

AAANZ Conference, Melbourne, December 5-8, 2018

CALL FOR PAPERS



AAANZ art association of
australia & new zealand



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The AAANZ Conference 2018 is supported by RMIT School of Art, RMIT University's Design & Creative Practice Enabling Capability Platform (DCP ECP), International Visiting Fellowship, the Contemporary Art and Social Transformation (CAST) research group, and the Ian Potter Foundation.

AAANZ Conference 2018

CALL FOR PAPERS - Guidelines and Abstracts

The Conference Committee would like to invite proposals for papers for the Art Association of Australia and New Zealand (AAANZ) conference to be held at RMIT University, Melbourne, 5-8 December 2018.

The call for panel sessions is now closed. The conference committee has reviewed the proposals and more than 60 were accepted, including panels with a full speaker list and artist talks which are not yet listed here. Listed below are the panels sessions that are open to the call for papers. The full conference program will be available at the end of September 2018.

The deadline for paper proposals is Monday 3 September 2018.

Panel Session Format

- Conference panel sessions are each timetabled at 90 minutes; consisting of three 20 minute papers plus 10 minutes of questions, discussion, and commentary per paper (except where noted otherwise in the session abstract).
- Session Convenors will manage their designated session, prior to and during the conference, with the aim of best addressing the conference theme *Aesthetics, Politics and Histories: The Social Context of Art*. For full details about the conference and theme visit: <http://aaanz.info/aaanz-home/conferences/2018-conference/>

Submission Guidelines

- Speakers may present **only one paper**.
- Speakers may also convene one panel session.
- A paper that has been published or presented previously may not be delivered at the AAANZ Conference.
- Session abstracts are sorted in provisional thematic streams to help ease of readability; however, these streams are subject to change in the final programming of the conference.
- Acceptance in a session implies a commitment to present a 20-minute paper at that session in person and payment of the conference registration fee and AAANZ membership fee. AAANZ Membership benefits and costs are detailed here: <http://aaanz.info/membership/>. Registration (which includes daily catering) will cost the following:

Registration Category	Early Bird	Late registration
STUDENT/CONCESSION/RETIREE This category is open to those with valid student ID cards, or those with health cards or pension cards	\$100	\$150

<p style="text-align: center;">AAANZ MEMBER*</p> <p style="text-align: center;">Please note all speakers and convenors must be current AAANZ members at the time of the conference to be included in the conference program. Apply for membership</p>	\$300	\$450
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Paper Submission Process

- Proposals for participation in panel sessions are to be sent by email directly to the Session Convenor whose contact details appear with the session abstract.
- With the exception of the Open Sessions, please **do not** send your proposals to AAANZ.
- The deadline for proposals to Session Convenors is **Monday 3 September 2018.**
- To submit a proposal please complete the Participation Proposal Form and email to the relevant Session Convenor as an attachment in Word file (.doc or .docx).
- The information required to complete the Participation Proposal Form includes:
 - Name and contact details
 - Session and paper titles
 - Proposed paper abstract (max. 250 words)
 - Bio (max. 200 words)

Convenor Review Process

- Session Convenors review proposals and notify applicant of the acceptance of their proposal by **Friday 7 September 2018.**
- Final date for successful applicants to accept the invitation to participate and return Speaker Agreement Form to Session Convenor is **Wednesday 12 September 2018.**
- Session Convenors to submit successful speakers abstracts, bios and details and Speaker Agreement Forms via google form by **Monday 17 September 2018.**

Contact

For general enquiries about the conference: Conference Producer, Amy Spiers, conf@aaanz.info.

2018 AAANZ CONFERENCE SESSIONS

Thematic Stream: Indigenous Arts and Research

Kia hiwa ra, kia hiwa ra. Maori, Pacific and Indigenous Art History today

Session convenor(s): Ngarino Ellis (Auckland University)

Submit paper proposals to: ngarino.ellis@auckland.ac.nz

Kia hiwa ra, kia hiwa ra. This session creates a critical space for Maori, Pacific, and other indigenous artists, writers, curators, researchers to discuss their art practice, research and/or teaching. The conference offers an opportunity to come together and consider key issues in our art world. The session welcomes papers that might think through questions like: what are some of the challenges facing artists in the making, funding, and promoting of their art works? How can indigenous methodologies be central to art projects, including research? What is the responsibilities of us as makers and writers to our communities? What kinds of research is happening in our universities, museums and galleries? And how can ensure that the teaching of indigenous art histories is integral in curriculum in schools and in the tertiary level?

