOR

### JOSEPHINE TOUMA

Art Gallery of New South Wales & the University of Sydney

Words, written or spoken, are undoubtedly the most common interface between the artwork and the audience in the museum. From labels to audio tours and lectures, words are ubiquitous, but is there also a place for silence? When should words cease and how can we use them to induce the viewer's own imagination, looking and understanding? As a public programmer, the oral and written traditions of art history are an integral part of my work, but I'd like also to investigate methods of engagement that allow for silence or non-verbal learning. The paper will look at the place of non-verbal engagement in art museums, using three examples: drawing and performance (visually-oriented programs) and group discussion that incorporates extended periods of silent looking. Whilst traditionally associated with children's or school's programs, these methods have great potential for diverse adult audiences.

*Josephine Touma specialises in adult learning and engagement, particularly related to European art, at AGNSW. She is also completing her PhD on Antoine Watteau in the Department of Art History, University of Sydney.*

## SHEONA WHITE

### Knowledge of art; knowledge of audiences

Reading, writing and speaking; listening, discussion and scholarship are all integral components of the experience of visual art. This is not new and can be traced back as far back as an art historian would like to go. How this discursive practice plays out in galleries is subject to much debate between and within different gallery departments. Curators, designers and program producers often understand these dynamics in different ways depending on their perspective. A new and complex dimension of this discursive practice is now playing out by virtue of the possibilities afforded by mobile technologies and Internet interfaces.

I am interested in exploring the use of new and old technologies and the social engagement that adult audiences practice as part of their wider engagement with exhibitions, collections and gallery programs.

*Sheona White is the Head of Public Programs at the AGNSW. She was previously Senior Curator, Museum Education at the MCA, Sydney and Deputy Director & Senior Curator at the Wollongong City Gallery*

## HEATHER WHITELY ROBERTSON

### Conversation starters

The MCA has established a transformative new space for audiences to engage with contemporary art. Visitors to our new building tell us that they are delighted, excited and inspired by the revitalised Museum. This is good news indeed – but what about their experience of the art? Were they moved, challenged or ambivalent to the art they experienced? Did the interpretive words we provided unlock meaning, open up thinking and tempt our visitors to revisit the art again and again to continue to explore new meanings?

In this paper, I will present a case study of the various interpretive approaches the new MCA has taken to engaging audiences with contemporary art and instigating conversations about the works on display. I will discuss the different ways that interpretive content has been devised across different platforms to open up the possibility of different viewpoints and interpretations and will talk about what we've learned in the process.

*Heather Whitely Robertson is the Head of Creative Learning at the Museum of Contemporary Art Australia. Prior to this, she worked for the Victoria & Albert Museum, Tate Modern and the National Gallery of Victoria.*

## DR GAY MCDONALD & GARY SANGSTER

### Finding a way through contemporary art

In this paper the authors seek to address what they consider to be the crucial 'role that words play in audience engagement...' by thinking about interpretative strategies as an integral dimension of a museum's vision or approach rather than as a separate element of any given exhibition. To develop this proposition, the paper uses two case studies: the Museum of Contemporary Art, Denver and the Museum of Old and New Art, Hobart. We will argue that the vision of each institution decisively informs how museum professionals in each setting deploy words and which inflects the type of engagement viewers have with works of art.

*Gay McDonald and Gary Sangster lecture in the School of Art History and Art Education at UNSW and are members of in.site: Contemporary Curatorial and Education Research at UNSW/COFA ([in.site.unsw.edu.au](http://in.site.unsw.edu.au)).*

## MICHELLE FRACARO

### Slow art: the ultimate public program

‘Good gallery teaching ... provides unrivalled opportunities for people to see deeply and think together about works of art, yielding shared understandings inaccessible to the individual viewer’ (Rika Burnham, *Teaching in the Art Museum: Interpretation as Experience* 2011:1)

Learning programs in museums and galleries are varied and diverse. They allow for a multilayered approach to the interpretation of artworks and provide insight into artist’s practice. By providing access to collections and exhibitions through multiple modes (e.g. talks and lectures, workshops, music, performance and film screenings) museums and galleries encourage a layering of interpretive ideas that offer an alternative to traditional modes of interpretation such as text labels and interpretive panels.

