



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.

CALL FOR PAPERS

The Annual Conference of the Art Association of Australia and New Zealand will be held in Canberra, Australian Capital Territory, 1–3 December 2016. The conference will be based at the Australian National University, with additional events hosted by the National Gallery of Australia and the National Portrait Gallery.

Sessions will be 90 minutes with the expectation that each session will comprise 20 minute papers, followed by 10 minutes of questions, discussion, and commentary (except where noted otherwise in the session abstract). Session convenors will manage their designated session, prior to and during the conference, with the aim of best addressing the conference theme *The Work of Art*.

Proposals for papers must be sent to the Session Convenors listed on each session abstract below. Please do not send your abstracts to the AAANZ nor the AAANZ2016 Conference Committee. Sessions that have indicated they already have the required number of speakers are listed as full in the session abstracts.

Proposals should be received by Session Convenors by Friday **August 26 2016**.

General guidelines for speakers

1. Speakers may apply to present only **one paper**. Speakers may also convene a session and may also chair another session in which they do not otherwise participate.
2. A paper that has been published or presented previously may not be delivered at the AAANZ Annual Conference.
3. Acceptance in a session implies a commitment to attend that session, participate in person, and to pay the appropriate fees (which includes conference registration and AAANZ membership).
4. Acceptance in a session implies a commitment to present a 20-minute paper at that session. (If applying for the plenary or a roundtable session please see specific requirements for these sessions with the session abstracts).
5. In order to present a paper in a session, individuals must complete and sign the Speaker Agreement Form, and return this form to their Session Convenor/s by **16 September 2016**.

Proposals for papers to Session Convenors. Due: 26 August 2016

Proposals for participation in sessions must be sent to the Session Convenor/s whose contact details appear with the session abstract.

Proposals should consist of the following:

1. Completed session participation proposal form, or an email that provides the required information.
2. A letter or email briefly outlining expertise and interest in the topic of the session and the conference theme.
3. An abstract of the proposed paper, of no more than 400 words.
4. A brief cv (last 5 years/ one page maximum).

Session convenors will make their selection over the following two weeks.

Session Convenors to respond to all applicants by 9 September 2016

Convenor/s select participants for their sessions and contact all applicants, whether or not their proposal has been successful and supply copy of the Speaker Agreement form.

Participants return Speaker Agreement form. Due: 16 September 2016

Final date for successful applicants to accept the invitation of Session Convenors to participate in their chosen session and return the Speaker Agreement form.

Session Convenors supply details of speakers (name, affiliation, contact details, title of paper, abstract of paper) to the Conference Organisation team. Due: 23 September 2016

Session convenors to forward all details of their session as attachments or in body of email to the AAANZ Conference Organisation team.

Early Bird Conference Registration runs 1 August - 7 October 2016

Session Abstracts

1. Photography & the Studio

Chelsea Hopper (Australian National University), **Shaune Lakin** (Senior Curator, National Gallery of Australia) and **Anne O’Hehir** (National Gallery of Australia).

Contact: chelshopper@gmail.com

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. We welcome a range of approaches that consider the place and function of the studio in photography. Issues of relevance could include:

- The historical construction of the photographic studio
- The function and meaning of the studio in the recent return to antiquarian processes
- Photography, performativity and the studio
- The photographic studio and gender
- The relevance of ‘the studio’ in the digital age
- Photoshop as the new ‘studio’
- New analogue/digital practices that collapse historic processes

2. “In the footsteps of others”

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

Contact: Louise.Curham@canberra.edu.au

This session 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 / 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 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.

Contributions are invited for this panel involving (but not limited to):

- Walking in the footsteps of others – we think of re-enactment as putting us in a specific material relation to experiences from the past. What happens if this is reframed as an attempt to absorb something of the forces of the past, their affect?
- How does re-enactment relate to reproduction? In reproduction the material end-result of the work of art is remanufactured. However in reenactment the process of art work itself is reconstructed. The reenactor becomes a reworker.
- The experience of curation, the work of art history and making artworks as re-enactment
- The impact of the experience of re-enactment. What might it do to audiences, be they readers, gallery visitors, peers? Why re-enact?
- Discussion of 'contact' with work from the past – learnings about the original and its preservation and how we do the work of 'archiving'
- Exploration of specific Australian contributions to this field.