Thematic Stream: Queer Theory, Art and Politics

Queer(y)ing Creative Practice: “it’s a thing”

Session convenor(s): Alison Bennett (RMIT University)

Submit paper proposals to: alison.bennett@rmit.edu.au

Beyond the mainstreaming of issues such as marriage equality, queer cultural practices investigate the arbitrary construction of cultural paradigms, driven by an intersectional approach to social justice and embodied lived experience. Queer cultural practices go #beyondyes to generate reparative actions by gently holding together intersecting alliances of practice, ideology, politics and experience.

Queerness is a slippery field that resists definition. More than an alternative term for homosexuality, it is a shifting coalition of political and cultural positions and strategies that critique, defy and ignore arbitrary normativity. Queer cultural practices have been deployed to interrogate the cultural construction of gender, race and disability. In the 21st century, queer cultural practices are turning increasing towards new materialism and posthumanism to interrogate the agency of things and the culturally constituted hierarchies of objects and subjects, positioning the artist as ‘a thing amongst things’.

Thematic Stream: Feminist Theory, Art and Politics

Care: forging an alternative ethics through contemporary art

Session convenor(s): Jacqueline Millner (La Trobe University) and Catriona Moore (University of Sydney)

Submit paper proposals to: j.millner@latrobe.edu.au

In 2019, it will have been fifty years since Mierle Laderman Ukeles, as part of her Manifesto for Maintenance Art, proposed an exhibition entitled CARE, in three parts: personal, general and earth maintenance. Ukeles' manifesto and the ensuing have been much written about in the context of the histories of institutional critique and feminist performance. Less analysed has been the concept of care at the heart of her gesture and its implications for broader socio-economic critique. In recent years, feminist critiques of neo-liberalism have argued for the concept of care as an alternative structuring principle for political systems in crisis and have proposed that the transformation of the existing capitalist order demands the abolition of the (gendered) hierarchy between 'care' — the activities of social reproduction that nurture individuals and sustain social bonds — and economic production. What would it mean to substitute care for economics as the central concern of politics? What would caring for democracy look like? We are interested in how contemporary artists engage with, interpret, and enact care in practices which might forge an alternative ethics in the age of neo-liberalism. We are also keen to test what might be revealed by applying a theoretical focus of care on recent art, which could include works of self-care, care for country and the environment, care for material culture and heritage, care for institutions and processes, as well as care for others. This panel addresses the conference themes directly by examining how art offers a site for modelling political alternatives.

Sisters – confronting the oppression of a patriarchal art world

Session convenor(s): Caroline Phillips and Danielle McCarthy (Deakin University)

Submit paper proposals to: danielle.mccarthy31@gmail.com

It's almost fifty years since the deliberate production of feminist art became a strategy for equality and political change. The widespread dissent and rejection of the status quo in the art world of the early 1970s gave rise to new imagery, new collaborative formats and new ways to make art. Women, in particular, gravitated to this milieu of freedom and experimentation, combining their artistic efforts with cultural and political activism, to forge a path of positive change.

More recently, over the last 10 years, a resurgence of political and cultural interest in feminist art, both in Australia and globally, has provided space to push back once again, against new forms of political and social oppression. So what's different this time? Has anything changed? Why should we care (again)? How can we produce ethical social change through feminist art practice?

This panel considers the profound impact of feminism at the forefront of culture, social equity and the production of art, in particular, through grass-roots and collaborative activism. We seek papers, performances or alternative presentation formats that interrogate patriarchal art systems, institutions and policies in Australia and globally. We want to hear about new and alternate collective strategies for social change. Quiet or loud, we want to hear your voice.