Embraced by over 90 art museums and galleries throughout the world, *Slow Art* follows in the footsteps of the popular Slow Food movement, which began in the late 1980s and has become increasing popular worldwide. Aimed at encouraging a contemplative approach to art, the Slow Art movement encourages participants to pace their gallery experience and to look in-depth at a work of art for at least 10 minutes rather than the average of seventeen seconds. The National Gallery of Australia was keen to embrace the concept and was proud to be the first Australian art institution to officially celebrate international Slow Art Day in April 2010.

Rather than focusing on words, reading or talking, initially *Slow Art* relies on silence and quiet contemplation works of art. The program focuses on positive individual observation followed by a shared experience. It encourages visitors to share their own experience of works of art rather than utilising information mediated through an educator.

This paper will examine *Slow Art* at the National Gallery of Australia and present findings to support its value and assert it as ‘the ultimate public program’ for museums and galleries.

*Michelle has worked as an educator in a range of cultural institutions including The Australian War Memorial, Old Parliament House, The National Film and Sound Archive, The National Portrait Gallery, the National Archives of Australia and the Nolan Gallery. She holds a Bachelor of Education from the University of Canberra, a Bachelor of Arts in Art History and Curatorship from the ANU and has recently completed a Masters of Liberal Arts in Museums and Collections from the ANU.*

## DR LIM CHYE HONG

### ReFusing language and multiculturalism in the gallery

Translating cultural differences and sensitivities is not an easy act. Translating for the sake of translating is often a recipe for disaster. Lost in translation may be excused but careless misinformation as a result of cultural arrogance is not acceptable. This paper centres on managing resources and programming within Art Institutions by addressing three concerns. The first explores issues such as ‘to translate or not to translate’, ‘the reliance on translation agency’, and ‘the intervention of a specialist’. The second addresses strategies for engaging audience of Non-English Speaking Background (NESB) through community language tour, education kit, digital media (iPod tour and iPad) and non-digital media (such as exhibition catalogue, wall text and didactic panel). The third investigates if the poetic intent of an art work is ‘lost in translation’ in the feat to have it all.

*Dr Lim Chye Hong is a specialist in Chinese Art. Prior to her move to Sydney, she has curated exhibitions and taught Art History and Curatorial Studies in Singapore. In the*

## together < > apart

*recent past, she was visiting curator for the Wollongong City Gallery for Memories of Silk. Currently she is the coordinator of Asian Programs at the Art Gallery of New South Wales.*

### ROBYN BANNON

#### **Metaphor – the use of imaginative language in the interpretation of artworks**

Drawing on insights garnered through my work as a Visual Art teacher and now tertiary Visual Art Education lecturer I have found that more able students are often well placed to use language in imaginative and speculative ways. My doctoral research project, titled *'Metaphor – The use of Imaginative Language in the Interpretation of Artworks'*, focuses on locating ways to extend the capacity of students to use language metaphorically to engage in the process of interpreting artworks—what artworks are about.

This presentation explores the role of metaphor in art interpretation, and the imaginative and creative use of language to allow complex, subjective and negotiated meanings to be derived from the images in artworks. I will discuss the role of metaphor as a tool, giving students skills to access an artwork directly, and how this will enhance a student's capacity to be an active audience in the Art Museum setting.

*I am currently a Lecturer in the School of Art History and Art Education and working on a doctoral research project at COFA UNSW. I have taught Visual Arts in NSW Secondary Schools for 18 years.*

## OPEN PANELS

### ZOE ALDERTON

University of Sydney

#### **Framing Colin McCahon: sackcloth, nails and paper**

Colin McCahon is remembered for his *outré* religious statements on unmounted paper and unframed canvases. He was also committed to the delivery of a Christian message of peace and landscape appreciation. McCahon saw frames as an impingement upon his prophetic communication. In rejecting borders, he hoped to embroil his audience in a dynamic, didactic relationship with his paintings. He wished for his imagery to expand past the gallery space and into social behaviour. The paucity of his unframed materials was a reflection of his demotic statements, redolent with meaning. This paper will demonstrate how the unclean footsteps he left on his images denoted a spiritual journey; how the rough sackcloth he employed was a sign of guilt and loss; and how the pins that nailed his images to the gallery wall sought to evoke the suffering of Christ. All these messages culminate in his emphatic, prophetic call to change.