We also invite non-traditional and performative presentations which physically enact or re-enact as their creative / scholarly contributions to this panel (pending technical feasibility and approval of the AAANZ conference convenors).

3. Provenance is not a dirty word

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

Contact: Bronwyn.Campbell@nga.gov.au

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.

4. Responses to Contemporary Conflict

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

Contact: Magda.Keaney@awm.gov.au

We invite papers to consider a broad range of approaches to the functioning and meaning of the 'work of art' in relation to contemporary conflict. 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.

5. On Not Seeing the Body/Work of Art

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

Contact: s.best@griffith.edu.au

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.

6. You have been Excommunicated: contemporary museums and tribal art

Gordon Bull (Australian National University) and **Adam Jasper**

Contact: Gordon.Bull@anu.edu.au

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.

7. The future of art history – Plenary Session

Anthony White (University of Melbourne)

Contact: a.white@unimelb.edu.au

The discipline of art history in Australia and New Zealand has faced several challenges in recent decades. Alongside cuts to staff and departments there has been the rise of rival disciplines such as visual culture studies, advances in technology that have rendered traditional methods and objects of study obsolete, and a globalisation of knowledge decentring the traditionally Eurocentric art historical canon. These developments mean that it is difficult to know what the discipline of art history will look like in 10 or 20 years' time.

Like all industries subject to disruption, art history can reinvest in its strengths and advocate for the unique qualities it possesses, or it can innovate and transform itself in response to the challenges of the contemporary environment. It can also do both simultaneously, making the strengths of traditional art historical approaches relevant and accessible to new generations of scholars and audiences. The questions that remain to be answered however are precisely what strengths should be emphasised and built upon, and what innovations should be undertaken to lead the discipline into the 21st century? This session seeks answers to those questions.

It is envisaged that speakers in this session will be prominent figures within the discipline of art history including scholars in positions of leadership in the field and those working in important government agencies such as the Australian Research Council.

8. The Bauhaus diaspora: practice as construction and education, 1930-68

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

Contact: ann.stephen@sydney.edu.au

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.

9. Ubiquitous images: the work of art in the age of the digital image

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

Contact: Natalya.Hughes@uts.edu.au

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.

This panel invites papers that discuss the work of art in the age of the digital image. This panel is particularly interested in new ways of understanding the artistic strategies of recent digital image practices, and arguments that resist reductive or instrumental biases. We welcome "close readings" of specific works, as well as contextual studies that respond to specific contemporary practices.

10. The art of Asia at work

Charlotte Galloway (Australian National University)

Contact: Charlotte.Galloway@anu.edu.au

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.

11. Institutional modernism: public art and architecture

Janina Gosseye (University of Queensland) and **Hannah Lewi** (University of Melbourne)

Contact: j.gosseye@uq.edu.au

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.

12. The work of art and place in early modern Italy

Katrina Grant (Independent scholar)

Contact: kat.grant@gmail.com

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 welcomes papers that consider the relationship between a work of art—or group of works—and a specific place. This could include the place that is depicted in the work, the place where the work of art hangs, or the way that we understand a certain place through the works of

art that describe it. Topics might include: landscape paintings and the depiction of place; topographical and cartographical images and how they depict the places they represent; works of art made for specific places; and the way that works of art acquire new meaning as they change context from church to palace to museum.

13. Visions of sacred landscape

Russel Kelty (Art Gallery of South Australia)

Contact: Kelty.Rusty@artgallery.sa.gov.au

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.

14. Art and the accountabilities of empire, 1850-present

Suzanne Fraser (University of Melbourne)

Contact: suzannemfraser@gmail.com

The session would invite presenters to examine instances in which art and visual culture – its production, consumption and display – have represented and contributed to imperial expansionism. Presenters would be 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: displays which have enforced land claims; statuary and imperial assertions of ownership; propaganda in art and curatorship; art related to space travel and ‘astrocolonisation’; and visual culture concerning economic, environmental and virtual empires in the contemporary era. Presenters would also be invited to consider the critique of empire in works of art, in exhibitions and in individual artist practices, particularly as concerns the area of Indigenous dispossession.

