

# ANNUAL CONFERENCE

PERTH, 6 – 8 DECEMBER 2017

Art

and its Directions



Susanna Castleden, *Finding your way (detail)*, 2012, gesso on board, 180 x 180cm

# ACKNOWLEDGEMENTS | ART AND ITS DIRECTIONS

The University of Western Australia and the AAANZ 2017 Conference Committee acknowledge and celebrate the Whadjuk Nyungar people, the traditional owners of the land on which this University is built, and pay our respects to elders past and present.

This event is sponsored by the Cultural Precinct at the University of Western Australia, with particular support from the Berndt Museum and the Lawrence Wilson Art Gallery. I thank Professor Ted Snell, Chief Cultural Officer, Cultural Precinct, for his enthusiasm for the project from its inception; and Professor Kent Anderson, Deputy Vice-Chancellor (Community and Engagement), for his support of a community partnership between UWA and the AAANZ, which allowed for the waiver of venue hire fees on campus. The office of Professor Robyn Owens, Deputy Vice-Chancellor (Research), also provided valuable funds for the conference; and through its previous Dean, Professor Simon Anderson, the School of Design at UWA sponsored the travel of keynote speaker Dr Anthony Gardner.

I would like to acknowledge the support of the AAANZ: Dr Anthony White, President of the Association, offered much appreciated advice over the year, and Giles Fielke and Dr Katrina Grant were most helpful with all web and communications matters. At UWA Vyonne Walker has played an invaluable role in the management of the conference, as Conference Administrator.

Emeritus Professor Richard Read and Dr Wendy Garden kindly accepted my invitation to lead the two streams in the Postgraduate Day. I also thank those who agreed to chair both postgraduate and open sessions, and to participate in the plenary session. I am very appreciative of the contribution of keynote speakers, Professor Anne Dunlop, Dr Anthony Gardner and Dr Vanessa Russ.

I thank Erica Persak, Executive Administrator of the Kerry Stokes Collection, and staff, for generously hosting the special conference viewing of this extraordinary collection.

The Perth Convention Bureau provided funding for promotion of the conference; and Dr Susanna Castleden kindly allowed us to use a detail of her artwork, *Finding your way*, on conference publicity.

UWA Guild volunteers, Cultural Precinct student placement volunteers, postgraduates, and staff of the Berndt Museum and the Lawrence Wilson Art Gallery generously gave of their time to assist with the conference. Finally, I thank the Conference Committee for their contributions throughout the year.

Sally Quin  
Chair of the Conference Committee, AAANZ 2017

## THE ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND (AAANZ)

The Art Association of Australia & New Zealand (AAANZ) is the peak professional body for the region's art writers, curators, and artists. Since 1974 it has fostered the dissemination of knowledge and debate about art, curatorship, and artistic practice throughout the region. By increasing the visibility of Australasian artists, curators and writers and encouraging critical inquiry into their work, the Association plays an important role in supporting the resilience and sustainability of the local visual arts sector.

The principal activities of the Association are the publication of the *Australian and New Zealand Journal of Art* (ANZJA), holding an annual conference, and administering annual prizes which recognise outstanding achievement across the local and international art publishing industry. Through these activities, the Association acts as an established and highly successful advocate for the visual arts in Australia and New Zealand.

### AAANZ CONFERENCE COMMITTEE, PERTH 2017

Amy Barrett-Lennard, Director, Perth Institute of Contemporary Arts

Emily Brink, Assistant Professor, School of Design, UWA

Robert Cook, Curator of Contemporary Design and International Art, Art Gallery of Western Australia

Andrew Lynch, Director, ARC Centre of Excellence for the History of Emotions; Professor, English and Cultural Studies, UWA

Kit Messham-Muir, Associate Professor, School of Design and Art, Curtin University

Sally Quin, Chair of the Conference Committee; Curator, the University of Western Australia Art Collection

Vanessa Russ, Associate Director, Berndt Museum, UWA

Ted Snell, Chief Cultural Officer, Cultural Precinct, UWA

Paul Uhlmann, Senior Lecturer, School of Arts and Humanities, Edith Cowan University

Vyonne Walker, Conference Administrator

### SPONSORS



THE UNIVERSITY OF  
**WESTERN  
AUSTRALIA**



**CULTURAL PRECINCT**



BERNDT MUSEUM  
OF ANTHROPOLOGY



# KEYNOTE SPEAKERS | ART AND ITS DIRECTIONS

**6.00pm, Wednesday 6 December 2017, Murdoch Lecture Theatre, Arts Building**

Professor Anne Dunlop, Herald Chair of Fine Arts, University of Melbourne  
*Leonardo, the Coming Apocalypse, and the Global History of Art*

## **Abstract:**

This past month's sale of a painting attributed to Leonardo da Vinci for a record-setting \$450 million USD is one of those events that brings art and art history into the public domain. The story has all the elements of a Dan Brown novel, from Russian billionaires to corrupt politicians and shadowy international organizations. Much of the coverage has treated the sale either as a black joke or a sign of the coming moral apocalypse - another case of global capital gone terribly wrong. Yet the roots of our global art world can be linked to shifts in the same early modern period that created the painting itself. This lecture will use the sale as a starting point to discuss this global Renaissance within the larger project to write a global history of art.

## **Biography:**

Professor Anne Dunlop holds the Herald Chair in Fine Arts at the University of Melbourne. She has also taught at Yale University and at Tulane University. She works on Italian and European art in the later Middle Ages and early modern period, and for several years now has been researching and writing on the links between Italy and Eurasia in the Mongol period. She has been a Visiting Professor at Zhejiang University, at Peking University, and at Harvard's Villa I Tatti Center for Italian Renaissance Studies, where last year she organized a two-day exploratory workshop, 'The Mongols and the Writing of Global History.' Her most recent books include: *Andrea del Castagno and the Limits of Painting* (2015); *The Matter of Art: Materials, Practices, Cultural Logics, c 1250-1750* (co-edited, 2014); and the exhibition and catalogue *Early Modern Faces* (2014). Another edited book will appear this year with Amsterdam University Press: *Antipodean Early Modern: European Art in Australian Collections, 1200-1600*.

**9.00am Thursday 7 December 2017, Murdoch Lecture Theatre, Arts Building**

Dr Vanessa Russ, Associate Director, Berndt Museum, University of Western Australia  
*Professor Ronald Berndt: A Response to the 1971 Lecture 'Changing Face of Aboriginal Art'*

## **Abstract:**

Before the so-called boom in Aboriginal Art in the 1980s, anthropologists were acquiring objects for research. Ronald and Catherine Berndt from the University of Western Australia were two such researchers who, over their lifetimes from the late 1930s – 1990s engaged with communities, noted and collected valuable research and occasionally purchased objects and works of art from the people they became acquainted with. Their work included the founding of the Berndt Museum of Anthropology as a research and teaching collection in the 1970s. Their passion for Aboriginal Australia extended into comparative research including doctorates focused on Papua New Guinea and comparative research more generally into Asia, Melanesia and Oceania. With this comprehensive and detailed overview they were able to apply anthropology to challenge European views, to advocate for change and to influence government attitudes of the day. Though today the collective mantra suggests that all anthropology is bad, without such activities, neither museums nor art

galleries would truly possess the collections and the cultural etiquette which includes Aboriginal employees in curatorial and educational roles, that they do now.

This paper reviews a lecture Ronald Berndt gave at the Octagon Theatre at UWA over 50 years ago. Partly to reflect upon the work and theories that he had unpacked over the years and partly to challenge the idea of art history itself as some universal hegemony that all must reside under to be counted. As trained art historians, we often become territorial in our approach to investigating and understanding the fine arts – but I can't help but wonder what value anthropology might bring, particularly to such cultural disruptions as those existing between Aboriginal Australia and Western Europe today.

### **Biography:**

Vanessa Russ is the Associate Director of the Berndt Museum at the University of Western Australia. Vanessa worked at the Department of Culture and the Arts as a business analyst, before taking up the role at the Berndt Museum. As the Associate Director, Vanessa focuses on the importance of this Aboriginal-led university museum to create a dynamic facility for all Australians to learn about the first peoples, while engaging young Australian Aboriginal people in new ways of accessing cultural knowledge.

Vanessa was born in Derby and raised between Derby and Ngullagunda (Gibb River Cattle Station) and has family connections to Ngarinyin and Gija people in the Kimberley. She was awarded Honours (Fine Arts) at the UNSW 2009 and returned to Western Australia to attain a PhD in Fine Art at the University of Western Australia in 2013. She was awarded a Churchill Fellowship by the Winston Churchill Memorial Trust in 2014, in which she investigated the effects of national identity in mainstream art museums on Indigenous populations, travelling across the United States of America, Hong Kong and Singapore.

### **9.00am Friday 8 December 2017, Murdoch Lecture Theatre, Arts Building**

Dr Anthony Gardner, Head of School at the Ruskin School of Art, and Associate Professor of Contemporary Art History and Theory, University of Oxford  
*1955: A Year of Fragile Legacies and Possible Directions*

### **Abstract:**

Three specific years dominate the cultural historiographies of postwar Europe: 1956 (for the Hungarian Uprising); 1968 (for the continent's numerous anti-authoritarian protests); and 1989 (for the steady collapse of European Communism). 1955 may, however, be an even more significant date, for it is in this year that a new spirit emerges in the medium that has become one of the hallmarks of the global, contemporary age: the art of making large-scale, international exhibitions. While documenta, founded by Arnold Bode and Werner Haftmann in 1955, has become one of the cornerstones of a North Atlantic account of this history, nowhere was this new spirit more prevalent and promising than across socialist Europe and the broader socialist world: in Ljubljana, Alexandria, Warsaw, Delhi and elsewhere. I want to explore further the exhibition and curatorial histories developed during this period, focusing in particular on the work of Zoran Kržišnik, the long-term Director of Ljubljana's main modern art museum, the Moderna galerija, and founder of the city's renowned (and still on-going) biennale. His exhibitions and exhibition program anticipate some of the foundational developments in postwar art and curatorial histories; they also reveal complicated and sometimes contradictory politics underpinning the emergence of new internationalist exhibitions during the period, especially those in so-called nonaligned contexts. How we might articulate the legacies of these histories – the new directions they offer for our disciplines, as well as the persistent problems they present – will become a core part of the story recounted here.

## **Biography:**

Anthony Gardner is Head of the Ruskin School of Art at the University of Oxford, UK, where he is an Associate Professor of Contemporary Art History and Theory and a Fellow of The Queen's College. He has published widely on subjects including postcolonialism, postsocialism and curatorial histories, and is an editor of the MIT Press journal *ARTMargins*. Among his books are *Mapping South: Journeys in South-South Cultural Relations* (Melbourne, 2013), *Politically Unbecoming: Postsocialist Art against Democracy* (MIT Press, 2015) and, also through MIT Press in 2015, the anthology *Neue Slowenische Kunst: From Kapital to Capital* (with Zdenka Badovinac and Eda Čufer), which was shortlisted for the 2017 Alfred H Barr Award for best exhibition catalogue worldwide. His latest book, co-authored with Charles Green (University of Melbourne), is *Biennials, Triennials and documenta: The exhibitions that created contemporary art*, published by Wiley-Blackwell in summer 2016.

## **PLENARY SESSION:**

**3.30pm Friday 8 December 2017, Murdoch Lecture Theatre, Arts Building**

*Art History, Art Practice, Art Curatorship: Synergies and Tensions*

### **Plenary Participants:**

Chair: Dr Anthony White (Senior Lecturer, School of Culture and Communication, University of Melbourne; President of the Art Association of Australia and New Zealand)

Dr Anthony Gardner (Head of School at the Ruskin School of Art, and Associate Professor of Contemporary Art History and Theory, University of Oxford)

Stephen Gilchrist (Associate Lecturer of Indigenous Art, University of Sydney)

Dr Vanessa Russ (Associate Director, Berndt Museum, University of Western Australia)

Dr Lisa Slade (Assistant Director, Artistic Programs, Art Gallery of South Australia)

# ABSTRACTS | ART AND ITS DIRECTIONS

DAY 1

WEDNESDAY 6 DECEMBER 2017 POSTGRADUATE DAY

Arts Lecture Rooms (ALR) 4 & 5, Arts Building, UWA

**ART HISTORY** Arts Lecture Room 4 - Chair: E/Prof Richard Read

Session 1 – Chair: E/Prof Richard Read (University of Western Australia)

## ***Drawing the Nile: The Artistic Sketches of Women Travellers in Imperialist Constructions of Egypt***

Annie Shelley (University of Western Australia)

This paper will examine British women's sketches of Egypt in the mid to late nineteenth century and argue that they reveal an imagined geography of the self. Although the women's sketches are informed by a collective European consciousness about the Orient, the construction of Egypt is shaped by the individual roles they each played in the imperial project and the way they visualised themselves in that role.

The sketches by professional novelist and journalist Amelia Edwards of her journey up the Nile in 1873, illustrate the part she played as a professional writer in the commercial tourism of Egypt. Edwards' sketches reinforce stereotyped imaginings of Egypt and by so doing promote the East to potential middle-class women tourists. In addition, her sketches reflect the construction of her own career as a future respected Egyptologist in a field dominated by men.

The sketches by professional artist Elizabeth Butler of her time in Egypt accompanying her military husband in 1885, also draw on well-known clichés of Orientalist depiction. Like Edwards, however, Butler's illustrations reveal much of her own individual geography of Egypt, one that she imagined through the lens of her role as a military wife.

## ***Australian Artists in Spain***

Jenny Beatriz Quijano Martinez (University of Melbourne)

At the end of the nineteenth century, Spain was a popular destination for those Australian artists who admired 'Oriental' themes, and wanted to experience new adventures, escaping from their common life experiences. The existence of an Arabic past and strong presence defined Spain as different from the rest of Europe. Travel stories were famous and inspirational for artists since the beginning of the nineteenth century. These written accounts of bull rings, gypsies, vagabonds, beggars, noble men or hidalgos and beautiful women presented a romantic image of Spain that was attractive to visual artists and reinforced and defined this country as an exotic destination.

This paper looks at late nineteenth century Australian artists who went to Spain and visited famous cities such as Granada, Seville, and Madrid. It analyses their works and argues that some artists in Spain were interested in immersing themselves in Spanish culture's experiences, while some artists chose to reflect Spanish everyday life, still others attempted to act as agents of enigmatic adventures. The paper details the practices and influences that inspired their paintings. My particular aim is to chart the extent that contact with Spain impacted upon Australian artists' careers during the end of the nineteenth century and beginning of the twentieth century.

### **Reading Art and Literature: The Painterly Style of Patrick White**

Leela Gosfield (University of Western Australia)

The relationship between the writer's word and the artist's eye can be explored as either parallel or contradictory. It could be said that the visual arts leave more room for interpretation, although literature allows its reader the freedom of visualisation. Generally, however, art captures only one moment in time and the time frame of literature is limitless.

Australian Nobel Prize winner, Patrick White, was both a prolific writer and a passionate art collector. A self-confessed 'painter manqué,' within his works he merges his appreciation for art with his narratives into a symbiotic web that infuses his novels with a detailed and vivid style that echoes the paintings that he was so passionate about. Utilising painterly techniques, such as the focus on light, texture, colour, and shape, his writing gives the characters, and the world that they live in, the visual complexity that a painter would allow his/her subjects while simultaneously allowing them to have actualised narratives in a feasible timeline. This becomes particularly evident when analysing several of his earlier novels, *The Aunt's Story*, *Riders in the Chariot*, *Voss* and *The Tree of Man*, in which he experiments with different painterly techniques in his writing, from Cubism to Realism.

Through the analysis of Patrick White's novels the intertextual nature of art and literature can be examined, opening the door to the exploration of other authors' works using the same framework.

### **Clifton Pugh, Aboriginalism and Environmentalism**

Debbie Robinson (University of Melbourne)

Clifton Pugh has fallen from the historian's mind and the public's eye. Overshadowed by his more famous contemporaries, art historical accounts of Pugh's *oeuvre* are narrowly focused upon a small temporal period and select works. Yet, we have received but a small part of the picture. This thesis aims to bring a new narrative and vision to the fore. It will examine Pugh's engagement with Aboriginality and its impact on his art and environmental attitudes. It seeks to determine how primitivist ideology informs this engagement and the ways in which Pugh's repeated interaction with Aboriginal communities alters his response over time. It will bring to light a series of previously unpublished and unexamined works by Pugh that feature Aboriginal figure groups, techniques, motifs, and rock paintings. An examination of these works will reveal that Pugh's interest was not merely a brief shallow impulse but rather a deep and sustained interest throughout his career; proving Pugh's artistic production to be more varied and complex than art historical accounts allow.

### **Session 2 – Chair: A/Prof Alison Inglis (University of Melbourne)**

#### **Related to Objects - Culturally Conditioned Value of Taonga Maori in Museum Collections**

Réka Mascher-Frigyesi (Johann Wolfgang Goethe University Frankfurt, Germany)

The standing, the orientation and even the justification for the existence of ethnographic museums in Europe has been much discussed in recent years. The future direction of these museums is still unclear. One trend common to current museum practice that can be seen in the management and interpretation of ethnographic collections is the central role played by consultation with source communities. This cooperation is useful, for example, in determining details of provenance. From the perspective of Maori communities, extensive consultation is also a way of using museums as platforms for presenting their cultural identity, which in turn can increase influence on a political level. But to what extent can



museums be seen as tools of individual communities? And what role do sacred objects (such as the taonga of the Maori) have on these issues?

In my paper I will investigate how Europe's ethnographic collections have responded to the cultural requirements of Maori communities when dealing with their sacred objects. The taonga are objects of memory and the conscious construction of memories can gain greater political significance in a museum context. It will be argued that the presence of objects like the taonga allow Maori influence to reach into Europe and shape, more or less, current museum practice. Repatriation, the issues surrounding the licensing of images and the sometimes partial, arbitrary adoption of Maori values will be discussed as examples of some of these effects.

***Aboriginal Engagements with Colonial Collecting: The Case of Wurundjeri Artist William Barak***

Nikita Vanderbyl (La Trobe University)

During later life, artist and diplomat William Barak (c.1824-1903) produced an oeuvre of work on paper which communicated Wurundjeri ceremonies for non-Indigenous audiences. Thirteen of these works were transported to Switzerland and Germany during his lifetime, the products of transnational flows as well as his deliberate actions. This paper narrates the journeys of these watercolour paintings by examining Barak's encounters with key figures who acquired and transported them overseas. Those colonial-era collectors who met Barak include a German ethnologist, a Moravian missionary, and a family of Swiss vigneron, and it was through these familiar and unfamiliar agents of empire that traces of Barak's actions enter the archives. The case of William Barak reveals how a nineteenth-century Aboriginal artist actively engaged with these European people and colonial processes in ways which challenge us to appreciate his 'imperial literacy' (following Tracey Banivanua Mar 2013). As a corollary to his actions, his works on paper demonstrate his determination to represent Aboriginal culture on his terms. This paper tells a little-known story of Aboriginal involvement in colonial collecting, presenting a case study which gestures towards the larger and opaque histories of Aboriginal material now residing in international museums.

***'The Curatorial' vs the Professionalization of the Curator (and How This Affects Artist/Curators)***

Annika Harding (Australian National University)

This paper investigates two contrasting trends affecting contemporary art and curating: the idea of 'the curatorial', and the professionalization of the curator. Discourse on 'the curatorial' has expanded the concept of curating, acknowledging the nebulous range of associated activities, some of which have not traditionally been within the core role of the curator. Meanwhile, curating has become increasingly professionalized in the museum and gallery sector, along with the proliferation of university courses in curatorship and curatorial studies.

These two forces, one seeking to broaden and the other functioning to specialize, affect the practices and contexts of artists and curators. This paper will focus on individuals who are both artist and curator in Australia, for example Brenda L. Croft and Glenn Barkley. I explore how the idea of 'the curatorial' can be considered in relation to these individuals' artistic and curatorial practices, and argue that aspects of this concept allow for a holistic appraisal

of their practices. I also examine how the professionalization of curating has affected the trajectories and activities of these individuals across their practices.

### Session 3 – Chair: E/Prof Richard Read (University of Western Australia)

#### ***Collecting Australian Contemporary Art: Why or Why Not? Market Patterns of Art Collecting, Art Investment and Influences in Australia***

Angela Chung Kee Ng (RMIT University)

This research paper focuses on the patterns of art collecting and art investment in Australia. From case studies and interviews, this paper attempts to analyse the overall consumption preferences of art collectors in the current art market of Australia and the impact of overseas (e.g. New York or China) on art trends – how they influence the Australian art market and what kind of dilemmas Australia is facing in the art world, economically and culturally. In this research, I try to address the issues and problems of the Australian art market in light of the collecting and trading patterns of the collectors in this country. Additionally, I aim to find out the reasons for the polarized relations between the academic and the commercial world and, in so doing, identify a linkage pattern between these two opposing realms.

Suggestions will be presented through the study of examples of other successful art markets, especially in the Asia-Pacific region, in the past. As globalization is happening in the international art world, this research also considers how the art market of Australia positions itself under this influence.

#### ***Contemporary Indigenous Jewellery in Australia: The Evolution and Revolution of Material Practice***

Celia Dottore (Flinders University Art Museum)

Since the dawn of human civilisation body adornment practices have developed alongside societies to serve complex social and cultural functions. From the point of contact, Indigenous adornment practices have adapted and evolved around rapidly changing circumstances for Aboriginal and Torres Strait Islander peoples. This paper examines how contemporary Indigenous jewellery, encompassing the revival of traditional practices and modern forms of adornment, reveals a resilient, dynamic and vital culture.

Materiality is considered central to the revolution of this art form and its ongoing engagement with culture and cultural expression. This research, conducted for a Master of Arts (Studies in Art History) at the University of Adelaide, traces the development of material practices across a broad range of media and examines the diverse output of contemporary Indigenous artists. Key examples provide critical counterpoints of cultural intersection and exchange that has contributed to the endurance and ongoing development of this work.

Until recently, contemporary Indigenous jewellery has lacked the critical attention granted to other Aboriginal and Torres Strait Islander art. Therefore, this study examines the place of this genre within the broader discourse of contemporary Australian visual culture and aims to provide a survey of this rich and expansive field of art.

#### ***Is Creativity a Problem at Art School?***

Sara Daly (Monash University)

This short paper begins from the premise that contemporary art education is heavily influenced by models of Conceptual art from the 1960s, without having adjusted its pedagogy to account for the turning tide in artistic practice. One of the lingering issues is the way creativity continues to be used as a concept to describe a democratic approach to art

making which is unrealistic and outdated. This situation reflects the values of the art school leading to many further questions about visual arts pedagogies. This paper will touch on one of the moments when art, as a pursuit of creative geniuses as told by many art historians, shifted to being about social relations. While this paper looks at how this shift has affected the understanding of what it is to learn art in an art school, it also asks the art historian to question how art is written about for the public. This paper will refer to Conceptual artists such as Marcel Broodthaers and John Baldessari, and the art historians and theorists Rosalind Krauss, Linda Nochlin and Griselda Pollock. The shift to an art based on social relations is framed by Fredric Jameson's account of finance capital.

#### Session 4 – Chair: Dr Caroline Wallace (La Trobe University)

##### ***Using Interactive Installations in Spatial Communication of Complex Political Narratives***

Rusaila Bazlamit (Curtin University)

In this paper I will reflect on the process of combining an interactive real-time virtual environment and wall-video projection to create an interactive installation utilized for design activism.

The core question of my PhD research investigates the potential of using interactive and digital media to communicate complex political narratives experientially and spatially. The main method of my research is creating a prototype of an interactive 3-channel installation that conveys Palestinian narratives and spatial experiences of occupation and apartheid.

The installation has one main navigational interface, which is created as a virtual environment using the Unity game engine and various 3D modelling software. The other two channels projected videos that were edited from footage sourced from the Internet and were created mainly by people in Palestine or from different activist organizations. To interact with the installation viewers used the Leap Motion controller, which is an Infrared (IR) sensor still in experimentation mode. The installation prototype was then tested on a group of domain experts from disciplines related to the research. Their feedback has been documented and analysed.

Designing and testing the prototype produced stimulating points and a framework for application in other contested political narratives especially for misrepresented or under-resourced people.

##### ***Crawl Out Your Window: On Kate Newby's Spatial Interventions***

Julia Murphy (University of Melbourne)

Place and environment have become increasingly important to contemporary art practice. This can be conceived both in a specific context (where we are in the world; how we engage with our surroundings) and in a broader context (engagement with landscape and nature; anxieties about climate change). Within contemporary art, there has been an emphasis on materiality, site-specificity and process-based practice, with work that subtly points towards its environment by directly responding to the site of production and exhibition. This paper will consider the work of contemporary artist Kate Newby (NZ), who creates installations that consider these ideas; much of her work is created within the site that it is exhibited, using materials from the built environment and everyday ephemera. Her installations extend beyond the gallery space, into the architecture of the building. They can be seen as spatial interventions, sometimes very subtly carving out space—omitting material by forming puddles or holes, or adding material into concrete mounds; interventions that alter the way we engage with the place we are in. These small interventions into space, and environment,

constitute a kind of reconnection with place—by tilting the audience’s perspective in an understated way, Newby is reforming our interaction with place.

***War on Architecture: Scenographic Strategies in Tracing Post-War Home in the Former SFR Yugoslavia***

Nevena Mrdjenovic (University of Technology Sydney)

This research investigates domestic spaces in the former Socialist Federal Republic of Yugoslavia following their destruction and abandonment in the wars of the 1990s. It establishes case studies and frameworks for examining sites according to the significance of ‘home’ - before, during and after acts of violence. The research questions the aims, meanings and consequences of the phenomenon of violence against domestic space, in the light of widespread ethnic, cultural and political violence across the globe.

The study is distinctive in terms of positioning domestic space as a direct casualty and witness of violence. Its scenographic perspective, here applied inversely, frames war-torn domestic interiors as abandoned mise-en-scenes inscribed with layers of spatial narratives, traces of time, and tactile remnants of past violence and trauma.

The study is established on theoretical framing, historical contexts, field trips and an artistic component. Analytical grounds are discovered in phenomenological theories of ‘home’, scenographic and artistic influences, and the ideas of scholars and artists from social, historical, architectural, spatial and psychological studies.

This research casts light on the destruction of domestic space, proposing that acts of violence transform the meaning of ‘home’ from the core infrastructure of human existence, identity and belonging to a symbolic representation of ‘the other’. Strategic acts of violence are framed as modes of cultural and ethnic cleansing, and domestic space as their true medium. War-torn domestic ‘homes’ represent survivors of history, and, in metamorphosing into uniquely powerful monuments of collectively-lived trauma, hold the capacity to transform our own relationship with the past.

**PRACTICE-LED RESEARCH/ART HISTORY Arts Lecture Room 5 –  
Chair: Dr Wendy Garden**

**Session 5 – Chair: Dr Wendy Garden (Museum and Art Gallery of the NT)**

***Colonisation You Nearly Got Me***

Leonie Mansbridge (Curtin University)

We live in a world where globalisation is the way of integration, the sharing of views and ideas, but is this not assimilation in a different guise? The rhetoric of “othering” is still carried within worldviews. Cultures are being homogenized, and identity standardized. Respected cultural treasures are mass-produced in far off foreign countries for re-sale back in their homeland.

As an Māori/Pākehā visual artist I criss-cross a cultural corridor. The legacy of colonialism has discredited and subjugated me and many others that stand in this space of in-betweenness. The West’s concept of assimilation/breeding out has failed; we are fighting back for our entitlement of place.

My presentation will focus on my creative practice, which I use as a tool for the telling of my stories about the experiences bound to the shaping and un-shaping of my identity.

Judith Butler, an American philosopher and gender theorist, advocates that “discourse constructs the subject” and through this process identities are performative. Universal discourses encourage individuals and communities to play out established parts. (In my case “The white girl”) Nevertheless, this acting out is a changeable concept (Butler 1988, 520-526).

Bulter, Judith. "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory." *Theatre Journal* Vol 40. , no. No 4 Dec,1988 (1988): 519-31.

### ***Making Place***

Annette Nykiel (Edith Cowan University)

This paper discusses practice-led research investigating the implications of non-urban spaces of the country as studios in relation to the concepts of place, time and narrative. Long term engagements with two non-urban sites in Western Australia, the North-Eastern Goldfields and Yalgorup Lakes, provide unique experiences of the bush, local people's stories and understandings of time. A grounded experience with the materiality and relationality of these spaces as place/s leads to making in place becoming a form of place-making. The haptic creative skills of the maker are informed by geological mapping experience and influenced by a make do attitude from living in the bush. Narratives and artworks emerge from piecing together pre-used fragments and found objects into textiles which are then curated to form installations in built environments and at the non-urban sites. This research contributes to our awareness of the value and importance of relating to the materiality of non-urban spaces both as sustainable sources of material for artwork and as studios.

### ***Artefacts of the Future***

Jen Bowmast (University of Canterbury)

My current studio research, The Divination Project, is an ongoing series of work responding to my meetings with numerous spiritual readers. I am interested in positioning the artist as a metaphysical practitioner engaging with real and imagined worlds, asking, What is the significance of divination in today's world? I employ feminist and transpersonal methodologies in my studio practice while situating esoteric research within an academic context.

Each collection of small sculptural forms directly responds to a specific conversation with a clairvoyant, medium, palm or tarot reader. The small scale reflects the intimacy of the exchange between artist and reader. Whilst the readings offer me practical advice from another dimension, determining the 'truth' of these messages is not my focus but rather using them as a catalyst for making. Working this way allows me to investigate the overlap between the everyday and the esoteric.

Session 6 – Chair: Dr Paul Uhlmann (Edith Cowan University)

### ***Everyday Journeys in Suburbia: Liminal Moments and Place Perception***

Annette Peterson (Curtin University)

The time spent traveling through suburbia is an everyday occurrence. Perception influences these subjectively experienced moments. These quotidian events contribute to our lives, but their significance often goes unnoticed. The pressures of every day mask these liminal intervals. This project reasons that painting such moments can impact how we see the world. Place perception is how we see where we live, based on affective and cognitive factors, influenced by attachment and place identification (Rollero 2014, 213).

The foundation for this practice-led research is investigating how painting can best capture these in-between everyday intervals and whether the artwork can affect place perception. This project explores ways of painting transient light and atmosphere using Impressionist techniques to represent these experiences from a momentary glance to a permanent reference. The practice-led study led to the creation of quick plein air painting sketches that were painted along the routes of my daily journeys through my suburb as a way of gathering the material for the research. This aim of this study is to make space for liminal moments overlooked in everyday life. The quick sketches represent liminal intervals that are embedded in the everyday.

This study contributes to the debate about perception and place, how this knowledge impacts how we see place. The paintings created in the research increase the experience of liminal intervals that are inclined to be overlooked in the everyday.

### ***Absorptive Mapping: A Means of Understanding Place Through Art Practice***

Monika Lukowska (Curtin University)

Absorptive mapping, a concept introduced by philosopher Edward S. Casey, provides the basis for this paper's focus on the ways through which artists understand and engage with place.

Casey proposes that absorptive mapping "intends to capture the sense and feeling of place (...) in terms of how it is concretely experienced by those who live there"(Casey 2005, 150). The main objective of absorptive mapping is to flesh out the essence of place and empirically understand its depth. This concept will be discussed along with the practice of artist Roni Horn as an example of the artist's intimate engagement with place that resulted in captivating artworks. Horn has deftly explored Iceland since 1975, focusing on the unique aesthetic of the island's landscape which she considers less like a subject and more like a medium.

Furthermore, I will discuss my creative practice where the cognizant process of 'absorption' through walking resulted not only in familiarizing myself with place and its materiality but most of all in accumulating experiences that became a primary source for my studio research. I will demonstrate how the printmaking methods became an ideal framing device to evocatively articulate the essence of my experiences while fostering my understanding of place.

#### References:

Casey, Edward S. 2005. *Earth-Mapping : Artists Reshaping Landscape*, Minneapolis, Minn.: University of Minnesota Press.

### ***Landscape: Travel and the Sensory Dimension of Place***

Jane Whelan (Edith Cowan University)

This paper examines how the enriching experience of a prolonged stay in China might inform my Western arts practice. The cultural dislocation that arose challenged my familiar interpretation of the world. At the nexus of two cultures the queries asked of China reflected back at the Western paradigm, providing the opportunity to re-view my familiar cultural assumptions.

The cultural response to space encrypted in the use of pictorial space and the focus on landscape was intriguing. It became evident that an investigation of Chinese traditional philosophy would provide valuable insight into contemporary Chinese art.

Interrogating the philosophical underpinnings of both cultural positions, phenomenology became significant. It created a dialogue between the apparent differences leading to possible creative connections in which the landscape is defined as something embodied rather than objectified. Phenomenology, with its implications of the body as an instrument of comprehension related to the physicality of drawing with charcoal, establishing its validity as a language authentically expressing the experience of the natural environment. As open-ended, contemplative works they sought to share the experience of an immersive space, allowing the viewer to complete the experience and find their own meaning.

## Session 7 – Chair: Dr Susanna Castleden (Curtin University)

### ***Perceiving the River Ride: Photography and Place Making at Te Awa River Ride***

Rodrigo Hill (University of Waikato)

The depth and layering of places offers an exciting challenge to researchers and artists who are willing to creatively explore the multi-sensorial and spatial “reality” of places and the subsequent visual constructions of place-meanings. These thoughts underpin my current PhD research at Te Awa River Ride, a landscaped place informed by European traditions of laying out land into aesthetically man-built places. Te Awa River Ride edges the banks of the Waikato River in the North Island of New Zealand. The Ride is located within the broader territory of many Waikato Tainui tribes. These tribes regarded the Waikato River as a place of great spiritual sustenance as well as a source of food and transportation network.

My focus, however, lies at the intersection of artistic photographic approaches and place-making processes in which photography plays the role of representing layered “place-imaginaries”. My on-going lens based PhD research focuses on the overwhelming unstable place composites and how I creatively search for singular photographic perceptions of place. These singular perceptions, I argue, are integral to further place-making processes. My photographic practice and methodology unfolds through fragmentary image making followed by curatorial practices which work towards narrative based photographic installation sequences.

### ***As Other, Original Unknown***

Emma Wallbanks (University of Canterbury)

The research takes cues from vernacular photographic histories; discarded slides and negatives are purchased from bulk auction sales on eBay. They are what you would expect, a mix bag of family holiday shots from the 1950s through to the late 1990s, amateur wedding photos, birthday parties and occasionally the odd perverse image of something out of the ordinary. The images are inherently sentimental, and their narrative properties outweigh any academic thinking, this interests me. I began to re-contextualise chosen images not for their narrative content, for I knew I couldn't offer my audience the memoirs or the stories within the images, I instead choose images based on their abstract qualities. Images that were by all means, bad photos, poorly lit or out of focus, accidental shots, and images of people who perhaps weren't supposed to be in the picture. I liked the opportunity these photographs gave me, a chance to reconsider the medium of not just Fine Art photography, but the vernacular genre as a discarded medium within our institutions. The authoring decisions commonly came down to the crop, information is heavily cropped and resized much larger than the original, leading away from nostalgia and towards something much more chaotic. Works are selected, cropped and resized, and often coupled together. The language strays away from narrative content and towards something less implied, grounded in fact and sentiment, yet transformed through a coupling of abstraction.



### ***Digitising Rembrandt: 3d Print Re-Images the Real Beyond Notions of the Original and Copy***

Dr Sarah Robinson (Edith Cowan University)

This paper examines how 3D print technologies can bring about enriched understandings of the world whilst simultaneously questioning the value of such processes in contrast to traditional means of image making. If traditions in the printmaking field are ignored by the continued digitalisation of images through and within the employment of technologies, something is lost. My curiosity pivots on the concern that something essential about representation of the real might be lost if digital methods were embraced at the exclusion of traditional processes. The presence of simulacra in the world continues to expand as digital technologies proliferate. In examining Jean Baudrillard's concept of simulacra I argue for the continuing relevance of traditional etching techniques by scrutinising Rembrandt's original etching 'The Shell'. Employing photogrammetry software focused the practice-led investigation into the effects of digital capabilities on image making. Perceptual experiences of the physical world that ignore aesthetic differences between the original and copy are seemingly misplaced at the expense of replacing such immediate experience with simulacra and an inward bias toward the screen. The application of traditional and digital printmaking offers a different way to understand physical aspects of the world and create propositions that go beyond re-imaging the real.

### **Session 8 – Chair: Dr Nicole Slatter (Curtin University)**

#### ***Rags and Riches: The Second Hand Market Place as Source for Creative Research in Sculpture***

Michael Bullock (Monash University)

Using the vehicle of a second-hand market in the outer Western suburbs of Melbourne, but with origins in the "Robbers Market" of Bangalore India, this paper deals with how chance encounters with the materials and forms found in a second hand-market can influence and instigate an artistic practice based in sculpture.

The second-hand market presents an alternative, uncomplicated and simple display of commerce and trade where goods and materials are exchanged, circulated for cash, trash and treasure. It sits at an interface, a meeting, between what is local, and what is beyond that immediate location in terms of geography and time. The market place presents typologies of objects and materials, memories, obsolete technologies and tools, souvenirs, exotic food, plants and vegetables. All things that point to elsewhere and some time.

The paper attempts to trace connections and understanding relationships between the world of objects and sculpture, introducing a lineage of the readymade and the found object and also the lost object, examining similarities and divergences between them. Within this, an extrapolation of theories of the index will be included and how that can be applied to both the world of objects and sculpture, through production, circulation, handling and wear and tear.

#### ***Recall and Reflections: Finding My Practice in Strange Places***

Alira Callaghan (Curtin University)

Finding my practice in strange places revisits a recent trip overseas and the way being curious led to noticing parallels between multiple sites across New York City and my creative practice here in Perth. Taking as a point of departure the nonanthropocentric views of speculative realism and object-oriented ontology, my practice-led research seeks to engage with objects, things, and materials (o/t/m) in ways that challenge common perceptions of the object/human relationship. Finding my practice in strange places also attempts to unpack the



recurrent theme of spaces "other than the studio" and what this means for future theoretical and practical considerations. This presentation is an attempt at bringing together various tangents in the hope of articulating the ways in which this project reimagines our interactions with the objects, things, and materials around us.

DAY 2

THURSDAY 7 DECEMBER 2017

Arts Lecture Rooms (ALR) and Lecture Theatres, Arts Building,  
UWA

### SESSION 9 - OPEN SESSION

Chair: Prof Ted Snell (University of Western Australia)

#### ***Representing Culture: The Art of Japanese POWS in New Zealand***

Dr Richard Bullen (University of Canterbury)

From 1942 to 1945, over 800 Japanese were interned at the Featherston Prisoner of War Camp, in the southern North Island of New Zealand. It is remembered by most New Zealanders today for the tragic 'incident' which took place on 25 February 1943, when 48 Japanese and one New Zealander were killed. However, a previously unstudied – and intriguing – aspect of the camp is the artwork made by the prisoners, which was exchanged with camp guards for cigarettes, rice, money and the like. A number of these wooden sculptures have been collected by the Featherston Heritage Museum, and others are still in private collections. Some of the sculptures are coloured, and of surprising quality. This paper presents these artworks, which suggest complex relations between the prisoners and their overseers, and a more nuanced understanding of a complicated part of New Zealand and Japanese history.

#### ***Liminal Zones and Interstitial Practices: Making Art through Edgelands***

Lydia Trethewey (Curtin University)

Precipitated through ideas of place as enfolded, plural, and heterogeneous, this presentation examines the role of liminality in the art of emerging artists in Perth. Drawing on the concept of "edgelands", I propose that Perth's suburban sprawl, with its empty lots, freight zones and ragged verge-sides, is suffused with a sense of the peripheral. Edgelands are indefinite, interstitial zones, outgrowths that push against more familiar and ordered configurations of space. They involve an overlapping of spaces, signalling the dissolution of clear boundaries between city, suburbs and country. Significantly, the promulgation of edgelands is tied to the dominance of car travel as a primary mode of transport, as they are predominantly experienced in passing – glimpsed behind a chain-link fence in a suburban street, caught between the lanes of a highway. As inherently unstable and constantly fluctuating zones, edgelands challenge the idea of place as static, acknowledging that transience and transition can define places. This also involves a rejection of Marc Auge's pervasive idea of 'non-place', which strips the interstitial and transient of materiality and experiential dimensions. An underlying understanding in this presentation is that place is not a neutral backdrop, symbolic ordering of space or a container for human activity, but a continually emerging temporal multiplicity of objects and experiences. In examining recent art in Perth, such as the exhibition "Placing the Periphery", consideration is given to how the periphery permeates understandings of place; artists do not make work about place, but through place, informed by their experiences of undefined, ever-changing thresholds. Analysing my own practice, which investigates liminality from the vantage point of the car, I contend that peripheral placings inform not just subject matter, but approaches and attitudes to place in

art. Framing this discussion through the idea that edgelands can permeate artistic practice, this presentation proposes that recent art in Perth emerges through an engagement with liminality.

***Explorations in the Particularities of Place: Franck Gohier's Place-based Manoeuvres***  
Dr Wendy Garden (Museum and Art Gallery of the Northern Territory)

Darwin is the most remote capital city in Australia. Closer to Dili than Darlinghurst, its isolation from the rest of Australia emphatically shapes its character. For Darwin based artist, Franck Gohier, Darwin is both the situated context of experience and a subject of enquiry. His ongoing project over the past thirty years has been an investigation into the particularities of place in which Darwin, like a character in a novel, appears in various plot lines, its biography mined in flashback moments of significant events from its history.

Central to Gohier's investigations is Darwin's positionality relative to the southern capitals with a particular emphasis on the experience of regionalism and provincialism that this engenders. The provincialism debates of the 1970s argued that art outside the metropolitan hubs would inevitably be out of step, a delayed response to the tempo set by the centre. Within this paradigm the only position available to the regional artist was to be second-rate. While postmodernism and postcolonialism have since subverted the authority of the centre, privileging alternative sites of production to collapse the centre-periphery divide, the place of making continues to matter. Even in today's digital hyperconnected globalised world where boundaries of here and there are dissolving, the embodied experience of being located in Darwin shapes experience and it is this that informs Gohier's practice. Taking Jeff Malpas's argument that the 'recovery of self can only take the form of a recovery of place' this paper will argue that Gohier inverts Darwin's position in relation to the cultural production of the western world to foil lingering perceptions of Darwin's provincialism. Rather than the pivotal moments in twentieth century art history emanating from Paris, London or New York, Gohier's gambit is to resituate Darwin as the origin. By appropriating key styles and motifs from modernism including pop art and abstract expressionism, together with iconic scenes from popular culture mediums such as comics, film and television, Gohier visualizes a place-based identity in paintings and prints that gives consequence to the local. Through parody and pastiche he collapses elsewhere to stage a reclamation of place that is socially and politically engaged with the narratives that underpin Darwin, thereby endowing regional experience with a global significance.

## SESSION 10 - EXHIBITIONS, ART HISTORY AND CURATORSHIP

Convenors: Prof Catherine Speck (University of Adelaide), A/Prof Joanna Mendelsohn (University of New South Wales), A/Prof Alison Inglis (University of Melbourne)

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

This session calls for papers that explore that divide, and for papers on exhibitions. Many curators initially study art history, but their commitment to collections and specific exhibitions can give them a different focus to art historians who may be more interested in theoretical concepts or historic contexts. These different perspectives can impact on exhibitions, especially those in major institutions where catalogues are sometimes major scholarly publications. Visitors may be given access to far more information, while initiatives from

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

***From Breeze Blocks to Cottesloe: Six Decades of Contemporary Australian Sculpture Surveys***

Eric Riddler (Art Gallery of New South Wales)

Although not entirely overlooked, surveys of contemporary sculpture in Australia have tended to remain in the background of Australian art history. Yet these surveys have served not only to record the progress of sculpture in Australia but also maintained a productive dialogue with New Zealand, which other artistic surveys in Australia have often struggled to achieve, and provided a platform for the exploration of the limits of art and the artist's role. The perceived problem of presenting sculpture in the typical 'white box' exhibition space turned out instead to be an opportunity. Inspired by London's Battersea Park outdoor sculpture exhibition of 1948, the newly formed New South Wales Society of Sculptors and Associates celebrated the golden jubilee of Australian federation with an exhibition of contemporary sculpture by artists from Australia and New Zealand in Sydney's Botanic Gardens in the spring of 1951. A promising start to a progression of sculptural surveys. From the breeze block plinths and indoor plants of the early days of the Adelaide Festival and Mildura Triennial, through the do-as-you-please experimentation of the seventies to the bi-coastal phenomenon of Sculpture by the Sea, surveys of contemporary sculpture in Australia have managed to keep the three dimensional and, latterly, four dimensional visual arts in the public eye despite the relative indifference of the art market and art history... and did you see the koala-bears with machine guns?

***Who's talking ... and how? How Different Voices Shape the Experience of Art***

Dr Jennifer Blunden (State Library of NSW, University of Technology Sydney)

This paper explores the impact of different disciplinary perspectives on the texts and narratives that frame art exhibitions. The paper draws on a recent fellowship at the Metropolitan Museum of Art in New York. Conceived as a 'linguist-in-residency', the fellowship set out to create a focus that would bring issues around language to consciousness in new ways and trigger fresh insights into the role played by language in shaping visitor experience and understanding. As a residency, the idea was not to come with a predetermined research question, but to be responsive to the interests and issues of the museum – to find the questions around language that mattered at the Met there and then, and then draw on emerging research to explore those questions together with staff.