*Zoe Alderton is a PhD candidate in the Department of Studies in Religion, University of Sydney. Her thesis concerns the schism between intended meaning and audience reception in the oeuvre of Colin McCahon.*

### DR LARISSA ALLEN

University of Auckland

#### **Architectural metaphor In Kant**

A pious and humble man, Kant claimed he desired for himself nothing more than a sufficiently comfortable hut. An ambitious thinker, he aspired to nothing less than to conjure up a splendid building of philosophy. The depiction of a philosophical project in architectural terms was not Kant's invention;

for centuries before him, ideological systems would be put into words, but visualized in bricks and mortar.

The architectural metaphor in Kant follows the Aristotelian paradigm – the architectural images, which Kant evokes while presenting his philosophical project, enliven his discourse and serve as cognitive and mnemonic aids to the reader. However, the key to a better appreciation of Kant's metaphorical language lies in Kant's own theory of aesthetic ideas. We suggest that in the context of the philosophical discourse, whenever a metaphorical simile is used, the mechanism of the Kantian aesthetic idea is at work.

*I was born in Moscow, Russia. I have PhD in Economics and for eight years was teaching Finance in New Zealand. Since 2006, I have been studying Art History at the University of Auckland.*

## JOANNE BAITZ

University of Western Australia

### Pathways back to Piero from 20th century Australian art

The revival of interest in Piero della Francesca that occurred in Europe in the early 20th Century was due in part to the Modernist interest in the use of geometric order, rationalised space, colour and light. Australian artists inherited this interest through their interpretation and interrogation of European Modernism. This paper looks at how the works of Piero were referenced by Australian artists in the 20th century.

*Joanne Baitz is a PhD candidate at the University of Western Australia under the supervision of Winthrop Professor Richard Read. Her thesis title is: Art in Australian art: Anachronism in 20th Century Modernist Australian Art. She graduated from UWA with a Bachelor of Art (Honours) in English in 2000.*

## ASSOCIATE PROFESSOR REX BUTLER & DR A. D. S. DONALDSON

University of Queensland & National Art School

### A History of unaustralian Art 1940–1960: the choice between abstractions

After a period in which it was the choice between surrealism and abstraction that was the driver for Australian art, the period 1940 to 1960 saw Australian artists, both here and abroad, having to choose between European and American forms of abstraction. This, of course, is to offer a very different version of Australian art from the one that would see the period culminating with the rise of the “Antipodeans” and the publication of Bernard Smith's *Australian Painting*. In fact, 1960 would see the end of the “Australian” moment, as evidenced by the fact that for the second edition of *Australian Painting* Smith would have to append a chapter on abstraction, which goes against the entire teleology of the rest of the book. As usual with the nationalist histories, however, the date given to this reversal is too late. Already by 1940, abstraction was the decisive fact of Australian art. This paper seeks to write the pre-history to the “Australianist” acknowledgement of abstraction in the 1970s, demonstrating that the history of Australian art from 1940 to 1960 can only be explained through the competing forms of European and American abstraction.

*A.D.S. Donaldson teaches at the National Art School, Sydney. His most recent project is an exhibition on John Power at the University of Sydney Art Museum, co-curated with Ann Stephen.*

*Rex Butler teaches in the School of English, Media Studies and Art History. His most recent book is the edited collection Jeremy Gilbert-Rolfe: Art After Deconstruction (2011).*

## DR SALLY BUTLER

University of Queensland

### **The case for blended concepts in intercultural interpretation of art: Frank Stella's *Working Space* & aboriginal desert painting.**

What are the grounds for intercultural aesthetic appreciation of Aboriginal Desert Painting that adhere to the tenets of postcolonial politics but avoid aesthetic nullification through cultural authentication? Eric Michaels says its impossible – the socio-political contexts are simply too complex; Elizabeth Burns Coleman suggests an approach through the ontology of form – “comparing paintings as instances of types” within their own Aboriginal oeuvre. This paper considers a more straight-forward approach of ‘blended concepts’.

I argue that sophisticated theoretical categorisations for intercultural aesthetics regarding Desert Painting are premature and that critical discourse might advance by first attending to the basic building blocks of aesthetic value. I consider how parallel concepts of fundamental aesthetic elements such as ‘pictorial space’ function as ‘blended concepts’ within intercultural discourse. Blended aesthetic concepts, like the ‘blended family’ and ‘blended learning’ models, are inevitable outcomes of the Deleuzian rhizomatic conditions of contemporary experience that perform ideogenesis. Frank Stella’s writings on pictorial space as ‘Working Space’ provide a salient example.

