

AAANZ 2016

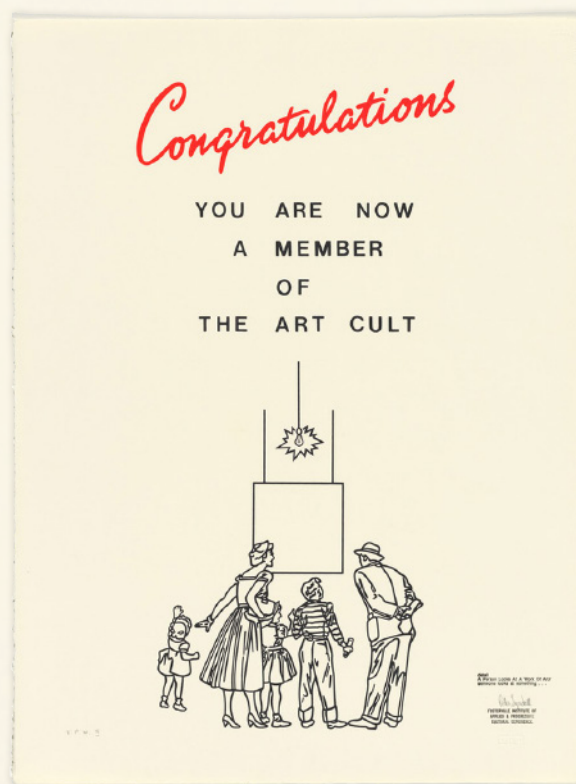
THE WORK OF ART

ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND ANNUAL CONFERENCE

1-3 DECEMBER 2016

SCHOOL OF ART, AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA, AUSTRALIA

CONFERENCE ABSTRACTS & BIOGRAPHIES



ACKNOWLEDGEMENTS

The Australian National University and the AAANZ 2016 Conference Committee acknowledge and celebrate the First Australians on whose traditional lands we meet, and pay our respect to the elders of the Ngunnawal people past and present

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We thank the NGA, in particular its Director, Gerard Vaughan, and staff Edith Young and Dr Shaune Lakin for their assistance in hosting Dr Melissa Chiu's keynote address. We thank the NPG, in particular its Director Angus Trumble, Dr Christopher Chapman and other staff for hosting the Conference 'party' on their premises.

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Head of Committee: Helen Ennis

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AAANZ 2016 CONFERENCE COMMITTEE

Peter Alwast is an artist and lecturer in painting at the Australian National University School of Art. His practice employs a range of media including video, computer graphics, painting and drawing. In 1999, Alwast was awarded a Samstag International Visual Arts Scholarship and since completing his Masters in Fine Art degree from the Parsons School of Design, New School University, New York in 2001, he has exhibited nationally and internationally.

Dr **Christopher Chapman** is Senior Curator at the National Portrait Gallery where he has produced major exhibitions exploring diverse experiences of selfhood and identity. He joined the Gallery in 2008 and was promoted to Senior Curator in 2011. He works closely with the Gallery's management team to drive collection and exhibition strategy. Working in the visual arts field since the late 1980s, Christopher has held curatorial roles at the National Gallery of Australia and the Art Gallery of South Australia. He has lectured in visual arts and culture for the Australian National University and his PhD thesis examined youth masculinity and themes of self-sacrifice in photography and film.

Professor **Helen Ennis** FAHA is Director of the Australian National University School of Art's Centre for Art History and Art Theory and the Sir William Dobell Chair of Art History. Helen specialises in Australian photographic history and is concerned with finding new ways of thinking, curating and writing about photographs. As an independent curator and writer she works closely with national cultural institutions. Major research projects include *In a New Light: Photography and Australia 1850s–2000* (2003–04), *Margaret Michaelis: Love, Loss and Photography* (2005) and *Reveries: Photography and Mortality* (2007). Her book *Photography and Australia* was published by Reaktion, London in 2007 and Wolfgang Sievers was published in 2011.

Dr **Ursula Frederick** is an artist, writer and archaeologist. Her doctoral research in visual arts, at the Australian National University, examined the aesthetics and impacts of automobility. Ursula's art practice involves a range of media including photography, video and printmaking. As well as exhibiting, Ursula has published articles on art, graffiti, automobility and inscriptions including, with co-authors Dr Peter Hobbins and Associate Professor Anne Clarke, the book *Stories from the Sandstone: Inscriptions from Australia's Immigrant Past* (Arbon, 2016). Ursula was recently awarded an ARC DECRA for her project *Visualising Archaeologies: Art and the creation of contemporary archaeology*, commencing in 2017.

Dr **Anthea Gunn** completed a PhD in art history for her thesis *Imitation Realism and Australian Art* in 2010 at the ANU. She previously worked at the National Museum of Australia and is currently Curator of Art at the Australian War Memorial. She has published in the *Journal of Australian Studies* and the *Australian and New Zealand Journal of Art*, amongst others. Her research currently focuses on the official war art scheme during the First World War.

Dr **Shaune Lakin** is Senior Curator Photography at the National Gallery of Australia. He previously held appointments as Director of Monash Gallery of Art (Melbourne), Senior Curator of Photographs, Australian War Memorial, and Curator of International Art at the National Gallery of Australia. He is the author of *Contact: Photographs from the Australian War Memorial collection* (2006), and more recently *Max and Olive: the photographic partnership of Olive Cotton and Max Dupain* (2015) and *The world is beautiful* (2015) with Anne O'Hehir.

Professor **Chris McAuliffe** is Professor of Practice-led Research at the Australian National University School of Art. From 2000–2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. He taught art history and theory at the University of Melbourne (1988–2000). In 2011–12, he was the Gough Whitlam and Malcolm Fraser Visiting Professor of Australian Studies at Harvard University. Chris has curated exhibitions at the Ian Potter Museum of Art and the Art Gallery of NSW, include *America: Painting a Nation* (2013), *The Shilo Project* (2010) and *Jon Cattapan: The Drowned World* (2006).

Dr **Sarah Scott** is a Lecturer in the Centre for Art History and Art Theory at ANU School of Art teaching across the first year, curatorial, honours and postgraduate programs. In 2012 she received the Rydon fellowship at Kings College, London to work on her research concerning Australian exhibitions of Australian art for export. From 2009 to 2012 she convened and taught in the Museums and Collections program at ANU. Her current research interests include Australian art for export, Commonwealth art and Indigenous art. Her most recent publication, 'Art, cold war diplomacy and commonwealth: Australian and Canadian art at the Tate gallery 1962–64' is forthcoming (2017) through the *Journal of Australian Studies*.

Dr **Robert Wellington** is an art historian with a special interest in the role of material culture in history making and cross-cultural exchange. Prior to receiving a PhD in art history from the University of Sydney, Robert had ten years experience in various roles in the contemporary arts sector. He is the author of *Antiquarianism and the Visual Histories of Louis XIV: Artifacts for a Future Past* (Ashgate, 2015). His research interests include: French art, 1500–1900; theories of history; the history of collecting; antiquarianism; material culture; print culture; images of war; mapping; and transcultural aesthetics.

CONFERENCE SESSION & PRESENTATION ABSTRACTS

DAY 1 Thursday December 1, 2016 – Postgraduate Student Day
Sir Roland Wilson Building

SESSION 1. IN THE MUSEUM

Displaying Australian art history: Dr Ewing and the Ewing Collection

Cathleen Rosier (University of Melbourne)

The history of Australia's art history has traditionally been examined through the development of its literature, principally, the survey text. The relationship of the exhibition of art to this history is relatively understudied. This presentation aims to explore the display of works of art in the survey discourse through the University of Melbourne's Ewing Collection. Gifted to the University in 1938 by Dr Samuel Arthur Ewing, the Collection consists of 56 works of art by Australian artists from 1862 to 1940. Acquired between 1908 and 1940, the Collection explores Australian landscape paintings, with select genre and figural works also included. Oil and watercolour paintings are featured, with several drawings, etchings and a plaster caste present. As a collector, Ewing favoured Australian and Australian-based male artists working in the Heidelberg style. Although the figural imagery present is predominately female, only two women artists are included, and Ewing eschews an indigenous presence from both the art and artists in the Collection. While comparative private collectors of Australiana from Ewing's era utilised art to explore the social history of Australia, I will hypothesise that Ewing acquired art to focus on an art historical narrative. The trajectory created will be presented as an early endeavour to survey Australian artists through the display of works of art.

Replicas as works of art

Nathaniel Dunn (The University of Auckland)

Replica works abound in ethnographic museums, from Stan the T-Rex at the Smithsonian to the touring Pompeii exhibition, yet replica paintings are a scarcity in galleries. Why are these replicas passable for display but paintings are not?

Currently, if one is unable to view an original painting in the flesh, they resort to looking at the work in books and on monitors; but these are 2D representations of a 3D object, and are often inaccurate representations of the original, particularly in terms of colour and size. Replica paintings serve as an intermediary between the original work and a 2D representation, allowing for a more immersive experience.

Walter Benjamin's famous critique on the mechanical reproduction of art talks of destroying the aura of the work, but does this still have relevance 80 years later? Is art really an all or nothing experience when it comes to viewing originals? Are replicas artworks themselves?

Replicas need to be recognised not only as high quality, but legitimate works that have an important educational and aesthetic place in the museum. It's time to shed elitism in art and cast a wider net to entice those who have until now been left in the cold.

The Met Breuer: From art museum to art object

Rosemary Willink (School of Architecture, University of Queensland)

In April 2016, the Metropolitan Museum of Art reopened architect Marcel Breuer's iconic ziggurat building on Madison Avenue, leased for eight years from its former occupant, the Whitney Museum of American Art, to display modern and contemporary art. Rebranded, The Met Breuer, the building has undergone a \$15 million renovation to be restored as close as possible to Breuer's original design, and re-conceptualised as both an interface for, and object within, the Met's collection. The rationale behind this investment is to reposition the institution in the eyes of collectors as the ideal recipient for major gifts in modern and contemporary art, a collection area it historically neglected.

The establishment of The Met Breuer comes at a time when museums are reconsidering their relationship to modern and contemporary art and the sustainability of their business models. At the same time, museum expansion is at its peak. Current issues arising from high market values of modern and contemporary artworks, and the symbolic demand for museum architecture to be iconic, appear to be unconnected. This paper will, however, show that these issues are linked through an investigation of how The Met Breuer operates as museum, art object and collection development strategy in its historical and institutional context.

SESSION 2. PRACTICE

Making meaning: Contingency and the digital video

Nickk Hertzog (Victorian College of the Arts, University of Melbourne)

This paper positions the role of 'contingency' in the construction of new digital meanings through my recent video installation work, *Out There*, as part of my practice-led doctoral research.

Contingency has long been understood as a particular quality of chance occurrence that is studied in a variety of fields, with my research focusing on synthesising philosophies of meaning, the moving image, and the dematerialised artwork. The paper will argue that, the remediation involved digital video works, from strategies of appropriation right down to digital materiality, accelerating the potential for contingency to emerge. This site of contingency creates potential new frameworks of meaning by exploiting the tensions and ambiguities that emerge through heightened levels of connectivity, continued remediation and information saturation of digital conditions. The video installation was produced by using multiple video works that link different source materials along generalised affinities and association to solidify those ambiguities into a ground for formal decision making to pursue new meanings. In this sense, I argue that contingency offers an engagement with digital video that navigates between an overly determined formal blueprint and the meaninglessness of a near infinite array of potential choices in sources, displays and arrangements.

Sense and meaning in the face of absence and trauma; exploring the role and practice of artists working in the wake of natural disaster

Margaret Summerton, (Centre for Cultural Partnerships, Victorian College of the Arts, University of Melbourne)

This paper explores the contributions of socially-engaged artists to the recovery of communities that have been affected by natural disaster. The role of 'creative responder' can be theorized through multiple approaches that artists have taken to engage with local people, materials, and labour. Paul Chen's *Waiting for Godot* in New Orleans sought to highlight the social justice issues in the lack of response after Hurricane Katrina. Tsubasa Kato's *Rise Up*, provided meaning through ritual in the wake of Japan's 3.11 Earthquake/Tsunami and Kathryn Portelli's *After the Fire* inspired questions of whether it is ever too late or too early to create art; after Victoria's Black Saturday Fires. This study is situated at the intersection of contemporary art making and forms of community engagement. This paper will examine the terms of engagement with citizens and institutions, forms of creative labour and use of materials and debris.

The beautiful proof: Artistic intervention in the scientific process through experimenting with the Scanning Electron Microscope

Anastasia Tyurina (Griffith University)

Not every image is art, and art is far more than just an image. The visual arts have become a powerful tool for alternative approaches to scientific outputs, but it is crucial that both science and art cultures are aware of their interdisciplinary capabilities and limitations.

The author differentiates images captured by devices designed as resources for scientific investigation and 'visual elements' in scientific images.

A great example of such a device is the Scanning Electron Microscope (SEM), which has expanded the boundaries of observation and representation of the micro world since it was introduced to scientific research in the mid-1960s. Images produced by the SEM are beyond light; captured by a focused beam of electrons, they are not photographs. The apparatus tries to recreate a reality that is not a visual phenomenon, which scientists then try to analyse through its visual representation: the photomicrograph. The nature of this apparatus is debatable: does it capture or generate images?

This paper proposes that certain images made by the SEM can have aesthetic value apart from that of scientific documentation. The use of artistic manipulations in experiments with SEM fuses science and technology with art, and the SEM image proposes a new meaning for the concept data 'visualisation'.

SESSION 3. PAST/PRESENT

Art in Australian Art: Anachronism in mid-twentieth century Australian figurative painting

Joanne Baitz (University of Western Australia)

This paper identifies those Australian artists who used the art from the Byzantine and the *Tre-* and *Quattrocento* to respond to the social and aesthetic climate of mid-twentieth-century Australia. Anachronism offers an opportunity to explore these complex structures of quotation and appropriation that reveal the critical ways the present was analysed through a lens provided by the past.

When artists enter into a dialogue with objects from the past meanings change according to the contemporary conditions of engagement. As the artists that concern me all quote from the *Quattrocento* artist, Piero della Francesca, particular attention is paid to his position within the discourse and the meanings attached to his work. It is proposed that images cited from the past possess agency in and of themselves and were used as powerful symbols and metaphors that resulted in an expression of Australian Modernism within the European paradigm. The study of Anachronism proposes an alternative entry point into Australian art historical research.

Postcolonial artistic interventions in Australian art collections

Alexandra Nitschke (University of Leicester)

‘The past should be altered by the present as much as the present is directed by the past’

This paper looks to explore contemporary Australian art by Indigenous artists that temporarily intervenes in colonial art collection displays of galleries and art museums. Connecting the colonial in dialogue, the contemporary intervention extends the historic narrative in new and nuanced ways. Focussing on two case studies I will attempt to unravel the postcolonial artistic intervention.

Using research, qualitative data, and analysis I’ll investigate the value of these collaborative and creative projects to the artist and institution involved. What do contemporary artistic interventions offer the artist and what do they offer the institution? Interviews with relevant curators, exhibition programmers, directors, and artists will provide commentary, insight, and form the basis from which useful conclusions will be reached. In examining the artist and institution’s motivations, unexpected outcomes, and perceived compromises, my research will address distinctly Australian concerns with relevance to the international context.

The colonial work of art: A reassessment

Cath Webb (Australian National University)

In 2011, noted scholar Bill Gammage published research in part using Australian colonial painting to identify evidence indicative of Indigenous burning practices, reorienting understanding of landscape-scale Aboriginal land management, which had remained virtually invisible to European eyes and understandings. This paper will attempt to reposition Gammage’s work into the historiography of colonial painting as a mechanism by which to reassess the sometimes varying opinions and critiques of the early Australian work of art. The paintings of Joseph Lycett and Eugene von Guerard will be considered.

SESSION 4. IN THE FOOTSTEPS OF OTHERS

Expressive instructions for re-enactment

Louise Curham (University of Canberra)

For the past decade, Australian artist group Teaching and Learning Cinema has been working on re-enactments of expanded cinema from the 1960s and ‘70s. Expanded cinema explored the ‘situation’ of cinema, the room where it takes place, the audience, the equipment that plays back the image, the screen or surfaces the image falls on, the presence or absence of the image (Uroskie 2014; Curham 2004). A number of our re-enactment projects have been expanded

cinema works that combined experimental film with the body in live performance. For these works, our approach has been one of 'mapping' them onto ourselves and emphasising where that mapping breaks down. Our new works are neither identical to the original works yet nor are they unrecognisable. We take on this work as a creative practice, research-informed but ultimately generative.

In this talk I will explore the role of 'expressive instructions' in our work with *Man With Mirror* (Guy Sherwin, 1976). We found we often spent time telling our audience about the sources that inform our re-enactment or that intrigued us in the first place. For our 2008–9 work on Guy Sherwin's *Man With Mirror*, we decided to make a user's manual. This collated some of our process and key sources about the work and its context. It also gave a step by step 'how to'. As a friend said to me at the time, you make it sound so simple but I just know it's not that easy. Earlier this year, we worked with artist Laura Hindmarsh to use the user's manual. American scholar Richard Sennett in his book *The Craftsman* discusses knowledges of the body and the difficulty of creating 'expressive instructions'. This paper will explore the user's manual as expressive instructions.

Re-enacting modern architecture since 1900

Macarena de la Vega de León (University of Canberra)

In his *Modern Architecture since 1900* (1982) William J.R. Curtis' aim was to present an overall view of the development of modern architecture and to include the architecture of the non-western world, content which had been overlooked by previous historians. Curtis placed authenticity at the core of his research and used it as the means of his evaluation. While the second edition (1987) appeared with just an *addendum* or updating chapter at the end, for the third edition (1996) he undertook a full revision, expansion and reorganisation of the content. In words of Curtis himself, the third edition, "was the result of a major self-critical revision taking into account my own and other people's work over the intervening years." As a result, I posit Curtis presented a more 'authentic' account of the development of modern architecture in other parts of the world and until the recent past, fulfilling his initial aim.

This paper will consider William J.R. Curtis as walking on his own and other people's footsteps in the process of writing the third edition of *Modern Architecture since 1900*. If we were to consider writing a book as the performance of an original work, can the re-edition of a book be considered a re-enactment of its writing? When confronted with the task of revising, expanding and reorganising the content of his own work, how does a writer follow in his own steps? And moreover, if the writer tries to get at a past work of writing that is not present and yet, can we consider that, through re-enactment, the work is almost new? This paper aims to investigate the ideas of re-enactment and repetition as generative strategies in contemporary art, to enrich and broaden the scope of the attempt to assess the significance of the re-edition of *Modern Architecture since 1900*.

Re-enacting narratives into contemporary performance based projects

Emilie Walsh (Victorian College of the Arts, University of Melbourne)

Today, some travel agencies offer cruises to go in the footsteps of Ulysses.

Why do we love so much doing what has already been done? What does the re-enactment of a classic or mythic experience offers from an individual point of view? What new meanings does it bring? How are contemporary art practices casting a light on this?

In this presentation I will use two examples of my recent work as an artist and practice-led researcher to understand the motives behind re-enactment. Using film and moving image as a primary material to be reused and re-enacted, I seek to understand how playing again the narratives of films creates a sense of shared ownership with the artwork, the artists and the viewers.

I will analyse a finished project *Victoire*, a performance and video installation re-using the narrative and iconography of *Stromboli* by Roberto Rossellini, and a new project re-enacting the classic Australian movie *Picnic at hanging rock* (Peter Weir, 1975). Nicolas Bourriaud's vision of art as a screenplay (Bourriaud 2011) can be used as a tool to understand the re-enactment of narratives.

SESSION 5. NEW PERSPECTIVES

Sexualised birds in sixteenth and seventeenth-century Netherlandish genre painting

Shan Crosbie (Australian National University)

Through an analysis of sixteenth and seventeenth-century genre painting, this paper will argue for a sexualised reading of the Dutch painter Pieter Aertsen's genre scenes depicting a solitary female cook skewering plucked chickens onto a large iron roasting spit. Many examples of bird imagery in Netherlandish genre painting have established sexual implications, yet Aertsen's remarkably erotic compositions have remained largely overlooked by art historians who dismiss the works as uncomplicated observational paintings. Working closely with primary source materials, I will follow the evolution of sexualised bird imagery to the conclusion that the roasting spit imagery in Aertsen's sixteenth-century paintings would have been read by contemporary viewers as sexualised. A reclassification of Aertsen's cooks would significantly further our understanding of the origins and breadth of sexualised bird imagery in Netherlandish sixteenth and seventeenth century genre painting, and would address the current lack of scholarship regarding the roasting spit imagery that appeared regularly in the work of Aertsen's contemporaries.

Responsive skins and fugitive structures: Experimental architecture as art

Sally Groom (University of Melbourne)

The contemporary porosity of boundaries between disciplines, in particular the merging of the disciplines of art and architecture, has a reductive tendency on experimental architectural prototypes, including pavilions, exhibited in art gallery settings. Two proof-of-concept prototypes by dO|Su Studio Architecture a multi-disciplinary research practice inspired by biological science in their investigation of digitally designed and fabricated responsive systems, have been interpreted by art curators as hybrid art forms, where they are seen by their makers as firmly placed in architectural discourse. Experimental pavilions have the tendency to become in art gallery settings, what Rem Koolhaas has termed 'meaningless shapes' if they are displayed 'as art', rather than used as programmed spaces. A paradigm-shifting prototype for a structure constructed from biologically-formed bricks by architecture practice The Living and their collaborators, was reduced

to a spectacular visual backdrop because of its siting and lack of programming in an art gallery context. Building on the work of architect Jeremy Till, this thesis finds that cross-disciplinary curating of experimental architectural objects can reduce their perceived complexity, hybridity and contingency at the site of audience reception. It is found that exhibitions can also, however, be part of the dynamic production process of built form if sufficiently contextualised, or when pavilion/prototypes are autonomously sited and intensively programmed.

Representing the Bushland Campus: Investigating natural history illustration methodology to develop a chorography

Stephanie Holm (University of Newcastle)

Chorography is an historic discipline, originally aligned with classical geography, in which the physical characteristics of a selected region are qualitatively represented in text-based and illustrated forms, including decorated medieval maps and written itineraries. Yet contemporary chorographic works embrace a wider range of forms including visual artworks, paintings, prints and graphic novels. In both an historic and contemporary context, the content and form of each chorography depend on the individual chorographer, their interest, purpose and audience.

This practice-based research investigates how a chorography of a bushland region can be recorded using natural history illustration methodology. The defining quality of a region is that it must be replicable. For the purposes of this research the region selected to be choreographed is the remnant vegetation on the Callaghan Campus of the University of Newcastle, known as the 'Bushland Campus'.

Through the research process ecological communities, fauna and flora in the region are identified and observed through fieldwork. The field information is then interpreted in a studio enquiry and individual illustrations representing species are developed using natural history illustration media and methods. Finally, these illustrations are brought together in an interactive digital form to present an overarching chorography of a bushland region.

KEYNOTE ADDRESS: PERFORMING THE PUBLIC SPHERE: ART IN THE 21ST CENTURY

Dr Melissa Chiu

6pm December 1, National Gallery of Australia

What does the work of art look like in the 21st century? One could argue that this in and of itself is a question that resides in the past century when art was largely still an object—a painting, sculpture, photograph or installation— that could be preserved for posterity, a role that museums have taken on with greater professionalism over the past fifty years. Today, the work of art not only looks different, but operates differently within the art world ecology of the global art market, large-scale public museums and even the virtual and online world. This paper will examine some of the changing variables for how art work is conceived and produced by artists today, including a move towards the performative and experiential, as well as the evolution of more formal and demanding conditions of display and exhibition in museums.

DAY 2 Friday, December 2, 2016

KEYNOTE ADDRESS: 50 SHADES OF GRAY

Emeritus Professor Anthea Callen

Theatre 3, Manning Clarke Centre, Australian National University

My keynote will consider the strange material history of grey as a fine artists' 'colour', and examine attitudes to its use in painting around the fin-de siècle in France and again in later twentieth century painting, notably the work of Cy Twombly and Marlene Dumas. My discussion questions the existence of 'grey' as a neutral or negative hue, considering it rather as a plurality: 'coloured' greys.

SESSION 6. THE INDIGENOUS WORK OF ART AND THE WORK OF ART HISTORY

Convenor: **Robyn McKenzie** (Australian National University)

The discipline of art history developed from the study of western, specifically European cultural production in the modern period. Its primary motifs and concerns as with the definition of the art object itself, were developed in relation to that cultural context.

This session is designed as a platform for showcasing examples of scholarship in which art historical concepts, categories and methodologies (developed through the study of Western Art), have been productively applied to the study of Indigenous art practices in cross cultural contexts in Australia and New Zealand, both historical and contemporary. While this is not in itself new, this forum provides an opportunity to reflect critically upon it.

Papers in this session will address the reasons for the adoption of an art historical language or framework to explore their subject: the use of concepts such as style, tradition, school. Either through demonstration of the case or through reflection, writers should outline the nature of any difficulties encountered in taking this approach, as well as what it enabled them to do, and how the conventional meaning or usage of the art historical lexicon may have in turn been altered, revised or amended through the process.

Anthropological Art History: new approaches to Aboriginal desert art

Professor John Carty (South Australian Museum)

The rise of Aboriginal desert art as a creative and cultural phenomenon is among the most important developments in Australia's recent art history. The movement of Indigenous artists into contemporary art, and their reshaping of that category, is the defining trajectory of an increasingly globalised art history. In Australia, Western Desert acrylic painting has been the most visible conduit through which our national art is connected to these global currents. Art historians regularly employ it as a case study for examining categorical transitions from ethnographic to fine art, or from world art to contemporary art. Yet the uniquely Aboriginal quality of this art, its conceptual challenges and its own art historical narratives, are routinely negated by art historical, curatorial and scholarly practice. To inquire too deeply into the meaning of a painting, in Australia, is often derided as 'ethnographic'; as if these modes of understanding were somehow inherently opposed to the intent of the artist. Enduring (and simplistic) oppositions between art and the ethnographic, particularly ones in which anthropology is positioned as a murky synonym for

content, continue to impede the development of more nuanced scholarship and exhibitions in Australia. In this paper I explore the tensions between Anthropology and Art History in relation to the analysis of Aboriginal desert painting. I propose a new research model, and assert the necessity of anthropologically-informed approaches to the development of an increasingly globalised art history.

Mahia te mahi: Art History in the 21st Century. Students, Bookshelves and Māori

Dr Ngarino Ellis (Ngāpuhi, Ngāti Porou) (University of Auckland)

What does it mean to practice art history in the 21st century? How might it be different when it involves Indigenous art historians? And Indigenous art history? And are these terms synonymous? These kinds of questions have been texturizing projects over the past 50 years in New Zealand and Australia and elsewhere, yet scrutiny on what this might actually all mean has not yet been fully explored. These questions will be considered here through a discussion of two ongoing collaborative book projects, one a tribal carving art history (*A Whakapapa of Tradition: Ngāti Porou Carving 1830–1930*), the other a comprehensive history of Māori art (*Toi Te Mana: A History of Indigenous Art from Aotearoa New Zealand*). How might these questions influence how we teach art history in universities, and the responsibilities incumbent on all of us to bring through Indigenous students, to collaborate with communities, and to push the borders of art history into exciting new territories through publishing and exhibition. As our elders advise, *mahia te mahi*—do the work.

Yirrkala string figure style: a Yolngu feeling for string

Robyn McKenzie (Australian National University)

String figure designs as made by Indigenous peoples were collected by anthropologists in the late-nineteenth and early-twentieth centuries. The Pacific, including Australia and New Zealand, was a particular focus of this activity. My recently completed doctoral thesis explores the history and contemporary significance of a collection of 192 mounted string figures in the Australian Museum in Sydney, collected in Yirrkala in north-east Arnhem Land in 1948. In this paper I show how I utilise the record of string figure designs made by collectors and their analysis of regional traits to develop a stylistic analysis or understanding of the Yirrkala repertoire.

The visual patterns of string figure designs are formed as the result of a series of movements or manipulations of the string by the maker/s. Regional differences in techniques used and the types of pattern made, index characteristically different bodily ‘motor habits’ or ‘ways of doing things’. Following a general description of the attributes of the Yirrkala repertoire, I explore the technical basis of its unique ‘excessive twists’, illustrating this stylistic trait using historical and contemporary film footage. In conclusion I argue, as I hope is demonstrated by this example, that there is much work for art history to do in relation to the Indigenous works of art held in our galleries and museums.

SESSION 2. ART AND THE ACCOUNTABILITIES OF EMPIRE, 1850–PRESENT

Convenor: Dr **Suzanne Fraser** (University of Melbourne)

The session examines instances in which art and visual culture – its production, consumption and display – have contributed to the mechanisms of imperial expansion and indigenous dispossession by colonial forces. Presenters are invited to consider both historic art, especially related to the infrastructure, politics and settlements of the British empire, as well as modern and contemporary art and the proven dangers of its use and misuse related to expansionist politics. Subjects of investigation may include: art and displays which have enforced land claims; statuary and imperial assertions of ownership; examples of propaganda in art and curatorship; and art related to space travel and ‘astrocolonisation’. A third timeframe, spanning the present until the mid-twentieth century, is offered as a setting for presenters to investigate the responsibilities of art, artists, curators and designers in a potential future context, where visual imagery may relate to ongoing instances of imperialism or the display of historic imperialism. Presenters are asked to investigate the accountabilities of art and its custodians in a changing future world, encompassing technological, sociopolitical and environmental adjustments to the present time and how these adjustments may relate to imperial ambitions.

New empires and the role of art: How art practice and art history are engaging with emerging ideas of ‘empire’ in the digital age

Dr Suzanne Fraser (University of Melbourne)

This paper will foreground developing ideas of ‘empire’ related to digital experience in the twenty-first century and position these new concerns in relation to how art and visual culture is produced, displayed and engaged with, with reference to both historic and contemporary art. Specifically, the paper will reference existing understandings of empire and imperialism concerning Western expansionism, particularly during the eighteenth and nineteenth centuries, and apply these definitions to a contemporary context in which empires are bourgeoning through the facilities of online technology. This discussion will consider how art is able to present a challenge to runaway power structures in the twenty-first century and, moreover, what challenges art practice and art history might face in the near future from both new versions of empire and entrenched imperialist prejudices, with a focus on the interrelated contexts of Britain and Australia. The aim of this paper is to extend the interrogation of the role of empire in the discipline of art history related to an ongoing shift towards digital existence.

Nationalism and Empire: Australian art historiography as a colonising discourse

Professor Ian McLean (University of Wollongong)

This paper analyses the ways in which the discipline of art history has justified the British conquest of Australia in its discourses of a national art. At a theoretical level the paper primarily addresses the relationship between nationalism and empire, in particular, how the contemporary nation state is heir to the nineteenth-century project of Empire. The paper identifies three phases of Australian art historiography:

1. The latter half of the nineteenth century, which presents Australian art in terms of its Britishness (rather than Englishness) as it coalesced around the ideals of the British Empire.
2. The first half of the twentieth century, which presents Australian art as anti-colonial as it coalesced around the ideals of nationalism as a Dominion of the British Empire.

3. The second half of the twentieth century, which presents Australian art as postcolonial as it coalesced around the ideals of nationalism in the post-Empire era.

My paper will argue that all three phases perform the same task of justifying the conquest of Australia, but in the different contexts of their times. The focus of the paper will be on the third phase, instigated by Bernard Smith and still dominant in art histories written since then. In particular the paper will examine attempts in recent art histories to account for the art of the conquered. Are these accounts the final phase – the apotheosis – of conquest, in which the conquered are finally assimilated into the project began in the age of Empire, or what I call (after Okwui Enwezor) ‘Westernism’? Is it possible to write a postnational history of Australian art that is not the triumphal procession of Westernism?

Post-imperial patterns of collecting modern British art by Australian state galleries since 1940

Dr Margot Osborne (University of Adelaide)

Art history scholars have not previously addressed the impact of the post-imperial phase in Australian history on the collecting of modern and contemporary British art. This paper positions the history of collecting modern British art by the Art Gallery of South Australia in the wider context of Australia’s transition after the Second World War from a mono-cultural dominion to a multi-cultural nation positioned in the Asia/Pacific region. Changing patterns of collecting British art have been traced as an erosion of ties with Britain was accompanied by a maturing national identity.

This analysis is the obverse of most post-colonial studies, in examining the shifting status of collecting art made in the fading imperial centre as Australian state galleries moved from dominion mentality towards national maturity and discarded the trappings of empire. It is argued that the transition to a post-imperial Australia was a process of progressive disentanglement from Britain in the 1960s, seguing to a ‘new nationalism’ from 1968, marked by rejection of Britain as the arbiter of Australian cultural values. However it was not until the 1980s in the lead-up to the 1988 Australian Bicentennial, with its ensuing discourses around post-colonialism, multiculturalism and indigenous land rights, that a more mature, inclusive and nuanced post-imperial Australian consciousness became evident.

This emergence of post-imperial Australia coincided in the art world with the transition to a de-centred global contemporary art movement, and in Australia with the rise of the Aboriginal art movement and a re-orienting culturally towards the Asia/Pacific region. It was at this point that the collecting patterns of the State Galleries diverged most noticeably.

The comparison of differing collecting patterns analyses the relative importance of these wider socio-cultural factors, which would have affected all galleries, in comparison with factors specific to each institution. Institutional factors which are examined for their influence on collecting patterns include: the shifting balance of power vested in directors, Board members and consultant buyers; the emergence and professionalisation of the curator; the role of acquisition policies; and the relative importance of the changing role of government funding and private philanthropy.

It is proposed that collecting patterns of British art in Australia since 1940 fall into three phases. The post-war phase of strong bonds between the two countries, with Australia looking to London as a default for determining cultural standards, progressively diminished from 1960 onwards, but still lasted well into the 1970s at all State Galleries. The second phase, from the late 1970s

onwards, saw the abandonment of routine collecting of a broad representation of modern and contemporary British art. Differing collecting strategies in regard to British art were adopted by each of the State Galleries, depending on internal factors, particularly the priorities of curatorial staff and the availability of funding. The third phase from 2000 onwards has been marked by collecting of selected contemporary British artists as major players in the wider European or global scenario.

SESSION 8. BEFORE THE LAW: ART, ARTWORK, ARTIST

Convenors: **Paris Lettau** (University of Melbourne) and **David Wlazlo** (Monash University)

From Mel Ramsden's *Guaranteed Painting* (1968), Lawrence Weiner's certificates of authenticity, Seth Siegelaub's artist contracts, the *Ngurrara Canvas* (1996) evidencing Native Title, the Union of Artists of the USSR, the prosecution of Bill Henson and Paul Yore, to van Eyck's Arnolfini Portrait, and even the so-called 'legislative faculty' and 'sphere' of aesthetic judgment, art displays intimate connections with law.

From a certain perspective, law ultimately sanctions and authorises artistic production. In liberal art systems, the legal function of the signature ties the work into a proprietary system of ownership, individual authorship, art institutionalism, and marketing. In other systems, institutions officially sanctioned by the state, church or monarchy determine who is an artist and what qualifies as an artwork. And for others still, sacred, religious or metaphysical law constitutes the extensive totality of life that impels artistic production and gives it meaning. The artist, moreover, never escapes the laws of genre, medium and traditional forms and techniques. There's no art without law; and yet in many instances art is felt to be the highest authority.

While it has long been customary to articulate art's relation to the political, the stakes of its legal entanglement perhaps penetrate even deeper into the history of art, the role of the artist, the nature of the artwork, and the disciplines of art history and aesthetics. This panel aims to uncover this legal imbrication of art, artist, artwork.

Bennett's law: Time incarnate

Professor Desmond Manderson (Australian National University)

This paper explores the representation of time and encounter in particular through Gordon Bennett's re-readings of colonial representations. Drawing in particular on his Possession Island read through the lens of Georges Didi-Huberman and Giorgio Agamben, Bennett undoes the temporal linearity of the colonial narrative and replaces it with an encounter that is contemporary and indeterminate. This treatment both illuminates the function of aesthetics in a colonial discourse, and uses it to create new senses of responsibility for an encounter that cannot but continue to take place. The key relationship between art and time is therefore placed at the heart of discourses of political reconfiguration.

Daddy's smoking a bong: A contemporary father figure in the paintings of Nicole Eisenman and Tala Madani

Dr Oliver Watts (Sydney College of the Arts, University of Sydney)

In recent critical legal theory, using psychoanalytical methodology, a bipartite construction for law has been discussed; the law is made up not only of public legal structures (constitutions, acts and public announcements) but also, and equally, a 'nightly' underside (drinking at national sporting events, bonding through transgression). The old father figure of rules and bans is balanced by a permissive superegoic figure that demands we 'Enjoy'. Tala Madani and Nicole Eisenman are both painters who tackle the perverse father figure head on. Their paintings represent a redrawing of law's iconography which accounts for the complexity of law's formation. From debased father figures, and creepy Santas, they reify the horror and obscenity that underpins the law.

The value of the work of art as defined in the courtroom: An intercultural example

Sarah Schmidt (Hamilton Gallery, Western Victoria)

The work of art in the courtroom, as the subject of art fraud cases, takes on a spectre where economic value is centralised under the jurisdiction of criminal law. In the case of fraud surrounding indigenous art in particular, there are severe limitations in this value system for characterising the broader value of the work of art and the impact of an offence. Such cases expose conflicting value systems and legal constructs posed by intercultural difference. For example, contradictions and differences between traditional laws and customs of Australian indigenous peoples, and that of the Australian Legal System, are seen in art fraud cases surrounding traditional Aboriginal art. The practice of communal artwork by Indigenous Australians has challenged Western notions of authenticity and authorship. In a legal setting, an indigenous artist being required to demonstrate their authority for painting their story – as artist and community leader – may be in a compromised position when socio-cultural differences are present, unless ample recognition of these factors is made. Such issues, and definitions of authorship have been dealt with in legal cases such as *R V O'Loughlin* (2001) which concerned art fraud by a non-indigenous person, involving Aboriginal artwork. This paper presents that specific case study as a legal case that highlights the intercultural tensions present when attempting to define the value of traditional Aboriginal art in the courtroom.

SESSION 9. MAKING ART WITH OTHER PEOPLE: RELATIONAL, SOCIAL, AND PARTICIPATORY PRACTICES

Convenor: **Elizabeth Pedler** (Curtin University)

This session is a provocation for artists, audiences, theorists, writers and engaged citizens interested in relational aesthetics. Making art with other people in its many and varied forms has blossomed in the cracks and crevices of social welfare, audience outreach and pedagogy. How does this social form of making function, and what is its function, in an era of cultural disenfranchisement? How do we make art with people, making relationships along the way, and maintain criticality? How do we evaluate the work of an artist whose main role may simply be bringing specific people together? What is the economic model for social practices? These are but a few of the questions that many makers of relational work face.

The London Soundmap: a participatory approach to bringing the sounds of London to life

Dr Sara Adhitya (University College, London)

The design of our urban environment most commonly comes from above, driven by politics, economics, rules and regulations. However, the participation of the public is necessary for the creation of a sense of place, ownership and community. This paper will discuss how participatory design processes were utilised in the creation of a participatory sound artwork displayed in central London on Regent Street in July 2017. This interactive project was commissioned by London's integrated transport authority, Transport for London, for the 'Transported by Design' Street Festival held to celebrate the design of London's transport infrastructure. An interactive intervention exhibited on Regent Street, the London Soundmap was a project which was participatory in a number of ways: from its conception; to its creation and performance. This paper will discuss these three relational factors.

First, I will discuss the participation of multiple and diverse disciplines in the creation of the artwork, involving an illustrator, electronic engineer and myself, as an urban/sound designer. This potential clash of cultures provided both new artistic opportunities for the project, as well as challenges involving the communication and coordination between disciplines. The result was a 3m by 5m interactive sound mat which, when integrated into the surface of the street, allowed one to explore the sounds of London with their feet.

Second, I will discuss the participation of a group of improvisational dancers who facilitated the relationship between the Soundmap and the general public. They were allocated the task of demonstrating the potential of the Soundmap to make music and inform dance, and in doing so reveal the relationship between the city and sound, and between sound and movement. They also took on board the role of involving the general public in their performance, as well as encouraging them to create their own. It will include a discussion of the feedback given by the dancers on their reaction to the mat and their preparation for the event.

Third, I will discuss the participation of the general public in the work, whose collaborative participation was needed in order to bring the artwork to life. Their interaction with the Soundmap produced both the music and the street performance, making them both active participants in the artwork as well as its audience. In order to understand the work as a whole, they needed to collaborate with each other, thus promoting social interaction. The reactions of the participants to both the subject of the mat and their participatory roles will also be discussed. This paper will conclude with a discussion of the challenges of producing a relational, social and participatory artwork, including the degree of control over the artistic outcome and working with the unforeseen.

New social forms of artist residencies: Connecting with people and place not your own

Dr Marnie Badham (Victorian College of Art, University of Melbourne)

This paper theorises new forms of socially-engaged artist residency by examining the relationships between and motivations of resident artists and the local communities and cultural institutions which host them. With romantic historical roots stemming from artist retreats and communal living, contemporary artist residencies aim to provide good working conditions and the isolation often required for creative labour. Providing artists time and space away from everyday life to focus on artistic production, residencies have received recent criticism of some models, including

concern for lack of flexibility (Zeplin 2009), the absence of engagement with communities, and circulation of elitism and privilege (Bialski 2010). But now socially-engaged artists are increasingly seeking collaboration in cultural contexts not their own. Have residency artists become the new FIFO workers inadvertently taking more value than they leave? Or can these visitors stimulate local creativity and help draw attention to local issues through relational and participatory art making? While provided funding from all levels of government, little is known about the value for artists, impacts for institutions, or potential consequences in communities.

Over the past two decades, there has been a worldwide increase in the number of residencies and their diverse forms (Hagoort 2010); however, this phenomenon has garnered limited theorisation (Ptak 2011). With the recent 'social turn' in contemporary art, residencies increasingly now appear a site for community engagement and social transformation. Kocache has observed this expansion of art 'from a fine arts-based practice to one that spills into and borrows from the spheres of the humanities and the social sciences, which suggest the development of new 'critical, discursive and ideological' residency models (2012). These practices may take the form of short-term self-directed retreats, competitively awarded fellowships, (Torgoff 2012), or partnerships addressing local issues in partnerships with justice, health or international development sectors (Badham 2010). In Australia, this is a significant shift in the cultural landscape, establishing renewed relationships between art, institutions, and communities. Providing a new evidence base for cultural policy and contemporary arts, the research is attentive to divergent motivations across residencies that are institutionally hosted or artist-run initiatives. These new social forms be offered as a new taxonomy including: alternative social economies, community-arts engagement, art and science collaboration, and forms of cultural diplomacy.

Internet products and relational aesthetics: The reification of authenticity

Llewellyn Millhouse (Queensland College of Art, Griffith University)

In the late 1990s and early 2000s, relational, social and participatory practices were widely celebrated in the contemporary art world as politically transgressive. Defined in opposition to broadcast and mass produced cultural forms, relational artworks were praised for their potential to reroute consumers away from the spectacle of "communication superhighways", encouraging a more heterogeneous, active and authentic relationship to culture, community and public.

Since the late 2000s, relational strategies and their claim on authenticity have permeated the marketing industry. The relational potential of the internet, social media and online publishing platforms have largely displaced broadcast and periodical publishing from the centre of public culture, providing a new public realm for user-generated, socially-driven marketing. Corresponding with these technological developments, companies and not-for-profit organisations have re-invested in face-to-face marketing strategies, holding public branding events or launching campaigns designed to be engaged with, documented and shared via the internet. As if in response to twentieth century critical theory of advertising, new priorities and approaches in advertising have shifted commercial discourse away from singular, fixed and passively consumed campaigns towards advertising that encourages public participation, customisation and social interaction.

This paper will address relational strategies in contemporary advertising as they correspond to my research as a candidate for a practice-based doctorate of philosophy. Focusing specifically on the advertising content and social media presence of the online employment marketplace SEEK, this

research aims to bring desire and ideology out from beneath the surface of advertising narratives. In appropriating SEEK's advertising material, these works take advantage of the social context and conventions of the gallery opening, conducting SEEK themed interactive branding events involving competitive games, giveaways, and the production and sharing of related social media content.

Key to this work is a consideration of the reification of "relational authenticity" across both art and consumer product markets. Reflecting on my body of artistic research and its political and economic context, this paper will examine how audiences are interpellated as competitors and consumer's of employment through relational strategies both digitally and face-to-face. As a result of attempting to produce a specific relational affect, this paper will conclude by exploring how site, cultural demographics and the frame of art play a role in determining relational outcomes and the resistance of interpellation processes.

Mutual exploitation: Socially engaged artists and institutions

Elizabeth Pedler (Curtin University)

Government bodies, educational institutions, art galleries and museums, are widely regarded as the gatekeepers of funding, and are responsible for the recognition and validation of socially engaged art. Organisations most commonly interested in working with socially engaged artists are structures complicit in maintenance of the status quo. For the socially engaged artist, any compliance or collaboration with the neoliberal institution may be interpreted as a vindication of the institution's authority. How then might it be possible to use such an institutional structure to promote inclusion and equitable engagement? How can the social practitioner engage with the structures of neoliberalism, and should they at all?

With these concerns to consider, I examine the models for action open to the artist working at odds with their benefactor/s and collaborator/s. Two basic pathways appear, critique and action, however to provide a critique alone is, arguably, to do nothing about the problem at hand, and to take action without critique risks replication and reification of the system of exploitation itself. This paper suggests a third way, 'critical action', which demonstrates through its existence the flaws of the structures with which it is engaged, and cracks them open little by little. Using examples of this third way, I explore opportunities for subversion and exposure of the (implicit) aims of the structure; where artists recognise the mutual exploitation of the situation and attempt to exploit the system to an equal or greater extent than the artist is themselves being exploited. Against these opportunities I weigh the vulnerabilities of the artist working with(in) the structures of neoliberalism, such as the subversion of the artist's practice for the purposes – explicit or otherwise – of the power structures with which they are working.

SESSION 10. ON NOT SEEING THE BODY/WORK OF ART

Convenors: **Susan Best** (Griffith University) and **Meredith Morse** (Yale-NUS College)

With reference to Eva Hesse and Louise Bourgeois, Lucy Lippard wrote in 1966 of artwork that promotes a visceral identification with form. Her remarks suggest such works produce effects and affects at a bodily and sensory level, yet these works do not engage viewers through strong, readily identifiable reactions.

Lippard's concern with unarticulated registers of feeling and response is highly suggestive for performance art. Her remarks gesture to an approach within performance art that remains largely untheorised in existing discussions that treat works that overtly shock or repel, such as those of Marina Abramovic, Gina Pane, and Vito Acconci, and focus upon the codifiable terrain of identity politics, critiques of social institutions and modernism's expressive subject, and 'masochistic' practice as social negotiation. Art history and theory scholarship has not formulated a way to talk about performance art that explores the interiority of the body and the somatic imaginary, and their exteriorisation – and thus the vital question of what modes of identification may be available for the viewer concerning 'activity' that is barely seen, indirectly seen, or not visible at all. Dance theorists and dance practitioners, informed by the legacy of movement invention in 1960s New York, have been addressing these questions for dance.

This session seeks to break ground by exploring a new theorisation of performance art that is concerned with the not-seen of the body, and performance that posits a state of emergence, a partial revealing of an incipient or inchoate form that may not yet have assumed form.

Intimacy with strangers: The couple in the work of Lygia Clark and Franz Erhard Walther
Professor Susan Best

In the 1960s, in very different socio-political contexts, Lygia Clark and Franz Erhard Walther made works that required the support of the viewer's body. This paper examines the ways in which the couple figures in their works of that time.

Five works by Clark will be considered: *Dialogue of Hands* 1966, *The I and the You* 1967, *Oculos* 1968, *Biological Architecture: Egg-shroud* 1968, and *Living Structures: Dialogues* 1969. These works bring together participants in a variety of ways: to complete an action in the case of *Biological Architecture*, while the remaining four works all tie or bind two people together at different points of the body (abdomen, wrist, leg, head) suggesting both a shackle, a forced confrontation and the possibility of collaboration or gestural dialogue, as the titles direct. Clark's work is frequently positioned in relation to what Brazilian critic Ferreira Gullar called "the experimental exercise of freedom," namely art that afforded a rare opportunity for agency in post-dictatorship Brazil. Although several works were made in Paris, there is nonetheless a quality of radical openness required of the participants that takes these strangely opaque gestures outside the everyday context in which they might be staged.