One of several questions to emerge concerned voice: what differences are there among the various voices within the museum in the way they represent artistic knowledge, history, practice and experience? What differences are there, for example, between the way a curator talks or writes about art, and an educator, an art historian, an artist or a volunteer? Using a range of exhibition-related texts, both spoken and written, both prepared and spontaneous, some key and at times surprising differences were revealed across a range of parameters. This paper will look at a selection of these texts, focusing on differences in structure (how the story unfolds), focus (what is represented and what is not), relationships (enacted within the texts and between text and visitor), technicality (jargon) and semantic range (in terms of abstraction/theoretical concepts and in referencing different domains of experience). In doing so, this paper offers insights into the tensions and synergies between the different disciplines involved in presenting and interpreting art, and argues that, as

museum practice continues to become more interdisciplinary, a shared understanding of these synergies and differences becomes increasingly valuable.

***The Artist as Curator: Jonathan Jones and Barrangal Dyara (Skin and Bones)***

A/Prof Joanna Mendelssohn (University of New South Wales)

In September 2016 Sydney's Royal Botanic Garden revealed the ghosts of its past. The driving power of John Kaldor, who in 1969 had enabled Christo and Jeanne-Claude to wrap the coast of Little Bay, enabled Jonathan Jones, a Wiradjuri and Gamilaroi man, to work with a host of artisans, horticultural workers, linguists, cultural advisors, historians, curators, educators, dancers and the traditional owners of the land on which modern Sydney stands, to create a multi-layered work of art.

In making *barrangal dyara (skin and bones)* Jones drew on far more than his creative powers as an artist. His practice as an artist developed in tandem with his work as a curator at the Art Gallery of New South Wales.

This paper argues that *barrangal dyara (skin and bones)* can be seen as both exhibition and art, both historic and contemporary, both an event and an overarching object. As such it is an exhibition for our times.

***Kettle's Yard – Collecting, Assembling and Disseminating***

Jennifer Scott (University of Western Australia)

Kettle's Yard, is a museum, house, gallery and collection that blurs the boundary between the object and the environment. The creator of Kettle's Yard was Jim Ede, who amassed a collection of art from his artist friends from the 1920s. Ede donated both his home and the collection to the University of Cambridge in 1966. The house and collection at Kettle's Yard in Cambridge has expanded over the years to include dedicated exhibition, education and performance spaces. These changes allow differing kinds of ways to disseminate information about an important aspect of early twentieth century Modernism in Britain.

The aim of this paper is to examine the blurring of object and environment at Kettle's Yard as a curatorial device. I examine Ede's curatorial approach by using a framework derived from the psychoanalyst Donald Winnicott's concepts of 'facilitating environment' and 'potential space'. My use of this framework stems from the lifelong friendship between Ede and Winnicott.

Kettle's Yard comprises the objects of the collection and the environments containing these objects. This interchangeability of object and environment is also how Winnicott described the mother. The overlay of object and environment frames this discussion of Ede's curatorship of Kettle's Yard. Ede left specific instructions for the presentation of objects. Not only are the objects themselves important but the way in which they are to be seen is informed by Jim Ede's vision, a presence that continues today. The placements of objects enhanced the interactions and interconnections between the objects and the spaces they inhabited. For example, light entering the windows cast shadows of specific shapes that are consciously composed with elements from the collection. Ede's legacy heightened the spatial, visual, tactile and social quality of his curatorial presentation. The presentation of this collection is conveyed in ways beyond words, in the interactions between objects, spaces, and people.

***Exhibitions at the Potter; Do University Art Museums Bridge the “Two Art Histories”?***  
A/Prof Alison Inglis (University of Melbourne)

Charles Haxthausen’s edited book, *The Two Art Histories* (2002) explores the relationship between art history and curatorship, and sets up the proposition that temporary exhibitions can be seen as ‘crucial to any examination of the relationship between these two domains of disciplinary practice’. If curatorial practice in an art museum is one domain, and the study of art history in academia is another, where does the university art museum fit within this binary opposition? This paper will explore this question by focussing on temporary exhibitions at a single institutional case study: the Ian Potter Museum of Art at the University of Melbourne, one of the oldest of the twenty-two Australian university art museums (UAMs) currently existing in this country.

Tracing its origins back to 1972, when the University Art Gallery was established next door to the Department of Fine Arts, today’s Potter has retained a strongly academic direction, as reflected in its vision statement: ‘As a laboratory for art and ideas, the Potter contributes directly to the University of Melbourne’s research and teaching activities ...’. Through a survey of forty years of the Potter’s temporary exhibitions, from 1972 to 2012, this paper will consider the extent to which a university art museum can provide an alternative middle ground between the “Two Art Histories”; connecting practice to theory, academia to curatorship.

***Art, History and the Public Domain***

A/Prof Catherine De Lorenzo (University of New South Wales)

Public art has suddenly become a hot topic in Sydney and around the world. This paper looks at works by an artist/curator who introduces a critique on what might be considered historical erasures within the public domain, with curatorial support that also sidesteps conventional roles.

In 2016 Wiradjuri/Kamilaroi artist Jonathan Jones brought to completion a 2 year project *barrangal dyara (skin and bones)*, installed for three weeks in the Royal Botanic Gardens (RBG), Sydney. It was the 32nd John Kaldor Public Art Project in Australia, the 200th anniversary of the RBG but most importantly for Jones, 134 years since Sydney’s Garden Palace, its 1879 International Exhibition building, burnt down and with it the extensive collection of South East Australian artefacts and weapons collected by the Australian Museum, the nation’s oldest scientific institution. Jones’s project was grand in vision and subtle in realisation. Three symposia, exploring threads from archival and oral histories, preceded the installation. The three week installation comprised thousands of white gypsum shields to both mark the footprint of the gargantuan cruciform building and allude to four regions in SE Australia. Countering loss was regeneration. Visitors to *barrangal dyara* could overhear people talking in language and see the once-prolific kangaroo grasses that provided grain for bread 30,000 years before colonisation. Opening night also included a smoking/cleansing ceremony, song, and dance. The multi-sensory work signalled perseverance and hope. Jones turned the all-but-lost memory of a monumental building into an opportunity to critique cultural exchange over time, and to showcase Aboriginal cultural revival in the SE.

This was not the first time that Jones countered conventional histories with ambitious yet nuanced works. In the years leading up to 2011 he worked with senior Wurundjeri elder Aunty Joy Murphy Wandin to develop a project commemorating the late nineteenth century freedom fighter and artist, William Barak. Initially centred on the Coranderrk Aboriginal Reserve, the project has seen three iterations – the first very broad in scale and unrealised, the second an installation piece for the NGV, and the third nearing completion in Coranderrk.

Unlike ARM's high rise Portrait Building in Melbourne, with a portrait of Barak on the façade, Jones's work has elicited very little comment.

This paper will consider the Sydney and Melbourne works in terms of what they say about making and curating art in the public domain that invite critical reflections on history and art history.

## SESSION 11 - ARTISTS' STUDIOS: BETWEEN THE ACT OF MAKING AND THE MADE

Convenor: Dr Marian Macken (University of Auckland)

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

Papers may consider aspects such as:

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

### ***The Mobile Studio: Working in the Field and on Opposite Sides of the World***

Dr Susanna Castleden (Curtin University)

The artist's studio as a site of creative production is influenced by its geographic location. As a way of extending this geographical significance further, cultural geographer Tim Cresswell's new mobilities paradigm is utilised to think through the various forms of mobility encountered through an expanded definition of the studio. The traditional artist-in-residence studio provides a site in which an artist can temporarily relocate to dwell in an alternate geographical place, however to extend this notion of the mobile artist further, this paper looks to practices, and by extension studios, that are mobile entities. Francis Alÿs' epic work *The Loop* in which the artist travelled from Tijuana to San Diego without crossing the US-Mexico border, as well as Australian artist Jacobus Capone's walk across Australia carrying a vessel of water from the Indian Ocean to the Pacific Ocean position both the artist and the studio as mobile. Additionally, the notion of dwelling associated with traditional fixed studios is further complicated through the emergence of residencies that are hosted in mobile carriers such as container ships. These ideas are considered in relation to two works made at the antipodal points of the world where I utilise the process of frottage to ground the practice to a geographical location whilst simultaneously emphasising the potentiality of the field site to be both a studio space and a method of production.

### ***The Studio as a Safety Bubble: Artistic Production under Dictatorship***

Jacinda Renae Carey (University of Melbourne/La Trobe University)

The extreme and vicious repression of military dictatorships in Argentina and Chile (1976-83 and 1973-90 respectively) decimated the evolving relationship between the artist and public space, forcing the development of a new relationship between the artist and the studio. Whereas previously group exhibitions and public 'happenings' had been popular, the net result of the military's persecution of debate and the censorship of artistic expression was the retreat of visual artists to private studios. This paper explores the impact of military repression on the artistic practices of several South American visual artists, including Carlos Alonso, Guillermo Nuñez, Juan Pablo Renzi and Diana Dowek, and the way in which the trajectory of their artistic practice was altered by the forced return to private, individualised space. It also examines how the studio became a contained and sacred place in which the artist could create, for both cathartic and denunciatory purposes, away from the environment of death, fear and pain that had descended upon the surrounding city.

### ***The Artist's Studio in the Age of Immaterial Labour***

Matthew Mason (Stanford University)

The proliferation of 'conceptual' and 'new media' art has brought about a dematerialisation of the art object. Yet despite the intangibility that may characterise much contemporary artistic production, the artist's studio remains a critical space for the germination of ideas and retains its historical role as a site of creative production.

The nature of this production, however, has changed significantly. In 1997, Italian sociologist Maurizio Lazzarato coined the term "immaterial labour" to describe those efforts that produce "the informational and cultural content of the commodity". In the case of the artist, the studio is the site where knowledge and ideas are born. It is increasingly the place where concepts are formed, rather than where an 'art object' is created.

One of the effects of what Michael Hardt and Antonio Negri have termed the "hegemony of immaterial labour" is a blurring of the distinction between "work time" and "non-work time". A consequence of this phenomenon is the individual's transformation into a perpetual labourer, a shift explored in the works of Mladen Stilinović and Dawn Kasper featured at this year's iteration of the Venice Biennale, and which will be the focus of this paper.

In Stilinović's two photographic series, *Artist at Work* (1978) and *Artist at Work (again)* (2011), we see him at rest or sleeping in bed: yet this moment of 'laziness' doubles as a creative process, and a time for ideas to incubate. His bed becomes his studio, and its importance is revealed by its being photographed and displayed in the gallery. Meanwhile, in Kasper's *The Sun, The Moon, and the Stars* (2017), the artist recreates her studio in the gallery, which she inhabits and works out of for the duration of the exhibition.

In both Stilinović and Kasper's work then, the immaterial process of artmaking becomes visible – the creative act and the conditions under which it thrives become the work itself. By engaging questions of immaterial labour, the works come to occupy a somewhat paradoxical role: in giving form to the creative act, they illuminate the machinations of neoliberalism and the precarity it induces. The artist has been transformed into an entrepreneur who is always at work – even their private moments and social relations becoming objects of consumption. And in presenting and thus asserting the value of this work, they justify their chosen careers as artists according to the logic of the market. Yet at the same time, by choosing to present this evolution of labour in the gallery, the works of Stilinović and Kasper seem to resist it. Giving discernible form to their studios in an age of immateriality, the artists seem to halt the



dispossession engendered by the contemporary political landscape. Their works become fixed markers that offer some kind of stability and security, and the studio can thus be retheorised as a key site in resisting the current political system.

## SESSION 12 - MY BEST FIEND: ART, SCIENCE, AND DISSENSUS STUDIES

Convenor: Dr Francis Russell (Curtin University)

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

### ***Chasing Chimeras: The Failure of a Third Culture***

Ash Tower (University of South Australia)

From lab-grown leather jackets, to glowing green rabbits, to coding Wikipedia into an apple; artists are now well-versed in the manipulation of life for art. These are examples of bioart—a field defined by Lindsay Kelley as ‘art [which] uses biotech methods to manipulate living systems, from tissues to ecologies’ (Kelley, 2017). The last 20 years have seen bioart practices firmly entrenched in the oeuvre of contemporary media art, with established research centres, residencies and funding. Despite this acceptance, the biological arts still occupy shifting terrain with contentious definitions and boundaries. Principle among these is the implication of the artist in the work, and the role of the artist in explicating (or not) the scientific procedure behind their work.

This paper questions the dilemma of exposition in artworks that borrow from scientific practice, particularly when those works are varied in scale—from the microscopic to the environmental. Entangled within this issue is the responsibility of exposition when works borrow from biotechnological practices. In adopting the vernacular of science, artworks can also draw on the authority and public trust that is invested in science (particularly, medical biotechnology). Despite an increasing standard of scientific comprehension in society, can a non-scientist be expected to discern a tale from a truth? At the boundary of art and biotechnology, can methods and materials be exchanged without their corresponding ethics? Is the artist accountable when borrowing scientific authority—and if so—to whom?

### ***Metal Fictions***

Dr Janice Baker (Curtin University)

Big mining involves environmental fictions that mask the reality of underground and off-world extraction of minerals. Mining companies creatively brand their industry as restorative, regenerative, and increasingly safe due to remotely and digitally controlled operations. But this is a confused identification if, for example, we consider the absence of any place, ground or community in the 2015 Little Black Rock coal advertising campaign sponsored by the Minerals Council of Australia. The campaign uses hyper-real imagery to affect coal as a magic object beyond human limits of time and space. As with popular culture narratives dealing with future mining scenarios, coal magic manifests a sovereignty that diminishes a



critique of orephosis. Orephosis is the common sense that supports big mining and that overlooks the non-sense of its digitally-facilitated rhetoric.

### **Neuroaesthetics and Non-Aesthetics**

Dr Francis Russell (Curtin University)

Over recent decades neuroscience has become an increasingly dominant and popular intellectual discourse, one that claims to offer a foundational form of thinking that can ground any and all disciplines. Evincing the perceived scope of this discourse, recent years have seen a plethora of texts emerging to popularise the new field of neuroaesthetics—i.e., the scientific study of art as an evolutionary adaptation and biological function, best understood in terms of the physical processes occurring in the brain. Figures like Denis Dutton and Steven Pinker have argued that those working in the humanities need to embrace neuroaesthetics as a means of rejuvenating the humanities, and of circumscribing the study of phenomena like art within a more rigorous and innovative field. Turning to the work of Allan Kaprow and the French Theorist François Laruelle, this talk aims to pursue the problem of thinking art as other than what can be revealed by conventional aesthetic or neuroaesthetic inquiry, and, in so doing, aims to question the false choice between scientific “innovation” and the traditional modes of inquiry found in the humanities.

## **SESSION 13 - THE ECOCRITICAL TURN: MAPPING HISTORICAL INTERSECTIONS OF ART AND THE ENVIRONMENT**

Convenor: Dr Anna Arabindan-Kesson (Princeton University)

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

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

## ***The Aesthetic Anthropocene: Visual Culture, Environmental Violence, and the 'Geothermal Sublime' [...]***

Dr Rosie Ibbotson (Te Whare Wananga o Waitaha University of Canterbury)

This paper explores the entanglements of art and the environment by focusing on Pākehā visual cultures surrounding Otukapuarangi and Te Tarata, Aotearoa New Zealand's famous Pink and White Terraces. Prior to their destruction during the 1886 eruption of Mount Tarawera, in which over one hundred lives were lost and ash showers caused extensive damage over a wide area, these silica sinter terraces were of great significance to local Māori with mana (authority) over the area, and the site had also become a key destination on the itineraries of nineteenth century world tourists. This research examines the representation, loss, and subsequent reimagining of the terraces, and demonstrates the agency of images in mediating viewers' impressions of the site – both before and after the disaster.

In addition to highlighting the contribution of visual representations to ongoing cultural memories of this environment, my paper also considers how European aesthetic categories and attitudes themselves adversely affected the terraces and surrounding 'Hot Lakes District', commoditising and promoting the area to increasing numbers of visitors, some of who vandalised the terraces and removed pieces of material [1]. By considering links between visual culture, aesthetic consumption of 'sublime' landscapes [2], and the 'tourist Anthropocene', this research utilises a posthumanist framework to problematise the term 'natural disaster', and positions the volcanic eruption within a broader sequence of environmental violence in colonial Aotearoa New Zealand. The paper closes by briefly considering art's role in cultivating awareness of the global dimensions of environmental change following an earlier volcanic event, the 1883 eruption of Krakatoa, the climatic effects of which endured for several years and were observed in skies as far away as Britain and the United States.

[1] Describing the Pink Terrace, J Ernest Tinne noted that 'here, as everywhere, the pet vice of English travellers is predominant... an entire step of the terrace has been finally disfigured by the names (scribbled in pencil) of nearly every visitor to the place. So rapid is the coating or deposit from the waters, that the writing is now imperishable, and cannot be effaced without destroying the rock'. Tinne, *The wonderland of the Antipodes; and other sketches of travel in the North Island of New Zealand* (London: 1873), 15.

[2] For example, Geoff Park gestures towards the link between aesthetic experience of landscape and environmental violence in his observation that, for early tourists in Aotearoa, 'scenes were quarry that had to be searched out, hunted and pursued'. Park, *Theatre country: essays on landscape & whenua* (Wellington: 2006), 117.

## ***Contested Landscapes: Pligimages to Glover Country***

Dr Karen Hall (University of Tasmania)

John Glover (1767-1849) is celebrated as a seminal influence on Australian landscape painting, Emigrating from England to Van Diemen's Land (Tasmania) in later life, his work has been acclaimed for its engagement with the new forms and light that characterised the landscape of his new home. Ian McLean has argued that the more recent rehabilitation of Glover's reputation has required an investment in his work of the myth of Australianness, predicated in large part of the claims to realism in his Australian work: a renewal of the gaze to truly see this place. Glover's vision of an idyllic Tasmanian landscape, the product of fire management by the Panninher people, nonetheless elides the dispossession of the traditional owners. From an ecocritical standpoint, the landscape Glover recorded is understood as a cultural landscape, where the violence of colonial occupation is simultaneously registered as violence to ecological communities. Glover's work enacts an imperial gaze where visual representation becomes an act of land-shaping.

More recently, Glover's name has been attached to a significant annual acquisitive prize, the Glover Prize, given to the best contemporary landscape painting of Tasmania. The range of works submitted for this prize have pushed at the boundaries of the terms 'landscape' and 'painting', with many works responding to Tasmania's ambivalent histories and the impacts of climate change. I argue that the Glover Prize has become a space in which colliding visions of landscape as conservative genre meet attempts to recentre landscape as part of the more than human.

In the 2017 Ten Days on the Island festival, The Patterdale Project, curated by Jane Deeth and featuring work by Amanda Davies, Josh Foley, Liam James and Megan Walch, brought artists to Glover's home and property to respond to a landscape described as 'remarkably unchanged'. The Patterdale Project, together with another site-based art project at Marathon, an adjacent property, and art and design interventions with ecological rehabilitation planting in the Glover landscape grapple with an archive formed by built and natural heritage, and the index of loss and change these archives contain. This paper proposes to use an ecocritical lense to consider Glover's work and its afterlives to interrogate the ways in which landscape enacts land-shaping.

### **Curating Cities (From the Ground Up)**

Dr Felicity Fenner (University of New South Wales)

Environmental art projects are often underpinned by political imperative and driven by community involvement. As such, they are geared toward the mutually enhancing goals of social transformation and eco-sustainability. As artist Fritz Haeg says of his ongoing suburban agricultural project: "The 'Edible Estates' gardens are vehicles with which to engage larger issues of the human condition today. It is about people and their relationship to each other and to their environment."

In 1982 American artist Agnes Denes grew a wheatfield in lower Manhattan and Joseph Beuys initiated the planting of 7,000 oak trees throughout the German city of Kassel. Representing new directions in the land and political art movements, both projects were recognised at the time for demonstrating how environmental art can foster new understandings of the urban environment. Taking as a starting point the critical reception and artistic impact of these seminal artworks, this paper maps key eco-art projects from different parts of the world that have embodied society's evolving attitudes to the natural environment in urban settings.

The most site-specific eco-art projects devised by artists often address an existing need for environmental remediation. Developed over time with a collaborative methodology, such projects build on the raw material of what is already there – green or brown space, and people's desire for betterment. Ambitious in scope and sometimes in scale, bespoke eco-art initiatives woven into the urban fabric have the potential to unite and equip communities with resilience, purpose and real-world solutions to living in areas plagued by a disconnection from nature. Referencing the 'Curating Cities' database of eco public art and beyond, the selected case studies in this paper reveal how recent artists have referenced the social and ecological history of particular environments to create new understandings of place, and how socially-engaged eco-art can provide people with agency over their city spaces.

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

Convenors: Dr Susan Lowish (University of Melbourne) and Dr Robert G (ben) Gunn (Monash University)

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

### ***The Place of Rock Art in South African Art History: A Comparative Study for Australia*** Dr Benjamin Smith (University of Western Australia)

This paper explores the use and abuse of rock art within South African society since 1900. There are strikingly different histories to the integration of rock art studies within the disciplines of Archaeology and Art History in South Africa. At the heart of these lie different approaches to working with indigenous art in the context of national policies to enforce racial segregation. A particular focus of this paper will be the history of conflict between key proponents of Archaeological and Art Historical approaches to working with rock art. Whilst the focus of this paper is on South Africa, important parallels will be drawn with the comparable disciplinary histories in Australia.

### ***Fred Williams on the Burrup Peninsula/Murujuga*** Dr Helen McDonald (University of Melbourne)

The paper analyses four previously unremarked upon, gouache sketches, painted by Melbourne-based, modernist landscape artist, Fred Williams, in 1979, of ancient petroglyphs, which are situated on the Burrup Peninsula/Murujuga, in Western Australia. Mining magnate and art patron, Sir Rod Carnegie (Rio Tinto) took Williams, his wife Lyn Williams and their young family to Skew Valley. The site had been saved from mining destruction, which was occurring in surrounding rock art sites on Murujuga. It contained especially well-preserved examples of ancient Indigenous rock art, stone arrangements and middens. The four petroglyphs, which the artist chose to 'represent,' depict an array of motifs: a group of four wading birds; a single wading bird; a diptych featuring twin fish; and a humanoid figure, respectively. With reference to Lyn Williams's first-hand account of the visit, the late painter's diary notes, contemporaneous secondary sources, subsequent commentaries and archaeological studies, the paper considers the implications, of Williams's artistic encounter, for the so-called discipline of Australian Art History. Given that it was probably the first time such an encounter had occurred between an established artist in the European tradition and the Murujuga petroglyphs, the paper argues that Williams's works are significant in many ways—political, ecological and geological as well as with regard to the artist's alleged modernist landscape focus. Finally, they point to the need for an expanded interdisciplinary approach to Australian Art History that includes the study of ancient rock art.

***Murujuga Rock Art: One Artist's Experience as a Witness to the History, the Contemporary, and the Politic***

Dr Clyde McGill (Curtin University)

This paper considers my experience as a witness of rock art at Murujuga (the Burrup Peninsula in the north of Western Australia). It explores my view as an artist and my experience of being in the company of a community of artists who worked together and made art for an estimated forty thousand years leaving an extensive body of extraordinary art in the rocks, embedded in this place, an identity of excellence and cultural importance here and internationally. I consider my response to this as a witness, art as beauty, art as transformation, art as wonder. Then the aftermath of colonization, overriding economic imperatives, exclusion from recognition.

My methodologies for this project include making an artist book, Witness, of etchings, drawings and text, and a performance video of a soundwork, Pindan, created within this research. This paper discusses these ways of exploring my experience. It also compares the views of others, the witness as silent oppressor, the witness as bystander, the witness as activist.

***From Deep Past to Deep Present: The Enduring Relevance of Rock Art in the Contemporary World***

Dr Ursula Frederick (Australian National University)

The vast majority of rock art research undertaken within Australia, and internationally, has been carried out by scholars operating within the disciplinary frameworks of archaeology and anthropology. Despite the significant contributions of such work to date, art history and creative-practice offer enormous potential for exploring the ongoing significance of rock art as a source of inspiration for contemporary Indigenous and non-Indigenous artists. This paper will consider the potential of rock art as a vehicle for cross-cultural exchange, through a series of case studies including work by Brett Whiteley, Lin Onus and other Australian artists.

***Vengeance of the Spirits, or the Eroticism of Rock Art Appropriations***

Dr Darren Jorgensen (University of Western Australia)

Rock art figures have long been a source of fascination for artists and scholars of Australia. In the early 1960s, as Russell Drysdale was sketching figures with exaggerated genitals from a jumbled rock pyramid in the Kimberley, Karel Kupka was collecting cheeky pictures of mimih figures on bark in Arnhem Land. Drysdale and Kupka had been inspired by the eroticism of the rock art in both places, by the way in which they represented a transgression of the norms of the modern world. It is easy to dismiss this fascination with rock art motifs as a kind of primitivism, but it is also possible to think the desire of Drysdale and Kupka along with more recent revisions of both primitivism and modernism in terms of a 'counter-modernism.' For these interpretations of rock art converge with revivals of kunnapi ceremonies and sorcery within colonialism, in an indigenous avant-garde that flourished under the new conditions for the production of Aboriginal art. It is possible to turn to this older history of the interpretation of and fascination for rock art to reconsider contemporary debates around the appropriation of rock art motifs. Arguments against recent appropriations of mimih and Wandjina motifs have relied on the logic of ownership, as artists have been accused of the theft and misrepresentation of indigenous cultural material. Yet reactions to these uses of spirit figures also suggest that something much more fundamental is at stake, as artists who have made this mistake have come to resemble the pariahs of Medieval iconoclasm than petty thieves. Through these two historical moments, the 1960s and today, this paper argues that rock art figures represent a transgressive modernism, one that continues to represent a mode of eroticism and primitivism. The transgressions of rock art,

however, do not function in the same way today, as they have been co-opted into a logic of cultural property that has emerged since the era of Native Title and the history wars in Australia.

***The Castle Hill Saint: Relevant Disobedience in Townsville, North Queensland***  
Natalie Lynch (University of Queensland)

The Australian constitution is a contested written document invalidated by its contrived premise of terra nullius and the discriminatory process by which it was written. Culminating from a campaign of conventions excluding the Aboriginal and Torres Strait Islanders, the constitution represents a concrete invalidation of Indigenous sovereignty. The rigid written text intended to cohere a collection of separated colonies established by military occupations, did not observe pre-existing written and oral constitutions of the Aboriginal and Torres Strait Islander people. Current Aboriginal constitutional conventions seek desperate reform. This paper will present a new history of the Castle Hill Saint rock painting in Townsville, North Queensland as an anachronistic history of the writing of the Australian constitution to propose the relevance of the disobedient action of three diverse groups of men co-existing in Townsville city in the early 1960's. Compared to contemporary statutory defacement in public sites in Australian cities, the Castle Hill Saint will be critically evaluated as a dialogical model of constitutional decolonisation in its countervailing employment of expressive, observational and performed processes. Khadija von Zinnenburg Carroll argues in *Art in the Time of Colony*, 2014 that the temporal discordance of anachronism is a relevant methodology for the construction of a history of Aboriginal art in the time of colony; anachronism reflects the condition of the colonial subject kept from contemporary life by an imposed linear temporality. Von Zinnenburg resists this by conjoining cultural material of the colonial era with works of contemporary Indigenous art. In doing so inaccuracies and inadequacies in colonial history can be redressed, the past can be reflected in the present and political agendas of prior colonial historians corrected. Disobedience to the conventions of historiography is relevant to the process of decolonisation. Comparably, Arundhati Roy asserts that to ensure the relevance of her fiction *Ministry of Utmost Happiness*, 2017 it must disobey orthodoxies of fiction writing. In order to express and observe the unorthodox constructions of contemporary India, unorthodox writing practices must be performed. The iconic, anonymous painting of Leslie Charteris's Saint on the seaward facing cliff of Castle Hill is the result of a series of countervailing, disobedient actions by the educated, military and working classes. This resulting unorthodox, heritage listed work of Australian rock art will be conjoined with the colonial history of the region to propose that the Castle Hill Saint represents a dialogical construction of a new constitution.

**SESSION 15 - GROTESQUE & TABOO: REPRESENTATIONAL STRATEGIES IN THE ART OF BRENT HARRIS**

Convenor: Maria Zagala (Art Gallery of South Australia) Responder: Brent Harris

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

## ***Ex Umbris***

Steven Miller (Art Gallery of New South Wales)

Ex umbris et imaginibus in veritatem—from shadows and images into truth—was the epitaph chosen by the greatest religious thinker of the 19th century, Cardinal John Henry Newman. For Newman, the imagination had a central role to play in aesthetic and religious experience. It is the imagination that organises experience into a meaningful whole, providing the link between the affective knower and the objects of knowledge. “Certitude”, Newman wrote, “does not come under the reasoning faculty, but under the imagination.”

Brent Harris’ manner of working, where images and themes are allowed to emerge from preliminary drawings or paintings rubbed back and reworked (“an excavation of mark making” he calls it), supports Newman’s understanding of the power of imagination. The end of the process is a moment of disclosure. At a certain point the content of a work of art starts to declare itself. This is often confronting and unsettling. Newman said that the imagination recognises and submits to what exceeds it, which can be either divine or devilish.

Many of the works in Harris’ recent exhibition at Melbourne’s Tolarno Galleries have developed out of free drawings; tentative lines coalesced to form strange shapes and figures, plumbing the psyche but also engaging the religious imagination. Ever since Harris created a series of fourteen paintings and aquatints illustrating the Stations of the Cross in 1989, religious themes and concerns have been present in his art. The titles he has given to various series of works—‘Deluge’, ‘The other side’—alone illustrate this.

This paper will explore Harris’ continuing engagement with religious images and ideas. Harris has spoken about the appeal of Western religious art: “there are few more powerful narratives for dealing with love and pain, with a world of ragged edges, of transience and death.” This paper will also consider the quasi-religious role imagination plays in Harris’ art practice, pushing the artist and his brush *ex umbris et imaginibus in veritatem*.

## ***What Bubbles Up: Form and Process in the Recent Monotypes of Brent Harris***

Maria Zagala (Art Gallery of South Australia)

Brent Harris’s art has been significantly shaped by his experiences of his childhood home in New Zealand, and by his coming of age as a gay man at the beginning of the HIV–AIDS pandemic. His artistic practice since the mid-1980s has explored a series of recurring themes, which have been filtered through complex shifts in style which reference a panoply of art historical references. At the centre of his art is the body – its physical form transformed by psychological processes (or projection), which express painful and taboo subject matter. Harris uses humour and the absurd to introduce difficult emotional content.

This paper will seek to characterise the tone of Harris’s art, paying attention to the role of humour or the absurd as artistic strategy. Drawing on the writing of Sigmund Freud in *Jokes and their relation to the Unconscious* (1905), Henri Bergson’s *Laughter* (1900) and contemporary psychoanalytic theorist Alenka Zupančič’s *On Comedy* (2008), the paper will consider to what purpose humour is deployed and ask “what is funny about Brent Harris’s dark art?”

Harris has used psychoanalytic theory to provide a framework for understanding subjective experience and it has given him a language for exploring sexuality, mortality, and the porous nature of familial relationships, in particular the dynamic of mother, father and child.

Psychoanalytic theory has also provided Harris with a model for artistic process. In 2011 Harris made a series of 100 monotypes 'The Fall' which introduced a new method of working. Rather than developing his imagery through preparatory sketches, Harris’s



compositions emerged through a fast process of rapid mark making and paint manipulation on the plate before the ink dried. This method was particularly successful in enabling the artist to access latent imagery from his subconscious. The resultant images depict a crowded space that cannot be read as natural. Strange creatures bubble to the surface from what looks like a shadowy underworld, an association confirmed by Harris's title. In 'The Fall' Harris combines both seriousness and levity to disquieting affect. Like comedy his work can be read as a series of "...interruptions, punctuations, discontinuities, all kinds of fixations and passionate attachments..." (Zupančič, p. 3).

### ***Past Considerations: Appropriation and Influence in the Work of Brent Harris***

Leigh Robb (Art Gallery of South Australia)

This paper will seek to analyse Brent Harris's appropriation of three key 20th century international artists, Louise Bourgeois, Agnes Martin, and Philip Guston, and the way in which they allow Harris to see, and represent himself in his work.

Philip Guston's 1969 painting, 'The Studio', depicts a masked artist with oversized hands painting a self-portrait. Harris has returned to this painting and to the many ways in which the hooded figure has been employed by Guston as a stand-in for the artist. The memory of Agnes Martin describing herself in a documentary as 'a small figure with a little sword' has provided fresh stimulus for Harris, introducing a sword-wielding figure which can be flipped to be looking or moving forward, as a means of negotiating the past. The confessional value of the work of Louise Bourgeois has long been a touchstone for Harris who said that the artist 'empowered me to revisit troubled emotions'.

Re-working artworks and artist anecdotes is a productive subterfuge to make visible the process of becoming, the metamorphoses of self, and the grappling with autobiography that is central to Harris's practice. This paper will consider the creative wellspring of reference, citation and appropriation and specifically how these three artists have prompted and enabled Harris to repeatedly ask 'how should I image myself?'

## **SESSION 16 - OTHER DIRECTIONS: NINETEENTH CENTURY AUSTRALASIAN ARTISTS OUTSIDE THE CANON**

Convenors: A/Prof Linda Tyler and Jane Davidson-Ladd (both University of Auckland)

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

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



***The Ascendancy of “Empirical Naturalism” in Nineteenth Century New Zealand Art: The Case of John Buchanan 1819-1898***

A/Prof Linda Tyler (University of Auckland)

Larger than life size, John Buchanan’s iconic watercolour of Milford Sound from Freshwater Basin decorates the cover of one of the major histories of New Zealand art. Yet it was as a scientist, not as an artist, that Buchanan was known in nineteenth century New Zealand. Indeed, in his own time, his achievement would have been easily overlooked since he never exhibited at art societies and did not sell any works. In comparison to the his exact contemporary John Gully (1819-1888) and the better known and slightly younger Nicholas Chevalier (1828-1902) whose works are recuperated by writers such as Francis Pound as illustrations of Edmund Burke’s conception of the Sublime, Buchanan is a failure.

Buchanan’s posthumous reputation in New Zealand art history rests on one work, eclipsing how his work was understood in his own time. In order to characterise Buchanan’s achievement, it is necessary to prise him out of his niche as the producer of a single masterpiece of sublime landscape painting. In the chapter devoted to “Art as Information” in his 1992 book *Imagining the Pacific*, the Australian art historian, Bernard Smith considers the specific skills used by scientifically-trained draughtsmen and topographers and observes that what he calls “empirical naturalism” – present in ‘the lower categories’ of the visual arts in Europe since the fourteenth century – rose to greater prominence in the eighteenth century, and was applied to a group of descriptive sciences including botany, geography and geology.

Smith distinguishes between three categories of drawing – inventive, illustrative and documentary – and explains that the documentary draughtsman “will endeavour to suppress the inventive and illustrative components of his perception and do his best to draw what he sees.” This paper will argue that Buchanan is one of these documentary draughtsmen and will assess the utility of Smith’s “empirical naturalism” as a concept to characterise distinctive qualities of Buchanan’s landscape paintings as a whole.

The aim in comparing Buchanan’s work to these other landscape painters will be to establish whether it is useful to categorise his production as “art” as it has been posthumously or as “science” as it was in his own time (and whether this distinction has relevance in relation to nineteenth century botanical artists working in the colonies) as well as to determine the utility of “empirical naturalism” as a descriptor.

***“The Best Brown Manner” – Louis John Steele, a Case Study in the Exclusion of Academic Painters from New Zealand’s Art History***

Jane Davidson-Ladd (University of Auckland)

Louis John Steele (1842–1918) was one of the leading artists of the late nineteenth and early twentieth-century New Zealand art world, but is today little known in a broader context. Along with other artists of the period like Kennett Watkins, Frank and Walter Wright and Gottfried Lindauer, his work was rejected by New Zealand’s first art historians for its academicism and narrative content. Gordon Brown and Hamish Keith, in their seminal history of New Zealand art, dismissively opined that these artists celebrated “the possibility of a colonial history and ancient past ... in the best brown manner of the Royal Academy and the French Salon.”\*

The authors’ disdain for the subject matter and style of their painting made clear, these artists were effectively excluded from the canon. Brown and Keith’s judgement, shaped by their modernist nationalist agenda, has gone largely unchallenged by subsequent art histories. Despite the exalted position these artists held in their own time, the majority of them remain today on the fringes of New Zealand’s art history.

This paper will examine the internal logic of Brown and Keith's history and argue that the canon so defined by modernist principles is excessively narrow – rejecting much that while academic in approach is nonetheless historically important and unique to this country. Using the works of Louis John Steele I will propose that a radical reassessment of these artists is needed, one that takes into account the problematic nature of the canon. An examination of Steele's paintings such as *The Arrival of the Maoris in New Zealand* (1898) and *Spoils to the Victor* (1908) demonstrates the extent of his engagement with New Zealand subject matter. The proto-nationalism of these paintings deserves deeper consideration. A more pluralistic approach to art history will be suggested, one that is not necessarily linear or progressive, but rather defines significance more broadly and allows for difference.

\* Gordon H. Brown and Hamish Keith, *An Introduction to New Zealand Painting* (Auckland: Collins, 1969), 27.

### ***Emergent Form in the Late Nineteenth Century: Charles Blomfield and Photographic Erasure***

Dr Harry Rickit (Auckland War Memorial Museum)

Self-taught artist Charles Blomfield (1848-1926) painted landscapes of the New Zealand hinterland that he encountered in the manner of a latter-day explorer. I revisit Blomfield's works to describe how his reputation as a naturalistic painter concerned with a 'return to Nature' are effects of the emergent technology of photography. In 1921 Blomfield broke with the Auckland Society of Arts over their indifference to his painting *The Vaulted Aisles in Nature's Cathedral* (Auckland War Memorial Museum). Its reception affords discussion of Blomfield's renowned series of canvases of the Pink and White Terraces. These were mainly produced after the eruption of Mt Tarawera in June 1886 in which the site was destroyed. Blomfield's scenes show similar aesthetic choices to the early photographic record of the Terraces. In particular Blomfield's minimisation of human presence mirrors the limits of wet collodion technology popular in the 1870s. Photographic exposures required 10 to 12 seconds in full sunlight, a duration that made moving figures invisible to the film. In relating Blomfield to photography, his reputation as a naturalistic painter of early promise is recuperated by his subtle appreciation of emergent practices in nineteenth century art.

## **SESSION 17 - PAPER MIGRATIONS**

Convenors: Arvi Wattel (University of Western Australia) and Prof Stephanie S. Dickey (Queen's University)

From its inception in China, paper has been a driver for change in (visual) cultures across the globe. In early modern Europe, the development of technologies for paper manufacture and printing with moveable type changed artistic practises and facilitated the dissemination of images as well as words. During the age of exploration, discovery of 'the other' was recorded and visualised on paper, and the transportability and relatively low cost of paper proved pivotal in processes of cultural transfer. Through its ability to transmit knowledge across geographical boundaries, paper, and the images it conveyed, served both to confirm cultural identity and to overcome cultural bias. Preserved today, early modern prints and drawings testify to paper's ability to travel not only through space but also through time: from the sixteenth century onwards, works on paper have been collected, classified, archived, and ordered to produce knowledge and create new narratives. This session asks how works on paper created before 1800 have been used and interpreted in diverse contexts, and how the transfer of images on paper from one context or culture to another can affect function and meaning. Case studies to be presented here include printed calligraphy and printed copies in 16th-century Germany, the soldier as a theme in European figure drawing, Dutch drawings of colonial Batavia (present-day Jakarta) around 1700, prints as decoration in the 18th-century English interior, and prints and the pursuit of connoisseurship in early 19th-century Australia.

### ***Israhel Van Meckenem's Questionable Currency***

Dr Miya Tokumitsu (University of Melbourne)

Time and again, the Rhenish engraver, Israhel van Meckenem of Bocholt (c. 1445–1503), made use of print media to make audacious claims. He features in the history of European printmaking as one of the earlier figures to fully reckon with print's potential for copyists to multiply, circulate, or even diminish the value of their sheets (by, for instance, flooding the market). Only about one quarter of Meckenem's designs are original, and Meckenem frequently claimed the designs of other artists as his own. He also claimed to 'counterfeit' a miraculous icon of the risen Christ, issued two states of an indulgence print promising different periods of relief from purgatory without papal sanction, and on at least one occasion, signed an engraving, "Israhel van Meckenem Goltsmit," although no gold work by his hand has ever been documented. Meckenem, then, cuts a figure remarkably free with the fluidity of value when manifest in print.

Since Peter Parshall's important essay, "Imago contrafacta: Images and Facts in the Northern Renaissance," many scholars have parsed the apparent truth value ascribed to printed images and examined their status as reliable conduits of information. Others, including Lisa Pon, have examined the counter-narrative to this history, replete with forgeries, fakes, and misdirections. This paper belongs largely within this second avenue of inquiry, and focuses on the instability of value held in the printed sheet. It asks, what did it mean to circulate sheets with insincerely inscribed or inflated values? Were these sheets ever really meant to be taken at face value? And how did this early history bear on later printed claims to value, including printed currency?

### ***Between the Lines - Johann Neudörffer's Gute Ordnung***

Dr Susanne Meurer (University of Western Australia)

Gutenberg's introduction of movable type had a lasting impact on the livelihood of professional scribes, when cheaper, printed books were increasingly favoured over manuscripts. Yet, some writing masters soon also began to actively engage with printing. Johann Neudörffer, the foremost German calligrapher of the sixteenth century, was thus instrumental in developing a new "Fraktur" type that was used in both imperial projects, such as the *Triumphal Arch of Maximilian I*, and for Albrecht Dürer's *Treatise on Proportions* (1525). In addition, Neudörffer produced printed writing manuals from 1519 onwards. Neudörffer's engagement with printmaking is at its most nuanced and technically versatile in his pattern book, *Gute Ordnung* (1538-c.1543). Here, etchings and counterproofs, reversed and doubly-reversed samples of Neudörffer's hand sit alongside each other. The multiple, printed sheets become unique samples once again through the addition of handwritten lines. Paper is rendered translucent so that what is printed on the recto of a sheet can be read or complemented in handwriting from a verso. Neudörffer's *Gute Ordnung* blurs boundaries between image and text, print and drawing, manual and mechanical production and challenges us to a more expansive view of innovation in sixteenth-century printmaking.

### ***The Soldier and Figural Invention: From Leonardo to Watteau***

Daniel Dolin (University of Western Australia)

The depiction of war in seventeenth-century painting has long been a subject of interest for scholars of the period: monographic works on battle painters such as Aniello Falcone (1607-1656) and Philips Wouwerman (1619-1668) go back to the first half of the twentieth-century, while more recent studies have attempted to give a comprehensive account of the genre (Tostmann 2008) and assess the place of battle painting in the visual and intellectual culture of early modern Europe (Suthor 2010). Nonetheless, a study of the genre that takes into account its full geographic and historical scope is still lacking. This paper turns to the drawing practices of several painters from different times and places — Aniello Falcone,

Salvator Rosa, Peter Paul Rubens, and Antoine Watteau — in order to consider the ways in which these artists' figural studies of soldiers in red chalk participated in a long tradition of grappling with war as an artistic problem. Following the canonical examples of Leonardo and Michelangelo, the practice of drawing soldiers became coupled, in early modern art theory, with a heroic idea of art itself (Cole 2015). Analysing the development of this tradition between 1500 and 1800, we can discern a remarkable continuity in the approach of artists to depicting soldiers; yet the meaning of such studies shifted as artists grappled intensely with the problem of what the body of the soldier, in its relation to the drawing instrument, might mean for art. By looking at this problem across a *longue durée*, this paper looks towards a history of battle painting not as a succession of typologies or serialisations, but rather as a system of motives defined by the intersections between art and war.

#### Bibliography

- Cole, Michael. *Leonardo, Michelangelo, and the Art of the Figure*. New Haven and London: Yale UP, 2015.
- Suthor, Nicola. *Bravura: Virtuosität und Mutwilligkeit in der Malerei der frühen Neuzeit*. Munich: Wilhelm Fink, 2010.
- Tostmann, Oliver. "Battaglien: Studien zur Schlachtenmalerei des 17. Jahrhunderts in Italien". PhD dissertation, Freie Universität Berlin, 2008.

### ***Picturing Dutch Batavia***

Arvi Wattel (University of Western Australia)

The Rijksmuseum in Amsterdam holds two sets of drawings showing scenes of daily life in Batavia, the Dutch colonial town in the tropics (present-day Jakarta). All of the 50-plus drawings date from around 1700 and have in the past been tentatively attributed to Cornelis de Bruyn, on the grounds that the artist had visited Batavia in 1706. One set formed part of a sketchbook, the other is more heterogeneous, with sheets varying in their paper support, size, technique, and style (which indicates different artists' hands). Despite their diversity, the latter were bought as one lot at an auction in Amsterdam in 1882 by N.P. van den Berg (1831-1917), the President of the Javasche Bank. His heirs sold the collection to the KIT Royal Tropical Institute, who have placed them on permanent loan to the Rijksmuseum.