*Dr Sally Butler is Senior Lecturer in Art History at the University of Queensland with particular research interests in contemporary Australian Indigenous art, intercultural aesthetics and photo-media art.*

## KIM CLAYTON-GREENE

University of Melbourne

### **James McNeill Whistler and the Australian etching movement**

James McNeill Whistler’s graphic influence in Australia has always been acknowledged but never thoroughly interrogated or documented. As a leader of the nineteenth-century English and European etching revival, Whistler’s theories on etching were circulated throughout the world. ‘James McNeill Whistler and Australian Etching’ examines the impact of Whistler’s printed work on the development of the Australian painter-etcher movement in the late nineteenth century and the prolonged influence of his etching style and theories up until the Australian etching boom in the 1920s and 1930s. This paper will explore the visual manifestation of Whistler’s style in the works of Australian print artists and ask why Whistler’s etching enjoyed such popular longevity in Australia for so long into the twentieth century.

*Kim Clayton-Greene will shortly submit her MA thesis in Art History at the University of Melbourne. Her research focuses on the legacy of James McNeill Whistler’s graphic work in Australia.*

## ARETI DEVETZIDIS

Flinders University of South Australia

### **Entry of the crusaders into Constantinople by Eugène Delacroix – Greek history art and culture, real and imagined, through the prism of his art**

Delacroix’s *Entry of the Crusaders into Constantinople* 1840, which he regarded as his third massacre, was commissioned by Louis Phillipe for the Gallery of the Crusaders in the museum of the Palace of Versailles. It depicted a triumph for the French and a disaster for Byzantium. I will examine the meaning attached to the painting that he called his third massacre, the first being



*Scenes From the Massacres at Chios: Greek Families awaiting Slavery or Death 1824 and the second being The Death of Sardanapalus 1826–27 based on a play by Byron. The tensions of the times are mirrored in the visual language of the painting and the potentially subversive intentions of the artist. It contains conflicting symbolism that refers, in part, to the attachment of western Europe to a particular fantasy of Greek history and culture, while denying the actuality of the historical Hellenic experience.*

*Currently I am a full-time Research Higher Degree Student at Flinders University of South Australia in the Department of Modern Greek Studies. I am also a professional visual artist with twenty years experience as a practitioner. My ultimate aim is to imbue my visual art practice with a deeper knowledge of the Hellenic historic and cultural experience.*

## **KELLY DOLEY & DR CATRIONA MOORE**

Artist & University of Sydney

### **Are we there yet?**

Following international examples, recent exhibitions of feminist and women artists' work curate timely and topical 'generation choices.' Inter-generational feminism can be melodramatic, like mother-daughter relationships. Mutual exasperation is usually repressed, under the pressures of art-world niceties. Forty years ago, feminism's exploratory program of aesthetic politics exploded the constraining formalist stylistic, conceptual and institutional conditions of late modernism. This non-prescriptive though programmatic project makes little sense in the formlessness of our current, endlessly networked 'art relations'.

The paper presents a no-holds-barred, trans-generational speculation on feminist aesthetics. Our collaborative script is interview-based, representing the views of feminist artists and writers of all ages. We

elaborate the shifting art world conditions, conceptual frameworks and stylistic strategies that make feminist practice the relational nightmare it is today, whilst seeking strategic common ground. We ask how can feminist artists and writers gain analytic and political traction in the 'events management' new art economy?

*Kelly Doley is a performance artist and part of the Brown Council.*

*Dr Catriona Moore Lectures at the University of Sydney and has written extensively on feminism, women and the visual arts in Australia for many years.*

## **PRUE GIBSON**

University of New South Wales

### **Forces of love: the perception of magnetic fields in art**

This paper explores the magnetic fields between collaborative artists, and between the art work and the viewer. The perception of love, as an embodied experience, contributes to phenomenological consciousness of art.

The phenomenology of art detects strong relations between collaborative artists, which the viewer is able to sense, via the magnetic field or current of sensory imagination.