Vulnerability and openness are also qualities of Walther's work with pairs. I will examine some of his fabric pieces in *Werksatz* (First Work Set, 1963–69), which required two bodies. He attributes the openness or incompleteness of his work to his childhood experience of the uncertainty of wartime Germany—he was born in 1939. While his descriptions of the works as "instruments for process" tend to minimise the role of the body and the relationships between bodies, his works nonetheless call up ideas of precarity, intimacy and confrontation just like Clark's, albeit in a deadpan, non-expressive manner. The paper explores how these inchoate emotions frame and inform both artists' works.

Steve Paxton's 1970s dance, early video performance, and the sensed interior

Dr Meredith Morse (Yale-NUS College, Singapore)

This paper examines choreographer-dancer Steve Paxton's work with stillness and subjectivity in his exercise-dance-ongoing practice *The Stand* (1972) in relation to explorations of interiority and the self in video art of the early 1970s.

From a spectator's perspective, *The Stand* had its dancers simply standing quietly, swaying gently. Its intention, dance scholar Cynthia Novack explains, was to notice 'the tiniest impulses of movement in the body'. Paxton videotaped its first performance in the group work *Magnesium* (1972), the first demonstration-performance of Contact Improvisation, as well as other, similar performances of the same year, playing them back to the performers. If the dance focused on the performer's attention to complex somatic shifts invisible to an audience, what did Paxton seek to capture on videotape, and why? Paxton saw video as live feedback that was illuminating for performers: "Video was, in those days, a new tool for witnessing the body/mind, and let us see points in action when we were operative but not conscious." Paxton refers to moments where the body acts but the mind seems not to register it.

Early video often involved single-channel, long takes trained on the body of the artist-performer, and video artist-performers comment that they saw video as a kind of mirror, as Paxton did. Joan Jonas, for example, made *Organic Honey's Visual Telepathy*, a performance and a video, in 1972, the same year that Steve Paxton initiated Contact Improvisation. Her work of the 1970s and since has involved video and mirrors: mirror as doppelganger, mirror confounding, splitting, or refracting identity. Her *Mirror Check* (1970) has been discussed as a feminist work with regard to its self-scrutiny of a woman performer's nude body. But it is also possible to see the work in relation to the question of inner and outer, what is seen and what is not. Video works of the period by other artists examined subjectivity in relation to the social; if their works also engaged with body-states and states of feeling, those aspects have been excluded from art history's accounts in favour of their social-critical statements.

In this paper, I see the concern of some dance with somatic experience and early video performance's exploration of the 'inner' self as mutually informative: they shared a desire to explore gaps and blankness, and to elicit an incipience of interior states in relation to the image.

ALTER: Becoming avatar

Deborah Lawler-Dormer (University of Auckland and University of New South Wales)

LEAH, created over the last three years, is a performative becoming – a becoming virtual, becoming machine, an alternative 'living self-portrait' and an autonomous character animation. It has been collaboratively developed with Dr Mark Sagar at the Laboratory for Animate Technologies, Auckland Bioengineering Institute at the University of Auckland. Using **LEAH** as a case study, this paper will address the performative, virtual, durational, practical and theoretical considerations underlying the project, showing complex feminist, posthuman and bioethical relations.

LEAH, a computational intra-active screen-based autonomous animation installation, is the product of a shifting transdisciplinary collaborative process, involving artists, engineers, computer scientists and neuroscientists. **LEAH** was developed as part of the Auckland Face Simulator project

where adult faces are realistically and precisely modelled to show accurate expression. These can be used for neurophysiological and neuropsychological research into emotion, agency and empathy. To create LEAH a performative practice occurred enacting an 'emotional register' as based upon Paul Eckman's Facial Action Coding System. As such it resonates with, to some extent, a form of surveillance, of mapping, capturing, tracking and categorising human behaviour and emotion. This artwork engages with a deep questioning of posthuman 'self' through bioengineering self-imaging practices and reflects on our co-evolution with technology.

This is an 'entangled tale' of a doctoral practice-led project that reflects on the computational apparatus and performative processes and practices of interdisciplinary intra-action that bounds the actions of the participant of the art installation into an emergent and changing reflection embedded into virtual performative presence. In this work both viewer and artist have merged into one 'in formation' expression. The capturing devices that bound the participant into the live compositions are not directly seen (hidden), however their virtual presence is played out in the intra-action with the work. The work incorporates the unseen prior labour of the artist performing the modelling for this avatar and then continues to 'embody' this performance in the embedded virtual environment of the installation playing out the becoming and performative actions of a merged machinic and human identity. This work radically weaves human, non-human, scientific, artistic and research process-driven and emergent practices.

This paper is partially informed by the installation of this work at Gus Fisher Gallery, University of Auckland May 2016.

SESSION 11. HOW WE DO WHAT WE DO: THE ARCHIVE AND ART HISTORY'S INTERDISCIPLINARY TURN

Convenor: Zoë de Luca (McGill University)

Not solely a site or merely a thing, there are ethical implications to understanding archives as information infrastructure bound to matrices of law, representation, knowledge-making, and futurity. (Bowker and Star, *Sorting Things Out*, 1999.) Recently, scholars such as Ann Laura Stoler have worked to further complicate scholarly emphases on archives as spaces of state power to read colonial archives as "spaces in which *the senses and the affective* course through the seeming abstractions of political rationalities." (*Along the Archival Grain*, 2009, 33; my emphasis.) This panel asks researchers who reach across and beyond the disciplinary borders of art history and visual culture to reflect upon how they do this work in academia, in art's many institutions, or in their artistic practice. Crucially, this is not a discursive analysis of the terms of "interdisciplinary" practice. Instead, this panel aims to initiate a conversation about emergent methodologies, which are informed by the strategies, limits, and possibilities of specific archival engagements and the material and ethical conditions that inform research practices.

Digital archives and Aboriginal art centres: Issues and implications for Australian art history
Dr Susan Lowish (University of Melbourne)

Much attention has been paid to reuniting dispersed museum collections of historic Aboriginal material culture, but the question of how will we find today's work of art in the digital archives of the future is largely unaddressed. Current methods for recording and storing information associated with artworks from Aboriginal art centres throughout Australia are both limited and

opaque. Similarly, institutional information housed in collections management software contributes little to the archive of Aboriginal art for the future Australian art history.

This paper is part critical analysis of current practice and part exposition of an emergent archiving activity situated at the intersection of art and social history, based in participatory research methodology. The paper includes a discussion of issues involved in collaboratively building cross-cultural art information systems, the practicality of importing metadata standards for describing art objects and their visual surrogates and the pros and cons of distinctive digitisation and engagement strategies.

Compared to systems employed in the wider art world, are the current platforms for recording information about Aboriginal art any better, worse or different? Should they be expected to provide the raw data necessary for 'Aboriginal art history' or are other individuals, institutions, organisations charged with this task? This paper asks: how and where should Aboriginal art's digital assets be managed? Who should access them and why? What are the key fields of information to record about artwork and in what format? And finally, what is the greater significance and contribution of Aboriginal art centres to Australian art history?

Striking stars: The documentation of cinema as works of art in an archive/gallery exhibition collaboration

Jennifer Coombes (National Film and Sound Archive) and Penelope Grist (National Portrait Gallery)

In this paper, the co-curators of a major ongoing exhibition project *Starstruck: Portraits from the movies* analyse and reflect on the theoretical and practical implications of this three-year collaboration between an archive and a gallery. The National Film and Sound Archive of Australia (NFSA), along with the films themselves, also collects the documentation of films being made and marketed – numbering over 130 000 items including casting shots, publicity shots of the leading actors, on-set stills of directors and crews, personal papers, albums, scrapbooks, proof sheets, posters and ephemera. Through its exhibitions, National Portrait Gallery of Australia (NPG) uses portraiture to increase the understanding and appreciation of the Australian people — their identity, history, culture, creativity and diversity. This project extends the limits of both the archival collection and the definition of the art of portraiture.

No other creative process is documented so thoroughly as the making of feature films. While filmmakers do not think of themselves as dealing with 'portraiture', when collected in this archive and selected for exhibition in a gallery context, this working documentation takes on a new affective life. In *Paper Dreams: The Lost Art of Hollywood Stills Photography* David Campamy wrote: 'They float between the forensic and the cinematic. Between fixed evidence and fleeting invention, between the reality of visual fact and the fantasy of contrived fiction. In the film still there is magic in the realism and realism in the magic.' We analyse the transformative curatorial agency inherent in the selection, contextualisation, arrangement and interpretation of the portraiture from the archive.

Methodologies and strategies embedded in the disciplines of archive and art collecting have had to evolve concurrently to embrace the possibilities for the exhibition. Applying a gallery methodology of systematic research to attach attributions to the portraiture within the archive has brought the work of many important Australian photographers such as Athol Shmith, Mark Strizic and Robert McFarlane to light within the archival collection. The archival emphasis on the

integrity of the record, even if it is in multiple, has disrupted the notion of the 'original' for the gallery and allowed the inclusion of iconic Australian portraiture that would not otherwise be exhibited. Encompassing documentation of early 20th century filmmaking to that of movies currently in production, this is the first exhibition surveying the role and presence of portraiture in cinema, rather than focussing on a particular era, place or person.

Rocking the Mocs: the many lives of American Indian moccasins in museums and daily life *

Gretchen M. Stolte (Australian National University)

Museums are mediating institutions where the display of objects creates a representation of Indigenous identity that is a multivalent aggregate of understandings and misunderstandings. Their ubiquitous presence in exhibitions on American Indian life imposes a form of pan-Indian identity, while their attribution to certain regions can erase the creativity of lesser known tribes. Moccasins are not, however, confined to museums. In 2010, Jessica "Jaylyn" Atsye created an event that went global – Rock Your Mocs. An annual event that coincides with the Native American Heritage Month, Rock Your Mocs is where American Indians all over the world wear their moccasins as a show of Native Pride. In 2012, a general call for Native artisans to produce moccasin tops (vamps) for an exhibit exploring violence against Native women. The project collected over 1600 vamps and was put on display in over 25 cities across the US.

This presentation will explore the different ways in which moccasins as an object category are understood and displayed in museums versus how they are understood and displayed in contemporary Native life. Through the lens of object mediation theory, a clearer illustration of the life of the moccasin as object will be shown.

SESSION 12. ART AS A RESPONSE TO GLOBAL ISSUES

Convenor: **Tania Price** (Tasmanian College of the Arts, University of Tasmania)

This session will consider the boundaries between, and overlap of art, documentary, activism and propaganda in relation to major global issues. Themes associated with this session could include the way art works on its viewers, compared to conventional documentary and photo-journalistic practise; art's role and function in dealing with social and political issues; and, the exhibiting and distribution of such art relative to the power of the mass media. Of particular interest this year is the artist/activist Ai Wei Wei's work in relation to the unprecedented refugee crisis confronting Europe. Ai's use of social media platforms and his installations and interventions in Berlin have raised new questions about the role of art in social and political commentary, as well as art's place in political activism.

Art as a response to global issues

Tania Price (Tasmanian College of the Arts, University of Tasmania)

Since the advent of photography, painting has no longer been required as a means by which to record events in history. Yet painters continue to draw from images of real events and current social and political issues as content for their work. This paper will consider the work of several

* Please note this paper was originally intended for Session 20 and with the agreement of the convenors and speaker forms a bridge between the two sessions.

¹ Bean, C. E. W. (1921). The official history of Australia in the war of 1914-1918. Sydney: Angus & Robertson Ltd.

painters, including Luc Tuymans and Marlene Dumas, who use photographic imagery to create work that deals with global issues such as war, migration and terrorism, as well as painter Ben Quilty, whose recent work is based on his personal experiences of traumatic global events.

The paper will also consider the motivation behind the work of other visual artists working with social and political issues; Ai Wei Wei's recent use of social media platforms, and his installations and interventions in Berlin have raised new questions about the role of art in social and political commentary, as well as its place in political activism.

Drawing from the theories of Martin Heidegger and Henri Bergson about how we engage with the world, my paper will consider how art works on its viewers, compared to conventional documentary and photo-journalistic practice, as well as its relationship with mainstream media imagery.

Beautiful body, broken body – documenting cultural conflict through the French artist's book

Dr Rodney T. Swan (University of New South Wales)

The artist's book played a remarkable role as a social and political instrument in the cultural battle in France during the Second World War. This paper reveals fresh research on how the human body was used as an illustrative symbol in the images within French artist's books that not only commented on but also participated in the clash of aesthetics in German occupied France. The beautiful body was in full display at the highly publicised 1942 retrospective of Arno Breker, Germany's national sculptor. Breker's sculptures, the antithesis of the so-called degenerate art, depicted large, well-formed and clearly Aryan bodies as a call to French artists to return to the purity and simplicity of art. Replicating Breker's propaganda message, the collaborationist French artist Charles Despiau appropriated the classical forms of the Aryan body in his twenty-five illustrations of Montherlant's *Les Olympiques* to propagate the view that French collaboration with the occupiers kept the nation culturally strong and protected. In stark contrast, artists Jean Fautrier, Henri Matisse and Pablo Picasso, depicted the semi-abstract imagery of the broken body and the severed head in their illustrated books to protest the Occupation, to record the horrors around them and to keep France's cultural flames alive. Fautrier camouflaged eleven semi-abstract images of maimed bodies, some in the closed space of the burial pit, in his illustrations of Robert Ganzo's *Orénoque* to record the slaughter of the innocents. Matisse used the dead body as a gestural symbol of cultural resistance in *Jazz*, originally cast as an album with a circus theme. Matisse's compelling image of *Icarus* was the limp falling body of a resistance parachutist with a blank, anonymous face symbolising death; guns flash in the dark blue night as bullets pierce the fighter's heart. Picasso conveyed his covert messages of fear and loathing using images of the detached head through his stylisation of the Medusan head, accompanied by other human skulls and bird skeletons in his hand-sketched overdrawing in *Textes de Buffon*. These images shared the same resistance theme as the detached head and other dismembered body parts that Picasso placed as fragmented tailpieces in Robert Desnos's poetry *Contrée*, a work that evoked memories of lost peace and called for armed resistance and the defeat of the occupiers. These artist's books are a fundamental component in the history of documentary art of the twenty-first century.

The Australian crisis in Visual Arts University Education: Sydney College of the Arts, grassroots student activism, and the 'blood and soil ideology' of Joseph Beuys

Loretta Picone

Joseph Beuys was an academic educator, a social activist, with a 'blood and soil ideology'. With a democratic ethos for creativity, he aimed to protect humanity's mental, social, and environmental ecology. Emulating this spirit, are those reacting to Sydney's visual arts tertiary education sector crisis, and University of Sydney plans to dismantle and close Sydney College of the Arts (SCA) campus in 2018. With national implications, the Sydney arts sector's severe cuts challenge the freedom and democracy of these 'blood and soil' ecologies.

Today, SCA is under threat: the visual arts school's independence; its 'laboratories' as democratic methodology of studio-based and experimental arts practice; and the unique place of a multi-layered, historic, inner Sydney site, whose benefactor is the community at Callan Park. Beuys had focused on individual creativity, democracy, and self-determination through activism and art education. Similarly, SCA activism organically grew in reaction to USYD's cuts, which were similar to those faced recently by Victorian College of the Arts. These problems are spawned by a decade of increasing corporatisation and the commercialisation of tertiary education. SCA students and alumni, 'Occupysts', and related communities are peacefully and radically acting to protect studio-based art practice.

The physical site, community, and sense of 'place' are under risk, as is the SCA model for Visual Art practice and innovation. How visual art practice contributes to our social ecology, and the retrograde risk to cultural loss in Australia are central concerns. The site that SCA currently inhabits within the unique community protected parkland, is to serve the community, for the purpose of art education. Its environmental ecology are vulnerable to commercialisation of the historic, community, inner-city green-space of Callan Park. Where mental, social and environment are symbiotic, this puts at risk its 'jewel' and Callan Park itself.

'LetSCAStay' occupyists, and 'SOSSCA' 'Vigilights' pacifist campaigns, individual artists, unions etc demonstrate their commitment to protect visual arts. Current activist imagery of facebook events, including the SCA occupation are anchored to Beuys' democratic and ecological ideals, and the social role his 'artifacts'.

Beuys enmeshed the synergies of natural green spaces, of 'place', with the creative practices, designed to stimulate individual's mental and social ecologies. Pacifist activism and democratic ecologies resurface, as Australia still stands in Joseph Beuys' 'shadow'.

SESSION 13. DOMESTICATING INSTITUTIONAL CRITIQUE

Convenors: **Catriona Moore** (University of Sydney) and **Jacqueline Millner** (University of Sydney)

Marcel Broodthaers' *Museum of Modern Art, Département des Aigles* (1968), regarded as one of the pioneering works of institutional critique, began life as a domestic installation. The artist constructed his idiosyncratic collection display out of crates, postcards and inscriptions, and sanctified it with a catalogue, all in the confines of his Brussels apartment. The domestic nature of the work has been overlooked, an oversight helped along by the fact that Broodthaers' *Museum* has been re-mounted and re-exhibited several times, each iteration in a higher profile museum or art institution, culminating in documenta 5 in 1972. And over forty years later, Broodthaers' *Museum of Modern Art* has now found a cosy corner in MoMA New York (2016), further leaching

the work's irritant force. Institutional Critique, an influential strain of work in late modernist and contemporary art, engages almost exclusively with the modern museum in its various guises: from regional history collections run by amateur societies, to the mega-museums that define what we mean by art and critique. Only where homes have passed into public hands — common examples are historic houses or condemned buildings — do they become sites for this now mainstream practice. But is it possible that Broodthaers' original gesture belongs to other, under-recognised artistic strategies that locate institutional critique within domestic and communal spheres? How might this critique be practised, what might be its effects, and what does it owe to feminist insights? We are interested in how the domestic may shift the term institutional critique. Arguably, such practices challenge the common notion that today's 'home-making in art' is de-politicised, in contrast with the more activist-oriented, feminist domestic ambivalence of the 1970s.

Crossing the threshold: A domestic collection infiltrates the museum, and what happens next

Gemma Weston

'House-work': The Salle Blanche, décor and domestic space

Julia Lomas

Homeground: Artist run institutions and ethics of care

Rachael Haynes

SESSION 14. THE ART OF ASIA AT WORK

Convenor: Dr **Charlotte Galloway** (Australian National University)

Asian art scholarship is as varied as the cultures that fall under this overarching term. This panel seeks papers addressing the conference themes from an Asian art perspective. The panel aims to explore the varied approaches to Asian art to highlight the differences in research methodologies across the region. This may include, but is not limited to: object-based studies, the interpretation of historic Asian art in the contemporary context, shifts in the ways we view Asian art, or curatorial projects that aim to engage people with Asian art. It aims to encourage dialogue between art historians, curators, researchers and others who are actively engaged in Asian art history. Paper proposals regarding early-stage research projects are encouraged, and the panel discussion will offer an opportunity to explore new ideas and innovative responses to Asian art research.

The commissioning and representation of local labour by global contemporary artists in the 'Porcelain City' of Jingdezhen

Alex Burchmore (Australian National University)

Addressing the overall conference themes of 'Art in which labour or work is the subject' and 'The economic frameworks of art production and development of different ways of working', this paper will consider the role of labour in the commissioning and production of porcelain artworks by contemporary artists in the Chinese "Porcelain City" of Jingdezhen. As one of 'the industrialised world's workshops,' Jingdezhen has long provided Euro-American consumers with a seemingly inexhaustible source of porcelain products, including both mass-produced and luxury objects. From the sixteenth to the nineteenth centuries, the city played a central role in the global export trade; more recently, it has not only become a leading international producer of domestic and

industrial ceramics, but also a place of pilgrimage for contemporary ceramic artists around the world.

In my PhD research, I have undertaken to explore the motivations and defining characteristics of this contemporary “rediscovery” of porcelain (and concurrently of Jingdezhen), focusing on its use by contemporary Chinese artists. With the aim of proposing a new interpretive paradigm for such “porcelain art”, I argue that the decision to use porcelain and approaches to the medium are grounded in the history of export and deeply associated with the effects of global travel and translation. One of the key instances of thematic convergence that I have identified across many artists’ oeuvres is the role of commissioned labour in the production of their work – a clear parallel with the largely invisible labourers fuelling the export trade.

Using a case-study approach, in this paper I will present what I have so far discovered about the role of labour – both in artistic production, and as a subject itself – in contemporary works of “porcelain art”. I will argue that this focus on labour has the potential to shift the way in which such artworks are currently viewed, highlighting the collective rather than individual efforts underlying their creation; the complex and often invisible relations between artist as commissioner and local artisans; and the intersection of global and local contexts, established convention and cosmopolitan aspiration, by which these artworks are shaped. I will also note the potential of this perspective to shed new light on historic Chinese export porcelain, as a comparable product of intersecting global/local concerns.

Rhizomatic wonder: Alice’s methodological adventure into Burmese graphics

Bianca Hill (Australian National University and National Gallery of Australia)

Asian cultural production is among the most complex and subtle in the world. Despite immense variation and uniqueness, Asian cultural production is linked rhizomatically. They are influenced and constructed by multiple and fluctuating sources. Each of these sources is a point of power exerted upon the work of art, forming an intricate series of relations which need to be understood when interpreting and constructing the meaning of an image. Interpreting Burmese graphic art, produced between the 1950s through 1980s, is particularly challenging from this perspective as it has been affected by multiple power sources. Burma has experienced an especially disjointed, modern political history. Subsumed within British India and under colonial rule until 1948, after achieving Independence Burma was, until recently, controlled by a series of oppressive military regimes. Plural power sources are also evident from a social perspective. Burma is composed of 135 heterogeneous indigenous cultures and has been a significant intersection between the major cultural centres of China and India. The result is an incredibly intricate and convoluted aesthetic tradition within the graphic arts, constructed by multiple sources of positive and affirmative power. This paper will explore the question: How can I, an ‘outsider’, understand the purpose and affectivity of these works of art from each possible point of power without losing the ability to ‘see’ each production as a work of art?

I argue that postmodern methodologies may be unhelpful when considering Asian visual culture as they fail to understand the nuanced and multilateral interactions between internal and external sources of power which shape cultural production. Postmodern methodologies, despite acknowledging the repressive nature of modernist binaries, continue to work within their dualist frameworks at best entrenching these hierarchical paradigms. In light of this, I seek to ‘put theory to work’ (Lather) by exploring the potential of New Materialism, an emerging interdisciplinary methodology, to more fully understand the effects of rhizomatic power relations within Burmese

graphic arts, and Asian cultural production more generally. Expanding upon the Deleuzian notion of extreme differing, New Materialism attempts to establish an alternative conceptualisation of difference structured by an affirmative relation between things (Dolphijn and van der Tuin). Meaning-making is re-oriented as a place of reciprocal exchange. A New Materialist Methodology provides a way to understand conflicting and compound sources of power while still predicating any interpretation of the work of art in a concrete materiality.

Looking within: The Lucknow Album and Deccan manuscript arts

Sushma Griffin (University of Queensland)

Despite an adherence to British antiquarian conventions and formats, understudied Muslim photographer Darogha Abbas Ali's (active 1870s) published photographic album of Lucknow, 1874, has been read through the optic of imperial Mughal albums or Muraqqa, by noted art historian Alka Patel. The Persian word Muraqqa means patchwork or patched garment, similar to those worn by Sufis, members of an esoteric mystical sect of Islam, to demonstrate humility and poverty. Academic art historian, Chanchal Dadlani also interprets the eighteenth century Gentil Album (Faizabad, India) sponsored by French patron Jean Baptiste Gentil (1726—99), an officer of the French East India Company, in the context of Mughal manuscript tradition, specifically the A'in-I-Akbari or "Institutes of Akbar", c.1590. While this scholarship rightly takes into account the influence of Mughal visual culture and manuscript practices, it overlooks the broader interrelated modes of illustrated and illuminated manuscripts of the late sixteenth and seventeenth century Deccan Sultanates.

The Deccan Sultan of Bijapur, Ali Adil Shah I (r.1558–79), abandoned Sunni theology and embraced Shi'a religious and cultural practices. His successor Ibrahim Adil Shah II (r.1580–1627), nominally a Sunni Muslim, adopted Hindu titlature and founded a syncretic cult devoted to the Hindu goddess Saraswati and the Deccan's most famous Sufi saint Sayyid Muhammad Husayni Gesudaraz (d. 1422). Lucknow's courtly culture broadly reflected the ruling Nawabs' Shi'a identity and syncretic alliances with Hindus rather than Sunnis. Based on a shared vocabulary of Urdu poetry and painting interwoven with local Indic and Islamicate elements, I argue that the cultural syncretism and intellectual climate of eighteenth and nineteenth century Lucknow have greater affiliations with sixteenth and seventeenth century Deccan courtly culture over the unifying, primarily Persian artistic practices of Mughal culture. In this paper I seek to situate Darogha Abbas Ali's Lucknow Album, 1874, within the broader and denser historical networks of the Deccan book arts. In framing the Lucknow Album in this manner, I aim to revise the primacy of Mughal visual culture, emphasising instead the beginnings of a modern interrelated Indian art history based on local networks of artistic practices and visual traditions.

SESSION 15. YOU HAVE BEEN EXCOMMUNICATED: CONTEMPORARY MUSEUMS AND TRIBAL ART

Convenors: **Gordon Bull** (Australian National University) and **Adam Jasper** (eikones NFS Bildkritik)

In the 1980s a shift occurred in the way that global art was shown and discussed, one that can be illustrated with a famous institutional misstep: "Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern at MOMA (1984). Ostensibly, the exhibition was an attempt to revise and update Robert Goldwater's *Primitivism in Modern Painting* (1938) in the form of a major exhibition, an update that William Rubin argued was long overdue. Rubin had misread the mood

of the times. The exhibition's attempt to revisit the thesis that an affinity exists between primitivism and modernism was not read as affirmative and progressive, but rather as blatantly neo-colonialist. Thomas McEvilley and others wrote caustic reviews. The scandalised reception to the exhibition "Primitivism" in 20th Century Art signalled the collapse in the consensus for how to display what had previously been classed as ethnographic objects, until Jean-Hubert Martin established a tentative truce with Magiciens de la Terre in 1989.

This session will be concerned with cross-cultural exhibition making. Papers are invited that consider the practice of making exhibitions (both practical and ritualistic), the critical reception of exhibitions, and the agency of exhibitions. Especially interesting are those exhibitions that overlay art historical and anthropological frames of reference, for the resonances and dissonances that they evoke amongst objects, and reveal between theories.

Art, agency, and exhibition history: on the origins of an anthropological theory in an art world dispute

Adam Jasper (eikones NFS Bildkritik)

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In between these two well known landmarks, Susan Vogel's exhibition ART/artifact, held at the Centre for African Art in New York in 1988, can be understood as a curator's response to the unexpected reception of 'Primitivism'. It provides a clear example of an exhibition as an experiment, one designed to explicitly reveal the exhibition as a machine for generating ideological consensus. ART/artifact was crucial to the development of Gell's anthropology of art, triggering his provocative argument in Vogel's Net that the art object is, quite literally, a kind of cognitive trap. Gell's response to ART/artifact ultimately culminated in an alternative ontology of art in Art and Agency. Around Gell's posthumously published work there is ongoing and substantial interest (see Pinney and Thomas 2001, Rampley 2005, Osborne and Tanner 2007, Van Eck 2010, and Chua and Elliott 2013). Alfred Gell is of increasing importance to curators in their negotiation of cross cultural exhibition making. It is therefore important to identify the debts his theory of agency owes to the history of exhibitions.

Black White & Restive at the margins

Dr Una Rey (University of Newcastle)

This paper examines the opportunities and challenges in cross-cultural exhibition making between Indigenous and non-Indigenous artists, especially in regard to the ongoing risks of misprision and misappropriation in the charged environment of Australian neo-colonialism. These questions will

be addressed in relation to *Black White & Restive*, an exhibition I curated at Newcastle Art Gallery (27 May – 7 August 2016). The survey included several well documented cross-cultural narratives in Australian art history, from Albert Namatjira and Rex Battarbee's creative exchanges to Margaret Preston's primitivism, Imants Tillers' 1980s appropriations of Michael Nelson Jagamara's painting and Gordon Bennett's painted riposte. The exhibition also addressed Lucas Grogan's stylistic appropriations of Arnhem Land bark paintings and featured recent collaborative and responsive works which signify the shifting spectrum of intercultural relationships, theoretical positions and aesthetic and historic enquiries.

The curatorial intention in *Black White & Restive* was to open up a discussion that a previous exhibition, *From Appreciation to Appropriation: indigenous influences and images in Australian visual art* (2000), had effectively closed down. It aimed to revisit a national dialogue instigated in the 1980s by the likes of Lin Onus, Trevor Nickolls, Michael Eather and Gordon Bennett, which culminated in the exhibition *Balance 1990: Views, Visions, Influence* at Queensland Art Gallery. Like this exhibition, *Black White & Restive* sought to foreground diverse and sometimes discordant voices in ways that gave agency to the work of art – often neglected in the postcolonial politics of reception. Does the positive public response to *Black White & Restive* suggest a readiness for these transcultural narratives? Or is it simply that the freedom at the margins of the art world means that regional galleries can be testing grounds for challenging conversations because they are easily ignored by the metropolitan centres of critical discourse?

Entwined encounters: Interweaving cross-cultural perspectives in Floating Life: Contemporary Aboriginal Fibre Art

Dr Lisa Chandler (University of the Sunshine Coast)

The increasing prominence of Indigenous art in Australian public galleries from the 1980s posed challenges to institutions as they considered how to present such work within existing classificatory systems. One approach was to absorb work within a universalising aesthetic, overlooking cultural specificities and contexts, while a contrasting strategy was to highlight difference and foreground contextual information. Such dilemmas were exacerbated by a lack of input from Indigenous curators, advisors and communities, and the complex positioning of many practitioners who operated within the domain of contemporary art while also living in communities grounded in cultural traditions. The shifting status of Indigenous art also generated hierarchies of value between contemporary/traditional; urban/remote; and art/craft that have subsequently been interrogated and disrupted through exhibition and display practices.

This paper addresses some of these issues through an analysis of the Queensland Gallery of Modern Art's (QAGOMA's) 2009 exhibition, *Floating Life: Contemporary Aboriginal Fibre Art*. It demonstrates how the exhibition built on innovative approaches in earlier Indigenous exhibitions, at the Gallery such as *Balance 1990*, and *Emily Kame Kngwarreye*, to communicate cross-cultural perspectives through exhibition and display practices. In *Floating Life* the aesthetics of display played a prominent role in signifying a contemporary art context while also serving to highlight the materiality of the objects which, in turn, connected to people, cultural knowledge and place. By juxtaposing utilitarian works with interpretative pieces and intermixing fibre works with paintings and other related artworks, the display drew out relationships and connections, while also subverting classificatory hierarchies. Centring the exhibition around pieces such as the banumbirr (morning star) poles, contributed in locating objects in relation to story, performance and cultural knowledge. Additionally, displays incorporating repetition and multiples alluded to both

contemporary art practices and the repetitive act of weaving and production. Exhibition and display are inevitably informed by value systems however, as this paper argues, when such curatorial practices are informed by cross-cultural perspectives, they can provide opportunities for multiple modes of viewing, engaging and understanding Indigenous cultural and creative practices.

Looking at the musée du quai Branly

Gordon Bull (Australian National University)

The musée du quai Branly has been the object of extensive commentary and criticism. This paper will consider the experience of looking at the Australian Indigenous Art Commission at the MQB (2006). This public art commission is incorporated into the fabric of an administrative building of the musée which has no general public access, and some commentators have expressed disappointment at not being able to get into the building and see the several of the works that comprise the commission. This paper will argue that this is a misunderstanding of the nature of the works as public art: that a viewer on the street sees precisely what they are supposed to see, and nothing of importance is hidden from the viewer outside. The works operate of as part of the building. The commission pieces are profoundly implicated in the design of the architect, Jean Nouvel, and replay the use of the transparency and reflectivity of glass, and of recursive mirroring, as a device throughout the complex of buildings that make up the musée. The viewer is given a whole, not partial experience of the works, even while this experience may be fragmented and confusing.

SESSION 16. THE INTERIOR AS A WORK OF ART, 1700–1940

Convenors: **Kim Clayton-Greene** (University of Melbourne), **Rebecca Edwards** (National Gallery of Victoria) and **Alison Inglis** (University of Melbourne)

This session explores the intersection between art and interior spaces and purposely seeks to define the work of art in broad terms. The work of art can be fixed and site specific, or mobile and autonomous in form. Papers might address both traditional or non-traditional ideas of art and design within the interior, ranging from painting, sculpture, printmaking, drawing and decorative arts to domestic furnishings such as furniture, fabric, wallpaper or handmade craft. The work of art can also be interpreted as the interior itself, in which various art forms are integrated into an overall scheme. It may be representative or suited to a particular aesthetic, or reflective of idiosyncratic personal tastes. Similarly, a range of interiors may be explored, whether they be private or public in the form of exhibitions and installations. They may range from domestic spaces on a humble scale to the grand interior architecture and design of stately homes, palaces and great exhibition venues.

Domesticating Orientalism: Chinoiserie interiors of the Royal Pavilion, Brighton and George IV's imperial impulse

Kara Lindsay Blakley (University of Melbourne)

When considering European interior design and furniture as a work of art, 'outside' (e.g., non-European) influence is typically summarily dismissed or overlooked with the justification that it was a purely 'fashionable' and 'superficial' endeavour—merely a trend. Or, on the other hand, it is described as an expression of imperialism, with collectors and decorators keen to boast of their

colonial prowess within their homes. However, nuanced scholarly approaches to spaces such as the Royal Pavilion, Brighton's Chinese-style interiors are scarce.

This paper, then, examines the chinoiserie interiors of the Royal Pavilion, Brighton as complex and highly codified works of art within a proto-Orientalist paradigm. I seek especially to explicate how the wallpapers, 'follies,' furniture, and architectural accents function as signifiers of Britain's imperial aspirations. The century between 1750 and 1850 witnessed a profound deterioration in the relationship between China and Britain, with diplomatic landmarks such as the 1793 Macartney Embassy dotting the landscape of this transformation. William Alexander's 'anthropological' engravings from this embassy were popularized and informed the aesthetic atmosphere at Brighton. How, then, did designers such as the Crace family and Robert Jones, with George IV's involvement, make sense of China in the period of 1802–1823, when China could not quite yet be subjugated, but was no longer exalted as a fantastical source of Confucian wisdom and benevolent despotism? I wish to demonstrate that the interiors of the Royal Pavilion, Brighton exemplify the simultaneous anxiety that Britain felt towards a once-great rival empire and the imperial impulse it felt towards a contemporarily-vulnerable place which crown and capitalism wished to colonise.

If the work of art can elucidate a history of intercultural relations and hegemony, then Chinese-inspired interiors such as those at the Royal Pavilion, Brighton must be brought into art historical scholarship as works of art in their own right.

The art of arrangement: Crafting the colonial environment through natural fancywork

Molly Duggan (National Art School, Sydney)

A significant practice for leisured Victorian women, fancywork was a term employed to refer to a wide variety of sewn, stitched, and sculpted handicrafts that were encoded with contemporary ideals of femininity based on the art of arrangement. Judged for its skill of execution, fancywork was employed to demonstrate discipline, industriousness and thrift, as well as status, taste and accomplishment in the home. It also served to articulate familial, social and cultural affiliations, while fostering bonds of sentiment through its production and exchange. Both modern and retrograde, fancywork was associated with traditional domesticity in the face of industrialisation while embracing a modernising mercantile culture driven by novel and ephemeral fashions, providing a medium through which to negotiate the hand-made and machine-made. Natural fancywork, in particular, offered women a versatile vehicle to mediate a transforming natural world shaped by industry, trade and imperialism through the incorporation of a range of natural materials into domestic decoration. Its strategic role in harmonising the Victorian interior and exterior took on added significance outside of the imperial metropole.

Focusing on a number of leaf and flower, seaweed and shell, and feather arrangements in two albums compiled from the 1840s to the 1880s by women of the Bingle family, early settlers in the Upper Hunter Valley in the colony of New South Wales, I suggest that such natural fancywork was particularly suited to memorialise the distant English environment and to intimately connect with Antipodean nature. Through collected specimens of flora and fauna, wrought into decorative arrangements on the album page, it represented a material alternative to the picturesque that was enlisted in constructing a native aesthetic in the colonial interior. Yet the Bingle albums were more than mere repositories for such craftwork; they represented metonymic extensions of the drawing room and performative sites of cultural mediation through which the Bingle women

enacted craft values, cultivated relationships and negotiated the colonial environment. Through their compilation, display, and exchange they were actively engaged in creating topographies of taste that transcended geographic distances.

William Morris in the country-side versus William Morris in the city

Kim Clayton-Greene (University of Melbourne)

In the spring of 1861, having decided that the minor arts were in a state of “complete degradation” and having experienced difficulty in finding good furnishings for The Red House, his own home in Kent, William Morris decided to “set up a sort of shop,” where he and six friends could produce and sell painted furniture, stained glass, and embroidered and decorative articles. What began as a small collective of six friends, informally known as “the firm,” rapidly grew in size and scale over the following years. Morris proved to have a sound business acumen and before long the firm was producing a comprehensive range of furnishings and decorative art. In 1875 Morris assumed total control of the company which was renamed Morris & Co.

Often expressing chagrin at having to ‘spend my life in ministering to the swinish luxury of the rich!’ Morris’s insistence on high standards of design and finish meant his clients were increasingly rich men who had made their fortunes through the industrial upheaval and advancements of the century. Morris & Co. became a much sought-after design firm for the numerous country houses built by many of these newly-wealthy Victorian industrialists.

This paper will explore how the work Morris & Co.’s produced for these large, new country houses differed from that produced for the metropolitan London audience. This paper will compare and contrast the interiors created by Morris & Co. in country houses with those produced for urban residences, examining the ways in which the Morris designed interiors acted as complete works of art in both spheres.

St Barnabas chapel, Norfolk Island: ‘No rival in that hemisphere’

Dr Andrew Montana (Australian National University)

The interior of St Barnabas chapel on Norfolk Island, Australia, completed between 1880 and c.1910 is an aggregate of architectural planning, structural detail and interior ornamentation. Incorporating the Arts & Crafts philosophy of the unity of the arts, the chapel designed in the mid-1870s was built in memory of the first Anglican Bishop of Melanesia John Coleridge Patteson, who was killed on the island of Nupaku near then Santa Cruz in 1871. The interior unites the work of English architect Thomas Graham Jackson, a former pupil of George Gilbert Scott, the work of New Zealanders, Melanesian mission clergy and young Melanesian scholars. Not least, it envelops stained glass windows by Burne-Jones from Morris & Co., London. The result of a subscription raised in England and the colonies, this memorial chapel, overarched by the Christian mission, confounds the hierarchical relationship between the coloniser and colonised and the centrality of Australian and New Zealand colonial capital cities in the reception and translation of British architecture and ornament. The chapel blends modern late-nineteenth century English design with Melanesian Island and New Zealand materials, craftsmanship, labour and ornamental patterns.

This paper examines this cross-cultural, symbolic and tangible interaction evident within the interior of St Barnabas chapel. Mapping the chapel's development and analysing the design and

ornament of the interior, it proposes that this interior worked as an aesthetic, liminal space towards the experiences of missionary islanders and British colonials in Melanesia.

The Modern Maison: Couture, Cubism and the Art Deco interior

Dr Jess Berry (Monash University)

The myth of the couturier-as-artist was first conceived by Charles Fredrick Worth in 1858, when he established his house label. Central to this performance was the interior design of his salon at Maison Worth, a stage for his wealthy clients to observe his Rembrandt-like self-presentation. Later, early-twentieth-century designers, including Paul Poiret, Jacques Doucet, Madeleine Vionnet and Gabrielle Chanel, would recognise and exploit the possibilities of the salon's interior design as a spectacular exhibition environment—a theatre for catwalk models to display haute-couture garments against the backdrop of art and the modern interior. Drawing on Pierre Bourdieu's observations regarding the symbolic production of haute couture, this paper will argue that during the early twentieth century, couturiers were keen to distance themselves from the profession of dressmaker or tailor, and instead promoted themselves as artists, tastemakers and connoisseurs of style through the artistically appointed couture salon as well as through the publicity of their own private domestic spaces. In addition to providing couturiers with a legitimate artistic identity, integrated images of fashion, art and the interior were promoted to women of the 1920s and 30s as symbolic of her social, sexual and political advancement providing a visual framework for modern lifestyles and identities.

In making this argument, this paper will specifically examine the case study of the now largely forgotten Maison de Couture Myrbor. Established in 1925 by Marie Cuttoli, Myrbor was one of the first couture houses to present modern women with a cohesive lifestyle brand in the form of Cubist paintings and tapestries by Ferdinand Léger and Pablo Picasso, as well as abstract embroidered fashions designed by Natalia Gontcharova and Madame Lipska. As Therese Bonney wrote in her 1929 *A Shopping Guide to Paris*: 'If you like to see a Léger or a Picasso on your walls, you will like to wear Myrbor clothes.' Further, Cuttoli's collaboration with André Lurçat in the refurbishment of her maison, highlights the geometric Art Deco interior as a spectacular setting for the display of these luxuries, which were publicised to women as a desirable image of modernity, mobility and social power. From this analysis I will argue that Cubist art and the Art Deco interior in particular, came to represent a fashionable form of aesthetic Modernism to a female audience, so calling into question the prevailing gendered view of modernism as a masculine endeavour.

The 'technological marvel': Walter Gropius' House in Dessau as a modernist work of art

Isabel Rousset (University of Western Australia)

In a 1930 volume of the Bauhaus journal, *Bauhausbücher*, a feature on Walter Gropius' house designs for the school's masters in Dessau was published along with a series of detailed photographs. The photographs were taken by Bauhaus instructor László Moholy-Nagy's wife Lucia Moholy, and portrayed intimately the interior of Gropius' own house. Published just before the National Socialists forced the school to close its doors in Dessau in 1931, the feature was a final proclamation of how Bauhaus principles could be applied to domestic interior design. Those at the Bauhaus would have understood the polemical nature of publishing the photos at this time - the interior of Gropius' home had long been a public showpiece for the school's radical and contentious building philosophy and left-wing politics since its construction in 1925. The house

was designed by Gropius and was fitted out with modern furniture by Bauhaus master Marcel Brauer. With its glass walls and gleaming stainless steel surfaces, the interior was showcased as a technological fantasy – akin to what Le Corbusier described in 1923 as a ‘machine for living in.’

While the interior space captured the imagination of the media, it also reflected popular fears of the liquidation of individuality and the loss of emotional and spiritual attachment to one’s dwelling through mass reproduction. A 1926 article ‘The Problematic Glasshouse’ described the house as a ‘technological marvel’ but ultimately questioned if the intellectual rationale behind it might be damaging for traditional family life when put to use in mass housing.

This paper asks to what extent Gropius’s House in Dessau, in the process of liquidating traditional dwelling culture, sought to reconstruct a totalizing vision of how a machine for living might be experienced aesthetically. Drawing upon Beatriz Colomina’s argument that modern architecture shared an intimate relationship with media, it argues that the function of Gropius’ house as a work of art was one closely tied with its photographic representation and dissemination in the media. This idea will be argued by contrasting the high public visibility of Gropius’ house with the relative invisibility of Kandinsky’s house of imported Russian furniture, which had consequently relegated him a more marginal role in the Bauhaus.

SESSION 17. CROSS-CULTURAL ENCOUNTER(S) IN EARLY MODERN EUROPE

Convenor: **David Maskill** (Victoria University of Wellington)

To established terms such as chinoiserie and turquerie, more recent scholarship has added cosmopolitanism, euroiserie and européenerie to describe the complex interactions between European and non-European cultures. While the old terms are reconfigured and new ones are coined, the collective aim is to explain, unpack and demystify a bewildering range of luxury objects and art works made and collected during the early modern period both in Europe and other places. As the recently re-opened Europe 1600–1815 galleries at the Victoria and Albert Museum demonstrate, elite European material culture was only made possible by the importation, adaptation and imitation of non-European objects and materials. This session will interrogate objects and works of art of the early modern period, which operated within broader, cross-cultural contexts.

A Turkish Herod? Anachronism and spectatorship in fifteenth-century Siena

Adam Bushby (Independent scholar, Melbourne)

This paper examines the representation of Turkish and other Muslim peoples in Sienese painting of the fifteenth century. Case studies include the frescoes in the old ‘Pellegrinaio’ or pilgrim’s hospice, now Santa Maria della Scala, and Matteo di Giovanni’s ‘Massacre of the Innocents’ altarpieces and related marble pavement in Siena Cathedral. The Turks conquered the city of Constantinople in 1453 and captured the town of Otranto in southern Italy in 1480. It has been argued that Matteo’s paintings express a fear of the Turks by giving King Herod and his soldiers Turkish characteristics. These paintings are examined in the context of Massacre scenes generally, and the broader tradition of depicting foreign people. The paper also examines the appearance of Turkish and other foreign figures in Pinturicchio’s frescoes for the Piccolomini Library at Siena Cathedral. The paper attempts to draw on debates regarding ‘anachronism’ in Renaissance painting, as well as its ‘performative’ aspects and engagement with the viewer through the representation or invocation of ‘spectatorship’.

Jefferson's interest in China and the Gongs of Monticello

Jennifer Milam (University of Sydney)

In 1800, Thomas Jefferson revived his earlier wish to build a Chinese pavilion at Monticello. Jefferson's knowledge of Chinese architecture was largely derived through his study of William Chambers' work, including the structures built at Kew and those that existed only as illustrations in *Designs for Chinese Buildings*. At the time Jefferson first thought of constructing a Ting at Monticello, copied from Chambers, sometime before 1784, critics had already launched an attack on these designs as architectural fantasy, rejecting the architect's claims of authenticity based on his first-hand knowledge of China gained through travel. In spite of this challenge to the authority of Chambers, his prints remained the most important source for understanding the features of Chinese architecture as an alternative to Western forms.

This paper explores Jefferson's interest in China, which extended beyond aesthetic concerns to link in with his domestic values and political ideals. He owned at least 18 books on China, addressing topics from geography and politics to commerce and poetry. Chinese gardens were also of interest, not only known through Chambers, but also through Attiret's account of the imperial garden of Yuanmingyuan, which was included in Dodsleys' *Fugitive Pieces* in Jefferson's library. His letters point to an interest that was more than curiosity, with comments that signal his perception of China as a significant imperial power that did not bow to England. Jefferson respected China as a culture that had the ability to exist in isolation, even at the same time that he pursued American interests in furthering the China Trade. In this context, I consider Jefferson's efforts made to import Chinese gongs for use on the plantation of Monticello. One of these gongs remains on the roof of the house today, as the sonic feature of the Great Clock, housed in a structure that combines Classical and Chinoiserie forms. While Jefferson's aim was undoubtedly functional – to enhance a sense of order and control over life at Monticello – the reference to China was heard on a regular basis, raising the memory of its reported use in Chinese villages and as evidence of America's engagement with the China Trade.

'Cross-cultural ventriloquism in Aved's portrait of Mehmed Saïd Efendi, Ottoman ambassador to the French court in 1742'

David Maskill (Victoria University of Wellington)

Jacques-André-Joseph Aved's celebrated portrait of Mehmed Saïd Efendi, Ottoman ambassador to France in 1742, has usually been read as evidence of a shift in French attitudes to the Ottoman Empire – from one of fear to admiration – that in turn gave rise to the fashion for *turquerie*. The cosmopolitan, Francophile ambassador charmed the French king and his court with his interest in French theatre, technology and the visual arts. In Aved's portrait, exhibited at the Salon of 1742, the ambassador is shown pointing emphatically at a manuscript document with what appears to be Ottoman or Persian calligraphy. The Salon livret describes it as his letters of credential – his officially recognised identity. The script itself, which is only partially legible, is depicted with a degree of apparent accuracy that suggests the painter was either copying from a written source or relying on verbal instructions. This raises interesting questions of collaborative authorship, cross-cultural ventriloquism and the respective status and veracity of word and image in Ottoman and French culture of the early modern period.