Both sets of sketches depict customs and rituals of different ethnicities resident in Batavia and many of the drawings match descriptions found in travel journals of Europeans describing their visit to the city. The works appear to fit into a large demand for "exotic geography" in Europe, as recently described by Benjamin Schmidt. Dawn Odell has noted that "it appears that certain places demand[ed] certain images", which might explain why these drawings were never published. The conventions of what should be pictured in travel journals of Batavia dictated architectural views of the city and ethnographic illustrations of its population.

This paper attempts to understand these sheets in the context of the Dutch publishing market around 1700 and tries to explain why these drawings were made, but never published.

### ***Architectural Migrations: Prints and the 18th Century English Print Room***

Louise Box (University of Melbourne)

Print rooms – created by adhering etchings or engravings directly onto walls – were a fashionable mode of high-end English domestic interior decoration in the middle to late eighteenth century. Adhered prints included a broad selection of eighteenth century print production: from Hogarth's satirical works to Piranesi's vedute to portraits of personal significance. Commercially-produced paper borders were available to 'frame' the prints, and tradesmen of renown could be engaged to artfully arrange prints for discerning households. Due to their ephemeral nature, only a few extant print rooms remain in country houses across the United Kingdom. Nonetheless, the multi-disciplinary nature of the print room – as

a locus of 'mural' artwork, print collecting and display, interior decoration, craft practice and print marketing – means that the phenomena is a fascinating insight into the migration, re-interpretation and re-location of works on paper into a new form.

This paper explores the rise of the print room within the contexts of creativity, commerce and fashionability in the eighteenth century. Referring to evidence from archives, diaries and house guides of the period, responses to print rooms by eighteenth century audiences are also discussed. Where did the print room fit within the spectrum of eighteenth century English print collecting, arrangement and display? What did print rooms express about the taste of the householder/collector? How did the use and re-use of prints change their perceived value?

### ***Prints and the Pursuit of Connoisseurship from Arthur Pond to Thomas Wilson***

Prof Stephanie S. Dickey (Queen's University)

In eighteenth-century and early nineteenth-century Britain, Dutch, German, French, and Italian prints were plentiful on the art market. Common impressions appeared regularly at auctions and estate sales, while connoisseurs competed to acquire rarities. This diverse supply of printed images contributed to education and taste formation, providing a relatively affordable and prolific conduit whereby British art lovers could learn about continental artists and art movements. While some British artists and art dealers, such as Arthur Pond (1705-1758), contributed actively to the importation and marketing of continental prints, others, notably William Hogarth (1697-1764), campaigned to promote the collecting of works by British artists. This paper will take the collecting and appreciation of Dutch prints, especially the etchings of Rembrandt van Rijn, as a focal point for exploring these developments. A line will be drawn from the network of artists and art lovers around Hogarth and Pond to the activities of the London solicitor Thomas Wilson (1787-1863), grandson of the illustrator Thomas Major (1720-1799). After compiling and publishing catalogues of his own print collection in 1828 and 1836, Wilson went bankrupt and emigrated to Australia, where he served as mayor of Adelaide (1842-43) and continued to write and lecture about European art. Promoting the cause of connoisseurship through prints, with scant visual reference points apart from a few works on paper salvaged from his own collection, Wilson and his writings offer an underappreciated resource for tracing the migration of ideas about art across the British Empire.

## **SESSION 18 - ART AND THE CHANGING NATURE OF PLACE**

Convenor: Dr Felicity Fenner (University of New South Wales)

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

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

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

### **High Tide**

Tom Müller (PS Art Space, Fremantle)

This paper examines the recent site-responsive exhibition in Fremantle, *High Tide*. Launched in 2017, *High Tide* was the first incarnation of the Fremantle Biennale, a unique event hosting the best in site-responsive art. Situated in new and found sites around the west end of Fremantle, *High Tide* presents invited local and international artists who respond to and work with the rich landscape that is the tapestry of Fremantle. Featuring the work of 32 artists, the Fremantle Biennale activates all corners of the city, bringing new insight and perspective to our understanding and inhabitation of urban space.

### **Share Zone: Time and Place in Eat the City**

Katherine Wilkinson and Elizabeth Pedler

This paper will question the capacity of socially-engaged projects to empower, re-organise and foster cohesion within, and connection to place, through a discussion of International Art Space's *Know Thy Neighbour* program.

*Know Thy Neighbour #1* was a pilot series of Perth-based temporary context responsive art projects presented by International Art Space throughout 2015 - 2017. The program brought together West Australian artists to create new projects that involved and engaged a variety of micro-communities in the fringe suburbs surrounding metropolitan Perth, namely Highgate, Claisebrook and East Perth. Taking the diverse social make-up of Perth as a starting point, artists employed interventionist strategies and collaborative measures to stimulate conversations around shared issues, reveal hidden communities, explore urban living systems and create new forms of dialogue and social interaction.

Discussion will focus on one of the *Know Thy Neighbour* projects – 'Eat the City' - a community activated artwork grounded in urban survival. 'Eat the City' is an on-going social experiment based on the principles of food and knowledge sharing, theoretically underpinned by ideas around increased global precarity and building resilience.

Describing their role as co-creators, artists Janet Carter and Elizabeth Pedler, collaborate alongside individuals and communities with expert knowledge of urban foods to map and share free food sources (both contemporary and historical) within the Perth CBD. For *Know Thy Neighbour* Carter and Pedler undertook a research residency, focusing on three key areas: found and foraged foods; homelessness and urban survival; and indigenous food cultivation prior to colonisation. Connecting with experts and communities in each of these fields, their project culminated in three participatory city walks; tracing, mapping and storytelling food and survival in Perth. *Eat the City* presents a place-specific response to increased global food precarity demonstrating the ways in which the hunt for food structures can bring people together; empowering communities and redefining connection to place through food. The artist's discussion will focus on the importance of people, time and place to their on-going project.

### **Contexts of Generosity: Making Resilient Public Art**

Prof David Cross (Deakin University)

One of the more pejorative labels often levelled at socially engaged practitioners is the tag of cultural missionary. Whether it be the implication that communities are seen as generic frames around which an artistic practice is dropped in, or the assumption that community members should want to engage in creative projects, there is a suspicion - sometimes latent, often overt - of the motivations behind this mode of artistic practice. In this paper, I will examine three of my own temporary public art projects in Sydney, Airds and Christchurch that have engaged with communities in crisis. In particular, I will interrogate how the

conditions of fear, exclusion and inherent instability might be re-negotiated through the performance of potentially transformatory collective experiences.

In seeking to frame some of the ways my practice has utilised sport, pleasure and the value of visceral thrill to provoke threshold moments in the face of people and places experiencing accelerated transition, I will examine how participatory environments can operate as a mode that draws together both playful and provocative gestures. In the spirit of nineteenth century carnivals, these temporary inflatable games offer a varied combination of enjoyment and fear that while occasionally threatening to self, serve to build connections within and across communities.

## SESSION 19 - THE MOBILITY OF IMAGES IN THE DIGITAL AGE

Convenors: Dr Jess Berry (Monash University) and Prof Susan Best (Griffith University)

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

### ***Mobility Across Mediums: Fashion as Translatable Image***

Dr Jess Berry (Monash University)

Margret Maynard has described fashion photography as an 'ecology of images', drawing on a range of stylistic genres that respond to a continual interplay between themselves as well as external referents to create associative relationships. Fashion itself might be understood in the same way, a montage of past and present, a mobile surface that can be translated across mediums and genres. Fashion is now consumed almost entirely as image, an empire of signs and spectacle of the digital age that equates with the recontextualisation of the real in digital culture. While this model might appear the result of global spread of images via the internet, in fact it has a history that reaches back to the 1920s.

This paper examines the translation of fashion across architecture, art, the interior, and film to highlight fashion's mobility. Specifically, I look to French avant-garde silent films, Marcel L'Herbier's *Le Veritage* (1926) and Rene Le Somptier's *Le P'tit Parigot* (1926) which presented fashion as art, architecture and interior design through the sets of Robert Mallet-Stevens and the costumes of Sonia Delaunay. Their 'photogenic' approach to these forms represented new ideas of motion across mediums that were in-turn transformed into boutique shopping environments that appealed to the modern woman consumer. Through this example this paper proposes 'fashion' as a mobile image par excellence, understood through Walter Benjamin's frame of the dialectical image, it is an atlas of connections between past and present, reality and illusion that reverberate into the future.

***New Refractions of Selves: Reading the Digital Exchange Between Art & the Selfie, Through the Work of Cindy Sherman and Other Contemporary Women Photographers***  
Mimi Kelly (University of Sydney)

We know that long before now, artists were ‘taking’ selfies. From Jan van Eyck’s 15th century Arnolfini Portrait to the gender-defying works of Claude Cahun. Today though, influences and exchanges between artists and social media identities brings with it its own particular imprint on the performance of identity as mediated through the digital, representational realm. Take for example Cindy Sherman’s recent launch of her private Insta account featuring a new series of selfies, or her co-opting of Insta ‘styles’ for her Harper’s Bazaar photo essay Project Twirl – where the artist revels in a mawkish parody of Insta self-love, published in the very type of magazine social media stars love to emulate. Sherman’s fictitious portraits have also influenced drag queens to pay tribute by recreating their own ‘Sherman’ snaps – a fabulous folding in and exchange of gender and identity play. Popular Insta stars also consciously or unconsciously reference art in odd and revealing ways. Buried within the plethora of Jendashian pix, are photos that look like they come directly from the equally blithe as they are impassive, uncanny portraiture works of Yvonne Todd. References to such lady-pop images then appear back again in art – Sherman’s of course, but look too to the ambivalent odes to femininity that fill artist Juno Calypso’s thriving fleshy-pink Insta account. The critically interesting point in all this, is that while these artist’s characters and situations are all fictitious, they teeter on the edge of a certain reality of new digital modes of understanding self. While most social media is a curated creation of who we want to be and how we want to be seen, this may not be ‘us’ per se, but instead, persona we want to try out or bodily aesthetics we may momentarily wish to express. Accordingly, questions of authentic vs inauthentic, real vs not real in effect become redundant. We are at a point in digital imagery where delineation of self is no longer paramount, but the refraction of selves – in the postmodern, posthumanist sense – has become the new direction in this infinite exchange between modes of representation. This paper will consider the above condition, while reflecting on the repercussions for art and notions of gender and identity in the digital age.

***What Can the Magic Lantern Teach us about Today’s ‘right-click culture’***  
Dr Martyn Jolly (Australian National University)

To understand the mobility of images in the digital age we must also properly understand the ways images circulated, moved and were transformed in pre-digital ages. Hand-tinted, photographic, glass magic lantern slides, which were produced, reproduced and circulated on a massive scale during the second half of the nineteenth century and the first half of the twentieth century, prefigure today’s digital images. They were modular — the standard media format of an 83 mm glass slide persisted for well over a hundred years. They were slippery — transformed copies of originals, or copies of copies, or simply ephemeral visual effects. They were globally disseminated by factories in the UK, Europe or the US, or produced by amateurs in homes around the world. They were associational — never archived or projected singly, but always as sets or sequences of ‘dissolving views’. They whirled around the world, where they were montaged, bricolaged and iterated by different people in different contexts. They were the jpegs and mp4s of their age, and the way users perpetually reconfigured them within the whiteness of the projection screen has much in common with today’s ‘right-click culture’ (‘cut and paste’, ‘save as’, ‘open with’, ‘share’, etc.). Therefore the visual practices which grew up around them have a lot to teach us about the fluid practices which are currently emerging in various digital spaces. Research projects such as *A Million Pictures: Magic Lantern Slide Heritage as Artefacts in the Common European History of Learning*, from Utrecht University, and my own ARC project, *Heritage in the Limelight: The Magic Lantern in Australia and the World*, are finally bringing these vast bodies of images and long histories of practice into the frame. So, as well as digital culture generally, the magic lantern is also challenging the canonical categories and iconological



assumptions of art history, photography history, cinema history, and theatre history. I will use our project's research in the collections of Australia's major museums, libraries and galleries to provocatively intervene in the current discourse of image circulation in the digital age, and the current assumptions of art history.

### ***Uprisings as Theoretical Object: When Exhibitions "Think"***

Dr Chari Larsson (Queensland College of Art, Griffith University)

Can an exhibition think, beyond merely illustrating a broader theme or curatorial argument? Can an exhibition be anything other than the material embodiment of a pre-existing axiom? Is it possible to decouple images from merely illustrating a set of ideas, or representing a pedagogical agenda? French philosopher and art historian Georges Didi-Huberman's recently curated exhibition *Soulèvements (Uprisings)* that showed at Jeu de Paume this past winter is a significant update in his ongoing investigation into the epistemological possibilities of montage. Building on his previously curated exhibitions *Atlas: How to Carry the World on One's Back?* at the Museo Nacional Centro de Arte Reina Sofía (2011), and *Nouvelles histoires de fantômes* co-curated with Arno Gisinger at the Palais de Tokyo (2014), Didi-Huberman creates a montage of images where new relations are created through previously unseen comparisons. Didi-Huberman's curatorial departure point is Aby Warburg's incomplete project, *Mnemosyne Atlas* (1925-1929). Warburg famously assembled a montage of images to trace the circulation of images through cultures and temporalities. For Didi-Huberman, the collision of images creates new lines of enquiry, forcing the viewer to recontextualise as fresh and unexpected connections are created.

Montage is understood here as both a practice and a technique, but also a tool for reconfiguring knowledge. This paper will argue Didi-Huberman is entering into a long philosophical arc from Descartes through to Michel Foucault and Gilles Deleuze that sought to decouple the subject from thought. By drawing on montage strategies formulated by some of the great avant-garde projects of the early twentieth century, Didi-Huberman advances a slippage in the subject-object relationship, with the image being capable of generating its own epistemological formulations. *Soulèvements* places the very human condition of resistance at the centre of its enquiry, but through distinctly posthumanist means.

### ***The Choreographic Turn: Performance Art and the Collective Body***

Prof Susan Best (Queensland College of Art, Griffith University)

In much contemporary body and performance art, co-ordinated moving bodies are used as a medium of expression. While this is a norm in dance, it is far less common in the visual arts. This paper will examine the choreographic work of artists and artist groups such as Lygia Pape, Helio Oiticica, Super Critical Mass, Gabriella and Silvana Mangano, Tino Seghal, Justene Williams, and Angelica Mesiti.

The paper considers a number of different ways to understand this trend. Some works use musical analogies to account for co-ordinated movements of bodies, for example Super Critical Mass used the idea of the orchestra as a way of thinking about participation in their work for APT08 (2015). Justene Williams' most recent work for Barangaroo in Sydney, *A Sonorous body* (2017) uses the choir as a figure of unity. Similarly, Angelica Mesiti has used the choir and the band to frame her investigations of the body and its synchronised communicative capacities.

Another key idea for bringing bodies together is the collective body, this can be seen very strongly in the work of Brazilian artists such as Lygia Pape, Lygia Clark and Helio Oiticica. Traditionally a model for thinking about the way citizenry come together as a political entity, through terms like body politic, here the term sometimes calls up ideas of resistance, while

at others it suggests more complex forms of intertwining captured by ideas of transindividuality.

### ***Transitioning Beyond Screens: Tensions Between Images and Bodies in Contemporary Performance***

Dr Victoria Wynne-Jones (University of Auckland)

Whilst discussing work by Belgian artist Anne Imhof in this year's German Pavilion at the Venice Biennale, curator Susanne Pfeffer (2017) posited that 'the significance of the image has changed dramatically' due to the way in which it is 'always already composed of a panoply of other images.' Indeed, Imhof's *Faust* with its extended duration renders biopolitical the ways in which images, particularly those taken from the Internet might migrate, be animated and transformed. As part of her thesis of circulationism, Berlin-based artist Hito Steyerl (2014) describes the internet as a circuit for images, one that multiplies points of transfer. For Steyerl, images are 'nodes of energy and matter that migrate across different supports, shaping and affecting people' as well as politics and social systems. At first glance, Imhof's performers seem to be re-presenting images taken from fashion media recalling works by New-York-based collective Bernadette Corporation (1999-2001) and their fascination with the 'seductive surface' of 1990s print campaigns which fetishized youth, androgyny and racial diversity. Yet as Steyerl points out, when images materialise, 'walk off-screen,' become 'incarnate' and are iterated, copied, learnt and re-performed as part of an artwork they 'become real' and are 'substantially altered. They get translated, twisted, bruised and reconfigured.'

Imhof's presentations of rainbow families of louche, youthful and urbane performers might be utilised as part of an art-historical narrative with which to examine the tensions between bodies and images as well as the politics of the associative and inter-subjective relationships (Latour, 2005) of images as centrifugal fields. This response to the mobility and volatility of images takes into consideration resistance to performing bodies, particularly female bodies within the vertical, pictorial frame of the spectacle in late twentieth century US-based performance (Rainer, 1968; Brown, 2003) and its accompanying emphasis on the sculptural facticity of the body. Additionally, any examination of the contemporary circulationism of images must take into account the politics of the Internet as an archive of images (Derrida, 1995 and Van Imschoot, 2005). Resisting the so-called ephemerality of performance, dance scholar Harmony Bench (2016) points out that the way in which digital archives function as 'generative repositories' means that to create artworks in the digital age is to simultaneously create not only in the archive, but for and like the archive. This is echoed in the way in which Imhof's performances are immediately and effortlessly re-imaged and transmitted through social media. And finally, it is imperative to point out that the actualisation of images by live, performing bodies makes explicit individuals with what Pfeffer calls 'dense interiors,' bodies as sites for 'both life and political control exerted by means of exchange and communication mechanisms.'

## **SESSION 20 - DISPLACED: ART AND SPACES OF CULTURAL EXCHANGE**

Convenor: Dr Emily Brink (A Panel presented by the Visual and Building Cultures Research Group at the University of Western Australia)

This panel examines how cultural exchange determines visual form. Drawing on both art and architectural history, three case studies will explore the relationship between the circulation and production of images. Each of these investigations treats art as a form of cultural transaction, suggesting that meaning is made through the exchange of images and ideas. In these visual economies, images can be shared, borrowed, or stolen and these papers will consider how power structures determine the quality of cultural exchange. What is the

relationship between hierarchies and hybrids? How do images translate or transplant cultural identity? How do we differentiate between image migration and image colonisation? Ultimately, visual flows augment or disrupt local identity, and this panel will also question how cultural exchange redefines the notion of place. When moved across time, space, or culture, are images replaced or merely displaced and how does this transaction affect visual meaning?

***The Disease of Luxury: Louis Pasteur, Silk and Pathogenic Vision in Late Nineteenth-Century France***

Dr Emily Brink (University of Western Australia)

In 1865, Louis Pasteur was asked to save the silk industry of France. A luxury good and the economic backbone of Lyon, silk faced a series of hidden threats in the mid nineteenth-century, as new contagions of viruses and bacteria began to decimate the French silkworm population. Not native to France, silkworms were first introduced to Europe from Asia in the sixteenth century, and Pasteur relied on newly imported Japanese specimens in order to understand and study the French disease. In a boon to France's Gross Domestic Product and Pasteur's own scientific career, the biologist was able to both detect and treat the sickness, publishing his findings five years later as a comprehensive study of silkworm infection and silk production in France. From photography to microscopy, diagrams to drawings, Pasteur deployed a variety of observational and representational tools to diagnose and describe the silk epidemic in Lyon. Cross-cultural and intermedial, Pasteur's study dissected and diagrammed the disease, constructing a composite vision of pathogenic complexity on the eve of the Belle Époque. The language of both colonisation and commodity underpin Pasteur's findings, exposing hidden agendas behind the study of silk in late nineteenth-century France. By analysing Pasteur's published findings, this paper will examine how the scientist visualised the invisible and cultivated a new material understanding of luxury and disease at the end of the Second Empire.

***'Wilding' the Pacific Rim: The Trafficking of Australian Eucalypts in Californian Art, Domestic Architecture and Environmental History***

Prof William Taylor (University of Western Australia)

Historians have written (Esau et al) about the cultural importation of the eucalypt into the Californian landscape, a botanical and cultural invasion that followed the first recorded introduction of the tree into the state in the early 1860s. The tree took root quickly, shaping popular perceptions of a Southern Californian aesthetic and accentuating a style of art which some derided for its banality as the 'Eucalyptus School' of painting. By the first decades of the 19th century the tree edged many of the yards and advertising for the so-called 'Californian Bungalow' style of domestic architecture, greening with shades of mottled silver and grey the booming real estate market in owner-occupied houses. Since then, the negative ecological impacts of the invasive species have become well known, given the tree's displacement of native plants and heightened risks of fire threatening an increasingly urbanized society. This paper provides a summary of the literature on the historical phenomenon, teasing out connections between conventional historical perspectives on the art and architecture and more radical aesthetico-environmental criticism.

***Camp Australia: Imagining Occupation and Avocation in the City and the Bush***

Joely-Kym Sobott (University of Western Australia)

The history of Australian architecture tells the story of 'occupation'. Settlers transported across the seas decamped at Port Jackson in 1788. Their heirs and newer arrivals eventually set in train the quarter-acre block and encroaching suburbanization. The bush receded inward. Urban development stretched ever outward on the seaboard. The city circumscribed an apparently empty centre. Unsurprisingly the 'ground' between indigenous

and non-indigenous widened. A different history more recently told (Garner, 2013) on camping speaks to our fugitive avocations from the city and suburbs to cultivate a resourcefulness and egalitarianism indicative of the national mythos. To make a temporary place with few, if any, conveniences, in the outdoors, behooves the camper to discipline (and sometimes punish) her self. Necessity is brought into the domain of thoughtful reflection; the camper recovers nature and her nature. The paper proposes to expand on the two-fold histories of 'occupation' and 'avocation' vis-à-vis the circulation of images on camping in Australia and beyond. Taking a cue from Steven Elliot's film *The Adventures of Priscilla Queen of the Desert* (1994), as the protagonists trek, against the action of occupation, from the city to the interior, the paper proposes that if camping is, as Garner suggests, a radical act, our imagination of it is a subversive one.

## SESSION 21 - CONTAINERS, CONTAINMENT, TRANSFER AND SYMBOLIC ORDERS

Convenor: E/Prof Richard Read (University of Western Australia)

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

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

Endless other examples intervene between these poles in the art history of containment and transfer. The conjunction of painterly skill and mercantile geometry in Italian Renaissance picture space, for example, depended on public skill at gauging volumes before the age of standardization (Michael Baxandall). Table-top reflections in John Singleton Copley's eighteenth-century portrait paintings signified an export culture in which colonial goods were 'schematized and abstracted— flattened, desiccated, fragmented, pickled, or pressed [and] then had to be re-embodied, revived, and reassembled at the other end upon arrival' (Jennifer Roberts).

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

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

### ***The Ark in the Hebrew Bible: Receptacle or Conveyance of Divine Power, Divine Will***

Lisa Davis (Murdoch University)

A box, of uncertain contents and variable function, the ark of Yahweh is an enigmatic presence in the stories of the Hebrew Bible. Narrative accounts differ, but the inference is that, as artefact, as cultic apparatus, it can provide access to the divine presence, and knowledge of Yahweh's power and will to save or to destroy.

The ark might be conceived, by partial analogy with images and idols of other ancient near Eastern deities, as a sacred box in which followers of an aniconic religion keep their invisible god. The ark Narrative of 1 Samuel demonstrates that this is deadly heresy.

In the Pentateuch, the ark is a receptacle for holy texts, also conceived as Yahweh's throne or footstool: it receives the deity's invisible presence. The 'original' is gone, its appearance and contents now conjectural, disputed, yet it endures, because itself is 'contained' in biblical text. Its modern analogues, the synagogue ark, and tefillin phylacteries, contain biblical text: their purpose, to conserve God's powerful word and will, enabling their translation into receptive hearts and minds.

The ark is vector of the numinous. Its many latter-day depictions and simulacra, whether created for devotional purposes, or from cultural curiosity, all draw upon and investigate an imprecisely inferred sacred purpose. It is a glory box, a hope chest, but one that deals death. Borne by priests, the ark precedes the people across the Jordan to the conquest of the Promised Land. Pandora's box of Israel, it is symbolic receptacle 'containing,' along with the covenant, the ordeals that constitute Israel's relationship with God and the world: Israel's religious identity. As artefact made to Yahweh's specifications, it embodies the creative collaboration of divine and human wills.

This paper will explore the functions of the biblical ark as conveyance of the divine word and will, which, as human artefact, it cannot contain.

### ***Paintings of Studios that Melt into Ships: Reflexive Fantasies of Romantic Travel***

E/Prof Richard Read (University of Western Australia)

There is a profound, if oblique, relationship between ships and paintings, particularly when paintings depict ships. They are both containers; they both transport, but their cargo is evidently different. As Robert Rosenblum suggested long ago in *Modern Painting and the Northern Romantic Tradition* (1975), the picturing of heroic sea journeys by Casper David Friedrich, J. M. W. Turner, Théodore Géricault and Thomas Cole was itself a form of vicarious imaginative travel. In this paper, I turn to a Romantic topos in which the image of the studio is a container that melts into a ship where the canvas becomes a sail, the paintbrush a tiller and the studio stove a steamship boiler. As the opaque canvas dissolves into spatial depth in paintings by Carl Gustav Carus, Turner and Martin Lauterberg, the kinetic imagination opens up fantasies of elsewhere through efforts to escape the constraints of studios walls. If the theme originates in the very invention of the studio as a place of withdrawal to remote places (St Jerome in his study or the wilderness), I shall argue that it reaches the antipodes in Tom Roberts' *Coming South*, 1866, in which Velázquez's great studio painting haunts the superstructure of a modern steamship - reflexively combining modern technology with fashionable European style. The paper is framed by consideration of its unspoken corollary, namely paintings not of studios but prisons that move but do not melt: slave ships.

## ***Frankenstein in the Automatic Factory: Force and Containment in Bodies and Machines***

Dr Russell Smith (Australian National University)

In the years leading up to the publication of *Frankenstein*, in 1818, a fierce debate raged at the Royal College of Surgeons (RCS) concerning the notion of a 'life force'. The radical materialist faction, led by the poet, Percy Bysshe Shelley's own physician, William Lawrence, argued that the phenomena of life were the result of particular kinds of organization, and could be fully explained by physics and chemistry. The conservative vitalist faction, led by RCS President John Abernethy, sought to reconcile science with religious orthodoxy by positing an immaterial life force 'superadded' to inert matter, identifying this 'vital spark' with the newly discovered phenomenon of animal electricity. In this model, the living body is envisioned as a physical vessel or container, which harbours a potentially unruly life force, a force that requires discipline and training to be put to productive use.

In this paper, I wish to examine the consequences of this mode of thinking by tracing the career of a real-life Dr Frankenstein, the Scottish physician Andrew Ure, and the visual spectacles he staged to pursue and represent his theories. On 4 November 1818, some eight months after the publication of *Frankenstein*, Ure performed a series of galvanic experiments at Glasgow University on the body of Matthew Clydesdale, hanged for murder an hour earlier. According to Ure's lurid account published in the 1819 *Quarterly Journal of Science*, the dead man resumed breathing, opened his eyes and appeared to gesture towards the terrified spectators.

What is equally significant, however, is Ure's subsequent career as the first scientific consultant to industry, and a principal theorist of the industrial revolution. Ure was an influential advocate for the transformation by machinery, not only of the production process, but also of the labouring body itself. For Ure, the essence of the automatic factory was in 'training human beings to renounce their desultory habits of work, and to identify themselves with the unvarying regularity of the complex automaton'.

This notion of the living body as material container of an immaterial force persists throughout modernity and through successive retellings of the Frankenstein myth. Using Ure's career to track this container metaphor across early nineteenth-century models of the body, the machine, and the automatic factory enables us to better understand why, despite its limited scientific shelf-life, it was essential for the development of industrial modernity. My argument will be illustrated by images of various kinds of machines going haywire as their motive forces escape containment.

## ***The Wartime Interior as Broken Container***

Dr Georgina Downey (University of Adelaide)

Bomb damage fills homes with rubble, dust, mud and fragments of destroyed objects. Filth, otherwise simply 'matter out of place', is everywhere and overwhelming. The sight of such interiors, even at one remove, such as in art or film, fills us with powerful emotions of anxiety, anguish and grief. Broken interiors have lost their capacity to sustain daily life and ritual, and since they are torn open and exposed, they cannot even provide basic shelter or privacy. We can't quite envisage how the rubble-strewn room will appear in the future, its sustaining qualities remain out of reach until we acclimatise to their loss, and clear the rubble, literally and psychologically, in the process of reconstruction.

This paper focuses on the 'broken' or ruined interior in representation, situating it not only in urban space but also within both a historical and a global purview. I focus on twentieth century artworks depicting bomb-damaged British interiors from both World Wars. I also focus on films of the immediate post war reconstruction era, specifically *Hue and Cry* (1947),

and *Passport to Pimlico* (1949) that depict a war-scarred London of bombed-out houses and empty streets as an intrinsic element of their narratives. These works will be compared to works depicting bomb damage produced by contemporary artists Tammam Azzam (Aleppo) and Richard Mosse (Baghdad).

I will show how with the move from the imagery being commissioned and controlled by war time art committees, to the contemporary digital free-for-all in terms of the global proliferation of images, artists have found it hard to imbue the broken interior with emotion arousing individual meaning. I will discuss this not only in the light of intrinsic shifts in art in terms of globalism, but also in the light of Orientalist 'Othering' which takes into account the West's relationship with the Middle East – the latter being the geopolitical realm in which most of the major military operations since World War II have occurred.

In sum, with 'home' freighted with such significance cross-culturally, and with art's power to deepen our experience and empathy, this exploration of the representation of broken interiors seems timely.

### ***Yugoslav Maritime Diplomacy and Traffic of Exotic Animals during the Cold War***

Dr Tijana Vujosevic (University of Western Australia)

During the late 1950s and the late 1960s, Yugoslav President Josip Broz Tito toured the world on his ship for months at a time in the attempt to unite recently decolonized countries of the Third World under the banner of the Non-Aligned movement. His ship became his official residence, moved from Belgrade to the high seas, as he established himself symbolically as a maritime ruler, charting the territories between blocks, territories, ideologies. As Tito was touring the world, his military entourage collected and transported hundreds of Asian and African animals – giraffes, tigers, ostriches, monkeys, birds... They were reassembled on an island in the Adriatic as a microcosm of the Non-Aligned world that Tito presumably created and led. No matter what the hard political realities were, in this island, Brioni Tito had a perfect representation of the global universe he constructed. Nature, in this case, became an allegory of a political and economic domain, which Tito constructed and cared for with the same attention he gave to international politics. This paper traces the aesthetics and politics of displacement and re-placement involved in the project of creating Yugoslav Noah's Arc and the Non-Aligned movement which it epitomized.

### ***The Tupperware Sublime***

Dr Chris Poole (University of Western Australia)

There is a contemporary preoccupation with shipping containers, forklift pallets, Lego and other organising systems. The re-purposing or re-mediation of these modules appropriates their rigid design and ubiquitous availability as the raw material for creative use. The appeal of modularity promises a degree of creative freedom which is not unlike the appeal of logic. But rather than representing a system without content, the modular is both architectural and musical in the sense that it represents a lived experience of occupying invented and appropriated modalities.

This paper examines the indeterminable sense of possibility in which these material units come to signify an excess despite their apparent vacancy. It treats modularity as a special kind of medium in which the basic unity is self-suggestive to a degree that its creative use is also an act of addition, multiplication, subtraction and division.

Through art's long preoccupation with the spiritual significance of geometry and abstraction, this paper compares its legacy through a modern enthusiasm for pure plastic form and contemporary critiques that question human and animal subjection to systemic containment, categorisation and transportation.



## SESSION 22 - CHANGING PLACES, ALTERING SPACES: THE TRANSLOCATION OF MODERN ART FROM 1918 TO 1939

Convenors: David Challis (University of Melbourne) and Dr Diana J. Kostyrko (Australian National University)

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

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

### ***Why Cézanne's Mont Sainte-Victoire Motif Appears in Public Collections Worldwide, but not Melbourne's***

David Challis (University of Melbourne)

The interwar period witnessed a large-scale dispersal of French modernist art out of European collections and into public and private collections across the globe. Discussion of this translocation to date has typically focused on the emerging taste for French modernist art among the newly affluent collecting class outside of Europe and the international expansion of entrepreneurial Parisian art dealers. This paper contends that the various economic crises experienced in France, emblematised by the collapse of the French franc, also played a significant role in its timing, scale and geographic dimensions. By following the provenance history of the thirty-seven paintings featuring one of Paul Cézanne's most iconic motifs, Mont Sainte-Victoire, this paper shows that the economic environment in France caused extensive asset liquidations that 'shook loose' many of the original French and pan-European collections. The dramatic devaluation of the French franc simultaneously delivered an increase in purchasing power to collectors in countries on the gold standard, including Australia. As a result, the National Gallery of Victoria (NGV), through the Felton Bequest, became a significant player in the global art market. However, the Felton Bequest Committee's rejection of Cézanne's *La Montagne Sainte-Victoire* in 1937 was characteristic of the conservative taste and complex decision-making process that undermined the NGV's acquisitions of French modernist art during the interwar period.

### ***Investigating Australia's Acquisitions of Modern Art: A Vehicle of National Identity?***

Victoria Souliman (University of Sydney; Université Paris Diderot, Paris)

In his opening address at the first exhibition of the Contemporary Art Society in 1939, Herbert Vere Evatt declared: "Australia tends to lag far behind Europe and America in the extent to which the example of the modern masters permeates the living art of the country." Australian art historians have discussed this time lag in terms of a delay in artistic innovation and in the reception of modern art and have attributed it to Australia's geographical isolation.

A closer look at the acquisition trends of Australia's major artistic and cultural institutions during the interwar years provides evidences of a sense of belatedness: the Art Gallery of New South Wales acquired its first French impressionist painting, Camille Pissarro's 'Peasant's House, Eragny' (1887) in 1935, while numerous public institutions outside Europe had already gathered collections of modern artworks. However, when considering European artworks acquired by the Art Gallery of New South Wales and the National Gallery of Victoria, there was a growing interest in British contemporary art during the 1920s and 1930s, thereby hinting at an upkeep of national collections driven by political forces. Focusing on a comparative case study of the acquisition policies of these two national galleries, this paper will consider how the onset of their national collection of modern art reflects a lingering interest in, and a sense of identification with, British artistic achievement. Such dynamics of the modern art market were particularly motivated by travelling exhibitions of contemporary art organised in Australia, such as the 1933 Exhibition of British Contemporary Art and the 1939 Herald Exhibition of French and British Contemporary Art. The aim of this paper is to demonstrate how, in the context of the interwar period, acquisitions of modern art in Australia reflected a preoccupation with national cultural identity and attempts to maintain a bond with Britain's artistic heritage. This paper addresses Australia's cultural ties with Britain, the modern art market and exhibitions, as well as national identity.

***'Sowing New Seed': R.D.Elliott, William Orpen and Changing Views of British Art in Australia 1914-36***

Michael Moignard (La Trobe University)

Robert Dunlop and Hilda Elliott collected both Australian and British contemporary art in the 1920s. Their collection was gifted to the city of Mildura in the 1950s and is the mainstay of the Mildura Art Centre collection. R D Elliott became a voice for British contemporary art in Australia, focusing on the work of what David Peters Corbett has called the 'early avatars of modernism' in Britain. One of those artists was Sir William Orpen (1878-1931).

After the First World War, Elliott began travelling to Europe on business, up to two or three times a year. It was during these trips that he was introduced to the work of Orpen. The Elliotts collected British art from 1920 until the 1940s. During the 1920s the State art galleries were not interested in international contemporary art. British art had been the mainstay of international art purchases in State Galleries up until the First World War. After the War, hardly any was purchased. Also, exhibitions of contemporary art from overseas were very limited in this period – only one show from London was brought to Australia before 1925. It was left to private collectors such as the Elliotts, to bring the art of Britain to Australia.

Elliott lent his works for public showing, including his Orpen collection. Orpen was known in Australia, through the 'Sowing New Seed' controversy in Adelaide in 1914, and to his well reported comments on Norman Lindsay's work from the 1923 exhibition of Australian art held at the Royal Academy in London.

'Sowing New Seed' was purchased by the Art Gallery of South Australia in 1914, through a recommendation by Rose MacPherson (Margaret Preston). The work created a major controversy in Adelaide, and was returned to the artist in 1920, and replaced by another painting by Orpen. Elliott, very aware of the controversy, purchased the painting from Orpen in 1927. He publicly exhibited it in 1928 in Sydney, to a very different reception.

Elliott's involvement with Orpen culminated in the 1936 Memorial exhibition, held at the National Gallery of Victoria. Elliott's collection was in pride of place in the show, and his selection of works made it one of the broadest retrospectives of Orpen's work anywhere in Australia or Britain at the time. Elliott's collection became less influential in the late 1930s as

travelling exhibitions from London introduced a broader range of contemporary art to the Australian public.

## SESSION 23 - INDIGENISING MUSEUMS: THEORIES AND PRACTICE

Convenor: Stephen Gilchrist (University of Sydney)

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

### ***Indigenising the Past: Reconstructing the 1946/47 Berndt Bark Painting Assemblage***

Matt Poll (University of Sydney)

In Claude Lévi-Strauss's paper 'The Berndts: An Appreciation' (published in 1990), Lévi-Strauss points to the dilemma of international audience's interpretation of the anthropological legacy of the research of Ronald and Catherine Berndt, and how this legacy was perceived by some as; "The image that we had formed of Australia was as if frozen in a past which we were unsure whether to take as ended or whether—but to what extent and in what form—to view as continuing into the present."

Lévi Strauss's difficulty in seeing the living agency of modern community member's connection to their ancestor's heritage is hopefully due to museological practices of the time. The Berndt's anthropological fieldwork in Yirrkala in 1946 and 1947 produced collections of tangible cultural heritage that form significant collections of several museums. My current work with the Macleay museum involves a project reconstructing the history of the Berndt's acquisition of a number of bark paintings acquired at Yirrkala and is an attempt to decontextualize its anthropological reading in favour of discovering what the artists wanted to tell future generations through their choice of specific artworks, themes and knowledge that they chose to share with the Berndts.

Reconstructing this assemblage has raised some really important questions, the least of which being where to locate and privilege community perspectives without creating new divisions, or reasserting anthropological privilege into the contemporary interpretation and meaning of this collection. For example, can we reconstruct the order that the artists were engaged with to see if there was a specific protocol to the collection of the works based on a community based system of allocating authority to speak to the outside world? Should we cross reference objects from the same period held in other Berndt collections to see if paintings were the only objects used to tell specific stories? or if there are specific arrangements of paintings and objects (now separated by institutional distance) that need to be better understood through connection to contemporary ceremonial practices?. Recent museological practice (since the British Museum 'Enduring civilisation/Encounters') has foregrounded the importance of communities role in participatory museums and democratic

consultation between Museums and descendants of artists/makers. Unpacking and separating the anthropological legacy from that of the Indigenous agency of this material produces an important counterpoint in the way contemporary Yolngu communities continue the work of their ancestors by connecting it with present community values. How do we essentially unfreeze this important historical collection and connect it to the empowerment of 21st century Yolngu people?

### ***The Indigenous Curatorial Turn***

Stephen Gilchrist (University of Sydney)

Exhibitionary projects by Indigenous curators from the 1980s intersected with and contributed to larger patterns of change within the cultural field called "Art". These include the global turn which is understood to denote interconnectedness, coevality and multiplicity. Terry Smith argues that Indigenous art created expansionary movement in the category of the contemporary, while Ian Mclean suggests in more energetic terms that Indigenous art made the very category possible. Indigenous curators have been at the forefront of this art historical and museological discourse, indeed their exhibitions created these discursive conditions. While not generally recognised as theoreticians, this does not deny Indigenous curators capability to theorise, but rather more problematically, the dismissal or devaluation of Indigenous systems of theorisation. While not giving too much determinative value to English language definitions, the etymological root of the word "Indigenous" is nevertheless revealing. From the Latin root "indus" meaning "within" and "gignere" meaning "to beget", Indigenous can be understood as bringing forth and producing from within. If the discipline of art history and the infrastructure of the art museum are slowly opening up to encounter different regimes of cultural value, how can an art historical or curatorial methodology of Indigenisation be articulated and measured? The cross-cultural "friction" that is produced within, between and beyond institutional forces should be understood not as clashes or collisions but as constitutive elements generating strategic forms of resistance, production and transformation. These productive frictions are interventions into complacent and existing forms of theory and practice but they also allow for the emergence of new theorisations and practices

### ***Identity Politics and the Museum***

Dr Vanessa Russ (University of Western Australia)

How do we develop effective engagement with societies that fall outside of museological norms and what benefits exist for western societies to want to change such gaps in access and education? There are great similarities between the Los Angeles County Museum (LACMA) and the Berndt Museum (though it is still without a building). The issues surrounding access to museums is closely tied to societies within western societies, between those who have access as a par for course and those who must find other means of access. More broadly, the divide between the rich and poor, black and white, majority and minority becomes a major motivator for cultural institutions. For example LACMA is very aware that the wealthier the patron, the more chance their offspring have to direct and immediate access to exhibitions, associated events and the inner sanctum of the institution. LACMA is working to increase its focus on programs, events and occasionally exhibition content on lower socio-economic communities that make up much of the 5km radius from its central location. The majority-minority as it is now known is a primary target that covers the broader Hispanic, Asian and African-American societies that make up the LA base, as opposed to Caucasian societies that run the film industry or the city itself for example. Engagement programs include bus access to bring communities to the LACMA; a semi-trailer truck that takes programs out to communities across LA and film projects with veterans and art activities with students who receive lunch stamps.

Why do they do this? Is it because of the fundamental idea that an education in the visual arts can broaden individual sense of self? Is it because the idea that others are having similar or different experiences to you can potentially change the way you feel about the place you live in, or the way you view the people that share that place with you, or is it far more complex. Is it because we know that a lack of investment and trust in the system can as easily divide a country as much as unite it? In this paper, I will explore these issues and see how the benefits of building a suitable, flexible facility for the Berndt Museum may in fact provide greater benefits to the pluralistic societies that make up the Western part of Australia.

## SESSION 24 - NEW DIRECTIONS IN ARTIST RESIDENCIES: TRANSNATIONAL SOCIALLY-ENGAGED ARTS PRACTICE

Convenor: Dr Marnie Badham (RMIT University)

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

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

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

### ***Outsourcing Transnationalism***

David Brazier (Curtin University)

Contemporary labour is increasingly characterised by a series of 'projects' reliant on effective interpersonal connections which value flexibility, adaptability and intellectual mobility (Boltanski 2005). The post-studio, socially engaged artist embodies these characteristics and has even been referred to as the archetypal entrepreneur (Gill and Pratt 2008). With dematerialised, decentralised, transnational practices, the fluidity of the artist begins to replicate the boundless flow of capital and the idea of 'contemporary life as a network of unanchored flows' (Kwon 2004).

It is perhaps no coincidence that the popularisation of the artist residency coincides with these evolutions in labour practices. Functioning on a project by project basis, artists in residence find themselves operating like FIFO workers, responding to different cultural contexts before being whisked away to seek the next opportunity for production. My own personal experience of the residency is that it can offer artists different experiences which

can transform their practices. However, artistic autonomy is frequently put under threat by the expectations of funding bodies and supporting institutions, subjecting artistic output to instrumentalisation.

Rather than dismissing the artist residency for its complicity and mimesis with contemporary labour practices, I am interested in how they can actually provide a platform to critique this context. Using the experience of a British Council funded residency I undertook with Kelda Free in New Delhi, I will share our attempts to contextualise the utilitarian expectations put upon the artist in residence. By outsourcing the objectives of the residency to Indian Business Process Outsourcing company Virtual Employee, we attempted to foreground or overidentify with the residency's relationship to functional labour. As we left India for London, Ashish Sharma took on the role of International artist in residence, liaising with us, our host organisation and funding bodies over Skype. Our relationship with the 'local' and experience of the residency was subsequently mediated by the abstraction that notions of transnationalism brings

### ***Ghosting the Hosted***

Beth Sometimes (Watch This Space ARI)

Located in Mparntwe Alice Springs, Watch This Space is the only artist run space for 1500kms in every direction. As a popular and somewhat exotic tourist destination, the 'red centre' also becomes a site where artists and creative researchers gravitate. Watch This Space hosts monthly artist residencies, thus acting as a mediating agent or conduit to artists local experiences and practices. Knowledge of place and local communities is held in a complex network of relationships surrounding the ARI of which I am part. An incentive for visiting Mparntwe specifically, which is mirrored in tourism also, is an idea that Central Australia may offer an experience of some kind with Aboriginal Australia. Hosting a search for that specific encounter produces complex labour for Watch This Space people and their network of relations. The residency program also creates generative and mutually enriching exchanges.

My current practice-led research sits in a social space, involves collaborations with Arrernte people and is embedded in much longer cycles than what a residency framework supports. As a spin-off from current research and in collaboration with Watch This Space I hope to interrogate some of the more complex questions around an artist's position here as host and as hosted such as: How much can an artist prepare? What do meaningful or enriching short term relationships look like? Is there an appropriate moment to refuse various kinds of access? How do we as a tiny organisation safely make or apply assessments about an artist's competence to engage socially? When there is a need to impart ideas around anti-colonial frameworks or 'decolonised' practices, how much can reasonably be learned in a short time and how do we process or mediate the tensions that can be generated? How can the knowledge accumulated within a small community often being 'seen' and responded to by artists be archived? I will interview current and past co-ordinators, board members and residency artists of Watch This Space and look at several local projects in discussion of these ideas.