Veronica Kent and Sean Peoples, Silvana and Gabriella Mangano are collaborative artists who represent and present relations that, in turn, connect with the viewer. Their natural and created fields of energy can be considered types of unspoken language or perceived connectivity. This paper will refer to the work of Derrida, Merleau-Ponty, Paul Crowther and Alphonso Lingis.

There are relations of attachment/detachment, reciprocity/repulsion between collaborating artists. This causes energized stimuli, bodily orientations...and even carnal presences. This paper explores embodied relations and conscious experiences as the most meaningful criteria for the aesthetic

## together < > apart

judgement of the success of an artwork.

*Prue Gibson is author of The Rapture of Death 2010. A PhD candidate (APA recipient) at SAM, UNSW, her creative work, Longing, is a novel and her dissertation, The Passions, investigates the aesthetics and phenomenology of love and art.*

### DR IAN GREIG

National Art School

#### **Quantum romanticism: the aesthetics of the sublime in David Bohm's philosophy of physics**

The post-Kantian trajectory of aesthetics has colonised discussions of physics and cosmology. In particular, physicist David Bohm's interpretation of quantum mechanics posits a rapprochement of art and science which is underpinned by a holistic world-view based on his belief in the interconnectedness of all phenomena.

This paper argues that such tendencies are driven by a romantic impulse rooted in a conception of the sublime that revives the link between nature and aesthetics first established by Kant. As such, Bohm's views provide a framework in which to explore a cluster of issues relating to the tradition of the sublime and which may enable an understanding of the transcendent impulses that sometimes accompany discussions of quantum mechanics, a framework which sees physics intersecting with the 'spiritual' via the aesthetic perception of the infinite in the finite.

*Ian Greig is an artist and academic and currently teaches Art History and Theory and Research Methods at the National Art School, Sydney.*

### DR EDWARD HANFLING

School of Media Arts, Wintec

#### **Feminists and formalists part two**

At the Adelaide AAANZ conference two years ago, I presented some unresolved ideas under the title 'Feminists and Formalists', looking at the parallel emergence of modernist abstraction and the Women's Art Movement in New Zealand in the 1970s. The latter was in part a critique of the former. Many feminists believed that the formalist emphasis on aesthetic rather than social or political values privileged the work of male artists. I hope to provide an account of aesthetic experience that connects these rival groups. The emphasis on complexity of meaning in contemporary art and art-writing may hinder our appreciation of feminists and formalists alike. Both depend on a certain toughness or leanness of form, either for its own sake, or for the sake of making a political point. Is it possible that in accounting for our experience of such works, we omit thoughts and feelings, impulses and desires, which lie beyond the terms in which we usually discuss 'art', or, indeed, beyond articulation?

*Dr Edward Hanfling teaches in the School of Media Arts at Wintec, Hamilton. He writes art criticism for the journal Art New Zealand, and is editor of the Journal of New Zealand Art History.*

### DAVID HOMEWOOD

University of Melbourne

#### **Dale Hickey's 90 White Walls (1970) and chance in the photographic process**

Clearly modelled on a 1969 statement by internationally recognised Conceptual artist Douglas Huebler, Melbourne artist Robert Rooney would suggest in 1975, 'The camera is a dumb recording device. It's not the same as seeing. The camera often seems to organise the material itself. For both Huebler and Rooney, the "dumb" use of the camera served as a means to restrict the extent of

the artist's conscious construction of the pictorial content of an artwork. Through the predetermination of the parameters of a compositional system that specified when and where to press the shutter-release button, undetermined indexical visual information could be recorded with a degree of anonymity. The artist remained outside the frame, his role in the execution of the work reduced to mechanically operating a mechanical device. The Conceptual use of photography contributed to the demise of the idea of "decisive moment" photography: although related to the photographic tradition of reportage, it was fundamentally opposed to a model of photographic image production founded on spontaneity, which is only permitted to emerge from within the strictly defined limits of a predetermined system. Through a detailed consideration of *90 White Walls* (1970), a pivotal early photoconceptualist work by Rooney's artist-colleague Dale Hickey, this paper will seek to understand why a particular use of photography—characterised by serial repetition, artlessness, and the organisation of the visual contents within the frame through the employment of chance—became suddenly important to a number of Melbourne-based artists working around 1970, all associated with the Pinacotheca gallery. This episode in the history of photography contributed to a broad redefinition of the photographic medium that continues to exert a strong shaping force on contemporary photographic practices.