SESSION 18. BEHAVIOURS, TOOLS AND PROCESSES: CONSIDERING THE 'ICEBERG' OF PRACTICE

Convenor: **Charles Robb** (Queensland University of Technology)

While for the outside observer the work of art is primarily an artefact, for the artist the artefact is often subordinate to the processes involved in its production. The actions, movements, rhythms, stages, attitudes and sensations that comprise practice are for many artists the majority experience of the work.

In *Some Notes on the Phenomenology of Making* Robert Morris refers to the making process as 'the submerged side of the art iceberg'. This observation is more than a simply a call to recognise the value of artistic labour, but rather to claim that art-making ought to be recognised as a form in-and-of itself. This reorienting of the subject of art away from a fixation with material-formal qualities towards the dynamic handling of stuff is now synonymous with the performative turn in post-1960s art. Dan Graham summarised this as the movement from fixity to open-endedness: from material information to material information. Both Morris and Graham sought to underscore the aesthetic dimension of activity above and beyond its trace in the resulting artefact. That these aspects of art had gone largely unnoticed by art historians and critics, Morris advises, was due to 'the simple fact that those who discuss art know almost nothing about how it gets made'. Morris' provocation remains germane to the complex status of actions as they relate to practice-led research and the way it engages questions of methodology, production and reception. How do artists represent – or indeed make manifest - the complex act of 'doing'?

Performing practice at the end of art

Elizabeth Pulie (University of Sydney)

The boneyard studio: Considering the indexical nature of frottage from an airplane wing

Susanna Castleden (Curtin University)

The apparatus and the blindspot of practice

Chris Handran (Queensland University of Technology)

Rollyng, hanging, tying and stretching in a continuous chain of events

Zoë Bastin (Royal Melbourne Institute of Technology)

Text and Textures: The methods of evoking an artistic experience in the work of art

Monika Lukowska (Curtin University)

Art in the making: Understanding the materials and processes of Mirka Mora

Sabine Cotte (University of Melbourne)

SESSION 19. THE BAUHAUS DIASPORA: PRACTICE AS CONSTRUCTION AND EDUCATION, 1919–1974

Convenors: **Ann Stephen** (Sydney University Museums) and **Andrew McNamara** (Queensland University of Technology)

The Bauhaus ambition was both avant-garde and backward looking to medieval or Gothic traditions due to its focus on “bau” or construction. In other words, it placed its emphasis on work as material construction in the widest possible sense. The most enduring and widespread impact of the Bauhaus, however, was through its dissemination, particularly through the broader diaspora of hundreds of artists, designers and architects displaced by the rise of totalitarian fascism in Europe during the 1930s, the outbreak of World War II, and its ensuing, cataclysmic economic and social upheavals.

Australia is one example of this broader displacement and diffuse dissemination of Bauhaus ideas across the arts, design and architecture. Many brought art-design practices, radical curriculum ideas and diverse interpretations of modernism and transformed the local cultures in which they found themselves. The most famous example is Ludwig Hirschfeld-Mack, who was deported to Australia in 1940, taught art at Geelong Grammar School from 1942 until his retirement in 1957, and continued to informally teach in hospitals and lecture and exhibit on the Bauhaus until his death in 1965.

This session invites papers that examine the impact of Bauhaus ideas upon Australian art, design, architecture, and arts education in general. Many areas of this reception have yet to be fully researched: networks of influence in the art world, including educational exhibition and lecture programs; the patronage of graduates; institution-to-institution links; the movement of art, design and architect-educators between Commonwealth countries like Australia, Canada, Hong Kong, South Africa and New Zealand. These intertwined connections describe a rich dissemination of ideas that has been barely assimilated into modernism’s history. The session welcomes contributions that begin to fill in these gaps.

Ludwig Hirschfeld-Mack: Disseminating Bauhaus principles in Australia: Part 1

Professor Isabel Wünsche (Jacobs University Bremen, Germany)

The German Bauhaus in Weimar, Dessau, and Berlin created a legacy in European modernist art, architecture, and design. However, the work of émigré artists who settled in Australia after 1933 and their impact upon the emergence of Australian modernism has not been studied in depth. Ludwig Hirschfeld-Mack (1893–1965) was both a trained art teacher and a first-generation Bauhaus student. In the early 1920s, he studied printmaking at the Bauhaus in Weimar, where he also carried out innovative experiments with colour-light projections from which he later developed his ‘Farblichtspiele’ (colour-light plays). After the closure of the Weimar Bauhaus in 1925, he stayed in Thuringia to teach art at the nearby progressive school ‘Freie Schulgemeinde Wickersdorf.’ In 1928, he was appointed lecturer for colour and form theory at the successor to the Weimar Bauhaus, the School of Craft, Design, and Architecture. In the 1930s, he taught at pedagogical academies in Frankfurt Oder and Kiel and various progressive reform schools in Berlin. Hirschfeld-Mack immigrated to England in 1936 and was deported to Australia as an ‘enemy alien’ in 1940. In Victoria, he taught at the Geelong Church of England Grammar School, where he followed Bauhaus pedagogical methods and introduced the pupils to material studies and color-coded instruments. In 1946, he became the art master of the school and was appointed a guest

lecturer at the University of Melbourne. Hirschfeld-Mack's specific focus on methods of reform education and art training began long before his departure from Germany, and it was an area of study that he continued in Australia, eventually advising on the art education curriculum for the Victorian government. Summarizing his work, he concluded in 1954: 'I feel our art education ought to visualize the needs of the present and of the coming generations. Our future demands human beings who have the logical and truthfully working brain of an engineer and at the same time develop the soul and mind of an artist.' The paper will discuss the Bauhaus principles Hirschfeld-Mack brought to Australia and their transformation and adaptation to the new artistic settings, educational goals, and cultural developments in postwar Australia.

The Bauhaus in Melbourne: Part 2

Dr Ann Stephen (University of Sydney)

The following paper will examine how pedagogy informed 'The Bauhaus. Aspects and Influence' an exhibition curated by Ludwig Hirschfeld-Mack for Gallery A in Melbourne in 1961. Hirschfeld-Mack was well placed to construct one of the earliest historicist interpretations of the Bauhaus, given his first-hand experience of both studying and teaching, his early lectures on colour and his role in the Weimar print workshop followed by four decades of working in art education spanning Germany, Britain and Australia. In reconstructing this historic exhibition, some twenty previously unstudied installation shots will be examined to reveal how the local Melbourne enterprise of Gallery A and the involvement of Clement Meadmore gave it a particular resonance for contemporary art, design and education.

Gertrude Langer: A Viennese-Brisbane modernist

Professor Andrew McNamara (Queensland University of Technology)

In 2003 a book was published surveying the history of art criticism in Australia between 1950 and 2001 (Genocchio, 2003). Yet, it excluded one of Australia's longest-serving newspaper art critics of this period. Her name was Dr Gertrude Langer, and she began her long tenure as a critic for the *Brisbane Courier-Mail* in 1953. So who was Gertrude Langer?

Born in Vienna in 1908, Langer came to Australia as a refugee in 1939 (just before war broke out in Europe) with a PhD in art history. Langer studied with Josef Stryzowski and so presented a direct link with the Vienna School and its revisionist offshoot, in the shape of Stryzowski, who advocated a type of world art approach to art-historical inquiry. This paper will examine these influences on Langer in order to discern their impact upon her approach to modernism, art criticism and non-Western art-cultural analysis.

The cradle of modernity: Transforming architectural education at the University of Melbourne, 1947–1960

Professor Philip Goad (University of Melbourne)

In 1947, Brian Lewis returned from England to be appointed Dean of the Faculty of Architecture at the University of Melbourne. He immediately set about transforming the curriculum. The Beaux-Arts atelier teaching, in place since 1919, was phased out almost immediately and replaced with an agenda that blended art and science. Despite modernist forms appearing within student work at the Melbourne University Architectural Atelier (MUAA) since 1930, the 1947 curriculum change was decisive. It signalled a move away from stylistic composition (of which the modern was but

one) to the full embrace of a techno-scientific approach loosely modelled on a Zurich technical university curriculum but made complex by Lewis's active recruitment of European émigré architects as full and part-time teaching staff from the late 1940s to 1960. Educators like Fritz Janeba, Frederick Romberg, Zdenko Strizic, Gerd and Renate Block, amongst others brought diverse and contrasting backgrounds to the teaching of new generations of postwar architects. Their influence was dramatic, making 1950s Melbourne, as Robin Boyd would have it, 'Australia's cradle of Modernity'.

Modernising design education: The RMIT contribution

Professor Harriet Edquist (RMIT)

Harold Brown, Head of School of Art and Architecture and Vice Principal at the Melbourne Technical College (RMIT) oversaw significant changes in his school's curricula after WWII. Commencing his career at the Ballarat School of Mines, one of the reforming design schools established in Australia in the nineteenth century, Brown's school comprised a range of courses that today are spread across four schools and two sectors (Higher Education and TAFE). The commonality that held the disciplines together was their foundation in drawing, a legacy of the South Kensington Model of design education.

Under Brown's watch a Department of Architecture was established, the long-standing three-year Interior Decoration course was upgraded to a four-year diploma course renamed Interior Design and an Industrial Design course, the first in Australia, was established. To assist in the project of modernising the school and its design faculty, Brown also employed a number of emigre designers – Frederick Romberg and Ernest Fooks in Architecture and Frederick Sterne in interior design. Gerard Herbst joined the staff as a sessional teacher in the 1950s and became full-time Senior Lecturer in Industrial Design in 1960, after Brown had retired.

This paper will examine the legacy of these emigre architects and designers, insofar as it can be recovered from the relatively scanty evidence available, in a period that saw fundamental shifts in design education as it struggled to engage with new industries and community expectations.

The Bauhaus, Centre Five and the integration of the arts in Melbourne in the 1950s and 1960s

Jane Eckett (University of Melbourne)

The Bauhaus ambition to abolish barriers between different art forms – not only different visual art media but also architecture, design and craft – found its apotheosis after World War II in the world-wide call for a synthesis or integration of the arts. The global reach of this movement reflects in part the dispersal of émigré Bauhausler artists, architects and educators, as well as the dissemination of their ideas via public symposia and illustrated journal articles and books. In Australia, these ideas were concretely realized by a small group of like-minded sculptors based in Melbourne, known as Centre Five, comprising Vincas Jomantas, Julius Kane, Inge King, Clifford Last, Lenton Parr, Norma Redpath and Teisutis Zikaras. While most of the group's members were European émigrés, none had studied at the Bauhaus – although King met with Walter Gropius at Harvard in 1949 and, after a lengthy interview, had been presented a first edition of Lázoló Maholy-Nagy's *Vision in Motion* (1947), which became seminal to King's thinking. Nevertheless, Centre Five's shared preference for modernist art and architecture and their desire to produce 'socially useful' work made them sympathetic to both Bauhaus ideals and the integrationist movement.

In this paper I consider Centre Five's earliest published statements concerning the integration of the arts and trace the origins of their ideas: from the Bauhaus to British constructivists such as Victor Pasmore and Robert Adams. The group's statements are considered alongside examples of their realized works from the 1950s and 1960s. Both their statements and their work demonstrate the diversity of Centre Five's varied approaches to integration. These approaches range from what Sam Gathercole describes as 'orthodox modernism' – wherein the various art forms are merged with architecture with the aim of humanising architecture and urban space – to a 'reconstructed modernist' viewpoint in which art's independence from architecture is maintained while simultaneously acknowledging the existence of environmental challenges posed by the placement of works of art in or next to particular buildings. Cumulatively, I aim to highlight Centre Five's contribution to international post-war calls for the integration of the arts while underscoring their fundamental debt to the Bauhaus ethos.

Bauhaus designs for the South Pacific: Vladimir Čačala (1926–2007) in Auckland

Linda Tyler (University of Auckland)

In the article entitled "What was the Bauhaus?" published in 1949 in the Architecture Centre's publication *Design Review*, the ideas of the school were outlined for a New Zealand readership. The anonymous author appended a list of what s/he perceived to be the legacy of the Bauhaus for New Zealanders, noting that the future should be involved primarily with industry and mass production and not with individual craftsmanship. The natural corollary to this was that the design of apartments rather than houses should be the priority in New Zealand, an expeditious response to the acute post-war housing shortage. Coincidentally, 1949 also saw a change of government from Labour to National, and the state resiled from its role in providing low-cost housing. Opportunities arose for private investors to develop urban blocks to accommodate flats which would be affordable for low to middle income groups. Emigré Czechoslovakian architect Vladimir Čačala (1926–2007), who had been taught by Bauhaus-influenced practitioners in Prague before the war, arrived in Auckland at the end of 1952 and was responsible for the design of modern apartment blocks for private developers. Well-recognised for his glamorous avant-garde designs for homes such as the Blumenthal House (1958), Čačala is less well-known for his pioneering of the new materials and methods of modernism to produce high density developments for private clients. In this paper, Čačala's most significant designs for houses, factories, shops and churches will be assayed against the proposition that the extent of his involvement in multi-unit design in Auckland had implications for his modernism.

SESSION 20. LIVES OF THE WORK OF ART

Convenors: Dr **Chrischona Schmidt** (Ikuntji Artists) and Dr **Gretchen M. Stolte** (Australian National University)

The work of art has many lives. From the expression of the artist's voice, to a ritual object or a commission by a collector, to a museum object or artefact, the work of art can be understood as a piece of social history and/or part of an art historical movement. It can express relationships, reveal collection and acquisition policies or particular developments in local art histories. Each life of the artwork reveals different roles and different understandings. Looking at the artwork and all its different lives adds to the total understanding and the changes of meaning around it and of it. This session draws on the analyses of Alfred Gell (1998), Arjun Appadurai (1986) and Hans Belting (2001) who have broadened the art historical discourse to include social aspects encoded in the

artwork. In discussing the question of how the artwork and our understanding of it changes through the contexts that we experience it in, each 'life' of the artwork becomes more apparent, yielding a multitude of deep understandings of the artwork.

The art work as it-narrative: The useful uselessness of images displayed in transition

Emeritus Professor Richard Read (University of Western Australia)

Thing theorists generally distinguish objects from things in terms of usefulness and uselessness (Arjun Appadurai, Walter Benjamin, Bill Brown, James Lamb, Tim Morton). If an object has lost its purpose or fallen out of economic circulation it comes alive as a thing that registers the obsolete desires of its former owners and users. Though thing theory illuminates the history of an object culture, it disregards the possibility that an object that has become a thing by losing its function can become an object-thing by being repurposed as an object of contemplation. The striking pictorial motif of the reversed canvas shows paintings reversed and so withdrawn from their usual function of display. In so doing, however, it returns them to an "it-narrative" of economic circulation in settings that include dealers' shops, auction houses, studios, streets and places of imagination. This paper looks at a sequence of key paintings/photographs of Western art by Leonardo, Hogarth, Daumier, Mary Emily Osborne, Lee Miller and Imants Tillers that makes this idea their central thematic. All of them trouble the Kantian notion that the aesthetic object is purposeless by making stories out of art works shown in phases of their existence where objecthood transcends their primary function of illusoriness.

The Collector and the Maker: the secret lives of the print albums of the 1st Duchess of Northumberland (1716 – 1776)

Louise Box

Eighteenth century print albums are multi-disciplinary objects that cross the boundaries between books, works on paper and 'crafted' objects, and are a fascinating lens through which to consider art production, material culture, and artworks as 'agents'. The material attributes of print albums – the texture of the pages and embossing, the heft of the volumes, the aroma of fine leather binding – add their own specific layers of meaning to the experience of viewing two dimensional, monochromatic prints.

This paper focuses on the albums of Renaissance prints that were collected and arranged by English aristocrat, Elizabeth Seymour Percy, the 1st Duchess of Northumberland (1716 – 1776), that are now part of the University of Melbourne Special Collections. The Duchess's surviving diaries and inventories record the details of her prints as they moved through their multiple 'lives': as individual prints purchased from print sellers and acquired through social networks and auction houses; as 'crafted' items that were cut, pasted and arranged by the Duchess in albums; and then as one of many other collected objects displayed in private, domestic settings and then institutional collections. The prints and their albums moved through a trajectory from consumer goods, to artistic, 'crafted' objects, to items of display.

Engagement with the Duchess' albums in the Baillieu Library, University of Melbourne, provides an immediate, physical connection with the collector as 'maker'. We can experience the Duchess' own interaction with her collection by holding and viewing the prints she has collected, cut, and mounted. Partially cut prints, still loose in the albums, provide a tangible and evocative link with the Duchess.

The albums reveal insights into the creative process of the collector as ‘maker’ and also connect contemporary viewers with conscious and unconscious responses that may have been experienced by those who have handled the works over time. How did the print albums – across their many lives – make meaning for the Duchess and her social circle?

Frank Stella: Retrospective impressions

Alice Desmond (National Gallery of Australia)

Frank Stella is renowned for constantly reinventing his practice; having risen to recognition in the late 1950s for his Proto-minimalist paintings, such early works are, at a glance, worlds apart from his later hyper-coloured ‘Maximalist’ creations that contest the limits of painting, sculpture and printmaking. To make sense of his multifarious career his early works have been retrospectively reinterpreted in numerous different contexts, often for the purpose of understanding his oeuvre holistically. This paper examines the ways that Frank Stella’s earliest prints, in particular *Black series I* and *Black series II*, both of 1967, have had multiple ‘lives’ in different interpretations at different points throughout the artist’s career.

For his two Black series, Stella replicated the imagery of his earlier Black paintings, thus from their very inception the ‘lives’ of these works have been inherently linked to the artist’s broader oeuvre. In many ways, interpretations of these works are augmented when considered in comparison with their earlier source paintings. Firstly, the works are demonstrative of the artist consciously creating new works within the context of his earlier practice. Secondly, the multiplicity of the prints, their serial form, the translation of the geometric schema to a different medium and scale, and the variety of ways the series can be displayed, are all factors that activate different layers of interpretation as compared with the original paintings.

While these prints were initially understood in terms of their intrinsic relationship to what Stella had created before, they are now discussed retrospectively as a point of contrast to his ensuing practice. Considered more specifically in terms of Stella’s printmaking career, the contrast is not only in terms of his move from minimalism to maximalism, but from his original reluctance to engage in the medium and his decision to use it as a tool for revisiting earlier works, to his later innovation and involvement in pushing the boundaries of printmaking. I argue that if Stella had not pursued printmaking further the Black series would not be of interest in the same ways that we now acknowledge.

The National Gallery of Australia’s Kenneth Tyler Collection holds prints, proofs, matrices and candid photography that document Stella’s creative process. In presenting this paper I will draw from these rich holdings to illustrate how the two Black series have enhanced significance when understood in the broader contexts of Stella’s oeuvre generally and his printmaking practice in particular.

From civic heroines to cultural hostages: the diverse lives of the Erechtheum korai

Lee C. McDonald

The discrepancy between the punitive symbolism of the Vitruvian caryatid and the benign deportment of the six korai (maidens) from the south porch of the late fifth century BC Erechtheum on the Athenian Acropolis has long been the subject of academic debate. Although the Erechtheum korai clearly defy the ancient Roman architect’s retributive symbolism some scholars persist in their attempts to bestow a Vitruvian interpretation upon the Greek originals

whilst others argue that the invalidity of the retrospective application of the De architectura explanation to the Erechtheum korai negates Vitruvius' credibility in regard to the interpretation of any and all depictions of caryatids. This paper seeks to examine the diverse religious, civic, and political lives of the Erechtheum korai as a means of asserting the validity of the Vitruvian interpretation as an accurate, contemporary account of one particular life of the Erechtheum korai within the many different lives they have lived over the course of the past 2,500 years. The ancient Roman transformation of a Greek religious motif into a politically charged symbol of Roman imperium within the decorative program of the Forum Augustum directly led to their physical rediscovery and artistic redeployment in Renaissance Rome. Raphael's early sixteenth century employment of them with the Vatican Stanze as the ideal qualities of the new Pope starkly contrasts with the Vitruvian portrayal of them as the architectural embodiment of 'the sin and the punishment of the people of Caryae', and this disparity is demonstrative of the diversity of the lives they have led from around 421 BC until the current day. Their artistic incarceration within the Forum Augustum as propagandistic symbols of Rome's dominance over Graecia capta and Lord Elgin's physical appropriation of an Erechtheum kore in the early nineteenth century have conferred the lives of ancient military booty and modern cultural trophy upon these works. The Greek Government's controversial attempts to repatriate the Erechtheum kore and the rest of the Elgin Marbles from the British Museum is a current life to add to a lengthy collective story. This paper will seek to identify and explain the complicated lives of the Erechtheum korai as religious symbols, historical exemplars, papal virtues, military booty, and cultural trophy.

From the studio to the gallery – tracing the lives of an Indigenous artwork

Dr Chrischona Schmidt (Ikuntji Artists)

This paper explores the lives of an Indigenous artwork from being created in a remote Indigenous community in Central Australia to finally being sold in a commercial gallery or on the secondary art market in one of the urban metropolises Australia's or beyond. The discrepancies between both, the world of its creation and the commercial world of its sale are encapsulated in the artwork. Through shifting from the studio to the gallery the artwork takes on different meanings, functions and ultimately another life. At the core of this paper will be an artwork by Angelina Pwerle from Utopia in Central Australia and the many lives it has had.

How do artworks play in the space of observation?

Joey Hou (Sydney College of the Arts, University of Sydney)

I propose to inquire into the replication/representation a communal sphere, as a model of supportive/supplemental exhibition practice that encourages the recognition of alterity and singularity within an institutional (space of observation) context. For Los Angeles based artist Wu Tsang, 'there are so few spaces that are available in the world for people to feel, like, comfortable being who they are.' This politicised context is thus informed by the difficulties of forming ethical and democratic spaces for cultural practitioners that have been (dis)placed, excluded or marginalized previously. Imagining such spaces would simultaneously provide infrastructures of support for marginalized peoples that might enable alternative futures and openings. Tsang's 'WILDNESS' 2012, a documentary screened as an event in galleries and film festivals and an installation Green Room (2012) shown at the Whitney Biennale 2012, explores the creation of a 'safe space', and whether it can ever be said to 'really exist?' These two pieces will be used to analyze Tsang's work in more detail. This includes the life and the trajectory of their artwork from its manifestation from art-performance nights at the LGBTQ club Silver Platter, documentary, and to museum/gallery object in the form of installation, which will be used to explore the mutability

of an aesthetic framing that draws from other artistic strategies. These include supportive social and communal spheres that critically take into account: places of performance, exhibition forms of circulation and reproduction, agency in terms of modes of perception and affect, and the categories that identify and interpret or them.

SESSION 21. RESPONSES TO CONTEMPORARY CONFLICT

Convenors: **Magda Keaney** (Australian War Memorial) and **Laura Webster** (Australian War Memorial)

Contemporary conflict is an immediate, contested and vital paradigm prompting the making of art as well as writing about and presentation of art. Art historians and theorists continue to consider and offer a range of approaches to this subject and relevant topics might include but are not limited to: relationships to the media and mass image dissemination, meanings and impact of 'local' vs 'global' conflict, protest, the power of propaganda and censorship, cultural specificity and point of view, new platforms and media, re-invigoration of traditional modes of presentation, transfer of military technology and motifs into design and popular culture, significant or contested responses made by particular artists, cost of conflict – economic and human, ethics of both making and presentation, re-framing historical conflicts (memory) and contemporary commemoration. Responses need not be limited to any or one particular medium or conflict. Innovative approaches interrogating marginal positions and material or proposing new ways of considering making and presenting the work of art in relation to contemporary conflict are encouraged.

Anzac mythology, revisionism, and remembrance in the work of art *Kingsley Baird*

The genesis of Australian and New Zealand Anzac 'mythology' can be traced along a well-worn trail to the Gallipoli campaign in the Dardanelles in 1915. C.E.W. Bean claimed that through the experience of Gallipoli the 'Australian nation came to know itself'.¹ Meanwhile his compatriot, A.B. 'Banjo' Paterson, declared past distinctions and rivalries were cast aside: 'We're all Australians now'.² In New Zealand the failure of the expedition to establish a second front seemed to count for little and those at home, were 'thrilled to learn that their men were taking part in the top league'.³

The centenary of the Dardanelles campaign has seen a reappraisal by historians of the extent to which Gallipoli contributed to nationhood and identity in Australia and New Zealand respectively. Some historians and institutions – albeit in restrained tones – continue to endorse the centrality of Gallipoli in the narratives of both countries and evoke its memory in contemporary conflicts. Others – controversially – critique this 'national obsession' and its role in shaping history, values, remembrance practices, and involvement in international affairs.⁴

¹ Bean, C. E. W. (1921). The official history of Australia in the war of 1914-1918. Sydney: Angus & Robertson Ltd.

² Paterson, A.B. (1915). We're all Australians now. Retrieved from <https://allpoetry.com/'We're-All-Australians-Now'>.

³ Ian McGibbon (ed.) (2000). The Oxford Companion to New Zealand Military History (p. 198). Auckland: Oxford University Press.

⁴ Stanley, P. (2014). Anzac's Long Shadow highlights a national obsession. Retrieved from <http://honesthistory.net.au/wp/anzacs-long-shadow-highlights-a-national-obsession>

Against this backdrop of Anzac mythology and its recent revisioning, artist Kingsley Baird discusses a pair of his bronze 'memorial' sculptures. Gallipoli, comprising a life-size, lemon squeezer hat and Lego 'Trojan Horse', conflates Ancient Greek and New Zealand martial mythology located in the Aegean. The hat's extended, pinched peak – physically representative of the Gallipoli peninsula's flat plains and razor-sharp hills – could also be seen to reference exaggerated tales of heroism and superhuman efforts.

The birth of a nation is cast from the mould of an Australian World War I slouch hat with its characteristically upturned brim sewn closed. Hidden behind this 'fecund' pouch are model soldier figures, their presence signified by the impressions they make on the brim's outer surface. The suppression of histories, the injury of childbirth, 'silent' protestations against incarceration and characteristics of Australian wildlife, could all figure in interpretations of this work. Both sculptures are intended to do the work of art by negotiating between the acknowledgment of sacrifice and critiquing the use of the past to justify action in the present.

Point of view and Intersubjectivity in contemporary depictions of war

Associate Professor Kit Messham-Muir (Curtin University)

In contemporary art and in popular culture, images of contemporary warfare often seek to present a subjective point of view. Movies such as *Zero Dark Thirty* (2012), games such as *Call of Duty: Black Ops III* (2015) and artworks such as Shaun Gladwell's *BPOV MEAO* (2010), attempt to portray the points of view of western military deployed and engaged in war zones. The common wisdom is that through the point-of-view (POV) shot, which shares a point in space and time with another person, audiences are able to adopt something deeper of that person's subjective position. That is, the POV shot enables some degree of intersubjectivity, which allows us to see, and feel, through someone else's eyes. This paper explores this idea through examination of recent responses to conflict in art and popular culture, through the lens of theorists such as Jinhee Choi, Murray Smith and Noël Carroll, who discuss the capacity and limitations of intersubjectivity through the POV shot. The paper will suggest that, rather than enable any intersubjective relationships in any clear sense, POV images of contemporary conflict can act as a barrier to empathy, potentially creating an ethical disconnection between audiences and the points of view they encounter.

The aftermath of contemporary conflict in Sophie Ristelhueber's photography

Emma Crott (University of New South Wales)

This paper will consider the photographic practice of French artist Sophie Ristelhueber, who images the traces of contemporary military conflict on the landscape. Situated within the genre of 'aftermath photography' (termed 'late photography' by writer and curator David Campany), her visually undramatic and unpeopled images are often positioned in direct contrast with the 'spectacular' imagery of conflict photojournalism. However, I suggest Ristelhueber's practice offers a more complex engagement with photojournalistic conventions of conflict reportage to subvert our expectations of such images. Drawing on Jacques Rancière's conception of the 'pensive image', I show how Ristelhueber strategically employs photography to intertwine conceptual determinacy and its suspension.

Through detailed analysis of the photographic series *Fait* (1992) and *Eleven Blowups* (2006), I argue that Ristelhueber inserts a certain indeterminacy of identification in her images by

combining two distinct modes of photographic expression; that of 'straight' documentary, and abstract forms generated by oblique angles, aerial shots and close-ups. In this way her oeuvre traverses the purported oppositional discourses of documentary and art, truth and fiction, peace and conflict.

SESSION 22. INSTITUTIONAL MODERNISM: PUBLIC ART AND ARCHITECTURE

Convenors: Dr **Janina Gosseye** (School of Architecture, University of Queensland) and

Associate Professor **Hannah Lewi** (Faculty of Architecture, Building and Planning, University of Melbourne)

In 1948 Siegfried Giedion suggested that 'no real civilization exists which did not fulfil the irrepressible longing for institutions where ... a kind of broader [community] life could develop'. He continued: 'In different periods these institutions [have] had different aims, but whether they were called the Greek gymnasium [sic.], the agora, the Roman Thermae or fora, the guilds, the medieval market places or cathedrals, they all contributed in developing human values.' The Swiss architectural historian and exponent of modernism thereby added to his 1943 argument that 'people desire buildings that represent their social, ceremonial, and community life.'

In the second half of the 20th century, as Australia progressively suburbanized, government and religious institutions responded. An impressive array of new institutional buildings were commissioned and built which were deemed capable of shaping citizens' 'social, ceremonial and community life': municipalities built kindergartens, local public libraries, civic centres and swimming pools; state governments built campuses for mass tertiary education; and the church – seeking to reinvigorate worship – invested in modern church buildings. According to Giedion a close collaboration between architects, landscapers, painters and sculptors was required to ensure that these buildings would function as true civic centres, where the artist's talent 'could touch the great public [and] form the people.' As a result, many of these new institutional spaces featured public artworks that sought to engage the community in interactive and expressive ways.

This session seeks proposals that critically re-examine how public art developed in conjunction with a new wave of 'institutional' modernism in Australia in the second half of the 20th century, and the ways in which this intended symbiosis between architecture and art was thought capable of representing and indeed coercively forming a new kind of humanist and civil society.

'Margel's realm': Public art commissions for post-war Canberra

Eric Riddler (Art Gallery of New South Wales)

Among the papers of Frank and Margel Hinder, held by the National Art Archive at the Art Gallery of New South Wales, are several collections of slides and documents related to public art commissions undertaken by the Hinders for various building projects in Canberra from the mid 1950s to the early 1970s. Collections of archival material from Ken Scarlett, Bert Flugelman and other sources reveal further stories behind the capital's embrace of the modernist spirit.

As the development of Canberra entered its fifth decade, National Capital planning authorities became increasingly concerned that the rich cultural life expected from a modern city was an asset which had not received adequate attention in the past. The Australian National University commissioned modernist artists like the Hinders, Bert Flugelman, Gerald Lewers and Tom Bass to

provide public artworks for its campus, while private developers incorporated work from the same circle of artists into projects like the Canberra Rex Hotel and the Monaro Mall shopping centre. The newly revamped National Capital Development Commission also took an active role in commissioning public artworks which were, like Tom Bass's *Ethos*, intended to foster a local creative identity, rather than the touristic focal point mentality of most of Canberra's pre war monuments. Some of these examples of modernist public sculpture have, over the years, disappeared from the streets, parks and corridors of Canberra. Margel Hinder's constellation-like wall sculpture for the Canberra Rex, for instance, is now to be found at Sydney's Macquarie University. In the case of Bert Flugelman's *Tetrahedrons*, their literal disappearance from public view was a condition of their donation.

'Margel's realm' was Frank Hinder's pet name for the atrium in Monaro Mall, which demarcated the workspace for his internal mural and the workspace for Margel's revolving sphere. Both works were lost when Monaro Mall became part of the larger Canberra Centre, only Frank's external mural surviving. But, thanks to the Hinder family and the National Art Archive, we can remember the story of Margel's realm.

'A public sculpture is for life not just for Christmas'

Associate Professor Hannah Lewi (University of Melbourne) and

Dr Caroline Jordan (School of Humanities and Social Sciences, La Trobe University)

This paper will chronicle the afterlife of some public sculptures in the institutional setting of the university campus. In particular, we will focus on four campuses: the University of Western Australia; Curtin University; the University of Melbourne and Latrobe University. We seek to explore the campus as a home for no longer wanted public art, in particular site-specific sculptural works that were previously situated in urban settings and were then relocated to the campus rather than be destroyed. The lifespan of campus-sited works will be interrogated in terms of their material fate and sometimes itinerant life on campus through the work of sculptor Howard Taylor at Curtin University. La Trobe University will be described as one campus that has, in the past, pursued a more holistic overview of campus planning, architecture and art working together.

We thereby aim to propose a biographical account for sculptures on campus that has longevity, rather than dwell principally on their moment of completion; and the trade-offs involved in institutions like Universities offering sanctuary for dispossessed public artworks that were intended to be site specific. And in conclusion, we question the lack of heritage protection generally for public artworks and their integral relationships with works of architecture and public spaces.

Seeking to reinvigorate worship: Post-war Brisbane religious art and architecture

Lisa Marie Daunt (University of Queensland)

Post-war Queensland church architecture underwent a series of changes – seeking to reinvigorate worship – new approaches to creating and integrating modern architecture and modern art emerged. Concurrent with church architecture's shift to modern designs (new architectural aesthetics, new technologies, new liturgical planning arrangements and questioning what churches 'should' look-like within modern community), how art was procured and valued shifted.

During the post-war decades the value for religious devotional art (for example Statues and the Stations of the Cross) was queried. The validity of abstract art, where meaning is hard to determine or can have varied interpretation, was debated. Some architects, clergy and critics suggested there should be no 'distracting' art at all in worship spaces, as art inhibits congregation participation in the service. However, most agreed with the use of art when it supported the liturgy, resulting in artwork integrated into bespoke architect designed ecclesiastical furnishings and building fabric. Windows, altar, font, ambo, pulpit, candelabra and pew designs became humbler, with artwork integrated by renowned artists when valued by clergy, congregation and architect.

Internationally, this debate occurred with much critique written – notably Notre-Dame de Toute Grâce (1950, Plateau d'Assy, France) was criticised for too much art, Spence's Coventry Cathedral (1951–1962, Great Britain) incorporated much modern artwork and Breuer's St John's Abbey (1953–1961, Minnesota, USA) saw the clergy engage specialist liturgical curators to procure the art. Numerous magazine articles and books were written about these buildings then and they are again being studied by overseas academics, who with the hindsight of time are now re-telling the narratives behind and in response to these buildings artwork.

This paper will consider these issues of art, liturgy and modernity within the Brisbane Catholic post-war community. The extensive Catholic Church post-war building program provides local examples of modern artwork within modern church architecture. Based on interviews, archival and on-site research, this paper will explore the roles of the architect and the artist, examining the modernist Catholic Church architect's heavy involvement in modern religious artwork procurement. Three exemplar Brisbane modern churches will be used as case studies: The Holy Family Catholic Church (1961–1963, Indooroopilly, Douglas and Barnes), The Church of Our Lady Dolours (1964, Mitchelton, Cullen, Fagg, Hargraves & Mooney), The Holy Spirit Church (1969, Auchenflower, Ian Ferrier). For each of these churches the architect was involved in procuring the artwork, with notable artwork by named artists integrated onto and into the built fabric and liturgical furnishings.

SESSION 23. RE-THINKING THE CONTEXTS OF MODERN AND CONTEMPORARY CHINESE ART

Convenors: Associate Professor **Claire Roberts** (Art History, University of Melbourne) and Dr **Olivier Krischer** (Centre for China in the World, Australian National University)

This two-panel session will form a fresh, detailed examination of modern and contemporary Chinese art through the rethinking of a series of historical, social and political contexts. While papers span the period from the late-nineteenth to the late-twentieth century, together they consider institutional and other forces, both national and international, that have shaped the creation of works of art in China. The creation, presentation and circulation of artworks will be examined by drawing attention to the importance of factors such as geopolitics, emergent economic structures, new architectural spaces and exhibition practices, as well as the emergence of new global influences and private spaces—even before the official demise of the Cultural Revolution era. The objective is to better understand the complex frameworks in which art has operated, beyond market-driven narratives and grounded in primary source fieldwork.

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An early watercolour portrait by Xu Beihong (1895–1953) and some artistic questions that it raises

Associate Professor Claire Roberts (University of Melbourne)

This paper will examine a watercolour painting of Lily Haw (He Zhanli, 1891–1914) created by Xu Beihong in Shanghai in 1916. The subject is the American-born deceased third wife of scholar and political reformer Kang Youwei (1858–1927). With its filled-in composition and realistic technique, the commissioned painting shows evidence of Xu's early art training and exposure to western art. What role did watercolour painting play in the modernisation of Chinese art and what were the opportunities for study in Shanghai at that time? Using artworks by Xu Beihong as primary source materials, this paper will consider early influences on the formation of Xu Beihong's artistic style including his father, a well-regarded professional artist, calligrapher and seal carver; a brief period of study at Shanghai's Illustration and Art Academy (*Tuhua meishu xueyuan*); and contact with artists who had trained at the Jesuit T'ou-Sè-Wè (Tushanwan) art workshop. It will be argued that watercolour painting (*shuicai hua*) is central to Xu Beihong's modernity. Prior to travelling to Japan in 1917 the artist had developed a sophisticated watercolour technique informed by Shanghai's unique cultural environment.

The issue lies in actions: 'Issue' and 'Projects' in contemporary art practice in China from 1988 to 1996

Carol Yinghua Lu (The University of Melbourne)

This paper takes research on the New Measurement Group (xinkedu) and the artist Qian Weikang—two early examples of conceptual art practice in China—as a starting point for a consideration of Chinese contemporary art from 1988 to 1996. Prior to these two conceptual practices, in 1988 there was a heated debate surrounding the issue of 'purifying language (*chunhua yuyan*)', essentially a discussion around formalism. This significant debate, principally initiated by institutional artists and critics advocating 'art for art's sake', directly targeted a brief period of artistic experimentation that was heavily influenced by Western theories that had been introduced since the early 1980s. The artists involved in these earlier experiments were criticized for sacrificing the quality of art to concepts and theories.

While analysing the intellectual origin and positions behind this critical debate on 'artistic language,' this research examines the artistic movements spurred by such a debate and its persisting influence on artistic practice in China into the 1990s. I will also look at the value system of art, the pragmatist and functionalist spirits in the Chinese art world after 1989, against a social

and political backdrop characterised by increased globalisation and the emergence of a neo-liberal economy. The paper will also reflect on responses by artists, critics and curators to this new set of conditions for art practice after 1989.

A Japanese role in the globalisation of contemporary Chinese art?

Dr Olivier Krisher (Australian National University)

The development of China's contemporary art is often seen as movement towards internationalisation or globalisation, a story of 'East meets West', including Chinese artists based in New York or Paris, the influence of Euro-American art collectors and museums, or the inclusion of Chinese artists at "international" exhibitions like the Venice Biennale. This presentation instead considers the role of Japan as a source of early interest and support for Chinese contemporary artists, particularly in the late 1980s to mid 1990s. This paper explores one such key exhibition, titled "Exceptional Passage 非常口", held in Fukuoka in late 1991, tracing both its context in the practice of the émigré curator Fei Dawei (then based in Paris), as well as the practical and conceptual circumstances to its reception in Fukuoka and Japan at that time. One observation is how projects geographically distant from the centre of Chinese cultural discourse sought to inform new, experimental directions for Chinese art and culture, at an important juncture in the 'reform era'. However, this presentation also considers how the appearance of bold new art from a rapidly emerging China resonated with symbolic promise of a pan-Asian renaissance for some actors in post-bubble Japan, just as the country was reconsidering its identity and history in the region.

Masters of the art world: The Long Live the Victory of Chairman Mao's Revolutionary Line Exhibition

Minerva Inwald (University of Sydney)

In 1967, during the early phase of the Cultural Revolution, Red Guards declared that Beijing's prestigious Museum of Chinese Art was a "battlefield" in the 'two-line struggle' between the 'revolutionary' and 'counter-revolutionary' lines. Red Guard publications claimed that the revisionist policies of the pre-Cultural Revolution arts bureaucracy, deposed in January 1967, had corrupted the Museum space. In October 1967, Red Guard groups from Beijing's art schools, along with mass organisations from other cultural institutions, joined together to host the *Long Live the Victory of Chairman Mao's Revolutionary Line* exhibition at the Museum. Red Guard art publications described this exhibition as evidence of an "earth-shattering revolution in the art world" demonstrating that "the masses" had assumed power. During this period, Red Guard art publications announced a radical set of principles defining what constituted the fine art object, how art should be produced, and who was qualified to be an artist. The radical artistic values espoused in these publications promoted reproducibility over uniqueness, collective participation in the "struggle" over individual creativity, and the amateur over the professional artist. Showing artworks that demonstrated these particular values, the *Long Live the Victory of Chairman Mao's Revolutionary Line* exhibition was used to represent a dramatic transformation in China's art world.

Form and politics in Late-Mao China (1969–76): A case study on the International Club and ‘Hotel Painting’ (luguan hua)

Song Ke (University of Melbourne)

After the first three years’ turmoil (1966–69) of the Cultural Revolution, modernization and economic development were re-emphasised and China’s diplomatic relations with the West were quickly improved in the years 1969–76. Against this background, the construction of a group of international hotels and apartments for the increasing foreign affairs in Beijing in the early 1970s brought new opportunities for the ‘sent-down’ architects and artists to serve the country. Both architecture and art were developed in new ways to showcase China’s changing politics and national identity for foreign visitors. However, factional struggle between the pragmatists, led by Premier Zhou Enlai, and the leftists, led by Mao’s wife, Jiang Qing, incorporated contested ideologies, policies and guidelines into both art and architecture. In the case of the International Club, both architecture and art emphatically represented Chinese tradition in a modern way: the architectural design adopted a mixed form of modernism imported from the West and National Style inspired by Soviet Socialist Realism. The decorative paintings housed inside were mainly within the traditional genre of Chinese ink painting, but showing new themes and contents. However, these paintings were later criticized as ‘black painting’ (*hei hua*) or ‘hotel painting’ (*luguan hua*) by the leftists, for their lack of revolutionary spirit. This paper aims to compare and synthesize architecture and art in this period through the case of the International Club, to reveal the dynamic and complicated nexus of form and politics in China at that time.

Learning from home: Di Yuancang and the Friday Salon, 1975–1980

Shuxia Chen (Australian National University)

Toward the end of the Cultural Revolution (c. 1976), many ‘educated sent-down youth’ (*zhiquing*) had returned to the city from the countryside and were waiting to be assigned a job by the government. With spare time and friendships strengthened in the countryside, some gathered in private spaces, such as someone’s home, to share similar interests, at a time when public spaces were remembered as sites of violence and persecution. In this way, amateur photographic cohorts emerged in the cities, where photography enthusiasts could access cameras and set up home darkrooms.

Di Yuancang (1926–2003), a famous photographic educator and critic, began giving casual photographic classes at his home from 1975, with three students. In 1977, he continued his classes more formally in Chi Xiaoning’s (1955–2007) home every Friday night until 1980, and also undertook some photographic outings with these young students to the outskirts of Beijing. Their gatherings were later dubbed the ‘Friday Salon’. Taking Di Yuancang, and the Friday Salon as a case study, this paper aims to provide an alternative, hitherto neglected perspective on the recent history of Chinese photography. While no photographic classes were then available due to the closure of all schools, private spaces such as houses and apartments became key sites for photographic education and practice.

SESSION 24. THE WORK OF ART AND PLACE IN EARLY MODERN ITALY

Convenor: Dr **Katrina Grant** (Australian National University)

How are places—palaces, cities, gardens, landscapes, etc.—informed by the works of art that depict them, and in turn how do the places where works of art are displayed—towns, cities or their specific architectural context of church, palace, etc.—inform the way in which these works of art are interpreted? For instance, landscape paintings typically present an idealised vision of place, where margins are smoothed, geographical features are exaggerated, and agricultural workers are artfully arranged or even erased. Even works that purport to record the reality of a place, such as engraved views of gardens or towns, or cartographical works, still represent a specific idea of that place, omitting certain features and even making additions, such as the finished version of unfinished buildings. This session will also consider how the context of works of art informs the way they are understood: paintings intended for public display in a church might end up in a private residence, while collections displayed in the private spaces of a palace were directed at a different audience to those works displayed in the reception rooms. This session includes papers that consider the relationship between a work of art—or group of works—and a specific place.

Harsh realities and romantic ideals in representations of the Roman Campagna

Dr Katrina Grant (Australian National University)

This paper will present research that is part of the ongoing research project Digital Cartographies of the Roman Campagna. This paper will consider the importance of works of art as records of the lost landscape of the Campagna. It will also consider the reliability of these works and explore the way in which they were created to convey a specific idea of place; omitting some details and emphasising others. This paper will focus on two sites. The first is the small town of Maccarese – located in a swampy area on the coast. In the middle of the eighteenth century the landholder, Camillo Rospigliosi, commissioned a series of views of Maccarese. Most interesting is a painting recording a dramatic event from May 1748 when local shepherds fought and captured a group of Turkish sailors. This painting romanticises – even mythologises – the event, and in turn shifts the idea of Maccarese as a place under threat of attack from the ‘East’. The second site is a rugged peak that juts out into the sea called Monte Circeo that marks the south western limit of the former Pontine Marshes. It has long been associated with the island of Circe mentioned in the Odyssey and the Aeneid. Travellers often sought out the rugged landscape and penned romantic descriptions of the landscape. We also have a series of topographical and cartographical views from around 1700 when the area became the focus of efforts to better manage and defend the land around the Pontine Marshes. These records of the area provide different views of what the landscape was like, and draw attention to the very different ways that this landscape was understood by those who visited it.

Transfixed by the material: images and objects in seventeenth century Catholic devotional practice

Dr Lisa Beaven (University of Melbourne)

This paper will explore the role of materiality in relation to images and objects of private prayer and devotion in seventeenth century Rome in the context of wider religious debates over the role of images in Europe. While the Council of Trent made it clear that images should

serve as prototypes that directed the attention of worshippers back to the saints themselves, the extant evidence of inventories suggests that many images were decorated and embellished in ways that closely resemble the treatment of relics. Covered with rock crystal, embellished with precious stones, or enclosed in boxes made of precious materials, these images were treated with a reverence that revealed their role as powerful agents in the lives of their owners. As such they risked transcending the distinction between representation and embodiment, between signifier and signified, to become powerful sites for petitioning god.

The place of portraiture in the early modern Roman palazzo

Mark Shephard (University of Melbourne)

In 1781, the British physician Dr John Moore—travelling Italy with the Duke of Hamilton—expressed his surprise at the low status of portraiture amongst the Italian aristocracy: ‘that branch of the arts is in the lowest estimation all over Italy.’ In most Italian palaces, he continued, ‘you seldom see a portrait of the proprietor, or any of his family. A quarter-length of the reigning Pope is sometimes the only portrait of a living person to be seen in the whole palace.’ Of course, Moore was writing from a very British perspective: portraiture was arguably the principal artistic genre in eighteenth-century Britain and it occupied a privileged place in many British collections. He was obviously expecting Italian portraits to be much more visible than they were. But did this mean, as Moore himself concluded, that the ‘Italians, in general, very seldom take the trouble of sitting for their pictures’? This paper explores the place of portraiture within Italian princely residences, and particularly those of eighteenth-century Rome: where were they displayed and to what extent were they part of aristocratic collections of art? If portraits were not on open display, what communicative role did they play for the Roman aristocracy?

SESSION 25. AFFECT, CAPITAL, AND AESTHETICS: CRITICAL CLIMATE CHANGE AND ART HISTORY

Convenors: Dr **Susan Ballard** (University of Wollongong), **Bridie Lonie** (University of Otago) and **Louise Boscacci** (University of Wollongong)

Roundtable consisting of 6 x 10 minute papers plus discussion

To address the challenges of the Anthropocene means that we confront complexity and emergence; reconceptualise humans as a species that has destabilised the supportive Holocene; and, imagine new subjectivities and forms of community that acknowledge the interdependence of human and non-human, organic and inorganic. Within this critical environment, the urgency of climate change tends to produce a singularized instrumentality (the ice, the bird, the migrant, the economy) but its difficulty lies in its all-encompassing, systemic nature. This panel asks: in what ways can art history in conversation with artists facilitate new and integrated understandings of affect, capital and aesthetics?