It is hoped that this session would foreground the practical, political, and pressing roles of visual art in advancing and critiquing imperial agendas, both during the era of empire building in the second half of the nineteenth century and also in contemporary and future versions of empire that may encompass new media and economic expansionism.

15. What is a painting (now)?

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

Contact: Ruth.Waller@anu.edu.au

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?

16. Labour and process within abstract practice

Wendy Kelly (Artist)

Contact: wlk@iprimus.com.au

This panel will consider the role of labour or work in the making of art; it will particularly focus on the importance of complex and laborious processes in the making of many works that are abstract in concept. The making of a work of art is highly labour intensive, from the original idea through to the completed product there is a plethora of training, thought, skill [or skilful avoidance of skill] and trial and error. Abstract artists take approaches that come from many broad and different methodologies and complex aesthetics. Some works read as having obvious complex surface, others look uncomplicated but are highly complex in their processes. By involving the role of materiality, manipulation, working in series, and experiment with the substrata, surface or support, artists working within the spectrum of abstraction demonstrate concerns that involve the practice of making work to communicate and engage through their labour.

Discussion would be centred on how there is a particular dependence on complex work processes inherent within the genre of abstraction, the question being what is the role of labour and work processes within abstraction, does it have a time filling purpose, be meditatively indulgent, or perhaps the intricately built and complex surfaces of a large number of abstract paintings and works on paper is a method of overcoming the lack of a figurative narrative?

17. Renewing your attention: the permanent work of public art

Barbara Campbell and **Glenn Wallace** (University of Sydney)

Contact: barbara@1001.net.au

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. We are particularly interested in working with artists who have themselves made public artworks or acted in some other role as producer of public art.

18. Modernism at work

Raymond Spiteri (Victoria University of Wellington)

Contact: Raymond.Spiteri@vuw.ac.nz

This session invites paper that consider the work the term 'modernism' performs in art history. Modernism and the discipline art history emerge from a common history, both being formulated in the late-nineteenth and early-twentieth centuries. Similarly, the subsequent development of art history as a discipline coincided with reformulations of modernism as an explicit 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, which challenged modernist orthodoxies in the name of social history, feminism, semiotics and post-structuralism, identity politics, or the insights of contemporary art practice. More recently the rise of contemporary art has eclipsed modernism as a field of art historical study. While the era of a singular, univocal definition of modernism has clearly passed, what value remains in the term 'modernism'? To what degree does modernism revolve around the autonomy of aesthetic experience, either in terms of the work-of-art as an autonomous object, or as an experience with the capacity to transform life? Is it possible to reconcile modernism with the plural perspectives and temporalities of a global art history? How does modernism operate in the context of indigenous, peripheral or local modernisms? In short, how does modernism work now?

19. 'The work of art' and the promotion of Australia/New Zealand abroad

Sarah Scott (Australian National University)

Contact: sarah.scott@anu.edu.au

The 'work of art' has played a key role promoting Australia and New Zealand internationally. This session will consider how Australia and/or New Zealand were represented overseas through art, design and architecture throughout the nineteenth and twentieth centuries. The scope is broad ranging. It may consider museum displays, international exhibitions, exhibitions of Australian art or New Zealand art, biennales and triennial displays, or aspects of design and architecture. Questions considered may include: Who was represented where, how and why? Did the representation construct a particular national identity? What did the representation suggest about Australia/ New Zealand's place in the world and how did this compare with other nations? How did patronage work to enable overseas representation? What was the critical reception abroad and within Australia/ New Zealand?

20. The dumbwaiter: science, representation, and the form of the artwork

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

Contact: gilessimonfielke@gmail.com

When Roland Barthes considered the 18th 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?

This 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 what 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? Their threshold has always been in 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?

This session invites papers, presentations, and investigations into the science of images; the formal proposals and response of the artwork, and the coterminous limits of both on the question of representation will be the focus.