Vulnerability with/in the body through spatial encounters: contemporary art practice, feminist activism and social justice

Session convenor(s): Basia Sliwinska (University of the Arts London)

Submit paper proposals to: b.sliwinska@fashion.arts.ac.uk

The proliferation of visual interventions and practices representing gestures and acts of dissent, resistance and resilience raises questions about a growing visual engagement with economic, social, and political circumstances, and dissatisfaction with patriarchal, sexist societies and neo-liberal, right wing and nationalist agendas. This demonstrates the current sense of crisis related to conditions of vulnerability and precarity, negotiated with/in the body through spatial encounters. It also signals transnational and intersectional modalities of vision and activism of the affective interpersonal exchange, highlighting complex and shifting relationship between art practice and politics.

This session seeks to explore contemporary artistic gestures of disobedience and dissatisfaction through varied embodiments in the context of politics of intimacy and vulnerability. It focuses on acts and interventions going beyond social practice and socially engaged art. How can artistic practice seek new models of sexual identity and engage with political discourse facilitating social change and justice? How do feminist strategies of engagement enable activism with and through the body and equal access to space? How do visual practices of transformation facilitate political resilience through visual means and embodied action?

I invite art historical and practice-led considerations addressing artistic practice through feminist discourse based on solidarity and commonality across borders, challenging unjust and/or oppressive social and political conditions and enabling transnational and intersectional politics of togetherness. Contributions are welcome, which draw upon the legacy of feminist art historical critique and visual activist practices, and engage with concepts of belonging, cosmopolitanism, transnationalism, marginalisation, vulnerability and precarity. Performative presentations are particularly encouraged.

The women artists' exhibition: a typology consigned to the past?

Session convenor(s): Linda Tyler (University of Auckland)

Submit paper proposals to: l.tyler@auckland.ac.nz

This session will focus on the phenomenon of the "women only" art exhibition as a way of presenting subjectivities that have been historically marginalised. It is occasioned by 2018 being the 125th anniversary of New Zealand's 1893 Electoral Act which gave women the right to vote. 2018 is also the centenary of women's suffrage in the United Kingdom. Museums and galleries in New Zealand have chosen to respond to this occasion with historical or collection-based exhibitions rather than focussing on what women artists might be doing now: Collective Women at the Auckland Art Gallery comprised feminist art archives from the 1970s to 1990s; Te Uru Waitakere Contemporary Gallery's Envoys, shows work from the 1990s produced by the Association of Women Artists while Christchurch Art Gallery has scoured its collection to find four decades of women's art work for the exhibition titled We Do This. While it is now fashionable to gaze back fondly at the radical activities of women involved in the Women's Art Movement or associated with women's suffrage, it would seem that gender is now no longer considered a useful curatorial rubric for exhibitions of contemporary art, if it ever was. Has queer theory's refusal to accept identity as a static aspect of subjectivity made the use of the binary anachronistic? Papers which consider the efficacy of the female-only exhibition as a feminist strategy for the twenty-first

century are sought, as well as those which describe exhibition practices where the contribution of women artists to art history is honoured.

Thematic Stream: Material Culture and Practice

Material and Making Agency in Craft Practice

Session convenor(s): Mark Edgoose (RMIT University)

Submit paper proposals to: mark.edgoose@rmit.edu.au

This panel presentation examines how transformative acts in material and making production are active elements in extending our understanding of social, political, physiological and economical networks of people and our landscape. Starting from a notion of 'material' and 'making' agency, this presentation examines as researchers and makers how we can use our work (jewellery, political placards, crafted objects and more) to analyse our surroundings, to recall histories, cultures and narratives, as well as to critically probe possible futures or suggest alternatives to what already exists through the agency of material and making.

Material and Making Agency in Craft Practice aims to define creative practices where the act of 'making' and 'doing', using 'skill' and 'hand', fuels, privileges, heightens and impacts in the conceiving and comprehension of creative production in this burgeoning area of practice, and in doing so, establishes new ways to view, think differently and potentially transform our world. This panel seeks papers that extend the social, aesthetic, experimental, participatory, interdisciplinary, technological and conceptual nature of craft through material and making research practices. The format for the 90 minute presentation will be a convenor introducing the subject and the 3 speakers. Each speaker will present a 20 minute paper of their proposition followed by a group discussion.