Artists have already provided art historians with a rich and diverse body of responses to anthropogenic climate change. Art history, in turn, traces and articulates the changing face of these responses across time, threading new strategies, new politics and new forms of subjectivity into contemporary scholarship and practice. The fields of Social Geography and Environmental Humanities are also actively engaging with and making lively connections with performance, art and literature.

This panel brings the critical urgency of climate change together with case studies in the exchange space between artists and art history. We ask: What is the 'work of art' in the Anthropocene? How do the evolving, multiple terms for this period reflect shifting emphases in our understanding? How can art history articulate the roles of climate awareness, climate politics, economics, ethics and imagination in contemporary artmaking?

Climate change in art history

Bridie Lonie (University of Otago)

Art History has its own versions of anthropogenic climate change, present in the ways that artists have understood and negotiated with it over time. This paper looks at three periods in our accelerated understanding of the subject.

The Harrison Studio's *Lagoon Cycle*, (1974–84) is an extensive documentary record in maps, photographs and diagrams of art/science experiments made using the art/science/cybernetics/systems approach of the 1970s. This interdisciplinary approach matched the kinds of research that led to the recognition of anthropogenic climate change. The artwork conveys the implications of human action upon the planet's ecosystems through data and real-time experiments in fish cultivation undercut by a reflexive, dialogue on the hubristic approaches of industrialized food production.

Iñigo Manglano-Ovalle in *Iceberg r11i01 Beyond the Irish Sea* (2005) unpacked the by then familiar logic of anthropogenic climate change in an ironic monument. A three-dimensional model of a specific iceberg on a shipping container references the competing time-scales of icebergs and steel containers, the greenhouse gas emissions of steel production and the transportation of consumer products. Conceptual art's use of synecdoche and systems critique enables the artwork.

By 2014 artists were increasingly concerned with human response to anthropogenic climate change. Kristin O'Sullivan Peren's *Rubbishlegium* (2014) draws Joseph Banks's *Florilegium*, recording the domestic production of waste in a digital work that merges destabilization, nausea and beauty to convey the more realized but compromised subjectivity endemic to anthropogenic climate change.

The HSSH (House Sparrow Society for Humans)

Fernando do Campo (The New School, New York)

We (we humans) have historically enforced a species based status on all other beings and ignored our own when engaging in any socio-historical discourse. If we are to consider how to exist in this time, then the human-centric hierarchy needs interruption. I focus on rethinking this order through the presence of introduced species, particularly birds. Due to its current range and my Argentinian and Australian history, house sparrows (*passer domesticus* L.) have always been part of my 'southern' landscape. Recent work has focused on the house sparrow as a signifier for coloniality. Approaching a theory of the Anthropocene through a posthumanist practice frames my engagement with a discourse of decoloniality. The HSSH (House Sparrow Society for Humans) is an entity I formed in New York in 2015. The HSSH is central to the scholarly, social and material slippage within my practice. House sparrows are the most abundant bird in the world, primarily introduced throughout the 'new world' between 1850–1870. When forming the society I was in dialogue with two institutions directly linked to the house sparrow's history in Northern America - the Green-Wood Cemetery and the Brooklyn Museum. Much of my recent work has employed the

voice of the non-human to narrate an alternate re-telling of the house sparrows' histories. In this paper I will discuss the methodologies that underpin the HSSH as well as current ongoing research projects with the Brooklyn Museum and the Green-wood Cemetery and how a posthumanist approach to archival research has triggered a way for these scientific and cultural institutions to reconsider their narratives within the Anthropocene.

Earth futures and planetary aesthetics: The new ecological imaginaries of video installation

Dr Susan Ballard (University of Wollongong)

Artists have always imagined future worlds, whether framed as utopian island marvels or off-world escapes. Recently these imaginings have been met by the urgency and realities of environmental disaster and Anthropogenic climate change. This paper explores the video installations of Australian artists David Haines and Joyce Hinterding and Korean artists Moon Kyungwon and Jeon Joonho as examples of the way that contemporary art practices have become deeply informed by a poetics of ecological transformation and troubled by what it means to think beyond the surface of past, present and future.

In the interactive installation *Geology* (2015) Haines and Hinterding offer a sublime immersion in a geological land wracked by earthquakes and electromagnetic energies. The work is at once terrifying and a meditative flight through deep time. As the viewer finds moments of recognition, it is never clear if we are travelling through a future past or a past future about to come. These materialities of fear, fact and fiction reproduce in Moon and Jeon's *The Ways of Folding Space & Flying* (2015) that relocates Venice as a city machine built on nature. Formed from organic matter, Venice the war machine born from necessity has become Venice the art machine dependent on hordes of tourists. Here, after the great flood, the only remaining vestige of the Giardini is the Korean Pavilion—now a laboratory for hyperreal archaeological investigations. Space and time are folded. By presenting us with haunted earth futures, Haines, Hinterding, Moon and Jeon resist the didactics of eco-aesthetics, and invite us to imagine a new kind of transformative planetary aesthetics.

Mapping The Drowned World

Tracey Clement (Sydney College of the Arts, University of Sydney)

Climate change is the new Cold War. Fear of rising temperatures and encroaching oceans, water shortages, wild weather, and the mass migrations set in motion by all of the above has replaced fear of nuclear annihilation as the driving force behind our current eschatological anxiety. Like the Cold War before it, climate in the Anthropocene is synonymous with an amorphous, creeping, insidious crisis: an always present, ever looming threat. It is imminent, inexorable, inevitable, immense.

In this way it becomes one of Timothy Morton's hyperobjects (2013). Following Claire Colebrook, climate becomes an even larger and more threatening concept. In *Death of the Posthuman* (2014) she argues that our notion of climate needs to expand to include "a broader thought-event where humans begin to imagine a deep time in which the human species emerges and withers away." If the hyperobject of our current climate crisis also encompasses our own inevitable extinction, it's a notion that is very large and difficult to grasp indeed.

Through a critical analysis of my own recent artworks, which were triggered by JG Ballard's 1962 sci-fi novel *The Drowned World* and made in response to the eschatological anxieties of our age, I

will demonstrate that art may be the most accessible way to engage with the hyperobject that is climate. And significantly I will step outside the traditional realm of aesthetics to establish that the act of *making* art has just as important a role to play in comprehending our current climate crisis as the appreciation and interpretation of artworks.

Three climate presents: Affect and becoming-inhuman in aesthetic atmospheres of rage-love, biocuriosity, and breath

Louise Boscacci (University of Wollongong)

Affect is a vital pathmaker in the ongoingness of aesthetic response to Anthropocene-Capitalocene-Chthulucene presents. Affect, as the intensities and forces of encounter, and the durational passage of these in bodies and ontologies of practice, plays out both in ‘incitements to creation’ as well as the unpredictable trans-movement of the work of art in, and of, beholder-participants.

In this paper, I gather an idiosyncratic ecology of affect-entangled aesthetics to think with the provocation: ‘Art does not need science and philosophy to *function*’. British painter Maggi Hambling’s intimate portrait of a collapsing pancake iceberg, *Edge IV* (2015–6), calls out across the northern cryosphere to twelve Greenland ice trophies harvested and stranded on Parisian cobblestones in Olafur Eliasson and Minik Rosing’s melt spectacle, *Ice Watch* (2015). On austral grounds, Perdita Phillips’ experimental ecoaesthetic practice gnaws at the exchange boundaries of human and nonhuman creativity. Her co-poietic work with termites, *Tender Leavings* (2016), is an aesthetics of becoming-inhuman on a runaway-warming planet; one rich still—even as bleachings, silencings and immiserations accelerate and bewilder—with multispecific wonders and unforeseen powers. Victoria Hunt’s performative voice-breath lure and lament of controlled rage and postcolonial challenge, *Erasure* (2016), is a potent reminder that Earthbound, situated bodies simultaneously imbibe and incorporate themselves in the borderless energies of planetary atmosphere. Why does the contemporary work of art in the critical nexus of climate and aesthetics want the unpredictable makings of a-bodied affect more than ever?

Bright sunsets and smoggy afternoons

Dr Jo Law (University of Wollongong)

In a 2008 entry on the Hong Kong Observatory blog, its former director C Y Lam broached the contentious subject of air pollution by way of a report on an unusually bright sunset. Using the Observatory’s data, Lam argues that rather than an extraordinary astronomical phenomenon, the bright sunset was in fact an ordinary sunset made rare by the increasingly turbid air in the city. Instead of denouncing the rapid growth of industry north of the border and the city’s own coal-fire electricity generation as culprits, Lam invites readers to ponder, ‘is it important in life to be able to see real sunset?’

When the weather deviates from what has become normalised, we say the weather is unseasonal. We are so complacent with these incremental changes that we become blind to the fact that some of the changes are already permanent features of our climate. To answer Lam’s question, we would perhaps need to sense a real sunset in order to know it.

Sunsets have been investigated in artworks intensely in capitalist modernity. This paper explores how images of sunsets have transformed in the past two centuries since the burning of fossil fuels

began to perceptibly change the constituents of our atmosphere. How does Turner's critique of industrialisation inherent in his paintings differ from Mariele Neudecker's in her *Looking West (Sunset)* (1996)? What do the re-staging of sunsets in Nobuhiro Nakanishi's *Layered Drawings* and Olafur Eliasson's *Weather Project* (2003) offer audience in the experience of an everyday natural phenomenon? How do these artworks help us see our pasts and present differently so that we can (re)imagine different futures?

SESSION 26. RENEWING YOUR ATTENTION: THE PERMANENT WORK OF PUBLIC ART

Convenors: **Barbara Campbell** (Sydney College of the Arts, University of Sydney) and **Glenn Wallace** (Sydney College of the Arts, University of Sydney)

There is nothing in this world as invisible as a monument... Like a drop of water on an oilskin, attention runs down them without stopping for a moment. (Robert Musil, *Nachlass zu Lebzeiten*, 1936). Musil's comment on the invisibility of monuments presaged the significant transformations public art has undergone over the past few decades. In the movement from site-based projects to the production of situations and the advent of social practice, the legacy of permanent artworks commissioned for the public realm has not fared well in critical assessments of public art, let alone contemporary art. We propose that renewed attention to the work of permanent public art is warranted.

We ask: How can a commissioned work of art simultaneously work for and constitute an idea or ideal of the public? How do artists respond to the implicit and explicit requirements that art perform a public service? Once established in a public place, how does the artwork remake itself in the midst of ever-changing physical and conceptual conditions?

For this session we invite presenters to give voice to an already established single work of public art; to play with the idea that the work itself addresses a readymade public, that is, the one temporarily constituted by AAANZ conference delegates.

Plot device: Instituting recognition in the public domain through the 'permanent work of art'
Glenn Wallace (University of Sydney)

The major public artwork, *Yininmadyemi, Thou didst let fall*, by Tony Albert, acknowledges the exclusion of Indigenous servicemen and women from mainstream commemorations of war and the discrimination they experienced on their return from various battlefields. Commissioned by the City of Sydney Council as part of the Eora Journey (literally "the people's journey"), and sited adjacent to the monolithic Anzac Memorial in Hyde Park, *Yininmadyemi* has been described as a counter-monument, one that 'unsettles' the equally monolithic, 'social, cultural and political narratives of Australians at war.'⁵ The 'visibility' of recognition in the artwork contrasts with its inscription that states, 'Aboriginal and Torres Strait Islander people have always defended their country,' an oblique reference to the frontier wars between Indigenous Australians and European settlers.⁶ In this sense the work points to the unresolved tensions between Indigenous and

⁵ Liza-Mare Syron, 'Addressing a Great Silence': Black Diggers and the Aboriginal experience of War, *New Theatre Quarterly*, 31/03 2015 p.226

⁶ Mark McKenna, *Memorialising as recognition*, *History Australia* 12/3 2015, p.220

mainstream Australian politics, traditional forms of memorialising and contemporary site-specific art, and the possibility of transforming collective amnesia and denial into recognition and solidarity.

Tracing Deleuze's idea of the 'work of art' as, "a monument in the constant process of becoming,"⁷ Rancière reframes the resistant, dissensual aspect of art, as one that maintains the tension between what constitutes art and what lies beyond it. Rancière's revision of aesthetics suggests a refusal of the closure implicit in the traditional monument that instead demands our attention to the micro-logical instances of an artwork's production and reception and the inhuman supra-sensible workings of life. This paper explores the idea of *Yininmadyemi* as a 'device' for the 'permanent work of art,' to effect a re-distribution of the sensible, in this case, the narrative regarding Aboriginal people and culture in Australian history and society today.

The White Horse Project: How not to make a public artwork in the centre of South Africa

Jess Olivieri (Sydney College of the Arts, University of Sydney)

On 12 July 2015, as part of the opening of the Vrystaat Arts Festival, two hundred local performers, who had undertaken five weeks of collaboration with Australian artist Jess Olivieri, walked from the centre of town to the base of the mysterious White Horse of Bloemfontein.

At twenty metres across and twenty meters high, with its white painted rocks set upon the steep side of Navel Hill, this contested landmark captures the complex cultural divisions of post-apartheid South Africa. It was the contestation between two communities, the Afrikaans and the Sotho, both fervently claiming the rock artwork as their own, along with the historical discrepancies surrounding the White Horse, that led Olivieri to explore the possibility that both histories could exist simultaneously. Inviting imagination and play, Olivieri's project opened up a breach between an existing order (the binary division surrounding the existing landmark) and a possible new one (open to a multiplicity of positions and interpretations).

Employing the work of Miwon Kwon and Sharon Jackson as touchstones, this paper considers what it means to produce work within a 'difficult site', that is a site that is politically complex, racially charged and not the artist's own. The paper will ask what kind of performative affect can be felt/expected from impermanent public work and how can this change the way permanent works are viewed/felt. Finally, the paper will also consider how as artists we can be responsive and sensitive to the challenges of working 'ethically' in and with the public, a methodology that is currently under construction in relation to the arts and is as contested as the White Horse itself.

Black Box in action: Reopening Neil Roberts's The Gift (2002), St Vincent's Hospital, Sydney

Barbara Campbell (University of Sydney)

When Queanbeyan-based artist Neil Roberts died suddenly in 2002 he left behind a fat folder of emails, technical specifications and drawings for the fabrication of his public art commission *The Gift* which was to be installed in the new foyer of St Vincent's public hospital, Sydney. His widow, Barbara Campbell, took up the challenge of completing the work in his memory. In so doing she unlocked a network of associations among the Queanbeyan/Canberra and Sydney communities

⁷ Gilles Deleuze quote in Jacques Rancière, *The Monument and Its Confidences: or Deleuze and Art's Capacity of 'Resistance'*, in *Dissensus*, Continuum 2010 p.170

who would bring the work into being. The documents in the fat folder were the inscriptions of those associations.

In the making and installation of the work more associations were formed as new skills and support had to be enrolled. And yet, counteractively, over the months it took to realise the magical qualities of the work, many of those associations became embedded in the work's stratigraphy and were hidden from view. In the language of Bruno Latour's philosophy, had Campbell (on behalf of Roberts) created and sealed off the "black box" whereby those associations would be forever mute?

In this presentation Barbara Campbell will reopen the black box of *The Gift* and show how, at key moments before and since it was installed, it can be thought of more as *event* than *object*.

SESSION 27. UBIQUITOUS IMAGES: THE WORK OF ART IN THE AGE OF THE DIGITAL IMAGE

Convenors: **Natalya Hughes** (University of Technology Sydney) and **Grant Stevens** (University of New South Wales)

Digital technologies play an ever-increasing role in the daily workings of late-capitalist societies, and are fully integrated across the spectrum of activities that shape our private, working, and social lives. This is especially evident when considering digital photography. Greater access to digital photographic tools has given rise to an abundance of images produced and circulated via smartphones, creative apps, and online sharing communities. The conditions of 'ubiquitous photography', inclined towards speed, proliferation, dispersion, mutability, and multiplicity, are offering up a 'new' range of visual tropes and conventions that seem to signify the digital condition.

Photographic and image-based artists are at the forefront of critical responses to these changing conditions. Terms such as the New Aesthetic and Post-Internet Art have emerged as ways to accommodate the post-ironic and 'accelerationist' strategies emerging in such practices. However, many of these discussions seem to rely on mutually exclusive formulations whereby artists are understood to either whole-heartedly embrace and celebrate, or defiantly reject and ignore the digital condition.

Photographs without photographers: Douglas Huebler and the labour of photography
Associate Professor Daniel Palmer

Debates around the labour of the photographer have accompanied the medium throughout its history. Right from its conception, photography was conceived as rendering unnecessary the laborious effort of the skilled artist's hand. Some decades later, Kodak's marketing slogan 'you press the button we do the rest' marked a crucial moment in democratizing this deskilling. But it was conceptual artists working with photography in the 1960s and 1970s who, by embracing the amateur aesthetic, arguably anticipated 'the work of art in the age of the digital image'. This paper looks specifically at North American conceptual artist Douglas Huebler, best known for his signature work *Variable Piece #70 (In Process) Global*, 1971 (1971–97) in which he famously set out 'to photographically document... the existence of everyone alive'. On the one hand, Huebler's

work undermined modernist approaches to photography that celebrated 'photographic seeing' and individual images, as he famously claimed of his working method in 1969 that he used "the camera as a 'dumb' copying device that only serves to document whatever phenomena appears before it through the conditions set by a system." Rather than mastering the camera, Huebler becomes its willing slave, open to the traces of a process in which all appearances are treated equally. At the same time, as Alexander Alberro has argued, Huebler's work marked "a fundamental shift of authorial agency" in which the spectator 'sets the work... in motion'. Quite literally, he repositioned the spectator as a participant in the creation of photographic works of art. This paper contemplates the lessons of Huebler's work for artists today in the context of our hyperabundance of digital images.

Women with cameras: The invention of the selfie in the photography of Anne Collier

Liz Linden

Photographer Anne Collier has become known for her rephotography of found printed matter, generally from the 1970s and 80s, typically shot against blank white backgrounds in the studio. Collier is perhaps best known for her body of work *Woman With a Camera* (beginning in 2006), which presents a variety of found photographs of women's faces or bodies depicted behind cameras. While this work is often discussed for its gimlet-eyed take on the baldly sexualising nature of such 'vintage' content ('CONTAX RTS. RTS SPELLS S-E-X', assures one ad's copy, written across a reclining female nude in *Woman with Cameras #1*, from 2012), a less explored aspect of the images is that the female models are often posed as if *they* are taking the photograph, shooting self-portraits directly in a mirror.

Collier re-presents these images to the contemporary viewer, and it is in this anachronistic encounter that we can recognize them as simulated selfies, which situate 'the camera as both a tool in the construction of female vulnerability and a means by which to overcome it'.⁸ The selfie, arguably one of the most significant signs of the ubiquity of digital photography today, flags a shift in contemporary relationships to photography and to cameras. Collier's photographs, taken in the twenty-first century of images made in the twentieth, reflect retrospectively on the postmodern construction of photography and its critique of authorship as a woman's game, even as they reflect prospectively on the status of the selves in the most popular mode of self-portraiture of today.

Using Collier's anachronic approach, presenting her dated content through a contemporary lens, as an inverted theoretical model for my own essay, I will look at Collier's twenty-first century work through the lens of postmodern art critic Craig Owens' essay 'Photography "En Abyme"' (1978). I will use my reading of her work, seen through his, to posit that these images, as Collier re-frames them, specifically anticipate the selfie of today, making *Woman With a Camera* both a time capsule and a premonition. Finally, Collier's work upends the widely-held view that selfies are simply a gendered act of narcissism, an immodest (or immature) self-sacrificing on the altar of the gaze. In effect, this essay returns in the end to where it started, with authorship, asking what if, as Collier's work implies, the selfie does not grow out of a fantasy of the self simply as *seen*, but of the self *seen as photographer*?

⁸ Michael Darling and Chrissie Iles, *Anne Collier* (Chicago: MCA Chicago, 2014), 22

Deceleration: Slowness as strategy in David Claerbout's Travel

Dr Grant Stevens (University of New South Wales)

The ever-increasing rise of digital image technologies and platforms is opening up new ways of working for contemporary photographic and moving image practitioners. These new tools and forums for image exchange are impacting not only the means for creating and disseminating artworks, but also reorienting the 'critical' strategies through which artists position themselves in relation to popular visual culture. Terms such as the New Aesthetic and Post-Internet Art have emerged as ways to understand the post-ironic and 'accelerationist' strategies emerging in such practices. While many of these works mime the communicative techniques of digital culture by emphasising the fragmented signifying modes of music videos and web surfing, others seek new forms of critical resistance by promoting slowness and sustained looking. This paper examines these concepts through a close reading of David Claerbout's 2013 work *Travel*. By doing so, it argues for "seamlessness" and "deceleration" as potential artistic strategies in resisting the hyperactive tendencies of digital image culture.

SESSION 28. THE 'WORK OF ART' AND THE PROMOTION OF AUSTRALIA/NEW ZEALAND ABROAD

Convenor: Dr Sarah Scott (Australian National University)

The Modernage of Australian art and textiles

Tracey Sernack-Chee Quee

This paper examines the role of Claudio Alcorso and Silk & Textile Printers (STP) *Modernage* collection of 1946-47 in the eventual acceptance of modernist Australian art and designed products locally and internationally. Responding to post-war demand for dress fabrics and home furnishings, Italian- Australian manufacturer Claudio Alcorso commissioned Australian artists to create textile print designs '.....to introduce creative thought and beauty into the everyday things of life.'⁹ Alcorso provided members of the Sydney *Contemporary Art Society* with a limited brief that did not prescribe the types of designs to be produced, instead preferring that the artists draw from their own respective idiom.

Alcorso's goals in commissioning the *Modernage* collection were cultural and commercial. He created opportunities for artists to align their artistic goals with commercial gain for themselves and STP. He exploited contemporary notions of *Art and Industry* to commission original Australian products and to gain a strategic commercial advantage over business competitors locally and overseas.

The collection enjoyed critical acclaim when shown in Sydney, Melbourne and New York but it did not enjoy commercial success. *Modernage* failed to generate the orders needed by STP for ongoing production and potential export. There were some commissions for furnishings for P&O ocean liners, and avant-garde designers used the textiles in fashion and interior schemes. However, there were limited sales in drapery and department stores where the *cultural cringe* against locally made products prevailed amongst home sewers. Consumers showed their

⁹ Alcorso, Claudio 1947 'A New Approach To Textile Designing', Sydney, Ure-Smith, page 3.

continuing preference for imported textile prints from the US and Britain rather than the challenging modernist designs by Australian artists.

Whilst not commercially successful, *Modernage* provided impetus for extremely successful Australian-designed textile products years later. In 1967 Alcorso developed the *Sheridan* brand of printed sheets from a desire to utilise the printing capacity of STP to create a commodity product needed in all households. *Sheridan* provided Alcorso with a second chance to utilise good art and design in textiles.

During the 1980s *Sheridan* marketed sheets with Australian inspired prints designed by artists Ken Done, Jenny Kee and others to commercial success locally and in the United States and Japan. It is argued that without the *Modernage* experience, the *Sheridan* brand would not have been created, and could not have made its contribution to the popularity of Australian art and designed products locally and internationally during the latter twentieth century.

Dorothy Bennett, external affairs and the misadventure of Aboriginal art abroad

Dr Sarah Scott (Australian National University)

This paper will focus upon the discussions surrounding an exhibition of Australian aboriginal art proposed by the Department of External Affairs. The catalyst for this proposal was a report written by the collector Dorothy Bennett concerning her exhibition of Aboriginal art presented on the ocean liner *Cirrus* during March and April of 1964. The subsequent discussion amongst government departments, particularly the department of external affairs, reveals that the interest in Aboriginal art was rapidly growing – spurred on by the remarkably successful exhibition of *Aboriginal art* curated by Tony Tuckson which toured around Australia in 1960.

However, as will be revealed, the department of external affair's interest in presenting an exhibition of Aboriginal art overseas was motivated by political rather than aesthetic concerns. They intended to use an exhibition of Aboriginal art to change the negative perceptions concerning Australia's Treatment of Australian indigenous people that were evident in South east Asia, the United Kingdom, Moscow and elsewhere. Responses to this proposal from diplomatic posts reveal profound insecurities concerning Australia's identity, its treatment of Aboriginal people as well as fears that the exhibition would become a platform for political activism on behalf of Aboriginal people.

In search of Aratjara

Dr Catherine De Lorenzo (University of New South Wales)

This paper takes an exhibition, *Aratjara: Art of the first Australians*, as its work of art, one that is poorly understood in the art historical literature. The 1980s and early 1990s saw a number of key exhibitions of Aboriginal art in Europe and north America, including *D'un autre continent: l'Australie le rêve et le réel* (1983, Paris), *Art & Aboriginality*, (1987, Portsmouth, UK), *Dreamings* (1988, New York), *Magiciens de la Terre* (1989, Paris), and *Aratjara* (1993–4, Dusseldorf, London, Copenhagen). Of these, *Dreamings* was the celebrated and contested blockbuster that received wide coverage in the international and Australian presses, long before it was also shown at the South Australian Museum. The only two to showcase art from south-eastern Australia were *Art & Aboriginality* and *Aratjara*. *Aratjara* had the added distinction of being largely informed by Aboriginal advisors, for it was, in the words of its European organisers, 'organized in close

cooperation with the Aboriginal Arts Committee of the Australia Council and the National Gallery of Victoria, Melbourne'. According to official data, in Dusseldorf over 50,000 people saw the exhibition and 600 came to a related symposium plus another 200 to a literature symposium. I don't yet have the numbers for visitors to the London exhibition and symposium, but in Copenhagen there were 155,000 visitors. The fourth venue cited in the catalogue, the National Gallery of Victoria, finally withdrew from the project about six months before the exhibition was scheduled to open in Australia. Why?

Aratjara was roughly ten years in the making, and it was a project that gained additional urgency after the tensions of 1988, the bicentennial year. The European curators and the Australian advisors sought an alternative to the 'spectacular primitivism' that was seen to have prevailed in *Dreamings* as well as in the exhibitions in Paris. This paper draws on interviews, archival documents and critical responses in the local and overseas presses in order to understand the evolving goals of the exhibition curators as they sought to reconfigure European perceptions of Aboriginal and Torres Strait Islander art. It also considers some of the contested perspectives on why the exhibition was not seen in Australia.

SESSION 29. THE WORK OF ART AND THE SIGNIFICANCE OF SPECIMENS

Convenor: Professor **Yvonne Scott** (Trinity College Dublin)

A recognised role of a museum is to develop collections based on coherent systems of categorisation, with representative *specimens* selected according to an identifiable system of stratification. Specimens may be appreciated individually and collectively, and either within the collecting institution or their original (natural) environment.

A specimen is defined as: 'an individual animal, plant, piece of a mineral, etc. used as an example of its species or type for scientific study or display'. The work of scientific illustration (botanical, geological, lepidopteral, marine, etc) predates technological methods, but even now, a graphic illustration or diagram may more effectively convey information necessary to understanding the structure and function of an object. Such illustration is enjoyed both for its informative qualities and its particular aesthetics. Institutions have been prominent among collectors of such material for educational, social and cultural purposes. Contemporary artists often draw on the strategies, aesthetics and semiotics of such objects and imagery to interrogate and convey a range of ideas and concerns, that exploit concepts of recording, categorising, archiving and of their implications, such as the idea of knowledge as key to access and possession.

This session invites papers that explore any aspect of the work of the specimen artist, emerging in any period or location, as for example in altarpieces, illuminated manuscripts, illustrated treatises and surveys of the natural and physical sciences, and of those contemporary artists whose strategy adopts and adapts a relevant aesthetic, scientific, or theoretical perspective. The many potential questions raised range from the relationship between information and control, to how multiplicity may invoke theistic concepts of creation, or notions of the sublime.

Narratives in the University of Melbourne Herbarium

Dr Jessica Hood

This paper will consider research and art-work I have produced as part of the project *Creative Ecological Investigations #1: The Herbarium*, initiated by the University of Melbourne in partnership with Copyright Agency Cultural Fund. The *Creative Ecological Investigations* project facilitates innovative forms of audience engagement to offer the public new ways of approaching scientific data through creative processes. The project engages with the University of Melbourne Herbarium (MELU) collection, a repository for dried plant specimens, in the broader contexts of climate change and digitisation. It explores how questions of memory and change are filtered through institutional, virtual, material and emotional registers.

I will present in this paper my response to the MELU collections that focuses on social and cultural narratives additional to the scientific methodologies employed in recording, categorising and digitally archiving herbarium specimens. I am interested in how the narratives surrounding herbarium collections might be integrated into digital repositories. My work forms one such intervention into this process, by setting up a digital platform for recording, archiving and accessing these narratives. As such my response in this paper investigates narratives surrounding herbarium specimens in the MELU collection, such as personal diaries or community engagement occurring during field trips, or broader narratives surrounding collecting individuals. By uncovering community relations and narratives associated with specific MELU herbarium specimens I will consider how these shape a broader understanding of the cultural and environmental heritage of actual collection sites. What are the relationships between community narratives of place, collecting individuals, the scientific focus of the specimens and MELU as a collection institution? And how might a public engagement with these narratives and relations increase environmental literacy? By expanding on the digital availability of narratives surrounding the MELU collection, my paper considers how public audiences might access, utilise and contribute to these narratives. For instance how might such narratives and associated art-work produced in the project contribute to advocacy for key conservation areas?

Janet Laurence's Deep Breathing Resuscitation for the Reef and the power of the scientific method in art

Lara Nicholls

Displayed on vitreous, transparent glass shelves sits an elaborate installation of petri dishes, test tubes and glass receptacles and beakers of every size holding a delicate array of sea creatures, sponges, shells and corals. I am drawn into it by the deep aesthetic pull of light passing through the glassy surfaces flickering on the beautiful specimens suspended in fluids as though I have been transported to an elegant laboratory for scientific research. But what is really luring my senses is the unbridled authority of science underpinning the installation. I am not looking at a mere work of art but scientific data captured in a museum context and extrapolated into a theorem about climate change and endangerment through the medium of specimens from the Great Barrier Reef. The work of art is Janet Laurence's *Deep Breathing Resuscitation for the Reef*, which explores the effects of climate change on the Reef, which itself is classified as one of the Earth's Seven Natural Wonders. The genesis for the installation came out of fieldwork conducted at the Australian Museum's world-renowned Lizard Island Research Station and it was first exhibited in Paris during the United Nations Convention on Climate Change in late 2015. It is conceived as a 'hospital' for a

reef that Laurence perceives is slipping away exponentially while humankind carries on a myriad of scientific studies, collecting and classifying the tangled complex that is the natural world. This paper explores the duality of Laurence's intent to give authority to nature via the act of collecting and displaying specimens while creating a deeply Romantic vision embedded in a scientific aesthetic that sees the whole world in a simple grain of sand.

The explorer, the echidna and the artist: anomalies in natural history illustrations of Australian fauna

Sarina Noordhuis-Fairfax

Views of the landscape are often shaped by historical lenses derived from natural history, including the impulse towards the identification and naming of individual elements. These taxonomic systems favour William Blake's 'minutely organised Particulars' and the role of the scientific specimen is integral to standardised nomenclature applied to fauna and flora.

Early classification of Australian fauna and flora was often augmented by illustrations of specimens collected during voyages of Pacific exploration. If living specimens were unable to be transported back to Great Britain and Europe, drawings were made from reconstructed 'skins' or dried plants. However the technical limitations of these approaches sometimes resulted in almost surreal inaccuracies, while artistic depictions produced during subsequent colonial settlement reflected cultural perspectives, including the latent desire of the exiled artist to make the exotic seem familiar.

I will analyse visual anomalies in colonial-era watercolour drawings and prints based on Australian specimens by artists including Thomas Watling, George Stubbs and the Port Jackson painter held within the Natural History Museum in London and the National Gallery of Australia, Canberra. These historical interpretations will be examined alongside contemporary Australian artists' responses to natural history specimens and taxonomy including Barbara Campbell, Kate Sweetapple and Zoë Sadokierski.

SESSION 30. OPERATIVE CRITIQUE IN DESIGN

Convenors: **Katherine Moline** (University of New South Wales) and **Beck Davis** (Griffith University)

This session will examine emergent tensions in design research that are caught between speculative critical and socially engaged design practice. Broad questions that the panel may address are: how has the expansion of design interpretation extended understandings of design in the contexts of exhibition, industry trade shows, and professional and popular publication? How does speculative critical design (SCD) redefine the field of design as a scholarly practice and a profession? How do design fictions that profess to ask 'What if?' questions describe the tacit practices of commercial design? Does locating design education in an art school context distort or enrich design? How do the tensions between art and design research serve to sustain the status quo?

Art and the social pacts of design in Energy and Co-Designing Communities (ECDC) by Interaction Research Studio, Goldsmiths, London (2010–2014)

Dr Katherine Moline (University of New South Wales)

Design thinking is popularly conceived as a recipe for the development of solutions that address pressing contemporary concerns connected to business innovation, climate change, technology and social inclusion. What is overlooked in instrumental understandings of design is critical analysis of the divergent approaches with which experimental design that engages in operative critique is developed, and in particular the influence of art practice and history on experimental design. This paper addresses the gap in popular understanding of experimental practices in design that address environmental sustainability via speculative and participatory co-design approaches. In a case-study of *Energy and Co-Designing Communities (ECDC)* by Interaction Research Studio, London, this paper describes artistic influences in experimental design through the lens of theories of avant-gardism. I argue that the critique of instrumental rationality in *ECDC* renegotiates the influence of art and the social pact of design. Firstly, I define operative critique with reference to Gui Bonsiepe, Jan van Toorn and Manfredo Tafuri, and three concepts from discourses of artistic avant-gardism and their relevance to experimental design: the notion of irrationality as a countermove to instrumentalization; emergent social pacts of design practice; and the importance of the impurity of interdisciplinarity. I conclude that these ideas in avant-gardism are significant for experimental designs such as *ECDC* because they open up new insights about design practice and through their exhibition make contemporary design legible to a non-specialist public.

Books as events: Publishing as critical design

Associate Professor Brad Haylock (RMIT University)

If we are to understand, after Donald Brook, that *art interrogates the status quo* then the work of art is closely aligned with the task of critique, but so too with design, since any interrogation of a status quo entails a consideration of alternative futures. This paper is concerned with the role of books and publishing in this matrix of contemporary and preferred futures. While it is not unremarkable to claim that the dissemination of ideas through books is socially significant, this significance is too rarely rigorously interrogated or articulated. This paper therefore asks: do books function as political actors? Concomitantly, how might the publishing of books be understood as a critical design practice, or as a mode of operative critique through design? This paper is critical theoretical in its approach, synthesising concepts from key figures in the domains of political theory, sociology and philosophy. I draw principally upon the work of Belgian political theorist Chantal Mouffe, notably her conception of agonistic democracy, but I borrow also from actor-network theory, from David Harvey's reading of Karl Marx's model of social change, from Alain Badiou's concept of the event, and from other thinkers in design studies and futurology. Drawing key concepts together, I sketch a theory of books as agents of change, and of publishing as a mode of critical design practice. I argue that books are political actors because they carry ideas that shape human actors' mental conceptions of the social and political world. I argue, in turn, that publishing can be understood as a type of critical design practice because the publishing of texts that are intended to shape others' mental conceptions of the world is clearly, to borrow Herbert Simon's oft-quoted definition of design, an action that aims to change existing situations into preferred ones.

The mediated artefact: Design as Interpretation in digital heritage

Geoff Hinchcliffe (Australian National University), Dr Jacqueline Lorber-Kasunic (University of Technology Sydney), Dr Kate Sweetapple (University of Technology Sydney) and Associate Professor Mitchell Whitelaw (Australian National University)

In recent decades cultural and collecting institutions have digitised their collections *en masse*. The resulting body of digital heritage promises better public access to our shared heritage; new modes of engagement and understanding; and new scholarly knowledge through the methods of the digital humanities. Digital collections also bring significant challenges, delivering a deluge of content that demands new approaches to curation, interpretation and public engagement. In this paper we argue for the vital role that design can play here, and in particular for the value of emergent, experimental design that engages deeply with digital heritage. One of the key challenges to the project of digital heritage is what might be termed the *aura problem*. Digital representations of heritage objects are typically framed as copies or proxies that offer mediated (and thus inferior) access to the true artefact. For design however, the mediated nature of digital heritage is unproblematic. Design practice deals with mediation as a core process. It understands the mediated artefact as a potent actor with its own capacities to communicate, engage, affect and provoke. Rather than privileging the aura of the artwork or artefact, we pursue the everyday work of art (and design): to propagate and multiply interest and intensity. To illustrate these capacities we use recent projects including *Writing Rights* (Lorber Kasunic and Sweetapple, 2014), *Discover the Queenslander* (Hinchcliffe and Whitelaw, 2013), *Succession* (Whitelaw, 2014) and *Drifter* (Whitelaw, 2016).

We contend that our projects show how design can work productively with digital heritage as a material whose properties and capacities are not fully mapped. We reflect on a central tension in this practice, between designing *for* interpretation, and designing *as* interpretation. Functionalist models of design in digital heritage and the humanities emphasise its role as an unobtrusive facilitator supporting user exploration and interpretation. We present examples where design takes on a more active interpretive role, including selecting and transforming content in the service of specific outcomes. Here, design continues to facilitate the user but more overtly represents the interests and interpretations of the designer. The stakes are significant as the agency of design in being able to create new representations is powerful; our designed artefacts are both interpretations and triggers for wider interpretive processes. One of the key challenges for design is to maintain an open discourse, to flag its own necessarily interpretive and provisional role; another is to balance the competing demands of generality and specificity. Formal, general-purpose solutions are powerful, but often overlook unique characteristics of the content; on the other hand, customised solutions can better address content specificities but seem to lead design towards curatorial scholarship and away from its utilitarian role. If operative critique articulates the tensions between design as professional engagement and design as critical scholarship, this work seeks a synthesis. It embraces collaboration and engagement while also seeking a generative, critical role, demonstrating functional alternatives to the standard forms of digital heritage and questioning their neutral interpretive stance.

Decolonial Design: Australia Council for the Arts Aboriginal & Torres Strait Islander Innovation Lab

Tristan Schultz (Queensland College of Art, Griffith University)

Increasingly, complex matters of concern – human movement, food and water procurement, human health, climate change and technological shifts – are building unpredictable futures, and converging. Decolonial thinking shows how these convergences are enmeshed within the residue of western modernity and colonialism, what Walter Mignolo calls the matrix of coloniality. The ability to design with this frame-of-reference and to take the otherwise fragmented and broken as a catalyst to expedite transformation remains undeveloped. Experimental and emerging design research methodologies offer opportunities to craft situations that enable participants to act with informed agency in the making of their own decolonial futures. In Australia, a decolonial design approach could counter reconciliation, as it is construed by the media, which does little to challenge the ontological underpinnings of western neo-liberal dogma that perpetuates colonialism. This paper presents a case study of a project by the author that included decolonial design and the facilitation of a workshop in April 2016. The Australia Council for the Arts Aboriginal & Torres Strait Islander Innovation Lab took place as a four-day intensive design lab with 30 of Australia's leading Aboriginal & Torres Strait Islander arts practitioners. During the workshop participants were exposed the matrix of coloniality and prompted to generate counter narratives to repairing communities, knowledge and social configurations, using their creative practice as amplification tools. Design methods included mapping, design fictions, design briefs and speculative design. While the workshop sought to apply design to assist participants in understanding a fragmented world, it also aimed to unpack a set of convergent caveats related to the perception of culture, including Indigenous cultures, and nature (upon which human cultures depend) now becoming commodified, enslaved and colonized technocentric hyperrealities. This prompt acted as a catalyst for participants to creatively ideate and identify the potential for their arts contributions to respond and fit with a resurrection of decolonial options for sustainable futures.

Object Therapy: an investigation into the public perception of broken objects and their transformative repair

Dr Guy Keulemans (University of New South Wales), Niklavs Rubenis (Australian National University) and Andy Marks (Fix and Make)

This paper outlines the framework, development, methodologies and objectives of 'Object Therapy', a collaborative human research project and participatory exhibition concerning the public perception of broken objects and their transformative repair, which we define as repair that changes an object's appearance, function or perception. The process by which owners of broken objects were interviewed and their possessions collected for distribution to Australian and international, emerging and established artists, designers and other specialists, for response, is described. This methodology is framed as an approach of critical and participatory design that connects a community with another, mediated and traced by the researchers, for the purposes of 'constructing publics', a concept developed from John Dewey by Carl DiSalvo and new materialism theorist Jane Bennet. The critical design aspect corresponds to making public problems of obsolescence and the lack of options for repair. The participatory aspect concerns the collation of broken consumer objects and their public perceptions, for consideration and creative response in a public exhibition. The paper argues that the process of commissioning transformative repair

processes constructs a public and informs a concept of transient materiality, reframing human/non-human relations and acknowledging the agency of materiality in social ecologies.

Flag-waving nationalism and speculative and critical histories of design in Australia and New Zealand

Noel Waite (RMIT University)

What if New Zealand or Australia redesigned their national flag? This speculation has been answered in the negative by both countries in the past 20 years. New Zealand's recent (2015-16) two-stage referendum to consider alternative designs for the New Zealand flag differed significantly from the process adopted in Australia some 16 years previously, but both processes provided fertile ground for robust debate about national symbols, constitutional arrangements, indigenous recognition and relationship to the past, present and future of each nation. This paper will provide a comparative analysis of the two processes, which provides insights into the role of the design profession and design studies (history, criticism and theory) in both countries. It will also address a related speculative history question: What if the New Zealander in 1901, who was one of five people to propose the same design for Australia's national flag, chose to design a different flag for New Zealand in 1902? The paper will describe an example of speculative history and critical design by Catherine Griffiths and Sarah Maxey in response to the absence of design representation on the New Zealand Flag Consideration Panel in 2015. Speculative histories or counterfactuals provide considerable insights on reflective practice, and provide valuable bridges between the history, theory and critical practice of design. From this perspective Griffiths and Maxey's design raises a number of questions about the relationship between national design histories, speculative and critical practices, strategic design and participatory design processes. The paper argues that both critically and speculatively, this flag design frames futures, and informs, and facilitates inclusive participation, rather than constraining and managing processes to achieve predetermined outcomes. Speculative histories offer considerable scope for critical framing of problems, and the 'rigorous imagining' required for robust scenario development to inform strategic decision-making in design.

SESSION 31. ARTIST-RUN PRACTICES: THE WORK IN CONVERSATION

Convenor: **Ann Schilo** (Curtin University)

Terry Smith argues there is a need to account for what he calls 'infrastructural activism': 'the pivotal role that alternative spaces, artist-run cooperatives, and supportive site-specific organisations have played since the 1970s in the growth and diversification of infrastructure for the visual arts'. This field, he argues, is 'inherently creative, transformative, and essential' (Terry Smith, *Thinking Contemporary Curating* Independent Curators International, New York, 2012, pp.98-99). This roundtable discussion will reflect on the 'the work of art' within the context of artist-run practice, and the expanded view of art practice implied by 'infrastructural activism'.

The artist as cultural activist

Peter Anderson (Swinburne University)

The exhibition *ephemeral traces: Brisbane's artist-run scene in the 1980s* (University of Queensland Art Museum April–June 2016) was focused on the scene that developed around five

key artist-run spaces that operated in Brisbane between 1982 and 1988 – One Flat, A Room, That Space, The Observatory and John Mills National.

One of the central organising ideas that shaped the exhibition was the creative activity of making a space for art practice – what art historian Terry Smith has called ‘infrastructural activism’ – the task of shaping the very conditions for the production and presentation of art through the setting up of alternative or artist-run spaces and other arts infrastructure, such as publications, networks or activist organisations. In the Brisbane context, the collective spirit of the artist-run space movement saw the establishment of the Artworkers Union and then the Queensland Artworkers Alliance, organisations that were focused on both artists’ rights and the development of the local arts infrastructure more generally. Artists not only made artworks, they made art spaces, curated exhibitions, and worked to develop a critical infrastructure through developing networks, organising public events and initiating publications.

Drawing on the curatorial research undertaken in preparing this exhibition, this presentation seeks to explore the complex relationship between a traditional view of art making that is focused on the individual’s production of unique art works, and an *expanded view of art practice* which treats the artist’s activist, collaborative and organisational activities as an essential part of their creative practice as a whole.

The work of art as social project

Brian Doherty

‘After all, contemporary art practice isn’t just what’s exhibited on the white walls.’¹⁰

In Brisbane the decade of the 1980s saw the development of a very large, very diverse and highly connected art scene. That scene was a space where many people with different agendas, backgrounds, experiences and knowledge came together, socialized, debated, collaborated and conspired to negotiate their own way of being in the world. It was an odd space. It was not exactly private space nor entirely public. It was dynamic and experimental and challenging on many levels. It envisaged cultural change, fomented discourse, transmitted specific and hidden knowledges and experimented with practices to enact change in the real world and lived experience.

For some artists, and I would place myself as one, engagement with the scene and the possibilities enabled within that social space became one aspect of our art practice. It was our work and our art and it was also directed at making our ideas of art a possibility within what seemed at the time to be a hostile cultural environment. While some of our activities were directed towards providing physical arts infrastructure such as journals or exhibition spaces my personal memory of the space of the scene has more depth and breath than terms like ‘infrastructural activism’ readily bring to mind.

The current term, and discourse on, ‘Artist Run Initiatives’ did not exist for most of the 1980s. The term in use was ‘Artist Run Space’ and for many of us that term meant more than physical space. It meant conceptual space, space to argue and to participate in the various levels of art agenda

¹⁰ Louise Rollman, *Living Archives In Focus: Satellite Space (1999-2001)* – Interview with Curator & Researcher Louise Rollman, <http://remix.org.au/>

making, the space to speak and be heard, the space to have what may seem to be laughable ideas in public society to be taken seriously. Certainly it was a space that found ways to make art that was not art yet, that either had no place or was marginalised within the art market or art institutions – like performance, sound and/or voice works, photography and video, direct actions and multi media – which have now become commonplace in contemporary art practice.

Michel Foucault's concept heterotopia (other-space), which signifies the otherness of a space that both reflects and distorts, unsettles and inverts other spaces, and a similar concept that I have developed in regard to the realm of knowledge – heterognosis (other-knowledge) – where many ways of knowing are brought together are useful for me in thinking about the space of, and within, a productive art scene. In addition, I suggest that, as alternatives to institutional or infrastructural activism, the terms 'discourse and practice activism' are more useful ways to discuss the transformational potential of the scene.

The work of art in practice

Ann Schilo (Curtin University)

As a worker in a University art school, an institution that disciplines both people and objects, I am conscious of the discursive powers that surround what makes or accounts for art and how various institutional formations affect (or not) such work. Tracing its evolution in history and describing its occurrence in contemporary art, in both art history/theory lectures and studio crit sessions there is an unwritten understanding of what constitutes the work of art. Invariably it is a discourse constructed around observations of individualised practices, bohemian lifestyles, and tensions between an older legitimated order and avantgardist trajectories.

With an expanded view of art and in the context of artist run practices, there has been a tendency to focus on alternative art spaces, artist-run-initiatives, or site specific organisations, which are involved with the production of artwork that is coded as alternative, or counter to established venues such as commercial galleries or state funded art museums. By providing useful anchor points for geographical, historical, and cultural analyses, these physical spaces of artistic engagement form important markers in the archives art history. Although these specific sites and related infrastructures offer a framework for contextualising and legitimating various forms of practice, the acts and activities of artists working within them and of those who operate outside, parallel or in counterpoint to these locations are often overlooked. As the curatorial undertaking of Peter Anderson in *ephemeral traces* and the art work of Brian Doherty reveal, artist-run practice is a far more complex narrative.¹¹

In this roundtable discussion, I am interested in unravelling some of the threads of those overlooked modes of practice. Instead of focusing on the physical sites of production, I turn my attention to the work of art as practice itself. In so doing I wish to consider an expanded view of art that not only 'takes seriously the idea that art practice involves more than simply making paintings or drawings' but also sees 'an engagement with the structures that enable the making, exhibition and critical engagement with art, not as something extra, but as an essential part of an artist's creative work, and an essential activity within the scene it seeks to represent' (Anderson, 2014/15:61).

¹¹ Anderson. Peter. 'Marginal Notes - Towards a history of an artist-run scene: Brisbane, the 1980s' in *Eyeline: Contemporary Visual Arts* No. 82 (Summer 2014/15) pp 59-65.