21. The work of art and the significance of specimens

Yvonne Scott (Trinity College Dublin)

Contact: SCOTTY@tcd.ie

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, categorizing, 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.

22. Behaviours, tools and processes: considering the 'iceberg' of practice

Charles Robb (Queensland University of Technology)

Contact: c.robb@qut.edu.au

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 recognize the value of artistic labour, but rather to claim that art-making ought to be recognized 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 summarized this as the movement from fixity to open-endedness: from material information to material *in-formation*. 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'?

This panel welcomes papers from emerging and established artist-researchers and HDR candidates on the topic of the work, process, actions, behaviours, agents and forces-at-large that comprise practice in the contemporary art studio.

23. Labouring the subject

Sophie Knezic (University of Melbourne)

Contact: sbknezic@unimelb.edu.au

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'. For Franco Bifo Berardi, post-Fordist democracies

have even colonised 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 Ehmman'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 seeks papers which investigate the varied ways in which art reflects on and interrogates the contemporary conditions of labour in the context of post-Fordist, neoliberalist economies.

24. Operative critique in design

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

Contact: k.moline@unsw.edu.au

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?

Possible topics include:

- critical practices and processes in design
- emerging design research methodologies
- disciplinary norms of design that support and/or inhibit practice and criticism
- the role of design in staged or curated contexts

25. Australian artists' books and portfolios

Victoria Perin (Independent Writer)

Contact: vicki.perin@gmail.com

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.

26. Museums, markets and meaning

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

Contact: walker.g@unimelb.edu.au

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 21st-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.

27. The work of commissions in Australian art

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

Contact: Anthea.Gunn@awm.gov.au

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.

This session invites papers that consider the implications commissioning has for the 'work' of art, for example:

How did the consideration of audience at 'home' [England] shape the earliest commissions to depict Australia?

How did female artists attract commissions and were their commissioned works seen as 'serious' as those of their male counterparts?

Historical and contemporary considerations of why private patrons commission works of art?

The role of curators in helping to 'create' the finished work?

The consequences of individual commissions on a specific artist's *oeuvre* – eg by changing the direction of an artist's practice, or supporting work on a new scale or in a new medium.

How do artists and 'commissioners' combine an artist's practice with the parameters of specific commissions?

What happens when commissions go awry?

28. Making art with other people: relational, social, and participatory practices

Elizabeth Pedler (Artist)

Contact: elizabethpedler@gmail.com

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.

Papers for this session will be welcomed on the making of relational artwork, making relationships as labor, the methods of making an experience, the making of audiences, making meaning in relational contexts, and how relational works are or could be made in this political and economic climate.

29. 'Nursing the neighbour's baby': community and activism in Asian art

Chaitanya Sambrani (Australian National University)

Contact: Chaitanya Sambrani@anu.edu.au

Taking a cue from the title of a painting by Hendra Gunawan (Indonesia, 1918-1983), this session would concentrate on artistic projects that pose communitarian and activist responses to social and political developments in twentieth- and twenty-first century Asia. The session focusses on artists or collectives that consciously set out to make interventions in their cultural, political or environmental contexts. It pays close attention to the ways in which individual artists and artist collectives address themselves to their immediate surroundings, and what sense can be made of their projects by broader audiences, especially those outside the cultural or political locus of the activity. In doing so, the proposed session looks at the wider ramifications of the relationship between art and politics in modern Asia and elsewhere. In other words, it examines the political valence of the work of art in modern Asian contexts. The proposed session contemplates perspectives that highlight social functions of art objects, mechanisms underlying their production and dissemination and the role of institutional actors (state and non-state) in fostering or hindering the growth of such artistic interventions.

30. Before the law: art, artist and artwork

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

Contact: plettau@student.unimelb.edu.au

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. We welcome submissions on a range of topics that consider the entanglement of art with a broad concept of the law.