### ***Mishap: Making Relations Visible***

Dr Peter Burke (RMIT University)

Imagine walking along a busy city street. A man ahead of you carries a briefcase. He trips on the footpath, the briefcase bursts open and papers burst onto the ground. Will you stop to pick up the papers?

Unknown to most onlookers, the man with the briefcase is a performer who spills his briefcase on street corners in many cities around the world. The artwork, entitled *Mishap*

(2013-), is an ongoing project created during art residencies in Shanghai (2013), Tokyo (2014) and New Delhi (2015). Recently the work was commissioned for the Vrystaat Art Festival (2017) in Bloemfontein, South Africa to enliven neglected urban spaces. In some sites the performance animated human kindness and trust, while in others it revealed hesitation and unease.

*Mishap* continues my exploration of performative interventions that gently disrupt routine activity in social space. It seeks to temporarily highlight social relations in regulated, commercial precincts and provide an understanding of human behaviour in public space. By producing the work in four international sites I sought to question how meaningful discourse can be created if a contemporary experience of site is defined by the tensions of transience and capitalist expansion.

In the contemporary shift from studio to sites and situations, a concern for temporality and site-specificity has evolved out of relational art practices (Doherty 2004). Artistic collaborations with sites can therefore be social—they are unfixed enquiries defined by potentially unrepeatably, discursive, fleeting situations that include ethnographic processes, social relations, power relations and ethical considerations. As site and the social become more central to art practices, and as artists work across multiple transnational spaces, the artist cannot avoid myriad complex relations and conflicts bubbling under the surface. The social turn in art coincides with models of urban renewal. Artists are often implicated in the rapid gentrification of city spaces worldwide. Through cooption, absorption or resistance, artists are entwined in battles that reveal the redistribution, privatisation and regulation of public space. These battles reveal complex contests for power over infrastructure and communities (Thompson 2015). Through international residencies and projects designed to transform urban spaces and create cultural exchange, artists have the means to encourage reflection on these shifts and tensions.

Fleeting experiences of site run contrary to socially engaged art practices that are embedded in communities and that seek deep connections over long periods of time (Kester 2011). By performing creative disruption in international sites, impromptu interventions such as *Mishap* can uncover ways to engage audiences in a critique of transnational spaces.

## SESSION 25 - THE ART OF WEATHER: REPRESENTATIONAL PRACTICES AND CLIMATE

Convenors: Dr Rosie Ibbotson and Dr Barbara Garrie (both University of Canterbury)

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

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



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

### ***Speculative Weathers: Drinking Clouds and Riding the Jet-Streams***

Dr Janine Randerson (Auckland University of Technology)

From climate engineering to stratospheric launches, this paper discusses art projects that both resonate with and critique Big Science solutions to a changing climate. Speculative artworks will be encountered aloft from the cloud-manufacture of Karolina Sobeka, the *Soundship (descender1)* launched into the space by Joyce Hinterding and David Haines and the jet-stream propelled flights of Tomás Saraceno's *Aerocene* project. We speculatively foray into cosmic weathers in light of Arendt's reflection on whether technologies will "serve the world and its things" or whether we are "strangely led astray" by the service they render to human beings (1958, 151). The creativity of scientists and market demands leads to proposals no less imaginative than artworks to channel solar forces: giant mirrors to reflect back the sun, cloud-seeding, or sun shields made of multitudes of tiny robots. Yet such marvels of human ambition only perpetuate the unsustainable pursuit of progress, a troubling state for artists and our communities. This paper borrows Elizabeth Povinelli's term "meteorontological power" (2016, 5), a brief reference in her outline of "geontological power" as a late liberal condition. I propose that artworks perturb the meteorontological power dynamics in State and multi-national agendas that treat climate change as a purely technological problem.

### ***Narrativising the Weather***

Dr Barbara Garrie (University of Canterbury)

Anthropologist Tim Ingold has argued that 'the notion of the global environment ... signals the culmination of a process of separation' in which the environment is no longer understood as that by which we are surrounded, and within which we dwell. Instead, he suggests, images of the globe have had a significant impact in shifting our perceptions of environment by visualising our world as something that can be looked upon from a distance and taken as a whole. T.J. Demos has identified a similar problem in the universalizing of anthropocene visualisations – satellite images or computer generated modelling, for example – which have tended to produce 'big picture' images that subordinate evidence based on personal experiences of the environment in favour of representations that attempt to depict the much larger geographic terrains and longer time periods of geological and environmental change. Responding to Ingold's observations, this paper looks at our human relationship to the environment from a personal and lived perspective. Focusing specifically on the work of contemporary artists such as Roni Horn, Jeremy Deller and Jari Silomäki, I examine some of the ways in which experiences of the environment have been narrated through stories about the weather. In addition to considering how these narratives offer a more 'grounded' or 'located' reflection on the connections between humankind and environment, this paper will also reflect on some of the potential problems of framing weather within such anthropocentric discourses.

### **Six Seasons: Shane Pickett Meeyakba**

Dr Diane Mossenson (Indigenart – Mossenson Gallery)

For nearly three decades Shane Pickett drew on his knowledge of the six Nyoongar seasons to inform his artwork.

Although the nature of the imagery used during this time changed radically from literal interpretive landscapes to broad gestural abstractions, Shane's artwork consistently referenced the differences of the seasons. Further, he emphasised the essential role that knowledge surrounding these matters played in the daily lives and survival of Nyoongar people over the centuries. Shane's paintings not only spoke of the influence of weather in daily life, but at a deeper level highlighted the importance of being able to read the cues of the weather for survival. Shane's capacity to capture these features in his abstract landscapes was second to none, hence his recognition as one of Australia's leading landscape artists.

Djilba, Kambarang, Biroc, Bunuroo, Wanyarang and Muguroo, are words frequently seen for decades in the titles of Pickett's many paintings. However, they were rarely used more broadly by the Nyoongar community and unknown to the community at large until just recently. Now Nyoongar seasonal knowledge is often referenced in Nyoongar Welcome to Country, restaurant menus, major gallery exhibitions and public events. The general community has become familiar with the six seasons. Some of this change can be attributed directly to the efforts of the Nyoongar artist Shane Pickett.

Shane educated a new generation of Nyoongar artists through his workshops and college courses. In addition, the supportive material provided for his art exhibitions spread his cultural knowledge to the entire community whilst profiling his artwork.

The rotation of the seasons was marked by the observation of environmental changes: Djilba the year's coldest months, a season of conception and incubation; Kambarang the springtime bursting forth of new life; Biroc the season of childhood and emergence; Bunuroo the high summer season of marriage and responsibility; Wanyarang the autumn season of courtship; Muguroo the season of fertility and the turn of a new cycle. Discussion of Shane Pickett's art practice not only highlights his love and respect of the environment, but reinforces the influence an artist has on informing and influencing the community, emphasizing the important role artists play in today's society.

## **SESSION 26 - RIVERS AND A WELL**

Convenors: Kenzee Patterson, Therese Keogh and Clare Britton (all Sydney College of the Arts)

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

During our panel presentation, we will unpack moments of connection between our three sites of enquiry. Like the tangential discussions in our studio, each site offers a way of thinking geographies that is open to multiple, oppositional, and transformative understandings. The Cooks River, the Northern Rivers, and the Early Neolithic water well,

are spaces where histories are made present through material flows. Movement - three travelling artists, three fluctuating waterbodies, three ever-changing sites - has become a way for each of us to explore our respective areas of research through material, historical, and geographical mobility.

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

### ***A Week on the Cooks River***

Clare Britton (Sydney College of the Arts, University of Sydney)

Named after Captain James Cook, the Cooks River is a tidal estuary that flows 23 kilometers from Yagoona to Botany Bay in Sydney, Australia. This polluted, urban river flows past suburban houses, Indigenous middens and cave shelters, Sydney's largest cemetery, an ice-skating rink, industrial areas and Sydney's International Airport. The river mouth flows directly into Botany Bay.

Taking the geography of the river as its central structure, this research proposes that tracing the river's length, its tributaries and tidal patterns will provide a rich frame for contemplating the complex layers of contemporary Australian Culture.

This research asks: what Australian history and attitudes are exposed through close observation of the Cooks River and can these findings be communicated through the creation of site-based artworks? The work also considers the much broader question: What is this place I call home?

Informed by Ross Gibson's *Seven Versions of an Australian Badland*, this research will produce a contemporary portrait of the Cooks River and ask if the river is another, quieter type of badland - a place that despite its name and its condition quietly defies colonisation. Guy Debord's 1957 essay 'The Theory of the Dérive' and Henry David Thoreau's *A Week on the Concord and Merrimac Rivers* are interpreted as a practical methodology for documenting and exploring the Cooks River today. This process, conducted on foot and in a small rowboat, will result in the creation of a contemporary, visual and sensory description of the length of the Cooks River from Rookwood Cemetery to Botany Bay.

This paper, will discuss work in progress observations from *A Week on the Cooks River* placed in conversation with, and in light of, the research and artworks of artists Kenzee Patterson and Therese Keogh. Under the title 'Two Rivers and A Well', we will discuss the connections between our three projects and practices as they have developed side by side in our studios at Sydney College of the Arts, University of Sydney.

### ***A Tree Branches, So Does a River***

Kenzee Patterson (Sydney College of the Arts, University of Sydney)

This paper reflects the work I have undertaken at Sydney College of the Arts (SCA) as part of my Master of Fine Arts research degree over the past two years. Its structure has been influenced by the informal dialogue that has arisen over this time between myself, Clare Britton and Therese Keogh within the studios at SCA. The exchange of knowledge and the discussions surrounding the intersections of our individual research projects have been critical to the development of our research methodologies and art practices.

The setting for my research is an area of Country lying at the eastern edge of Australia and centring on the northern New South Wales town of Lismore. The area is situated within a region referred to as the Northern Rivers, and for millennia the people of the Bundjalung Nation have been – and continue to be – its traditional custodians. The flow of water in this Country has long enabled the movement of bodies and materials, human and non-human.

I have a familial connection to this Country spanning seven generations of consistent occupation, from initial invasion to subsequent colonisation. In the late 1830s my ancestors sailed from Sydney up the eastern coast of Australia and along the Richmond River to cut down red cedar trees (*Toona ciliata*), and tracing the displacement and contemporary condition of this material forms a key element of my research.

Closely aligned to this mapping of displaced material is the imperative to confront my “[s]ettler’s inheritance” (Garneau, D., 'Imaginary Spaces of Conciliation and Reconciliation', *West Coast Line*, vol. 46, no. 2, p. 37.). To me this means: to track the ecological and cultural impacts caused by this occupation, to explore responsive strategies for living on this Country, and to contribute to the ongoing process of reconciliation between non-Indigenous Australians and Aboriginal and Torres Strait Islander people.

Unpacking this inheritance is not a straightforward operation, and the findings of this two-year long research degree represent the initial stages of a complex process of adaption and transformation, both within my art practice and my life. The process is imperfect and incomplete, and the limitations of discourse and the bounds of a conceptual art practice are tested by the realities and priorities of lived experience, all of which is reflected upon throughout this paper.

### ***Revisiting the LBK Wells of Saxony***

Therese Keogh (Sydney College of the Arts, University of Sydney)

Since 1995 a collection of thirteen water wells from the Linear Pottery Culture of the Early Neolithic have been discovered during archaeological excavations in Saxony, Germany. Timber beams reinforced the walls of the wells, creating vertical tunnels reaching down into subterranean depths. The discovery of these structures re-wrote local histories of carpentry, becoming the earliest known examples of joinery from Central Europe that are still in existence today. Due to reactions with air and water that cause wood to rot, timber constructions rarely survive for long. Sealed in an anaerobic environment, these wells were preserved underground for 7,500 years, before their recent unearthing. Following two research trips I undertook to Germany to visit the wells, and the studio fallout that ensued, this paper thinks through situations where material histories become mobilised through embodied encounters with site. This project sits within the context of a practice where studio-based experimentation, fieldwork, writing, and drawing are all methods for navigating a complex of material histories and intersecting timescales made evident in the movement of the wells from below to above ground.

This paper draws on studio-based conversations with co-presenters, Clare Britton and Kenzee Patterson, to unpack overlapping investigations into site. This ongoing dialogue underpins the practice-led methodologies of the paper, “Revisiting the LBK Wells of Saxony,” where a web of historical, material, and spatial relations emerged. My paper doesn’t seek to untangle this web. It divines a way through it, navigating shared terrain through reciprocal exchange.

## SESSION 27 - CONFLICT AND COMPLICITY: EMBEDDING ARTISTS IN INTERNATIONAL WAR ZONES

Convenor: Dr Kit Messham-Muir (Curtin University)

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

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

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

### ***John Vickery - An Australian War Artist in the U.S.***

Toby Miller (Monash University)

The Second World War was a decisive moment in the career of Australian painter John Vickery. Like many young artists who had left Australia in search of work and new aesthetic ideas, Vickery had settled in England in 1937 where he found a suitably engaging circle of artistic acquaintances and a steady flow of commercial illustration work. However, as the situation in Europe worsened the Vickery's decided that it was time to return home. The journey to Australia was to be via America where Vickery had been offered an assignment illustrating magazine advertisements. As one job followed another the Vickery's plans to return home were put on hold as they began to adjust to a life in New York amidst the glitz and glamour of Madison Avenue. Within a short period of time Vickery became a sought-after commercial illustrator handling assignments for a number of New York advertising agencies. As the war effort spread to the U.S.A. this meant increasingly utilising his talents for the production of posters and advertisements designed to mobilise the civilian population in support of the nation's war needs. Posters encouraging the purchase of war bonds, recruitment ads for 'citizen soldier' organisations and posters designed to encourage an efficient and productive workplace became part of his stock-in-trade alongside more conventional advertisements for automobiles, cocoa, and other modern conveniences. As the war progressed Vickery was invited by the U.S. Army to join a U.S.O. backed program sketching wounded soldiers in military hospitals across America and in 1944 was one of the first artists within the program to be posted overseas to sketch soldiers in combat hospitals in the South-West Pacific Area. These sketches, executed primarily as a way to raise soldier morale, were consciously constructed by the artist (often at the request of his subject) to remove signs of injury or military life.

### ***Unsettling the Archive: The Stasi, Photography and Escape from the GDR***

Dr Donna West Brett (University of Sydney)

From 1961 to 1989 the border between East and West Berlin became a focus for extreme surveillance activities by the GDR border guards, the Stasi and the Allied forces with hundreds of thousands of photographs taken every year. The border authorities and the Stasi recorded each escape attempt from East Germany in extensive surveillance notes, interviews, sketches and photographs, which were used as evidence then archived. Among these records are photographic traces of everyday lives concealing seditious plans of flight and those of the aftermath of an escape including tunnels, air balloons, wetsuits or cars. In addition are disturbing photographs of unsuccessful attempts, where subjects are forced to re-enact their escape attempts before the camera. This essay examines a selection of photographs drawn from the Stasi archive, some of which have been re-presented by German contemporary photographer Arwed Messmer. It will consider these photographs both in terms of their use as evidence and as emotive records of oppression, fear and treachery

### ***Embedded Artists: An Historical Perspective***

Dr Anthea Gunn (Australian War Memorial)

In the century since the official war art scheme started, over 70 artists have been deployed by the Australian War Memorial to depict and interpret Australia at war. Starting as a fairly ad hoc program during the First World War, to the ever more precise arrangements of the present day, the scheme has reflected the development of contemporary art, the conduct of war, and the Memorial itself.

As the nation's largest public collection of art commissioned from contemporary artists, it offers a unique perspective on how warfare, and public perceptions of it, have changed with each generation. Similarly, the understanding of the role of the artist-observer has transformed. Through a close examination of art works and archival material from Memorial collections, this paper will consider the changes in both how artists and the general public perceive the role of official war art.

Contrasting the scheme during the First and Second World Wars with that of the present day, particular attention will be paid to artists' descriptions of their role and how their work functions in the context of the Memorial, and the difficulties that have arisen in meeting both the Memorial's objectives for the scheme and the artists' for their practice. This will provide an historical context for considerations of how embedding artists in international war zones creates conflict, compromise and complicity.

DAY 3

FRIDAY 8 DECEMBER 2017

Arts Lecture Rooms (ALR) and Lecture Theatres, Arts Building,  
UWA

SESSION 28 - CHANGING HISTORIES AND USES OF PLACE, EUROPE  
1400-1700

Convenors: Prof Charles Zika and Prof Anne Dunlop (both University of Melbourne)

Attention to place constitutes one of the significant features in European visual representation from the fifteenth century. Place could help verify the reality and immediacy of fantastic events; it could bring into the present and make emotionally powerful the narratives

of the biblical and classical past; it could underscore the political or religious currency of such past events as models for contemporary society; it could convey different moods in order to heighten sensory perception and emotional engagement; it could assist communities to unite and heal in times of danger or disaster by strengthening patriotism and identity; and at times when war, social tension or economic opportunity encouraged or forced many artists to keep on the move, place could signify political loyalty or confessional identity. And much more.

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

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

### ***Topographies of Salvation: Place in Renaissance Plague Images***

Dr Louise Marshall (University of Sydney)

This paper investigates the role of place in paintings commissioned to invoke heavenly protection against bubonic plague. Many include miniature town models or cityscapes, often characterised by topographically accurate depictions of individual buildings and fortifications. Traditionally celebrated as a triumph of Renaissance naturalism and the objective eye, such verism is in actuality highly selective, the city fragmented and rearranged to articulate the agendas of individual commissioners. My paper excavates the ways in which existing pictorial strategies of place—from the donor offering a building to God and its titulars, to the familiar image of the patron saint protectively cradling a model of the town under their especial protection—are creatively transformed to serve the needs of individual and communities faced with the constant threat of plague. Prophylactic purpose endowed the inscription of place with particular urgency, serving as a focal point of civic solidarity in times of crisis, forging ties of dependence and obligation between earth and heaven, and ensuring that the solicited celestial defense was directed towards the correct target. Above all, I argue that the need for reassurance against recurrent epidemics propelled a more demonstrative and even performative representation of place, whereby the static town model is activated, narrativised and even personalised as protagonist in a drama of salvation from the plague.

### ***The Erotic and Playful Significance of Fountains of Love in Renaissance Visual Culture***

Prof Patricia Simons (University of Michigan, Ann Arbor)

Scholarship on Gardens of Love has not advanced much since Watson's study (1979). My paper concentrates on the common but often overlooked feature of a fountain, investigating ancient iconography, actual water games, erotic wit and emotive effects as well as the more standard topic of romance poetry. The focus is a large panel in the National Gallery of Victoria attributed to the Master of the Stories of Helen (orbit of Antonio Vivarini), dated c. 1465-70. Its core, carefree activity is sexual water play at a central fountain, evoking responses of anticipation, surprise and playful amusement in addition to sensual pleasure amidst its cool, abundant setting. Conversational engagement is also visually provoked by the presence of an ermine, symbol of chastity, and the fountain figure, personifying rejoicing,



blissful Fortune. Attention will also be paid to the amorous role of fishing and stirring water, highlighted in Titian's so-called *Sacred and Profane Love*.

### ***Calvary as a Place of Execution in Pieter Brueghel the Younger's Crucifixion of 1615***

Prof Charles Zika (University of Melbourne)

Significant examples of the new attention given to place in early modern Europe are depictions of the Way of the Cross and the Crucifixion, in which Calvary becomes a site of execution as well as a subject for devotion and meditation. The soldiers who oversee the execution of Christ and his two fellow criminals become very prominent; the two thieves are transported in wagons commonly used in contemporary executions; additional crosses, gibbets and wheels are displayed as instruments of punishment; while crowds of curious onlookers are depicted following the procession and at the crucifixion itself. Such visual strategies help underscore the human violence, suffering and shame at the heart of this event, and also serve to narrow the temporal and emotional gap between biblical narrative and immediate social experience.

This paper will focus on *Calvary*, or *Crucifixion*, a panel painted by Pieter Brueghel the Younger in 1615 and bought by Kerry Stokes in 2014. The painting exemplifies this new emphasis on Calvary as an actual place of execution. Brueghel painted at least eight different versions of the scene and it is widely accepted that this painting is a faithful copy of a lost original of his father, Pieter Brueghel the Elder – as is the case with much of the son's artistic output. A rare and to this point unexplained feature of the painting, that testifies to regional differences in European execution rituals at this time, is the depiction of a hooded 'comforter' at the foot of the good thief's cross holding up what seems to be a tavoletta or sacred image. Such figures were members of lay brotherhoods whose purpose was to comfort the condemned before execution. But since they are only known in Italy in this period, this strengthens the view that this Flemish painting was indeed a copy of a painting by Brueghel's father, who would seem to have witnessed an execution when he travelled to Italy in the early 1550s. So while the biblical scene provides a strong sense of place, its landscape is based on an imaginary biblical Palestine, social elements are drawn from contemporary Flemish executions, while it also includes a seemingly unique ritual feature only known from Italian executions of the period.

### ***Spirit of Place in 15th Century Book Illumination – Nostalgia, Loyalty and Political Expediency***

Dr Hilary Maddocks (University of Melbourne)

The late medieval book was the most portable of art forms. Protected by covers, composed of tough and durable parchment, the book could be easily moved from place to place. Their portability made books ready vehicles for the dissemination of ideas, ideology and visual representation, particularly as their affordability increased throughout the late Middle Ages.

This paper examines ideas of place in relation to books owned and traded by the Rapondi family in the early 15th century. Highly successful merchants from Lucca, the family established business branches in several European cities, including Paris and Bruges. Their commercial activities included acting as brokers of lavish manuscripts, made and illuminated in Paris, for the powerful elite of the French and Burgundian nobility. Shortly after 1400, members of the Paris-based Rapondi family ordered, probably for their own use, an illuminated manuscript recounting, in French, the narrative of the invention and translation of the *Volto Santo* of Lucca. The *Volto Santo* is an early medieval wooden devotional statue of Christ, which still stands in the church of San Martino, Lucca. Throughout the Middle Ages the statue was a destination for pilgrims hoping to benefit from its miraculous powers. The *Volto Santo* was also adopted by the ex-patriot Rapondi as a marker of identity, a talisman of their home city.

I argue that artists of the Rapondi manuscript of the *Volto Santo* deliberately evoked the spirit of place in order to create a nostalgic memento of the Tuscan city of Lucca that underscored Rapondi religious and cultural identity. However, the *Volto Santo* was employed by the Rapondi as more than just a reminder of their own origins. As I have shown elsewhere (2006, see below), soon after the production of the Rapondi manuscript, the illustrated narrative of the *Volto Santo* migrated into other illuminated manuscripts owned by French and Burgundian royalty and nobility. In this new place or context, the *Volto Santo* illustration was co-opted for another purpose, becoming less an evocation of place than a demonstration of Rapondi influence and power in their adopted city.

### **Visual Strategies of Place in the *Cronica Cronicarum***

Prof Véronique Duché (University of Melbourne)

The anonymous *Cronica Cronicarum Abbrege et Mis Par Figures Descentes et Rondeaulx* was first published in Paris in 1521 by the French printer Jacques Ferrebouc. Sold in both roll and codex formats, this beautifully illustrated chronicle in vernacular French depicts world history from Creation up to 1521. A second edition was printed 11 years later by Anthoine Couteau for the famous Parisian bookseller Galliot Du Pré – the lavish in-folio, with its 92 woodcuts, being transposed into an in-quarto format.

While the chronicle has a crucial chronological orientation – trying to emphasise, for instance, the synchronisms between the genealogy of popes and emperors, and the kings of France, England and Jerusalem – it pays close attention to place. Place in the *Cronica Cronicarum* not only “make[s] emotionally powerful the narratives of the biblical and classical past”, but it also would have served an instructive purpose, helping the reader understand the contemporary world.

In this paper, I will provide an in-depth comparative analysis of the iconography related to space in both editions of the *Cronica*. I will in particular study the city views of Paris, London, Rome, Trier and Troy. The aim is to identify how the visual strategies of place elaborated by the editorial teams – those of Ferrebouc and Galliot Du Pré – connect to “broader social, cultural, political and conceptual developments and discourses”.

## **SESSION 29 – OPEN SESSION**

Chair: E/Prof Richard Read (University of Western Australia)

### **‘to SEE and BE seen’ Inside the Museum: The Brooklyn Community Gallery, 1967-1972**

Dr Caroline Wallace (La Trobe University)

Art museums, ‘containers of art’, are more than passive frames. The universal survey museum, with its repeated conventions of architecture, display and decorum, produces its own space ostensibly removed from the world outside.

This paper investigates the critical and confronting effect of breaching the containment of the art museum through an examination of the short lived Brooklyn Community Gallery, housed on the ground floor of the Brooklyn Museum in the late 1960s and early 70s. Initiated to redress criticism of an impasse between the institution and its physical community, the Gallery was intended to be a site for the representation of local artists of colour, and the work of community groups and arts organisations. Under the Directorship of Henri Ghent, the Gallery was to be autonomous, inside the Museum but separated from the main collection and exhibition program. However, the fraught history of the Gallery indicates the precarity of social museum spaces. Clashes between Ghent and Brooklyn Museum trustees

reveal repeated attempts to physically control the Gallery's material, and maintain boundaries between community and Museum.

The failed experiment of the Brooklyn Community Gallery raises questions around the relationship between museums and their publics, and the political function of maintaining separations in the production of museological spaces.

### ***Graham Hay and the Democratisation of Art***

Joanne Baitz (University of Western Australia)

Containers move around the globe in a standardized way so as to create commercial networks. Graham Hay's recent installation at the 2017 Venice Biennale, *Critical Mass*, challenges the impersonality of that system of distribution and also disrupts the epicentres of commercial privilege by sending ideas around the world in a way which transcends the profit margin. *Critical Mass* is a paper clay sculpture made up of individual ceramic porcelain vessels. At opening night the sculpture was progressively dismantled as the individual vessels were filled with wine and given away in an act that challenged the boundaries between art, installation and performance. As a form of relational art the sculpture brings people together in the exclusive space of a gallery, exploding certain kinds of myths about the role of the traditional crafts. At the same time Hay challenges what the standard container does by overlapping trade networks with art networks. This paper looks at how Hay's work reverses the paradigms of dealership, personal possession and profit.

## **SESSION 30 – THE FUTURE OF ART PRACTICE AS RESEARCH**

Convenor: Dr Anthony White (University of Melbourne)

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

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

### ***The Gentle Disrupter - Stories from a Community Artist Working in Leadership***

Lisa Jane Philip-Harbutt (University of Adelaide)

For 40 years I have been an artist who is passionate about using art-making as a tool for social change. Much of this work has been either in communities with a view to creating a more active cultural democracy or with people who are considered to be societies 'others' (eg. prisoners, homeless people, people with a disability, refugees, kids at risk). With all groups I facilitate their ability to have louder voices within their cultural contexts and invite them to join me in pursuing the use of arts practice as a tool for social change.

In undertaking a PhD, I have been sharing what I have previously learned as a community artist within the new context of leadership development. My primary research question has been: How useful is a community artist's contribution to leadership development? During my

first conversation with my first supervisor, I explained that in a hard world I had developed a soft approach, but having a soft touch was very different to being a soft touch.

Society is currently facing many wicked problems (Kolko 2012) that require a novel approach in which knowledge of artists, researchers and stakeholders from many different disciplines could be integrated. Ronik Kark (2011) offers a model suggesting that play can contribute to emotional, cognitive and behavioural components of both leader and leadership development processes. She sums up the work of many writers when she links leader development to the ability to enhance human capital whilst the focus of leadership development is to build social capital (p.509). Albert Einstein played his violin to clear his mind of equations that were becoming problematic. He recognised that this arts-based diversion helped his science-based thinking and named it combinatory play. I use art-making in my leadership development workshops to free up participants thinking and allow them to reframe their issue from a new starting point. I encourage them to think differently about issues, their colleagues and their own ability to contribute to constructive change in their workplaces.

I am using Arts-based Research, Autoethnography and Combinatory Play to generate, evaluate and share stories of participants undertaking leadership development workshops. This presentation tells my story of being a gentle disrupter.

### ***Strategies for a HDR Artist–Researcher to Find their Methodological Voice in Practice-led Research***

Kylie Stevenson (Edith Cowan University)

This paper arises from the ‘Creative River Journey’ doctoral study conducted from 2010–2016 which followed the journeys of six artists in three disciplines—performing arts, visual arts, and creative writing—each of whom undertook PhDs through practice-led research. Six rich cases studies of HDR artist–researchers resulted. (I apply the term practice-led research whilst acknowledging that there are other terms in use such as artistic research or practice–as–research.) This paper adds the perspective of the HDR artist–researcher to the significant continued discussion about the nature of research in the creative arts.

The ‘Creative River Journey’ study has revealed the highly individualised construction of methods by each of the HDR artist–researchers within their practice-led research projects. Though I use the term practice-led research as an umbrella term for the six case studies, there was no use of the term initially by participants. In this paper, I argue that one of the barriers to HDR artist–researchers adopting the term ‘practice-led research’ is that new HDR candidates come to it in the hope that it provides a set of methods with which to navigate the “difficult, messy and at times frustrating endeavour” (Haseman & Mafe 2009) of creative research.

The six case studies suggest that, in order to arrive at a set of methods, HDR artist–researchers may need to experience the “shock of recognition” (Sullivan, 2006) in order to identify methods that they recognise as corresponding with their practice. This supports the argument that the HDR artist–researcher should commence their PhD process with a review of the field and construction of a conceptual framework (Nelson, 2013), rather than proceeding from first base with a detailed description of methodology. When beginning HDR artist–researchers locate themselves in the field, and concern themselves with problematizing their inquiry within that field, it facilitates the shock of recognition. Once the HDR artist–researchers have clarified their position in the field and the key concepts that they will be exploring, they can identify methods that resonate within the boundaries of their practice whilst, at the same time, experiment with theory and methodology from outside their disciplinary and practice boundaries. This paper explains how once they explore existing practice and survey new methods, HDR artist–researchers have the opportunity to find their

methodological voice and thus apply a composite methodology that makes sense for them and their practice-led inquiry.

## SESSION 31 – INVASIVE AESTHETICS: ART AND THE EXPERIENCE OF BIOLOGICAL DISTRIBUTION

Convenor: Oron Catts (University of Western Australia)

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

### ***Excess, Emptiness and Indifference: Fleshy, Fractal Phantom Bodies***

Prof Stelarc (Curtin University)

We now simultaneously inhabit the nano scale, the very small and invisible, and telematic space, the very remote and non-space. As physical bodies we are increasingly operating in realms of virtuality, of the highly mediated and of the highly hypothetical. We are performing observations and operations that we can measure but not personally experience. Our instruments allow us to imagine otherwise, but at the expense of affect and of the visceral. We become extended operational systems of fractal flesh. Beyond the boundaries of skin, the extrusion of self generates a radical emptiness, an emptiness not from a lack but because of excess. A disconnect that is the outcome of our intricate instruments and perplexing data streams. The body as a contemporary chimera of meat, metal and code. Circuitry is stuck to our skins and implanted into our flesh. Our analogue bodies are contaminated and modulated by digital code.

Amplified by algorithms we experience ourselves as part physical, part phantom – phantoms not as phantasmatic but as phantom limb. Phantoms that have optical thickness and haptic force. Phantoms that have an increasingly potent presence. We are still grounded by gravity and constrained by our materiality but are now dislocated from any one particular place and increasingly operating best as our avatars. Wired online we see with other eyes and we hear with other ears. We have become the end-effectors of everyone else. Split bodies that are simultaneously possessed and performing. Our bodies, limbs and senses are being out-sourced. To others elsewhere, we increasingly flicker on and off as digital noise, as glitches in biological time. Bodies dissolve into circulating streams of detached and distributed bio-data, embedded in vast networked machine systems of computational calculation, artificial perception and alien cognition. The only viable strategy is to assert our obsolescence, to become indifferent without expectation, to become bodies bereft of desire, to erase ideology, and to be open to alternate anatomical architectures. To be complicit but remain contingent and contestable bodies. The uncertainty and ambivalence of an obsolete, empty and inadequate body. The body not as an object of desire, but an object to be redesigned. The monstrous is not the outmoded, stitched-up meat body, but rather the machine system that sucks the self into virtuality. The monstrous has become mundane. To reimagine the posthuman is to collapse skins onto screens, to interactively operate in a flattened ontology of bodies, objects and viral code.

## ***Confessions of a Kinky Beekeeper: Bee Beds, Bush Blasters, and Interspecies Fusions***

Mike Bianco (University of Western Australia)

In recent years, honeybees have been dying around the world at alarming rates. In response, a global movement to 'Save the Bees' has emerged, leading countless concerned citizens to plant bee-friendly gardens and begin keeping bees in their own backyards. But what are the broader politics of this bee-love renaissance, and what more disturbing, perverse, or problematic issues may be closeted by this otherwise 'do-good' movement?

This paper will present my artistic practice, which has engaged the honeybee crises for the past six years, largely by working within fields of research that extend beyond the arts. Through a hybridised practice, which varies in method from sculpture and performance, to Social Practice and growing living materials in-vitro in a lab, my work seeks to problematize the ancient interspecies relationship between humans and honeybees.

This paper will consider the concept of 'Invasive Aesthetics' through the lens of my multi-disciplinary arts practice and recent works focused on honeybees. I will present a series of recent artworks which have been exhibited in venues that range from the Kenpoku Arts Festival in Ibaraki, Japan, to the Science Gallery in Dublin, Ireland. Throughout the paper I will point to my recent exhibitions as test cases in which I have actively positioned my practice as a means to implicate myself in the power dynamics of the human-honeybee relationship, a normalised power dynamic that can easily be reframed as 'kinky beekeeping'; an anthropocentric eros of bees, often invasive, and almost always practiced without consent or reciprocity.

## ***Ingesting Grown Art***

Oron Catts (University of Western Australia)

As far as we know, the first time that someone ate a piece of lab grown meat was in France, at the city of Nantes in 2003 as part of an artistic performance installation titled *Disembodied Cuisine*. The artists, Ionat Zurr and myself (aka The Tissue Culture & Art Project) were using tissue engineering as their medium for artistic expression since 1996, to probe the changes in humans' relationships with the idea of life. Therefore, it not surprising that we turned our attention to food, which may represent the most intimate connection between human and non-human bodies. However, growing meat without bodies, symbolises a major shift in our thinking about new approaches to life and the nonhuman other.

What does it mean to consume nobodies' food? In 2012 I started a series of performances fashioned after the Iron Chef TV shows. Titled ArtMeatFlesh. ArtMeatFlesh is a live multimedia cooking show, which forces two teams of artists, scientists and philosophers to face-off in a kitchen, where they confront lab grown meat, future food crises, a secret ingredient and the very strong stomachs of the audience. Who are invited to taste, debate a future where our food comes from unexpected sources. This talk would cover these and other art works that attempt to invade and disrupt the biological body. It will explore the series of attempts to deal with the most intimate relationships of biological bodies (or part of them), by incorporating them as part of the audiences' bodies.

## SESSION 32 – THE ART OF LACK AND EXCESS: ARCHITECTURE, LANDSCAPE AND ITS LIMITS

Convenor: Dr Annette Condello (Curtin University) and Isabel Rousset (University of Western Australia)

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

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

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

### ***Creole Landscapes: Domestic Space, Race, and Reproduction in French Colonial Mauritius***

Isabel Rousset (University of Western Australia)

The Indian Ocean island of Mauritius is known for its distinct lack of authentic cultural origins; the dodo bird, the island's only native, became extinct during the period of Dutch occupation (1638-1710). The island is also known for the crudeness of its cultural excess; the sugarcane industry established during French occupation (1715-1810) brought in slaves from Africa and Madagascar, and British occupation (from 1810), brought indentured Chinese and Indian laborers to work for French plantation owners. The blending of Indo-Pacific and Black-Atlantic trade cultures in Mauritius created the most creolized society in the world, contributing to its more historically negative image as a container for the cultural residue of more authentic 'home cultures' existing elsewhere. At the same time, despite the island's proud status as a 'rainbow nation' after it achieved independence in 1968, the white Francophone minority still holds hegemony.

This paper discusses how Mauritian identity was constructed within the French colonial imaginary during the late eighteenth century. Specifically, it examines how domestic space was constructed in the popular 1788 children's book *Paul et Virginie*. Written by botanist Jacques-Henri Bernardin de Saint-Pierre, the book tells the story of the love between two children, who were born to separate French mothers and raised in bamboo cabins off the



coast of Port Louis, Mauritius. In relation to the book, the paper discusses how imperialist concerns regarding domesticity, interracial intimacy, and sexuality in the French colonies were constructed and promoted through representations of built space in both text and image. The paper serves as a prolegomenon to a larger inquiry into architectural theory's engagement with themes in post-colonial theory including hybridity, syncretism, and Creoleness. It argues for a more complex and interdisciplinary reading of the way 'Creole' building cultures were formed during processes of colonization, and questions the extent to which the study of "architectural hybrids" (amongst other hybrid objects which serve as subversive tools in postcolonial contexts) provides an adequate theoretical basis for the study of the spaces of cultural and racial hegemony in colonial contexts.

***Sublime Sights: The Uncanny Lack and Excess in Exploration Journals and Material Culture in the Victorian Era***

Lesa-Belle Fuhagen (University of Sydney)

The paper will identify how some Australian nineteenth century exploration journals aimed to reflect a colonial utopia bathed in the light of a Picturesque imaginary but in actuality documented a longing on the part of the settlers for a sense of place that extended beyond the uncanny, the displaced, the unheimlich. What emerged was a re-imagined sublime engendered by Australia's excess of space and lack of familiar signs and symbols.

The relationship of the sublime and the uncanny as representative of a lack and excess in the psyche of Australia's European settlers was significant. Sometimes it looked like a partnership, and at other times absolute dependency. While not every example mentioned in the discourse discussed in this paper demonstrates an exemplary instance of the uncanny leading to a sublime experience, the evidence here and elsewhere suggests strong links between the two in Australian exploration journal writings and images. The space that arrested the gaze of the viewer in an initial confrontation simultaneously became a trigger for the mind's associative recall. If the imagination was stretched to dwell on either the vastness of deep time or further, to the unknowable origins of the earth, then the failure to grasp these mysteries contributed to the subject experiencing the infinite pain of this unknowable excess in the landscape with its lack of familiar signs and symbols and the infinite pleasure of the sublime.

Australia's nineteenth century exploration journals, as representative of the travel genre, serve as a backdrop to the excesses of the Picturesque in that they record the cognitive habit of perceiving for example, facial traits and figures at the entrance of caves or on mountain tops. These image schemas diffused the wilderness by internalising an aspect of an alien environment: they enabled physical thought by re-presenting an unfamiliar cognitive territory in terms of a familiar physiological one. Despite the tacit pleasure and instruction of the travel genre and its picturesque view, in the end these exploration journals stood alone, as they evolved into a sub-genre, defined by a sublime language. The awesome, the overwhelming in the uncanny spaces saw Australia emerge as an inhospitable place for the sacred.

***Conspicuous Excess and Global Power: Yamasaki's World's Fair Pavilions in New Delhi and Seattle, 1959-62***

Joss Kiely (University of Michigan)

The material abundance found in a number of early projects by Japanese-American architect Minoru Yamasaki stands in stark contrast to the stylistic austerity of the years leading up to World War II. Although Yamasaki received his architectural training in the 1930s, he cannot be considered a true modernist, nor a fully postmodern architect. His work lies in the interstices between these two distinct architectural moments, in company with contemporaries Ed Durell Stone and Paul Rudolph, during a moment that historians have



now termed the New Formalism or New Romanticism. The work of these architects all embraced a kind of visual and formal excess without approaching the playful posturing of postmodern architecture. With themes of excess in mind, I examine two Yamasaki-designed projects that put into play ideas of global exchange, power, and extravagance as the United States emerged as a major world power in the aftermath of World War II.

First, the U.S. Pavilion at the World Agricultural Fair in New Delhi (1959) was a last-minute entry by the federal government to avoid being upstaged by Communist nations. The pavilion itself was an extravagant affair: gilded domes, fountains, and gardens welcomed visitors to exhibits expounding on the merits of technology and Atomic energy for the future of farming. The architectural press called it a “handsome hit” and that its “golden architecture” quite literally “stole the show.” Shortly thereafter, Yamasaki’s firm received a second federal commission for a science pavilion at the Century 21-Seattle World’s Fair in 1962. Once again, the architect employed visual excess with five “Gothic-esque” towers set amid reflecting pools and fountains, around which were five interconnected buildings that featured exhibits on the latest scientific research and technological advances. As with the Indian project, the very stylistic elements that defined the project had seemingly little to do with the technologically-oriented nature of the exhibits housed within.

Following these two distinct-but-related projects, this paper asks questions along the following lines of inquiry. In what ways do the visual excess in the formal attributes of the projects mask the propagandistic nature of the United States’ exhibits housed within? How might the United States’ new superpower status be reflected in the architecture of these two world’s fairs pavilions? And lastly, how do these projects add to the debate on the global political project in the Cold War era, if at all?

### SESSION 33 – THE CONTINUOUS DEBUTANTE, A GLOBAL MOMENT FOR ART BY WOMEN?

Convenor: Adj/A/Prof Gary Dufour (University of Western Australia)

This session will explore the renewed interest, accelerating pace and breadth of the art historical research on art by women around the world. It parallels the current explosion in the number of group and solo exhibitions such as *Women of Abstract Expressionism* at the Denver Art Museum the first ever on this subject, and *We Wanted a Revolution: Black Radical Women, 1965-1985* at the Brooklyn Museum. In Australia The Cruthers Collection of Women's Art at the University of Western Australia, *O'Keefe, Preston, Cossington Smith: Making Modernism* at Heide, and *Unfinished Business: Perspectives on Art and Feminism* at ACCA are all contributing a local perspective to this global Zeitgeist of art by women. All of this scholarship and that of many others is remaking history but the canonical narratives of art histories shift slowly. So are the times A-changin?.

#### ***Feminist Investigation: The Representation of Woman in Contemporary Chinese Art*** Su Yang (University of Melbourne)

This research aims to investigate the representation of women in contemporary Chinese art from 1990s up to the present with a feminist methodology, specifically focusing on the way women shape their images (both through make up, representations on social media and, more radically cosmetic surgery) to conform to a male desire of female beauty and visual pleasure. These re-presentations of femininity are shaped by global consumerism, Chinese styled conceptions of feminism (‘feminine-ism’), as well as the patriarchal ideologies in Western culture and Chinese Confucianism. This study examines how the language around feminism in China, through its conception as ‘feminine-ism’ affects women’s perceptions of their representation. It also investigates how the first generation of Chinese feminist artists and some women artists aim to reframe the representation of the female image in

contemporary Chinese art. This in-depth study complements my own paintings, drawings, photographs and videos about but beyond unnecessary harmful nontherapeutic cosmetic surgery amongst Chinese women to question the shifting socialized idea of female beauty and to thwart the representation of women by male gaze.

In Post Cultural Revolution, in the context of rapid and complex social change under the “Open Door Policy” and globalization in the 1990s, Chinese Neoclassicism has been influenced by one of the dominant genres of Western painting – the nude that reflects the Western patriarchal ideologies and also influenced by traditional Chinese ideas of femininity in Chinese Confucianism in that one of the principles is to make women tractable and obedient. Presenting femininity is also promoted by Chinese styled feminism – “nüxing zhuyi yishu” [feminine-ism art] that is the new Chinese translation of feminism appearing in the 1990s. However around 2014, as the struggle for gender equality for transforming China, the younger generation of Chinese feminist artists including me starts pushing to reframe the female body.

### ***Transpedagogy as Intersectional Feminist Practice***

Melinda Reid (University of New South Wales)

Neoliberalism has created an environment that is welcoming of individualistic, profit-based ventures, but hostile to many of the experimental, community building ideas and practices that are embraced by intersectional feminism (a contemporary politics committed to combatting sexism while simultaneously acknowledging and addressing intersecting issues). Over the last two decades, a practice has begun to emerge that responds to the limits placed on arts education by neoliberalism, often speaks to the interests of intersectional feminism, and reflects the transdisciplinarianism of the ‘educational turn.’ This transdisciplinary practice has been variously termed ‘pedagogic art,’ ‘art that appropriates education,’ and, my preferred term, ‘transpedagogy.’ Transpedagogical works act as opportunities to create alternative educational spaces that experiment with practices and bodies of knowledge impinged upon by neoliberalism. In so doing, I argue that transpedagogy is one of the many ways that intersectional feminism might be taken up in the age of neoliberal education. This paper will include brief analyses of examples of transpedagogical works.