Thematic Stream: Asian Art

Japanese aesthetics in Australia: From its beginnings to today

Session convenor(s): Tets Kimura (Flinders University) and Richard Bullen (University of Canterbury)

Submit paper proposals to: tets.kimura@flinders.edu.au

Japanese aesthetics are ubiquitous in today's Australia through the consumption of popular culture and lifestyle. Famous creators such as Akira Isogawa (fashion designer) and Tetsuya (chef) are contributing to a fusion of cultures between the two countries. Although the Japanese presence has been moderate throughout modern Australian history, waves of Japanese people have arrived at different stages. The earliest recorded Japanese people in Australia were acrobats and jugglers who performed in Melbourne in 1867. Since then, the Japanese arrived as divers in the late 19th century, as POWs during WWII, and as war brides in the 1950s – some of whom were skilled art and craft makers. Their contributions to Australian culture might have been subtle and elusive; however, they have left Japanese footprints throughout Australian history.

Research focusing on how Australians understand Japanese culture was famously developed by

David Sisson, who passed away in 2006. His various works were published as an edited monograph, *Bridging Australia and Japan*, in 2016, which offers chronological views of the Japanese history in Australia. This panel aims to gather the current generation of scholars who study Japanese culture in Australia – and Japanese cultural influences on Australian culture – either historical or contemporary, in order to understand further the presence of Japanese aesthetics in Australia and its impact.

Strategies of “Curatorial Resistance” – Socially-engaged practices in the Asia-Pacific

Session convenor(s): Tian Zhang (University of Sydney)

Submit paper proposals to: tianzhanggg@gmail.com

This panel aims to examine artistic and curatorial practices developed in response to unique moments of socio-political change in the Asia-Pacific region. More specifically, focussing on socially-engaged and social art practices implemented by artists, curators, directors and the public to test and counteract dogmatic agendas such as changes in public policy, Occupy movements and uprisings, migration and border-crossing. The papers will examine different perspectives of voice and identity in wide-ranging contexts, including through site, space and institutions towards an understanding of what we mean by “curatorial resistance”. Furthermore, encouraging an opening up of dialogues, possibilities and futures in what are unique and constantly changing political climates, often resolute in shutting them down. As such, questions include, when a group is politicised by ‘the mainstream’, what can art do? What role can artists, curators and institutions play in negotiating a politicised identity? Can artistic and curatorial practices become sites of creative recovery, resistance and resolution? How do we document, archive and re-present such practices for future reflection? What role do different publics play in these moments of resistance?

Thematic Stream: New Materialist perspectives, Non-Human agencies and Environmental crisis

How humans think (chirped the sparrow): Art-jamming the anthropological machine

Session convenor(s): Fernando do Campo (University of New South Wales)

Submit paper proposals to: f.docampo@unsw.edu.au

The ‘question of the animal’ remains central to all political, aesthetic and social dimensions of human history; exemplified in the ways that we assume human-centric bias as a species. Continental philosophy defined ‘the animal’ in ways that perpetuate this ignorance, while numerous thinkers have since proposed the need to counter this. The emergence of the posthumanities and its many iterations and subheadings, offers a theoretical in-road into ways of (borrowing from Matthew Calarco) ‘jamming Agamben’s anthropological machine’. Calarco proposes that identifying humans’ perpetual anthropocentrism is not enough, we must locate new methods of resistance.

Contemporary art and its many discourses epitomize our anthropocentrism, while offering ways of finally countering it. Various forms of anthropomorphism; the re-narration of non-human species histories through ficto-criticism; the re-authoring of zoological archives via the curatorial turn; new material hierarchies/isms; pausing to listen to the conversation that emerges ‘when species meet’ - art-jamming the anthropological machine.

This panel seeks papers that consider the complicated and nuanced ways that we have historically engaged and/or taken for granted the presence of non-human animals in contemporary art. Can the human animal work with the non-human animal, to be simultaneously subject and author of its own history of representation?