Questions addressed could include: How has art, the artist and the artwork been historically defined, shaped or influenced by the law? How has the law been utilised or co-opted as an element of aesthetic production? How do artistic practices from the liberal artworld compare, interact or communicate with official or non-Western systems of artistic production? What is the historical and contemporary status of the artist’s signature, the artwork as legal document, the artist as artistic authority? How has the authorial status of the artist, as ultimate authority, shifted or been lost to other art authorities: curators, museums, dealers, historians, art critics? Which artistic histories, cultural productions or practices cannot be understood when art and law are considered distinct and autonomous spheres? How are issues around cultural ownership, copyright and appropriation caught between art and law? What is the relationship between law and genre, medium and other traditional forms and techniques? Which practices take law as a subject matter, theme or sphere to transform? What are the rights and obligations of the artist, and how have these been defended or fought for, for example through legal mechanisms and unionisation? Are there implicit ‘contractual’ obligations between artist, artwork and audience—to entertain, enlighten, critique or please?

31. Cross-cultural encounter(s) in early modern Europe

David Maskill (Victoria University of Wellington)

Contact: David.Maskill@vuw.ac.nz

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 welcomes papers that interrogate objects and works of art of the early modern period, which operated within broader, cross-cultural contexts.

32. Art and the collected object

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

Contact: reneeejoyce@gmail.com

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.

33. Domesticating institutional critique

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

Contact: jacqueline.millner@sydney.edu.au

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.

34. Site-based projects and institutional affects

Deborah Malor (University of Tasmania) and **Karen Hall** (University of Tasmania)

Contact: dmalor01@gmail.com

This session offers three provocations at the intersections of site-based projects and institutional affects:

How do sites hold institutional affects?

Current site-based projects in Northern Tasmania and elsewhere engage with traces of institutions through landshaping, built environment, narratives and documentation to enter into dialogue with suspended institutional forms, retrieve histories and reanimate their afterlives. The temporal, spatial and discursive dimensions of site based projects reveal institutions to be unstable; to see our current moment of cultural and ecological crisis embedded in longer transitions.

How do art makers carry institutional affects?

Contemporary practitioners have precarious and shifting relationships with arts and educational institutions. Simultaneously across, inside and outside institutions, participants in these projects navigate the imprints of training, the collision of disciplinary practices within inherently interdisciplinary, excessive and unruly sites, and collective remake institutional affects in a transitive and performative mode.

How are the outcomes of site-based projects shaped by institutional affects?

Site-based projects operate as temporary entities, yet the institutional terrain of measurable outputs, requires the ephemeral state to take on a permanent material form, beyond its documentation. The makers and facilitators are directed to produce works that can be viewed and experienced as artworks. This work is held in the instructional frame, yet it is always elsewhere.

35. The work of art magazines: *Art in Australia* and its successors

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

Contact: ralph.body@adelaide.edu.au

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. Papers could address, but are not limited to, considerations of:

- The ability (or inability) of such multi-author, serial publications to accommodate a range of artistic practices and diversity of views.
- The manner in which magazines may reflect, reinforce, resist or reassess certain preferences or prejudices.
- Magazines' links to the marketplace, both the art market and the magazine market.
- Relationships between artists, editors and art writers in the frequently close-knit antipodean art worlds.
- Magazines as a conduit for introducing "foreign" art to a local audience, or presenting local art to an international audience.

36. The interior as a work of art, 1700-1940

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

Contact: Rebecca.Edwards@ngv.vic.gov.au

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. Papers might explore wide-ranging themes such as, but not restricted to: the interior as a total work of art or *Gesamtkunstwerk* as in the work of the Symbolists, Secessionists and others; the manifestation of interior design during particular movements and eras, such as the Rococo, Aestheticism, Art Nouveau or Modernist periods; the relationship between the work of art and the interior and how one might inform the other; Colonial/Empire interiors and the reciprocity between the Colony and the Coloniser; or the interior as a signifier of taste, status and identity. Individual case studies are welcome, however papers may also focus upon wider trends in interior art and design.

37. Artistic Images of Work in the 21st century

Toni Ross (University of New South Wales)

Contact: t.ross@unsw.edu.au

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 21st 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.

38. Artist-run practices: the work in conversation – Roundtable discussion

Ann Schilo (Curtin University)

Contact: A.Schilo@curtin.edu.au

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'.