SESSION 32. MUSEUMS, MARKETS AND MEANING

Convenors: **Christopher Marshall** (University of Melbourne), **Georgina Walker** (University of Melbourne) and **Anita Archer** (University of Melbourne)

The growth of wealth and contemporary art collecting is inextricably linked with the art market boom, including the founding of new private museums, expansion of public institutions and the opening of satellite and even pop up branches. These global advances over the last two decades address the growing interest in the museum and its significance as a cultural symbol due to the repositioned value and desirability of works of art. This is because art collecting continues to be seen as an elite activity for many multimillionaire and billionaire art collectors internationally. According to economist Don Thompson, expensive collections of contemporary art has today become synonymous with 'wealth and independent taste,' not forgetting power and influence; thus reinforcing contemporary art as the ideal status symbol for the twenty-first-century collector. Furthermore, Thompson asserts that there has never been a time when so many artists have been so rich. Why and how is this so? This session will address the changing cultural landscape, the disruptive roles of international auction houses, superstar artists, 'supercollectors' and their respective museums and advisers in reframing the operational dynamics of the art market and art world. In doing so, it will examine the intricate network of art makers, collectors and art market agents and museums and the art market to question the sustainability of current models. Although the museum may be seen to operate outside the market, according to art historian Noah Horowitz, they clearly participate through acquisitions and support it through the exhibiting, and thus validating, of art, within a broader context.

Eli Broad's Grand Avenue Plan: The power of cultural philanthropy

Georgina Walker (University of Melbourne)

This paper will critically examine the case study of American contemporary art collector, philanthropist and entrepreneur, Eli Broad, in conjunction with the Broad Contemporary Art Museum at the Los Angeles County Museum of Art (BCAM at LACMA) and The Broad, Los Angeles. I shall argue that the negotiation between Eli Broad and LACMA, in building BCAM at LACMA, highlights the dilemma public museums face in accepting large donations and collections of contemporary art that come with strict display guidelines and include the donor's ongoing involvement with the collection, once gifted to a public museum. Even so, Broad's immense contribution to the city's cultural maturity and the development of its key art institutions cannot be ignored. The redevelopment of downtown Los Angeles' urban thoroughfare — Grand Avenue — has been his grandest assignment to date. The opening of The Broad museum, the media hype, speculation and reception associated with it, has been largely unprecedented in Los Angeles.

Museum morals and market myths: The Estella Collection of contemporary Chinese art

Anita Archer (University of Melbourne)

For artists, the prestige of being included in an exhibition at a museum extends beyond the walls of the institution; these opportunities provide aesthetic and economic validation to a network of collectors, artistic peers, curators and critics. At the same time, budgetary constraints and stakeholder expectations encourage public art museums to investigate alternative sources of content whilst forming new collaborations to increase financial support. Why then are we surprised and ethically challenged when today's museums and art markets collide? This paper will consider the case study of the Estella collection, a private collection of contemporary Chinese art

that was exhibited at two international museums, then promptly sold at auction. Unpacking the trail of expectations and recriminations will illuminate the mythology and reality of today's integrally networked global art world.

The art of the old in the new: The case of the Cloisters Museum in New York

Susie Chadbourne (University of Melbourne)

The extraordinary salvaging of medieval monuments in France by George Grey Barnard began as a treasure hunt and led to the founding of a public museum in 1914 in upper Manhattan, of which the foundations were bought by the American financier and philanthropist, John D. Rockefeller Jr in 1925. This paper will argue that the fragmentary nature of these displaced medieval pieces of art, brought across the Atlantic by Barnard, required a statement of validity and authenticity, provided by the institution of a museum. It will examine the tension between three pairings; firstly, the bargaining power of the collector and the force of one man's power and prestige, secondly the experience of the private collection and the role of a public museum, and thirdly, how this collection was somehow incomplete without the physical context, suggesting a new concern of how to exhibit works of art of the old world in the New World.

SESSION 33. VISIONS OF SACRED LANDSCAPE

Convenor: **Russell Kelty** (Art Gallery of South Australia)

In historical Asian art, geography and place were central to sacred beliefs and contexts. Certain features in the landscape were regarded as uniquely deserving of veneration because of their sheer physical beauty, connections with grand narratives or because they were believed to exude a potent spirituality. As objects of devotion and destinations for pilgrimage, features such as rivers and mountains, were perceived as convergence points for sacred beliefs and inspired artists to create works of art both grandiose and humble, for use in large sacred settings and personal veneration. Visions of sacred landscape will include three 20 minute papers, which present art associated with a specific location or portrays idealised landscapes to evoke a sacred context. Contributors may also want to discuss if these places are still associated with these spiritual traditions.

Displacement strategies in Hokusai's Views of Mount Fuji

Dr Naomi Merritt (University of South Australia)

In 1993 Canadian artist Jeff Wall created *A Sudden Gust of Wind (after Hokusai)* – a large-scale photographic 'remake' of Japanese artist Katsushika Hokusai's *Ejiri in the Suruga Province* (c.1830–32). The compositional similarities between the pictures are striking: both images depict the moment a gust of wind lashes a rural landscape, creating chaos as a group of people duck for cover as their belongings are swept away. Despite such fidelity to Hokusai's composition, a crucial motif omitted from Wall's photograph is that of Mount Fuji, which looms serenely in the background of Hokusai's print. The lack of critical attention paid to this omission is somewhat surprising, given that *A Sudden Gust of Wind (after Hokusai)* is based on a print from the most famous series of images dedicated to the sacred mountain which has commanded devotion through art and poetry since at least the ninth century.

In this paper I will attempt to solve the riddle of why Wall omitted the Hokusai's most important motif by focusing on a close reading of Hokusai's *Thirty-six Views of Mt. Fuji* series. While it is well established that Mount Fuji was a potent symbol for Hokusai, representing spiritual transcendence, immortality, the transience of worldly life, and artistic divinity, my close readings of Hokusai's prints (framed through the 'absence' of Fuji in Wall's photograph) reveals Hokusai's striking manipulation of the mountain as a pictorial element. Through a series of close readings of key works, this paper traces Hokusai's strategies of displacement, from the level of basic geometry to complex visual metaphors, and sacred connotations. The close analyses of Hokusai's prints raise the question of whether Fuji is absent from Wall's photograph, or whether Hokusai's most important motif is instead displaced.

Beyond the work of art: False idols and the destruction of the Buddhas of Bamiyan Valley

Perri Sparnon (University of Adelaide & Art Gallery of Western Australia)

The destruction of the Buddhas of Bamiyan Valley by the Taliban-led Government of Afghanistan in 2001 has become known as one of the most famous controversies in the recent history of Islam. Most critical responses to this event were, in one way or another, conceived and presented with reference to the notion of 'the work of art.' The destruction of the Buddhas was taken to represent the defilement of outstanding expressions of human creative skill and ingenuity, and of our shared artistic and cultural heritage. This presentation argues that such responses projected a limited understanding of the Buddhas as art, *fann* in Arabic, onto the event. The paper attempts to present a more accurate understanding of the intellectual context in which the destruction took place, with reference to an official edict [*fatwā*] issued by the Taliban leader, Mullah Omar. In the *fatwā*, Mullah Omar called upon the Arabic term *ṭāghut* in order to condemn the Buddhas as 'shrines of unbelievers' and 'fake idols' that 'should be destroyed.' This term, which appears in the Qur'ān referring to either idols or idol shrines, is understood by Islamic theology to mean idolatry and the worship of entities other than Allah—practices incompatible with Islam. Thus, in naming the statues *ṭāghut*, the *fatwā* sheds light on how the more conservative elements of Islam may conceive of, and justify, the destruction of sacred sites beyond the category of 'art.'

The departure from Kashima: Envisioning the sacred landscape of Kasuga

Russell Kelty (Art Gallery of South Australia & Monash University)

The fertile plains of Kasuga at the base of the gentle slopes of Mt. Mikasa have been the subject of *waka* poetry and inspired devotion since the 8th century. The name 'Kasuga' is derived from three characters which translate as 'dwelling place of kami' and according to 8th century texts the landscape was identified as exuding a potent spirituality. The grand shrine which sits at the base of Mt Mikasa was initiated by the arrival of the *kami* Takemikazuchi no Mikoto in 768. From the 14th century Kasuga was envisioned on hanging scrolls as a convergence point for both the Buddhist deities associated with the tutelary temple of Kofukuji and enshrined Kami both of which catered to the sacred needs of the Fujiwara Clan. In 2015, the Art Gallery of South Australia acquired *The Departure from Kashima (Kashima dachi shin ei zu)*, a hanging scroll created in Japan during the sixteenth–seventeenth century depicting Takemikazuchi, seated on a sacred stag, prior to his manifestation at sacred Mt. Mikasa. This hanging scroll is part of small genre of paintings depicting this event and the latest example known in public collections which was created at a time when the fortunes of the Fujiwara clan and Kasuga Shrine were on the decline. This presentation will examine the development of Kasuga as a sacred site and the establishment of the Shrine as well as the context in which the small genre of paintings were created and used by devotees.

SESSION 34. PROVENANCE IS NOT A DIRTY WORD

Convenors: **Bronwyn Campbell** and **Lucie Folan** (National Gallery of Australia)

Until recently, the word provenance had little currency outside museum and collecting circles. Media coverage surrounding the 2014 repatriation to India of the National Gallery of Australia's Shiva Nataraja, however, reinforced to the Australian public that provenance has significant legal and ethical connotations and may be characterised as 'bad' or 'good'.

This session aims to examine how knowledge of the origin, history, movement and ownership of a work of art affects its monetary worth and prestige, as well as its capacity to contribute to art-historical understanding and appreciation. Works of art often serve as conduits to understanding source cultures, but their value may be greatly diminished when removed from original or archaeological contexts. Information is often lost, obscured or manipulated when subjected to the vagaries of the art trade, both licit and illicit, which provides few mechanisms to distinguish between objects with ethical histories and those without. Responsible collecting institutions and individuals must navigate a complex and potentially controversial path when engaging with this market and its intricate politics, ambiguous ethics and many uncertainties.

Against this background is the work of art itself. A known provenance can invest it with value and interest, but an unknown or questionable provenance could render it unfit for purpose in a museum context. While essentially unchanged by the rhetoric that surrounds it, the object is affected nonetheless. The degree to which an object and its provenance are intertwined is an increasingly important subject and a fascinating and integral part of the study of The Work of Art.

Laundering art: When provenance is a dirty word

Dr Diana J Kostyrko (Australian National University)

Art is generally recognized as a human saving grace, but Simone de Beauvoir wrote in 1947 that 'art is made of lies'. Provenance – the social biography of things – attempts to make material culture reveal the truth: about where it's been and with whom, and why. Indeed it is sometimes a surrogate for the real thing (the original object). Building and assigning attribution is both a science and an art, and it is mired in politics; particularly when stakeholders' concerns involve ownership of cultural property, their own or others' socioeconomic status, or claims for national or world heritage. Essentially provenance is an index of worth. But, as Gail Feigenbaum and Inge Reist rightly point out, it is 'neither stable as a concept nor constant as an instrument'. The author of this paper concludes that art is indeed made of untruths when provenance is missing, falsified or suppressed; but the question also posed here is: does exhaustive provenance research risk becoming a case of the tail wagging the dog?

Returns and rediscoveries of Cambodian art: The role of object-based provenance research

Melanie Eastburn (Art Gallery of New South Wales)

Issues of provenance, ethics and ownership have led to a series of sculptures being returned to Cambodia in recent years. Perhaps best-known is the Duryodhana that was due to be auctioned by Sotheby's New York in 2011 but withdrawn after Cambodia requested its return on the grounds it had been stolen in the 1970s. US authorities launched an investigation into its illegal importation, and court processes were instigated before the sculpture was voluntarily returned to Cambodia in late 2013. Since then other objects originally from the same remote tenth-century site of Koh Ker

have been repatriated. A Balarama sold by Christie's in 2009 was negotiated for return, arriving in Cambodia in June 2014. Other recent returns include two figures from the Metropolitan Museum of Art in New York in 2013, a statue of Bhima from the Norton Simon Museum in 2014, a Hanuman from Cleveland Museum of Art in 2015, and a headless torso of Rama from the Denver Art Museum in March 2016.

This paper discusses the legal and illegal movement of sculptures from Koh Ker, from the first exports to Europe in the 1870s to the looting that appears to have occurred in the 1960s and 1970s. It then considers the importance of art historical research in tracing these sculptures, and the role of international partnerships and collaboration in addressing illicit trade in Cambodian art.

The good, the bad and the ugly: How provenance affects works of art in a museum context

Bronwyn Campbell (National Gallery of Australia)

In 2012 the National Gallery became embroiled in scandal, making headlines around the world as the purchaser of *Shiva as Lord of the Dance (Nataraja)*, the iconic Indian bronze sculpture that became exhibit A in the Tamil Nadu police's case against Subhash Kapoor, a fine arts dealer accused of trading in illegally exported Indian antiquities from his Manhattan shopfront. The controversy called into question all acquisitions from Kapoor, and by extension, the entire process by which works of art are accessioned into the NGA's collection. In response, the NGA instituted the Asian Art Provenance Project, an ambitious undertaking with the remit of examining the collecting histories and acquisition processes for all five thousand or so objects in the NGA's Asian art collection. A labyrinthine enterprise involving trawling through archives and texts, establishing a worldwide network of curators, researchers and librarians, as well as compiling dossiers on collectors and collections over the past two centuries, provenance research is akin to a treasure hunt, putting together a series of clues and insights in attempt to create a map of the past, searching for the pot of gold; information about the origin and ownership history of the work of art. This information affects not only our understanding of the work of art, but also its value – both financial and within the context of the museum.

As curators, the project researchers have found that the legal and ethical parameters of today's collecting climate have drastically and retrospectively altered the way a collection can be viewed and used. Using case studies from the Asian Art Provenance Project, this paper explores the many ways that provenance research transforms the way an art museum regards its existing collection as well as shaping its future.

SESSION 35. LABOURING THE SUBJECT

Convenor: Dr **Sophie Knezic** (University of Melbourne)

The global contemporary era, as cultural theorist Jonathon Crary understands it, is characterised by the inscription of human life into a form of time without breaks – a '24/7' universe whose relentless cycle of production, circulation and communication entails a world of work without end. This 24/7 environment 'has the semblance of a social world, but it is actually a non-social model of machinic performance'.¹² For Franco Bifo Berardi, post-Fordist democracies have even colonised

¹² Jonathan Crary, *24/7*, London and Brooklyn: Verso, 2013, 9.

creative and intellectual activity; transforming them into modes of production he terms 'semicapitalist'.

In parallel, in 2011 Sternberg Press published a volume rhetorically asking artists, 'Are You Working Too Much?' Arguably, nearly all art forms involve someone's labour (if not the artist's) but in the wake of Conceptualism, certain artists have turned labour itself into a subject of investigation. 'My working will be the work' declared Mierle Laderman Ukeles in her 'Manifesto for Maintenance Art' (1969). More recently, Harun Farocki and Antje Ehmann's *Labour in a Single Shot* (2011–2015) – a compilation of 90 one-to-two minute videos filmed in 15 cities – represents a macrocosm of globalised labour. In mid-2016 Maria Eichhorn retaliated against the ideology of work when she requested that the staff of Chisenhale Gallery vacate the premises and 'withdraw their labour' for the exhibition's duration, *5 Weeks, 25 Days, 175 Hours*. This panel investigates the varied ways in which art reflects on and interrogates the contemporary conditions of labour in the context of post Fordist, neoliberalist economies.

Never work – Guy Debord's 'Baroque' anti-productivist aesthetic

Dr Shane Haseman

Situationist Guy Debord argued that in 'spectacular' society it is not simply the means of production that is at stake, but *time* itself, because the very material of life has been stolen and alienated. Consequently, the strategic use of time became central to the Situationist project, most notably in its desire to cultivate aesthetic experiences in which 'life is experienced as the enjoyment of the passage of time'. This paper will investigate how Debord identified this playful temporality in aspects of Baroque art and literature. Baroque examples will be offered as models for Debord and the Situationist's work: paintings by Claude Lorrain (*Seaport with Ulysses Returning Chryseis*, 1644, and *Seaport with Setting Sun*, 1637) that inform themes of journeying and the picturesque in Situationist urbanism, and the second the Spanish Baroque literary genre of the picaresque novel, which I argue forms a 'mode' for Debord's autobiography, entitled *Panegyric* (1989). The paper argues that it is through the resurrection of these baroque forms – preoccupied as they were with the passage of time – that Debord attempted to live-out an 'anti-productivist' aesthetic, and by extension provide an avenue to think critically about alienated labour in Post-Fordist, neo-liberal economies.

Duration, disassembly, (de)sublimation

Dr Julie Louise Bacon

This paper considers contemporary artworks that explore the role of labour in constructing the self and the social through its calibration of our relationship with time, as an internal experience and an external frame. In studies of artworks including Tehching Hsieh's *One Year Performances* (1978–1986), Michael Landy's *Breakdown* (2001), and Hito Steyerl's *Factory of the Sun* (2016), I draw on three critiques of contemporary life. Firstly, Zygmunt Bauman's description of the dissolution of boundaries between the public and private spheres of work and emotional life produced by 'liquid modernity'. Secondly, Nicholas Carr's comments on mental and machine work and the undermining of our 'complex inner density...under the pressure of information overload and the technology of the instantly available'. Thirdly, the 'multiple ways of being with, in, and out of time' that constitute 'contemporaneity' as discussed by Terry Smith and Giorgio Agamben. I propose that the artworks offer means of navigating these conditions by: connecting historical and social constructs of industry with the being of labour; challenging productivity; and reminding us

of the temporal rhythms that extend through and beyond the economics of rationalism and algorithms.

Maria Eichhorn's strategic refusal, or the non-use of bodies in precarious times

Dr Sophie Knezic

5 Weeks, 25 Days, 175 Hours represents Maria Eichhorn's interruption to the convention of the 'nine to five' working week. Positioned by Eichhorn as both an artwork and a philosophical enquiry, the project invokes questions about the binaries of work and leisure, the expanded nature of immaterial labour, the use of bodies and the assignation of value to time, as well as issues of sovereignty and volition. Political theorists Maurizio Lazzarato, Franco Bifo Berardi and Isabell Lorey concur in citing the cultural industries as the frontline of immaterial labour where forms of cognitive and creative work problematically diffuse with life or free time. The constancy of digital interaction characteristic of the zeitgeist described by Jonathon Crary accentuates this convergence. If so, when cultural workers are freed from the obligation to work (or refuse to), does the notion of free time become a self-contradiction? Drawing on the philosophical speculations of Giorgio Agamben, Gerald Raunig and Bifo Berardi, this paper examines the strategy of refusal within the context of contemporary art; its history, limits and efficacy.

SESSION 36. THE DUMBWAITER: SCIENCE, REPRESENTATION, AND THE FORM OF THE ARTWORK

Convenors: **Giles Fielke** (University of Melbourne) and **Nicholas Tammens**

When Roland Barthes considered the eighteenth century *Encyclopedia* of Diderot and D'Alembert, he realised that in modernity, 'science and parascience are mixed, above all on the level of the image.' This mix, perhaps eliding any difference, points to an anarchy beyond the reach of poetic production—the domain of science was to be the open work (see Feyerabend's 'Against Method'). The science of images is always technical however, it must also be poetic.

More recently, Peter Osborne has claimed that 'contemporary art is not an aesthetic art in any philosophically significant sense of the term.' An incommensurability seems to arise then, between representation and knowledge. What is the political content of this split in the aesthetics of science? Of Brecht's *The Life of Galileo*, as a lesson in representing the history of science or the science of history? If modern art says something about socio-politics in its relationship with scientific knowledge, particularly in the context of colonial Australia—we might recall Bernard Smith's beginning to his 1945 study *Place, Taste, Tradition*, with the statement: 'In older countries art has usually been, at its beginnings, the handmaiden of religion, but in Australia it first waited upon science'—then what do recent speculations on representation, such as Osborne's, miss with respect to modern art and its histories? How can style influence the scientific imagination, and at what point does science become an art?

An incommensurability remains between science and art, they irritate each other. The discourses on the representation of speculative science—capital, climate change, the Anthropocene—require an image. How is it provided, and in which works do these representations disclose a relationship between content and form that is more than purely instrumental? What influence can art have on science, and what influence does science have on art? If the threshold is the instrument of representation, how does this hold today?

Much has happened in this place of indeterminacy, which is not incompatibility. Picabia's and Duchamp's pictures of absurd machines come to mind, then Jarry's 'Pataphysics, or perhaps the mathematic work of the collective pseudonym Nicolas Bourbaki in light of conceptualism in art. By contrast, we stare into images of the cosmos backlit from the desktops of Apple computer screens; we live at a time where the 'scientific art'—photography—seems omnipresent; we churn through tertiary humanities degrees predicated on formal "scientific" inquiry; we tacitly accept research as a given part of the production of art. If Duchamp et al. vulgarised the language of science (in lieu of religion), does this work provide a more appropriate image of truth by making representation an eloquent problem? What, as Barbara Maria Stafford asks, is the virtue of images beyond their efficacy?

Art as shadow science

Professor Ross Woodrow

In Martin Kemp's highly regarded text *the Science of Art* (1990) the invention and use of the physionotrace machine in 1786 is covered in a few short paragraphs. A related device for producing silhouettes, Lavater's silhouette chair (which was perhaps more important) warrants not a mention—and not a silhouette is reproduced in the book. This omission is not explained by the fact that the chair did not include a lens (since the physionotrace is also lensless), as are its mechanical precedents—the various pantographic machines which are given extensive coverage in the *Science of Art*. Perhaps the reason is that in 1989, when Kemp was writing his book, the silhouette could be generally considered as a degraded and populist form, signifying neither art nor science explicitly, let alone a synthesis of the two.

This was before artists such as Kara Walker would demonstrate its latent power and poetics as a form of representation—in the case of her work, in reference the antebellum United States. In this paper I use the early development of the silhouette as the perfect entry point to understand how art and science intersect in aesthetic judgement. The late eighteenth century was an historical moment when silhouettes were not only regarded as a serious form of portraiture, but were also scientifically determinate objects. For example Goethe fell in love with Charlotte von Stein from just the sight of her silhouette, and physiognomists such as Lavater saw them as revealing the primary essence behind the visible.

Charting the demise of the silhouette reveals a far more complex trajectory than a representational mode falling out of fashion. My guiding focus in tracing the rise of alternative mechanical images and other scientifically privileged graphic representations in the nineteenth century is to test the degree to which images require aesthetic judgement. I give particular attention to the advance of Bertillonage, police identity photographs and finger prints; drawing from the work of Kuhn, Daston and Galison in relation to scientific judgement and objectivity. Speculating on the almost complete erasure of the profile contour—from such things as the contemporary biometric identifiers that the software of airborne drones and airport scanners are composed of—leads to my tentative conclusion: that the silhouette is scientifically redundant precisely because it is too overburdened with memory.

A theatre of science and ornament

Ann Elias

As historian Richard White said in 1998, 'any good history begins in strangeness'. This paper details the uncanny meeting of art and science when explorer and artist, Frank Hurley, teamed up with scientist and fish specialist, Allan McCulloch, and set out in 1922 from Port Moresby to nearby Lolorua Island to photograph, film, and collect marine animals. But rather than photographing and filming fish and corals in the sea, Hurley and McCulloch removed them to dry land and arranged them in an aquarium. Lacking underwater photographic technologies they miniaturized the reef in a tank on the shores of the coral island. They constructed what film theorist Jonathan Burt has called 'a theatre of both science and ornament' to explain the spectacle of modern, domestic aquaria. Public consciousness of tropical coral reefs, and of the underwater, was shaped by the still and moving images that Hurley and McCulloch secured using the aquarium. In 1927 in a publication for *Art in Australia*, poet and writer Randolph Bedford reproduced a selection to express the beauty of coral reefs underwater, while in 1950 marine scientist, William Dakin, published a similar selection to illustrate underwater coral reef ecology.

This paper discusses the mutually informing areas of aesthetics and scientific knowledge in relation to the study of underwater coral reef life in the 1920s and what it means for a scientist-filmmaker to refer to fish as 'movie models' and for an artist-filmmaker of fish to get excited about 'observing their evolutions'.

Double agent: the camera obscura as revelatory structure in contemporary installation art

Anna Parlane

The camera obscura, a technology that dates to the fifth century BC, was seized upon in seventeenth century Europe as an extension of, and mechanical analogy for, human vision. The device received its name from Johannes Kepler in 1604 when he overturned medieval ideas about optics, reorienting the field around the concept of projection and a claim that the human eye functions like a camera obscura.

In 1623, the Dutch painter Johannes Torrentius seemed to feign surprise when introduced to the camera obscura by his friend Constantijn Huygens. As Laura J. Snyder recently maintained, Huygens 'suspected that "this cunning fox" ... was trying to keep his [own] use of the device a secret so that "the simple, uncritical public in this way would ascribe [his skill] to bursts of *Divine Inspiration*."' Furthermore, Philip Steadman's 2001 book about Johannes Vermeer's use of a camera obscura was met by similar dismay. Steadman's revelation seemed to have robbed Vermeer's paintings of some of their virtuosity.

At least since the seventeenth century's 'scientific revolution,' the camera obscura has been considered a revelatory device: not only does it show the world in a new way, but also reveals something of how we see. On one hand, this tool of empirical science seemed perfectly aligned with the new emphasis on technologically-aided perception, and the scientific project of revealing the secrets of the natural world. On the other, the use of the device was apparently – at least in some quarters – an affront to artists' supposedly innate perceptive ability: an artificial mediation that fraudulently mimicked divine endowment. Artists, unlike scientists, are not supposed to cheat.

This paper will discuss Michael Stevenson's 2012 installation *A Life of Crudity, Vulgarly, and Blindness*, which transformed Frankfurt's Portikus gallery into an architecturally-scaled camera

obscura. My reading of the work will be metaphysical in nature, also touching on notable and similarly structured installations such as Dan Graham's *Present Continuous Past(s)* 1974 and Marcel Duchamp's notorious *Étant Donnés* 1946–66, to argue that the camera obscura functions to thematise revelation. In these works, the world reveals something of itself through the technological apparatus, but the revelation remains suspect, the crafted product of a devilish intermediary.

SESSION 37. WHAT IS A PAINTING (NOW)?

Ruth Waller (Australian National University) and **Peter Alwast** (Australian National University)

While this question might immediately imply a discussion of the challenges of defining painting, given the expanded conceptions of painting in the contemporary field, this sparks further vital questions. The session is framed for practitioners and theorists reflecting on the specifics of current engagements with painting and its place within contemporary culture.

Discussing early cave paintings, Jean-Luc Nancy suggests the hand of the painter was the first technical means by which we externalised our consciousness. Painting thus produced a kind of estrangement essential to our knowing the world in which we find ourselves. Hal Foster, on the other hand, questioned the continuing validity of painting. Seeing painting as a preindustrial craft, he asks how it can be relevant in a techno scientific and post-industrial society.

How does the contemporary painter respond to such a critique? How do we work to reconcile the polarities of the poetic and technical? What impact are social media and the digital circulation of images having on global painting culture? How do today's painters reflect on their relation to paintings of the past and to different conceptions of painting across time and across cultures? Has Australian Indigenous painting influenced conceptions of ways painting generates meaning and affect? How do we situate painting in relation to current socio-political concerns and activism? How have contemporary museum culture and academic conceptions of research effected current painting practices? To what extent can the endurance of painting be attributed to its fetish status in the market-place? What are the implications of this?

Painting now: Is this good enough?

Peter Alwast (Australian National University)

This paper looks at recent paintings, including my own, informed by Jean-Luc Nancy's materialist aesthetics which can be used to question assumptions underlying so-called socially engaged art of recent times. Nancy challenges the aesthetic tradition that foregrounds the Idea over its manifestation in sensible form. The elevation of Idea over the formal/material aspects of the artwork results in a type of aesthetic idealism, whereby the conceptual components of artworks are considered primary and as animating the material aspects.

Most recently this tendency can be traced back to early conceptualism: in 1967, Joseph Kosuth states the need for conceptual works to purify themselves from 'material dross' or rarefy the physical object into the conceptual condition of language. Idealism in contemporary art also appears as an attempt to realise freedom, or correct broken social bonds. This occurs where the artwork is motivated by a critique of existing social and political conditions. While such art promotes social ideals, ironically the "materialist" aspect of socially engaged practice is ultimately

subordinated to aesthetic idealism. Similar to the framework of Christian theology, the artwork is left pending, waiting for Idea to be realised in material reality. The anguish of whether the aesthetic form is substantial enough constantly defers its ability to generate meaning into a yet to be realised future. This kind of anguish is evident in recent exhibitions such as *Frontier Imaginaries* at the IMA in Brisbane and also the current São Paulo Art Biennial titled *Live Uncertainty*. Instead of privileging the conceptual over the aesthetic (understood as sensory affectivity), I will consider painting as a kind of thinking with the hand. This formulation is deliberately freighted with haptic, sensual significance. Such an approach ensures that neither thinking (the ideal) nor its realisation (techné) gain ascendancy over each other.

The nexus of 'thinking' and 'hand' reflects a long-standing aesthetic tradition going back to Greek antiquity where art functions as the 'necessary' *sensible* presentation of the Idea. The acknowledgment of this *necessity* positions the sensible and conceptual as of equal value, thus painting manifests thought and generates meaning in the process of its 'necessary' material incarnation. Rejecting the temporality of idealism implicit in much socially engaged art, I will discuss the meaning of painting as something shared in the present, as substantial, rather than as a practice deemed as falling short of an unrealisable ideal.

Painting as model: The photographic drawings of David Hockney

Professor Barbara Bolt (University of Melbourne)

The exhibition *David Hockney: Current*, now on view at the National Gallery of Victoria, features a series of photographic drawings of groups of people involved in mundane activities that involve a temporal element, for example *A bigger card players* (2015). In this paper I put forward a visual argument that Hockney's recent photographic drawings involve an intimate dialogue between photography and painting where painting now forms the model for photography. The paper will trace the development of David Hockney's oeuvre, beginning with his radical compositions of the 1960's drawings, the portraits of the 1970's which are indebted to photography, and the transition to the Polaroid collages and photo-collages of the 1980's. It will be argued that these works laid the foundations for the paintings and photographic drawings that are presented in *David Hockney: Current*. While photography acted as a prop or model for his early portraits and allowed him to develop a mode of imaging that brought us into a different relation to the image and the world, the latest photographic drawings reverse the relationship between photography and painting. In these new photographic drawings, painting provides the model for photography—photography is going back to painting.

Digital spezzatura: A proposal for a new painterly ideal in the twenty-first century

Dr Tony Curran

The increasing ubiquity and sophistication of digital devices present a seductive situation in which painters are capable of producing ever grander and more spectacular works for an artworld with an increasing hunger for novelty and opulence. This condition described by Australian art critic Terry Smith as Spectacularism has decentred material practice and has left any notion of artistic value as a kind of floating signifier. This paper points to where artistic value is to be found in post-digital painting: through an attitude referred to in sixteenth century Italy as *spezzatura*. Translated by art theorist Deanna Petherbridge as 'lively nonchalance,' *spezzatura* refers to a state of artistic grace that is characterized by an artist's capacity to execute one's work without the *appearance* of effort, concealing one's skill and labour.

Drawing from studio research undertaken as a Visiting Artist Fellow at the Australian National University, the author proposes *spezzatura* as an ideal to resolve the pejorative conditions in art of Smith's *spectacularism* as well as the *theatricality* that the American Art Critic Michael Fried has cautioned the artworld about since 1967. The former is both the product and cause of restless digital tech industry and fuels an artistic climate increasingly drawn to the latter, theatricality. Art critic Mark Godfrey has reported the pressure of spectacular culture on painters such as Jacqueline Humphries whose work seeks to compete with the accelerated media landscape via increasingly 'theatrical' strategies.

Spezzatura, therefore, uniquely empowers painting as it is contingent on consistent and disciplined practice as a precondition for the ideal state of effortlessness. An attitude of *spezzatura* is a result of a mastery of materials and processes that produces a self-possession capable of playful improvisations that exceed an effortful adherence to these processes. An ideal of *spezzatura* is not a return to a pre-modern tradition of painterly apprenticeship but rather a self-imposed attention to mastering one's own chosen methods and procedures from the diversity of media offered in the twenty-first century. Such a measure of art is unlikely to be rendered obsolete by programmable machines as it emerges out of improvisational effort in response to boredom that arises from repetitive practice. This paper is a call to arms to a reskilled as opposed to a deskilled artistic landscape.

SESSION 38. THE WORK OF ART MAGAZINES: ART IN AUSTRALIA AND ITS SUCCESSORS

Convenors: **Olivia Spiers** (University of Adelaide) and **Ralph Body** (University of Adelaide)

The centenary of the first issue of *Art in Australia* offers a timely opportunity to reflect upon the role of Australian and New Zealand art magazines during the past century. Various characterised as having a stimulating or stultifying effect upon art, this and later Australasian serials operated, and continue to operate, as key art world institutions. Conceived to discuss the art of their era, many magazines assume an afterlife as source material for art historians, with the canon-making and reputation-conferring effects of their editorial selection and critical discourse often persisting long after publication. This session invites papers investigating aspects of the work of Australian and New Zealand art magazines, past or present.

Bookended: The first and last twenty years of Australian art magazines

Ralph Body and Olivia Spiers (University of Adelaide)

This paper offers two perspectives on the role of Australian art magazines at opposite ends of the past century. The first section considers the role of art world networks, mutual self-interest and the intersection of personal and professional concerns during Sydney Ure Smith's editorship of *Art in Australia*, the first Australian art magazine of national scope and sustained duration. His publishing activities, in tandem with his roles as president of the Society of Artists and a trustee of the National Art Gallery of New South Wales made Ure Smith one of the key tastemakers and cultural gatekeepers of the era. While the magazine encompassed a plurality of styles and subject matter, under Ure Smith it favoured a paradigm that was conservative, masculine and nationalistic, with modernism and women artists poorly represented. Particular attention will be given to its coverage of Hans Heysen, who benefitted from these editorial preferences, with more

special issues of *Art in Australia* devoted to his work than any other artist. The magazine's important promotional function will also be considered, by investigating the links between Heysen's prominence in its pages and the growing market for his work during the interwar period, particularly amongst Sydney collectors.

The second half of this paper examines *Art in Australia*'s successor, *Art and Australia* launched by Sam Ure Smith (son of Sydney) in 1963. Its ongoing re-invention reveals a more conflicted relationship between Australian art magazines and the arts industry towards the end of the twentieth century. The most recent iterations – *ARTAND* edited by Eleanora Triguboff and *Art and Australia* relaunched by the Victorian College of the Arts this year – identify contemporary challenges for Australian art magazines. Rapid technological change, cuts in government funding and loss of critical writing expertise are significant pressure points for publishers. Different business models adopted by *Art and Australia* editors expose the need to balance egalitarian cultural values with utilitarian commercial imperatives to remain both culturally relevant and financially sustainable. Despite dire predictions about the death of print media and art criticism, magazines actively experiment with hybrid publishing and programs to support artists and writers throughout their careers. This adaptability sees titles like *Art and Australia* persist as platforms for diverse art discourse, contributing to the critical lexicon and a vibrant arts culture. While the art industry relies on magazines for promotion, debate and public record, there needs to be greater awareness about their struggle.

Arts coverage in the Australian Women's Weekly

Dr Kate Warren (Monash University)

It seems to be a forgotten element of Australian artistic and social history that the *Australian Women's Weekly* was a regular commentator on the arts in the post-War era. As one of the country's most popular magazines, one of the things that set the *Weekly* apart was its coverage of a broad range of news and current affairs—not simply 'women's stories'. This included regular coverage of artistic and cultural happenings of the time.

Very little academic research has been dedicated to exploring the nature and breadth of the *Weekly*'s coverage of the arts in this period. While the articles featured in the magazine were not necessarily examples of sophisticated criticism, they were informed, and often relatively detailed commentary on Australia's cultural landscape. By being featured in an unashamedly popular magazine, these articles position the arts as an important component of Australian society. The fact that the *Weekly* was publishing such articles can tell us something about the place of the arts in the post-War era, and may provide a counterpoint to some of the dominant narratives around twentieth-century Australia as a 'cultural backwater'.

Studying the *Weekly*'s coverage of the arts may also uncover precursors to popular arts writing today. Considering why the coverage of the arts has waned in the *Weekly* may give insights into broader arts coverage in the mainstream media. Furthermore, studying the types of articles published in the *Weekly*—particular those that connect the arts to the 'social scenes' and the 'domestic scenes'—may provide precursors to trends in arts writing today, that often focus on connections between art and celebrity, art and design, art and home life. The *Weekly*'s clear investment in the arts—in the 1950s, the *Weekly* ran its own lucrative but short-lived 'Art Prize', much like the Archibald Prize—also provides insights into the links between contemporary art and the marketplace, in particular connections to the retail and fashion industries. These relations

have ongoing legacies within the Australian contemporary art world, especially in the realms of philanthropy, prizes and sponsorship, making the study of the arts coverage in the *Australian Women's Weekly* a productive and illuminating project.

To sing, to speak, to talk vociferously, to give LIP: A Feminist Arts Journal

Dr Louise R. Mayhew (University of New South Wales)

In words rich with pride, Janine Burke writes of the first issue of *Lip*: 'Its shocking, seductive pink cover announced a bold, new, women's aesthetic'.¹³ The pink of the first cover, delicately metallic, continues to seduce, beckoning readers to rifle through its pages. In its A4 format, the aesthetic of the Women's Art Movement (WAM)—the upturned flaps of collaged pieces, the noise and movement of theatre, the smells of installation works—are tidied and constrained, until one meets the centrefold, where doilies, pregnant bodies and teacups, threaten to spill out.

In the wake of International Women's Year (IWY) (1975), *Lip: A Feminist Arts Journal* (1976–84) began as discussions among three women's groups: Melbourne's Women's Art Register, Women's Theatre Group and Women's Film Festival, each seeking to remedy the lack of attention given to women's creative practice. Over the following eight years, the shifting editorial collective, described by Barbara Hall as single-minded, efficient, imaginative and persistent, produced seven issues, using the publication as an experimental receptacle for many of the ideas and discussions generated by WAM.¹⁴ For example, one can identify strategies employed by Sydney's Women's Art Movement (c.1974–76), such as documenting individual practices and collective activities, auditing women's representation and researching historical women artists, being repeated in *Lip*. Tersely written articles hint at contemporary debates, particularly around the ethics of critiquing or criticising women's practice, while the appearance of coupled, yet contrary, reviews provides evidence of *Lip*'s attempts to represent diverse positions and opinions.

Returning to the first issue of *Lip*, and the definitions of "lip" repeated across its front and back covers (typed, curiously, forwards and backwards respectively) this paper reflects on *Lip*'s voice. Through specific examples contained within and kept out of the pages, I will ask: What was said? Which words continue to sing? What was spoken, perhaps, too, vociferously? And what was left unspoken?

SESSION 39. IN THE FOOTSTEPS OF OTHERS

Convenors: **Louise Curham** (University of Canberra) and Dr **Martyn Jolly** (Australian National University)

This panel follows on from the 2015 AAANZ panel on re-enactment and repetition as generative strategies used by contemporary artists. Extending those ideas, this panel explores the broader idea of 'walking in the footsteps of others' as an empathic, affective experience.

Reenactment has surrounded us in contemporary art and museum practice. At AAANZ 2015, a panel convened by Lucas Ihlein and Louise Curham discussed 'Re-enactment / Repetition /

¹³ J Burke, 'Introduction: In the realm of the heart', in *Field of vision—A decade of change: women's art in the seventies*, Ringwood, Victoria, Viking Press, 1990, p. 2.

¹⁴ B Hall, 'Review of the last decade', in *The growth of women's art: from manifesto to polemics, seminar papers*, Sydney, NSW Women and Arts Festival, 1982, p. 24.

Reiteration / Re-performance as embodied research'. Developing from the lively discussion that that panel engendered, we ask again, why re-enact? We know the work re-enactment can do for traditional idea of preservation (Santone, 2008). We know the problems of trying to touch an authentic past, the queasiness of the syncopation of the time of the earlier work and the time of our work (Schneider, 2011). So why do it again? Perhaps it's different if we ask why walk in the footsteps of others? This session invites reflections on the empathic, affective experience of doing something that's been done before, a strategy that contemporary curators, historians and artists continue to deploy, as performance studies scholar Rebecca Schneider puts it, we to try to get at a past that is not present and yet, through re-enactment, not not present.

Through this lens of we can also again pick over the problems of the authentic original, the work re-enactment can do for preservation, along with what happens when we try to re-stage, re-enact and repeat from within the institution.

Panel 1: Absorbing the forces of the past

Making connections: Re-enactment, feminist performance art and inter-generational dialogue

Diana Smith

This paper considers how re-enactment can be used to reactivate feminist performance histories and facilitate connections between generations of artists. Drawing on Eve Kosofsky Sedgwick's concept of the 'beside,' it uses a dialogical approach to argue that re-enactment can bring artists side-by-side, forging relationships that are not bound by periodization, allowing past and present feminisms to coalesce. It focuses on my ongoing dialogue with Australian artist Bonita Ely, developed through a performative engagement with her *Dogwoman* performances from the 1980s, to consider the complexities associated with reconstructing the traces of ephemeral practices after the event. In addition to reflecting on re-enactment as an artistic strategy, this paper uses re-enactment as a performative mode of writing and scholarship to recall past works and rethink historical processes. Of course, all forms of historical narration are a type of re-enactment, requiring the writer to engage in acts of speculation and evaluation. However, here the performative conditions of writing are made transparent and my own presence (and performance) as the writer/artist/historian, navigating the mediated layers of a given performance, is laid bare. Traces, memories and gestures of the various *Dogwoman* performances are re-narrated in creative and self-reflexive ways, and speculative dialogues between Ely/Dogwoman and other writers, such as Sedgwick, Elizabeth Grosz and Griselda Pollock, are re-staged on the page (and in the room). Here the act of writing and recitation becomes an embodied gesture and a kind of (re)performance in its own right. Through such an approach, this paper proposes that re-enactment can open up a dialogue across time, renewing something that is not merely past, but is still yet to materialise.

Re-staging: The work that art does

Chris Fortescue

This paper posits the strategy of "re-staging" in its various forms, including those practiced by museums, as a way of engaging constructively with cultural legacy code, and discusses the crucial importance of destruction, and the necessity of surrender, in the making of Art.

It begins by examining a re-staging of Anthony McCall's *Long Film for Ambient Light* (1975) by Teaching and Learning Cinema in 2007. It describes both the methodology of the re-staging and of my own re-staging of the re-staging 8 years later, with a focus on how the content of original work is progressively destabilised, corrupted and redeployed to serve contemporary local agendas. The discussion extends to other works of mine, such as *reSettings* (2008) which brought together the work of Michael Heizer and the deceased Polish conceptualist Edward Krasinski, to highlight the role of metaphor, or cross-domain mapping, in the production of art work, and the necessary reconfiguration of identity which accompanies it. These works all reflect a process of inhabiting another artist's work, and of actually finding yourself transformed inside its parameters, akin to the acquisition of knowledge through a kind of touch/osmosis, perhaps best explained as a form of what Michael Polanyi termed 'tacit knowledge'.

And what happens when a work which in many ways is formulated to resist objectification and collection gets collected and objectified; when materials chosen by an artist for their banality and lack of aura become auratic after decades in an airconditioned vault? How do we use no-longer-contemporary-art which has somehow been eviscerated through the act of archiving it? Using examples from the substantial collection of late conceptual art held by the Generali Foundation in Vienna, I explore some strange contradictions and unexpected audience reactions as the inevitable transformation of the work of art proceeds.

Panel 2: 'Place and Curation'

Knowing an unknowing Uluru: An essay in seven maps

Subhash Jaireth

'Space and place,' notes Yi-fu Tuan, the Chinese-U.S. geographer and philosopher, 'are basic components of the lived world. What begins as an undifferentiated space becomes place as we get to know it better and endow it with value.' Uluru, as I see it, is also a basic component of the lived and living world imprinted by traces of endless walks and walking. In this talk, I use maps (real and metaphorical) to explore the significance of walking in the footsteps of those who have lived and walked before.

If according to Mikhail Bakhtin there isn't a word in a language that has not been spoken by someone else before, each walk is an act of negotiating the significance of other walks. Like stories, which Michele de Certeau likens to walks, tracks resulting from walks also embody traces of memories. Walking thus becomes an act of opening a book or archive of memories. In my essay I discuss seven different maps: 1873 map by William Christie Gosse; 1962 geological map produced by Geoscience Australia; *The Rockholes near the Olgas*: a painting by Bill Whiskey Tjapaltjarri; *Uluru and its Shadows*: a painting by Long Tom Tjapanangka; *The Big Rock*: a cello sonata by David Pereira; and *Unfolding Memories*, an installation by Rosario Lopez.

Reworking by self and others

Fiona Davies

The process of showing a work of art to the public that then undergoes reworking, reiteration or re-enactment by the original artist is accepted practice in the performing arts. However this is not necessarily so common in the visual or cinematic arts once a film or video or object has been released or exhibited.

The 1957 film *The Seventh Seal* by Ingmar Bergman has been re-enacted, referenced, reiterated or re-performed many times by other artists in its relatively short life. Bergman's process when developing this film, whether intentional or not, included many re-workings and re-enactments of an earlier script he had developed for students in Malmo. The title of that work in English was *The Wood Painting* and it was first presented as a radio play, then produced for the theatre by Bergman and separately by at least one other director. Bergman used the processes of radio and theatrical production to rework the script, then while he was in hospital, he focused on transforming it into the script used in *The Seventh Seal*, a script that was then again rewritten several times before the film was made.

I will discuss three subsequent re-enactments by other artists, exploring whether public re-enactment is used, or not used, in the development process and in the final artwork. The works examined are first the 1968 parody, *De Döva* directed by George Coe and Anthony Lover and second, the David Lynch movie *Lost Highway* from 1996, later re-made into an opera. Finally I will examine my current project titled 'The Remake', which is a re-working/re-enactment of *The Seventh Seal* in a contemporary Intensive Care Ward.

I am using Bergman's process of multiple re-makings but focusing more on reworking specific elements of the original works, *The Wood Painting* and *The Seventh Seal* in my development of this work. My talk will include a three-minute sound work produced as part of this process, *The Seventh Seal as Fairy Tale*.

Self-curating and reactivation

Peter Cripps

In this paper, I discuss two events—one autobiographical and the other historical— and look at their implications on art world practice. Both events shall be discussed from the point of view of an artist, but an artist who has worked both as an individual practitioner and museum professional. I propose that these events and their associated actions sit in an underworld between institutional control and institutional critique.

The autobiographical event is when, in 1976, James Gleeson, then curator at the National Gallery of Australia, bought my whole exhibition *Shell's of Past Activities*. As a young artist I was deeply engaged with ideas around the construction of history, curatorial practice, or—more importantly—self-curating as a strategy and a practice. I had seen Marcel Duchamp's *Green Box* (1934) at the National Gallery of Victoria in 1968 and his approach to self-curation, as opposed to his strategy of nominating objects as artworks, struck me as innovative. Taking control of one's own history, re-contextualising it as a new more problematic set of ideas and objects was the more interesting approach to practice and this resulted in my own self-curated exhibitions.

Part of Germano Celant's early career is known for reactivating important reference points in contemporary art, reinstating the spatial and experiential aspects of situations and complete ensembles in exhibitions such as *Environmental Art: From Futurism to Body Art* at the 1976 Venice Biennale. More recently, in 2013, Celant re-curated the iconic European exhibition of 1969, *When Attitudes Become Form*, a show he was involved in developing and spoke at its opening but not curating. The reactivation made a critical group of ideas and events visible once again, at a key moment in time when interest in curatorial history is renewed. The reactivated exhibition allows the viewer to experience a type of display that is haptic, continuous, enveloping, and in sharp contrast to the institutional display vocabulary of the contemporary museum.

However, both of these examples sit uneasily within established codes of curatorship. Although taking control of one's own history may be a more interesting approach and extension to artistic practice it simultaneously undermines definitions of 'artist' and 'curator' and has the potential to be seen as a form of vanity publishing. Likewise, Celant's reactivation of *When Attitudes Become Form* may have reinstated a spatial and experiential engagement with an exhibition that had been relegated to documentation, but under what authority? This paper questions the actions associated with these two events and what they mean for curatorial practices that might fall in a zone akin to an underworld where the balance between artistic and curatorial practice is contested.