More-than-human Social Relations in the Anthropocene: Art, Extinction and Nonhuman Futures at Home and Abroad

Session convenor(s): Louise Boscacci (University of Wollongong and the National Art School) and Pip Newling (University of Wollongong)

Submit paper proposals to: louiseb@uow.edu.au

The work of art in the Anthropocene is under interrogation by contemporary artists, theorists, historians and curators. New collaborations across the emerging open-field of the postconventional humanities and arts are creating alternative critical frameworks to engage with: the human is more-than-human and the social is an ecosocial domain in this age of extinction and climate change.

In the past forty years the abundance of thousands of monitored animal species on the planet more than halved. In Australia this year, a new scientific assessment of imperilled fauna warns of a coming wave of bird and mammal extinctions in the next two decades if there is no change to cultural business as usual. This adds to entangled histories of colonisation and species extirpations regionally, most notably of Australian mammals and New Zealand birds.

Art has long been a site of experimentation, debate and speculation, nuanced translation, and active intervention. We ask: What is the work of art and art history in confronting extinction now? How are contemporary artists in Oceania engaging with transformed and precarious naturecultures or Country? What is the role of art historians, theorists and curators in this conversation? Can new perspectives be gained from socially engaged and participatory art methodologies alongside exhibition practices and scholarship? How can art communicate, intervene or create alternate frameworks for more capacious nonhuman futures? We invite papers and presentations on practices, case studies, collaborative projects, and alternative pathways that engage with the new age of extinction at home and abroad.

New Art Histories for Climate Change

Session convenor(s): Susan Ballard (University of Wollongong) and Bridie Lonie (Otago Polytechnic and University of Otago)

Submit paper proposals to: sballard@uow.edu.au

A growing number of art exhibitions and events engage with climate change, in tandem with a slow but steady emergence of publications from art history and visual culture that address today's critical social, political and environmental crisis. The Paris Agreement (2015) clearly states that bottom-up, communitarian action is needed to enable communities to adapt to climate change. This adds urgency to the need for art history to discuss art projects both contestatory and communitarian. Artists draw attention to the socio-political entanglements of climate change and help us imagine what the future might look like, documenting everyday inequalities, and mapping transformations in land, air and sea. The terms used to characterize this new era— the

Anthropocene/ Capitalocene/ Necrocene/ Chthulucene/ Plantationocene— demonstrate the need to label, characterize and understand. This panel directly addresses the social contexts of aesthetics and politics by examining environmental transformations in art practice and art history. It is interested in papers that approach the environmental as a public sphere and contested site for resistance as well as a location within which social, experimental and interdisciplinary practice happens; connecting art and ecology, culture, publics, economics and politics. Climate change has resulted in an intrinsic de-centring of our discipline as artists and art writers negotiate engagements with systems and non-human entities and re-frame human/non-human hierarchies. Art writing that enfolds new forms of art history, and approaches that are complementary to or intersect with existing discourses in the soft and hard sciences are key. How can art history contribute to environmental thought?

Thematic Stream: Postnationalism and Transculturalism

Tropicality and Transculturation: The Tropics in Art, Popular Culture and Tourism

Session convenor(s): Hanna Büdenbender and Miriam Oesterreich (Technische Universität Darmstadt)

Submit paper proposals to: oesterreich@mode.tu-darmstadt.de

The concept of tropicality describes the “conceptualization and representation of the tropics in European imagination and experience” (David Arnold). As an imaginary place of longing, the tropics are at the same time a geographical region as well as a cultural construction. Like Orientalism, tropicality is part of a discourse of power closely connected to the history of colonial expansion. Tourism to tropical destinations often follows colonialism in the steps of the 'great explorers'. Stereotypes and colonial views of tropical nature, race, gender and sexuality endure and inform representations of tropical regions in tourism and popular culture today. Western art and art history have helped with shaping such framing across time. However, the panel aims to focus on recent art practices that have questioned such normative ascriptions parallelly to the history of tropicalization.