## **SESSION 34 – OPEN SESSION**

Chair: Lee Kinsella (University of Western Australia)

### ***Mobilising Culture Through Photographic Proxies: Law’s Chilling Effect***

A/Prof Jani McCutcheon (University of Western Australia)

This paper is inspired by the New York Metropolitan Museum of Art’s recent announcement that it will make 375,000 high-resolution photographs of its public domain artworks available without restriction, waiving any copyright it may have in the photographs. The paper reflects on the intersection between the photograph, copyright law, the practices of cultural institutions, and the dissemination of art through the medium of the photograph. The photograph is an essential fulcrum in the contemporary dissemination of culture, but this can be chilled by control over the photograph through copyright, and also through contract and the physical possession of photography’s ephemera by GLAM institutions. This leads to tensions between the property interests of cultural institutions and the public interest in accessing cultural artefacts through the photographic proxy. The paper probes the copyright status of photographs of public domain works, and explains how different courts have navigated the issue. It concludes that most photographs of public domain two dimensional artworks lack the originality essential to copyright subsistence. This has the potential to destabilise the foundations of cultural institutions’ licensing models and public perceptions of

property in photographic surrogates of public domain paintings. Nevertheless, to capitalise on the socio-cultural benefits of the photograph as a mechanism of cultural dissemination, more cultural institutions must emulate the Met, and dispel the illusion of private property rights in the public domain.

### ***Photography and Place: Reimagining the Ground of Experience***

Dr Melanie McKee (Curtin University)

This paper considers how physically inaccessible places may be experienced through memory and creative practice. If, according to Jeff Malpas, place grounds experience, then what happens when we cannot go back, or if we do not find there what we were expecting? When the 'ground of experience' is no longer accessible, how does this impact on art practice? In order to elaborate on these questions, I will discuss the significance of photographs as signifiers of place, time and visual mediators of distance. Photographs enable a momentary connection to time and place, but are inherently limited in what they visually convey. However, perhaps through the creative acts within a contemporary art practice, they can be expanded in their role as a "pseudo-presence and a token of absence" (Sontag 1977, 16). Susan Sontag discusses photography's capacity to enable seeing out of context, to the exclusion of other senses (Sontag 1977, 93), while Shelley Hornstein suggests that we use photographs to order experiences and understandings of the world (Hornstein 2011, 112). I seek to expand on these theories with reference to my own artwork and that of artists Yvette Hamilton and Emidio Puglielli.

In her recent work, *Phantom Island I-V*, Hamilton mediates visual experiences using the apparatus of photography—light, apertures and mirrors. The artworks establish a complex connection to place, and enable the viewer to experience multiple places at once. Puglielli's work sits in the genre of concrete photography, and engages physically with photographs through the action of sanding, evoking a tactile as well as visual interaction with photographs. In my creative practice, I question the fixity of a limited image of place by combining photographs with printmaking and sewing processes in order to signify the multiplicity of place and the slippages of memory.

In this paper, I explore the ways in which photographs can serve as visual reminders of being-in-place, yet equally how photographs denote our present dislocation or absence from that place; forming one element of a multivalent creative reimagining.

Hornstein, Shelly. 2011. *Losing Site: Architecture, Memory and Place*. Surrey, UK and Burlington, USA: Ashgate.  
Sontag, Susan. 1977. *On Photography*. London: Penguin Books.

### ***Australian Portraiture and Emerging Identities: A Case Study of the Peter O'Callaghan QC Gallery***

Adam Bushby (Independent Scholar; Honorary Curator of the Peter O'Callaghan QC Gallery)

The Peter O'Callaghan QC Gallery at the Victorian Bar, Melbourne, displays a number of portrait paintings of Australian barristers past and present. While the Gallery depicts various individuals of great significance to the history of the legal profession in Australia, it also displays the work of a number of significant Australian artists. These include Longstaff, Colquhoun, Cassab, Dargie, Pugh, Amor and Miller. The Gallery recently unveiled a photographic portrait by Bill Henson.

The Gallery was established just a few years ago, bringing together work generally commissioned by or gifted to the Victorian Bar, but displayed across multiple sites. Some portraits had been displayed proudly in barristers' chambers for years, while others had been long forgotten, resting behind doors and cupboards. The Gallery is continuing to commission

new works, and the scale and composition of these new portraits have been informed by the new Gallery space.

This paper will describe the challenges of putting together the collection as well as some of the myriad connections between the law and art history. The combination of strong, engaged sitters with leading Australian portrait painters has resulted in a number of excellent portraits in which detailed examinations of character are combined with interesting uses of colour and brushstrokes and the incorporation of expressionistic elements.

I will examine two or three works in greater detail to demonstrate a general tension existing between using traditional modes of portraiture and the use of Modernist elements of Australian painting in the second half of the twentieth century. While this talk does not relate directly to one of the designated sessions, it will explore aspects of Australian identity.

## SESSION 35 – POSTNATIONAL ART HISTORIES: POSTNATIONAL REVISIONS OF NATIONAL CULTURES

Convenors: Prof Ian McLean (University of Melbourne, University of Wollongong) and Dr Lisa Slade (Art Gallery of South Australia)

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

The beguiling paradox of our times is that in our transnational age national cultures persist yet, observed Hobsbawm, 'nationalism ... is no longer a major vector of historical development'. {ii} Since the 1970s its narratives have been in retreat. Even the curatorial habit of organizing artists by nationality began to break down. The nation state had not disappeared; rather what the German sociologist Jürgen Habermas called, in 1987, a 'postnational state identity' had emerged from the intensifying postwar transculturations of multicultural and multinational polities. {iii}

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

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

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

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

### **Hollis Frampton's *Magellan: The Metahistory of Film and Post-national Art History*** Giles Fielke (University of Melbourne)

Hollis Frampton (1936-1984) is principally remembered as a structuralist filmmaker from the New York avant-garde and experimental arts community in the 60s and 70s. His film-cycle *Magellan*, which remained unfinished at the time of his death, proposed a fragmentary film-theory for the history of art spread across every day of the calendar year by employing the metaphor of the Portuguese explorer who first circumnavigated the world, Fernão de Magalhães. Frampton's atlas on film attempted to formalise a global model for a history of art that is at odds with the usual presentation of the 1960's avant-garde and experimental filmmaking as centred in New York in the 1960s and concerned primarily with the medium.

Frampton's metahistory of film proposes film as a universal technology detached from the geographic limitations of nationalism. In the context of the end of modernism and the post-colonial mood of the 1970s, his provocation that 'the whole history of art is no more than a massive footnote to the history of film' offers an expansive model for a post-national history of art. Susan Buck-Morss' argument for universal history, as well as her writing on aesthetics and the cinema in modernity, will be central to my argument for the significance of film for a post-national art history.

***Postwar Transnationalism and Australian Artists at the Abbey Art Centre, London, 1947–1953***

Dr Sheridan Palmer and Dr Jane Eckett (both University of Melbourne)

The postwar period was politically, economically, sociologically and culturally a complex set of conditions and for one group of adventurous Australian artists who left for England and Europe as early as 1947, the paradoxes of cultural reconstruction and emerging postnational conditions were both exciting and confronting. The group, who included Mary Webb, Robert Klippel, James Gleeson, Grahame King, Peter Graham, Max Newton, Douglas Green, James Wigley, Noel Counihan, Leonard French and Bernard Smith, gravitated to the artists' colony known as the Abbey Arts Centre, north of London, where they lived and worked surrounded by an eclectic collection of ethnographic artefacts from across the globe as well as modernist art works. Connections were forged with resident and visiting artists from central Europe, Britain and the British Commonwealth, including Canada, India, Northern Ireland and South Africa. These transnational connections, and the artists' experiences on the Continent, have largely been occluded in existing monographic accounts of the Abbey artists. How the Australians engaged with and developed their own artistic practice in this decentred and fractured climate requires a new account that properly considers the transcultural connections that rapidly formed in the immediate post-war years, a period of intense and life changing experiences.

***Curating Australia: Building a Nation Through Exhibitions in London***

Petrit Abazi (Mossgreen)

With particular focus on nineteenth century Australian painting and using primary material sources, contemporary editorial clippings and exhibition catalogues, this paper will seek to identify the themes, motives and messages delivered (and received) through exhibitions of Australian art in London. Towards the end of the nineteenth century, the art of Australia slowly dropped the novel exotic subject matter, aimed towards an eager English audience, and became increasingly politically motivated. As an art historical movement, the works (and exhibitions) of Australian artists at the close of the nineteenth century can be read as statements in the argument for an independent Australian national identity. Shows such as the 1898 *Exhibition of Australian Art* at the Grafton Galleries in London, presented a national art school clearly distinct from its European heritage. Australian exhibitions in London in the 1920s, 1960s and early 2000s continued to deliver similar messages of national pride and difference. This paper will follow the developments of these significant moments in the creation of a national art narrative.

## SESSION 35 (cont'd) – POSTNATIONAL ART HISTORIES: CONTEMPORARY ART PRACTICES

Convenors: Prof Ian McLean (University of Melbourne, University of Wollongong) and Dr Lisa Slade (Art Gallery of South Australia)

### ***Curating Translocality: Australia and the Global Contemporary***

David Corbet (University of Sydney)

This paper examines evolving conceptions of translocality, with a focus on contemporary art practice and exhibition-making, including recent international biennials. Following the work of Indian anthropologist Arjun Appadurai and others, discourse around the de-territorialisation (and de-nationalisation) of cultural production is well established across diverse academic fields, encompassing such (perhaps-imagined) communities as a notional Global South, wherein shared languages, histories and colonial traumas may transcend the particularities of national identity and place of origin. The paper aims to unravel some of these perspectives, drawing on a range of thinkers. Appadurai's conception (following Habermas), of "the diasporic public sphere" has been evoked by curators such as Okwui Enwezor as a thoughtscape for art and curatorial practices which are simultaneously transnational yet gestated from within deeply situated cultural and place-contexts – an antinomy characterised as "grounded transnationalism" by Brickell and Datta. The powerful urge towards the local and the site-specific (characterised by Australian art historian Anthony Gardner as "the demand for locality"), is imbricated with various discourses around decolonisation, national identity, place-making, cultural agency and centre vs. periphery debates. In conclusion, the paper explores possible implications of translocal practice for artists, curators and art historians, within a networked 'Global Contemporary'.

### ***The Bureau for the Organisation of Origins (BOO)***

Benjamin Sheppard (RMIT University)

In direct correspondence with contemporary geopolitics and the usual fervor surrounding Australia day, a series of participatory and collaborative gestures were staged in and around an artist run space in Melbourne's CBD in January this year. As an experimental inquiry into notions of national identity, the project operated as the "Bureau for the Organisation of Origins" (BOO) and simultaneously served as workshop, meeting venue and exhibition space. The BOO speculated on the specific preoccupation with national identity by examining Australia's cultural self-evaluation surrounding, and 'celebrated' on, Australia Day.

This paper examines the curatorial premise of the BOO project and the ramifications of the initial exhibition. The ongoing project interrogates the problematic nature of 'representing' Australian national ideologies through various artistic and performative gestures emanating from, and embodied within, the administrative model of the 'Bureau'.

### ***Epistemic Disobedience: Semiotic De/constructions of the Zones Between Colonial and Postnational Histories***

Dr Belinda MacGill (University of South Australia)

Arguably, the knowledge bearers of western institutions routinely leave out those that 'already' know and have experienced the 'lived realities' (Blanch 2013) of dispossession and the intractable challenges of repatriation. This presentation offers a semiotic reading of my digitally altered images that examine the dialogue between nationalism and post-national 'truth claims' as an exploration of responsibility and 'epistemic disobedience' (Mignolo 2009) within the broader decolonising project in Australia. Informed by ongoing connections and conversations with colleagues from the former DUCIER (David Unaipon College of Indigenous Education and Research, University of South Australia) and Yunggorendi (First



Nations Centre for Higher Education and Research, Flinders University) about positioning and relationality, I play semantically with each image to disrupt the western atomistic subject. As an Anglo Celt embedded within the colonial matrix informed by national histories, I attempt to create images that superimpose the epistemic violence of colonial occupation, drawing out the broad 'truth claims' of the state and deconstructing these in relation to Indigenous repatriation and sovereignty. As a listener rather than knower within the decolonization process, I interrogate the knowledge/power nexus through the 'border thinking' of the narratives of transnationalism and transculturation.

## SESSION 36 – EXHIBITION / HISTORY

Convenors: Adj/A/Prof John Barrett-Lennard (University of Western Australia)

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

Over the last sixty years in particular, art museums, galleries and curators have constructed core art historical propositions, and in exhibition ensured their visibility and impact. This is true not just of vaunted blockbusters but, perhaps more significantly, in smaller and more focused exhibitions as well. The large scale Documenta, Biennale, etc., are very prominent but the most significant work of exhibition lies in other and more considered forms than the international or national survey project. Exhibitions have been increasingly seen, and analysed by art historians, as fundamental not just for their substantive content but also for their discursive impact and how they signalled developments in art, art history or thinking about exhibitions themselves.

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

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

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

### ***Revivalism and Revision(ism): On Contemporary Restaging of Canonical Exhibitions***

Adjunct A/Prof John Barrett-Lennard (University of Western Australia)

Over the last decade there has been increasing interest in restaging historical and now canonical exhibitions. This paper considers how, why and where this is happening, and how interest in this may be related to changes in the curatorial object, large scale or mega-exhibitions, in audience (including the art market) and institutional interest in reviving hit projects. In looking at these exhibitions I aim to explore the ramifications of these changes and how they illustrate and inform an understanding of recent art history and curatorship.

Notable among this series of revivals have been the Prada Foundation's 2013 Venice exhibition reviving Harald Szeemann's 1969 exhibition *When Attitudes Become Form*; the Jewish Museum's 2014 take on their 1966 show *Primary Structures*; the New York Historical Society's 2013 100th anniversary homage to the 1913 *Armory Show*; and the upcoming National Gallery of Victoria remake in 2018 of their 1968 *The Field* (which opened their new St Kilda road premises).

These revivals and others can be taken as attempts to capture the moment, and aura, of the past, and to gather in the present (and in different, contemporary institutions) some of the glories or infamy that the original exhibitions have accrued over time. The exhibitions were groundbreaking and are historically important, both for the moment they represent and for their impact over time. Yet these re-presentations are not just new performances of historical dramas and the institutions presenting them are not just cover bands nostalgically playing old hits, but are indicators of significant attempts to both rewrite and reaffirm (as Linda Boersma and Patrick van Rossem have suggested) the canons of art history and of exhibitions.

Their recreations point not just to a historical legacy but to major changes in the nature of contemporary understanding of exhibitions (as objects themselves, with the exhibition transformed into an artwork in its own right), continuing changes to the nature of curatorship, and the ever growing focus on exhibitions (notably through the burgeoning of biennales and similar over the last fifty years) as both spectacles and as historical documents in their own right.

***Exhibiting the Art of the Library: Art and History in '1968: Changing Times' at the National Library of Australia***

Grace Blakeley-Carroll (National Library of Australia)

In 1968 the new National Library of Australia building opened to the public. Modelled on the world's great libraries, the Library and its building are symbols of Australia's growing cultural confidence in a time that was marred by international change and social upheaval. Art and design were integral to the cultivating an atmosphere of sophistication. Architect Walter Bunning consciously incorporated European forms of building art to enhance his Classical-Modernist design. Marble from across the world—including the Parthenon quarry—was used, locating the building in the history of Western art and ideas. A distinct Australian dimension was contributed through the inclusion of monumental art by Leonard French and Tom Bass.

The forthcoming exhibition '1968: Changing Times' will mark the 50th birthday of the opening of the Library's building. It will contextualise its design and opening within national and international events from the year 1968. The Library's building art and design will be reconsidered within this framework; it will be shown to have played a key role in shaping perceptions of the institution as both a temple of knowledge and a symbol of Australia's place on the world stage. The exhibition will also include a reassessment of Australian designer Fred Ward's bespoke Library furniture, which is noted for its use of native timbers and practical designs. A display of his furniture will be included in the exhibition, presented as works of art as opposed to merely being functional furniture that is still in use in the Libraries reading rooms. Through the exhibition medium, a more nuanced understanding of the role of art and design in shaping the Library will emerge.

Using '1968' as a case study, in this paper I will examine some of the ways in which library exhibitions contribute to the discourse of art history outside of the art museum and gallery environment. The fact that library exhibitions sit somewhere between art and history exhibitions allows them to make distinct contributions to the discourse. In the case of '1968', the exhibition platform serves as a mechanism for shedding light on the Library's own history and the role that art and design have played in it. The themes of this paper have broader



relevance regarding the role of exhibitions in examining the architecture, monumental art and bespoke furniture of other important buildings and sites of cultural significance.

### ***The Sir Samuel Way Print Trail: Exploring the Legacy of a Print Collector***

Alice Clanachan (Art Gallery of South Australia)

In late 2015, the Rev Dr Colin Holden, Anglican priest, print scholar and historian, visited Adelaide to view the Sir Samuel Way print collection at the Art Gallery of South Australia. Sir Samuel Way (1836–1916) was an English immigrant to South Australia who quickly rose to positions of judicial and political authority in Adelaide and was an avid book and print collector. Upon his death in 1916 Way bequeathed over 500 prints to the Art Gallery of South Australia, most of which were 19th century engravings and etchings by French and British printmakers.

During his trip to Adelaide, Dr Holden visited an antiquarian bookseller where he purchased a second-hand copy of Philip Gilbert Hamerton's *Etchers and etching*, published in 1868. Dr Holden discovered the book he had purchased had belonged to Sir Samuel Way and had come from his private library. *Etchers and etching* was published at a time when the etching medium was being revived in France and Britain. The publication acted as a 'how-to' guide for collecting prints by contemporary artists who were producing prints in large numbers, as well as Old Masters.

In late 2016, seven galleries in the Melrose Wing of European Art at the Art Gallery of South Australia were hung with prints from Way's collection. The Sir Samuel Way Print Trail celebrated the centenary of Way's bequest. Gallery visitors were able to identify prints from Way's bequest by wall labels and texts, and interpret the works of art within diachronic thematic displays of the Art Gallery's Melrose Wing. The Sir Samuel Way Print Trail gave visitors a sense of the depth of the Way collection and the collector's idiosyncratic tastes within the Art Gallery's 'permanent' collection hang.

This paper will present the Sir Samuel Way print collection and chart how his personal and professional background influenced his collecting habits. Discussion will include the representation of artists from the Hamerton publication in Way's collection, and how the Art Gallery of South Australia's print collection has been shaped by Sir Samuel Way's tastes and colonial sensibilities. A key area of focus is the 2016-17 Sir Samuel Way Print Trail and the way in which this exhibition sought to re-define Way's collection one hundred years after his death.

## **SESSION 37 – THE GROUND OF PRACTICE: PLACE AND CONTEMPORARY ART PRACTICES**

Convenors: Dr Maria Miranda (University of Melbourne)

Over the past few decades there's been a profound shift in our understanding of place, which has had important ramifications for contemporary art practices. These understandings have emerged across philosophical, environmental, cultural and political discourses. For Australian philosopher Jeff Malpas, for example, place is what grounds experience. That is, it's not so much about how we experience a place but that experience itself is grounded in place. This shift in understanding begins to move closer to Indigenous peoples' understandings of place, where connection to country is so profound and important – and is expressed through the Aboriginal English word 'country'. This way of thinking is also linked to recognition of our fragile environment, the earth itself, and the harmful consequences of global warming. Artists are responding across multiple and varied practices, recognizing that place is very much about our relationship to the world. We experience the world through place, and place is where we exist in the world. How does place as the ground of experience

impact on art practices? How do art practices engaged with place – through making and exhibition – relate to older concepts like site-specificity and its complex histories? Or to traditional engagements with place through landscape.

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

***From the Ground up: Artist-Run Initiatives and Place***

Dr Maria Miranda (University of Melbourne)

For over 4 years I've been researching the cultural economy of artist-run initiatives in Australia. The project is part of my creative arts practice and focuses on artist's experiences of being involved in ARI spaces. One of the pleasures of my research was the privilege of visiting all sorts of artist spaces across the country, including Aboriginal Art Centres in Arnhem Land and outside Alice Springs and regional art spaces. I discovered a great diversity in the places and spaces I visited.

This paper will explore the significance and dilemmas of place for ARIs and artists – grounded in my research and in particular the exhibition and symposium “An Act of Showing: Rethinking Artist-run Initiatives Through Place”. The paper will think about the contested terrain of place through two overlapping but quite different trajectories that underpinned the project and symposium. One was inspired by Chris Kraus's short text, *Kelly Lake Store and Other Stories*, where she tells the story of Mexicali Rose, an artist space on the US-Mexican border. It is this place that inspired her to invent the evocative term “radical localism” – underlining the significance of the local and dedicated spaces of art, where the potentials and possibilities of these spaces lie in the nurturing of authentic relationships and where values like care and concern are made possible.

The other trajectory is that of the philosophy of place. If, as Jeff Malpas suggests, the structure of place is the ground of experience that encompasses self and other, space and time, subjectivity and objectivity, this suggests that place, and in this case, an artist space is significant. It is not simply a container for art, but rather the space is a dynamic place which is important to one's experience, including experience of the artwork and the relationship with artists and audiences. If place is what grounds experience, this raises new questions about ARIs and ARI artists? How does this change the ways in which we think about ARIs and the work they do? How does place, as the ground of experience, impact on art practices? And how do ARIs relate to Indigenous artists and their relationship to country? The paper will explore these questions of ARIs and place, keeping in mind both radical localism as well as the broader context of art in post-colonial Australia.

***Midlands: The Role of Creative Practice in Areas of Biodiversity***

Patrick Sutczak (University of Tasmania)

With Australia having the largest documented decline of biodiversity of any continent on earth, the agricultural Tasmanian Midlands region is one of 15 biodiversity hotspots recognised by the Australian Government for its global ecological significance. Organisations such as Greening Australia and the Tasmanian Land Conservancy have been active in protecting threatened bioregions and establishing research and restoration methods. Recent and ongoing art projects in the region aim to explore ‘connectivity’ in the ecological sense as well as community-oriented visibility for conservation strategies alongside cultivation and production. An interdisciplinary artistic approach is an exploratory mode of investigation to

aid the dissemination of information bound in history, productivity and entangled agricultural agendas.

With traditional owners of the land being displaced by settler colonisation, the Tasmanian Midlands has been, and still is, a contested place of significance for many people. This paper will look at the complexities, tensions and generational knowledge that defines the Midlands and why artists like myself are drawn to it in and to those who live and work there. As a region that is over almost entirely under private ownership, the land holds a myriad of histories as well as the potential for new collaborative opportunities.

### ***Norfolk Island Pine Trees & Art in Regional WA: City of Greater Geraldton***

Dr Deborah Cain (Central Regional TAFE)

Looking out onto the Batavia Coast each day and driving along the central city streets lined with very tall pine trees, one sees a particular view of the mid-west's city of Geraldton. Their past and recent histories include the Yamaji peoples' long relationship with country. Social, cultural, economic and political complexity of this is critically exemplified in the work of Badimaya / Yamatji artist, Julie Dowling.

We can imagine the faraway views of the water, winds, and currents hydrographer (explorer, and pirate) William Dampier, charting the Indian Ocean would have seen in 1699 when he anchored just north of here in Shark Bay. In *The Merry-go-round in the Sea* by Randolph Stow, or Tim Winton's writing (such as *Land's Edge*, or *Island Home*), we get alternative views of this land and seascape. In 1960 Elizabeth Durack was commissioned by the Town of Geraldton to produce a series of views of the region. The ubiquitous Norfolk Island Pines planted in 1900 were by that time well established and very prominent in her vernacular depictions. Then there is the David Jones *City Status Fountain Sculpture* unveiled by Betty Churcher AO in 1988 to announce the town's transition to becoming a city. Using large locally sourced rocks from Moonyoonooka, it is on a site in Queens Park where earlier that same year Queen Elizabeth II had visited to open the municipal complex under the new city status umbrella. An inaugural public artwork, it marked a local government's view of art as a civic commemoration / promotional device (but has since been largely overlooked as art).

This paper investigates how public art is considered in a regional city's identity and sense of place, how does place reconfigure art, and what gets remembered and what gets forgotten? It incorporates the significance of the coastline and shipwrecks for creating / imagining artwork that relate to this locality. For example, the 1629 disaster of the VOC retour ship Batavia, and the wartime sinking of the HMAS Sydney II, November 1941; as well as the influence of the environment. In this context social engagement artworks by Hiromi Tango, Angela Rosen, and Pia Lanzinger will be discussed. The lines of out-of-place pine trees are like sentinel figures in this mid-west city of semi-arid and sandy windswept plains. There are many ghosts here.

## **SESSION 38 – DIRECTIONS IN BIOLOGICAL ARTS PRACTICE**

Convenors: Dr Ionat Zurr (University of Western Australia)

This panel aims to explore the nameless matters, the hard to name matters, the paradoxes, the hybrids, and the chimeras, emergent in contemporary biological arts practice; of particular interest for the speakers are the ways in which these living media challenge accepted boundaries of identity and classification – scientific, cultural and artistic.

In addressing these topics, the panel will raise questions on how biological artworks can be engaged with more broadly outside the context of the laboratory; the role artists play in facilitating this process; in addition to notions of belonging. This point of belonging becomes

key to the discussion. To belong to a certain category or community, whether scientific, cultural or artistic, is to display shared qualities or characteristics – and on an individual level of experience, what is required for a ‘being’ to feel at home. Every breach of a classification requires a renegotiation of relationships and understandings, which takes time, care, and consideration, regardless of whether this act occurs at the level of the microscopic or at the level of social concerns.

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

### ***Fat Culture: The Art of Adipose***

Dr Nina Sellars

This paper communicates ideas critically examined through my experience of working with human adipose tissue (aka fat) – both in my biological arts practice (adipose tissue living in vitro) and in my previous employment as a body dissector and anatomical illustrator in a university anatomy lab (dead adipose tissue located in vivo). The discussion focuses on my material engagement with fat – i.e. fat not as an embodied experience, but rather as physical matter. In my arts practice, this study of my material engagement with fat becomes a way to creatively question the paradigms of anatomy. Here, I provide examples of several of my artworks in progress – including *Fat Venus*, and *Fat Culture*. I view these artworks as interventions, designed to create a more generous space for fat in the visual history of anatomy – the illustrated atlases, anatomical museums, and theatres of anatomy – in which fat is usually absent or, if seen, is seen as inconsequential. For example, even illustrations in classical anatomy atlases, such as *Gray’s Anatomy*, which is currently in its 41st edition, are characterised by a relative absence of fat. I view fat’s relative absence from the visual history of anatomy as a signal of its capacity to challenge the underlying humanist conventions of the discipline. With this idea in mind, I adopt a critical posthumanist stance toward the science of anatomy, not only as a way to denaturalise the anatomical framework through which we humans increasingly tend to see and understand ourselves, but also to open up the possibility of introducing fat as a critical organ of posthumanism, to further question the validity of anatomy as a normative frame of reference.

Essentially, in my arts practice I explore the key ways in which fat exceeds anatomy – in our imagination; in our methods of scientific engagement; and in our modes of representation; and also through its particular physical qualities that when understood in anatomical conventions exceed those of other organs. i.e. the apparent plasticity and adaptability of fat exceeds the anatomical convention that unifies organs into objects with a clearly discernible boundary, structure and function. The paper argues that the capacity of fat to go beyond – to test, trouble, and deeply complicate – the paradigms of anatomy, often goes unexamined and therefore remains a relatively underappreciated quality of this organ.

### ***Hyperprometheus and Distant Early Warnings***

Dr Laetitia Wilson (University of Western Australia)

Within the dialogue surrounding science, artistic representations matter. They are a means to consider, critique and debate fledgling scientific developments. In 1818 Mary Shelley published *Frankenstein* as a cautionary narrative questioning the progressive goals of science and the Enlightenment. Since then, the story and the many threads drawn from it, has proliferated in a myriad of cultural and artistic manifestations. In becoming the dominant myth of Modern biology, Frankenstein opened a portal through which to perceive the complex relationships between human and non-human bodies, the life sciences and technology. 2018 marks the bicentennial of the publication of *Frankenstein*, where the culture of dissection of the 19th century gives way to a culture of life manipulation, where the

body becomes a site upon which the effects of post-industrialisation and technoscience are played out. Against this background artists continue to have a key role in interpreting, critiquing and speculating about scientific developments. Marshall McLuhan wrote of “art, at its most significant, as a DEW line, a Distant Early Warning system that can always be relied on to tell the old culture what is beginning to happen to it.”

These ideas will be discussed with attention to the curating of artworks in the forthcoming exhibition *HyperPrometheus*, to be held at the Perth Institute for Contemporary Art in 2018. *HyperPrometheus* commemorates the bicentennial of *Frankenstein* through a selection of artworks, across a multiplicity of media, that interrogate the meanings of the ideas first presented in the novel, in relation to the science and technology of the new millennium. In *HyperPrometheus*, the intention is to present artworks that go beyond the obvious interpolations of the story of *Frankenstein*, to shift from the Hollywood inspired version of the narrative and return to the more nuanced and complex relationships, such as dealing with the ontological issues concerning the creation of life and life like agential entities (Barad) and actants (Latour).

### ***Biomess: What Kind of Aesthetics Should Be Used When Life Becomes a Commodity of Desire?***

Dr Ionat Zurr (University of Western Australia)

The systematic thinking of the world during the industrial revolution was the pre-cursor to the merging of some narratives from the Natural History Museum and the Art Museum into a new type of Museum – A museum which presents how naturally occurring phenomenon is utilised to fulfil human needs and wants. We are suggesting that another evolution is happening now: natural history narratives and cultural narratives are literally hybridised through the creation of new life forms which are human-made and creating a new ecology that merges in a more radical way the constructed and non-intentional. What kind of aesthetics should be used when life becomes a commodity of desire? How do we make sense of living forms that were constructed to blur what we consider specimen, scientific tool and an art object?

We live in a time when technology is becoming more lifelike while life is becoming more technology-like; as our society allows technology more autonomy (i.e. driverless cars and artificial intelligence systems) we attempt to assert our control over autonomous living systems (i.e. genetic engineering and synthetic biology). Increasingly, living beings become more akin to cultural artefacts than to natural specimens. Our idea about life is assaulted by treating life as technology and/or merging life with technology; both wet and dry.

Even today scientists cannot agree or don't know on what is out there in the living world; there are life forms that we don't know and cannot name. At the same time humans interfere with living systems on all levels, creating new life forms that never existed. The creation of these new oddities is driven mostly by human exploitation and human ever desire of new knowledge, new products and new entertainments.

Any saying about another entity behaviour as “not natural”, especially in the light of the GLBT debate, can be questioned, as “nature” is full of surprises: Some life forms, whether born or made, are challenging assumptions and beliefs in regard to things like identity, self, individuality, gender, integrity of bodies, relations and reproductions and much more. We suggest that our ever growing confusion about life can be used to seduce us into treating life as objects of desire, exploitation and manufacturing.

This collaboration between Oron Catts and Ionat Zurr (AKA The Tissue Culture & Art Project), The WA Museum and The Art Gallery of Western Australia, will probe the strangest of living systems, both unintentional and constructed. We will be looking at life forms that

seems to defy common ideas about self, gender, identity and individuality as well as liveness, artificiality and technology.

## SESSION 39 – OPEN SESSION

Chair: Dr Emily Brink (University of Western Australia)

### ***Picasso's Horses in Parade: Vaudeville, Masks and Mythology***

Carina Nandlal (University of Melbourne)

Picasso's designs for the ballet *Parade* (1917) created a furore in Paris with police called to the theatre to quell a near riot of the audience members. The audience was especially disturbed by the appearance of the vaudevillian two-man horse in the middle of the work. The familiar mime of this comic creation took on a melancholy aspect in the context of this ballet. Consternation may have been stoked as the slapstick created by two-ballerinas pantomiming a standard vaudeville act was deliberately juxtaposed against the schematized elements in the Cubistic mask-like terrain of the face of the horse. Furthermore, this comedic horse is juxtaposed with the white circus horse that appeared prominently on the enormous painted curtain that was displayed during Erik Satie's overture. In the curtain, the horse wears a pair of wings, which appears to be a reference a circus animal attempting through performance to attain the mythological heights of the Pegasus. This animal has a rather precariously balanced ballerina on his back in a nod to winged sylphides of the Ballets Russes corps de ballet who Picasso was constantly sketching as he grappled with designing costumes for his first ballet. Interestingly, both the two man horses and the winged Pegasus reveal their faked pedigree and are clearly appropriations into the cultural milieu of the theatre. In this paper, I will examine and contrast these two appearances of very different horses within the same work and draw some conclusions about how Picasso faced this challenge of designing his first ballet.

### ***Liminality on the Slip: Agnes Martin in New York***

Andrew Ward (University of Sydney)

From the mid-1950s until the late 1960s, low rents and spacious lofts led to a group of artists living in the Coenties Slip area of Lower Manhattan. These artists included Ann Wilson, Ellsworth Kelly, Fred Mitchell, Lenore Tawney, and Robert Indiana. While many of the artists associated with the Slip at that time formed their mature practices within this context and have since been firmly inscribed into post-war American art history, the social dimension of creative life at the Slip has rarely been examined.

Central to any discussion of the Coenties Slip artists is Agnes Martin (1912-2004) who formed her mature style and enduring idiom during her time at the Slip from 1957-67. This paper pays attention to Martin's early experiments with found materials within this context, arguing for the importance of these works in her later development of the grid. Indispensable to this discussion is a focus on the key relationships that Martin formed with other artists while living and working on the Slip. Here I consider notions of collaboration and influence as conceived through a common experience of place. As a testament to this common experience and to the changing nature of place, the Slip was considered by many of its inhabitants as a place removed from the intensity of the City of New York (now almost unimaginably so), and more in touch with its natural surroundings such as the East River. It is therefore no surprise that the natural environment was an important anchor-point for Martin as for many of the artists who were developing their practices on the Slip.

Recently, there has been a renewed and reinvigorated interest surrounding Agnes Martin and the Coenties Slip artists. The Tate's 2015 retrospective, 'Agnes Martin' was influential in this regard, resulting in a wider recognition of the artist's work and a more thorough

discourse in the literature. Similarly, Nancy Princenthal's *Agnes Martin: Her Life and Art* (2015), represents the first full-length biography on Martin, providing insights into previously undiscussed aspects of Martin's life and practice. More recently, the Menil Collection exhibition 'Between Land and Sea: Artists of the Coenties Slip' (2017), has brought together work by artists including Martin, Indiana, Kelly and Tawney, examining similarities in relation to the place of the Slip. This paper builds on this new scholarship, providing specific insights into how Martin's early work may have informed later developments in craft and minimalism.

## SESSION 40 – THE SHIFTING OF VISUAL CURRENCY AND TRANSFORMATIVE EXPERIENCE IN THE REALM OF DIGITAL PHOTOGRAPHIC REPLICATION

Convenors: Enya Moore and Dr Kevin Alexander Su (both University of Technology, Sydney)

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

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

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

### ***Transformative Replications: A Digital Experience***

Enya Moore and Dr Kevin Alexander Su (both University of Technology, Sydney)

The presentation of photographic media in the online sphere has caused a shift in relevancies regarding art and production. An inquiry into the significances of digital creation and distribution of photographic media must attempt to situate user-centered engagement with digital photographic replications within current media ecologies. While iconic photographic works of the twentieth century have long signposted the artistic and creative direction of photography through traditional modes of print replication, such photographs retain a certain finality in material presence and measures of objectivity; their visual currency delineated through provenances of authorship and publication. Digital replicates of photographs, however, reside within a separate realm, and the nature of our encounters with such entities is called into question. Divisions between the material and the digital have always played an integral part in academic deliberations surrounding art in the post-medium era (Lister 1995; Manovich 1995; Kember 1996; Meyrowitz 2001; Ross 2002). The digitization of photographic media has, in particular, caused an ever-widening discrepancy in canon between popular culture and academia. While such distinctions are arguably present for all phenomenal knowledge, it is pertinent to examine the effects of the loss of medium



necessitated by digitization on negotiations of agency between artist and audience. With the adoption of Web 2.0 and the proliferation of social media in the everyday, attention has recently shifted to user-centered engagement with purely-digital visualities and the significant impact of such practices on existing notions of art and online content creation (Rafman 2009; Vierkant 2010; Groys 2016). Given the predominance of digital photographic replication across social media, there exists further opportunity for understanding user-centered engagement with these replications in the broader ontological context of postmedia art. Adapting the notion of 'transformative experience' (Paul 2015), it is possible for such engagement to be understood within the trans-disciplinary intersection of art and philosophy, and for the authenticity and aura of medium-based photography to be considered obsolescent.

### ***Uploading Materiality***

Tai Mitsuji

The photographic medium has long been plagued by the spectre of immateriality. Since its inception, photography has been characterised by two-dimensionality, as viewers tend to privilege its pictorial content while neglecting its physicality. Seemingly devoid of any materiality, the digital photograph – even more so than its physical counterpart – has exacerbated this pervasive perception. My paper seeks to address this view.

It will first look to dismantle the idea of digital photographic uniformity by pointing to various forms of cyber materiality. Specifically, the discussion shall examine how the transference of photographs onto online platforms, such as Instagram, can instigate changes to their aesthetic structures. This is evident in both the conspicuous reframing of a photograph's dimensions (necessitated by certain apps), as well as the almost indiscernible compression and diminution of image quality. The former change manifests the hegemonic power of online platforms, which force photographs to subscribe to their aesthetic particularities. The latter shift speaks to an even more subtle form of control that is exerted unbeknownst to most users. However, this discussion shall not limit itself to consumer passivity, but will also consider artists who self-consciously exploit the aesthetics of these online spaces, bending formats and subverting seemingly rigid structures. This initial analysis does not seek to create or perpetuate hierarchical notions of photography, but rather looks to illustrate app-specific digital materiality.

The second part of my discussion will analyse the iPhone as a site that fuses together the virtual and physical artistic spheres. It shall consider how images that, prima facie, appear to be dislocated in cyber space are able to provoke haptic action, and thereby create tangible materiality. Take, for instance, the fingerprints that one leaves on the surface of a screen, when scrolling through an artist's Instagram. The very act of liking a digitised artwork involves pressing our thumb or finger against the screen, imprinting us both figuratively and literally onto a work. In such instances, we witness how the digitised image is not divorced from our physical reality, but rather assumes a ubiquitous role in defining it. Ultimately, the paper will look to explicate these counter-intuitive dynamics, and illustrate the primary and secondary materiality of the digital image.

### ***'Does She Seem Real to You? As Life Itself': Replication and Realness in Sculpture and Cinema***

Teresa Hunter Hicks (Fitchburg State University/Montserrat College of Art)

If our eyes deceive us, what can we trust? If our sight fails, on what can we depend? At the heart of these questions is the anxiety and the confusion produced by replication and authenticity, which will here be investigated through film and wax. Wax provokes anxiety because of its illusionism and equivocality. Wax is simultaneously liquid and solid; alive and dead; exacting in detail and easily reproduced. So too film is ambiguous. It is art and



science, with replication at the heart of its materiality. This shared ambiguity causes both to be unbound, in limbo, unresolved. This lack of resolution is found further in their relationship to death, the tradition of wax death masks replaced by post-mortem photography, both media were used because of their ambiguity, and their capacity to capture all the variables of nature.

This paper explores their replications, and woven throughout is the relationship between these replications and the uncanny. Sigmund Freud's statement, "doubt as to whether an apparently animate object really is alive and, conversely, whether a lifeless object might not perhaps be animate" is a constant point of reference. This paper questions authenticity and replication by investigating animacy, doubling and narrative uncertainty, as well as the fundamental issue of whether the object is truth or imagination. The ambiguity, confusion, and unease provoked by these uncanny mediums will be seen not purely as a result of its materiality, but also as an extension of the imagination. In both occasions, its lifelike appearance is a lie, reminding us that we cannot trust our eyes—or as Johann Gottfried Herder reminds us: "Sight gives us dreams, touch gives us truth."

To do this we will examine the bronze replicas of August Rodin's wax sculpture, specifically his *Walking Man* and *Tête de Balzac* (Head of Balzac) alongside the 1953 horror film *House of Wax* directed by André de Toth and starring Vincent Price. Ultimately crafting this narrative in the intersection between the horror film and 19th century sculptures in order to fully understand how replication impacts and affects the viewer, and the search for the real real thing.

## SESSION 41 – OPEN SESSION

Chair: Dr Kit Messham-Muir (Curtin University)

### ***Navigating the Ethical Dilemmas of Painting Reality***

Tania Price (University of Tasmania)

Controversy over the 2017 Whitney Biennial's inclusion of Dana Schutz's painting of the open casket of Emmett Till, a young black American boy lynched for having allegedly whistled at a white woman, has raised once again the fraught issue of cultural exploitation and appropriation in art. As a painter and PhD candidate working from media photographs of the current global refugee crisis, I too am obliged to consider the ethical implications of drawing on, and attempting to represent through paint the pain, trauma, hopes and fears of people whose circumstances I can claim no direct experience or understanding of.

In my paper, I intend to propose that Kant, Paul Crowther and Jacques Ranciere's theories regarding painting's ability to create new ways to engage with the world also provide a path through the ethical dilemmas of cultural exploitation. Discussing Kant's sense of universal validity, Helen Johnson argues that aesthetic judgement can be thought of as being part of an individual's ethical framework, and that the formal elements of painting, while not putting forward a political agenda, provide the viewer with an opportunity for a reflective encounter. Such an encounter, which takes place as part of the process of aesthetic judgement, gives the viewer sufficient distance from which to contemplate a situation or context not personally experienced, and allows her to reflect on her own position in relation to the particular situation or context.

Based on Johnson's proposition, together with Claire Bishop's expansion of Nicholas Bourriaud's concept of Relational Aesthetics, which allows for and, indeed, encourages the existence of antagonism, conflict and division within democratic public relations, I intend to suggest a way in which ethical issues of cultural exploitation and appropriation might be

navigated, and posit that these issues can and are being tackled head-on through painting that deals with the realities of contemporary society.

### ***Cool Japan: Japan's Alternative Direction to Utilise its Arts and Culture***

Tets Kimura (Flinders University)

The concept of power in International Relations has been related to the power politics of realism in the history of humanity. However, this structure was “challenged” towards the end of the Cold War, as it did not end due to a direct impact of military interactions, but rather from the rising voice of people in communist countries longing for a Western life and culture.

Around that time, the inclusion of a non-coercive element to theorise power was famously popularised by Joseph Nye, who gave it the catchy term, soft power. The vital key to project soft power is attraction. If there is something appealing and pleasing about the practices and institutions and culture of a particular country, others will want what it has, they will want to do what it does. Soft power makes “others to want the outcomes that you want” by “attraction rather than coercion.” The most obvious soft power asset is culture. Nye argues that the United States, due to its contemporary content and cultural industries, is the richest in soft power assets, but Japanese culture, both contemporary products as well as traditional arts and design, have long been attractive too.

Furthermore, Douglas McGray advocates that Japan is “a cultural superpower” due to its various cultural commodities that fuse different genres into one almost-coherent whole. McGray’s idea in linking Japan’s “national cool” and soft power was precious to Japanese policy makers. Consequently, the term “cool Japan” was created, and the Office of Cool Japan was established in 2010 within the Ministry of Economy, Trade and Industry. This is seen as the official launch of Japan’s soft power policy.

This paper argues that unlike the global superpower of the US where soft power exists in conjunction with hard power for the comprehensive benefit of its diplomacy (Nye’s “smart power”), Japan has an alternative direction for its soft power initiative. Japan’s soft power goal is directed to revitalise economy. Known as the “lost decades”, Japan has continued to experience a struggling economy since the end of its bubble economy in the early 1990s. There has been a rise in the realisation that Japanese arts and culture could overcome the ongoing economic struggles, as it, for example, can increase Japan’s international cultural consumptions and overseas visitors to Japan. There is an established governmental direction for Japanese art and culture to act as a vehicle of soft power.

## BIOGRAPHIES | ART AND ITS DIRECTIONS

### **Petrit ABAZI**

In 2011 Petrit Abazi commenced working with Sotheby's Australia. Later, he joined Menzies as a Senior Art Specialist, before holding the position of Senior Researcher at Leonard Joel. He completed his MA in Art Curatorship (first-class honours) in 2014, at the University of Melbourne, writing his thesis on the exhibition and reception of Australian art in London in the nineteenth century. An experienced gallerist, he has published over fifty catalogue essays. Petrit is currently writing a monograph on the art of Melbourne sculptor, Deborah Halpern.

### **Dr Kevin ALEXANDER SU**

Kevin Alexander Su completed his doctorate research in fashion history at the University of Technology, Sydney. His current research interests include mid-twentieth century photographic printing processes and late-nineteenth-century fashion magazine publications.

### **Dr Anna ARABINDAN-KESSON**

Anna Arabindan-Kesson (BA (Hons) UWA '06, PhD Yale '14) specializes in African American, Caribbean, and British Art and has a joint appointment in the African American Studies and Art and Archaeology Departments at Princeton University. Her research and teaching emphasize histories of race, empire, and their relationship to transatlantic visual cultures in the long 19th century. Her book *Black Bodies, White Gold: Art, Cotton and Commerce in the Atlantic World* (under review) uses the visual and material culture of the 19th-century cotton trade as a framework to explore historical constructions of global connection, and their reappearance in contemporary art of the Black Diaspora. She has also published articles on 19th American landscape painting, Black portraiture, the network of textiles connecting East Africa the northeastern United States, and on photography and South Asian indentured laborers in the Caribbean. Her most recent article on the portraiture of Barkley L Hendricks can be accessed here:

<http://www.tate.org.uk/research/publications/in-focus/family-jules>

### **Dr Marnie BADHAM**

With a long history of art and social justice practice in Canada and Australia, Marnie has research expertise in socially-engaged art, value and evaluation, and participatory methodologies. Marnie is Vice Chancellor's Post Doctoral Research Fellow at the School of Art and the Centre for Art and Social Sustainability (CAST) at RMIT University in Melbourne. Her book, *Making Culture Count: the politics of cultural measurement* was published by Palgrave Macmillan in 2014 and is working on a new monograph *The Social Life of Artist Residencies: engaging with people and places not your own*.