Independent writer and curator Peter Anderson will discuss the way these issues were mobilized within the exhibition project 'ephemeral traces: Brisbane's artist-run scene in the 1980s' (University of Queensland Art Museum, April-June 2016).

Featured in 'ephemeral traces', Brian Doherty's work not only throws into contention the traditional view of an artwork as a privileged object hung in a gallery setting, but exposes the debates surrounding what a critical artist-run practice might be. Doherty will consider the implications of his various rhetorical and practical engagements in creating art and participating in art scenes.

Ann Schilo who works in a University art school, an institution that disciplines both people and objects, will reflect upon the discursive powers that surround what makes or accounts for art and how various institutional practices affect (or not) such work. We seek the participation of other art workers, allied professionals or scholars who wish to join Anderson and Doherty around the table in conversation with Schilo to tease out the implications of these concerns. Each speaker will present an 8-10 minute position paper, followed by a group discussion.

39. How we do what we do: the archive and art history's interdisciplinary turn

Zoë de Luca (McGill University)

Contact: deluca.zoe@gmail.com

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. This session welcomes papers that concern any media, genre, time period, and location.

40. Funding the arts– what works?

Glen Martin (Australian National University)

Contact: mrglenmartin@gmail.com

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.

We are interested in research papers that address state funding models around the world, and the impacts various models have on the activity and tone of creative work and national narratives

as a result.

Some areas to consider might include:

- How much funding is enough? (And is there such a thing as too much support?)
- Should the cultural sector be expending more energy on building funding partnerships with corporate entities?
- Should funding be restricted to emerging artists, allowing the marketplace to decide?
- Can we ever establish a politically bipartisan, consensus understanding of what constitutes value, and would that be enough to establish a more widely understood framework?
- How does our funding compare with similar countries around the world?
- Should Australia establish a UK-style national lottery?
- Is imbalance created through the amount of graduates produced by Australian universities in the creative arts?
- Why should we resist the marketplace as a guide of worth?

41. Affect, capital, and aesthetics: critical climate change and art history

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

Contact: sballard@uow.edu.au

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?

42. Lives of the work of art

Chrischona Schmidt and **Gretchen M. Stolte** (Australian National University)

Contact: chrischona.schmidt@googlemail.com

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.

We are seeking papers looking at the work of art in its different stages. These include but are not limited to:

- discussions around the inception and creation of an artwork
- the life of an artwork as a museum/gallery object
- the artwork lives in the viewer
- the social history and/or political life of the artwork the artwork as an agent
- the artwork as an expression of relationships

43. Art as a response to global issues

Tania Price (University of Tasmania)

Contact: tjprice@utas.edu.au

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.

44. Re-thinking the contexts of modern and contemporary Chinese art

Claire Roberts (University of Melbourne) and **Olivier Krischer** (Australian National University).
(Session Full)

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.

Session One begins by exploring the significant impact of technical instruction in scientific realism (drawing, oil painting, watercolour, photography) by Jesuit artists in Shanghai in the mid to late 1800s (Roberts). This is followed by a consideration of functional brush and ink painting of the 1970s (Carol Yinghua Lu), then a presentation of attempts by some key Chinese curators and artists, in the 1990s, to experiment with a new course for China's contemporary art through the

support of international sites such as Japan (Krischer). Unlike this broader historical arc, **Session Two** focuses on the Cultural Revolution period and legacy. Papers will consider: Red Guard art exhibitions as revolutionary praxis at the National Art Museum of China (NAMOC) in 1967, as part of a broader study on Chinese exhibition practice through the window of NAMOC (Minerva Inwald); the little studied marriage of art and architecture in the case of international hotels and apartments as contested sites of a Socialist Modern, between 1969-1979, just as the Cultural Revolution was giving way to China's economic 'reform and opening' (Song Ke); and alternative forms of private, "popular" photography education and exhibition even during the late Cultural Revolution and Maoist era (1973-79), through the case of the amateur Friday Salon photo group (Shuxia Chen).

45. The Indigenous work of art and the work of art history

Robyn McKenzie (Australian National University) (Session Full)

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 cultural practices 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.