The panel addresses the power and politics of representation of the ‘tropics’ in art history and visual culture as well as the social implications on the lives of the inhabitants. It asks for artistic responses of resistance by modern as well as contemporary artists of all media related to the Pacific, South America and the Caribbean that reverse the gaze from a post-colonial, transcultural perspective. It seeks papers that analyze the specificities of tropicality in relation to other forms of ‘regional othering’ and its construction as well as deconstruction in artistic practices. Instead of a one-way flow of the ‘West’ projecting its sense of cultural difference on the ‘rest’, transcultural approaches help with addressing cultural contact and processes of cultural exchange and powerful negotiation.

Postnational art histories

Session convenor(s): Charles Green (University of Melbourne)

Submit paper proposals to: c.green@unimelb.edu.au

Jürgen Habermas introduced the notion of postnational identity in 1987 to describe the impact of post-WW2 migration and multiculturalism on traditional configurations of national identity. As contemporary art practices since the 1960s increasingly engaged with extra-national contingencies, the discourse of national cultures which shaped so much thinking about modern art lost traction, creating the need for the now ubiquitous Museum of Contemporary Art – which in effect is a museum of postnational art. Yet the nation state and its institutions, including its arts funding bodies, are more powerful than ever, the increasing transnationalism of contemporary art is accompanied by a simultaneous increase in nationalisms, and traditional configurations of national identity continue to underwrite the dominant discourse of national art in state art museums and histories. The rubric of postnational art histories has the potential to galvanize new categories of contemporary art production—such as migrant, diasporic and Indigenous—that have been pushing against the assumptions of national art cultures, and offers new ways of thinking about national cultures. If there is such a thing as “postnational” art and art histories, what forms of solidarity or belonging could such art/art histories mobilize or articulate, and could such alternative “communities” be compelling enough to dislodge the “comfort” offered by the national? This session calls for papers that address examples of art historiography and curatorial practices in which the notion of postnational art histories has been, or could be, used to think anew about discourses of national cultures and their critique.

Thematic Stream: Public Art, Public Space

Working the memorial: current research and practice

Session convenor(s): Neika Lehman (University of Melbourne) and Jessica Neath (Monash University)

Submit paper proposals to: jessica.neath@monash.edu

Australia is under a creative resurgence addressing the histories and legacies of frontier violence. This panel acknowledges the long history of First Nations art and activism that makes this moment possible.

Along with current public debate around the fate of colonial monuments, there have been major exhibitions concerning the Frontier Wars and massacre, and research expanding the visibility of trauma sites and places of significance. First Nations artists, researchers and communities are once again at the forefront of this discussion and developing new methods for memorialisation.

Internationally, discourses around counter monuments, dialogical memorialisation, and decolonisation continue to proliferate, and new museums and memorials to histories of slavery and genocide are being built. While it is important to be attendant to the particularities of place, connecting with these discourses and developments can generate new insights and ways of doing business.

Memorial can be an artwork, an object, an architectural site, a performance, the act of walking and more. What does a memorial do and what can it account for? Our session welcomes papers from artists and researchers who are investigating emerging forms of memorialisation both locally and internationally. We encourage First Nations artists and researchers to apply.

Wrangling Temporary Public Art: Curation and the Meaning of Logistics

Session convenor(s): David Cross (Deakin University)

Submit paper proposals to: david.cross@deakin.edu.au

While there is an increasingly extensive discourse on the theories and practices of temporary public art, there is a relative dearth of critical reflection on how these projects are made. This session will examine the oft overlooked subject of how we make temporary public artworks including issues of logistics, funding, risk, partnership building, curatorial framing and the curator/artist relationship. The session will interrogate how might these issues best be negotiated, and what strategies could or should be developed to ensure the complex matrix of negotiations and compliance issues do not neuter adventurous artistic practice. It will specifically ask how these modalities both inform and shape the assorted meanings of temporary artworks and, how the narrowing of public discourse more broadly might be challenged/resisted through carefully considered curatorial framing. Proposals might consider:

- Effective curatorial approaches in the development of public art projects.
- Strategies for negotiating compliance and the diversity of stakeholder interests.
- The artist and curator relationship.
- How temporary public art projects might seek to resist the narrowing of assorted forms of civic engagement.
- The ways in which artists and curators can negotiate the incremental mechanisms of risk-aversion.
- Practice-based (curators and artists) or art historical and theoretical considerations of the broader subject.