Marnie held roles as Lecturer and Research Fellow at the University of Melbourne, awarded both a Post-Doctoral Award from the Melbourne Social Equity Institute and an Early Career Researcher Award to develop her current work on 'the turn to community in the arts'. For ten last ten years, Marnie has lectured in cultural development, socially-engaged arts, and art in public space. She leads an active academic life while maintaining a creative practice through artist residencies, curating exhibitions and other community-based collaborations. Leading teams in Australia, Indonesia and Canada, Marnie's practice-led research takes a participatory-advocacy approach, using creative arts methods in community partnership contexts.

### **Joanne BAITZ**

Joanne Baitz has worked within the educational and cultural spheres throughout her professional life. Her experience extends across several fields including freelance writing, curating and tutoring Art History at The University of Western Australia. She holds an

Honours degree in English literature and has recently completed her PhD in Australian Art History. Her thesis investigated the influence of pre-Renaissance Italian Art on four mid-20th century Australian artists: Justin O'Brien, Jean Bellette, Russell Drysdale and Jeffrey Smart.

#### **Dr Janice BAKER**

Janice Baker's research applies across the fields of visual culture and critical theory. Her recent book *Sentient Relics: Museums and Cinematic Affect* (Routledge 2016) conceives museums through cinema and challenges the dominant focus of museum theory as an inclusion-exclusion debate. Extending her research using notions around sentient objects, her conceptual work on metal fictions responds to aspects of big mining and environmental science through current engagements in critical theory and media philosophy.

#### **Adj/A/Prof John BARRETT-LENNARD**

John Barrett-Lennard is an Adjunct Associate Professor at The University of Western Australia and an independent curator and critic with strong interest in curatorship, exhibition making and art museums. He has worked as a curator of contemporary Australian art in a variety of capacities for over thirty years, written widely on Australian art and artists as well as on public art and on art museums, sat on numerous committees and arts and professional organisation boards, he initiated ARX (the Artists' Regional Exchange in the late 1980s and 1990s), and he has served as Director of the Lawrence Wilson Art Gallery at UWA, founding Director of the John Curtin Gallery at Curtin University, and as Director of Praxis, the WA Contemporary Art Space and precursor of the Perth Institute of Contemporary Arts.

#### **Rusaila BAZLAMIT**

Rusaila Bazlamit is a Perth based digital and interactive designer, and artist. She lectures in, Design, Digital and Interactive Media and Architecture. She has exhibited video-art projects and interactive installations worldwide.

She operates under her own online atelier, *Lab Tajribi | Experimental Expressions*. Rusaila's research and practice interests are interactive digital media, design activism, identity politics and media representations. Currently Rusaila is completing her PhD in Design at Curtin University. Her research investigates the potential of digital interactive installations in communicating complex political narratives experientially and spatially, specifically looking at the Occupation of Palestine.

#### **Dr Jess BERRY**

Jess Berry is Senior Lecturer, Design History/Theory at Monash University. Her research interests centre around the visual culture of fashion and its intersections with the interior, art, architecture, new media and film. Berry's recent publications include 'Mode of a Modern Muse: Fashion and Interior in Edouard Vuillard's Paintings of Misa Natanson', in *Designing the French Interior* edited by Anca Lasc, Georgina Downey and Mark Taylor (Bloomsbury 2015); articles in the *Journal of Design History*, *Craft + Design Enquiry*, *Critical Studies in Men's Fashion* and *Catwalk: The Journal of Fashion Beauty and Style*. Her current project is the monograph, *House of Fashion: Haute Couture and the Modern Interior* (Bloomsbury 2018).

#### **Prof Susan BEST**

Susan Best is Deputy Director (research and postgrad) 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 and Contemporary Art Photography* (2016).

#### **Mike BIANCO**

Mike Bianco is an artist, activist, cook, and beekeeper. Bianco's art practice ranges in form from sculptural installations, to socially engaged performance, and focuses on issues of

politics, environment, interspecies relationships, and the impending “century of crisis.” Bianco’s work has been exhibited in numerous venues, ranging from the Kenpoku Art Festival in Ibaraki, Japan, to the Science Gallery in Dublin, Ireland.

Bianco received his BA in Interdisciplinary Arts from Alfred University (2004), an MA in Curatorial Practice from the California College of the Arts (2007), an MFA in Art & Design from the Stamps School of Art and Design at the University of Michigan (2015), and is currently a PhD candidate with SymbioticA at the University of Western Australia.

### **Grace BLAKELEY-CARROLL**

Grace Blakeley-Carroll is an art historian, curator and writer. She has experience at local, regional and national arts organisations. She is currently working as Curator, Exhibitions, at the National Library of Australia. Blakeley-Carroll is also a PhD Candidate at the Centre for Art History and Art Theory, Australian National University, where she recently submitted her thesis on the art of Christian Waller (1894–1954).

### **Dr Jennifer BLUNDEN**

Jennifer Blunden has extensive experience working as a writer, editor, content developer and language advisor in the art museum and cultural heritage sectors. She currently works as a creative producer in the exhibitions department of the State Library of New South Wales and has recently completed a doctorate at the University of Technology, Sydney, in the area of language, accessibility and learning in museums. In 2014 she was awarded the inaugural Sylvan C Coleman and Pam Coleman Memorial Fund Fellowship in Museum Education and Public Practice at the Metropolitan Museum of Art in New York.

### **Jen BOWMAST**

Jen Bowmast’s work, and studio, are centred around her home in the top of New Zealand’s South Island. Her work explores this transitional space where the domestic and poetic overlap, creating installations and human scale spatial experiences.

Her work responds to investigations around the perceived existence of psychic residue in the spaces we inhabit. Conversations with clairvoyants are catalysts for intuitive making with D.I.Y craft materials and hand-moulded elements through daily ritual. These artefacts become transitional objects between one place and another reflecting her shift from observer to participant observer during the esoteric research.

Jen is interested in the position of artist as querent, researching real and imagined relationships between artist, objects, materials and the space they inhabit.

Jen is currently studying towards an Masters in Fine Arts at Ilam, University of Canterbury. Examples of work at [www.jenbowmast.com](http://www.jenbowmast.com)

### **Louise BOX**

Louise Box is a PhD candidate (Art History) at the University of Melbourne, researching the provenance, materiality and arrangement of prints and print albums. Her research interests include print collecting and display; the history of libraries and print rooms; and the material culture of the English country house. Prior to commencing full-time studies, she combined a corporate career in human resources and executive education with arts board roles and part-time studies in art history and curatorship in Australia and New Zealand. She is an alumna of the Attingham Trust Study Programme (for the study of historic houses and collections in the UK) and the London Rare Book School, and will spend several months at the Prints and Drawings Department of the British Museum in 2018 as The Harold Wright and The Sarah and William Holmes Scholar.

### **David BRAZIER**

My practice uses a variety of social forms to narrate specific moments of social and economic power in the context of globalisation. I am currently researching contemporary forms of labour to inform a critical model of social engagement, exploring how participation in art can thematise the ethics and aesthetics of a deregulated workforce. I employ an assortment of media including video, sound and installation as well as live performances and events, frequently collaborating with my wife Kelda Free.

I have been selected for high profile, funded residencies including KHOJ New Delhi through the British Council and also the Australia Council, ARCUS Japan, Aberystwyth Arts Centre Wales, Gertrude Contemporary Melbourne as well as an associateship at Delfina Foundation London. Residencies play an important part in my site-specific practice, allowing me to explore my ideas through new contexts and perspectives.

Other recent highlights include teaching MFA Social Practice students at California College of the Arts, a review in Frieze Magazine, featuring in an interview with Khoj's director Pooja Sood in the 'Urban Performance' edition of Kunstforum International, as well as a writeup in the book *What We Want is Free: Critical Exchanges in Recent Art* (Purves and Selzer).

### **Dr Donna West BRETT**

Donna West Brett is an Early Career Development Fellow in Art History at the University of Sydney. She is author of *Photography and Place: Seeing and Not Seeing Germany After 1945* (Routledge 2016); co-editor with Natalya Lusty, *Photography and Ontology: Unsettling Images*, (Routledge, 2018 forthcoming); 'Looking and Feeling: Photographing Escape from East Germany', in Burcu Dogramaci and Elizabeth Otto, eds. *Passages of Exile*, Edition Text + Kritik, München, 2017; 'Forgetting Ilse Bing', in Kris Belden-Adams, ed. *Photography and Failure: One Medium's Entanglement with Flops, Underdogs, and Disappointments* (Bloomsbury 2017); 'Home and Homelessness: Ann Shelton's Aesthetics of Displacement' in Zara Stanhope, ed. *Ann Shelton: Dark Matter* (Auckland Art Gallery Toi o Tāmaki Gallery, 2016) and 'Interventions in Seeing: GDR Surveillance, Camouflage & the Cold War Camera', in *Camouflage Cultures: the Art of Disappearance* (University of Sydney Press 2015). Brett is a recipient of the 2017 Australian Academy of the Humanities, Ernst and Rosemarie Keller Award; an Editorial Committee member for the Australian & NZ Journal of Art, and Research Leader for the Photographic Cultures Research Group.

### **Dr Emily Eastgate BRINK**

Emily Brink holds a PhD in Art History from Stanford University and is an Assistant Professor of Nineteenth-Century European Art History at the University of Western Australia. Her research focuses on eighteenth and nineteenth-century art, with an emphasis on text-image relationships, globalization, and cross-cultural exchange. Prior to teaching at UWA, Emily was a research associate with Centre de Recherche sur les Civilisations de l'Asie Orientale in Paris, as well as a Visiting Scholar with the University of Michigan's Center for Japanese Studies.

### **Clare BRITTON**

Clare Britton is an artist who works across visual art, design and performance. Clare has an active freelance practice and has collaborated with writers, sound artists, choreographers and video artists to make original work consistently since 2000. Clare is interested in Australian landscapes, collaborative practice and artworks that are visceral and sensory. From 2003-2014 Clare developed work as Co-Artistic Director of acclaimed performance collective My Darling Patricia whose body of work received numerous design and theatre awards, toured nationally and internationally. Clare was responsible for initiating, shaping and nurturing this body of work in collaboration with Halcyon Macleod and the other My Darling Patricia artists. Clare demonstrates a rigorous commitment to projects often developing works side-by-side over 3 – 4 year periods.

Clare is a recent recipient of the Sidney Myer Creative Fellowship and holds a Masters of Studio Art from Sydney College of the Arts for which she was a finalist for University of Sydney's Edmund Barton Graduate Medal.

Currently, Clare tutors in the School of Design at the University of Technology and is a PhD candidate researching the Cooks River and artworks that move through landscapes at Sydney College of the Arts, University of Sydney.

### **Dr Richard BULLEN**

Richard Bullen is the head of Art History and Theory at the University of Canterbury and a research fellow at Canterbury Museum. He studied calligraphy and the Japanese way of tea during several years living in Japan and China. He has published on the aesthetics of the Japanese tea ceremony in the *British Journal of Aesthetics* and elsewhere. He curated the *Pleasure and Play in Edo Japan* exhibition at Canterbury Museum (2009) and edited the accompanying publication.

With Associate Professor James Beattie (Victoria University of Wellington), he has co-authored *Visions of Peace: The H.W. Youren Collection and the Art of Chinese Soft Diplomacy* (2014) and *Bringing China Home: Chinese Stories and Objects in Hawke's Bay* (2016). In 2014 they began a three-year research project funded by the Royal Society of New Zealand on Canterbury Museum's Rewi Alley Collection of Chinese art and material culture. In 2016 they launched the website 'China, Art and Cultural Diplomacy', <http://www.rewialleyart.nz>, which documents the 1350 objects in the Rewi Alley Collection.

### **Michael BULLOCK**

Michael Bullock is a Melbourne-based artist working primarily in sculpture and painting. His practice draws upon time he has spent in Asia, his interest in the passage of people, culture and religion throughout this region, and its epochs of ancient culture, colonialism, modernity and post-colonial life.

Michael Bullock was born in Perth, Western Australia and studied at Curtin University of Technology, VCA and MADA. In 2013, Michael Bullock travelled to Bangalore, India to undertake a residency at 1.Shanthiroad as a part of the IASKA Spaced 2 : Future Recall and Asialink reciprocal exchange program which resulted in a group exhibition at the WA museum in 2015 as part of the Festival of Perth. He has exhibited widely in solo and group exhibitions, symposiums and workshops across Australia and Asia, including most recently *The Trail of Time: The Sandalwood Project*, Fremantle Arts Centre, 2013; *Enlightenment figures*, Linden Centre for Contemporary Art, Melbourne, 2012; *Beautiful volcanoes*, Monash Faculty Gallery, Melbourne, 2011; *AIR Program*, Fremantle Arts Centre, 2011; *a window until the rains come: albb Open Studio Program*, Pi-Channel Studios, Saigon, Vietnam, 2010. He received a Master of Fine Art from MADA, Monash University, Faculty of Art, Design and Architecture (2010) where he has worked as a teaching associate and technical officer.

### **Dr Peter BURKE**

In his art practice Peter Burke examines the blended nature of relationships between the artworld, commerce and the public and how they can be negotiated. He does this through practice-led research in the form of 'pop-up' performative interventions at highly regulated commercial and civic sites where art and the public intersect. These sites include international art fairs, biennales, galleries, shopping precincts and busy streets. His research aims to manipulate the conditions of these sites by combining fiction and humour to 'perform surprise' and benign disruption in a new manner to contribute an understanding of art as social space.

Peter Burke currently lectures in the School of Art at RMIT University, and in the Digital Media and Library Studies department at Victoria University in Melbourne. In 2017 he completed his PhD entitled *Pop-Up Art: Performing Creative Disruption in Social Space* at RMIT University.

### **Adam BUSHBY**

Adam Bushby is a lawyer and art history graduate. He is currently a Senior Parliamentary Counsel for the Victorian Government, and the Honorary Curator of the Peter O'Callaghan QC Gallery at the Victorian Bar. Adam holds bachelor's degrees in commerce, law and art history from the University of Melbourne, and a master's degree in art history from the Courtauld Institute of Art.

### **Dr Deborah CAIN**

Deborah Cain coordinates a visual arts cultural theory & history course in Geraldton. Her research has focused on issues of subjectivity and the semiotics of self / autobiography and space / place in art. This has involved looking at artists such as et al (Meryllyn Tweedie), Marie Horner (NZ conceptual sculptor), Michael Shepherd, John Pule, Louise Bourgeois, Tom Kreisler, and more recently has been researching notions of the 'city' in public art discourse: Shanghai China, Geraldton WA.

### **Alira CALLAGHAN**

Alira Callaghan is a multidisciplinary artist whose practice explores the way we shape and are shaped by our interactions with objects, things, and materials (o/t/m). Working across installation, sculpture, participatory events and performance, Callaghan's practice generates encounters that work towards problematising preconceived ideas of objects, things, and materials often employing concepts of play, humour and curiosity. Having graduated with a Bachelor of Art (Fine Art) from Curtin University in 2013, she is now undertaking a practice-led PhD that uses creative practice to critique certain nonanthropocentric philosophical discourses surrounding our relationships with objects.

### **Jacinda Renae CAREY**

Jacinda Renae Carey (BA (Hons) Melbourne), is a part time Associate Lecturer at La Trobe University, Melbourne (Australia). She has studied language, art and art history at several universities including La Universidad Católica de Buenos Aires (Argentina), The University of British Columbia, Vancouver (Canada), The Institute at Palazzo Rucelai, Florence (Italy) and La Universidad de Guadalajara (México), where she spent a year as a recipient of the Walter Mangold scholarship studying local pottery and mural traditions. Her main area of interest is the intersection between art, politics and Latin American culture, particularly military oppression of artistic expression.

### **Dr Susanna CASTLEDEN**

Susanna Castleden is an artist and Senior Lecturer in the School of Design and Art at Curtin University where she did her Honours and Masters before completing a PhD at RMIT University. Susanna's work is included in many private and public collections including the National Gallery of Australia, the Art Gallery of WA, Artbank, Westfarmers, Kerry Stokes Collection, BankWest, the Cruthers Collection of Women's Art, Royal Perth Hospital Art Collection and the Murdoch, UWA, ECU and Curtin University Art Collections.

Arising from a curiosity about how the world is encountered and represented, Susanna is interested in how the consequence and affect of global mobility has changed the way we see and perceive the world, and how this has necessitated alternative ways of visualising our position within it. Recent projects explore mobility and mapping specifically associated with leisure travel, examining the phenomenon of mobility and what it means to be part of a world on the move. Working in drawing, printmaking and text based works Susanna creates largescale works that often include sculptural or multi-part elements.



### **Oron CATTS**

Oron Catts is the Director of SymbioticA, The Centre of Excellence in Biological Arts, School of Human Sciences, The University of Western Australia and a Professor at Large in Contestable Design at The Royal College of Arts, London. He is an artist, designer, researcher and curator who is considered a pioneer in the field of biological art. In 2000 he co-founded SymbioticA, at The University of Western Australia. Under Catts' leadership SymbioticA won the Prix Ars Electronica Golden Nica in Hybrid Art (2007), the WA Premier Science Award (2008).

In 2009 Catts was recognised by Thames & Hudson's "60 Innovators Shaping our Creative Future" book in the category "Beyond Design", and by *Icon Magazine* (UK) as one of the top 20 Designers, "making the future and transforming the way we work".

Catts was a Research Fellow at the Harvard Medical School, a visiting Scholar at the Department of Art and Art History, Stanford University, a Visiting Professor of Design Interaction, Royal College of Arts, London, and a Visiting Professor at the School of Art, Design and Architecture, Aalto University, Helsinki.

### **David CHALLIS**

David Challis is a third year PhD candidate in the School of Culture and Communication at the University of Melbourne.

He has worked as a sessional tutor for the last two years in first year and fourth year subjects at the University of Melbourne. He has presented papers at the 'Pioneers of the Global Art Market' conference in New York in 2017 and the Degas Exhibition at the National Gallery of Victoria in 2016.

Before returning to full time study in 2012, David held a number of senior roles at a Melbourne based Hedge Fund and the Financial Markets Division of the National Australia Bank in Melbourne and London.

### **Alice CLANACHAN**

Alice Clanachan is the Assistant Curator of Prints, Drawings and Photographs at the Art Gallery of South Australia. Prior to moving to Adelaide in 2013, Alice worked at the National Gallery of Victoria in the departments of Prints and Drawings and Public Programs. She has also managed regional touring exhibitions of contemporary art in Victoria and South Australia. Alice's academic background includes study in Art History and Classics and a postgraduate qualification in Museum Studies and Cultural Heritage. She is an Affiliate Lecturer in Museum Studies and Art History at the University of Adelaide. Her most recent large-scale curatorial project was the 2016 Robert Hannaford exhibition which she co-curated.

### **Dr Annette CONDELLO**

Annette Condello, PhD (The University of Western Australia), M.Arch, By Research (UWA) and BArch. (*1<sup>st</sup> Class Hons., UWA*), is a Senior Lecturer in the Discipline of Architecture and Director International at the School of Design and the Built Environment, Curtin University in Australia. Previously, she held a year-long visiting research fellowship at the National University of Mexico (UNAM). Annette has published *The Architecture of Luxury* (Routledge, 2014), co-edited with Steffen Lehmann, *Sustainable Lina: Lina Bo Bardi's Adaptive Reuse Projects* (Springer Publishers, 2016), and edited *Pier Luigi Nervi and Australia: Outback Modernism* (Black Swan Press, 2017). Recently, she presented papers at the DECONSTRUCTION symposium at TU Delft, The Netherlands; and at the 'Reuse Reconsidered Conference' at Brown University, Providence, USA. Her essays have appeared in *IDEA Journal*, *Architettura*, *Ricerca*, *Citta* (Arc), *Studies in the History of Gardens and Designed Landscapes*, *architecture research quarterly* (arq) and *archithese*.

### **David CORBET**

David Corbet is a freelance writer, curator and designer/artist, based in Sydney, and director of DNA Projects Contemporary Art, developing hybrid art projects by emerging artists, designers and photographers. He is currently completing a PhD at the University of Sydney's College of the Arts. In 2011 he completed a MFA (Research) at UNSWAD in Sydney, and earlier completed graduate studies at Central St Martins School of Art (now University of the Arts) in London. His creative practice encompasses installation, printmaking, photo/new media, as well as graphic, broadcast and visual identity design

### **Prof David CROSS**

David Cross is a curator, artist, writer and public art consultant. He co-founded Litmus Research initiative at Massey University in Wellington, New Zealand in 2007, an organisation focused on the commissioning and scholarship of public art. Litmus produced a number of ground breaking public art projects including *One Day Sculpture* <http://www.onedaysculpture.org.nz>, a series of temporary public artworks that took place across five cities in New Zealand in 2008/9. He was the CAST 2011 international curator in residence in Hobart where he developed *Iteration: Again 13 Public Artworks Across Tasmania* <http://www.iterationagain.com> He was Deputy Chair of the City of Melbourne Public Art Advisory Board in 2015/6 and a former arts-sector advisor for Creative New Zealand. Since 2014 he has been Professor of Art and Performance at Deakin University where he recently developed *Treatment: Six Public Artworks at Western Treatment Plant* (2015) and was artistic director for the sophomore exhibition *Treatment Flightlines* (2017). The book of treatment was published by Surplus in March 2017. In 2017, along with Claire Doherty, he convened the Melbourne Biennial lab. He has published extensively on public and contemporary art.

### **Sara DALY**

Sara Daly completed her Masters degree on the topic of tertiary art education and the declining value of art in 2016. Prior to this she completed a Bachelor of Fine Arts and a Bachelor of Arts in anthropology and archaeology. She has taught art and design history and theory for ten years to transition education students at Monash. Her current academic interest is in looking at the pedagogical problems of fine art and design education at tertiary level.

### **Jane DAVIDSON-LADD**

Jane Davidson-Ladd is currently a PhD candidate at the University of Auckland. Her thesis considers the place of English artist Louis John Steele (1842–1918) in New Zealand art. During her time as a curator at Auckland Art Gallery from 2002–2012 she curated exhibitions which explored New Zealand art history, with a special focus on the nineteenth century. She has published in this area, most recently contributing two chapters to Gottfried Lindauer's *New Zealand: The Māori Portraits*, 2016. She also has a forthcoming article that discusses Steele's 'lost' Treaty of Waitangi painting.

### **Lisa DAVIS**

Lisa Davis is a doctoral student in Theology of the Hebrew Bible at Murdoch University, where she took a B. Theol. She has a BA in French Literature with cognate studies in Literature and Philosophy from UWA and pursued graduate research in French poetry at Clare College, Cambridge and the Ecole Normale Supérieure.

### **A/Prof Catherine DE LORENZO**

Catherine De Lorenzo, an art historian, is Honorary Associate Professor at UNSW Art & Design, University of New South Wales, Sydney, and the Department of Fine Arts, Faculty of Art Design and Architecture, Monash University, Melbourne, Australia. She is a co-author (with Joanna Mendelssohn, Catherine Speck and Alison Inglis) of *Australian art exhibitions: a new story* (forthcoming, Thames & Hudson), which examines the impact of curatorial

strategies on the development of Australian art history. Her research also examines art historiography, Australian and European photographic exchange, and contemporary public art, the latter typically framed by social, environmental and urban concerns. Her interest in cross-cultural and cross disciplinary research has resulted in publications across many disciplinary journals. In 2009 she was awarded the Australian Institute of Architect's Marion Mahony Griffin Prize for '...a distinctive and multifaceted approach to architectural education...[using] her cross-disciplinary strengths...'. She is an Associate Editor of Visual Studies and is on the Editorial Board of the DAAO (Dictionary of Australian Artists Online), and until recently was on the Editorial Board of History of Photography.

### **Prof Stephanie S. DICKEY**

Stephanie S. Dickey (PhD New York University, Institute of Fine Arts, 1994) is Professor of Art History and Bader Chair in Northern Baroque Art at Queen's University in Kingston, Ontario, Canada. Her research explores representations of gender and emotion, the history of printmaking, collecting and connoisseurship, and the social history of portraiture, with emphasis on the art of Rembrandt van Rijn and his contemporaries in the 17th-century Netherlands. Stephanie has contributed to exhibitions for the Metropolitan Museum of Art (New York), the National Gallery of Art (Washington, DC), the Indianapolis Museum of Art (Indianapolis), the Agnes Etherington Art Centre (Queen's University, Kingston) and the National Gallery of Scotland (Edinburgh). She is a Past President of the international scholarly society Historians of Netherlandish Art and an External Advisor to the National Gallery of Canada. Among her publications are the books *Rembrandt: Portraits in Print* (Amsterdam/Philadelphia 2004) and *Rembrandt Face to Face* (Indianapolis 2006) and numerous journal articles and book chapters. Current projects include two edited volumes, *Rembrandt & his Circle: Insights and Discoveries* (Amsterdam: Amsterdam University Press, 2017) and *Ferdinand Bol & Govert Flinck: New Research* (Zwolle: W Books, 2017) and a book-length study on print collecting in eighteenth-century Britain.

### **Daniel DOLIN**

Daniel Dolin recently completed an Honours degree in the History of Art at the University of Western Australia, with a thesis on battle painting in seventeenth-century Naples. In 2018, he will commence a PhD degree at Columbia University, New York.

### **Celia DOTTORE**

Celia Dottore has been employed by Flinders University Art Museum since 2008 and within her role as Exhibitions Manager she has worked in the development and presentation of diverse exhibitions and public programs. Curatorial projects include: 'Island to Inland: contemporary art from Kangaroo Island', Flinders University City Gallery, 2017; 'Mother nature is a lesbian: political printmaking in South Australia 1970s–1980s', Flinders University City Gallery, 2014; and 'Ernabella in print', Gallery M, Marion Cultural Centre, 2013. In parallel to this role, she continues to maintain a part-time jewellery practice at The Axe House Studio in Adelaide. In July 2017, she completed a Master of Arts (Studies in Art History) at the University of Adelaide. Prior to this, she was awarded a Graduate Diploma in Art History, University of Adelaide, 2007 and a Bachelor of Visual Art and Applied Design (Jewellery, Printmaking), Adelaide College of the Arts, 2004.

### **Dr Georgina DOWNEY**

Georgina is an art historian who has published widely on visual and material cultures around the domestic interior in art, in pursuit of which she has received an Australian Academy of the Humanities Travel Grant (2006) and University of Adelaide small research grants. Her most recent books are *Domestic Interiors: Representing Home from the Victorians to the Moderns* (2013) and *Designing the French Interior: The Modern Home and Mass Media* (edited with Anca Lasc and Mark Taylor 2015) both published by Bloomsbury. Her research interests are: modern and contemporary art and visual culture; envisioning the interior art and design history, photography and cosmopolitanism. This paper will form the basis of a

commissioned chapter for the six volume Cultural History of Interiors, to be published by Bloomsbury in 2019.

### **Prof Véronique DUCHÉ**

A. R. Chisholm Professor of French at the University of Melbourne, Véronique Duché-Gavet is also Professeur des Universités (9th section : Langue et littérature françaises) (2006). She has extensive experience in teaching French literature and linguistics. She has published many articles on French Renaissance literature and edited several 16th century novels. She has organised many conferences and is editor in chief of the French biannual journal R.H.R. (Réforme Humanisme Renaissance) since 2008. Véronique Duché is a Fellow of the Australian Academy of the Humanities (2014).

### **Adj/A/Prof Gary DUFOR**

A specialist in international modern and contemporary art Gary Dufour is Adjunct Associate Professor, School of Design, University of Western Australia; a Director of SHEILA, a foundation for women in visual art; a member of the University Cultural Collections Board and the Cruthers Collection of Women's Art Advisory Committee at UWA; and is approved to value Australian and International art by the Australian Government's Cultural Gifts Program. Previous roles include: Chief Curator | Deputy Director, Art Gallery of Western Australia (1995–2013); Senior Curator – Contemporary Art, Vancouver Art Gallery (1988–1995); Curator of Prints and Drawings, Art Gallery of Western Australia (1983–1987).

### **Prof Anne DUNLOP**

Professor Anne Dunlop holds the Herald Chair in Fine Arts at the University of Melbourne. She has also taught at Yale University and at Tulane University. She works on Italian and European art in the later Middle Ages and early modern period, and for several years now has been researching and writing on the links between Italy and Eurasia in the Mongol period. She has been a Visiting Professor at Zhejiang University, at Peking University, and at Harvard's Villa I Tatti Center for Italian Renaissance Studies, where last year she organized a two-day exploratory workshop, 'The Mongols and the Writing of Global History.' Her most recent books include: *Andrea del Castagno and the Limits of Painting* (2015); *The Matter of Art: Materials, Practices, Cultural Logics, c 1250-1750* (co-edited, 2014); and the exhibition and catalogue *Early Modern Faces* (2014). Another edited book will appear this year with Amsterdam University Press: *Antipodean Early Modern: European Art in Australian Collections, 1200-1600*.

### **Dr Jane ECKETT**

Jane Eckett is a sessional subject coordinator and research assistant in art history and gender studies at the University of Melbourne. Her recently conferred PhD examined the Centre Five group's origins while her current research concentrates on modernist diasporas and multiple modernities, particularly with regards to sculpture and public art.

### **Dr Felicity FENNER**

Felicity Fenner is a curator, Director of UNSW Galleries, a lead researcher on the Curating Cities database of eco public art, and a member of the City of Sydney Public Art Advisory Panel. She has recently published a book about art in the public sphere entitled *Running the City: Why public art matters* (NewSouth Publishing, 2017), "an important and much needed exploration of the relationship between art, the public domain and its communities" (Clover Moore, Lord Mayor of Sydney). Felicity's research as a curator focuses on aspects of place and place-making, encapsulated in exhibitions such as 'Handle with care: 2008 Adelaide Biennial of Australian Art', 'Once Removed', Australia's group exhibition at the 2009 Venice Biennale, 'Michael Nyman: CineOpera', installed inside Sydney Park Brickworks and 'People Like Us', currently touring to 15 public galleries across Australia. Felicity is also the co-visual arts programmer for the Perth Festival (since 2017), co-curating place-making events.

**Giles FIELKE**

Giles Fielke is a writer and musician based in Melbourne, he is currently completing his PhD at the University of Melbourne. His writing on art, film, and music has been published locally and internationally.

**Dr Ursula FREDERICK**

Ursula K. Frederick is a researcher and artist with a background in archaeology, fine arts and visual arts practice. Ursula has a longstanding research interest in rock art, mark-making practices and art arising from cross-cultural contact/exchange. Her doctorate, undertaken at the ANU School of Art, examined creative responses to the car in art and contemporary culture as a way of analysing the impact and influence of automobilities in our world. Ursula was recently awarded an ARC DECRA fellowship, which she commenced in 2017, aimed at exploring the role of creative practice and visualisation strategies in the construction and dissemination of archaeological knowledge and heritage discourse.

**Lesla-Belle FURHAGEN**

Lesla-Belle Furhagen is an art historian, stylist, publisher and curator. She is in the final stages of her PhD at the University of Sydney. She is also on the Board of the Power Institute.

Prior to this she worked in the media industry in Australia. In particular, she co-founded Front Publishers, which secured the license to publish Rolling Stone in Australia in 1987. Belle also went on to hold the position of Managing Director of Terraplane Press and Terraplanet Limited from 1990-2000, which was responsible for a range of publications that included HQ and Monument. In 2001, the Magazine Publishers of Australia awarded HQ the title of Magazine of the Year.

Before that she held senior positions in the Australian theatre and film industries that included an administrative position for the Australian National Playwrights Conference (1983), administrative associate at the Theatre Workshop at Sydney University (1984), where she also co-produced a number of independent productions. In the same year she assumed the role of assistant administrator at The Performance Space. In 1985 she worked as publicist and sponsorship coordinator for the Belvoir St Theatre and in 1986 she became a marketing person for Film Australia and was instrumental in the revitalisation of the national film unit.

**Dr Wendy GARDEN**

Wendy Garden holds a doctorate in art history from the University of Melbourne together with a Masters of Arts research degree. Her research and writing interests have largely focussed on photographic portraiture in nineteenth century India and Australia and their reinterpretation by contemporary artists. She has written extensively on Australian art for catalogues and journals and recent writing projects consider the painting and print-making practices of a number of contemporary Australian artists.

She has over twenty years' experience working in the public gallery sector and is currently the Curator of Australian Art at the Museum and Art Gallery of the Northern Territory. She has served on the board of the Public Galleries Association of Victoria and committees for Museums Australia Victoria and is currently the Northern Territory representative of the Executive Committee of the Art Association of Australia and New Zealand.

**Dr Barbara GARRIE**

Barbara Garrie is Lecturer in Contemporary Art at the University of Canterbury, Christchurch. Her current research focuses on the intersection of art history and material culture, with a particular emphasis on aspects of contemporary art practice. This research has three

developing but related threads: art & material culture in post-quake Ōtautahi Christchurch; history and theory of the artist's book; and contemporary photography.

### **Stephen GILCHRIST**

Belonging to the Yamatji people of the Inggarda language group of northwest Western Australia, Stephen Gilchrist is Associate Lecturer of Indigenous Art in the Department of Art History at the University of Sydney where he is also a PhD candidate. He is a lecturer, writer and curator who has held curatorial appointments within the Indigenous Art Departments of the National Gallery of Australia and the National Gallery of Victoria. He has held Curatorial Fellowships at the British Museum (2008), the Hood Museum of Art, Dartmouth College (2011-2013) and was the Visiting Australian Studies Curator at the Harvard Art Museums, Harvard University (2013-2016) where he curated *Everywhen: The Eternal Present in Indigenous Art From Australia*.

### **Leela GOSFIELD**

Leela Gosfield is a PhD candidate at the University of Western Australia. Passionate about all things aesthetic, particularly art and literature, she loves working on ideas that combine these two fields into a singular framework. Leela teaches academic writing at Curtin University.

### **Dr Anthea GUNN**

Dr Anthea Gunn was appointed Curator of Art at the Australian War Memorial in January 2014. She completed a PhD in art history for her thesis *Imitation Realism and Australian Art* in 2010 at the ANU. Her thesis considered the artists known as the 'Imitation Realists' in the 1960s and examined their work in the context of local, national and international art. She has worked as a social history curator at the National Museum of Australia (2008-13) and has published in the *Journal of Australian Studies*, the *Australian and New Zealand Journal of Art, Museum and Eyeline* magazines, the *Canberra Times* and *The Conversation*, amongst others. She has worked on exhibitions including the Landmarks gallery and *Glorious Days: Australia 1913* at the NMA and the online exhibition *Art of Nation* at the AWM.

### **Dr Robert G (ben) GUNN**

'ben' is a consultant archaeologist with over 35 years' experience and who specialises in the recording and management of Australian Aboriginal rock art. He has published over 50 papers and monographs, mostly on areas of rock art research.

He has worked throughout Australia with particular research interests in Arnhem Land, Central Australia, Western Victoria, south-western regions of Western Australia; and Far Western NSW. His work has involved the collection of both archaeological and ethnographic information and, consequently, he has worked closely with senior custodians and traditional owners. Most recently, he has been involved with the Kimberley Visions project (UWA and Monash Universities) recording rock art in the Kimberley region of Western Australia.

'ben' recently completed a PhD at Monash University developing new methods to record and analyse rock art superimposition sequences at the extensive site of Nawarla Gabarnmang in Western Arnhem Land.

### **Dr Karen HALL**

Karen Hall is a lecturer in theory in the School of Creative Arts, University of Tasmania. Her curatorial practice, most recently in the Kerry Lodge Art and Archaeology Project, examines the reimagining of the past while her sound work is concentrated on voicing place.

### **Annika HARDING**

Annika Harding is a PhD Candidate in the Centre for Art History and Art Theory at ANU as well as an emerging artist and curator. Her research focuses on Australian individuals who

have established or maintained practices as both an artist and a curator during the last two decades, and their global and historical contexts. Harding has worked with artists and curators, and for small-medium art organisations, since 2008.

### **Rodrigo HILL**

Rodrigo Hill is a photographer and lecturer based in Raglan, originally from Porto Alegre, Brazil. In 2006, Rodrigo migrated to New Zealand where he worked as a respected portrait and commercial photographer. In 2013 Rodrigo concluded a Bachelor of Media Arts with Honours (First Class Honours) at Wintec, Hamilton. In the same year, Rodrigo self published *The Harbor*, his first Photobook. Rodrigo's work as an artist is rooted in people, place and its intrinsic relationships. Explorations of place and its surrounding dynamics have always been at the core of Rodrigo's work. Rodrigo is interested in the layering and making of places and the subsequent lens-based representational possibilities towards dimensions of memory, affect and cultural perception.

Rodrigo's lens-based practice expands from hybrid forms of documentary photography and portraiture formatted into visual narrative based platforms such as photobooks and gallery installations.

He is currently lecturing photography at Whitecliffe College of Arts & Design as well as undertaking a creative practice based PhD research at Waikato University, focusing on photography and imaginative processes of place making.

### **Teresa Hunter HICKS**

Teresa Hunter Hicks, MA in Art History from The University of Massachusetts at Amherst with a specialization in Modern and Contemporary Art, is a adjunct faculty member in the Liberal Arts Department at Montserrat College of Art and the Humanities Department at Fitchburg State University. She has taught both broad introductory surveys and upper level surveys and practicums, with a focus on gender, materiality, satire, and cinema. She is particularly interested in research focused on Raymond Pettibon, materiality and sculpture, and pulp horror films.

### **Dr Rosie IBBOTSON**

Rosie Ibbotson is Lecturer in Art History and Theory at Te Whare Wānanga o Waitaha University of Canterbury, Aotearoa New Zealand. Her research centres on the long nineteenth century and concerns the intersections of visual representation and environmental change, and she is writing a book titled *Picturing the imperial Anthropocene: visual representation, environmental change, and migratory imaginaries in and around long nineteenth-century Aotearoa New Zealand*. Rosie has also published on the entanglements of visual and material culture and de-extinction, and in collaboration with Barbara Garrie is editing a book titled *Things change: material culture, transformation, and memory in post-earthquake Ōtautahi Christchurch*. Prior to joining the faculty at the University of Canterbury, Rosie was a Postdoctoral Research Associate in the Department of Prints and Drawings at the Yale Center for British Art in New Haven, CT, and completed her doctorate at the University of Cambridge, focusing on the transnational Arts and Crafts Movement.

### **A/Prof Alison INGLIS**

Alison Inglis is an associate professor in the art history program at the University of Melbourne. Alison teaches, researches and publishes in the areas of nineteenth-century British and Australian art, and art curatorial studies, especially the history of collections and exhibitions. From 1995 to 2015, she was course co-ordinator of the Master of Art Curatorship. Her experience in this field is also reflected in her past and present membership of various museum boards (including Heide Museum of Modern Art, the Museums Board of Victoria and the Duldig Studio). She was appointed as an Emeritus Trustee of the National Gallery of Victoria in 2010. Alison's recent research includes an ARC funded Linkage project



(with Joanna Mendelssohn, Catherine Speck and Catherine De Lorenzo) examining the significance and changes in exhibitions of Australian art from the early 1960s to 2017.

### **Dr Martyn JOLLY**

Martyn Jolly is an artist and a writer. He is Head of Photography and Media Arts at the Australian National University School of Art and Design. He completed his PhD on fake photographs and photographic affect at the University of Sydney in 2003. In 2006 his book *Faces of the Living Dead: The Belief in Spirit Photography* was published by the British Library, as well as in the US and Australia. His work is in the collections of the National Gallery of Australia, the National Gallery of Victoria and the Canberra Museum and Gallery. In 2006 he was one of three artists commissioned to design and build the Act Bushfire Memorial. In 2011 he undertook a Harold White Fellowship at the National Library of Australia and a Collection Scholar Artist in residence Fellowship at the Australian National Film and Sound Archive. In 2014 he received an Australian Research Council Discovery grant along with Dr Daniel Palmer to research the impact of new technology on the curating of Australian art photography. In 2015 he received an Australian Research Council Discovery Grant to lead the international project *Heritage in the Limelight: The Magic Lantern in Australia and the World*. He is also researching Australiana photobooks, and the history of Australian media art.

### **Dr Darren JORGENSEN**

Darren Jorgensen lectures in art history at the University of Western Australia.

### **Mimi KELLY**

Mimi Kelly is an Australian based photomedia artist and writer. Her practice and research addresses issues of contemporary body politics and gender representation. She is currently completing a PhD by research through Sydney College of the Arts, and tutors within the Department of Art History at the University of Sydney. Her co-edited book on contemporary Australian performance art, 'What Is Performance Art?' will be published through Power Publications in late 2017.

### **Therese KEOGH**

Therese Keogh is an artist, living and working in Sydney, Australia. She is currently undertaking a Masters of Fine Arts, at Sydney College of the Arts. Therese creates multi-layered research projects engaging time, site, and histories of making. Exhibiting in solo and collaborative projects throughout Australia, Therese has developed a practice that incorporates studio-based drawing, writing, and material experimentation, with sited fieldwork, to investigate spatial, social, and embodied transformations.

### **Joss KIELY**

Joss Kiely is an advanced Ph.D. candidate in architectural history and theory at Taubman College of Architecture and Urban Planning at the University of Michigan. His dissertation, entitled, "The Infrastructure of Itinerancy: Politics and Image in the Late Modern Architecture of Minoru Yamasaki, 1952-86," examines the relationship between aviation, architecture and the exchange of capital in the rapidly globalizing postwar era by focusing on a number of projects designed by the Japanese-American architect Minoru Yamasaki. His research has been generously funded by The American Council of Learned Societies in conjunction with the Henry Luce Foundation (Luce/ACLS), the Society of Architectural Historians (SAH) and the University of Michigan. In addition to his current research projects, he is trained as an architect and is the founding principal of his own graphic design firm, Studio Jot, based in Ann Arbor, Michigan.

### **Tets KIMURA**

Tets Kimura is a PhD candidate with the College of Humanities, Arts and Social Sciences, Flinders University, as a recipient of an Australian Government Research Training Program Scholarship. His doctoral research is to reveal influences of Japanese fashion in Australia as a form of soft power. His refereed publications discuss Japanese culture, politics, history and media issues and their international relevance. He was awarded the 2016 Paul Varley Award by the Japan Studies Association (USA). At Flinders University, he is an editorial board member of the *Flinders Journal of History and Politics*, and is teaching art and culture related subjects. His forthcoming peer-reviewed journal article on art reveals the “creation of contemporary Taiwanese fashion” (co-author Shih-Ying Lin), which will be published in the next issue of *Fashion Practice*.

### **Lee KINSELLA**

Lee Kinsella is a writer and visual arts curator. She is project co-ordinator at the Lawrence Wilson Art Gallery, The University of Western Australia. Kinsella has curated and managed exhibitions at Western Australian and national public institutions, including the Art Gallery of Western Australia, The Australian War Memorial and The National Film and Sound Archive (formerly ScreenSound Australia). She has written catalogue essays, articles and contributed to several books on Australia art, co-editing *Into the Light: The Cruthers Collections of Women's Art* in 2012 and *HERE&NOW13* in 2013. In 2016, she curated an exhibition of the final works of contemporary Western Australian artist, Miriam Stannage. The exhibition was launched at the Lawrence Wilson Art Gallery in conjunction with a monograph on the artist, *Miriam Stannage: Time Framed*, that contained essays by Helen Ennis, Ted Snell and Lee Kinsella, and edited by Kinsella. Lee has just returned from a curatorial residency in Taiwan, as part of an exchange programme between Turner Galleries, Perth and the Kuandu Museum of Fine Arts at the Taipei National University of the Arts.

### **Dr Diana KOSTYRKO**

Diana Kostyrko is a cultural historian and a provenance researcher with the Australian National University. For fifteen years her primary field of study has been the European transatlantic art dealers of the late-nineteenth into the mid-twentieth century. Her Ph.D thesis (2007) examined the significance and legacy of the journal which the Paris/New York/Brussels dealer René Gimpel (1881–1945) maintained for twenty-one years. Fertile exchange with provenance researchers, academics, curators, and auction houses worldwide led to her presenting papers in March at the Christie's Education symposium in New York, *Pioneers of the Global Art Market* (papers forthcoming with Bloomsbury Academic), and the Cambridge University conference *From Refugees to Restitution: the History of Nazi Looted Art in the UK*. Kostyrko's article on the Gimpel journal appeared in *The Burlington Magazine* in 2015, and her monograph on the journal and its broader context is to be published with Harvey Miller/Brepols Publishing in December 2017. She recently teamed with David Challis, University of Melbourne, to found a sub-committee on Translocations with the International Art Market Studies Association (TIAMSA). Diana is delighted to be co-convening a session with David at the AAANZ conference in Perth.

### **Dr Chari LARSSON**

Chari Larsson's research area is the historiography, theory and philosophy of images in the European tradition. In 2015 she was awarded her doctorate in art history from the University of Queensland.