SESSION 40. THE WORK OF COMMISSIONS IN AUSTRALIAN ART

Convenors: **Joanna Gilmour** (National Portrait Gallery), **Anthea Gunn** (Australian War Memorial) and **Emma Kindred** (National Gallery of Australia)

From the earliest European exploration of Australia, artists were commissioned to document the 'new' landscape for different European audiences (science, the popular press, and so on.) Commissions helped shape the earliest representations of the Australian landscape, flora and fauna. They formed early public collections, especially through portraiture. The first federal collections, the Commonwealth Art Advisory Board and the Australian War Memorial were based on commissions. As the independence of the artist, realizing their unique vision, became central to the understanding of modern art, commissions seemed outdated, as though proscribing the resulting work and thus the artist's practice. While traditional forms of commissions have continued, in recent decades large temporary exhibitions (Sydney Biennale, Asia Pacific Triennial) and other arts projects have brought large, often site-specific, commissions to the fore once again.

Bushrangers and bad boys at the National Gallery of Australia

Julia Greenstreet

In late 2015, the National Gallery of Australia (NGA) established a department of Global Contemporary Arts Practice, signalling a significant repositioning of contemporary art within the organisation, and bringing renewed focus to commissioning as a key means of supporting and enabling the creation of new art. This paper presents two divergent case studies from the NGA in order to explore the ramifications of commissioning on the work of art. *Space Invaders: Australian. Street. Stencils. Posters. Paste-ups. Stickers. Zines* (2010–2011) is a landmark exhibition in the history of Australian street art, constituting the first of its kind held by an Australian public gallery. In a unique commissioning scenario, artists were approached to modify works normally destined for the street, a transitory existence and indeed prosecution, to a form that could be acquired, displayed and promoted.

By way of contrast, early-career artist Ramesh Nithiyendran's site-specific installation *Mud men* (2016) reveals the ways in which a major institutional commission can influence the development of a body of work. Conceived as a response to the NGA building and collections, the project enabled Nithiyendran to create his most ambitious works to date, and markedly shaped the scale and content of the final installation.

The case studies demonstrate the complexity and challenges of commissions, but also great artistic successes. Both also give rise to questions about the impact of the commissioning process,

and the nature of the commissioning institution, on the meaning, interpretation and value of the work of art.

Curating the contemporary, or, I never wanted to be a contemporary art curator

Beatrice Gralton (Carriageworks)

This paper considers the role of the curator and institution in the process of commissioning contemporary art. More specifically it outlines the role of the contemporary curator as a producer, facilitator and creative partner in the commissioning and presentation of new work. The relationship between artist, curator and institution will be considered through the key commissioning phases of proposal, development and presentation.

The paper will reflect on the unique position that Carriageworks, Australia's largest multi-arts centre, has taken in supporting artists to create new work, and how the institutional ethos of being 'artist-led' has impacted the curatorial focus. The paper will outline Carriageworks' cross disciplinary focus, which recognises that artists often slide between media, working across more than one art form, or in a collaborative style. It will consider the impact of location, the use of non-traditional art spaces, site-specificity and the role of the community on the commissioning process and presentation of contemporary work. Case studies for will include *Michel Tuffery: Siamani Samoa* (2015) commissioned by Carriageworks, and *Mike Parr: Burning Down the House* (2016) commissioned by Carriageworks and the Biennale of Sydney.

New landscapes in pictorial essays c. 1940–1975: From the pastoral landscape to the industrial cityscape; from images of mining to leisure and tourism

Dr Simon Jackson

'Coffee-table' books and pictorial essays of Australia aimed to give an impression of 'the land, the people and nation's activities', and were a popular medium for communicating a sense of the Australian national identity abroad in the post-WWII period up until the 1970s. Through these, an image of Australia (art, design, food production, sport, literature) was presented to the Australian people and to the world generally.

One of the functions of these pictorial essays was to stimulate immigration to Australia. Other functions were to stimulate foreign trade and investment. The titles of these pictorials are revealing. A title like *Australia - the Awakening Giant* presented an optimistic image of the country and was clearly concerned with promoting immigration and investment opportunities to a foreign readership. Other titles alluded to the country's industrial development: there was *Liquid Gold*, 1960 and *Dynamic Australia*, 1968. Australia's 'otherness' was explored in *Introducing Australia*, 1942 and *Spotlight on Australia*, 1962. Untapped mineral wealth was reflected in the sub-title of the pictorial *The New Australia (1971): A continent's rediscovery in terms of its mineral wealth*. Other titles suggested promotion of tourism. *Walkabout's Australia*, 1964, must have been a popular travelling companion for the traveller.

Several of the themes of post-WWII Australia (changing national activities and identities, independence from Britain, new alliances with other countries) are evident in these 'pictorial essays' of Australia. Throughout their glossy pages, many of Australia's leading photographers, writers, designers and artists were commissioned to create their vision of the Lucky Country.

SESSION 41. PHOTOGRAPHY & THE STUDIO

Convenors: **Chelsea Hopper** (Australian National University), Dr **Shaune Lakin** (Senior Curator, National Gallery of Australia) and **Anne O'Hehir** (National Gallery of Australia)

At a time when photographic images are created and consumed in an image-based, post-Internet reality, digital practices have become the norm for photographers and artists working with photomedia. We have seemingly left behind the interior world of the photographic studio (darkroom). However, over the past decade photographers have returned to historical photographic techniques and processes which are sensory, embodied and full of risk. This has coincided with a resurgence of interest among curators and historians in the nineteenth-century photographic experience: photography's points of origin; its systems of exchange; the development of modes of production and consumption; the studio. A 'new' discovery of another mode of making, simultaneously backwards and forward has come into play; creating a hybrid practice honing in on the nexus between the analogue and the digital, and between new experiences of form and content.

Contemporary photographic practices have seen a simultaneous dematerialisation of the traditional photographic studio (the darkroom) and a 'return' to the intimate world of the studio as a site of making and meaning. This session aims to explore the place and function of 'the studio' in photography, with the aim of perhaps rethinking the adequacy of conventional accounts of the studio as a place of production and of meaning to photographic practice.

Toward a tradition of images of fashion photographers in their studios

Magdalene Keaney (Australian War Memorial)

In his book *In the Studio* (Gagosian Gallery, New York, 2015), former chief curator of photographs at the Museum of Modern Art, Peter Galassi argues 'there exists no coherent tradition of images of photographers studios'. My paper will address this assertion contending that images of fashion photographers in their studios are a significant exception.

From the early-twentieth century conventions around the representation of the fashion photographer and their studio emerged that respond to or result from the 'niche' application of the studio space to fashion image making which differed to the way photographers were working in the studio more broadly. My paper will present a range of case study examples and use image based analysis of representations of the fashion photography studio spaces. I will articulate that the studio has a particular and unique relationship to the making of fashion photographs which persists from the first half of the twentieth century and which shapes what we understand fashion photography of that period to be. At the same time, what the studio physically was and how it was used was shaped by the evolving needs of fashion photography. Such images are a departure from the structures and conventions of the commercial photography studio known for theatrical portraits which in the late nineteenth century was the birthplace or template of the fashion image. It was developed via a transitory period where domestic interiors were often used as a proto fashion studio. I want to show this space had characteristics both physical and metaphorical that fostered a particular kind of performative culture which lent itself to the creation of portraits and self-portraits.

This investigation forms a key area of my PhD research which is an attempt to define how we might understand what it is that happens in the studio without recourse to paradigms outside of

the studio. Much studio photography has been derided as repetitive, formulaic or outside of rigorous theoretical interrogation because of its commercial associations. For example, John Berger describes studio photography as 'absurd' because of the premeditated act of arrangement fundamental to it, which he considers worthless. The spine of my research is that feminist philosopher of science Nancy Cartwright's definition of a 'nomological machine' gives us a powerful theoretical construct with which to explain the working of the photographic studio. I use it as a tool to analyze the process of working in the studio which enables us to be less dismissive of the apparent automated mechanical and pictorial repetition of studio process.

Richter's photography: Document and art

Rosemary Hawker (Griffith University)

The role of photography in German artist Gerhard Richter's work has had considerable attention, most obviously in relation to his monumental photographic work, *Atlas* (1961-), and his so-called photopaintings, based on photographic source images. What has not yet been considered in relation to Richter's use of photography is the even larger photographic archive that the artist has amassed from the 1960s to the present. This includes thousands of photographs that document and detail aspects of Richter's process, studio activity and daily life.

This paper addresses this, to date, unexplored photo archive and is based in my first-hand analysis of these images at the Gerhard Richter Archive in 2016. I consider the role and potential for these photographs in the representation and interpretation of Richter's art. In making this argument I understand the purpose of Richter's photographic practice as both documentary and artistic.

Through this use of photography Richter can be understood to frame the reception of his work through the representation of his practice. A handful of already published photographs from this archive suggest this, for example, showing disparate works within the studio and effectively reinforcing the deliberate heterogeneity of Richter's practice. These photographs also put Richter's work in the framework of other discussions of artists as represented in their studio and/or with exhibited works. For example, Wouter Davidt's discussion of Barnett Newman's use of photography and numerous discussions of Picasso's studio photographs that are understood to have helped shape the celebrity of the artist and the reading of his work.

In considering this new photographic material from Richter and speculating on its role I hope to bring a new perspective to what has long been understood as the central role of photography in the artist's oeuvre. This discussion also acknowledges the increasing role these photographs will inevitably have in the articulation and assessment of Richter's legacy to art of the twentieth and twenty-first centuries.

The flesh of pixels, the liquid image

Lydia Trethewey

Taking as its point of departure the rejection of the photograph as reproduction, this paper investigates photographic practice in the interstice of digital and analogue. Focusing on the iterative nature of my own photographic practice, I will examine digital and analogue processes as complementary modes of making which exist in a nexus of stasis and flux. Utilising a process I term 'solvent wash,' my photographic works involve both digital photography and material intervention, so that the flesh of pixels becomes visible and images are made liquid. Carrying a

single image through multiple iterations serves to question whether digitisation is a dematerialisation or instead a single step in an ongoing processes of re-materialisation. Examination of the photograph as a site of continued becoming then leads to a consideration of where the studio is, as it is de-centred from both the dark-room and the computer.

I propose that the camera itself, through its portability, becomes a kind of moving studio that disperses the site of making and meaning, and entangles it with everyday lived experience. Photoconceptualism will be examined as an example of dispersed studio practice, drawing on Liz Kotz's notion that the photograph is not a secondary documentation but a performative utterance of an instruction, as well as Margaret Iverson's suggestion that this opens photoconceptualism to chance. This approach situates the photograph as a series of steps, highlighting an extended procedure of making and a studio that is spread across space and time. Through an investigation of digital and analogue processes it will be argued that hybrid practices potentially take place in a dispersed studio, and in doing so the historical role of the photograph as reproduction is questioned, giving way to an understanding rooted in fluidity, fleshiness and flux.

SESSION 42. ARTISTIC IMAGES OF WORK IN THE 21ST CENTURY

Convenor: Dr **Toni Ross** (University of New South Wales)

Experiences, regimes and times of working life have undoubtedly changed under the auspices of neoliberalism. In recent decades contemporary art has reflected upon or internalised features of this latest 'spirit' of capitalism. One might think of Cao Fei's *Whose Utopia* (2006), the processes adopted in Santiago Sierra's delegated performance works, Steve McQueen's *Western Deep* (2002) and *Gravesend* (2007), among many other examples.

This session invites papers that examine how art of the twenty-first century has addressed the neoliberal restructuring of the capitalist economic system and ensuing affects on working life. Topics for discussion might include demands for constant productivity, uneven economic development, neoliberal conceptions of the worker, and incursions of working life into the private sphere. Contemporary representations of unemployment might also be explored. While many artistic responses to these developments seem critical or denunciatory, papers are also welcome that examine art practices unconsciously responsive to features of contemporary working life or that present alternative ways of living or working in the context of neoliberal capitalism.

The Great Escape - The Situation Now: Object or Post-Object Art?

Redmond Bridgeman

Terry Smith declared in 1971: 'Art for art's sake precious object art [has] become a commodity within the neo-capitalist system of exchange.' Post-object art, Smith argued, offered a means for art to escape commodification and for healing a rift between art and life. Smith was writing in the catalogue for the exhibition *The Situation Now: Object or Post-object Art?* (1971), that he co-curated with Tony McGillick. This paper contextualises *The Situation Now* as a response to two very different Power Lectures of the late 1960s: Clement Greenberg's *Avant-garde Attitudes: New Art in the Sixties* (1968), and Donald Brook's *The Flight from the Object* (1969). These public lectures presented contrasting accounts of how art should respond to capitalism and the kind of work art should do in society.

Today's Australian situated and social practice heirs of *The Situation Now* share its rejection of 'Art

for art's sake precious object art' and endorse the avant-garde desire to heal the rift between art and life. Many also prolong the notion that art can escape commodification then mobilised by Smith. This paper assesses the current viability of *The Situation Now's* escape plans for art. Specifically, it will contrast the assumptions that inform Smith's idea of the 'neo-capitalist system of exchange' (now called neo-liberalism) with Jonathan Nitzan's and Shimshon Bichler's recent argument that capitalism is best understood, not as a mode of production and consumption, but as a mode of power (*Capital as Power: A Study of Order and Creorder*, 2009). I will address these issues with reference to Optronics Kinetics' work *The Entropic Matrices Kit* (1970-) and the contemporary art of Hassan Khan and CAMP (Shaina Anand, Sanjay Bhangar and Ashok Sukumaran).

Worldwide shipping: Noël Burch and Allan Sekula, The Forgotten Space

Timothy Alves

The Forgotten Space, a documentary film produced in 2010 by Noël Burch and Allan Sekula, confronts the economic, political and technological determinates of working lives under neoliberal globalisation. In Burch's words the film is an agitprop documentary; in Sekula's it is a story about a box, that is, the intermodal container, which has transformed the maritime industry. Made during the Global Financial Crisis and the recession it triggered, the film chronicles the ramifications of economic boom and bust—a long-standing tendency of capitalism—at a time when many commentators were speaking of a historical transformation of capitalism. I will consider recent reservations about the effectiveness of political critique aimed at the neoliberal order, exemplified by Luc Boltanski and Eve Chiapello's argument in *The New Spirit of Capitalism* (2005) that in its latest phase, capitalism incorporates criticism of its insatiable accumulation in order to justify its presence. This paper will examine *The Forgotten Space*, its critique of global capitalism and its effectiveness as a political artwork.

Can photography depict structural conditions of labour under capitalism?: Recent works by Viktoria Binschtok and Brian Ulrich

Dr Toni Ross (University of New South Wales)

Long ago in 'A Small History of Photography,' Walter Benjamin approvingly cited Bertolt Brecht's rejection of photographic naturalism, written in 1931. Brecht asserted: 'less than ever does the mere reflection of reality reveal anything about reality. A photograph of the Krupp works or the A.E.G tells us next to nothing about these institutions...So something must in fact be *built* up, something artificial, posed.' From a Marxist perspective, Brecht suggests that socio-economic structures and relationships operative in a 1930s factory cannot be conveyed by photography that merely reproduces visual appearances. Benjamin goes on to nominate Surrealist and Constructivist photography and film as positive alternatives to the naïve realism questioned by Brecht.

Examining a selection of works by Viktoria Binschtok and Brian Ulrich, produced in the first decade of the 21st Century, this paper asks whether a photography that records visual appearances can tell us anything about the labour market or the management of work within the latest phase of capitalism. Significantly none of these photographs show people at work, or, in the case of Binschtok's series *The Absence of the Applicants* (2006) taken in a Berlin unemployment centre, we do not see the unemployed as such. Works by Brian Ulrich to be addressed are extracted from his decade long project *Copia* (2001-2011). *Copia* is a photographic record of a decade of boom

and bust in U.S. consumer culture, and Ulrich describes his method as more akin to anthropology than art. This paper discusses two photographs from *Copia*, where rather than focusing his camera on American shoppers, salespeople and products in malls and supermarkets across the country, Ulrich captures the backrooms of storefronts that may reveal something of how contemporary capitalism manages the souls of workers.

SESSION 43. MODERNISM AT WORK

Convenor: Dr **Raymond Spiteri** (Victoria University of Wellington)

This session considers the work the term ‘modernism’ performs in art history. The discipline of art history and modernism emerge from a common history, both formulated in the late-nineteenth century. Subsequent developments in art history coincided with reformulations of modernism as an object of art historical study: the emergence of a ‘modernist’ art history in the post-WWII era followed by the ‘new’ art history in the 1970s, while the recent rise of contemporary art has eclipsed modernism as a field of art historical study. Although the era of a singular, univocal definition of modernism has clearly passed, what value remains in the term ‘modernism’, and how does it work now?

Surrealism, modernism, dissensus

Dr Raymond Spiteri (Victoria University of Wellington)

This paper considers surrealism’s ambivalent relation to modernism during the interwar years. Although surrealism’s relationship to the aesthetic project of modernism would fluctuate over time—in retrospect it could even appear coeval with modernism—in the late-1920s and early-1930s this relationship was characterized by a high degree of antipathy. Although surrealism sought to define itself in opposition to modernism, they shared a common history: the immediate precursors of surrealist artistic and poetic practice being the pre-WWI avant-garde (Picasso and de Chirico in the visual arts; Apollinaire and Reverdy in poetry). The factor that would distinguish surrealism from modernism was the relation of creative endeavour to political action: whereas modernism sought to float above the vicissitudes of politics, surrealism implicitly or explicitly adopted a series of dissensual political positions. Moreover, the trait of dissensus not only distinguishes surrealism from modernism, but it also animates the internal dynamic of the surrealist movement: conflicts over what constituted dissensus would at times contribute to the polarization of the movement into antagonistic factions. In this context dissensus serves to articulate aspect of the history of both surrealism and modernism.

A Game in Hell, hard work in heaven: Modernism at work in Russia 1910-1916

Sally Foster (National Gallery of Australia)

Over the past two decades the success and failures of Modernism have increasingly been viewed by contemporary artists and curators through the optic of the present as contextual material. What does this tell us about Modernism’s actual history? Using the example of Russian Futurism, this paper proposes that rather than acting as a stabilising force, Modernism’s interpretation in institutional settings is increasing in complexity. In Russia, Futurism did not equate to an embrace of modern technologies; rather, in the words of Velimir Khlebnikov, it was ‘about artistic production—a testing ground of experimental strategies for moving forward into a century that promised new and expanded possibilities, yet, which firmly grounded artists in the continuum of

Russian history. Using the format of the book, artists and poets dismantled and re-arranged the conventional usage of image and text to produce a localised and radically original response to Modernism's preoccupation with the visual interrogation of signs and the structure of things. Taking its cue from T. J. Clark's *Farewell to an idea*, this paper proposes that Modernism works on its audience now as a problematic and sometimes uncomfortable signifier of an art history that most directly informs yet differs immeasurably from contemporary concerns.

Simon Hantaï's pliage as method

Dr Chari Larsson (University of Queensland)

Hungarian born French artist Simon Hantaï famously made *pliage* (folding) the cornerstone of his practice. Starting with an unstretched canvas, Hantaï would crumple, knot, roll and tie the canvas. He would then paint the still-folded canvas, allowing it to dry and subsequently unfold. Disarmingly straightforward, Hantaï pursued this technique for over twenty years, from 1960 until 1982 until he withdrew from the art world. Frequently positioned as France's response to Jackson Pollock, this paper will argue this comparison breaks down when we consider *le pli* (the fold) as an imprint. Hantaï's *pliage* as method sits outside Anglophone accounts of formalist modernism. Clement Greenberg's account of the development of modern art, with its emphasis on flatness and purity, was never systematically taken up by French art history and remains an Anglo-American construction. Recasting Hantaï's work in the direction of the imprint opens up an alternative narrative that does not fit in mainstream art history. The imprint happily cuts across time, undermining chronological accounts of improvement and development, and formalist descriptions of reduction and purity. Simultaneously absent and present, singular and plural, origin and copy, the imprint is also invisible, disposable and neglected.

SESSION 44. AUSTRALIAN ARTISTS' BOOKS AND PORTFOLIOS

Convenor: **Victoria Perin** (Independent Writer)

The book may have been the earliest challenge to the concept of the artwork as a beheld spectacle. By their nature books are intimate viewing. Books-as-art have to be examined in parts; one page is seen, then turned and buried. A book that is an artwork is a sight never wholly seen. We accept books as visual artworks despite the unavoidably limits to consuming them. In this way and others, the book is the ancestor to so many forms of artwork, notably printmaking (as in editions, communication, illustration) and film (as in sequence, memory, experience). More obviously, book-making has spawned literal page-based art categories, such as artists' books and portfolios.

Portfolios, an unbound medium often preferred by printmakers, extends a hand back out to the displayable work of art. Loose pages do not have to be viewed sequentially. Their form suggests a neat storage solution, rather than a format (or a medium). Yet they are still tied to the book, and they bring their own contradictions based on book-ish concerns: how many artworks are here? Should any be removed? In the interest of focussing discussion, this session encourages researchers wishing to present a paper on Australian artists' books or portfolios.

'An art deco artist's book?': Reappraising Christian Waller's *The Great Breath: A book of seven designs*

Grace Blakeley-Carroll (Australian National University)

'An art deco artist's book'. This is how Christian Waller's (1894–1954) magnificent printed book, *The Great Breath: A Book of Seven Designs* (1932) has been inadequately described in Australian art history. The work was made entirely by the artist, with the format referencing a medieval folio, yet the seven designs were printed using the modern medium of linocut printmaking. The designs combined word and image to express the spiritual evolution of the human soul. The books were meticulously printed and bound in green cloth in the artist's home studio at Fairy Hills, in the greater Melbourne suburb of Ivanhoe. Each copy was personalised, numbered according to the personal numerology of the buyer (as deciphered by the artist). Its three-fold cover was intended to be opened by the viewer who would then have an intimate experience of the sequential spiritual messages within. As such, I argue that the designs must be considered as a whole, and not separated as individual works of art. For Waller, moreover, the act of creating the book was integral to its overall significance. A copy of *The Great Breath* was acquired by the National Gallery of Victoria in the year it was produced, and since the 1970s copies have been acquired by state and national institutions, signifying its importance. However, the mystical theme and stylistic diversity between each design have problematised analysis of the book.

In this paper, I present a new way of seeing *The Great Breath* and provide a more authoritative analysis of this important book than previously possibly. I locate the work within the Arts and Crafts discourse of the ideal book and a distinctly Celtic engagement with the spiritual ideas propounded by the Theosophical Society. This is aided by contextualizing it within Waller's oeuvre, which encompassed drawing, illustration, painting and stained glass. I argue that *The Great Breath* espouses Waller's objective to communicate spiritual values through the work of art and can only be fully appreciated as a whole and when it is appraised within the context of her broader oeuvre. Attention is drawn to the way in which she harnessed a range of decorative modes of expression and also included key symbols to express her sense of this spiritual across the seven designs. This paper demonstrates that, far more than 'an art deco artist's book', *The Great Breath* is one of the most significant and misunderstood printed books in Australian art history.

A Journey into being and nothingness: Exploring Bea Maddock's Melbourne series and This time
Elizabeth Errol (Independent writer)

Bea Maddock (1934–2016) has been described as a 'poet of the interior journey', fearlessly transcribing her psyche into her printed works. Her art always came out of deeply felt lived experiences and throughout her oeuvre she frequently employed the print portfolio and the artists' book as modes particularly suited to the task of recording the phenomenological; each page or sheet acting as a vignette within the broader narrative of Maddock's own experiences.

However, these works constitute more than a visual autobiography. Maddock's use of the serial format promotes the evocation of her interior journey, rather than simply its representation. Images are revealed one by one as the page is turned, or as the viewer moves through a gallery space. Each is a discrete fragment of an unfolding narrative and the journey through these fragments poignantly connects the viewer to the structures of Maddock's experience and consciousness concerning a specific event, period of time, or encounter. While at the same time, their engagement with Existentialism, particularly Jean Paul Satre's concepts of 'being' and

‘nothingness’ enables the works to transcend Maddock’s private experience, to become statements that have a universal human resonance. This paper assesses Maddock’s early expressive, self-drawn print portfolios – including *Melbourne series* 1964–81, a suite of eighteen dry point prints, and *This time* 1967–69, a hand-bound illustrated book with linocut images and linocut text – to reveal the ways in which the serial nature of the artist’s work aids in the transmission of both an autobiographical and universal lived experience.

Various Artists (Australian) – Portfolios by multiple Australian printmakers

Victoria Perin (Independent writer)

When portfolios of prints are acquired by major institutions, the collective noun ‘Various Artists’ can be used to substitute a list of the artists’ names. This quirk of cataloguing anonymises and un-authors the final object. Portfolios are an unbound medium often used by printmakers, which seem at first to offer a displayable work of art, or displayable *collection* of works. In contrast to artist’s books, their loose pages do not have to be viewed sequentially. Their pages-in-box form suggests a neat storage solution, rather than a format (or a *medium*). Yet they are still tied to the book, and they bring their own contradictions based on book-ish concerns: how many artworks are in here? Are they organised? Should any be removed?

No longer a common undertaking, print portfolios in Australia were abundant in the late 80s and early 90s, a year of particular importance being the bicentenary, 1988. Bolstered by official schemes and public funding, commissioned portfolios only enhanced the authorial confusion with fantastically bureaucratic titles such as *The Australian Legal Group portfolio*, 1988 and the *Anti-Cancer Council of Victoria print folio*, 1991. Two standout Australian portfolios will be examined in this context: *Aus Australien*, 1988 (curator: René Block, published by Edition Block, Berlin), *Prints by twenty-five artists. Australian Bicentennial print portfolio 1988*, 1988 (curator: Roger Butler, published by National Gallery of Australia, Canberra). Each portfolio is the work of multiple artists (25 and eight respectively), but predominantly just one – the printer John Loane, who edited both collections.

SESSION 45. FUNDING THE ARTS– WHAT WORKS?

Convenor: **Glen Martin** (Australian National University)

Throughout 2016 Malcolm Turnbull has assured us that there has never been a more exciting time to be an Australian. This sentiment, presumably, does not extend to the cultural sector. Mr Turnbull’s Government has continued the actions of the previous four administrations, tightening and refocussing spending within the arts. The latest cuts have prompted particularly vocal dissent in the community. This session will investigate the effects of state funding on both artists and cultural institutions.

Creative cities, context and culture: Local Government and the spatial relations of arts funding *Dr Ianto Ware*

In his recent Platform Paper, Ben Eltham cites Australian Bureau of Statistics audience data in his critique of recent funding cuts to the Australia Council. Ironically, George Brandis made the same argument in justifying the same cuts, telling *The Weekend Australian*, ‘I’m more interested in

funding arts companies that cater to the great audiences that want to see quality drama, or music or dance, than I am in subsidising individual artists responsible only to themselves.'

In 2011, the ARC Centre of Excellence for Creative Industries and Innovation noted Australia was a net importer of creativity, suggesting local supply does not meet demand. This has inherent ramifications for arts policies, asking us to consider the nature of cultural production alongside audience consumption.

David Throsby and Anita Zednik provide a useful context in their 2010 report to the Australia Council, entitled 'Do You Really Expect to Get Paid?' They found 'only about one-fifth of all artists are likely to be able to meet their minimum income needs from their creative work alone, with only about one third able to earn this amount from all arts work.' Whilst audiences have continued to grow, rising costs of living, inconsistent funding environments, and decreasing access to space pose considerable constraints on cultural labour in Australia.

This poses an obvious challenge to cultural production in Australia. With the advent of Charles Landry's 'creative city' and Richard Florida's 'creative class', it has become accepted that culture is a core part of an economically sustainable city. Yet a focus on organisational funding for the 'great audiences' gives us little sense of who will do the 'work' of creativity.

This paper considers the relationship between space, labour and culture. It draws directly from work undertaken by the City of Sydney's Cultural Strategy team to evaluate the place of creativity in Australia's largest, and most expensive, city. This includes census data showing 40% declines in key cultural occupations, the outcomes of a review of built environment regulation on cultural venues, and findings from studies commissioned through the University of Tasmania and Western Sydney University. Working from the perspective of local government, the paper looks at the disjointed relationship between policies focused on audience and projects, and the place of cultural labour within Australian cities. It considers alternate indicators to better understand the impact of existing policy at the local, state and federal level, and the potential to view cultural consumption and production in context.

Devaluing the arts in Australia

Sara Daly

During the 2014 Sydney Biennale questions of ethical sponsorship were raised because several financial backers of the Biennale engaged in practices considered damaging to the environment and human rights. The question of ethics is raised here entirely in terms of the problematic, but arguably necessary relationship that the arts have with external stakeholders. The basis on which I use the example of a sponsorship controversy in contemporary art in Australia, is that the relationship between artists and external stakeholders is poorly understood; artists do not have a concept for the different forms of value that their work can have in contemporary society, tracing value mainly to their own aesthetic currency.

I argue here that this lack of conceptualisation by artists is due to the role art occupies in Australian society. Art criticism is not usually a discourse that is specifically directed at the differential relationships between aesthetics and commodification; so there is a critical element of the discourse surrounding the value of art that is either poorly articulated or completely absent. This can mean that the value of an artwork is perceived purely through a price-mechanism on the art market, in the absence of critical discourse. The relationship between art and external

stakeholders is unavoidable, yet also often misunderstood, dismissed, or avoided instead of acknowledged as an aspect of art making that needs to be critically engaged with. That art can draw attention to political events indirectly, by being caught up in a web of debate over arts funding, ties into a deeper argument about the relationships the art world engages in by necessity, with administrative stakeholders.

Can we read the breakdown and conflict between artists and sponsors as a reflection of the lack of critical education about art and the way it is valued, not to mention the purpose of art as a cultural resource? In this paper I will discuss one of the troubling but necessary aspects of art, which is its relationship to institutional support. Taking a Neo-Marxist viewpoint, Theodor Adorno's theory is drawn on to argue that the foundations of contemporary art are uncritical and unstable because of a rejection of the autonomous value of art in society. As a result art has come to be a symbol, but not a critical reflection, of other causes such as profit in the corporate and capitalist market environment. The consequences amount to a devaluation of art in our society as evidenced through the reduction of arts funding in recent years.

Entrepreneurship in the arts: Investigating innovation, entrepreneurial mindsets and behaviours of Australian visual artists

Crystal Williams (James Cook University)

The literature in relation to artists' careers is extensive, with extant research exploring artists' working lives, career patterns and labour markets. However, new pressures exist for arts educators, in terms of addressing new employability skills and capabilities that suit rapidly changing economies.

One area that has recently gained attention in relation to visual artists is the broad concept of entrepreneurship. Indeed entrepreneurship in the arts is relatively new and 'arts entrepreneurship', being in a developmental stage, has led to considerable debate and discourse. For example, paradigms vary within arts disciplines and therefore, appeals for more empirical investigation into individual arts fields have been made. Furthermore, research in the areas of innovation, entrepreneurial behaviours and mindsets, particularly in an Australian setting, is scarce.

This study has involved a survey of 160 visual artists across Australia and 12 follow-up interviews, in relation to skills and capabilities relevant to entrepreneurship, innovation and mindsets. The findings illuminate the extent to which Australian visual artists operate with an entrepreneurial mindset, as well as provide implications for ongoing research and for educators in the field. This paper directly relates to the process and operation of arts practices from emerging and beyond emerging. It unravels the thoughts, processes and behaviors of artists sustaining an arts practice in the current economic climate.

SESSION 46. ART AND THE COLLECTED OBJECT

Convenors: **Stephen Naylor** (James Cook University) and **Renee Joyce** (James Cook University and National Gallery of Australia)

The collected object proliferates in contemporary practice. From Marcel Duchamp's ready-mades, Joseph Cornell's boxes, Jeff Koons' basketballs through to contemporary practitioners Mark Dion,

Simryn Gill, Judith Wright, Kay Lawrence, Fiona Hall and so many others, the collected object is embedded as a key element of artistic practice. This has been further solidified in Australian contemporary practice with Fiona Hall's *Wrong Way Time* 2012-15 at Australian Pavilion of the 2015 Venice Biennial and the 2016 Adelaide Biennial embracing the influence of the original object collection, the Wunderkammer, through the curatorial theme of *The Magic Object*.

In a contemporary society where individuals collect images and experiences in the digital environment on a daily basis, what role does the collected object play in art? Is it a reflection of what Susan Pearce describes as 'our complex relationship with objects...a characteristic modern meta-narrative, and so, in its way, is our effort to understand material cultural and our interest in it.'? Is it that, artist[s] have in practical terms become increasingly interested in exploring the museum's wide institutional framework...' as suggested by James Putnam? Does it represent a critical review of the consumer culture? Or does it simply embody the intimate relationships between humans and things? This session seeks to investigate the collected object in artistic practice from a variety of perspectives from the function it fulfils for the artist to the role that this requires of the viewer.

Object(ified): Traversing form and space

Neill Overton (Charles Sturt University)

From the perspective of the discipline of *drawing*, and its evidenced return to imagist modes of perceptual drawing as the 'means to state' – through form and space drawing, I examine the substance and shadow binary relationship in contemporary art between the collected object and its drawn 'ghost form'. The art of 'drawing' has often been relegated to the white dust of plaster casts, and rote translation from observed objects to page. As study, its anchorage in form and space depiction was to make objects manifest as monochrome simulations. However, from contemporary art's current vantage point, drawing from objects has rediscovered co-dependent purpose – as memory resonators. These are viral carriers of memories moving beyond nostalgia; but as sign language, through postmodernism's resuscitation of imagist art – reliant on metaphors, symbols, and semiotic interplay with the meanings we attach to the collected object upheld for scrutiny.

Drawing's historic role as the skeleton of art, collided with postmodernism's return to imagist drawing and increased use of objects as avatars of purpose and meaning. The redefined 'new drawing' in Australia created transdisciplinary emphasis not only on the act of making; and the performative – drawing as *an action*, but of renewed debate between the nature of the object and its representation. This exhumed the role in art of mimesis; towards an accelerated questioning of our continuing need for copies and simulacra, and for the work of art predicated on 'things that look like things'. Objects *as* images pulled out of the real world, aligned as iconography. Recent art encounters new materialism; of objects reconstituted in and through nature as participant.

Drawing evolved as an art discipline predicated on objects as signifiers of 'the real'. Intimacy was drawing's preeminent role as the staring tool of fixated interrogation. The aesthetics of new materialism are immersed in bridging the gap between drawn depiction of 'the object', and the object itself as artefact. There is an emergent relationship in art between the actuality of the collected object, and the drawn doppelganger of its shadow 'representation'.

Are objects merely graveyard markers of our passing through, or does art return repeatedly to collected objects as recognisable signposts; constantly resurrected as semiotic landscapes and floating signs? From Morandi's endlessly wrought small variations on bottles, drawing's real-to-imagined mandate is to probe into simulation and simulacra. It constitutes an immediate rethinking and repositioning of the prevailing notions of copying and thereby of *originality* in art.

Only such possessions as could be saved from a shipwreck

Elizabeth Gray (Queensland College of Art, Griffith University)

This paper will give an account of the process described as a Romantic approach to object salvage and installation employed as a methodology for the studio-based PhD project I am currently completing. The purpose of my investigation is to demonstrate the ongoing relevance of sea and shipwreck metaphor in describing the situation of the world today, as it endures on-going economic, geo-political, and ecological disasters—the metaphoric shipwrecks of our time. The installation generated from the collection of approximately 1,000 items supports the proposition that un-necessary consumption is one such shipwreck to be dealt with, but my experience during the process of collecting and working with these very ordinary things—the discarded ornaments, souvenirs, unfinished and broken objects described dispassionately as a means to an end at the outset of the research project, becoming an obsession towards its conclusion—suggests that the human relationship with things themselves is at the heart of the problem.

The methodology combines theoretical perspectives provided by Hans Blumenberg's *Shipwreck with Spectator: Paradigm of a Metaphor for Existence* (1997), and the writing of theorists Vermeulen and van den Akker (2010, 2015) who are interested in the persistence or resurgence of the Romantic in recent times as a way of feeling and viewing the world, and a way of involvement in artistic creation. Blumenberg details epochal shifts in maritime metaphor from antiquity to modern times, with corresponding changes in the relative positions of an observer and those in distress at sea, and the prospects for survival and rebuilding from the shipwreck. In the research process I adopt the roles of shipwrecked voyager and observer of the disaster, going about the business of salvaging from the shipwreck objects which may offer a means of staying afloat, fashioned into a raft or new vessel for voyaging onwards. The qualities of these objects chosen from the plenitude of things offered by charity shops, garage sales, and everyday life render the prospect of humankind surviving the shipwreck dubious, the act of salvage and reconstruction of a serviceable vessel doomed to suffer repeatedly in the attempt the Romantic oscillations between opposites described by Vermeulen and van den Akker—enthusiasm and irony, hope and melancholy, knowledge and naivety, empathy and apathy, attempt and failure.

Materiality and modality: Collecting and collection process in contemporary Australian art

Renée Joyce (James Cook University)

As species of hunters and gatherers we are driven to collect things that we can use to sustain our lives, but once the intrinsic need is met we often collect objects for other purposes. To the contemporary artist this innate sense of object envy or the desire to collect has become a driving force behind much contemporary art practice and firmly posited in art theory. Patterns are emerging with collecting processes that have become templates for unique styles of representation, be they conceptual or practical. This paper probes beneath the surface of artistic practice in relation to the 'collected object in art' in search of a model to explain the phenomena which has become more prevalent over the past century.

The historical discourse of object collecting, classification and display from the medieval reliquary, cabinets of curiosities, early museums and the modern and contemporary collection frameworks of the twentieth and twenty-first centuries forms the basis of this research. This investigation has resulted in observed culturally and socially influenced practices created and codified over the span of this historical discourse of object collecting and object-based interaction.

The *Butterfly Pin* model provides the central framework upon which an understanding of the phenomena of collected object inclusive practice can be positioned. The model establishes seven discrete 'constructs' which are part of a language of collected objects and provide the praxis for the transference of expression, be that cultural or artistic, from the artist through the collected object or collection to the viewer. By providing a cognitive map by which contemporary artists may orientate themselves with relationship to collected objects and collection processes, in their role embodying or appropriating the collector, the *Butterfly Pin* model enables the artist to navigate both the object-collector and object-viewer relationships.

SPEAKER BIOGRAPHIES

Alves, Timothy

Timothy Alves is a doctoral candidate in the Faculty of Art, Design and Architecture at Monash University, Melbourne. His research focuses on the nexus between art, politics and activism in the twenty-first century.

Alwast, Peter

Peter Alwast is an artist and lecturer in painting at the ANU School of Art. His practice employs a range of media including video, computer graphics, painting and drawing. In 1999, Alwast was awarded a Samstag International Visual Arts Scholarship and since completing his Masters in Fine Art degree from the Parsons School of Design, New School University, New York in 2001, he has exhibited nationally and internationally. In 2013 Alwast undertook a residency and solo exhibition at *Videotage* in Hong Kong. In 2011 he created a solo exhibition *Future Perfect* at the Institute of Modern Art, Brisbane and his work was seen in the group exhibition *Experimenta Utopia Now* travelling to MONA, Tasmania as well as *Selectively Revealed* at the Aram Art Gallery, Seoul, South Korea and Tate Modern London. In 2010 Alwast's video animation work 'Everything' received honourable mention in *Update III*, at the Liedts Meesen foundation in Ghent, Belgium. In 2008 he was the inaugural recipient of *The New Media Art Award*, hosted by the Gallery of Modern Art (GOMA) in Brisbane, Australia. Recent exhibitions include: 'The Greater Taipei Art Biennale', 2016, Taiwan; 'Looking Down' Videotage, 2013, Hong Kong; *ArtStage*, Singapore, 2013 (curated by Aaron Seeto); *Duets*, Gallery9, Sydney, 2013; *Frozen In The Tracks*, Ryan Renshaw Gallery, 2013; *MAF Video* as part of The Melbourne Art Fair, (curated by Simone Hine and Kyle Weise), 2014; '1,2,3', Gallery9, Sydney; and 'Being Together', Queensland University of Technology, Brisbane. Peter is represented by Gallery9, Sydney.

Anderson, Peter

Peter Anderson has been an independent practitioner in the fields of writing and the visual arts since the late 1970s. He has published poetry & short fiction, essays, reviews and exhibition catalogue essays in academic, art and literary journals, newspapers and other publications, as well as curating and producing exhibitions and performance projects. Over the past two decades his writing and curatorial research has focused on issues in cultural policy, copyright law, artist's books, alternative & artist-run spaces, and visual art, craft & design practice. In 2016 he curated 'ephemeral traces: Brisbane's artist-run scene in the 1980s' for the University of Queensland Art Museum (April–June 2016), and 'Available to everyone: Robert Jacks and Printed Matter' for Printed Matter, New York (September–October 2016). He is currently undertaking a PhD in creative writing at Swinburne University on the topic of 'art/writing'.

Archer, Anita

Anita Archer is an independent art consultant, curator and researcher. She is currently completing her PhD thesis at the University of Melbourne examining the art market for contemporary Chinese art. She trained at Sotheby's in London, subsequently working as head auctioneer and business manager for major auction houses in Australia, Indonesia, Singapore and Hong Kong. Anita's independent consultancy has worked extensively with major private and corporate collectors in Australia. She has actively brought contemporary Asian art to Australia by producing and co-curating exhibitions and public programs in Melbourne. Anita is the curator of the Mainland Art Collection, one of the largest private collections of contemporary Asian art in Australia.

Baird, Kingsley

Kingsley Baird is a visual artist whose research into memory and war commemoration is expressed through sculpture and the written word. Earlier commissions for national monuments in Australia (New Zealand Memorial, Canberra, 2001), New Zealand (Tomb of the Unknown Warrior, Wellington, 2004) and Japan (*The Cloak of Peace*, Nagasaki, 2006) have been followed by artists' residencies and exhibitions using ephemeral materials and temporary installations at Belgium's In Flanders Fields Museum (*Diary Dagboek*, 2007), Historial de la Grande Guerre, France (*Tomb*, 2013); and Militärhistorisches Museum, Germany (*Stela*, 2014). Current research includes a 'memorial' project, *Odyssey*, concerned with three-dimensionally composing mythological, historical, and contemporary visual narratives of conflict within the 'settings' of bronze First World War helmets and headgear. Two of these works, *Gallipoli* and *The birth of a nation*, are the subject of his AAANZ 2016 presentation. Kingsley is chair of *The Memory Waka* (<http://creative.massey.ac.nz/research/the-memory-waka>), and chair of War History Heritage Art and Memory Research Network (WHAM). He is a professor of Fine Arts, School of Art Whiti o Rehua, College of Creative Arts, Massey University, New Zealand.

Baitz, Joanne

Joanne Baitz is a PhD candidate at the University of Western Australia under the supervision of Professor Richard Read. Her thesis 'Art in Australian Art: Anachronism in Mid-Twentieth Century Australian Figurative Painting' examines how modernism affected the way mid-twentieth-century Australian artists engaged with early modern art, in particular with that of Piero della Francesca. Baitz has been working within the educational and cultural spheres throughout her professional life. Her experience extends across several fields including freelance writing, curating and most recently in academia as a PhD candidate and university tutor.

Ballard, Susan

Dr. Susan Ballard is a senior lecturer in Art History and convener of the MECO (Material Ecologies) Research Network at the University of Wollongong, Australia. Su's research examines the histories of machines and nature in contemporary art, with a particular focus on artists from Australia and New Zealand. Her recent publications have focused on artistic and other cultural engagements with species extinctions, loss of biodiversity, natural disaster, affect, and the machine. Through collaborative partnerships and projects she facilitates discussions of the role of creative practice in the Anthropocene. In 2013 she curated *Among the Machines* for the DPAG, NZ.

Beaven, Lisa

Lisa Beaven is a post-doctoral research fellow in the ARC Centre for Excellence in the History of Emotions at the University of Melbourne. She has published widely on aspects of patronage and collecting in seventeenth century Rome. Her book, *An ardent patron: Cardinal Camillo Massimo and his artistic and antiquarian circle*, (CEEH and Paul Holberton Press) was published in 2010.

Berry, Jess

Dr Jess Berry is Senior Lecturer Design History at Monash University. Her research is concerned with fashion intersections with art, architecture and the interior, the fashion city and fashion film and new media. Recent writings have appeared in *Designing the French Interior* (Bloomsbury 2015), *Critical Studies in Men's Fashion*, *Craft +Design Inquiry* and *Journal of Design History*. Her current project is *House of Fashion: Haute Couture and the Modern Interior*.

Best, Susan

Susan Best is professor of Art Theory and Fine Art at Queensland College of Art, Griffith University. She is the author of *Visualizing Feeling: Affect and the Feminine Avant-garde* (2011) and *Reparative Aesthetics: Witnessing in Contemporary Art Photography* (2016).

Blakeley-Carroll, Grace

Grace Blakeley-Carroll is an emerging art historian, curator and educator with a particular interest in neglected aspects of Australian art history. She is completing her thesis 'Illuminating the Spiritual: The Symbolic Art of Christian Waller' at the Australian National University, Canberra and was recently appointed Exhibitions Officer at the National Library of Australia.

Blakley, Kara Lindsey

Kara Lindsey Blakley is a PhD candidate in Art History at the University of Melbourne. Her thesis, titled 'Chinese Imagery in the Making of British Imperial, Romantic, and Picturesque Art, c.1790–1833,' investigates how British artists responded to Chinese images and aesthetics. She is also interested in British collections of Chinese art, anthropological drawings and engravings, and visual semiotics. In 2013, she earned her MA in Intercultural Humanities from Jacobs University in Germany where she wrote her thesis on Orientalism, and she was previously Instructor of English at Jiaying University in China.

Bolt, Barbara

Barbara Bolt is a practising artist and art theorist who works at the Victorian College of Arts and Melbourne Conservatorium at the University of Melbourne. Her publications include two monographs *Art Beyond Representation: The Performative Power of the Image* (I.B. Tauris, 2004) and *Heidegger Reframed: Interpreting Key Thinkers for the Arts* (I.B. Tauris, 2011) and four co-edited publications, *Material Inventions: Applying Creative Arts Research* (I.B. Tauris, 2014), *Carnal Knowledge: Towards a 'New Materialism' through the Arts* (I.B. Tauris, 2013), *Practice as Research: Approaches to Creative Arts Enquiry* (I.B. Tauris, 2007) and *Sensorium: Aesthetics, Art, Life* (CSP, 2007). Her research establishes a strong dialogue between practice and theory. Publications such as 'Elegy to an Oz Republic: First Steps in a Ceremony of Invocation towards Reconciliation' (2015), 'After Motherwell, after Manet and after Goya: the performative power of imaging and the intensely present' (2015), 'Whose Joy?: Giotto, Yves Klein and neon blue' (2011), 'Unimaginable happenings: material movements in the plane of composition' (2010), 'Rhythm and the performative power of the index: lessons from Kathleen Petyarre's paintings' (2006), 'Shedding light for the matter' (2000) and 'Im/pulsive practices: painting and the logic of sensation' (1997) have emerged from this dialogue.

Boscacci, Louise

Louise Boscacci recently completed her PhD in visual arts at the University of Wollongong. As a practising artist she has exhibited widely and collaboratively in Australia for two decades and was a resident in the Australia Council London studio in 2009–10 (*Object, Place, Time*); representative works are held in the National Gallery, state gallery and university art collections. Boscacci works with clay, sound, light, co-species, and thinks and writes about wonder, affect and mattering in ecologies of encounter and refrain. She teaches at UOW and the National Art School, Sydney.

Box, Louise

Louise Box has combined a corporate career with arts research and arts board roles. She is currently a PhD student at the University of Melbourne researching print collecting in the eighteenth century, with a focus on print albums once owned by the 1st Duchess of Northumberland (1716–1776) that are now part of the Baillieu Library Collection. She is a freelance curator and has undertaken studies in Arts Management (University of Auckland), Art History (University of Queensland) and Art Curatorship (University of Melbourne). She is an alumna of the Attingham Trust Study Program (historic houses and collections, UK), the London Rare Books School and the Bodleian Libraries Centre for the Study of the Book Summer School.