*David Homewood is a Ph. D. candidate in Art History at the University of Melbourne, researching the emergence of conceptualist art as a global phenomenon. In the non-academic context, his writing has appeared in a range of publications, including Frieze, Discipline and ArtAsiaPacific.*

## MELINDA JOHNSTON & LYDIA BAXENDELL

University of Canterbury, New Zealand

### Art matters – mending Christchurch

With two major earthquakes and thousands of aftershocks under our belts, the landscape, culture and community of Christchurch has changed dramatically. Canterbury artists and galleries have been displaced, their buildings unsafe or demolished. There is a longing to return to some sense of normality, but there is also rising optimism. New cultural hubs are emerging and new relationships have been forged. The University of Canterbury has been one of several organisations central to sustaining and developing an art community.

Lydia Baxendell, University Art Collections Curator, and Dr Melinda Johnston, School of Fine Arts Exhibitions Manager, will provide two perspectives on the impact of the Canterbury earthquakes. For both Baxendell and Johnston there has been a greater sense of collaboration and collective spirit, with the Canterbury arts community coming together to help one another.

*Lydia Baxendell is the art collections curator for University of Canterbury. She has spent the last decade working in curatorial roles within dealer, public and institutional arts environments.*

*Melinda Johnston completed her PhD in art history at University College London. She was the University of Canterbury School of Fine Arts exhibition manager from 2010 to April 2012.*

## ELLY KENT

Australian National University

### input:output – exploring participatory practice from within

This paper explores the theory, practice and ongoing outcomes of two projects in participatory art, narrated from two subjective perspectives: participant and artist.

## together < > apart

*In Memory of a Name* (2011, 4A Centre for Contemporary Asian Art) might be termed a 'temporary invented community' project. Indonesian artist FX Harsono led a curatorium of creative and academic practitioners, demonstrating an exploration of personal experience that grew into research about discrimination against Chinese Indonesians, returning to a subjective position in creating major artworks.

Re-employing Harsono's methodology, the curatorium, with over a dozen cultural backgrounds, conducted 'social research' and developed new creative and theoretical works. I trace what emerged from my research during this project.

This paper positions participatory art as a medium through which differing cultural perspectives can be explored. In this model, methodology is a neutral construction, in which artists and participants apply their own experiences of culture and context, extracting raw data from which emerges a creative response. Input: output.

*Elly Kent is an artist, researcher and translator currently situated at the School of art in the Australian National University. Her research and practice investigates participatory practice, particularly in Indonesia.*

### DR STEPHEN LITTLE

National Art School

#### A passage: expanded painting to painting

The terms 'Painting' and 'expanded painting' posit painting as existing within two modalities. The first is materially entrenched with the traditions of the medium, and the second, as an extension beyond those ideological and material constraints. The second position is presented as 'new' – as painting, but under markedly new terms of reference. This paper reasons that while the imperatives of our current cultural condition may present the 'expanded painting' model as a new development that similar approaches

to painting have been around for at least a century. By example, this paper draws on the practice of Marcel Duchamp and deliberates on his 'post-abandonment' continuation with painting that subsequently raises a number of relevant questions for painting today.

*Stephen Little lives in Sydney. He has exhibited nationally and internationally. He is currently the Subject Leader for Painting at the National Art School in Sydney.*

### DR DEBORAH MALOR

University of Tasmania

#### The last Edwardian expedition: photography and empire narratives

An album in the Queen Victoria Museum and Art Gallery (QVMAG), Launceston, holds a series of captioned photographs documenting an international expedition to view and record the 1910 solar eclipse from Port Davey, in southwest Tasmania. The album had been purchased for the collection on the basis that its subject matter was a recognised wilderness area, with 'wilderness photography' being a collection theme at QVMAG, however neither the photographer nor the compiler of the album was known at the time of the purchase. To date, and beyond the basic task of identification, this album has been only marginally touched by formal interpretation. Geoff Batchen in *Each wild idea* (2002) observed this is a situation common to albums, which 'demand we add the physical intimacy of touch to the more distanced experience of looking' – a situation which continues today. This album encompasses those two ideas of the album or archive: the institutional collection (looking) and the personal assembling of photo-objects (intimacy). In this paper, I call on other archive-based voices to destabilise the institutional context of the empire narrative, an inherently creative process in the use and re-use of the archive, and particularly where the archive is comprised largely of photographs. Interpretations of past records,

some of which were clearly understood and implicated in the original context of assembling the album but disconnected through time and place, have been made. Access to other archives such as the photographer's plates has exposed something of the editorial process of configuring the album. In bringing together texts and images external to the album, the broad dynamics of the Edwardian class system exemplified in the layout and functions of the expedition camp is set against the closer, intimate narratives that inhabit this same contained group of images.