### **Dr Susan LOWISH**

Susan Lowish is Senior Lecturer in Australian Art History at the University of Melbourne where she has incorporated learning about Australian rock art into all levels of the Art History curriculum. Over the past 10 years, she has received grants, authored articles and given conference papers on rock art. Her recent publications on the relationship between rock art

and art history have appeared in the international journal, *Rock Art Research*, and have been translated and syndicated across China through 岩画研究 (Rock Art Research, China), 民族艺术 (National Art Journal, China) and the Oriental Morning Post (Shanghai), Art Review.

### **Monika LUKOWSKA**

Monika Lukowska is an artist from Poland. She obtained her MA from the E. Geppert Academy of Fine Arts and Design in Wroclaw, Poland in 2011 and MFA in Printmaking from the San Francisco Art Institute, USA in 2014.

Lukowska's artworks were exhibited internationally in China, Poland, Romania, Sweden, the United States, Germany, Spain, Japan, Turkey and Australia. She is a recipient of a Minister of Culture and National Heritage Award for the Best Graduate Diploma in Poland 2011, Fulbright Graduate Student Awards, 2012 and Murphy and Cadogan Contemporary Art Awards for the Best Graduate Students in the Bay Area, 2013.

Monika Lukowska is currently pursuing her PhD in Fine Arts at Curtin University for which she received a Curtin Strategic International Research Scholarship, 2015. In her practice-led research she examines the ways in which the materiality of place can inform art practice and explores how printmaking methods might be deployed to develop artworks that embody the experience of place.

### **Natalie LYNCH**

Natalie Lynch is an early career academic, visual arts educator and practicing artist, holding degrees in Fine Art, Education and a Masters Research degree in Visual Arts for which she was shortlisted for the Australia Student Prize by the Council for Humanities, Arts and Social Sciences. In 2016 Natalie presented the paper House of Correction as international curator at the annual South African Visual Art Historians conference at the University of Johannesburg, where she discussed her sculptural intervention at the Royal Historical Society of Queensland Museum, House of Correction, as a model of diminishment endemic in Australian history. Natalie's art practice incorporates poetry, performance, video, sculpture and painting and in her teaching practice she is committed to the decolonisation of the art curriculum. Natalie is currently investigating the role of art in decolonising the legal system of Australia.

### **Dr Belinda MACGILL**

Belinda MacGill has worked as a lecturer and researcher in South Australian universities for several decades. Her primary research interests draw on the fields of Indigenous education, postcolonial theory, visual methodologies and critical race theory. Her theoretical work is informed by Indigenous knowledges (Nakata, 2004; Smith 1999), Giroux's border pedagogy (1995) and place based pedagogy (Carter, 2009; Somerville, 2011). She has published in a broad range of articles concerned with postcolonial receptivity, teaching in the contact zone and feminist art theory.

### **Dr Marian MACKEN**

Marian Macken is a designer and educator, trained in architecture, landscape architecture and visual art, receiving a PhD, by thesis and creative work, from the University of Sydney. She is currently Senior Lecturer in the School of Architecture and Planning at the University of Auckland, New Zealand. Marian's research examines histories and theories of spatial representation; temporal aspects of architecture; and the role of artists' books as documentation of architecture, with particular interest in the implications and possibilities for architectural drawing and exhibition as design outcome. Her work has been acquired by various international public collections of artists' books, including those at Tate Britain, the Victoria and Albert Museum, UK, and Urawa Art Museum, Japan and she has undertaken

visiting artist residencies in London, Tokyo, Yunnan province, China and Wellington, New Zealand. Her writing has been published in *IDEA Journal*, *Architectural Theory Review*, *Architecture & Culture*, *The Routledge Companion to Design Research* (Routledge, 2015) and has recently authored *Binding Space: The Book as Spatial Practice* (Routledge, 2018).

### **Dr Hilary MADDOCKS**

Hilary Maddocks is an art historian of medieval manuscript and early printed book illustration. Her doctoral dissertation (1990), a study of the 14th and 15th century illuminated manuscripts of Jean de Vignay's translation of the *Legenda Aurea*, was supervised by Margaret Manion at the University of Melbourne. She has taught at several tertiary institutions including La Trobe University, and has been the recipient of several fellowships including Visiting Fellow at Corpus Christi College, Cambridge (2010). She publishes in the field of medieval and early modern book illustration and is also the author of *Hertha Kluge-Pott: Printmaker* (Macmillan 2015). Since 2000 she has been a researcher in the Philatelic Group, Australia Post.

### **Leonie MANSBRIDGE**

Leonie Ngahuia Mansbridge: Ngāti Maniapoto

Leonie Mansbridge is a PhD candidate at Media, Culture, and Creative Arts MCCA Curtin University.

Her research is an investigation of how being of Māori/Pākehā (European) descent, a descent that cannot be clearly labelled or marked as the “other”, is acted out or performed. Her investigation is revealed through a combination of a creative projects and a written exegesis.

Leonie has been a visual artist for over twenty years using visual art as a tool to visually engage the audience with issues around injustices. Colonisation had denied her of acknowledging her mixed heritage, until now.

The legacies of assimilation carried on for many years throughout Leonie's life, has impacted her concept of her identity.

Leonie's research uses story telling from family narratives and from her own experience to investigate colonisation, language and her experience of not quite fitting in.

### **Dr Louise MARSHALL**

Louise Marshall is a Senior Lecturer in the Department of Art History at the University of Sydney, where she teaches medieval and Renaissance art. Her chief focus of research is Renaissance plague imagery, on which she has published widely and is preparing a book. Recent publications include essays on early representations of purgatory, on imaging disaster in a late fourteenth century chronicle, and on plague paintings by Giovanni di Paolo and Tintoretto. Her research has been supported by the Gladys Kriebel Delmas Foundation, the Renaissance Society of America, and the Australian Research Council Centre for the History of Emotions.

### **Réka MASCHER-FRIGYESI**

Réka Mascher-Frigyesi (M.A.) born in Budapest/Hungary. She studied Social Anthropology, European Ethnology, Art History and Roman Philology/Spanish in Göttingen and Freiburg i.Br./Germany. After her graduation in 2014, she worked at the Dreiländermuseum in Lörrach, where she was responsible for the scientific inventory of art and cultural objects for the database. As a project assistant 2015/2016 at the Museum der Kulturen Basel (CH), she helped to realise the permanent exhibition 'BIG – Things Interpretations Dimensions' within the Oceania department.

Since July 2017 Mascher-Frigyesi has been a member of the Research Training Group 'Value and Equivalence' and doing her PhD in Frankfurt at the Goethe University on taonga Maori in European and New Zealand Museums. Recently, she conducted her field research in different museums in New Zealand. A part of her work within the Research Training Group consists of organising an interdisciplinary Workshop for April 2018 and the co-editing of an accompanying publication. Furthermore she is involved in the preparation for an upcoming exhibition at the Giersch Museum in Frankfurt from December 2018.

### **Matthew MASON**

Matthew Mason is a doctoral candidate in the Department of Art & Art History at Stanford, where he studies modern and contemporary art with a particular interest in the production, circulation and exhibition of art under conditions of globalisation.

He received his B.A. with First Class Honours in Art History from the University of Western Australia, where his dissertation examined the evolution of Brazilian artist Hélio Oiticica's artistic practice in response to his work's circulation internationally. Other recent projects address the capacity of the 'dotting' characteristic of much Australian Aboriginal art to operate as a form of resistance to neocolonialism; the influence of American artist and filmmaker Bruce Conner on the development of the popular music video; and the implications of digital music production and dissemination for the work of art's 'aura'.

Prior to entering the doctoral programme at Stanford, Matthew also completed both a Diploma of Modern Languages in Italian and a Bachelor of Laws, and undertook internships at the Peggy Guggenheim Collection in Venice as well as at the Perth Institute of Contemporary Arts.

### **A/Prof Jani MCCUTCHEON**

Jani McCutcheon is an Associate Professor at the University of Western Australia Law School, where she teaches Intellectual Property law, Creative Expression and the Law, and Marketing law, and is the Director of the Law and Society program. Jani has also practised as an intellectual property law solicitor, and worked as a legal research officer for a Member of Parliament. Jani has a Master of Laws by research, writing her major thesis on the 'new signs' under the Australian Trade Marks Act. She has published numerous articles in respected Australian and international journals and has presented at Australian and international conferences and seminars on intellectual property law issues. She has been a visiting scholar at Berkeley Law School (2016). Jani is currently writing a book *Literary Characters in Intellectual Property Law* (Edward Elgar 2019). Her research traverses the interface between copyright, moral rights, trade marks, designs, literature and art. Jani convened the Art in Law in Art conference hosted by the University of Western Australia Law School at the Art Gallery of Western Australia in July 2017, and the Art After Death Symposium at the Lawrence Wilson Art Gallery in 2013.

### **Dr Helen MCDONALD**

Helen McDonald is an Honorary Fellow in the School of Culture and Communication at the University of Melbourne. She is author of *Erotic Ambiguities: The female nude in art*, London, Routledge, 2011; and *Patricia Piccinini: Nearly Beloved*, Sydney, Piper Press, 2012. Recent publications, on land and climate in Australian art, include consideration of ancient rock art.

### **Dr Clyde MCGILL**

Clyde McGill is an interdisciplinary visual artist working in most media whose interests include place, politics and belonging. He has been awarded a Fulbright Scholarship, the Libris National Artist Book Award, and a State Library of Queensland Siganto Foundation Creative Fellowship and has been a Commissioned Artist for the Print Council of Australia. In 2017 he was keynote speaker at the Australian Artists Book Event at Griffith University,

Brisbane. Clyde exhibits nationally and internationally and his art is held in the National Gallery of Australia and other significant collections. He lives and works in Fremantle.

### **Dr Melanie MCKEE**

Melanie McKee (b.1986) was born in Harare, Zimbabwe and immigrated to Perth, Western Australia in 2001. She has undertaken study in Fine Arts at Curtin University, attaining her PhD in art in 2017. Melanie completed an international study exchange program at the École Nationale Supérieure des Beaux Arts de Paris in 2008-09. She has been heavily involved with the Perth Centre for Photography and is a sessional academic at Curtin University. Melanie has exhibited both locally and internationally. Her research and creative practice is concerned with the ways in which memories of a past home can be imbued within material culture via the amalgamation of printmaking and plain sewing technologies. In an attempt to reconcile personal and historical narratives between dislocated places, she actively reflects on images from her Perth locale via embodied creative processes, such as hand stitching that derive from her Zimbabwean home. Melanie's practice suggests that by imbuing artworks with narratives of place via creative acts, there is the possibility of engendering a reimagining of place as recalled, and as experienced in the present. These memorial experiences of home may coalesce with nostalgic encounters entailed by migration.

### **Prof Ian MCLEAN**

Ian McLean is Hugh Ramsay Chair of Australian Art History at the University of Melbourne, and Senior Research Professor of Contemporary Art at the University of Wollongong. He has published extensively on Australian art and particularly Indigenous art. His books include *Indigenous Archives The making and Unmaking of Aboriginal Art* (with Darren Jorgensen); *Rattling Spears A History of Indigenous Australian Art*; *Double Desire: Transculturation and Indigenous art*; *How Aborigines Invented the Idea of Contemporary Art*; *White Aborigines Identity Politics in Australian Art*; and *The Art of Gordon Bennett* (with a chapter by Gordon Bennett).

### **A/Prof Joanna MENDELSSOHN**

Joanna Mendelsohn is a writer, curator and art historian. After graduating from the University of Sydney she initially was employed as curatorial assistant at the Art Gallery of New South Wales, under the supervision of Daniel Thomas and Tony Tuckson, before being appointed Assistant Director at the Newcastle Region Art Gallery. In 1979 she curated *Sydney Long* at the SH Ervin Museum and Art Gallery. The same year she published *The Life and Art of Sydney Long*. This was followed by catalogues on Lionel Lindsay prints, an ABC radio documentary on Lionel Lindsay and her book *Lionel Lindsay: an artist and his family*. In 1990 she began teaching at the College of Fine Arts, UNSW and from 1995 onwards was the Program Director for Art Administration.

### **A/Prof Kit MESSHAM-MUIR**

Kit Messham-Muir is an art theorist based in Perth, Australia. He grew up in Wales and moved to Australia in 1990 to study art at the University of Sydney. He graduated with a Bachelor of Visual Arts (Honours Class 1) in 1994 and in 2000 was awarded a PhD in Art History and Theory from the University of New South Wales. Kit's doctoral thesis examined the role of affect and emotion in political conflicts surrounding contemporary art in the 1990s. Since 1997, Kit has taught art history at universities in Australia and Hong Kong and is currently Director of Research at the School of Design and Art, Curtin University, Perth. He has won multiple awards for teaching, publishes frequently in peer-reviewed and popular press (*Artforum*, *Art & Australia*, *The Conversation*) and directs the StudioCrasher video project. His research focuses on the visual culture of war and conflict, including the role of affect in interpretation in museums and galleries, and issues of art and war. In 2015, Kit published the book, *Double War: Shaun Gladwell, visual culture and the wars in Afghanistan and Iraq* (Thames & Hudson Australia).

### **Dr Susanne MEURER**

Susanne Meurer is a lecturer in early modern art history at UWA, Perth. She has previously worked at the British Museum and held fellowships at the Warburg Institute, London, the Kunsthistorisches Institut in Florenz (Max-Planck Institute) and the Houghton Library, Harvard University, Cambridge/ Mass. Her research interests include the history of printmaking and early modern German art historiography.

### **Steven MILLER**

Steven Miller was born in Sydney and studied at the Universities of Sydney and Melbourne. He has worked at the Art Gallery of New South Wales in various roles since the early 1990s, breaking for a few years in the mid-1990s to be gallery manager at Martin Browne Fine Art. He was the first professional archivist appointed to a public gallery in Australia and in 2009 became the manager of the Art Gallery's Research Library and National Art Archive.

### **Toby MILLER**

Toby Miller is a doctoral candidate in Art History at the Monash Art Design & Architecture School (MADA) at Monash University in Melbourne. He has worked previously as a curator and administrator at the National Gallery of Victoria and is currently Exhibitions and Collections Research Officer at the Shrine of Remembrance. In 2016 he curated the exhibition 'Strange Brew' in Melbourne's Nicholas Building which brought together three Melbourne-based contemporary artists (Amelia Johannes, Anna Parry, and Shannon Stanwell) in dialogue with works from the estate of John Vickery.

### **Dr Maria MIRANDA**

Maria Miranda is a DECRA Research fellow based at Victorian College of the Arts, University of Melbourne. Her research project 'The Cultural Economy of Artist-Run Initiatives in Australia' engages with the experience of artists involved with artist-run initiatives. She has maintained a collaborative art practice with Norie Neumark as Out-of-Sync since 1993 – making work that engages with questions of culture, place and memory. She is author of *Unsitely Aesthetics: uncertain practices in contemporary art* (Errant Bodies Press, 2013).

### **Tai MITSUJI**

Tai Mitsuji recently graduated with a Masters of Studies in History of Art and Visual Culture (Distinction) from the University of Oxford. He has written for a range of leading Australian and international publications, including *Art and Australia*, *Art Monthly Australasia*, *Art Guide Australia*, *Occulus*, *The Sydney Morning Herald*, *The Age*, and *Vault*.

### **Michael MOIGNARD**

Michael Moignard is a Ph. D student in the Department of Archaeology and History at La Trobe University. His thesis examines Australian art collectors and their collections between the two World Wars.

He obtained a Master of Science degree from Melbourne University in 1975, and a BA (Hons) from ANU in 1988, where he studied the life and influence of art critic and museum director, James Stuart MacDonald.

Michael presented a paper on 'Baldwin Spencer and His Collections' at the Australian History Association conference in July 2016.

### **Enya MOORE**

Enya Moore graduated from the Masters in Design Cultures at the VU Amsterdam in 2016. Enya is currently a design history tutor/lecturer at UTS:Insearch, Sydney. Her research interests include discourse analysis and large-scale events.

### **Dr Diane MOSSENSON**

Diane Mossenson is a retired medical practitioner and the proprietor of Indigenart – Mossenson Galleries, which has been operating since 1993, specialising in Aboriginal and Torres Strait Islander art and craft. In this role, Mossenson has curated hundreds of exhibitions and nurtured the careers of many artists.

Mossenson is also a director of Mossenson Art Foundation, established in 2010 as a not-for-profit charity with goals including furthering education of the visual arts in the broader community and producing art publications. She is also a founding patron of Art Collective WA Inc., a not-for-profit association set up for the benefit of Western Australian visual artists.

### **Nevena MRDJENOVIC**

Nevena Mrdjenovic's work utilises transdisciplinary strategies in the design of performative spaces, focusing on theatre, performance, installation and architecture. Her work is primarily inspired by the concepts of memory, archaeology of contemporary disappearances, personal and collective identity and entwined relationships between people and space.

In her most recent work, Nevena deals with spaces charged with mental experiences and destroyed personal spaces as physical manifestations of interrupted identities. Her recent research and practical scenographic work aimed to redefine intimate war-torn domestic mise-en-scenes as genuine places of memory and authentic sites of history.

Through her PhD research, Nevena applied scenography in an inverted manner and outside of its conventional frameworks. She developed a practice-based methodology by merging the conventional scenographic strategies with common qualitative research methodologies.

Through her scenographic work Nevena aims to frame scenography as a discipline that could be utilised in different areas of spatial design, performance and visual communication. Her design methods involve strategies that belong to the common scenographic toolbox, while she often merges them with narrative, photographic practice, drama and performance.

Nevena has previously worked across theatre, film, installation art, pedagogy – both in Sydney and Belgrade, Serbia.

### **Tom MÜLLER**

Tom Müller is the Artistic Director of PS Art Space in Fremantle and was Artistic Director and Co-Curator of the inaugural Fremantle Biennale, High Tide. As a practicing artist Tom has exhibited extensively both nationally and internationally, including at the Adelaide Biennial of Australian Art, Art Gallery of South Australia; Primavera, Museum of Contemporary Art, Sydney; Mix Tape, Art Gallery of Western Australia; Luminous Flux, Lawrence Wilson Art Gallery as part of the Perth International Arts Festival; Maschi Fontana, Musée d'Art Contemporain Moutiers; 69e Biennale de la Chaux-de-Fonds, Musée des Beaux-Arts de La Chaux-de-Fonds. In 2000, Tom won the Advanced Visual Arts Scholarship, Fondazione Antonio Ratti, Italy; he also worked as an assistant to Ilya and Emilia Kabakov in New York. He has received numerous grants from the Australia Council and the Department of Culture and the Arts. Müller's work is held in the collections of the Art Gallery of Western Australia; Parliament House, Canberra; Artbank, Sydney; The City of Fremantle; The University of Western Australia; and Curtin University of Technology.

In 2010, Big City Press published a major monograph on his work, *Tom Müller: Rhythms in the Chaos* spanning ten years of active practice.

### **Julia MURPHY**

Julia Murphy is a writer and curator based in Melbourne. She is currently completing a Master of Art Curatorship at the University of Melbourne, as well as an internship in



Contemporary Art at the National Gallery of Victoria. She runs the Emerging Writers Program at SEVENTH Gallery and has previously worked at Gertrude Contemporary.

### **Carina NANDLAL**

Carina is a musician and art historian with a particular focus on the way that visual design, music and dance come together in Picasso's designs for the Ballets Russes between 1917 and 1920.

### **Angela Chung Kee NG**

I am a recently graduated MA student from RMIT University, with a major in Arts Management. Before enrolling in this program, I gained a bachelor's degree from the University of Western Australia, majoring in Communication Studies. I was born and raised in Hong Kong and I have solid work experience in the Asian art industry and in international auction houses e.g. Christie's Auction (HK).

My special area of interest is art business patterns in the global art market. During my time studying at RMIT, I joined the internship program on managing the RMIT art collection at the RMIT gallery. After completing an MA at RMIT, I developed a solid knowledge of Australian art and my research focus is mainly on the collecting patterns of Australia art in recent years. I was one of the presenters at the Southeastern College Art Conference 2017 in Columbus (USA).

### **Annette NYKIEL**

Annette Nykiel is a bricoleuse, maker, critical thinker and practice-led researcher. She is a final year doctoral candidate at Edith Cowan University, investigating questions of the Country. Annette wanders between urban, regional and remote areas in a variety of roles as a geoscientist, arts worker and maker. She has spoken at a number of conferences and has writing under review for publishing. Her textile, fibre and photographic works are held in the John Curtin Gallery, Artspace Mackay and numerous private collections and have been exhibited in a variety of spaces in Perth and regional Australia.

### **Dr Sheridan PALMER**

Sheridan Palmer is an art historian, curator and an Honorary Fellow at the University of Melbourne. Her interests are in Australian and European art from the twentieth century to the present, with an emphasis on the lives of artists and art historians. She has published *Centre of the Periphery: Three European Art Historians in Melbourne* (2008) and recently *Hegel's Owl: The Life of Bernard Smith* (Power Publications 2016). She is currently co-editing with Rex Butler *Antipodean Perspectives: Selected Writings of Bernard Smith* (Monash University Press) and researching post-war modernism.

### **Kenzee PATTERSON**

For the first half of 2017 Kenzee Patterson was living and working in Vienna, Austria, while undertaking an International Exchange Program at the Akademie der bildenden Künste. In 2014 he undertook the NSW Visual Artist Residency at La Fonderie Darling, Montréal, Canada.

From 2013–2014 Patterson was tutor in Sculpture at the Tin Sheds Art Workshops within the Faculty of Architecture, Design and Planning at The University of Sydney. In 2014 he was tutor within the MArt Program at UNSW Art & Design (formerly known as the College of Fine Arts), where in 2013 he was also tutor in Photography within the School of Media Arts. In 2012, Patterson was awarded a New Work Grant from the Australia Council for the Arts. From 2007–2011, he was a founding director of the influential Sydney artist-run initiative Locksmith Project Space.

During 2009–2010, Patterson undertook the Visual Arts Studio Residency Program at Blacktown Arts Centre, which culminated in the solo exhibition *Prospect Hill*, held at the gallery in 2010. In 2009 he was awarded the Fauvette Loureiro Memorial Artists Travel Scholarship from Sydney College of the Arts, University of Sydney.

### **Elizabeth PEDLER**

Elizabeth Pedler was born and raised in Perth, attained a Bachelor of Fine Arts with First Class Honours at the University of Western Australia, and is currently completing a PhD (Art) at Curtin University exploring exchange and critique in social practice. Her work has been shown at TarraWarra Museum of Art, Casula Powerhouse Arts Centre, The Jewish Museum of Australia, Perth Institute of Contemporary Art, Harvest Music Festival (Melbourne), Melbourne Fringe Festival and Gertrude Street Projection Festival. Pedler has held solo or two-person exhibitions at Free Range Gallery, Moana Project Space (Perth), Kings ARI, Blindspace Artist Run Space, TCB Art Inc, and Top Shelf Gallery (Melbourne). Interested in the range of participation possible in art, Elizabeth's practice spans from interactive installations focused on sensory perception, to social engagements working with audiences, communities and institutions.

### **Annette PETERSON**

Annette Peterson born in Stavanger, Norway, is an oil painter who is a practice-led artist with both studio and plein air approaches to her practice. She utilises photography and drawing to facilitate both realistic and impressionistic style landscape paintings. Peterson, who grew up in Perth, is most influenced by changes in light and atmosphere on everyday suburban street scenes. Peterson finds art important because it can communicate those day to day moments in life that are significant but are often overlooked. She has just finished a Masters of Design and Art at Curtin University and has previously studied a Bachelor in Psychology and English Literature in 1997. Peterson began painting after working as a journalist in the Pilbara, where she began painting in 2007. She won categories for painting in the Hedland Art Awards from 2007 for three consecutive years, and subsequent years, and later in the Joondalup Art Awards after she moved back to Perth in 2010. In 2016, she achieved the highest Post Graduate marks for Humanities, while studying a Graduate Diploma for Art and Design.

### **Lisa Jane PHILIP-HARBUTT**

Lisa Philip-Harbutt is an artist/researcher completing her PhD at the University of Adelaide Business School. For 40 years she has been a practising artist who is passionate about using art-making as a tool for social change. Lisa has a BA in Visual Art and a Masters in Business by Research. She was the Director of Community Arts Network SA for over 10 years and has sat on many boards of management and advisory committees. Lisa's primary research question is: How useful is a community artist's contribution to leadership development? Lisa has been acknowledged internationally as both an innovative conference presenter and through journal articles. Lisa's history, experience and work is unique, bringing an Arts-based research perspective into organisational settings which shifts the paradigm of workplace analysis from an analytical efficiency approach to a humanistic effectiveness assessment. She utilises a creative and collaborative approach which engages people, liberates ideas and seeks to build recognition and understanding from the human experience and insights of people at work, with the aim of facilitating change, initiative and motivation among those involved.

### **Matt POLL**

For the past 8 years Matt Poll has worked as the Assistant Curator of the Macleay Museum Indigenous Heritage Collections as well as being the University of Sydney Repatriation Project Officer. Matt's current masters by research project seeks to further develop methods of understanding the ways contemporary Aboriginal and Torres Strait Island artists have used Museum collections, historic records and archival materials in the reconstruction of

cultural identities, exploring how visual artists in particular have developed auto-ethnographic methods of engaging with historical information outside of academic frameworks.

### **Dr Chris POOLE**

Christopher Poole completed his doctorate at the University of Western Australia in 2013 and continues to work at the university in various administrative and teaching roles. His PhD thesis is a fundamental reformulation of the intellectual tensions that formed the modern artistic period.

### **Tania PRICE**

Tania is a PhD candidate at the Tasmanian College of the Arts in Hobart. Working from media imagery relating to the global refugee crisis and associated issues, Tania's studio-based project is investigating how painting can report on news events and current affairs. Tania held her first solo exhibition, 'Breaching Borders', at the Moonah Arts Centre, Tasmania in June this year. Prior to relocating to Hobart and beginning her fine art studies as an undergraduate in 2010, Tania had a Melbourne-based career in media and issues management.

Tania is a Director of Tasracing and a former Board member of Tasmania's Festival of Voices.

### **Jenny Beatriz QUIJANO MARTINEZ**

I am currently a PhD candidate in the department of Art History, School of Culture and Communications at Melbourne University. My research thesis topic is "Spanish Influence in Australian painting". My writing has been published in journals such as *Boletín de Arte* (Spain) and *Historia Caribe* (Colombia). In 2011, I finished my master's studies in Art History at the National University of Distance Education (UNED) in Spain. My professional career started in Colombia when I graduated as a Historian at Industrial University of Santander (UIS) in 2006.

### **Dr Janine RANDERSON**

Janine Randerson is a New Zealand-based media artist. A research thread in Janine's work is the technological mediation in ecological systems with a particular focus on the environment. Randerson has collaborated with environmental scientists on residencies and projects with NIWA, BoM (Bureau of Meteorology) in Melbourne and NERI (National Environmental Research Institute) in Denmark. Her current projects situate media art in relation to water, weather and politics both locally (Other Waters: Art on the Manukau in Onehunga) as well as internationally.

### **E/Prof Richard READ**

Richard Read is Emeritus Professor and Senior Honorary Research Fellow at the University of Western Australia, Perth. He wrote the first book on British art critic Adrian Stokes and has published on the relationship between literature and the visual arts, nineteenth and twentieth-century art, and complex images in global contexts. He is completing a book on *The Reversed Painting in Western Art* and an anthology of essays co-edited with Professor Kenneth Haltman on *Colonization and Wilderness: Nineteenth-century American and Australian Landscape Paintings*.

### **Melinda REID**

Melinda Reid is an Australian researcher, educator, and writer. After completing a BA(Th) (Hons Class 1) in 2014, Melinda began her PhD candidature at the University of New South Wales, Sydney: Art and Design. Melinda has been research and painting assistant to Natalya Hughes and is a member of Sydney-based art writing cluster Ratbot. Melinda's essays have appeared in independent feminist publications, including *Circle Square 1*, *Milk*,

and *Parallel*, as well as art texts published by Boxcopy, Firstdraft, Hazelhurst Regional Gallery and Arts Centre, Künstlerlerhaus Bethanien, the Lawrence Wilson Art Gallery at UWA, and UTS Gallery. In addition to her research work and writing practice, Melinda teaches intermittently at the University of New South Wales: Art and Design and the University of Technology, Sydney.

### **Dr Harry RICKIT**

Harry Rickit is Project Curator Pictorial, Auckland War Memorial Museum Tamaki Paenga Hira.

I am interested in text-image in transnational settings, ranging from Early Modern print and painting to contemporary forms of art and performance.

### **Eric RIDDLE**

Eric Riddler is the Visual Resources Librarian at the Art Gallery of New South Wales, as well as a research consultant on several academic projects and a senior moderator for the Design and Art Australia Online database. He has written articles for *Art and Australia*, *Australian Studies*, and *The Reading Room*, among others, contributed to catalogues for several exhibitions, including *Larrikins in London* (Ivan Dougherty Gallery, 2003), *Margaret Preston: art and life* (Art Gallery of New South Wales, 2005) and *Sixties Explosion* (Macquarie University Art Gallery, 2012), and delivered academic papers in such major world centres as Wellington (NZ), London (UK) and Dubbo (NSW).

### **Leigh ROBB**

Leigh Robb is the Curator of Contemporary Art at the Art Gallery of South Australia. Previously she was Senior Curator at PICA, the Perth Institute of Contemporary Arts (2009-16). Leigh was Associate Director at Thomas Dane Gallery London (2005-09), and ran the Internship and Education programs at the Peggy Guggenheim Collection, Venice (2000-04). Leigh undertook her Bachelor of Arts in Art History & Psychology at the University of Queensland, Brisbane, and her Masters in Art History at the Courtauld Institute of Art, London.

Leigh has curated over 25 major exhibitions including solo shows by Tracey Moffatt (2015), Richard Bell (2014), Consuelo Cavaniglia (2015), Erin Coates (2014), George Egerton-Warburton (2014), Ross Manning (2013), Thomas Rentmeister (2012), John Gerrard (2011), Tarryn Gill & Pilar Mata Dupont (2011) and has curated major solo exhibition displays by Fiona Hall and Del Kathryn Barton (AGSA 2016-17). Curated group exhibitions include *Versus Rodin: bodies across space and time* (2017, AGSA); *Dead Ringer* (PICA, 2015); *What I See When I Look at Sound* (PICA, 2014); *One Place After Another – AC4CA* (PICA, 2014); *First Amongst Equals* (PICA & Gertrude Contemporary 2012); *Love of Diagrams* (PICA, 2010); *Hatched National Graduate Show* (PICA, 2010, 2011, 2012); and *Double Object* (Thomas Dane Gallery 2009 & Occasionals 2008).

### **Debbie ROBINSON**

Debbie Robinson is a PhD candidate in Art History at the University of Melbourne. She holds a Bachelors of Fine Art (Painting) from RMIT and a Masters of Art Curatorship from the University of Melbourne whereat she was awarded the 2009 Cultural Connotations Art Curatorship Award. She has worked on a variety of collections at the La Trobe University of Art including The Stewart Fraser Poster Collection [comprising political posters from Russia, China, Cuba, Vietnam and Australia], The Trendall Collection of Antiquities and The Clifton Pugh Collection as well as The Matcham Skipper Collection of jewellery and moulds at the Montsalvat Arts Centre. Her research interests include modernist painting, issues of cultural appropriation and investigating man's changing relationship to the natural world through art.

### **Dr Sarah ROBINSON**

Sarah Robinson is an arts practice-led researcher exploring the interface between digital technologies and contemporary printmaking. Through the lens of printmaking Robinson is influenced by technological shifts that affect traditional and digital methods of viewing the world. This shift currently influences her immersive experience of geological sites and limestone caves that question how digital technologies may affect humanity. Her research interests include working collaboratively across disciplines that engage with science. Recent lecturing experience in printmaking includes a sessional role at ECU. Robinson is a graduate from the Royal College of Art, London and is a recipient of several printmaking awards including a Highly Commended Award at Print International 2013, Oriel Wrexham, UK and a Digital Print Award at PAWA Print Media Awards 2012, WA. Works are held at Alan Ryder Investments Ltd, Morgan Grenfell Bank and John Purcell Paper Company UK, and Beijing Institute of Technology, China. She recently completed a creative practice-led research PhD at Edith Cowan University, Western Australia and continues to exhibit within Australia and internationally.

### **Isabel ROUSSET**

Isabel Rousset is a PhD candidate at the University of Western Australia. Her research interests broadly concern the relationship between architecture, visual culture, and politics. Her PhD explores the intersections between housing design and social and political theory in nineteenth-century Germany.

### **Dr Vanessa RUSS**

Vanessa Russ is the Associate Director of the Berndt Museum at the University of Western Australia. Vanessa worked at the Department of Culture and the Arts as a business analyst, before taking up the role at the Berndt Museum. As the Associate Director, Vanessa focuses on the importance of this Aboriginal-led university museum to create a dynamic facility for all Australians to learn about the first peoples, while engaging young Australian Aboriginal people in new ways of accessing cultural knowledge.

Vanessa was born in Derby and raised between Derby and Ngullagunda (Gibb River Cattle Station) and has family connections to Ngarinyin and Gija people in the Kimberley. She was awarded Honours (Fine Arts) at the UNSW 2009 and returned to Western Australia to attain a PhD in Fine Art at the University of Western Australia in 2013. She was awarded a Churchill Fellowship by the Winston Churchill Memorial Trust in 2014, in which she investigated the effects of national identity in mainstream art museums on Indigenous populations, travelling across the United States of America, Hong Kong and Singapore.

### **Dr Francis RUSSELL**

Francis Russell is a lecturer in the School of Design and Art at Curtin University. He has published in peer-reviewed journals such as *Deleuze Studies*, *Space and Culture*, and *Ctrl-Z: New Media Theory*, and in contemporary art publications such as *Artlink*, *Realtime*, *Eyeline*, and *Runway*. His current research projects include a study of the continental philosophy of mental illness, and contemporary art and anti-work politics.

### **Jennifer SCOTT**

Jennifer Scott is an architecture graduate of Sydney University and holds a Master of Arts (Art Therapy) from Edith Cowan University. She brings her extensive experience in architectural design, master planning and artistic collaboration to her work. Jennifer has tutored and lectured in architecture at The University of Western Australia and CUT and has run design and theory programs within the Urban Design Masters Program at the Australian Urban Design Research Centre, Western Australia. Since 2012 PhD research at UWA has been funded by an Australian Postgraduate Award. The research investigated connections between developments in British Modernism and Donald Winnicott's psychological version of the development of creativity. Jennifer has worked on a diverse range of architectural

projects, including residential, civic, health, mixed-use developments, commercial, education, and urban design. The scope of her experience traverses master planning and conceptual design, through to documentation and contract administration with a present focus on the master planning and conceptual design.

### **Dr Nina SELLARS**

Nina Sellars is a visual artist who works across the disciplines of art, science, and humanities. Her practice focuses on the way anatomy shapes our understanding of the body, identity, and subjectivity. Sellars' interest in anatomy has taken her from working in art studios and wet anatomy labs to working in physics labs and medical imaging facilities – here she critically engages with the cultural implications of anatomy. Increasingly her arts-led research has focused on the matter of adipose tissue (aka fat), which she examines in relation to the visual history and methods of anatomy.

Sellars' artwork has been exhibited nationally and internationally, including most recently – 'Human+: The Future of Our Species', ArtScience museum, Singapore (2017), and 'New Romance: art and the posthuman', Museum of Contemporary Art, Sydney (2016). In 2017 she was an invited speaker at the '#postARTandSCIENCE' symposium, Wellcome Collection, London, and the 'Virtual Futures' salon, Victoria & Albert museum, London. In addition, Sellars undertook an artist's residency at SymbioticA, biological arts laboratory, The University of Western Australia – to research and develop adipose tissue culture techniques for her arts project – Fat Culture (2017) – assisted by funding from the Australia Council.

### **Annie SHELLEY**

Annie Shelley is a PhD candidate in Visual Art at the University of Western Australia. Her thesis investigates European women's artistic representations of the Orient in the mid to late nineteenth century. Her research includes works by both professional Orientalist women artists and the sketchbooks and photography of amateur female travellers and artists. She has a background in English, Literature and Art Education and is a practising artist with an interest in textile processes and drawing.

### **Benjamin SHEPPARD**

Benjamin Sheppard is a multi-disciplinary Melbourne based artist, who teaches in the Bachelor of Fine Art at RMIT. Currently a PhD candidate at RMIT, his current research examines the capacity for 'works in progress' to better articulate nationalist ideologies. He is the founding member of 'Ways and Means', an experimental collaborative drawing project and is the instigator of 'The Bureau for the Organisation of Origins'.

### **Prof Patricia SIMONS**

Patricia Simons is a Professor in the Department of History of Art at the University of Michigan, Ann Arbor. Her books include *The Sex of Men in Premodern Europe: A Cultural History* (Cambridge University Press, 2011) and the co-edited *Patronage, Art, and Society in Renaissance Italy* (Clarendon Press, 1987). She is currently working on a book-length gender analysis of the visual and cultural history of Susanna and the Elders, and a study of beards during the Renaissance.

### **Dr Lisa SLADE**

Lisa Slade is Assistant Director, Artistic Programs at the Art Gallery of South Australia. She is accountable for the strategic leadership and development of the artistic programs at the Art Gallery and the overall management of the Curatorial, Exhibitions, Public Programs and Education teams. From 2011 until early 2015 she was Project Curator at the Art Gallery, during which time she curated *The Extreme Climate of Nicholas Folland, Heartland: Contemporary Art from South Australia*, and managed the 2012 and 2014 Adelaide Biennial of Australian Art. Her most recent curatorial projects include the 2016 Adelaide Biennial: *Magic Object* and *Sappers & Shrapnel: contemporary art and the art of the*

*trenches*. She has recently completed a PhD at Monash University on curiosity, collecting and curating, and currently lectures in several postgraduate courses delivered by The University of Adelaide in collaboration with the Art Gallery of South Australia. She has written and published reviews, academic essays, catalogue entries and monographs.

**Dr Nicole SLATTER** is a Senior Lecturer and Director of Learning and Teaching for the School of Design and Art, Curtin University. Nicole completed a PhD at RMIT University and has since supervised a number of creative practice PhD completions. Her research interests include figurative landscape, object /painting combinations, collaborative practice and authorship in contemporary art. Her paintings are held in numerous public and private collections in WA and her work has been exhibited in group shows internationally and nationally.

In 2018 Nicole will be exhibiting a number of individual and collaborative creative outputs at Turner Galleries and the Geraldton Regional Art Gallery (GRAG). Her research plans also involve writing on the practice of painting with a particular emphasis on feeling and time in contemporary landscape.

### **Dr Benjamin SMITH**

Benjamin W. Smith is the Professor of World Rock Art and the Associate Dean (Research) of the Faculty of Arts, Business, Law and Education. He joined UWA Archaeology in 2013. He has taught undergraduate and postgraduate courses in: African archaeology; World Rock Art Studies; Archaeological Theory and Method; Heritage and Society. His major research interests include theory and method in rock art studies, rock art dating, digital archiving in archaeology, rock art and identity, contextual approaches to the interpretation of meaning and motivation in rock art, and the role of rock art in modern societies.

### **Dr Russell SMITH**

Russell Smith lectures in Modern Literature and Literary Theory at the Australian National University, Canberra. He has published extensively on Samuel Beckett, including the edited volume *Beckett and Ethics* (Continuum 2009), and numerous book chapters and articles including most recently in a special issue of the *Journal of Medical Humanities* on 'Beckett, Medicine and the Brain' (2016). He has also written extensively on contemporary art for magazines such as *Art and Australia*, *Art Monthly Australia*, *Broadsheet* and *RealTime*. These interests come together in a chapter in a forthcoming book on *Samuel Beckett and Contemporary Art* titled 'Walking ... Stumbling ... Falling ... Lying Down: Beckettian Operations in the Art of John Barbour and Ugo Rondinone'. His current project examines modern retellings of the Frankenstein myth in light of the scientific ideas that influenced the original novel.

### **Prof Ted SNELL**

Professor Ted Snell, AM CitWA, is Chief Cultural Officer at the University of Western Australia. Over the past two decades he has contributed to the national arts agenda through his role as Chair of the Visual Arts Board of the Australia Council, Chair of Artbank, Chair of the Asialink Visual Arts Advisory Committee, Board member of the National Association for the Visual Arts, Chair of the Australian Experimental Art Foundation and Chair of University Art Museums Australia. He is currently on the board of the UQ Art Museum and the ARC Advisory Council. He has published several books and has curated numerous exhibitions, many of which document the visual culture of Western Australia. Ted Snell is a regular commentator on the arts for ABC radio and television and is currently Perth art reviewer for *The Australian* and writes regularly for *The Conversation*.

### **Joely-Kym SOBOTT**

Joely-Kym Sobott studied at the Australian National University and the University of Western Australia, and teaches in the fields of Art and Architectural History and theory. Her research

interests include the history of contemporary thinking on politics, philosophy, and material culture. She is a co-editor of *The "Katrina Effect": On the Nature of Catastrophe* (Bloomsbury, 2015).

### **Beth SOMETIMES**

Beth Sometimes is a Pakeha New Zealand artist based in Mparntwe Alice Springs currently undertaking an MFA by research with Victorian College of the Arts. She has been based in Central Australia on and off since 2002. In 2017 Beth produced Apmere angkentye-kenhe (A place for language), an artist-led social project in collaboration with Arrernte language custodians. Beth co-teaches Pitjantjatjara language and is a casual project officer on language projects with the Ngaanyatjarra Pitjantjatjara Yankunytjatjara Women's council Uti Kulintjaku Ngangkari Healing team. Beth is a current studio artist and board member of 'Watch This Space' artist run initiative, and co-ordinated the space in 2011.

In her art practice, Beth is generally conceptually focused working across sculpture, drawing, painting, photography, sound, performance, music and theatre. She often works socially, with people from non-art backgrounds and with Pitjantjatjara and Arrernte people in Central Australia. Beth worked on several major projects with social change arts company Big hART, including Ngapartji Ngapartji 2006-10 and Museum of the Long Weekend 2012-13.

### **Victoria SOULIMAN**

Victoria Souliman is currently writing her PhD in Art History under the dual supervision of Frédéric Ogée (Université Paris Diderot - Paris 7) and Anita Callaway (The University of Sydney, Australia). Her thesis 'Art and National Identity: the Britishness of Australian art' looks at cultural exchange between Britain and Australia during the interwar years. Victoria is a member of the Laboratoire de Recherches sur les Cultures Anglophones (LARCA) at Université Paris Diderot. She recently published 'British Modernism from an Australian Point of View: Clarice Zander's 1933 Exhibition of British Contemporary Art' in the *Australian and New Zealand Journal of Art*, 17(1), 84-96. She published 'Les Antipodeans: quand l'artiste australien s'assume en tant que figure de l'Autre' in *Histoire de l'Art* (vol.75, no.2, 2014, pp 43-54).

### **Prof Catherine SPECK**

Catherine Speck is Professor of Art History at the University of Adelaide; and convenor of postgraduate programs in Art History and Curatorial and Museum Studies taught jointly by the University of Adelaide and the Art Gallery of South Australia. Her book publications include *Painting Ghosts: Australian Women Artists in Wartime* (Craftsman House / Thames and Hudson, 2004); *Heysen to Heysen: Selected Letters of Hans Heysen and Nora Heysen* (a father-daughter artistic relationship) (National Library of Australia, 2011), *Beyond the Battlefield: Women Artists of the Two World Wars* (Reaktion, 2014), 'Forging Culture: Australian art in the Nineteenth Century', in Michelle Facos (ed), *A Companion to Nineteenth Century Art* (Wiley Blackwell, 2016) and *Australian Art Exhibitions: Opening our Eyes* (Thames and Hudson, 2018). She is also a member of the Fay Gale Centre for Research into Gender.

### **Prof STELARC**

Stelarc explores alternate anatomical architectures, interrogating issues of embodiment, agency, identity and the posthuman. He has performed with a Third Hand, a Stomach Sculpture and Exoskeleton, a 6-legged walking robot. Fractal Flesh, Ping Body and Parasite are internet performances that explore remote and involuntary choreography via a muscle stimulation system. He is surgically constructing and stem-cell growing an ear on his arm that will be electronically augmented and internet enabled. With the Re-Wired / Re-Mixed performance, for five days, six hours a day he could only see with the eyes of someone in London, hear with the ears of someone in NY, whilst anyone, anywhere could choreograph his exoskeleton arm. In 1996 he was made an Honorary Professor of Art and Robotics at



Carnegie Mellon University, Pittsburgh and in 2002 was awarded an Honorary Doctorate of Laws by Monash University, Melbourne. In 2010 he was awarded the Ars Electronica Hybrid Arts Prize. In 2015 he received the Australia Council's Emerging and Experimental Arts Award. In 2016 he was awarded an Honorary Doctorate from the Ionian University, Corfu. Stelarc is currently a Distinguished Research Fellow, School of Design and Art, Curtin University. His artwork is represented by Scott Livesey Galleries, Melbourne.