Bridgeman, Redmond

Redmond Bridgeman was recently awarded a PhD from University of Wollongong titled *From Beyond: A Speculative and Realist Photography?* His Masters research titled *Avant-garde Attitudes: New Art in Australia 1967–1972* investigated concepts of the avant-garde in Australian art of this period.

de Bruyn, Dirk

Dirk de Bruyn is Associate Professor of Screen at Deakin University in Melbourne. His 2014 book *The Performance of Trauma in Moving Image Art* maps the history of Experimental film in relation to traumatic experience. His writing on innovative film practices has appeared in *Screening the Past*, *Senses of Cinema*, *Animation Studies Journal*, *Found Footage Journal*, *Scan* and his recent short film *Found*. *Found* was featured in *NECSUS: European Journal of Media Studies*. His multi-projector film performances, documentaries and short animations have screened at numerous film festivals worldwide over the last 40 years.

Bull, Gordon

Gordon Bull is a Senior Lecturer in the Centre for Art History and Art Theory at the ANU School of Art. He has taught at the ANU School of Art since 1991: he was Head of the Art Theory Workshop from 1996 to 2006, and Head of the School from 2006 to 2013. He received his Master of Arts from the University of Sydney in 1991. Before joining the ANU he tutored at the University of Sydney, and from 1988–1990 was a Lecturer in the Department of Fine Arts at the University of Western Australia. His publications have been in the field of Australian art, dealing with the broadest historical span from colonial art to contemporary practices. His current interests include the place of Indigenous Australian art in exhibition contexts. In 2014 he was awarded a residency at the Cité Internationale des Arts in Paris through the Power Institute Foundation for Art and Visual Culture at the University of Sydney to look closely at the Musée du quai Branly.

Burchmore, Alex

Alex Burchmore is a PhD candidate in the Centre for Art History & Art Theory, at the ANU School of Art. In 2014–2015, he undertook a year of Chinese-language training (Mandarin) at the Beijing Foreign Studies Institute after receiving a Prime Minister's Australia-Asia Endeavour Postgraduate Award. Prior to that, he completed a double Master of Arts in Art History and Curatorial & Museum Studies at the University of Adelaide, South Australia. His PhD research is focused on the use of porcelain by contemporary Chinese artists and the extent to which this can be interpreted through reference to the long history of ceramics exchange between China and the world.

Bushby, Adam

Adam Bushby is a Senior Parliamentary Counsel for the Victorian Government and the inaugural Curator of the Peter O'Callaghan QC Gallery at the Victorian Bar. He is a graduate of the University of Melbourne and the Courtauld Institute of Art.

Callen, Anthea

Anthea Callen's expertise in art history, visual culture and the gender politics of visual representation spans the eighteenth to twentieth centuries, notably in France and Britain. She is a Fellow of the Royal Society of Arts in the UK and was recently awarded a Leverhulme Emeritus Fellowship 2016–18 to research a new edition of her major book *The Art of Impressionism: Painting, Technique and the Making of Modernity* (Yale University Press). Her most recent publication is *The Work of Art: Plein Air Painting and Artistic Identity in Nineteenth-Century France* (Reaktion Books, 2015), and *Looking at Men: Art, Anatomy and the Modern Male Body* (Yale University Press) is forthcoming. Anthea is Professor Emeritus of the Australian National University School of Art and Professor Emeritus of Visual Culture, University of Nottingham, UK.

Campbell, Barbara

Barbara Campbell is a visual artist working primarily in performance and is a PhD graduand of Sydney College of the Arts. Since 1982 Barbara has worked with the specific physical and contextual properties of a given site, be it art gallery, museum, atrium, tower, radio airwaves or the world wide web. She was commissioned to make the work *Camera!* (2001) for the ACT Legislative Assembly, Canberra. She also completed the fabrication and installation of the work *The Gift* (2002) by Neil Roberts (1954–2002) at St Vincent's Hospital, Sydney and oversaw the 2004 renovation of Roberts' *House Proud* (1998) for Canberra Playhouse.

Campbell, Bronwyn

Bronwyn Campbell is currently a researcher on the Asian Art Provenance Project at National Gallery of Australia, a monumental project aiming to retrospectively examine the provenance and acquisition of all five thousand works of art in the NGA's Asian collections. Previously, she spent several years accompanying NGA travelling exhibitions around the country and has worked in curatorial roles in a number of institutions, including the Lao National Museum, where she spent four years working as a curator and advisor.

do Campo, Fernando

Fernando do Campo is an Argentinian and Australian artist, writer and curator currently based between Melbourne and New York. He launched the HSSH (House Sparrow Society for Humans) in 2015. He has undertaken residencies with CitéInternationale des Arts, Paris and BMUKK, Vienna. Grants and awards include the Regional Arts Fund, Arts Tasmania, Ian Potter Cultural Trust and the Australia Council for the Arts. In 2014 Fernando became the inaugural General Sir John Monash Cultural Fellow, completing an MFA at Parsons School of Design, New York earlier this year. He is the 2017 guest curator for Devonport Regional Gallery working towards a project for the Tasmanian International Arts Festival and is currently working towards exhibitions and projects for Praxis Gallery (New York), Ararat Regional Gallery (VIC) and the Green-wood Cemetery, Brooklyn. He is represented by Praxis Gallery, Buenos Aires & New York.

Carty, John

Dr John Carty is the Head of Anthropology at the South Australian Museum, and Professor of

Anthropology at the University of Adelaide. He has worked extensively with Aboriginal artists and custodians throughout Australia on books, exhibitions and community development programs. His core research has involved working with Aboriginal artists to bridge the divide between anthropology and art history. In recent years, John's work has grown to focus on the cultural and cross-cultural history encompassed in objects in museum collections. He is currently engaged on an ARC-funded project *Aboriginal Art History: New Approaches to Western Desert Art* (2016–2022) seeking to fill a major gap in Australian scholarship and art history by working in collaboration with Aboriginal artists to document their understandings of recent developments in Aboriginal art. John's pursuits through the South Australian Museum explore new methodologies and models for bringing Aboriginal voices and values further into mainstream narratives of Australian history, Australian art history, and contemporary Australian culture.

Chadbourne, Susie

Susie Chadbourne is a PhD candidate in Art History at the University of Melbourne. Her research interests include the study of European gothic architecture and a focus on the role of the art market and private collectors, in particular the collection of medieval art in America between 1900–1940. Prior to starting her PhD in 2016, Susie completed an MA in gothic architecture at the Courtauld Institute of Art, and a first-class Honours degree in Art History and English Literature at the University of St Andrews.

Chandler, Lisa

Dr Lisa Chandler is a Senior Lecturer in Art and Design and leads the Arts Research in the Creative Humanities research cluster at the University of the Sunshine Coast (USC), Australia. She was also foundation director of the USC Gallery and her curatorial projects include the award-winning East Coast Encounter. She has published widely and her research interests include Indigenous Australian art, environmental art, curatorship, and visual culture.

Chen, Shuxia

Shuxia Chen is a PhD candidate at the Australian Centre on China in the World, Australian National University, researching Chinese photography and its aesthetic transformation in the 1980s. Chen holds an MA in Art History from the University of Sydney; and an MA in Studio Art from Sydney College of the Arts, University of Sydney. Her photographic artwork was featured in the 2013 OZ-Asia Festival, Adelaide, and in group show *Made in China*, Australia, which toured around Australia between 2012 and 2015; while her articles and essays have been published in *Art China*, *Trans Asia Photography Review* and *Long Live the Glorious 'May Seventh Directive'* (2016).

Chiu, Melissa

Dr Melissa Chiu is Director of the Hirshhorn Museum and Sculpture Garden, the national museum of modern art, a Smithsonian Institution in Washington D.C. She was previously Museum Director and Senior Vice President, Global Art Programs at Asia Society in New York responsible for overseeing the programming for museums in New York, Houston, and Hong Kong. As a leading authority on international art, with a specialization in the Asia-Pacific region, she has organised nearly 30 exhibitions including a retrospective by Zhang Huan, a survey of Yoshitomo Nara, and an exhibition of art from China's Cultural Revolution. Chiu earned a M.A. in Arts Administration (1994) and a PhD (2005) in Art History and is the author of numerous articles and books including *Breakout: Chinese Art Outside China* (2007), *Chinese Contemporary Art: 7 Things You Should Know* (2008), *Asian Art Now* (Monacelli Press, 2010, co-authored with Benjamin Genocchio) and an anthology *Contemporary Art in Asia: A Critical Reader* (MIT Press, 2011, co-edited with Benjamin

Genocchio). She has lectured widely including at Yale University, Harvard University, New York University, as well as Cornell University. She has taught seminars and courses in Museum Studies and Asian contemporary art at the Rhode Island School of Design and Columbia University, New York.

Clayton-Greene, Kim

Kim Clayton-Greene is a PhD student at the University of Melbourne. Her dissertation examines the use of printed art in domestic interior decoration in the United Kingdom during the Victorian era. Kim completed a Master of Arts in 2012 that studied the collection of James McNeill Whistler's graphic work at the National Gallery of Victoria. During the course of her research Kim undertook an exchange to the University of Glasgow to work closely with the Whistler archive and extensive collection of his prints in the Hunterian Art Gallery. Kim was awarded the Harold Wright Scholarship in 2014, which granted her a year of research in the Prints & Drawings Department at the British Museum. Kim's broader research interests include Victorian ephemeral culture, nineteenth-century handicrafts/'women's work', Victorian pottery and porcelain, Victorian albums, scrapbooks and samplers, collecting and identity, home studies and the museology of house museums and stately homes.

Clement, Tracey

Tracey Clement is an artist, arts writer and PhD candidate in Fine Art at the University of Sydney. Her current research responds to JG Ballard's novel, *The Drowned World*, with a particular focus on imagery of the ruined city. She is known for creating artworks that meticulously utilise labour intensive techniques for their conceptual resonance. Clement has exhibited widely, both in Australia and overseas, and her writing is published regularly in numerous art and design magazines.

Coombes, Jennifer

Jennifer Coombe is Curator of Documents and Artefacts at the National Film and Sound Archive of Australia. Coombes has a Master of Arts in Museum Studies from the Australian National University and a Graduate Diploma in Information Management from the University of Canberra. Coombes has worked in cultural institutions as a curator and archivist for over a decade (National Library of Australia, Australian War Memorial and National Gallery of Australia). Coombes and Penelope Grist, Assistant Curator at the National Portrait Gallery, are the leading co-curators of a major three-year collaborative exhibition project between the National Portrait Gallery and National Film and Sound Archive in Canberra. *Starstruck: Portraits from the Movies* is the first ever collaboration of this kind between Australian national cultural institutions and will result in a major touring exhibition that will launch in Summer 2017/18.

Cox, Travis

Graduating with his doctorate from the Victorian College of the Arts (VCA) in 2015, Travis Cox's ongoing theoretical and artistic exploration seeks to examine the relationships between the user and the computer. Cox believes that the mediation of both the artist and the user within digital code produces a shared act of meaning creation and he has explored this idea through public installations, webpage artworks, and collaborative performances with dancers and composers. Cox is currently a researcher at the Microsoft Research Centre for Social Natural User Interfaces at the University of Melbourne where he specialises in exploring human-computer interaction within public spaces.

Cripps, Peter

Peter Cripps is an artist, curator and educator and has been a key figure in Australian art since the 1970s. He emerged at a time when minimalism and conceptualism were challenging an older idea of art generally, and of sculpture specifically. As an expression of those challenges, his work has been concerned with logics and technologies of space and display. Alongside minimalism and conceptualism, museology has been a key influence on Cripps. In the 1970s, he was an assistant curator at Melbourne's National Gallery of Victoria, and, from 1984 to 1986, he was Director of the IMA. Thinking about archives and museums underpins much of his work. He is a senior lecturer at RMIT's School of Art.

Crosbie, Shan

Shan Crosbie is a recent graduate from the Australian National University having completed her Honours year in Art History. Her Honours thesis examines the sexualised relationship between animal flesh and human flesh in sixteenth and seventeenth-century Netherlandish genre painting, and the way in which this connection allows a better understanding of contemporary attitudes towards animals. Her research interests are motivated by the need to re-evaluate the role animals have been consigned within human society. Shan currently works at Art Monthly Australasia, and the National Portrait Gallery of Australia. She also works as a freelance curator and writer and has been a regular contributor to *Imprint* magazine, editor of the CAHAT blog, and has curated several exhibitions around the ACT region.

Crott, Emma

Emma Crott is a PhD candidate and casual academic at UNSW Art and Design in art history and theory. Her research examines the contemporary art practices of Sophie Ristelhueber, Simon Norfolk and Luc Delahaye who photograph the aftermath of war, imaging traces of military conflict on the landscape. Situated within the genre of 'late photography' identified by writer and curator David Campany, the study tracks the historical and political significance, aesthetic features and philosophical undergirding of this contemporary current of art photography. By drawing on Jacques Derrida's theorisation of the event, the thesis considers the differing modes through which photojournalism and aftermath photography register the event of war in photographic representation. As such, her study is also concerned with the history of war photography, technological changes to the way war is waged, and the ethics of representation in a post-Gulf War climate. Emma presented her research at The Arts in Society Ninth International Conference at Sapieza University of Rome in 2014 and at various local conferences. Her interest in contemporary photography was stimulated by research conducted for her 2010 Honours thesis that analysed the work of internationally renowned German artist Thomas Demand.

D'Cruz, Glenn

Glenn D'Cruz teaches drama and cultural studies at Deakin University, Australia. He is the author of *Midnight's Orphans: Anglo-Indians in Post/Colonial Literature* (Peter Lang, 2006) and the editor of *Class Act: Melbourne Workers Theatre 1987–2007* (Vulgar Press, 2007). He has published widely in national and international journals in the areas of literary studies, performance studies and cultural studies.

Curham, Louise

Louise Curham is an experimental filmmaker and archivist. She is employed at the National Archives of Australia in Canberra. A member of the Teaching and Learning Cinema collective, she is also completing her PhD in the Centre for Creative and Cultural Research at the University of Canberra.

Curran, Tony

Dr Tony Curran is a recipient of the Vice Chancellor's College Visiting Artist Fellowship at the ANU School of Art. This involves his collaborating with Dr Ben Swift of the ANU School of Computer Science. His current research develops strategies of producing new forms of figurative painting using digital drawing and algorithmic processes. Curran holds a PhD in Fine Art from Charles Sturt University and is a sessional academic in Painting and Foundation Studies at the ANU. His work has been shown at the Canberra Contemporary Art Space, the National Portrait Gallery, University of Edinburgh, S. H Ervin Gallery and the Art Gallery of New South Wales.

Daly, Sara

Sara Daly recently completed a Masters thesis at Monash University on the topic of the devaluation of the arts in Australia. In this thesis she examined an intertwined number of elements leading to this devaluation, including the exhaustive and meaningless use of the term 'creativity', which is regularly used to tap into the 'innovation' economy. She is interested in how the value of art itself is increasingly perceived in Australia as something that is of value for purely economic reasons. Sara currently teaches in the Art History and Theory School at Monash University in Melbourne. She has a Bachelor's degree in Archaeology and Anthropology from the University of Otago, and a Bachelor of Fine Arts from the University of Auckland.

Daunt, Lisa Marie

Following 15 years working as a practising architect, 2016 saw Lisa Marie Daunt return to the University of Queensland as a PhD Candidate. Lisa is researching Queensland's post-war Church Building Designs critically analysing context, influences, trends and exemplars – asking how did the design and planning of post-war churches contribute to building modern community in Queensland? This research builds on her 2000 undergraduate thesis – 'Responses in Ecclesiology; Examples of Brisbane Church Building Design in the 1960s'.

Davies, Fiona

Fiona Davies is an installation artist working with moving image, sound and object. She has exhibited widely in both gallery and non-gallery spaces both in Australia and internationally since the mid 1980s. She is currently enrolled in a PhD at the Sydney College of the Arts. Important exhibitions for her have included *Blood on Silk* at Campbelltown Arts Centre, *Blood on Silk* at the State Silk Centre, Tbilisi, Georgia, several group exhibitions at MAP and West in the Blue Mountains, Cementa 13 and 15 in Kandos, NSW Memorial/ Double Pump Laplace I, II and III at St Marks Aberdeen NSW, the School of Physics University of Sydney and Lincoln College Oxford UK; the foyer of the Science Building at Macquarie University, Sydney NSW; and curating three shows on death at Parramatta Artist Studios.

De Lorenzo, Catherine

Dr Catherine De Lorenzo is honorary associate professor at UNSW Art & Design, University of New South Wales, Sydney, and adjunct associate professor at Monash Art Design and Architecture,

Melbourne. She is a chief investigator on an Australian Research Council Linkage Project 'Australian Art Exhibitions 1968–2009: A Generation of Cultural Transformation', examining the influence of curatorial strategies on Australian art history. Her research also examines Australian art historiography, Australian and European photographic exchange, and contemporary public art. She has served on the editorial boards of *History of Photography*, *Design and Art Australia Online*, and *Visual Studies*.

Desmond, Alice

Alice Desmond is Curatorial Assistant, Kenneth Tyler Collection at the National Gallery of Australia, Canberra.

Doherty, Brian

Brian Doherty is an artist, designer, and a biodiversity manager of a 680 acre Wildlife Refuge near Dungog NSW. After completing a Bachelor of Design Studies degree at the University of Queensland in 1977 Doherty was employed by the University of Queensland Student Union to create screen-printing, photography and ceramics facilities and to organise campus arts and entertainment events. In the early 1980s he worked as a designer for La Boite Theatre and Popular Theatre Troupe and also worked with fashion designer, Kim Hodges, on the winning entries in the Australian Gown of the Year in 1982 & 1983. He exhibited in, and was involved with a number of artist run spaces including Red Comb House, One Flat Gallery, A Room and That Contemporary Art Space. He co-edited, designed and published *Art Walk* magazine (1982–83). He was involved with the establishment of *Eyeline* magazine and was production manager from 1987–89. He established a weekly film program at the Institute of Modern Art (1983–84) and later at the Metro Arts Centre was instrumental in setting up the *Blunt Focus Film exhibition collective* (1985–86). He was a Board member of the Institute of Modern Art (1983–85); Chairperson of the Queensland Artworkers Union (1984–87); member of the Queensland Management Committee of the National Association for the Visual Arts (NAVA) and also the Queensland representative on the NAVA National Executive Committee (1988–1989). He left Brisbane in 1989.

Duggins, Molly

Molly Duggins is a sessional lecturer in Australian art in the Department of Art History and Theory at the National Art School, Sydney. Her research focuses on colonial visual culture and the intersections of art and science in the nineteenth century. Recent publications include, 'The World's Fernery': New Zealand and Nineteenth-Century Fern Fever' in *New Zealand's Empire* (2015) and 'Which Mimic Art Hath Made': Crafting Nature in the Victorian Book and Album' in *Of Green Leaf, Bird, and Flower: Artists' Books and the Natural World* (2014).

Dunn, Nate

After completing a BA in Communication Arts at University of Wisconsin at Madison, Nate spent nearly a decade in media before setting aside moving images for still ones. Having now finished his MA in Art History at University of Auckland, he is exploring how to use replica artworks to educate others, starting with a re-creation of the first Impressionist exhibition from 1874.

Eastburn, Melanie

Melanie Eastburn is Senior Curator of Asian art at the Art Gallery of NSW, Sydney, and a PhD candidate in the Centre for Art History and Art Theory at the ANU School of Art. Her research centres on Cambodian art and connoisseurship. From 2004 until 2015, Melanie held the position

of Curator of Asian Art at the National Gallery of Australia, where she managed the Asian Art Provenance Project. She was curator of the exhibition *Black robe white mist: art of the Japanese Buddhist nun Rengetsu* and co-editor of the accompanying publication (2007). In 2002–04 Eastburn worked at the National Museum of Cambodia in Phnom Penh, through Australian Volunteers International. Prior to that she was Curator of Asian Decorative Arts and Design at the Powerhouse Museum, Sydney.

Eckett, Jane

Jane Eckett recently completed her PhD at the University of Melbourne on: *Centre Five sculptors: the formation of an alternative professional avant-garde*. Her publications include 'Inge King 1915–2016', *Art Monthly Australasia*, August 2016 and the catalogue, *At the still point of the turning world: Lenton Parr*, 2014.

Edquist, Harriet

Harriet Edquist is Professor, School of Architecture and Design, RMIT and director of the RMIT Design Archives. Amongst her recent publications are: *Building a New World: a history of the State Library of Victoria* (2013), *Michael O'Connell: The Lost Modernist* (2011). She is a partner on the recently launched *Bauhaus Australia* ARC project.

Elias, Ann

Ann Elias is an Associate Professor in visual arts at Sydney College of the Arts, the University of Sydney. She has written extensively on camouflage in nature and war, as well as on the history of flowers in visual culture.

Ellis, Ngarino

Dr Ngarino Ellis (Ngāpuhi, Ngāti Porou) is a Senior Lecturer in Art History, and Co-ordinator of the Museums and Cultural Heritage Programme at the University of Auckland. She lectures on Indigenous women's art, Art Crime, Māori art history, and Museum Studies. Ngarino has written on many facets of Māori art, including both marae and gallery based practices. Her PhD, published this year by Auckland University Press as *A Whakapapa of Tradition: A Century of Ngāti Porou Carving 1830–1930* (with new photography by Natalie Robertson), explores the transformation of carved structures in her tribal area. She is currently writing a book with co-authors Deidre Brown and the late Jonathan Mane-Wheoki (both Ngāpuhi), entitled *Toi Te Mana: A History of Indigenous Art from Aotearoa New Zealand*. This seeks to be the first comprehensive history of Maori art and investigate the relationships, continuities and commonalities between the art of the ancestors and their descendants using specially-developed art history and Kaupapa Māori methodologies.

Errol, Elizabeth

Elizabeth Errol is a writer and curator based in Canberra. She has studied art history at the University of Melbourne and the Australian National University where her research centred on the work of Australian women artists working in the 1920s to now. In 2015, she interned at the National Gallery of Australia in the Australian Prints, Drawings and Illustrated Books Department, where she developed a particular interest in Australian women printmakers and the feminist potentials of printmaking. She is currently researching the life and work of Lesbia Thorpe.

Fortescue, Chris

After more or less abandoning photography as a singular activity in the early 1990s, Chris Fortescue worked with room installations, generating interplays between objects, images and sound. He established SOUTH gallery with Simon Barney in 1998. At the end of the century he moved to Vienna, where his interest in photography was rekindled through digital processes and the internet. During this period he also worked with the Linz based collective TimesUp on their Anchortronic project, made online text animations and sound pieces, and collaborated with other artists as a sound designer and web consultant. He completed a PhD at ANU School of Art in 2009. He is currently based in Vienna.

Foster, Sally

Sally Foster is the Curator of International Prints, Drawings and Illustrated Books at the National Gallery of Australia. She is currently working on an exhibition of Pablo Picasso's *Vollard Suite* 1930–37, and a 2017 display of Russian avant-garde art.

Fraser, Suzanne

Suzanne Fraser recently completed her PhD at the University of Melbourne, examining how Scottish art contributed to the formation of British identity in Australia from the mid-nineteenth century to the mid-twentieth century, with a focus on the problematisation of national identity and the role of Scottish art in facilitating Indigenous dispossession. She contributed to the catalogue, *For auld lang syne: images of Scottish Australia from First Fleet to Federation* (Inglis and Macdonald, 2014).

Goad, Philip

Philip Goad is Professor of Architecture, Faculty of Architecture, Building and Planning, University of Melbourne. Among his many publications are: *The Encyclopedia of Australian Architecture*, with Julie Willis (2012) and *Augmented Architecture* with Felix, Anderson and Giles (2014). He is a partner on the *Bauhaus Australia* ARC project.

Gralton, Beatrice

Curator at Carriageworks since 2012, Beatrice Gralton has held positions at The Corcoran Gallery of Art, in Washington DC; the Embassy of Australia, Washington DC, and the National Gallery of Australia, Canberra. She has an Honours degree in Art History and Curatorship from the Australian National University, and a Masters in Art Administration from the University of New South Wales. Gralton has lectured in Australia and the United States and has published widely on historic and contemporary art. Her current projects include a major collaboration with the American artist Nick Cave to be presented at Carriageworks in January 2018.

Grant, Katrina

Katrina Grant is an art historian who works on the history of gardens and landscapes, and the history of stage set design. She is the editor of the Melbourne Art Network and a founding editor of the online art history journal *emaj*. She has published on the history of gardens theatres in Italy and on artistic relations between Rome and Britain in the eighteenth century. Her current research projects include 'Digital Cartographies of the Roman Campagna', which will produce an online interactive map of the history of the landscape around Rome and trace its connections to visual and material culture. She was recently appointed Lecturer in Digital Humanities at the Australian National University

Gray, Elizabeth

Elizabeth Gray is currently completing a visual arts studio-based PhD research project at Griffith University's Queensland College of Art. Her research project is employing the artistic practices of object salvage and installation to investigate meaning and relevance of sea and shipwreck metaphor today. Previous qualifications include a Bachelor of Arts (University of Queensland) majoring in art history and architectural studies, and a Bachelor of Fine Art with Honours (Griffith University). She is a practising artist who has exhibited in Australia and Japan, and has undertaken residencies in Australia, (Bundanon and King's Bridge Gorge Cottage, Tasmania) Japan, (Mino Paper Art Village and Tokyo University of the Arts) and WASPS studio The Booth, at Scalloway, Shetland Islands. A life-long interest in the sea has been sustained through a long-term volunteer involvement with Queensland Maritime Museum.

Griffin, Sushma

Sushma Griffin is a doctoral candidate at the School of Communication and Arts at the University of Queensland. Her research interests are critical debates and philosophies of nineteenth century photography, particularly the production and reception of nineteenth century photographs of Indo-Muslim architecture.

Grist, Penelope

Penelope Grist has worked as Assistant Curator at the National Portrait Gallery since July 2013 and previously worked in exhibitions at the National Library and the National Museum. Grist holds a Master of Liberal Arts (Museums and Collections) from the Australian National University and Honours degrees in Law and Art History at the University of Sydney.

Groom, Sally

Sally Groom has a particular interest in modern and contemporary art history and theory. She completed a Post Graduate Diploma in Arts at the University of Melbourne in 2015, and holds a Graduate Diploma from Adelaide University, and a Graduate Certificate from the University of Melbourne, both in Art History. After 12 years working as a Conservator for the National Gallery of Victoria and Museum Victoria, she is now hoping to pursue freelance art writing, research, administration or curation. She is currently working as a freelance writer, a volunteer invigilator at Geelong Gallery, and as an assistant for Paul Hunt Preservation, a conservation practice specialising in public art and monuments.

Hawker, Rosemary

Rosemary Hawker's research and teaching centre on the interpretation of contemporary art through medium relations, theories of representation, concepts of visibility, image/text relationships, the history and theory of photography, and in particular, the relationship between photography and painting and the work of German artist Gerhard Richter. She was an invited speaker at *Panorama: New Perspectives on Richter* symposium at Tate Modern, which was part of their major retrospective of the artist's work in 2011. She is currently co-curating the first major exhibition of Gerhard Richter's work in Australia, which will open at QAGOMA in late 2017. Her doctorate in Art History from the University of Queensland, entitled 'Blur: Gerhard Richter and the photographic in painting', was awarded in 2007. She also holds a Graduate Diploma in Adult and Vocational Education (Griffith University, 1992) and a Bachelor of Arts (University of Queensland, 1983).

Haylock, Brad

Associate Professor Brad Haylock is a designer and publisher, and is Program Manager of the Master of Communication Design at RMIT. As well as being the Program Manager of the Master of Communication Design at RMIT, Brad is the founding editor of Surplus, an independent publishing house that focuses on the dissemination of critical and speculative practices across art, design and architecture. He has recently designed and published such titles as *Impresario: Paul Taylor, The Melbourne Years, 1981–1984*, and *Making Worlds: Art and Science Fiction*.

Haynes, Rachael

Dr Rachael Haynes is Lecturer in Visual Arts in the Creative Industries Faculty, Queensland University of Technology. Her art practice explores the limits of language and subjectivity, and re-examines art history and philosophy in relation to gender politics. In her cross-disciplinary feminist practice, Haynes performs a playful mixing of language codes and pictorial systems – drawn from abstraction, conceptual art, pop music, art criticism and philosophical traditions – and enacts a gendered ‘redrawing’ and (re) performing of these texts.

Hertzog, Nickk

Nickk Hertzog is a Melbourne-based artist currently undertaking a practice-based PhD at Melbourne University. He holds a BFA and completed his MFA from Monash University in 2013. Using digital video and installation assemblages his work focuses on the intersection of art and other modes cultural expression through digital and folk cultures. He has a particular interest in modes of appropriation and the representation of urban space. Nickk has exhibited in a range of spaces in Melbourne, most recently the ARI Rubicon with his show *Out There*.

Hill, Bianca

Bianca Hill is an emerging curator currently completing her Masters in Art History and Curatorial Studies at Centre for Art History and Art Theory at the ANU School of Art. Her research interests include printed ephemera and mortality studies. Bianca is particularly interested in alternative methodological approaches to seeing and understanding aesthetic culture. Her thesis explores the development of modern and contemporary Burmese graphic arts. She is presently working as the Curatorial Assistant, Gordon Darling Graduate Intern at the National Gallery of Australia.

Hinchcliffe, Geoff

Geoff Hinchcliffe’s research and production focuses on new forms and practices in data visualisation, computational design, and interaction design. His research results in both theoretical and creative outputs, from the highly practical, to the experimental, playful and occasionally provocative. Current research themes include: Representing Cultural Collections; Dynamic Design; Poetics and Materiality; and, Speculative and Undisciplined Design. He was recently appointed Senior Lecturer Design at ANU School of Art.

Holm, Stephanie

Stephanie Holm is a natural history illustrator and author currently completing her PhD in Natural History Illustration at the University of Newcastle, NSW. The focus of her practice-based PhD is illustrating natural regions in a chorography, combining traditional illustration techniques with digital technologies. In 2015 her natural history art therapy colouring book *Wildscapes: An Australian art therapy colouring book* was published by Murdoch Books. Stephanie is currently a Children’s Literature Fellow at the State Library of Victoria, for which she is researching

representations of Australian fauna and flora in early children's literature c1850 to 1930. The results of this research will be interpreted creatively, in book form.

Hopper, Chelsea

Chelsea Hopper is a writer and independent curator. She recently completed a Masters in Art History and Curatorial Studies at the Centre for Art History and Art Theory at the ANU School of Art, while also interning at the National Gallery of Australia in the photography department. She has assisted in curating in-house exhibitions at the National Gallery of Australia, as well as independently curating shows in Perth and Melbourne since 2013. In 2016, she was appointed Critic-in-Residence at Australian National Capital Artists Inc. Gallery, Canberra, and was also appointed the Emerging Curator for the *HERE&NOW17* exhibition at the Lawrence Wilson Art Gallery in Perth, opening in April 2017.

Hou, Joey

Joey Hou (aka Delilah Lyses-sApo) is an MFA candidate at Sydney College of the Arts, Sydney.

Inwald, Minerva

Minerva Inwald is a PhD candidate in the Department of History, University of Sydney, researching the history of the National Art Museum of China (NAMOC) between 1958 and 1989. Using Chinese-language primary sources to examine how exhibitions at this prestigious space were employed to communicate ideas about the role of art in China in relation to conceptions of 'the people,' her research seeks to investigate broader questions of how art objects circulate in museum contexts, as well as outside museums—such as in domestic, work and public spheres. Minerva graduated with a Bachelor of Arts (Languages) Honours degree from the University of Sydney in 2012, and was awarded the Francis Stuart Prize for Asian Art History from the Department of Art History. She recently undertook an eight-month postgraduate exchange program at Beijing's Central Academy of Fine Arts.

Jackson, Simon

Simon Jackson lectures in the history of design at Swinburne University of Technology. He has contributed many publications to *Design Issues*, *Journal of Design History* and *Journal of Design Research*. He is currently researching the history of design education in Australia.

Jaireth, Subhash

Subhash Jaireth lives in Canberra. He has published poetry, fiction and nonfiction in Hindi, Russian and English. His book *To Silence: Three Autobiographies* was published in 2011. Two plays adapted from the book were performed at Canberra's Street Theatre in 2012. His novel *After Love* was released last year. His short-story collection *Moments* came out in October 2015. He is a 2016 nominee for ACT Book of the Year. His book *Incantations* that contains prose pieces about portraits in the National Portrait Gallery came out in September 2016. He is a member of the University of Canberra's Centre for Creative and Cultural Research.

Jasper, Adam

Adam Jasper is a post-doctoral researcher at eikones NFS Bildkritik (iconic criticism) in Basel, Europe's largest independent art history research institute, and is an associate of Philip Ursprung's chair at the ETH Zürich. He is an editor of the *Architectural Theory Review*, as well as a contributing

editor to *Cabinet Magazine*, has guest edited a forthcoming issue of *Future Anterior*, and is a regular contributor to *Artforum*.

Joyce, Renée

Renée Joyce is a PhD candidate at James Cook University, where her research examines collected object inclusive artistic practice through the lens of social and cultural constructs. She also holds a Bachelor of Arts (Art History) from the University of Queensland and a Masters in Creative Industries and Arts Management from Queensland University of Technology. Renée has worked in visual arts collecting institutions at regional, state and national levels in the areas of exhibitions, registration, collection system management and digital access to collections for over a decade. She is currently involved with a collection discoverability project which aims to develop the National Gallery of Australia's capacity to capture the full life of a work of art in the NGA collection management system and make that accessible to members of the public through current and future digital initiatives.

Juliff, Toby

Dr Toby Juliff is Lecturer in Critical and Theoretical Studies and coordinator of the Visual Arts Honours program at the Victorian College of the Arts, University of Melbourne. A graduate of the University of Leeds he has published articles and catalogues on Rachel Whiteread, Richard Serra, Constantin Brancusi and most recently Lynda Benglis (Neon Parc) and Michelle Nikou (Heide, touring). His upcoming book chapter considers the role of affect in critical heritage studies in a series edited by Professor Laurajane Smith (ANU).

Keaney, Magdalene

Magdalene Keaney is a curator and writer who works with photography. Formerly a curator at the Australian National Portrait Gallery, she held a research fellowship with the photography collection at the Victoria and Albert Museum and subsequently worked with the fashion photography agency M.A.P. She has written widely on photography for journals, museum exhibition catalogues and books. Her first book *World's Top Photographers: Fashion and Advertising* (2007) was published by RotoVision and has been translated into several languages. Keaney was Associate Curator of Photographs at the National Portrait Gallery, London, where she curated *Irving Penn Portraits* (2010) and was the author of the catalogue accompanying the exhibition. She was the inaugural curator and creative director of the Fashion Space Gallery at London College of Fashion. Her most recent book *Fashion Photography Next* was published by Thames & Hudson in 2014. She is currently Senior Curator of Photographs at the Australian War Memorial, Canberra and is completing her PhD in the Centre for Art History and Art Theory at the ANU School of Art researching studio photography.

Kelty, Russell

Russell Kelty is Associate Curator of Asian Art at the Art Gallery of South Australia, where he has curated and contributed to exhibitions and catalogues, including *Ever Blossoming, Treasures Ships: Art in the Age of Spices* and *Realms of Wonder: Jain, Hindu and Islamic art of India* (2013). He received a BA in Art History from Colorado State University, after which he spent three years living and working in Japan. He completed an MA in Art History at the University of Adelaide, with a thesis that examined Vietnamese architectural tiles from the fifteenth to sixteenth centuries found in Indonesia. He is currently a PhD candidate at Monash University, researching the depiction of

foreign ships arriving at Nagasaki during the Edo period as representative of the shifting socio-political context of Japan.

Kostyrko, Diana

Diana Kostyrko is a Visiting Fellow in Cultural History in the School of Literature, Languages and Linguistics at the ANU. Her academic field is the transatlantic art dealers of the late nineteenth and early twentieth centuries. Diana has been a provenance researcher for fifteen years, starting with having to account for artworks written about or handled by the Paris art dealer, René Gimpel with whom her PhD studies and now monograph – forthcoming with Harvey Miller – are concerned. At present, there is quite a fascination for the subject of Nazi-era looted art and Gimpel, being Jewish, was one of those severely affected. In the course of her work, Diana has exchanged provenance information with auction houses, museum curators and scholars worldwide.

Keulemans, Guy

Guy Keulemans is a design repairer and research investigator for Object Therapy. He is a multi-disciplinary designer and researcher working across product design, graphics and installation. In his practice he produces critical objects informed by history, philosophy and experimental methodology. Major themes are repair, generative processes, and the environmental concerns of production and consumption. Guy has exhibited in museums and galleries in the Netherlands, Germany, Austria, Poland and Australia including ARS Electronica, the Marres Centre for Contemporary Culture, COCA Torun and Platform 21, Object, Craft ACT and Craft Victoria. He currently lectures at UNSW Art and Design.

Krischer, Olivier

Olivier Krischer is a post-doctoral fellow at the Australian Centre on China in the World, ANU. His research concerns the role of art in modern and contemporary China-Japan relations, as well as recent networks of artistic activism across East Asia. He is co-editor of *Asia through Art and Anthropology* (Bloomsbury, 2013) and the special issue of *Australia & New Zealand Journal of Art*, 'Asian Art Research in Australia and New Zealand' (Taylor & Francis, 2016). He has lectured in art and design history at the University of Tsukuba (Japan), University of Sydney, UTS and ANU, and was previously managing editor of *ArtAsiaPacific* magazine in Hong Kong (2011-12). At CIW, in addition to his research, Olivier has been curator of the CIW Gallery, including most recently *Zhang Peili: from Painting to Video* (co-curated with Kim Machan, Media Art Asia Pacific), and a founding co-programmer for the Centre's 'Asia & Pacific Screens' film series (2013-2016).

Larsson, Chari

Chari Larsson recently received her PhD in art history from the University of Queensland. She is currently preparing a monograph on Georges Didi-Huberman.

Law, Jo

Dr Jo Law is an artist-researcher and senior lecturer in Media Arts at the University of Wollongong. Her research focuses on the transformative relationship between art and technology, drawing from philosophical enquiries to investigate materialist practices and processes. She is interested in creative practice's relationship with changing sociocultural and political environments. In particular, she explores how the textual imprints of media and materials in artworks shape human experience. Her artworks bring together a range of media, materials, and processes to explore the way we make sense of our world.

Lawler-Dormer, Deborah

Deborah Lawler-Dormer is a freelance curator, researcher and artist based in Auckland, New Zealand specialising in art, science, media and technology projects. Concurrently she is engaged in a PhD by Creative Practice specialising in Media Arts, jointly supervised by the National Institute for Creative Arts, University of Auckland (Dance studies and Fine Arts), and the School of Art & Design, University of New South Wales, Sydney, Australia through the Universities 21 Doctoral Scheme. Her creative practice PhD explores the intersection between art, neuroscience, medical imaging, the biomimetic and the post-human.

Linden, Liz

Liz Linden is an artist based in New York City and New South Wales. She received a BA in Literature from Yale University (New Haven, CT) in 2002 and was a studio artist in the Whitney Independent Study Program (New York, NY) from 2008 to 2009. She is currently a PhD candidate in Visual Art at the University of Wollongong. Her article, 'Reframing *Pictures*: Reading the Art of Appropriation', will be published in the December 2016 issue of *Art Journal*. In 2017, Linden will have solo exhibitions and projects at Cleopatras in New York City and the Hammer Museum in Los Angeles, and she will undertake a residency at the Perth Institute of Contemporary Art (PICA). Her work is appropriation-based, and is informed by feminist, photographic and literary theories.

Lomas, Julia

Julia Lomas is a PhD candidate in Art History and Theory at Monash University, researching Marcel Broodthaers and *Décor*: Politics, Function and History. She has a background in curating, gallery management and art writing.

Lonie, Bridie

Bridie Lonie is a PhD Candidate at the University of Otago and Lecturer in Art History and Theory at the Dunedin School of Art and Emeritus Member, Otago Polytechnic, Dunedin. Her PhD looks at the interdisciplinary nature of understandings of climate change and consequences for the role of art.

Lorber-Kasunic, Jacqueline

Jacqueline Lorber-Kasunic is a design academic who explores design history and theory, material culture and visual knowledge production. Her research draws on the use of visualisation as a method of inquiry that can open up alternate ways of interpreting text-based data in the field of humanities. Working with Dr Kate Sweetapple at UTS, Jacqueline explores the capacity of visualisation to reveal narratives that cannot be accounted for by aggregation in texts. Instead they draw on the visual epistemology of design to develop approaches that more wholly express the qualitative nature of data. Two of their projects are: 'Writing Rights' and 'Visualizing Chinese Input' working with Humanities + Design at Stanford University. Jacqueline's other research interests include the role of visualisation in the gallery, library, and museum sector. The digitisation of content has created new opportunities for rethinking how we engage with and share collections. At UTS, Jacqueline is Director of Interdisciplinary Design, in the School of Design. Her PhD in Design analysed colonial Australian narratives and images and their ongoing significance in contemporary rural practices.

Lowish, Susan

Dr Susan Lowish (University of Melbourne) is from Launceston, Tasmania. She has a PhD and MA from Monash University. She writes, teaches and researches in the general field of Australian art history and has been a long-time supporter of Ara Irititja. She is inspired by the potential of this software for recording Aboriginal art history for Indigenous communities. Currently, she tours undergraduate students through remote art centres of Australia, and is working on a cultural material repatriation project with Museum Victoria.

Lu, Carol Yinghua

Carol Yinghua Lu is an art critic and curator, and currently a PhD candidate in art history at the University of Melbourne. She is a contributing editor at *Frieze* magazine and is on the editorial board of *The Exhibitionist* journal. Lu served on the jury for the Golden Lion Award at the 2011 Venice Biennale, was co-artistic director of the 2012 Gwangju Biennale and co-curator of the 7th Shenzhen Sculpture Biennale in 2012. From 2012 to 2015, she was the artistic director and chief curator of OCAT Contemporary Art Terminal, Shenzhen. Lu was also the first visiting fellow in the Asia-Pacific Fellowship program at the Tate Research Centre, London, in 2013.

Manderson, Desmond

Professor Desmond Manderson is jointly appointed in the ANU Colleges of Law and of Arts & Social Sciences at the Australian National University where he directs the Centre for Law Arts and the Humanities. Recent work on art and law includes *Law and the Visual: Representations, Technologies and Critique* (Toronto 2016) and *Temporalities of Law in the Visual Arts* (Cambridge 2017).

Marchant, Finn

Finn Marchant is a Sydney-based artist, working across installation and digital media. Marchant completed a Bachelor of Design in Photography and Situated Media (Honours) in 2014 at UTS where he is currently undertaking a PhD examining authorship and the digital image. He recently held a solo exhibition *Soft Ions* at firstdraft, and co-curated *My Feet Would Hurt if They Still Existed* with Nicholas Aloisio-Shearer at Alaska Projects (2015). His work has been included in numerous group shows including *Life is Hard*, firstdraft, Sydney, 2014; *Mono no Aware*, Linden Centre for Contemporary Arts, Melbourne, 2013; and *Living in the Ruins of the Twentieth Century*, UTS Gallery, Sydney, 2013.

Marks, Andy

Andy Marks is a research investigator for Object Therapy. Andy Marks is the Program Director of Hotel Hotel's Fix and Make. He is a social entrepreneur and serial innovator who is drawn to the fault line where society, business, culture and sustainability meet. As a social entrepreneur, he launched SleepingBags Social Enterprise – a UK based textiles up cycling brand that has remade over 11,000 kilos of end of life luxury hotel bed linen in to tote bags, sleepwear and accessories. He's a leading thinker on grass roots movements in cities around the world. He founded the Vivacity think tank that observed, reported on and celebrated over 200 city based grassroots movements through panel discussions, and online and offline publications. Andy believes the fixers and makers movements around the world are a force for positive change, re-skilling communities, supporting lifelong learning, stimulating the local economy, creating resilient networks and empowering us all to take back control of our possessions.

Maskill, David

David Maskill is Senior Lecturer in Art History at Victoria University of Wellington, where he specialises in French eighteenth-century art and the history of prints. He has published in *Print quarterly*, *Dossier de l'art* and his most recent publication is in the latest issue of the on-line *Journal18*.

McDonald, Lee

Lee McDonald is a PhD graduate from the Department of Archaeology and History at La Trobe University. She presented some of her Masters research into medical analogies in fifteenth century Italian architectural treatises at previous AAANZ and SAHANZ conferences and tutored in art history at Monash University before leaving academia for the business world. Her paper today derives from her recent Doctoral thesis on the identification and interpretation of the caryatids from the ancient Greek temple known as the Erechtheum.

McKenzie, Robyn

Robyn McKenzie has lectured on Art History and Theory largely in art school contexts, her area of specialisation being the modern and contemporary periods. She continues to publish on Australian contemporary art. Robyn recently completed a PhD at the Australian National University entitled 'One Continuous Loop: Making and Meaning in the String Figures of Yirrkala', exploring a collection of indigenous string figures mounted on card in the Australian Museum. Her research included working with women in the Yirrkala community remembering the string figure designs, and together they made a series of string figure prints that were exhibited at the Museum of Contemporary Art in 2013, and are now in a number of institutional collections. She is currently Research Fellow on an ARC-funded project *The Relational Museum and its Objects: Engaging Indigenous Australian Communities with their Distributed Collections* (2016–2019)—a partnership between the ANU, the National Museum of Australia, the British Museum and a number of Indigenous organisations.

McLean, Ian

Ian McLean is Senior Research Professor of Contemporary Art, the University of Wollongong and an Adjunct Professor at the University of Western Australia. He has published extensively on Australian art and particularly Aboriginal art. Recent books include *Rattling Spears: A History of Indigenous Australian Art*, *Double Desire: Transculturation and Indigenous Art* and *How Aborigines Invented the Idea of Contemporary Art*.

McNamara, Andrew

Andrew McNamara is an art historian and Professor, Visual Arts at Queensland University of Technology (QUT), Brisbane. His publications include: *Sweat—the subtropical imaginary* (2011); *An Apprehensive Aesthetic* (2009); *Modern Times: The Untold Story of Modernism in Australia*, with Stephen and Goad (2008). He is a partner on the *Bauhaus Australia* ARC project.

Merritt, Naomi

Dr Naomi Merritt is a lecturer and researcher in visual art at the University of South Australia. Naomi received a PhD from the University of Melbourne (2014) which examined the photography of Jeff Wall. Naomi's research investigates the ideologies and socio-technological dynamics that inform cultural production, with a particular focus on visual culture, art, and systems of representation.

Messham-Muir, Kit

Kit Messham-Muir is an Associate Professor in Art at Curtin University, Perth, WA, a member of their Australia at War and Peach Research Group, and a conjoint member of the Centre for the History of Violence at the University of Newcastle, NSW. For twenty years, Messham-Muir's research has investigated art and conflict, from the 'culture wars' of the NEA debate, to the memorialising of victims of war and, more recently, the art and visual culture of contemporary war. In 2015, Thames & Hudson published his book, *Double War: Shaun Gladwell, visual culture and the wars in Afghanistan and Iraq*, which investigates the ethical and aesthetic issues that arise when the critical practice of a contemporary artist negotiates the political complexities of contemporary warfare. He has also published many articles and chapters on this topic in recent years including an up-coming chapter in *Perception and Agency in Shared Spaces of Contemporary Art*, to be published by Routledge.

Milam, Jennifer

Jennifer Milam is an ARC Future Fellow and Professor Art History and Eighteenth-Century Studies at the University of Sydney. Her books include studies of rococo art and architecture, the French painter Jean-Honoré Fragonard, and a co-edited volume on women artists and patrons in eighteenth-century Europe. She has published articles in *The Art Bulletin*, *Curator: The Museum Journal*, *Art History*, *The Burlington Magazine*, *Eighteenth-Century Studies* and *Eighteenth-Century Fiction*. Her current research focuses on the visual expression of cosmopolitan thought in eighteenth-century garden design.

Millner, Jacqueline

Dr Jacqueline Millner is Senior Lecturer in Critical Studies at The University of Sydney. She has published widely on contemporary Australian and international art. Her books include *Conceptual Beauty: Perspectives on Australian Contemporary Art* (2010, Artspace, Sydney) and (with Jennifer Barrett), *Australian Artists in the Contemporary Museum* (2014, Ashgate, UK). She is co-convenor of the research cluster Contemporary Art and Feminism at The University of Sydney.