## KYLA MACKENZIE

University of Auckland

### **John Weeks' figurative nude compositions: an un-New Zealand preoccupation?**

John Weeks was a leading artist and teacher during the 1930s and 1940s in New Zealand. During the 1920s he absorbed aspects of modernist style and practice through his exposure to art and tuition in Edinburgh and Europe. In 1926 and 1928 he attended André Lhotes Cubist Academy in Paris. The legacy of this experience, particularly in Weeks' second series of Lhotian teachings, was a Cubist-derived approach which prioritised composition, colour and design.

Classes at the Parisian studio also introduced a preoccupation which would sustain him many years later: the nude figure composition. Weeks' subsequent use of this theme nodded at a classical as well as modernist tradition. This interest, along with the 'foreign' Cubist tendencies evident in certain paintings, contrasted with an assertive, emerging nationalist agenda among younger New Zealand artists in the 1940s.

*Kyla Mackenzie is an Auckland Phd student researching the art of John Weeks, artist and teacher [1886–1965]. She is also a free-lance researcher/writer, as well as arts biographer [Grove Art Online].*

## GEORGINA MACNEIL

### **Authority & cathedralic imagery in Jay-Z and Kanye West's clip for N\*\*\*\*s in Paris, 2012**

Kanye West's clip for the track *N\*\*\*\*s in Paris* uses modern techniques such as almost continuous strobe lighting, and kaleidoscopic splitting and doubling of the image. The track itself is a sharp modern paean to the authority and power within the music world enjoyed by West and Jay-Z. However, the clip also features remarkably traditional methods of implying authority on the part of its singers. West produced the clip himself; assembled from footage filmed during their 2011 joint tour for *Watch the Throne*. The distinctive architecture of Paris itself features heavily, in particular the Western façade of Notre Dame. In this paper I will show how West references cathedralic imagery, in order to confer historical and religious authority on himself and Jay-Z. Viewed as part of the trajectory of Jay-Z and West's clips, a trend towards the use of traditional and classical imagery may be observed.

*Georgina is a PhD candidate at the University of Sydney. Her research focuses on the youthful John the Baptist in paintings of the Virgin and Child from Florence, ca. 1455-1500.*

## DR MARTIN PATRICK

Massey University Wellington

### **Art and how to live it: artists performing themselves (and others)**

Performance-related art that exemplified notions of testing limits while generating a high quotient of creative uncertainty was a hallmark of the 1970s. Artists who emerged later on in the wake of the postmodern, sought to live out their works by straddling both public and private realms, with increasing entanglement in late capitalist settings. The subjective constructed persona of the artist became an increasingly privileged

aspect of creative practice. I seek to argue that the approaches of certain artists since the 1990s have been linked by a notion of the artwork as a well-documented event unfolding from personae derived from a personalized and idiosyncratic amalgam of the artist's autobiography, aesthetic, politics. These artists privilege a burlesque of artistic authenticity, a quest to show that what is real, authentic, truthful, must be arrived at through patently absurd procedures, with the artist occupying several roles (and wearing several masks) simultaneously.

*Martin Patrick is an art critic and writer. A regular contributor to many international publications, his research specifically involves critical writing on interdisciplinary practices and experimental uses of media in the visual arts.*

### CALLUM REID

University of Melbourne

#### Office space – interaction and display in the Uffizi's early rooms

The Uffizi Gallery in Florence remains one of the most important institutions in the history of art and exhibition. The early programs of collection and display employed by the gallery would influence the manner in which many public and private museums have been built and organised since. From its 16th century construction as a set of private rooms to its 18th century renown as a destination for grand tourists, works of art and sculpture were introduced to the Uffizi from all over Europe. The way in which pieces were displayed would reflect the relationships and interactions amongst the various key figures that had a say in structuring the gallery's collections.