### **Kylie STEVENSON**

Kylie Stevenson is an interdisciplinary researcher at Edith Cowan University (ECU) in Western Australia whose research over the past 15 years has been practice-oriented in the realm of education and creativity, with a focus on the lived experience of others. Kylie is engaged in a number of research projects, including her own doctoral research into creative arts education and three Australia Research Council (ARC) funded projects: Parents and Peers, about teenagers and social media; Toddlers and Tablets, about how 0-5 children use tablet technology which is a partner project between ECU, London School of Economics and Dublin Institute of Technology; and industry partner research with the St Vincent de Paul Society of Western Australia about intergenerational welfare dependency and how creative interventions might impact upon this. In addition to ARC-funded research, Kylie has managed a doctoral project of her own design 'Creative River Journeys', case studies of practice-led higher degree artist-researchers at ECU. Kylie has master's degrees from the University of Cambridge, the University of Melbourne, and RMIT University, Melbourne. Kylie is also a published poet, a qualified and registered secondary teacher, and has experience lecturing and tutoring in Media and Communications, Creative Thinking and Creative Writing.

### **Patrick SUTCZAK**

Patrick Sutczak is an associate lecturer at the School of Creative Arts, University of Tasmania. His practice and research interests focus on discoverable and invented narratives through repeated engagement with site and interpretations of landscape.

### **Prof William TAYLOR**

William M (Bill) Taylor obtained a Bachelor of Architecture (Honours) from Louisiana State University (1984) and a Graduate Diploma (History & Theory) from the Architectural Association (London 1987). He obtained a PhD from the University of Western Australia (1994). He has been a member of staff at UWA since May 1989, becoming Professor in August 2007. He has been a Registered Architect in the State of Florida, USA since 1986. Bill is a founding member of the Visual & Building Cultures (V&BC) research group in the School of Design at UWA.

### **Dr Miya TOKUMITSU**

Miya Tokumitsu is a lecturer in medieval and early modern art history at the University of Melbourne. She is a former Fulbright scholar (Germany) and her research has also been supported by the Center for Advanced Study in the Visual Arts in Washington, DC. Her art historical research focuses primarily on artisanal labour of 15th- and 16th-century Europe, but she is interested in the history of work and labour across the ages. In addition to academic presses, her work is published in *The New York Times*, *New Republic*, and *Frieze*, among other places.

### **Ash TOWER**

Ash Tower is an Adelaide-based artist and researcher whose interests include systems theory, the sociology of scientific practice, and knowledge systems such as libraries and archives. Ash graduated from the Adelaide Central School of Art in 2014 with Honours (First), and has since had a number of exhibitions including 'After Alexandria' at the Contemporary Art Centre of South Australia, and 'Studies of Nature' at FELTspace. He is currently undertaking a PhD at the University of South Australia, examining art/science

collaborative projects and their relationship to the laboratory space as a cultural phenomenon.

### **Lydia TRETHERWEY**

I am a practising artist and PhD candidate living and working in Perth, Western Australia. My research focuses on fugitive sensations of immensity that arise during everyday car travel, examining the role of landscape, daydream and movement. The idea of liminality is key in my work, as a quality inherent in both reverie and the edgelands zones I explore. Working with photographic and print based processes, I aim to make works which act as a hinge between invisible and visible, offering a point of contact between tactile and intangible spaces, pressing against the periphery.

### **A/Prof Linda TYLER**

Linda Tyler was appointed as the inaugural Director of the Centre for Art Studies at the University of Auckland in February 2006. In this role, she administers the Art Collection, manages programmes and exhibitions at the Gus Fisher Gallery, and digital and on-site exhibitions under the auspices of the Window project. She also teaches art writing and curatorial practice at Honours level in the Art History Department, and is an Associate Emerita of the Auckland War Memorial Museum, and a Research Associate of the Museum of New Zealand Te Papa Tongarewa.

**Dr Paul UHLMANN** is a Fremantle based artist whose work strives to question and translate philosophies of impermanence. He works experimentally across the mediums of painting, printmaking, drawing and artists' books – at times employing the mechanics of simple cameras obscura. Paul studied art in Australia and overseas on two year-long scholarships – DAAD in Germany (1986-87) and Anne & Gordon Samstag *International Visual Arts Scholarship* in Holland (1994-95). In 2012 he was awarded a practice-led research PhD at RMIT. He has exhibited nationally and internationally since 1983 and his work is held in many prominent collections.

He has lectured for over twenty years at various institutions including Australian National University, Monash University and Edith Cowan University. He is coordinator of Visual Arts Course at Edith Cowan University. He is the convenor for the Contemporary Visual Arts Research group through CREATEC. He is one of the featured artists in *Batavia: giving voice to the voiceless* currently on exhibition at the Lawrence Wilson Art Gallery at UWA. This exhibition aims to reveal new perspectives through art and science of the Batavia shipwreck (1629). His solo exhibition *reverberations: painting and impermanence* is also currently on exhibition at the Art Collective WA.

### **Nikita VANDERBYL**

Nikita Vanderbyl is a PhD candidate focusing on colonial and transnational art histories, with an emphasis on Aboriginal material and visual culture from Australia's south east. She is currently a PhD candidate at La Trobe University, Department of Archaeology and History where she has tutored in Aboriginal Australian history. Her thesis narrates the transnational journeys of William Barak's paintings in a case study revealing Aboriginal involvement in processes of colonial-era collecting.

### **Dr Tijana VUJOSEVIC**

Born and raised in Belgrade, Tijana Vujosevic has lived and worked on three continents - Europe, America and Australia. She completed her PhD in architectural history and theory from MIT and her master and bachelor degrees in architecture from Yale. In 2012 she moved to Perth to teach at The University of Western Australia. Her research interest is how architecture of real and imagined environments shapes the protagonist of everyday life. She has published in *Grey Room*, *Journal of Design History*, *Architectural Histories*, *Slavic and Eastern European Journal*, *Thresholds*, *Serbian Architectural Journal*. Her book, *Modernism*

*and the Making of the Soviet New Man* has come out with Manchester University Press this year.

### **Dr Caroline WALLACE**

Caroline Wallace is a lecturer in Visual Art at La Trobe University. She completed her PhD , 'Forum or Fortress: Artist Activism and the Whitney Museum of American Art, 1966-1976', at the University of Melbourne in 2013. She is currently completing a book on the politicised use of New York museum spaces in the 1960s and 70s.

### **Emma WALLBANKS**

I am a Lyttelton-based artist completing a MFA Post Graduate degree at Ilam School of Fine Arts, Christchurch. I began my Fine Arts studies in Brighton, UK, in 2009, leading on from a year at Massey University in Wellington, and then at the University of Canterbury. I consider myself a multi-disciplinary artist.

### **Andrew WARD**

I am currently a PhD candidate in the Department of Art History & Film Studies at the University of Sydney where my research focuses on issues of identity, place and audience response in relation to practices often considered on the periphery of the Minimalist canon. I have previously completed a Master of Art Curating and a Bachelor of Arts with Honours in Philosophy. While my current research relates predominantly to American art since the 1960s, I am also keenly interested in modern and contemporary Australian art.

### **Arvi WATTEL**

Arvi Wattel is a lecturer in the History of Art at UWA (School of Design). Before moving to Perth in 2012, he held fellowships at the Fondazione Ermitage in Ferrara, the Kunsthistorisches Institut (Max Planck Gesellschaft) in Florence, the Dutch Institute for Art History in Florence and the Royal Netherlandish Institute in Rome, and lectured at the Radboud University in Nijmegen, the University of Maastricht and for Oberlin College in Arezzo.

He has published on love and sympathy in Renaissance Ferrara, and on gendered space in the Renaissance convent. Besides his research into the relationship between courtly and civic-religious space in early sixteenth-century Ferrara, his research interests include the Dutch cultural exchange with Asia in the seventeenth century and the depiction of ritual performance and identity in the Dutch colonial city of Batavia (present-day Jakarta).

### **Jane WHELAN**

I was employed in the field of the Visual Arts teaching from 1978-2005, completing a Masters in Education in 1998. I was then involved in the Western Australian Visual Arts curriculum and syllabus development as well as on-line teaching. I have now stepped back from teaching to be able to focus full time on my own arts practice, completing a Master of Arts degree in practice-led research through Edith Cowan University in 2016.

The focus of my recent work is in response to time spent in China and the interest ignited by finding a different traditional response to space through art. Coming from the European tradition I am used to using the picture frame as a window into an objective, perspectival world. My work is currently involved with responding to place and engaging with its space. In 2016 I was the recipient of the 2016 Spectrum Project Space Artist-in-Residence which led to the exhibition: 'Drawing Breath', at Spectrum Project Space as part of the Fringe World Festival. Other recent exhibitions include the 'Third Space Project' - a collaborative Arts project with the University of Shanghai for Science and Technology (exhibited both in Perth and Shanghai).

### **Dr Anthony WHITE**

Anthony White is an art historian specialising in the history of modern and contemporary art. He is the author of *Lucio Fontana: Between Utopia and Kitsch* (MIT Press, 2011) and, with Grace McQuilten, of *Art as Enterprise: Social and Economic Engagement in Contemporary Art* (IB Tauris, 2016). He has written many articles for peer-reviewed journals including *Grey Room*, *October* and the *Australian and New Zealand Journal of Art*. From 2000 to 2002 he curated several exhibitions of American art including *Sol LeWitt: Drawings, Prints, Books*, and *Jackson Pollock's Blue Poles* at the National Gallery of Australia, Canberra.

### **Katherine WILKINSON**

Katherine Wilkinson is a Western Australian curator and producer based in Perth. She obtained a BA, Fine Arts Honours from the University of Western Australia in 2010, where she specialised in socially-engaged and participatory art practices. Wilkinson currently holds the position of Public Art Consultant at Artsource and was the former Program Manager at International Art Space (2012 - 2016). Previously Wilkinson has worked with contemporary art organisations including; DADAA, the Lawrence Wilson Art Gallery, The Museum of Modern Art (MoMA), and the Venice Biennale. She is currently curator of Know Thy Neighbour, a new series of Perth based context-responsive temporary art projects, presented by International Art Space (2015-present).

### **Dr Laetitia WILSON**

Laetitia Wilson is a Perth-based freelance arts writer, independent curator and lecturer with a keen interest in contemporary and media arts. Laetitia completed a PhD in Media Art theory in 2011 at the University of Western Australia. She has worked at the University of WA since 2004, as lecturer and curator and as art critic for the *West Australian Newspaper* since 2013. Laetitia has published broadly across the arts in local, national and international publications, she has curated for the Perth International Arts Festival, Success Arts Space and Moana Project Space and is currently lecturing in contemporary art and working as curator with SymbioticA, an artistic research laboratory in the school of Anatomy and Human Biology at the University of WA.

### **Dr Victoria WYNNE-JONES**

Victoria Wynne-Jones is an Auckland-based art historian, curator, writer and researcher who has recently completed a Doctor of Philosophy in Art History at the University of Auckland examining the ways in which inter-subjectivity is choreographed in contemporary art. Focusing on intersections between dance studies, performance art history and theory, other research interests include curatorial practice, art writing, feminisms, contemporary art theory and philosophy. Topics taught over the past five years include: performance art history, bodies in contemporary art as well as twentieth-century art together with Dr Gregory Minissale. A trans-disciplinary scholar, Wynne-Jones also lectures on occasion at the Elam School of Fine Arts and in the Dance Studies department of the University of Auckland, where she also assists with research. Her writing has been published on peer-reviewed website drainmag.com and will also be published in the forthcoming edition of 'Performance Paradigm' as well as Auckland Art Gallery's *Reading Room Journal*. Artist-led publications *Le Roy*, *Matters* and *Magasine* have also published writing by Wynne-Jones. Catalogue essays by Wynne-Jones are regularly commissioned for artists and she has recently curated exhibitions at the Gus Fisher Gallery, Artspace and Window (Auckland) as well as Blue Oyster Art Project (Dunedin) and Ilam Campus Gallery (Christchurch).

### **Su YANG**

Su Yang is a Chinese feminist art scholar and artist working in painting, drawing, photography and video. She is currently doing her PhD research at The University of Melbourne in Australia. She received her MFA from the State University of New York at Buffalo in the USA and BA in design from Tsinghua University in China. She has had successful solo exhibitions in the US and Australia that have been noted by the Chinese

Ministry of Culture's official website and have been reviewed widely in the Chinese and English – language press. Her work was also shown in group exhibitions in China, the US, Australia and Canada. Yang was a selected artist-in-residence at the prestigious art organization Artscape Gibraltar Point in Toronto. She has presented her papers at international feminist art conferences and elite universities in Canada and Australia. Her articles and paintings were selected for publication in and on the cover of Japanese, Chinese and British journals. Yang curated exchange exhibitions at the University of Melbourne and Tsinghua University. She was a teaching assistant at Tsinghua University. Her short film *Beauty* won Powershots Short Film Competition and was screened at Exclusive Melbourne International Film Festival 2017 Preview Screening.

### **Maria ZAGALA**

Maria Zagala is Associate Curator of Prints, Drawings & Photographs at the Art Gallery of South Australia, and Affiliate Lecturer in the Art History Program, School of History & Politics. From 2009 to 2012 she was Board member (and deputy chair) of the Australian Experimental Art Foundation, Adelaide. From 1998 to 2006 she was Assistant Curator of Prints & Drawings at the National Gallery of Victoria. She has curated numerous exhibitions and has published widely, including *A Beautiful Line: Italian prints from Mantegna to Piranesi* (2010), and, with Julie Robinson, *A Century in Focus: South Australian Photography 1840s to 1940s* (2007) and *Trent Parke: The Black Rose* (2015). Maria holds a Master of Arts (Research) from La Trobe University on life drawing practice in the Italian Renaissance.

### **Prof Charles ZIKA**

Charles Zika is a Professorial Fellow in History and Chief Investigator in the Australian Research Council Centre of Excellence for the History of Emotions at the University of Melbourne. His interests lie in the intersection of religion, emotion, visual culture and print in early modern Europe. Recent books include *Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400-1700* (edited with Jennifer Spinks, Palgrave, 2016) and *The Appearance of Witchcraft: Print and Visual Culture in Sixteenth-Century Europe* (Routledge, 2007), and three exhibition catalogues: *Love: Art of Emotion 1400–1800*, (with Angela Hesson & Matthew Martin, NGV 2017); *Celebrating Word and Image 1250-1600* (with Margaret Manion, Freemantle Press 2013); and *The Four Horsemen: Apocalypse, Death & Disaster* (with Cathy Leahy & Jenny Spinks, NGV 2012). Recent articles explore such themes as: the emotional economy of pilgrimage shrines, 17th-century images of witchcraft; apocalyptic time, emotion and disaster in 16th-century pamphlets; visual depictions of the biblical witch of Endor; anger and dishonor in 16th-century broadsheets; Sabbath rituals and ridicule in the 17th and early 18th century; cruelty in the witchcraft drawings of Jacques de Gheyn II; emotions and the visual arts, 1300–1600.

### **Dr Ionat ZURR**

Ionat Zurr is an artist, researcher and curator who co-developed (together with Oron Catts) the biological arts initiative, the Tissue Culture and Art Project since 1996. She is considered a leader in the growing field of Biological Art, both as a practitioner and a theoretician. Her research was instrumental to the development of SymbioticA in 2000, an artistic research centre housed within the School of Human Sciences, The University of Western Australia. Currently Zurr is a lecturer in the School of Design at the University of WA and a Visiting Professor at Biofilia – Base for Biological Arts, School of Arts, Design and Architecture, Aalto University, Helsinki, Finland.

Zurr has presented her research in forms of exhibitions, workshops and public talks in numerous places around the world. Her work is in the collection of the MoMA NY. Zurr's ongoing research involves art and beyond; in diverse areas such as new materials, textile, soft robotics, bioethics, food and fiction. Zurr's main interests are concerned with our shifting perceptions of life and the evolving relationships we have with the different gradients of life through the use of biotechnology.

## USEFUL INFORMATION

Campus Security:	6488 3020
Campus Security emergency:	6488 2222
UWA AV:	6488 2026
UWA Campus Maps:	<a href="http://uwa.edu.au/campus_maps">uwa.edu.au/campus_maps</a>
Getting to UWA:	<a href="http://transport.uwa.edu.au">transport.uwa.edu.au</a>
Taxi:	13 13 30 Taxi Pick-up (in front of the University Club) - Hackett Entrance 1
Bus Routes:	950, 102, 103, 107, 97, 998 & 999 - Circle Route, 23, 24 for more information visit <a href="http://transperth.wa.gov.au">transperth.wa.gov.au</a>
Parking:	For the period of the conference the university will be in vacation, therefore Student permit parking bays (indicated by yellow signs) are available to non-permit holders, except Carpark 31 and Carpark 37. Paid visitor parking is also available in some areas of the campus. All parking free after 5pm and on weekends

Please refer to conference website for any changes or updates to the program

Special Viewing of the Kerry Stokes Collection

Bus pick up location is on the ring road towards the north-east corner of campus

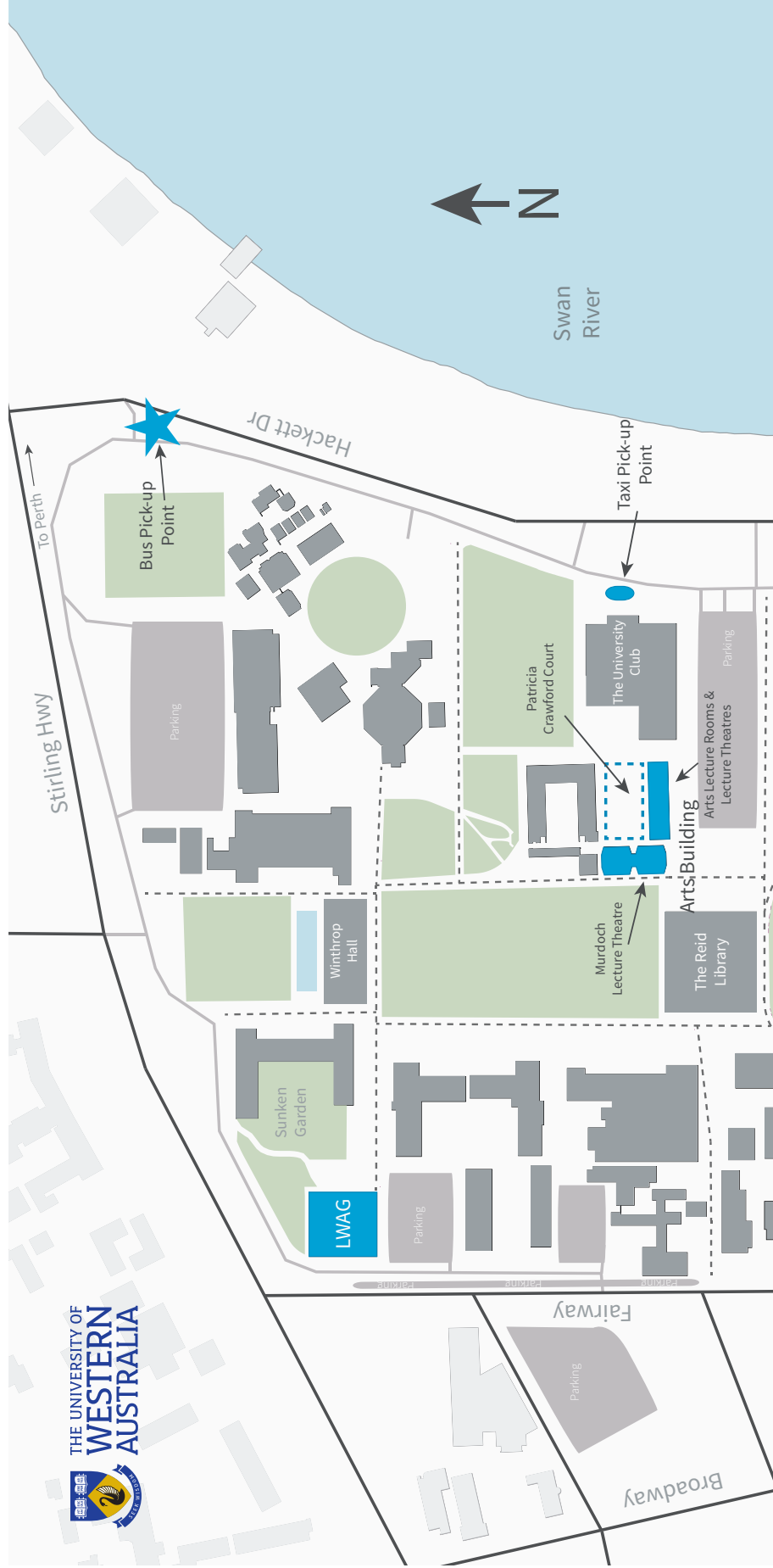
Bus Departs: 5.10; 5.15; 5.20pm

# AAANZ Venues at UWA

Lawrence Wilson Art Gallery (LWAG)

## Arts Building

- Patricia Crawford Court
- Murdoch Lecture Theatre
- Arts Lecture Rooms & Lecture Theatres
- » Downstairs: ALR 4, ALR 5, ALR 6, Fox Lecture Theatre, ALR 8, ALR 9, ALR 10, Austin Lecture Theatre
- » Upstairs:





THE UNIVERSITY OF  
**WESTERN AUSTRALIA**

ART ASSOCIATION OF AUSTRALIA AND  
NEW ZEALAND ANNUAL CONFERENCE

**AAANZ** art association of  
australia & new zealand  
6 - 8 DECEMBER 2017

Art

and its Directions

**DAY 1**

WEDNESDAY 6 DECEMBER 2017 POSTGRADUATE DAY  
Arts Lecture Rooms (ALR) 4 & 5, Arts Building, UWA

8.00 -  
9.00am

CONFERENCE  
REGISTRATION  
Patricia Crawford  
Court, Arts  
Building

9.00 - 10.30am

**Session 1**  
Chair: E/Prof Richard Read

Annie Shelley  
*Drawing the Nile: The Artists Sketches  
of Women Travellers in Imperialist  
Constructions of Egypt*

Jenny Beatriz Quijano Martinez  
*Australian Artists in Spain*

Leela Gosfield  
*Reading Art and Literature: The  
Painterly Style of Patrick White*

Debbie Robinson  
*Clifton Pugh, Aboriginalism and  
Environmentalism*

10.30 -  
11.00am

**Session 2**  
Chair: A/Prof Alison Inglis

Réka Mascher-Figyesi  
*Related to Objects - Culturally  
Conditioned Value of Taonga Maori in  
Museum Collections*

Nikita Vanderbyl  
*Aboriginal Engagements with  
Colonial Collecting: The Case of  
Wurundjeri Artist William Barak*

Annika Harding  
*'The Curatorial' vs the  
Professionalisation of the Curator  
(and How This Affects Artists/Curators)*

11.00am - 12.30pm

**Session 2**  
Chair: E/Prof Richard Read

Réka Mascher-Figyesi  
*Related to Objects - Culturally  
Conditioned Value of Taonga Maori in  
Museum Collections*

Nikita Vanderbyl  
*Aboriginal Engagements with  
Colonial Collecting: The Case of  
Wurundjeri Artist William Barak*

Annika Harding  
*'The Curatorial' vs the  
Professionalisation of the Curator  
(and How This Affects Artists/Curators)*

12.30 -  
1.30pm

LUNCH BREAK

1.30 - 3.00pm

**Session 3**  
Chair: E/Prof Richard Read

Angela Chung Kee Ng  
*Collecting Australian Contemporary  
Art: Why or Why Not? Market Patterns  
of Art Collecting, Art Investment and  
Influences in Australia*

Celia Dottore  
*Contemporary Indigenous Jewellery  
in Australia: The Evolution and  
Revolution of Material Practice*

Sara Daly  
*Is Creativity a Problem at Art School?*

3.00 -  
3.30pm

AFTERNOON TEA BREAK

3.30 - 5.00pm

**Session 4**  
Chair: Dr Caroline Wallace

Rusaila Bazlamit  
*Using Interactive Installations in  
Spatial Communication of Complex  
Political Narratives*

Julia Murphy  
*Crawl/Out Your Window: On Kate  
Newby's Spatial Interventions*

Nevena Mrajenovic  
*War on Architecture: Scenographic  
Strategies in Tracing Post-War Home  
in the Former SFR Yugoslavia*

5.00 -  
5.45pm

CONFERENCE  
REGISTRATION  
Patricia Crawford  
Court, Arts  
Building

WELCOME TO  
COUNTRY  
by Nyungar Elder  
Walter McGuire

**KEYNOTE  
PRESENTATION**  
PROFESSOR ANNE  
DUNLOP,  
University of  
Melbourne  
*Leonardo, the Coming  
Apocalypse, and the  
Global History of Art*  
Murdoch Lecture  
Theatre, Arts Building

**PRACTICE-LED RESEARCH/ART HISTORY Arts Lecture Room 5 - Chair: Dr Wendy Garden**

**Session 5**  
Chair: Dr Wendy Garden

Leonie Mansbridge  
*Colonisation You Nearly Got Me*

Annette Nykiel  
*Making Place*

Jen Bowmast  
*Artefacts of the Future*

**Session 6**  
Chair: Dr Paul Uhlmann

Annette Peterson  
*Everyday Journeys in Suburbia:  
Liminal Moments and Place  
Perception*

Monika Lukowska  
*Absorptive Mapping: A Means of  
Understanding Place Through Art  
Practice*

Jane Whelan  
*Landscape: Travel and the Sensory  
Dimension of Place*

**Session 7**  
Chair: Dr Susanna Castleden

Rodrigo Hill  
*Perceiving the River Ride:  
Photography and Place Making at Te  
Awa River Ride*

Emma Wallbanks  
*As Other: Original Unknown*

Dr Sarah Robinson  
*Digitising Rembrandt: 3d Print Re-  
Images the Real Beyond Nations of  
the Original and Copy*

**Session 8**  
Chair: Dr Nicole Slatter

Michael Bullock  
*Rags and Riches: The Second Hand  
Market Place as Source for Creative  
Research in Sculpture*

Alira Callaghan  
*Recall and Reflections: Finding My  
Practice in Strange Places*

AAANZ  
PHD PRIZE  
PRESENTATION  
ALR 5

AFTERNOON TEA BREAK

LUNCH BREAK

MORNING TEA BREAK



## DAY 2

THURSDAY 7 DECEMBER 2017

Arts Lecture Rooms (ALR) and Lecture Theatres, Arts Building, UWA

Downstairs: ALR 4, ALR 5, ALR 6, Fox Lecture Theatre  
Upstairs: ALR 8, ALR 9, ALR 10, Austin Lecture Theatre

8.00 - 9.00am

CONFERENCE REGISTRATION, Patricia Crawford Court, Arts Building

8.00-8.50am

AAANZ EXECUTIVE COMMITTEE MEETING, ALR 5

9.00 - 10.00am

**KEYNOTE PRESENTATION** - DR VANESSA RUSS, Berndt Museum, University of Western Australia  
*Professor Ronald Berndt: A response to the 1971 lecture 'Changing Face of Aboriginal Art'*  
Murdoch Lecture Theatre, Arts Building

10.00 - 10.30am

MORNING TEA BREAK

10.30am - 12.00pm

**Session 9**  
ALR 6  
**OPEN SESSION**  
Chair: Prof Ted Snell

*Representing Culture: The Art of Japanese POWs in New Zealand*  
Dr Richard Bullen

*Liminal Zones and Interstitial Practices: Making Art Through Edgelands*  
Lydia Tretthewey

*Explorations in the Particularities of Place: Franck Gohier's Place-based Manoeuvres*  
Dr Wendy Garden

**Session 10**  
Fox Lecture Theatre  
**EXHIBITIONS, ART HISTORY AND CURATORSHIP**  
Convenors:  
A/Prof Joanna Mendelsohn,  
A/Prof Alison Inglis

*From Breeze Blocks to Cortesloe: Six Decades of Contemporary Australian Sculpture Surveys*  
Eric Riddler

*Who's talking ... and how? How Different Voices Shape the Experience of Art*  
Dr Jennifer Blunden

*The Artist as Curator: Jonathan Jones and Barrangal Dyara (Skin and Bones)*  
A/Prof Joanna Mendelsohn

**Session 11**  
ALR 9  
**ARTISTS' STUDIOS: BETWEEN THE ACT OF MAKING AND THE MADE**  
Convenor: Dr Marian Macken

*The Mobile Studio: Working in the Field and on Opposite Sides of the World*  
Dr Susanna Castleden

*The Studio as a Safety Bubble: Artistic Production under Dictatorship*  
Jacinda Renae Carey

*The Artist's Studio in the Age of Immaterial Labour*  
Matthew Mason

**Session 12**  
ALR 10  
**MY BEST FIEND: ART, SCIENCE, AND DISSENSUS STUDIES**  
Convenor: Dr Francis Russell

*Chasing Chimeras: The Failure of a Third Culture*  
Ash Tower

*Metal Fictions*  
Dr Janice Baker

*Neuroaesthetics and Non-Aesthetics*  
Dr Francis Russell

**Session 13**  
ALR 4  
**THE ECOCRITICAL TURN: MAPPING HISTORICAL INTERSECTIONS OF ART AND THE ENVIRONMENT**  
Convenor: Dr Anna Arabindan-Kesson

*The Aesthetic Anthropocene: Visual Culture, Environmental Violence, and the 'Geothermal Sublime' [...]*  
Dr Rosie Ibbotson

*Contested Landscapes: Pilgrimages to Glover Country*  
Dr Karen Hall

*Curating Cities (from the Ground Up)*  
Dr Felicity Fenner

**Session 14**  
Austin Lecture Theatre  
**AUSTRALIAN ROCK ART IN THE EXPANDED FIELD: HISTORY, MEANING, AND CONTEMPORARY CONTEXT**  
Convenors: Dr Susan Lowish,  
Dr R. G. (ben) Gunn

*The Place of Rock Art in South African Art History: A Comparative Study for Australia*  
Dr Benjamin Smith

*Fred Williams on the Burrup Peninsula/Murujuga*  
Dr Helen McDonald

*Murujuga Rock Art: One Artist's Experience as a Witness to the History, the Contemporary, and the Politic*  
Dr Clyde McGill

**Session 15**  
ALR 8  
**GROTESQUE & TABOO: REPRESENTATIONAL STRATEGIES IN THE ART OF BRENT HARRIS**  
Convenor: Maria Zagala  
Responder: Brent Harris

*Ex Umbris*  
Steven Miller

*What Bubbles Up: Form and Process in the Recent Monotypes of Brent Harris*  
Maria Zagala

*Past Considerations: Appropriation and Influence in the Work of Brent Harris*  
Leigh Robb

**Session 16**  
ALR 5  
**OTHER DIRECTIONS: NINETEENTH CENTURY AUSTRALASIAN ARTISTS OUTSIDE THE CANON**  
Convenors: A/Prof Linda Tyler,  
Jane Davidson-Ladd

*The Ascendancy of "Empirical Naturalism" in Nineteenth Century New Zealand Art: The Case of John Buchanan 1819-1898*  
A/Prof Linda Tyler

*"The Best Brown Manner" - Louis John Steele, a Case Study in the Exclusion of Academic Painters from New Zealand's Art History*  
Jane Davidson-Ladd

*Emergent Form in the Late Nineteenth Century: Charles Blomfield and Photographic Erasure*  
Dr Harry Rickitt

12.00 - 1.30pm

LUNCH BREAK

12.15-1.15pm

**ARC PRESENTATION ON HASS-RELATED PROPOSALS FOR CENTRES OF EXCELLENCE**  
Professor Therese Jefferson, Executive Director for Social, Behavioural and Economic Sciences, ARC  
*Applying for and Managing Large ARC Investments*, ALR 5

**1.30 - 3.00pm**

Session 17 ALR 10 PAPER MIGRATIONS Convenors: Arvi Wattle, Prof Stephanie S. Dickey	Session 10 Fox Lecture Theatre continued	Session 18 ALR 4 ART AND THE CHANGING NATURE OF PLACE Convenor: Dr Felicity Femer	Session 19 ALR 8 THE MOBILITY OF IMAGES IN THE DIGITAL AGE Convenors: Dr Jess Berry, Prof Susan Best	Session 20 ALR 6 DISPLACED: ART AND SPACES OF CULTURAL EXCHANGE Convenor: Dr Emily Brink	Session 14 Austin Lecture Theatre continued	Session 21 ALR 5 CONTAINERS, CONTAINMENT, TRANSFER AND SYMBOLIC ORDERS Convenor: E/Prof Richard Read	Session 22 ALR 9 CHANGING PLACES, ALTERING SPACES: THE TRANSLOCATION OF MODERN ART FROM 1918 TO 1939 Convenors: David Challis, Dr Diana J. Kostyrko
Israel Van Mecklenem's Questionable Currency Dr Miya Tokumitsu	Kettle's Yard – Collecting, Assembling and Disseminating Jennifer Scott	High Tide Tom Müller	Mobility Across Mediums: Fashion as Translatable Image Dr Jess Berry	The Disease of Luxury: Louis Pasteur, Silk and Pathogenic Vision in Late Nineteenth- Century France Dr Emily Brink	From Deep Past to Deep Present: The Enduring Relevance of Rock Art in the Contemporary World Dr Ursula Frederick	The Ark in the Hebrew Bible: Receptacle or Conveyance of Divine Power, Divine Will Lisa Davis	Why Cézanne's Mont Sainte- Victoire Motif Appears in Public Collections Worldwide, but not Melbourne's David Challis
Between the Lines - Johann Neudörfler's Gute Ordnung Dr Susanne Meurer	Share Zone: Time and Place in Eat the City Katherine Wilkinson & Elizabeth Pedler	New Refractions of Selves: Reading the Digital Exchange Through the Work of Cindy Sherman and Other Contemporary Women Photographers. Mimi Kelly	'Wilding' the Pacific Rim: The Trafficking of Australian Eucalypts in Californian Art, Domestic Architecture and Environmental History Prof William Taylor	Vengeance of the Spirits, or the Eroticism of Rock Art Appropriations Dr Darren Jorgensen	Paintings of Studios that Melt into Ships: Reflexive Fantasies of Romantic Travel E/Prof Richard Read	Investigating Australia's Acquisitions of Modern Art: A Vehicle of National Identity? Victoria Soulliman	
The Soldier and Figural Invention: From Leonardo to Watteau Daniel Dolin	Contexts of Generosity: Making Resilient Public Art Prof David Cross	What Can the Magic Lantern Teach us about Today's 'right- click culture' Dr Maryn Jolly	Comp Australia: Imagining Occupation and Avocation in Joely-Kym Sobott	The Castle Hill Saint: Relevant Disobedience in Townsville, North Queensland Natalie Lynch	Frankenstein in the Automatic Factory: Force and Containment in Bodies and Machines Dr Russell Smith	'Sowing New Seed': R D Elliott, William Open and Changing Views of British Art in Australia 1914-36 Michael Moignard	

**3.00 - 3.30pm** AFTERNOON TEA BREAK

**AAANZ ADVOCACY WORKING GROUPS MEETING**, Murdoch Lecture Theatre, Arts Building

**3.30 - 5.00pm**

Session 19 ALR 8 continued	Session 23 Fox Lecture Theatre continued	Session 24 ALR 9 NEW DIRECTIONS IN ARTIST RESIDENCIES: TRANSNATIONAL SOCIALLY- ENGAGED ARTS PRACTICE Convenor: Dr Marnie Badham	Session 25 Austin Lecture Theatre continued	Session 26 ALR 6 RIVERS AND A WELL Convenors: Kenzee Patterson, Therese Keogh, Clare Britton	Session 21 ALR 5 continued	Session 27 ALR 4 CONFLICT AND COMPLICITY: EMBEDDING ARTISTS IN INTERNATIONAL WAR ZONES Convenor: Dr Kit Messham-Muir
Uprisings as Theoretical Object: When Exhibitions "Think" Dr Charl Larsson	Indigenising the Past: Reconstructing the 1946/47 Bernad: Bark Painting Assemblage Matt Poll	Outsourcing Transnationalism David Brazier	Speculative Weathers: Drinking Clouds and Riding the Jet- Streams Dr Janine Randerson	A Week on the Cooks River Clare Britton	The Wartime Interior as Broken Container Dr Georgina Downey	John Vickers - An Australian War Artist in the U.S. Toby Miller
The Choreographic Turn: Performance Art and the Collective Body Prof Susan Best	Ghosting the Hosted Beth Sometimes	Ghosting the Hosted Beth Sometimes	Narrativising the Weather Dr Barbara Garrie	A Tree Branches, So Does a River Kenzee Patterson	Yugoslav Maritime Diplomacy and Traffic of Exotic Animals during the Cold War Dr Tijana Vujosevic	Unsettling the Archive: The Stasi, Photography and Escape from the GDR Dr Donna West Brett
Transitioning Beyond Screens: Tensions Between Images and Bodies in Contemporary Performance Dr Victoria Wynne-Jones	Mishap: Making Relations Visible Dr Peter Burke	Mishap: Making Relations Visible Dr Peter Burke	Revisiting the LBK Wells of Saxony Therese Keogh	The Tuppenware Sublime Dr Chris Poole	Embedded Artists: An Historical Perspective Dr Anthea Gunn	

**THE KERRY STOKES COLLECTION, 30 KINGS PARK ROAD, WEST PERTH**

**5.30 - 7.30pm** SPECIAL VIEWING OF THE KERRY STOKES COLLECTION\*

Bus Departs: 5.10; 5.15; 5.20pm - See map overleaf for bus pickup location  
(\*Please note this is a ticketed event, numbers limited)

# DAY 3

## FRIDAY 8 DECEMBER 2017

Arts Lecture Rooms (ALR) and Lecture Theatres, Arts Building, UWA

Downstairs: ALR 4, ALR 5, ALR 6, Fox Lecture Theatre  
Upstairs: ALR 8, ALR 9, ALR 10, Austin Lecture Theatre

### 9.00 - 10.00am

**KEYNOTE PRESENTATION - DR ANTHONY GARDNER, University of Oxford**  
*1955: A Year of Fragile Legacies and Possible Directions*  
Murdoch Lecture Theatre, Arts Building

### 10.00 - 10.30am

MORNING TEA BREAK

### 10.30am - 12.00pm

#### Session 28 Fox Lecture Theatre

**CHANGING HISTORIES AND USES OF PLACE, EUROPE 1400-1700**  
Convenors: Prof Charles Zika, Prof Anne Dunlop

*Topographies of Salvation: Place in Renaissance Plague Images*  
Dr Louise Marshall

*The Erotic and Playful Significance of Fountains of Love in Renaissance Visual Culture*  
Prof Patricia Simons

*Calvary as a Place of Execution in Pieter Brueghel the Younger's Crucifixion of 1615*  
Prof Charles Zika

#### Session 29 ALR 10

**OPEN SESSION**  
Chair: E/Prof Richard Read

*'to SEE and BE seen': Inside the Museum: The Brooklyn Community Gallery, 1967-1972*  
Dr Caroline Wallace

*Graham Hay and the Democratisation of Art*  
Joanne Baitz

#### Session 30 ALR 8

**THE FUTURE OF ART PRACTICE AS RESEARCH**  
Convenor: Dr Anthony White

*The Gentle Disrupter - Stories from a Community Artist Working in Leadership*  
Lisa Jane Philip-Harbutt

*Strategies for a HDR Artist-Researcher to Find their Methodological Voice in Practice-led Research*  
Kylie Stevenson

#### Session 31 ALR 4

**INVASIVE AESTHETICS: ART AND THE EXPERIENCE OF BIOLOGICAL DISTRIBUTION**  
Convenor: Oron Catts

*Excess, Emptiness and Indifference: Fleishy, Fractal Phantom Bodies*  
Prof Stelarc

*Confessions of a Kinky Beekeeper: Bee Beds, Bush Blasters, and Interspecies Fusions*  
Mike Bianco

*Injesting Grown Art*  
Oron Catts

#### Session 32 ALR 9

**THE ART OF LACK AND EXCESS: ARCHITECTURE, LANDSCAPE AND ITS LIMITS**  
Convenors: Dr Annette Condello, Isabel Rousset

*Creole Landscapes: Domestic Space, Race, and Reproduction in French Colonial Mauritius*  
Isabel Rousset

*Sublime Sights: The Uncanny Lack and Excess in Exploration Journals and Material Culture in the Victorian Era*  
Leslie-Belle Furhagen

*Conspicuous Excess and Global Power: Yamasaki's World's Fair Pavilions in New Delhi and Seattle, 1959-62*  
Joss Kiely

#### Session 33 ALR 5

**THE CONTINUOUS DEBUTANTE, A GLOBAL MOMENT FOR ART BY WOMEN?**  
Convenor: Adj/A/Prof Gary Dufour

*Feminist Investigation: The Representation of Woman in Contemporary Chinese Art*  
Su Yang

*Transpedagogy as Intersectional Feminist Practice*  
Melinda Reid

#### Session 34 ALR 6

**OPEN SESSION**  
Chair: Lee KinSELLA

*Mobilising Culture Through Photographic Proxies: Law's Chilling Effect*  
A/Prof Jani McCutcheon

*Photography and Place: Reimagining the Ground of Experience*  
Dr Melanie McKee

*Australian Portraiture and Emerging Identities: A Case Study of the Peter O Callaghan QC Gallery*  
Adam Bushby

#### Session 35 Austin Lecture Theatre

**POSTNATIONAL ART HISTORIES: POSTNATIONAL REVISIONS OF NATIONAL CULTURES**  
Convenors: Prof Ian McLean, Dr Lisa Slade

*Hollis Frampton's Magellan: The Metahistory of Film and Postnational Art History*  
Giles Felke

*Postwar Transnationalism and Australian Artists at the Abbey Art Centre, London, 1947-1953*  
Dr Sheridan Palmer & Dr Jane Eckett

*Curating Australia: Building a Nation Through Exhibitions in London*  
Petrit Abazi

### 12.00 - 1.30pm

LUNCH BREAK

### 12.15 - 1.15pm

AAANZ AGM, ALR 5

1.30 - 3.00pm

Session 28 ALR 5 Fox Lecture Theatre continued	Session 36 ALR 5 EXHIBITION / HISTORY Convenor: Adj/Prof John Barrett-Lennard	Session 37 ALR 9 THE GROUND OF PRACTICE: PLACE AND CONTEMPORARY ART PRACTICES Convenor: Dr Maria Miranda	Session 38 ALR 4 DIRECTIONS IN BIOLOGICAL ARTS PRACTICE Convenor: Dr Ionat Zurr	Session 39 ALR 6 OPEN SESSION Chair: Dr Emily Brink	Session 40 ALR 8 THE SHIFTING OF VISUAL CURRENCY AND TRANSFORMATIVE EXPERIENCE IN THE REALM OF DIGITAL PHOTOGRAPHIC REPLICATION Convenors: Enya Moore, Dr Kevin Alexander Su	Session 41 ALR 10 OPEN SESSION Chair: Dr Kit Messham-Muir	Session 35 Austin Lecture Theatre continued POSTNATIONAL ART HISTORIES: CONTEMPORARY ART PRACTICES
---	--	---	---	--	--	--	---

<i>Spirit of Place in 15th Century Book Illumination - Nostalgia, Loyalty and Political Expediency</i> Dr Hilary Maddocks	<i>Revivalism and Revision(ism): On Contemporary Restaging of Canonical Exhibitions</i> Adj/Prof John Barrett-Lennard	<i>From the Ground Up: Artist-Run Initiatives and Place</i> Dr Maria Miranda	<i>Fat Culture: The Art of Adipose</i> Dr Nina Sellars	<i>Picasso's Horses in Parade: Mythology</i> Carina Nandlal	<i>Transformative Replications: A Digital Experience</i> Enya Moore & Dr Kevin Alexander Su	<i>Navigating the Ethical Dilemmas of Painting Reality</i> Tania Price	<i>Curating Translocality: Australia and the Global Contemporary</i> David Corbet
<i>Visual Strategies of Place in the Cronica Cronicarum</i> Prof Veronique Duché	<i>Exhibiting the Art of the Library: Art and History in 1968: Changing Times at the National Library of Australia</i> Grace Blakeley-Carroll	<i>Midlands: The Role of Creative Practice in Areas of Biodiversity</i> Patrick Sutczak	<i>Hyperprometheus and Distant Early Warnings</i> Dr Laetitia Wilson	<i>Liminality on the Slip: Agnes Martin in New York</i> Andrew Ward	<i>Uploading Materiality</i> Tai Mitsuji	<i>Cool Japan: Japan's Alternative Direction to Utilise its Arts and Culture</i> Tetsu Kimura	<i>The Bureau for the Organisation of Origins (BOO)</i> Benjamin Sheppard
<i>The Sir Samuel Way Print Trail: Exploring the Legacy of a Print Collector</i> Alice Cianachan	<i>Norfolk Island Pine Trees &amp; Art in Regional WA: City of Greater Geraldton</i> Dr Deborah Cain	<i>Biomes: What Kind of Aesthetics Should Be Used When Life Becomes a Commodity of Desire?</i> Dr Ionat Zurr			<i>'Does She Seem Real to You? As Life Itself: Replication and Realness in Sculpture and Cinema</i> Teresa Hunter Hicks		<i>Epistemic Disobedience: Semiotic De/constructions of the Zones Between Colonial and Postnational Histories</i> Dr Belinda MacGill

3.00 - 3.30pm AFTERNOON TEA BREAK

3.30 - 5.00pm

**PLENARY SESSION**  
*Art History, Art Practice, Art Curatorship: Synergies and Tensions*  
Chair: Dr Anthony White  
Murdoch Lecture Theatre, Arts Building

5.00 - 7.00pm

**AWARDS CEREMONY AND DRINKS**, Lawrence Wilson Art Gallery, UWA