Moline, Katherine

Katherine explores the cross-overs between avant-gardism in visual art and the social pacts of contemporary experimental design. Since co-convening the symposium *sds2k4: Experimental and Cross-Cultural Design* (2004), she curated the exhibition *Connections: Experimental Design* (2007) and introduced international leaders in experimental and speculative critical design to Australian audiences. More recent exhibitions she has curated since completing a PhD in Art History include *Feral Experimental* at UNSW Galleries, Sydney (2014), *Experimental Practice: Provocations in and Out of Design* at RMIT Design Hub, Melbourne (2015), and *Experimental Thinking: Design Practices* at Griffith University Gallery, Brisbane (2015). Katherine's art practice investigates how design processes and technologies can be diverted to the production of experiential and conceptual interactions. Current research projects include a critical review of research methodologies in art and design, a series of experimental workshops on social practices with mobile telephones and CCTV, and a number of ongoing systems artworks. Katherine was awarded the Dean's Award for Outstanding Research Supervision, College of Fine Arts, UNSW in 2009.

Montana, Andrew

Dr Andrew Montana is a senior lecturer in art and design history in the Centre of Art History and Art Theory at the ANU School of Art. Researching ornament, design and decoration as expressions

of cultural language, he is the author of *Fantasy Modern: Loudon Sainthill's Theatre of Art and Life* and *The Art Movement in Australia Design: Taste and Society 1875–1900*.

Moore, Catriona

Dr Catriona Moore is Senior Lecturer in Art History at The University of Sydney. She has published widely on feminist art and activism, and more broadly on modern and contemporary women artists. She is the author and editor of books central to the development of the feminist history of Australian art, including *Indecent Exposures: Twenty Years of Australian Feminist Photography* (Allen and Unwin, Sydney, 1991) and *Dissonance: Feminism and the arts 1970–1990* (Allen and Unwin, Sydney, 1991). She is co-convenor of the research cluster Contemporary Art and Feminism at the University of Sydney.

Morse, Meredith

Meredith Morse is Assistant Professor of Humanities (Art History) at Yale-NUS College, Singapore. She has recently published a monograph on US artist Simone Forti's interdisciplinary work across movement, text, and sound, *Soft is Fast: Simone Forti in the 1960s and After* (MIT Press, 2016).

Nitschke, Alexandra

Alexandra Nitschke is a Brisbane based art museum professional interested in contemporary art, collection development, and curatorial projects. Alexandra recently completed the Master of Museum Studies programme at the University of Leicester. With involvement from the Pitt Rivers Museum at the University of Oxford, Salamanca Arts Centre Hobart, and Carriageworks Sydney, her thesis sought to unravel the motivations and outcomes of contemporary artists working with colonial collections. Alexandra recently participated in an international curators' residency in Austria, culminating in the development of an exhibition of contemporary art at the Universität für angewandte Kunst [University of Applied Arts], Vienna. Previous to this Alexandra was Curatorial Assistant at Ipswich Art Gallery.

Osborne, Margot

Margot Osborne is a writer, curator and art history researcher. She has recently graduated with a PhD in Art History from the University of Adelaide. Her thesis is titled 'Post-Imperial Perspectives: British Art Since 1940 at the Art Gallery of South Australia'. She is the author of four books on Australian artists, has been a regular contributor to art journals and *The Advertiser*, and has been the curator of numerous exhibitions in Adelaide and nationally. She is currently a contributing essayist to the forthcoming SALA monograph on artist Christopher Orchard.

Olivieri, Jess

Jess Olivieri is a PhD candidate at Sydney College of the Arts and an internationally recognised artist, writer and curator. Olivieri is the co-founder with Hayley Forward of the Parachutes for Ladies, curating at Performance Space, Sydney and exhibiting at Gallery of Modern Art, Qld; Campbelltown Art Centre, NSW; Museum of Contemporary Art, Sydney; Australian Centre for Contemporary Art, Melbourne as well as in South Africa, Chile and the Netherlands. She has contributed to catalogue essays for Gertrude Contemporary Art Space and presented in national and international conferences. In 2015 she undertook an exchange from her PhD at Sydney University to study at the Piet Zwart in Rotterdam.

Overton, Neill

Dr Neill Overton is Associate Head of School, and Senior Lecturer in Art History and Visual Culture, in the School of Communication and Creative Industries at Charles Sturt University. Prior to this he was a lecturer at RMIT, Victoria College, Melbourne University and the Victorian College of the Arts, in Art History, Drawing, and Design, for the past 25 years. He has also worked extensively as a newspaper journalist, interviewer, illustrator, graphic artist, exhibiting artist, art reviewer and novelist. His awards include the Victorian Premier's Literary Award. Neill Overton's research interests are in contemporary Australian drawing, art prizes, awards and surveys. He completed his PhD on 'Icons and Images in Australian Drawing 1970–2003', and continues to research, curate, and write catalogue essays and texts towards arts practice emanating from a regional context—and the relationship between contemporary regional and urban art.

Palmer, Daniel

Daniel Palmer is Associate Dean of Graduate Research and Associate Professor in the Art History & Theory Program at Monash Art, Design & Architecture (MADA). He has had a long involvement with the Centre for Contemporary Photography in Melbourne, first as a staff member and then on the board. Palmer has published widely on photography and contemporary art, including numerous journal articles, catalogue essays and art reviews, and significant book publications such as the forthcoming *Photography and Collaboration: From Conceptual Art to Crowdsourcing* (Bloomsbury 2017); *Digital Light* (Open Humanities Press, 2015), edited with Sean Cubitt and Nathaniel Tkacz; and *The Culture of Photography in Public Space* (Intellect 2015), edited with Anne Marsh and Melissa Miles. Palmer has been a Chief Investigator on multiple successful ARC projects, including the ARC Discovery Project 'Genealogies of Digital Light' (2008–11) with Sean Cubitt and Les Walkling; an ARC Linkage Project 'Photography as a Crime' (2009–2012) with Melissa Miles, Mark Davison and the Centre for Contemporary Photography; and the ARC Discovery Project 'Curating Photography in the Age of Photosharing' (2015–2017) with Martyn Jolly.

Perin, Victoria

Victoria Perin is an independent art writer researching printmaking in Melbourne during the 1960s, 70s and 80s. She studied Art History at the Australian National University. In 2013, she was the Gordon Darling Intern in the Australian Prints and Drawings Department at the National Gallery of Australia.

Picone, Loretta

Loretta studied a Masters of Fine Art, Sculpture/Ceramics, at the University of Sydney between 2012 and 2015. Her work has been shown in several exhibitions including this year's 'Stunning Edge: 2016 Contemporary Ceramic Art in Asia' at the National Taiwan Crafts Research & Development Institute, Taipei City, Taiwan.

Price, Tania

Tania is undertaking a studio-based research project investigating the role of painting in reporting on global issues, specifically the global refugee crisis. She has an Honours degree in Fine Arts from the University of Tasmania, having relocated to Hobart seven years ago following a career in journalism, media relations and communications.

Read, Richard

Richard Read is Emeritus Professor of Art History and Senior Honorary Research Fellow at the University of Western Australia. He has published in major journals on the relationship between literature and the visual arts, nineteenth and twentieth-century European, American and Australian art history, contemporary film, and complex images in global contexts. His *book Art and Its Discontents: the Early Life of Adrian Stokes* (2003) was joint winner of the AAANZ book prize. His project on The Reversed Canvas in Western Art was funded by an ARC Discovery Grant. In recent years he has been a Research Fellow at the universities of Bristol, Aberystwyth, East Anglia, Cambridge and Durham, and lectured at the National Gallery of Victoria, the National Gallery of Art in Washington and Tate Britain. In 2016 he convened an international symposium and two teaching units including international visitors on 'Colonisation & Wilderness in 19th Century American and Australian Landscape Painting' funded by the Terra Foundation for American Art at the Art Gallery of Western Australia.

Riddler, Eric

Eric Riddler is the Visual Resources Librarian at the Art Gallery of New South Wales. He has had experience in researching public art for exhibitions, such as *Robert Klippel* [AGNSW, 2002] and *Presence and Absence* [National Portrait Gallery, 2003] and papers at various symposia and conferences. In his current position, he has overseen the digitisation of the photographic collections of artists like Frank and Margel Hinder, Anita Aarons, Ken Scarlett and Bert Flugelman, all of whom participated in and carefully documented the public art of post war Australia. Images from these collections, specifically those relating to the then relatively new city of Canberra, form the basis of the proposed paper.

Roberts, Claire

Claire Roberts is an historian and curator specializing in modern and contemporary Chinese art and visual culture. She is an Australian Research Council Future Fellow and Associate Professor of Art History in the School of Culture and Communication at the University of Melbourne. She was Senior Curator of Asian arts at the Powerhouse Museum, Sydney (1988–2010) and has held research fellowships at Harvard University (2011, 2009–10), and the Australian National University (2006–09). Claire studied at the Foreign Languages Institute, Beijing (1978–1979) and the Central Academy of Fine Arts, Beijing (1979–1981). Following her BA (1983) and MA (1987) at the University of Melbourne, she completed her PhD (2006) at The Australian National University, focusing on the work of modern Chinese brush-and-ink painter Huang Binhong (1865–1955). Her most recent books are *Yang Zhichao: Chinese Bible 1949–1999* (2015); *Photography and China* (2013); *Go Figure! Contemporary Chinese Portraiture* (2012); *Friendship in Art: Fou Lei and Huang Binhong* (2010). Her current research project 'Reconfiguring the World. China. Art. Agency 1900s to Now' focuses on the international context of modern and contemporary Chinese art.

Rosier, Cathleen

Cathleen Rosier has a BA (Hons) and BMus (Hons) from the University of Melbourne and is currently undertaking her Masters of Arts (thesis) in art history also at the University. Her thesis is examining the Ewing Collection from the Ian Potter Museum of Art. As part of her undergraduate degrees Cathleen studied at the University of Amsterdam and the Hebrew University of Jerusalem. She holds a LMusA (Recorder) from the Australian Music Examinations Board and previously worked in the Israel Museum, Jerusalem in Travelling Exhibitions.

Ross, Toni

Toni Ross teaches art history and theory at UNSW Art & Design, UNSW Australia. Her recent research has applied Jacques Rancière's thinking of aesthetics and politics to contemporary photography and moving image art.

Rousset, Isabel

Isabel Rousset is completing her PhD at the University of Western Australia with a dissertation entitled 'Housing Speculation and the Search for Privacy in Late-Nineteenth-Century Berlin.' She is the recipient of a prestigious DAAD research grant and has been a visiting scholar at the Center for Metropolitan Studies in Berlin. She has an essay on the Bauhaus included in a forthcoming Bloomsbury book entitled *Fashioning Professionals*.

Rubenis, Niklavs

Niklavs Rubenis is an Object Therapy design repairer and investigator. Canberra based, he is a lecturer at the ANU School of Art, and has been professionally employed across many aspects of the furniture and design sectors. This has included high scale manufacture; computer aided design and computer aided manufacture; computer numeric control and laser technology; commercial cabinetry; production and furniture making; shop fit-out; exhibition design; project and design management; public art; urban design; musical instrument making and teaching at community, trade and university levels. Rubenis also maintains an active and varied studio practice comprising of national and international exhibitions, and private and commercial commissions including furniture and objects, lighting installations, window displays, design-construct shop fit-outs, signage and interpretive design.

Sernack- Chee Quee, Tracey

Tracey is currently writing a doctoral thesis at the University of Technology Sydney on Claudio Alcorso and post-war Textile Culture. She has over twenty years' experience as an educator and curriculum designer with specific expertise in visual arts, art and design education, design history, textile/fashion design and professional practice drawn from fifteen years' experience as a designer and manager in the Australian fashion industry. she is passionate about creating and maintaining excellence in the art and design sectors in Australia.

Schilo, Ann

Dr Schilo is a senior lecturer in the School of Design and Art at Curtin University where she is responsible for the supervision of doctoral candidates in creative practice research. In addition to presentations at conferences, she writes essays for catalogues and journals. She is a member of the editorial board of the journal *Studio Research*. Her book *Visual Arts Practice and Affect: place, materiality and embodied knowing* – an edited collection of essays about Western Australian artistic practice by five women artist scholars - has just been published by Rowman and Littlefield International.

Schmidt, Chrischona

Chrischona Schmidt (PhD, ANU) is the manager at Ikuntji Artists in Haasts Bluff, a remote Indigenous art centre in Central Australia. Prior to taking on this role she completed her doctoral research at the Research School of Humanities and the Arts on the history of the Utopia art movement since 1972 and the role of the artists within it. Throughout her research and her

current employment Chrischona has worked extensively with collections as well as the on-the-ground experiences of working with artists in studios.

Schmidt, Sarah

Sarah Schmidt is Director of Hamilton Gallery in Western Victoria, a 22 million dollar collection of Australian art, eighteenth-century British works on paper and international decorative arts. Sarah has a background in public gallery management and curatorship, including as Deputy Director of Ballarat Fine Art Gallery. She has also worked as a Unit Lecturer in Arts Management at the University of Melbourne.

Schultz, Tristan

Currently Lecturer and Convenor of Visual Communication Design in the Design Futures Program at Griffith University, Tristan is an interdisciplinary designer, strategist and researcher with a Master of Design Futures (Hons), and is a doctoral candidate. Tristan's design background comes from extensive professional industry experience in product, visual communication and design strategy having been involved in many faces of the design world ranging from Design Manager for global action sports brands to founding his own design practice, RelativeCreative. Tristan's current research interests involve looking at design, knowledge and thinking in 'cultures of repair', especially Indigenous cultures, to understand ways to recode the significance and value in these cultures, by design, as being skilled in repair, resilience and resourcefulness; all futuring attributes needed to contribute to sustainment for all of humanity. He has also presented at numerous conferences, published papers and engaged in public discourse in a variety of ways. In 2014 he completed a twelve month Designer-in-Residence grant through Arts Queensland, where he developed Design Futures and design thinking integration methods with Qld secondary schools. From 2014–2016 Tristan has been a panel member of the Australia Council for the Arts as an Aboriginal and Torres Strait Islander Arts Strategy Panel Member.

Scott, Sarah

Sarah Scott is a lecturer in the Centre for Art History and Art Theory at the ANU School of Art. Her research interests include Commonwealth art, Indigenous art, Australian modernist art and exhibitions of Australian art presented overseas.

Shepherd, Mark

Mark Shepherd is a PhD candidate at the University of Melbourne, in the final stages of his thesis on portraits of musicians in early modern Italy. He has published on the portraits of Luigi Boccherini and on aristocratic portraiture in eighteenth-century Rome, and he is also the producer of 'The Early Music Experience' and 'Recent Releases' for Melbourne's 3MBS Fine Music radio.

Smith, Diana

Diana Smith is an interdisciplinary artist, researcher and educator. She is a founding member of the B.C (formally Brown Council) and one the leading artists on the feminist pedagogical project Sunday School. Diana is a lecturer at the University of Technology Sydney and a PhD candidate at UNSW Art & Design.

Song, Ke

Ke Song is a PhD candidate in architecture at the University of Melbourne, pursuing the project 'Modernism in China, 1949–1985: A Critical Analysis of the Relations between Architectural Form

and State Politics in Beijing, Shanghai, Guangzhou and Overseas'. His thesis aims to re-evaluate modernism in China from 1949 to 1985, the Mao Zedong era and its legacy, by critically analysing the dynamic relations between architectural form and state politics in Beijing, Shanghai and Guangzhou, as well as China's overseas aid projects in this period. He completed his BA and MA in Architectural Design and Theory at Tsinghua University, Beijing.

Sparnon, Perri

Perri Sparnon is a Research Assistant at the University of Adelaide and Curatorial Assistant at the Art Gallery of Western Australia. In these roles, Perri has worked on a number of projects concerning the history of science and the history of art in pre- and early-modern Islam. Most recently, she contributed to the development of *'Ilm: Science, Religion, and Art in Islam* (2016), an international conference and forthcoming publication on the Muslim contribution to knowledge (*'ilm* in Arabic). She received a BA in Art History from the University of Melbourne, and Honours in History from the University of Adelaide. Perri is currently completing a Diploma of Arabic Language at the Australian National University.

Spiteri, Raymond

Raymond Spiteri teaches Art History at Victoria University of Wellington, New Zealand. He is currently working on a study of surrealism circa 1930.

Stephen, Ann

Ann Stephen is an art historian and Senior Curator, University Art Gallery, The University of Sydney. Her publications include: *On Looking at Looking: The art and politics of Ian Burn* (2006); *Modernism and Australia: Documents on Art, Design and Architecture 1918–1967* with McNamara and Goad (2006); *Jacky Redgate: Mirrors* (2016). She is a partner on the *Bauhaus Australia* ARC project.

Stevens, Grant

Grant Stevens is an artist and Lecturer at UNSW Art & Design. He received his PhD from the Queensland University of Technology (QUT) in 2007, and his artworks have been exhibited in significant galleries and museums nationally and internationally. His research traverses the connections between contemporary art, new technologies, and subjectivity, as well as the changing conditions of teaching and learning in contemporary contexts.

Stolte, Gretchen M.

Gretchen M Stolte is a Nimi'ipuu (Nez Perce) American Indian and has degrees in art history and anthropology focusing on the material culture of Indigenous peoples both in North America and Australia. Gretchen's PhD research focused on the relationship between images and identity among Indigenous artists in urban and regional centres. She is interested in how cultural protocols fit into the creation of contemporary artworks, how those protocols were arrived at, what sort of cultural consultation was involved, and how conflicts in consultation were negotiated. Aside from artworks such as paintings, linoprints, batiks, carvings and sculptures, Gretchen is also interested in looking at dance, costumes, fashion and beadwork. Since obtaining her PhD, Gretchen has co-curated a major exhibition on bark paintings from Arnhem Land. After the successful launch of that exhibit, Gretchen focused on cultural collection databases and how they can help facilitate richer ethnographic understandings between Indigenous communities with museums and galleries holding their material culture. She has taught material culture courses at the University of

Canberra in their Cultural Heritage and Preservation department and is currently supervising an honours student within that department. Gretchen is currently a Research Fellow on the ARC grant, *The Legacy of the Aboriginal Artists Agency* with Howard Morphy, Aaron Corn and Fred Myers. Through this project she hopes to further explore Torres Strait Islander dance and performance as well as bring out the impact organisations like the Aboriginal Artist's Agency have had in the development of Indigenous art movements across Australia.

Sweetapple, Kate

Kate Sweetapple is a visual communication design academic with special interest in data sense-making and information aesthetics. Her focus is on text visualisation, using practice-led research to open up new ways of engaging with written texts from books through to immersive digital environments. This research extends to visualisation in the GLAM (galleries, libraries, archives and museums) sector, where the digitisation of content is requiring a rethink of how cultural collections are explored and presented. Kate is working with colleague Dr Jacqueline Lorber-Kasunic, and the Humanities + Design Research Lab at Stanford University on projects that explore visualisation approaches that account for the qualitative, interpretative nature of humanities data. One project is 'Writing Rights', which visualises the evolution of ideas that inform the Declaration of the Rights of Man and of the Citizen (1789). In 2004 Kate completed her doctorate, 'The Rhetoric of Distance: a model of the visual narrator in design', which uses a literary framework to describe the communication strategies used by contemporary visual communication designers. She continues to lecture, write, curate and design in the field of data sense-making. Kate's experimental cartographic work has been acquired by three national institutions: National Library of Australia, National Gallery of Australia and the National Maritime Museum of Australia.

Summerton, Margaret

Margaret Summerton works at the heart of the cross-section of Cultural Development, emergency management and community-based art practice. Margaret is a visual artist who works across a number of diverse mediums; both through public art and community-based practices. Margaret also works as a Cultural Development Officer for local government supporting local arts and culture and developing partnerships with groups such as the University of Melbourne and the Wurundjeri Tribe Council. Margaret's personal response to the Black Saturday fires, that greatly affected her community, was to volunteer with the Emergency Management Response unit with Nillumbik Shire Council. Her background and education as a Counsellor, informs her approach and capacity to interpret the community she works with. Through her varied experiences and training, she has learned that a successful recovery has been proven best, when the community leads the way. She is currently studying a PhD at the Centre for Cultural Partnerships at The University of Melbourne/Victoria College of the Arts.

Swan, Rodney T.

Dr Swan was awarded a PhD in June 2016 for his examination of the role of the French artist's book as a strategic instrument in the cultural battle during the German Occupation of France. In 2012 he was awarded a Special Scholarship UNSWs, the year before, a UNSW Travelling Scholarship. Dr. Swan is a Founding co-member and inaugural Chairman of the COFA, UNSW PostGrads Discussion Group.

Trethewey, Lydia

Lydia Trethewey is an artist who lives and works in Perth, Western Australia. Her practice focuses on experiences of immensity that emerge through daydream during every day travel. Working with photographic and print-based processes Lydia explores the pivots between invisible and visible in images, rejecting the notion that photographs are simply reproductions of reality and instead exploring the potential of the photograph to allude to the intangible and unknown. Lydia is currently doing her PhD in fine art, formulating the concept of quotidian-sublimity to talk about immensity in car travel and using photographic works to allude to such invisible immensities. She has exhibited work at the Perth Centre for Photography in Perth, the Caloundra Gallery in the Sunshine Coast, the China Academy of Art in Hangzhou, and the Moore's Building Contemporary Gallery in Fremantle. She has presented research papers at the Arts in Society Conference in London, Impact 9 in Hangzhou, AAANZ in Brisbane and ACUADS in Brisbane.

Tyler, Linda

Linda Tyler is Director of the Centre for Art Studies at the University of Auckland. She manages the programs and exhibitions at the Gus Fisher Gallery, monthly digital and on-site exhibitions held in the General Library and teaches a postgraduate course in Art Writing and Curatorial Practice.

Tyurina, Anastasia

Anastasia Tyurina is an Associate Professor at the National Research University of Electronic Technology, Moscow, where she teaches Graphic Design and Photography. She is currently undertaking her PhD in the interdisciplinary field of Artistic Photomicrography at the Queensland College of Art, Griffith University. Throughout her academic and artistic career, Anastasia has been interested in obtaining new knowledge of the relationship between science and art. Therefore, she uses scientific machines, particularly X-rays devices and microscopes, in a variety of art projects. Her doctoral visual art project is concentrated in the specific area of scientific photography made by the Scanning Electron Microscope (SEM), a tool that has expanded the boundaries of observation and representation of the micro world since it was introduced to scientific research in the mid-1960s. By exploring the interplay between the indexical and iconic modalities in the process of evaluating scientific photomicrographs, Anastasia tries to imbue them with new meanings and thus turn scientific photography into a creative source of communication to a general public.

de la Vega de León, Macarena

Macarena de la Vega de León is a Spanish architect and PhD candidate at the University of Canberra, where she is a member of the Centre for Creative and Cultural Research. Her field of interest is the historiography of modern architecture: her master's dissertation was on Emil Kaufmann, she has published research papers on Panayotis Tournikiotis' and Henry-Russell Hitchcock's work and her current research looks at the field in the late 20th century and the work of William J.R. Curtis. She holds a Graduate Certificate in Research Methods and Design from the University of Canberra (UC) and a Masters degree in Analysis, Theory and History of Architecture from the Architecture School at the Polytechnic University of Madrid. In 2015, Macarena was awarded an International Postgraduate Research Scholarship at UC, where she has tutored units related to the history of architecture and design, at both undergraduate and postgraduate level.

Walker, Georgina

Georgina Walker, having received her PhD in 2016, is an emerging scholar and interpreter of the recent growth in international private museums. Her research connects the rising popularity of private museums with new models of cultural philanthropy, contemporary curatorial practice and new inter-relationships between private and public space. Georgina is one of a few international scholars who has conducted targeted research into this emerging and growing field. Her publications include 'A Twenty-first-century *Wunderkammer* – Museum of Old and New Art (MONA), Hobart, Tasmania, Australia' (2016) and upcoming monograph, '*Private Collectors* Museum - Public Good versus Private Gain' (2018).

Wallace, Glenn

Since graduating with a BFA from COFA, UNSW in 1992 and obtaining a Master of Urban Design at the University of Sydney in 2006, Glenn Wallace is now completing his PhD at Sydney College of the Arts. Through the lens of the theories of Jacques Rancière, his thesis argues that through the dissensual practices of artists working in public, public art plays an important role in re-activating public space and the subjectivities of individuals and communities in cities today. Since 2004 Glenn has worked at the City of Sydney where he played a key role in the City's Sustainable Sydney 2030 vision, produced the City Art Public Art Strategy, and managed a number of public art projects and programs. Glenn is currently working on the Eora Journey with Indigenous curator Hetti Perkins.

Waite, Noel

Noel Waite is a strategic designer, researcher and teacher, and is currently Senior Lecturer in the Master of Communication Design program at RMIT. He has worked with local government, museums and galleries, and third sector organisations to develop and implement strategic plans, utilising scenario building and participatory design methods to ensure a human-centred outcome. He was a member of the Steering Committee which successfully achieved UNESCO Creative City status for Dunedin, New Zealand in 2014, and is the current Chairman of the Hone Tuwhare Trust, which seeks to establish a multi-disciplinary creative residency in the former home of poet Hone Tuwhare. His experience as a curator and exhibition designer also fuels his passion for design history.

Walsh, Emilie

Emilie Walsh is an artist and PhD Candidate at Victorian College of the Arts, in Melbourne and in cotutelle with Rennes University in France. Emilie has a Master in Fine Art and a Master in Contemporary Art History from Marseille University. Her research and art practice focus on narrative in contemporary Art, and especially the use of the image and narrative of adventure in contemporary art practices. She explores a variety of media, including photo, video, animation, drawing, printmaking and installation.

Ware, Ianto

Dr Ianto Ware currently works as the Strategy Advisor within the Cultural Strategy team at the City of Sydney. Previously he was Co-Director of the National Live Music Office, CEO of Renew Adelaide, and founded a community art space. His professional experience covers advocacy, policy and cultural projects. After finishing a PhD in cultural studies in 2007, Dr Ware developed an interest in the relationship between space and cultural participation, with a particular emphasis on the disconnect between cultural policies and urban planning frameworks. In his current role, Dr Ware is responsible for the development of the City of Sydney's cultural evaluation framework.

Watts, Oliver

Dr Oliver Watts is a Lecturer at Sydney College of Arts. He studied Arts and Law (Honours) at Sydney University. In 2010, Watts received a PhD in Art History and Theory, the title of his thesis being 'Images on the Limit of Law: Sovereignty, Modernism and the Effigy.'

Webb, Cath

Cath Webb holds a B.A. (Ceramics) from the (then) Bendigo College of Advanced Education, and has worked as a teacher, potter and conservationist. She is currently working for a charitable trust, and is studying for a Masters of Art History and Curatorship at the Centre for Art History and Art Theory at ANU School of Art.

Weston, Gemma

Gemma Weston is curator of the Cruthers Collection of Women's Art, Lawrence Wilson Art Gallery, University of Western Australia. She writes about contemporary art and has worked on a range of curatorial projects including most recently Major Tender, curated by Bridgid Noone, Contemporary Art Centre of South Australia, *Title is Important*, curated by Laura Couttie, Blindside, Melbourne, and Crazy if True, Pet Projects, Bayswater, WA.

Williams, Crystal

Crystal Williams is a PhD Candidate at James Cook University. She holds a Bachelor of Creative Industries (Honours), and has gained further expertise from acting as an active committee member of the Cairns Regional Arts Development Fund (RADF), a partnership between Cairns Regional Council and Arts Queensland to support professional artists, emerging artists and arts practitioners living in regional Queensland. Her research interests include cultural investment, policy development, artists as sole-traders/micro enterprise, and the industry networks sectors. Crystal currently lectures at James Cook University and is in the final year of her PhD research.

Willink, Rosemary

Rosemary is a PhD Candidate at the University of Queensland and part of the Australia Research Council funded project 'Is Architecture Art? A history of categories, concepts and recent practices.' Rosemary's qualifications include a Masters of Contemporary Art from Sotheby's Institute in London, a Certificate of Applied Finance from Kaplan Australia and a Bachelor of Music Performance from the Victorian College of the Arts in Melbourne. For her PhD, Rosemary is researching how architecture has historically been classified by art museums and cultural policy, in order to better understand emerging institutional structures. Rosemary has gained broad curatorial and arts management experience in leading cultural institutions, including the Sydney Symphony, the Centre Pompidou, the Serpentine Galleries, Sotheby's and the Queensland Art Gallery / Gallery of Modern Art.

Whitelaw, Mitchell

Mitchell Whitelaw is an academic, writer and practitioner with interests in digital art, design and culture, especially generative systems, data-aesthetics, and digital cultural collections. His work has appeared in journals including *Leonardo*, *Digital Creativity*, *Fibreculture*, and *Senses and Society*. His current work spans materiality, data and culture, with a practical focus on creating "generous interfaces" for digital heritage. He has worked with institutions including the State Library of NSW, the National Archives, and the National Gallery of Australia, developing innovative

interfaces to their digital collections. Mitchell is currently an Associate Professor in the School of Art at the Australian National University.

Woodrow, Ross

Professor Ross Woodrow is Director of the Griffith Centre for Creative Arts Research and Deputy Director of the Queensland College of Art at Griffith University. He has a long established research interest in visual image analysis, racial science and the related areas of physiognomy and phrenology. His MPhil and PhD at the University of Sydney encompassed these areas and he has published internationally in the field.

Wünsche, Isabel

Isabel Wünsche is Professor of Art and Art History at Jacobs University Bremen Germany. Her many books include *The Organic school of the Russian Avant-Garde* (2013) and *Galka E. Scheyer & The Blue Four: Correspondence 1924–1945*. She is a partner on the *Bauhaus Australia* ARC project.

Other speakers at AAANZ 2016 include:

Adhitya, Sara
Bacon, Julie Louise
Badham, Marnie
Bastin, Zoë
Castleden, Susanna
Cotte, Sabine
Handran, Chris
Haseman, Shane
Hood, Jessica
Jordan, Caroline
Knezic, Sophie
Lukowska, Monika
Mayhew, Louise R.
Merrit, Naomi
Millhouse, Llewellyn
Nicholls, Lara
Noordhuis-Fairfax, Sarina
Pedler, Elizabeth
Pulie, Elizabeth
Rey, Una
Rousset, Isabel
Tyler, Linda
Weston, Gemma

AAANZ 2016 Conference Schedule – Australian National University, Canberra

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

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

AAANZ 2016 Conference Schedule – Australian National University, Canberra

	Room 102 Conference Room, Sir Roland Wilson Building	Room 302 Seminar Room 1, Sir Roland Wilson Building
3.30–5.00	<p><i>Session 4. In the Footsteps of Others</i></p> <p>Expressive instructions for re-enactment Louise Curham</p> <p>Re-enacting modern architecture since 1900 Macarena de la Vega de León</p> <p>Re-enacting narratives into contemporary performance based projects Emilie Walsh</p>	<p><i>Session 5. New Perspectives</i></p> <p>Sexualised birds in sixteenth and seventeenth-century Netherlandish genre painting Shan Crosbie</p> <p>Responsive skins and fugitive structures: Experimental architecture as art Sally Groom</p> <p>Representing the bushland campus: Investigating natural history illustration methodology to develop a chorography Stephanie Holm</p>
5.15-5.45	Conference Registration Main Foyer, National Gallery of Australia	
6.00 pm	<p><i>Keynote Presentation: Performing the Public Sphere: Art in the 21st Century</i></p> <p>Dr Melissa Chiu</p> <p>James Fairfax Theatre, National Gallery of Australia</p>	

AAANZ 2016 Conference Schedule – Australian National University, Canberra

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

TIME		Venue: Australian National University									
9.00–10.00		Keynote Presentation: 50 Shades of Grey Professor Anthea Callen Manning Clark Complex Theatre 3, Australian National University									
10.00–10.30		MORNING TEA BREAK									
Venue		Manning Clark Theatre 3	Manning Clark Theatre 6	Haydon Allen G040	Haydon Allen G052	Haydon Allen G053	Copland G030	Moran G007	Moran G008	Moran G009	
10.30–12.00		Session 6: <i>The Indigenous work of art and the work of art history</i> Convenor: R. McKenzie Anthropological Art History: new approaches to Aboriginal desert art Professor John Carty	Session 7: <i>Art and the accountabilities of empire, 1850–present</i> Convenor: S. Fraser New empires and the role of art: how art practice and art history are engaging with emerging ideas of 'empire' in the digital age Dr Suzanne Fraser	Session 8: <i>Before the law: art, artist and artwork</i> Convenors: P. Lettau & D. Wlazlo Bennett's law: Time incarnate Professor Desmond Manderson Daddy's bong: A contemporary father figure in the paintings of Nicole Eisenman and Tala Madani Oliver Watts	Session 9: <i>Making art with other people</i> Convenor: E. Pedler The London soundmap: A participatory approach to bringing the sounds of London to life Dr Sara Adhitya	Session 10: <i>On Not Seeing the Body / Work of Art</i> Convenors: S. Best & M. Morse Intimacy with strangers: The couple in the work of Lygia Clark and Franz Erhard Walther Professor Susan Best Steve Paxton's 1970s dance, early video performance, and the sensed interior Dr Meredith Morse	Session 11: <i>How we do what we do: the archive and art history's interdisciplinary turn</i> Convenor: Z. de Luca Digital archives and Aboriginal art centres: Issues and implications for Australian art history Dr Susan Lowish	Session 12: <i>Art as a response to global issues</i> Convenor: T. Price Art as a Response to Global Issues T. Price Beautiful body, broken body – documenting cultural conflict through the French artist's book Dr Rodney T Swan	Session 13: <i>Domesticating institutional critique</i> Convenors: C. Moore & J. Millner Domesticating institutional critique: An introduction Dr Jacqueline Miller & Dr Catriona Moore Crossing the threshold: A domestic collection infiltrates the museum, and what happens next Gemma Weston	Session 14: <i>The art of Asia at work</i> Convenor: C. Galloway The commissioning and representation of local labour by global contemporary artists in the "Porcelain City" of Jingdezhen Alex Burchmore Rhizomatic wonder: Alice's methodological adventure into Burmese graphics Bianca Hill Looking within: The Lucknow album and Deccan manuscript arts Sushma Griffin	

AAANZ 2016 Conference Schedule – Australian National University, Canberra

		Post-imperial patterns of collecting modern British art by Australian state galleries since 1940 Dr Margot Osborne	example Sarah Schmidt	authenticity Llewellyn Millhouse Mutual Exploitation: socially engaged artists and institutions Elizabeth Pedler	moccasins in museums and daily life Dr Gretchen M Stolte	space Julia Lomas Homeground: Artist Run Institutions and ethics of care Dr Rachael Haynes			
12.00–1.30									
LUNCH BREAK									
12.00–1.20									
AAANZ Executive Committee Meeting (from 12.00), Haydon Allen G052									
Venue	Copland G031	Manning Clark Theatre 6	Haydon Allen G040	Haydon Allen G052	Haydon Allen G053	Copland G030	Moran G007	Moran G008	Moran G009
1.30–3.00	Session 15: You have been excommunicated: contemporary museums and tribal art Convenors: G. Bull & A. Jasper Art, agency, and exhibition history: on the origins of an anthropological theory in an art world dispute Adam Jasper Black White & Restive at the margins Dr Una Rey Entwined encounters:	Session 16: The interior as a work of art, 1700–1940 Convenors: K. Clayton-Greene, R. Edwards & A. Inglis Domesticating orientalism: Chinoiserie interiors of the Royal Pavilion, Brighton and George IV's imperial impulse Kara Lindsay Blakley The art of arrangement: Crafting the colonial	Session 17: Cross-cultural encounter(s) in early modern Europe D. Maskill A Turkish Herod? Anachronism and spectatorship in fifteenth-century Siena Adam Bushby Jefferson's interest in China and the gongs of Monticello Professor	Session 18: Behaviours, tools and processes: considering the 'iceberg' of practice Convenor: C. Robb Performing practice at the end of art Elizabeth Pulie The boneyard studio: Considering the indexical nature of frottage from an airplane wing Dr Susanna Castleden The apparatus	Session 19: The Bauhaus diaspora: practice as construction and education, 1930–68 Convenors: A. Stephen & A. McNamara Ludwig Hirschfeld-Mack: Disseminating Bauhaus principles in Australia: Part 1 Professor Isabel Wünsche The Bauhaus in Melbourne: Part 2 Dr Ann Stephen Gertrude Langer: A Viennese-Brisbane modernist Professor Andrew	Session 20: Lives of the work of art Convenors: C. Schmidt & G. Stolte The art work as it-narrative: The useful uselessness of images displayed in transition Emeritus Professor Richard Read The collector and the maker: the secret lives of the print albums of the 1st Duchess of Northumberland (1716–1776)	Session 21: Responses to contemporary conflict Convenors: M. Keaney & L. Webster Anzac mythology, revisionism, and remembrance in the work of art Professor Kingsley Baird Point of view and intersubjectivity in contemporary depictions of war Associate Professor Kit Messham-Muir The aftermath of contemporary	Session 22: Institutional modernism: public art and architecture Convenors: J. Gosseye & H. Lewi 'Margel's realm': Public art commissions for post-war Canberra Eric Riddler "A public sculpture is for life not just for Christmas" Associate Professor Hannah Lewi & Dr Caroline Jordan	Session 23: Re-thinking the contexts of modern and contemporary Chinese art Convenors: C. Roberts & O. Krischer An early watercolour portrait by Xu Beihong (1895-1953) and some artistic questions that it raises Dr Claire Roberts The issue lies in actions: "Issues" and "projects" in contemporary art practice in China from 1988 to 1996

AAANZ 2016 Conference Schedule – Australian National University, Canberra

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

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

Day 3 Saturday December 3

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

AAANZ 2016 Conference Schedule – Australian National University, Canberra

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

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	<p>recent models of networked content creation and distribution</p> <p>Finn Marchant</p> <p>In praise of digital actuality</p> <p>Dr Toby Juliff & Dr Travis Cox</p>	<p>(de)sublimation</p> <p>Dr Julie Louise Bacon</p> <p>Maria Eichhorn’s strategic refusal, or the non-use of bodies in precarious times</p> <p>Dr Sophie Knezic</p>	<p>Woodrow</p> <p>A theatre of science and ornament</p> <p>Associate Professor Ann Elias</p> <p>Double agent: The camera obscura as revelatory structure in contemporary installation art</p> <p>Anna Parlane</p>	<p>the public perception of broken objects and their transformative repair</p> <p>Dr Guy Keulemans, Niklavs Rubenis & Andy Marks</p> <p>Flag-waving nationalism and speculative and critical histories of design in Australia and New Zealand</p> <p>Noel Waite</p>	<p>Model: The Photographic Drawings of David Hockney</p> <p>Professor Barbara Bolt</p> <p>Digital Spezzatura: A proposal for a new painterly ideal in the 21st century</p> <p>Dr Tony Curran</p>	<p>Ralph Body & Olivia Spiers</p> <p>Arts coverage in the Australian Women’s Weekly</p> <p>Dr Kate Warren</p> <p>To sing, to speak, to talk vociferously, to give LIP: A Feminist Arts Journal</p> <p>Dr Louise R. Mayhew</p>	<p>Re-enactment, feminist performance art and inter-generational dialogue</p> <p>Diana Smith</p> <p>Re-staging: The work that art does</p> <p>Chris Fortescue</p>	<p>Curating the contemporary, or, I never wanted to be a contemporary art curator</p> <p>Beatrice Gralton</p> <p>New landscapes in pictorial essays - c. 1940 – 1975. From the pastoral landscape to the industrial cityscape; from images of mining to leisure and tourism</p> <p>Dr Simon Jackson</p>
12.30–1.30								
LUNCH BREAK								
AAANZ PhD Prize presentations, Haydon Allen building G052								
1.00–1.20								
1.30–3.00	<p>Session 41:</p> <p><i>Photography & the Studio</i></p> <p>Convenors: C. Hopper, S. Lakin & A. O’Hehir</p> <p>Toward a tradition of images of fashion photographers in their studios</p> <p>Magdalene Keaney</p> <p>Richter’s photography: Document and art</p> <p>Rosemary Hawker</p> <p>The flesh of pixels, the liquid image</p>	<p>Session 42: <i>Artistic images of work in the 21st century</i></p> <p>Convenor: T. Ross</p> <p>The great escape - The Situation Now: Object or post-object art?</p> <p>Dr Redmond Bridgeman</p> <p>Worldwide shipping: Noël Burch and Allan Sekula, The Forgotten Space</p> <p>Timothy Alves</p> <p>Can photography depict structural conditions of labour</p>	<p>Session 43:</p> <p><i>Modernism at work</i></p> <p>Convenor: R. Spiteri</p> <p>Surrealism, Modernism, dissensus</p> <p>Dr Raymond Spiteri</p> <p>A game in hell, hard work in heaven: Modernism at work in Russia 1910–1916</p> <p>Sally Foster</p> <p>Simon Hantai’s piage as method</p> <p>Dr Chari Larsson</p>	<p>Session 44:</p> <p><i>Australian artists’ books and portfolios</i></p> <p>Convenor: V. Perin</p> <p>‘An Art Deco Artist’s Book?’: Reappraising Christian Waller’s The Great Breath: A Book of Seven Designs</p> <p>Grace Blakeley-Carroll</p> <p>A Journey into Being and Nothingness: Exploring Bea</p>	<p>Session 45:</p> <p><i>Funding the arts in Australia – what works?</i></p> <p>Convenor: G. Martin</p> <p>Creative cities, context and culture: Local government and the spatial relations of arts funding</p> <p>Dr Ianto Ware</p> <p>Devaluing the arts in Australia</p> <p>Sara Daly</p> <p>Entrepreneurship</p>	<p>Session 39 continued:</p> <p>Knowing an unknowing Uluru: an essay in seven maps</p> <p>Subhash Jaireth</p> <p>Reworking by self and others</p> <p>Fiona Davies</p> <p>Self-curating and reactivation</p> <p>Peter Cripps</p>	<p>Session 46: <i>Art and the collected object</i></p> <p>Convenors: R. Joyce & S. Naylor</p> <p>Object(ified): Traversing form and space</p> <p>Dr Neill Overton</p> <p>Only such possessions as could be saved form a shipwreck</p> <p>Elizabeth Gray</p> <p>Materiality and modality: Collecting and collection process in contemporary</p>	

USEFUL INFORMATION

CAMPUS SECURITY: 6125 2249

ANU CAMPUS MAPS:

www.anu.edu.au/maps

TAXI: 6126 1600

UBER: www.uber.com

BUSES: www.transport.act.gov.au

AAANZ VENUES AT AUSTRALIAN NATIONAL UNIVERSITY

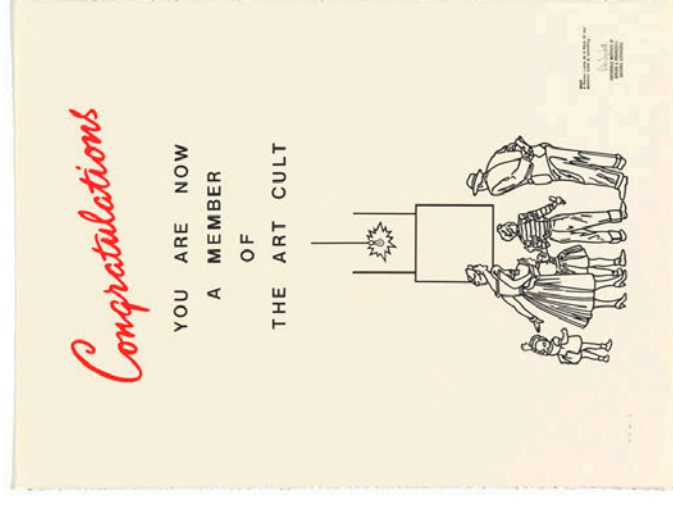
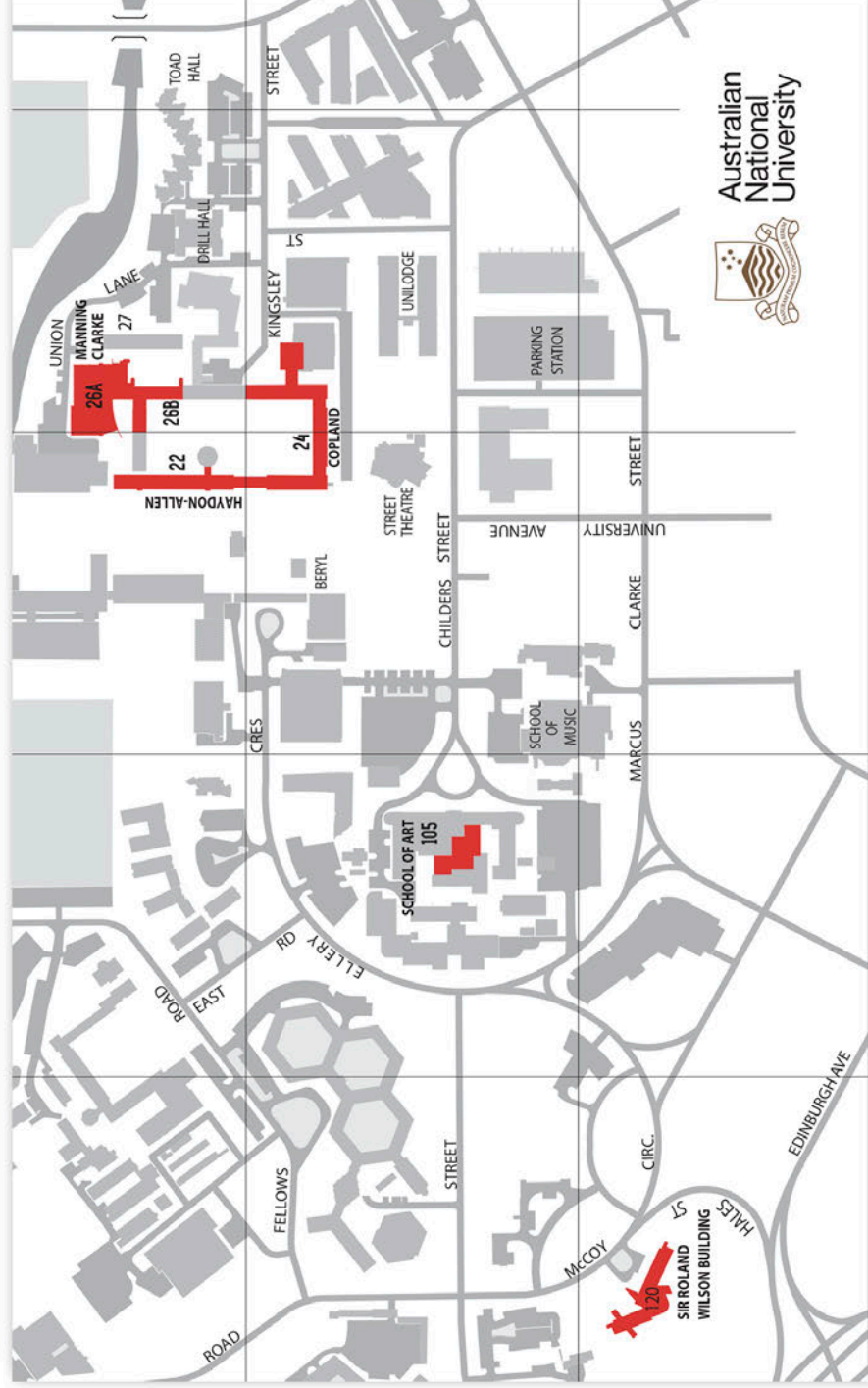
22	HAYDON ALLEN BUILDING	105	ANU SCHOOL OF ART
24	COPLAND BUILDING	120	SIR ROLAND WILSON BUILDING
26A	MANNING CLARKE CENTRE		
26B	PAP MORAN BUILDING		

AAANZ 2016

THE WORK OF ART

ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND ANNUAL CONFERENCE
1-3 DECEMBER 2016

AUSTRALIAN NATIONAL UNIVERSITY, CANBERRA, AUSTRALIA



Peter Tyndall
detail - A Person Looks At A Work of Art/someone looks at something, 1987
National Gallery of Australia, Canberra, Australian Print Workshop Archive 2, purchased
with the assistance of the Gordon Darling Australasian Print Fund 2002