This paper will examine these relationships and interactions and the manner in which they began the Uffizi's transformation from an inward-faced private space to an increasingly outward-faced public institution. I will examine two of the major early rooms; the Vestibule and *Tribuna* the closest spaces that the gallery

held in relation to the modern museum, and microcosms representative of the building's outward influence.

*Callum Reid is a PhD Candidate at the University of Melbourne. His thesis examines the history of collection and display in the Uffizi Gallery.*

### RIGEL SORZANO

University of Auckland

#### The other C-Word

Despite the talk of hybrid works and blurring boundaries between art and craft, attempts to theorise craft on its own terms seem to have stepped up a notch in the last decade or so. Strange. Perhaps this indicates that the *Gesamtkunsthandwerk*, or 'total craft work', proposed by last year's Govett-Brewster exhibition of the same name is still some way off, after all. More significantly, however, those familiar terms 'boundary' and 'hybrid' suggest a condition we've seen elsewhere: one which struggles with an imposed modernity, attempting a journey from 'abject other' towards a post-colonial autonomy and identity. This paper proposes the critical framework of 'craft as postcolonial other', and considers its potential to accommodate and engage with issues specific to the theorising of craft in relation to contemporary art.

*I have been researching and writing on New Zealand art, craft and design since 2004. I am currently working on research in relation to hybridity and multiplicity of critical frameworks.*

### KATE WARREN

Monash University

#### Confronting relations of witnessing in the work of Omer Fast

The figure of the witness occupies a privileged and prominent position in contemporary culture, which Annette

Wieviorka has described as the 'era of the witness'. Artist Omer Fast (Israel, b. 1972) develops his video installations from interviews with people who have borne witness in various capacities, subsequently breaking down and re-imagining his subjects' testimonies into new, often fictionalised and speculative narratives. Using complex techniques of editing, re-enactment and recreation, his works confront indexical assumptions about testimony as a direct 'translation' of experience.

Having described his processes as somewhat 'parasitic' in nature, Fast acknowledges his creative reliance on the participation of other individuals. This paper argues that Fast's highly self-reflexive practice challenges dominant discourses around relational and collaborative practices, in the process bringing into question the nature of bearing witness in contemporary culture and the roles and implications of those who solicit, appropriate and consume such acts of witnessing.

*Kate Warren is a postgraduate researcher in the Art Theory Program of the Faculty of Art, Design and Architecture, Monash University, and she was previously Assistant Curator at the Australian Centre for the Moving Image.*

## **DR ERIKA WOLF**

University of Otago, New Zealand

### **Imagining oneself as the enemy: Aleksandr Zhitomirsky's photomontages for German soldiers in *Front-Illustrierte***

Aleksandr Zhitomirsky established his reputation as a leading Soviet propaganda artist during World War 2 with political photomontages intended for German troops. Executed in the manner of John Heartfield, these photomontages were published in newspapers and leaflets that were dropped on German troops by airplane as part of the extensive propaganda "air war." My presentation will interrogate two related motifs

within this body of work: 1) The appropriation of family photographs found on the corpses of German soldiers. 2) The artist's presentation of himself as a German soldier in a number of the photomontages. My analysis relates to the conference theme "Together/Apart" by considering the use of soldiers' snapshots to graphically depict separation from family (both at the front and in death), Zhitomirsky's empathetic representation of the German enemy via the use of his own visage, and the artist's own separation from his family during the wartime evacuation of Moscow.

*Erika Wolf recently authored Koretsky: The Soviet Photo Poster (2012) and co-edited the catalogue Aleksandr Deineka: Avant-Garde for the Proletariat (2011). She is writing a book about Zhitomirsky's political photomontages.*

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5. **Best scholarly article in AAANZ Journal** (\$500 supported by Power Institute)

## New prizes for 2012

Originally a single 'Book Prize', there are now seven awards for AAANZ members publications over the last year. Two new prizes – honouring an Indigenous art writer and an artist-writer – have been added to the annual awards of the Art Association of Australia & New Zealand (AAANZ).

6. **Best Indigenous essay/catalogue/book** (\$500 supported by Christchurch Art Museum)
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Julie Fragar, Doctoral Student QCA.  
'Knocked off Her Feet (Get Up)',  
oil on board, 60 x 40 cm, 2008.

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