Thematic Stream: Socially-Engaged Art, Artistic Activism, Art and Politics

Beyond Institutional Critique: broader applications of creative dissent

Session convenor(s): Gabrielle de Vietri

Submit paper proposals to: gdevietri@gmail.com

Since the 1970s, there has been growing validation of institutional critique as one of the pillars of socially-engaged art. From last-minute inclusions in exhibitions by artists, to curated disruptions and celebrated unsanctioned interventions, artists have built a predictable expectation that the gallery or museum will be the subject of scrutiny via their artworks.

This panel centres around two questions about moving beyond the forms of institutional critique that today can be so readily co-opted into the institution. Firstly, how can institutional critique be taken further to incite widespread reform of the art sector? And secondly, how can the motivations, methodologies and tactics developed through institutional critique be applied by artists to broader social and political concerns, beyond the museum and beyond the conditions of art?

Creative resistances

Session convenor(s): Carolyn McKenzie-Craig (National Art School) and Jacqueline Drinkall (University of Tasmania)

Submit paper proposals to: carolyncraig68@gmail.com

The panel will speculate on visions and worlds where art might exist without capitalism. How will cultural capitalism create visions and worlds that resist being reduced to financial capitalism. Is creative speculation and radical energy both aligned to the problems of capitalism whilst working to transcend capitalism, exploitation and alienation. What is the role of imagination, sense-work and immaterial labour within radical art practice and how futile and/or fertile is it to resist. What is the role of the virtuality within both creative speculation and financial capitalism? Are feminist oriented forms of radical education at the forefront of imaginative post-capitalist art practice? Speakers will be invited to reflect upon the fiftieth anniversary of 1968 and use examples of past and present radicalism to ratchet upon and project in the future. The panel is especially interested in how radical pandemics become a productive force, and differentiating the contagion of capitalism from the contagion of radical resistance.

- What might be a/our/your/their future manifestation of 1968 radicalism, now or in the future?
- How does the historical framework of radicalism in the arts inform current and future responses?
- Is the current production level of arts economies a capital contagion?
- Can feminist responses to capital economies provide a framework of resistance?
- What kind of practices or alternative educative forms exist now or in the past or future that enunciate radical departures from conformist production?
- Speculative discussions are encouraged as well as discourse around specific artists practices, either historical, current or proposed.

Minor activisms

Session convenor(s): Kim Donaldson (University of Melbourne), Dr Katve-Kaisa Kontturi (University of Turku) and Dr Stephanie Springgay (University of Toronto)

Submit paper proposals to: kimd@unimelb.edu.au

As a concept and practice, 'Minor Activism' contests the normative understanding of activism as something associated with loud and ardent messages, outspoken charismatic leaders, and forms of protest such as mass demonstrations, processions, rallies and strikes. The recent burst of craftivism (craft activism) with its cross-stitched mini banners anonymously left in public space could be considered minor activism, but minor activisms are not only about size. The slow art movement with its focus on time-consuming processual making could be understood as minor activism also, however minor activisms are not only about speed either. What minor activisms offer are more-than quantifiable measures: a subtle and attentive mode of practicing activism that suggests other ways of living and making.

Conceptually, minor activism links with the affirmative process philosophies of matter and relation. For Gilles Deleuze and Félix Guattari, minor occurs in relation to major, yet its actions are not only reactionary towards the major, the minor is an unruly self-organising, creative force. As Erin Manning (2017, 2) suggests, 'minor isn't known in advance. Each minor gesture is singularly connected to the event at hand, immanent to the in-act'.

We invite paper proposals and experiments that explore potentialities of minor by bringing aesthetics and politics into an intimate, enabling encounter, and that consequently offer new 'minor' perspectives to art and social engagement.

The pleasure of politics in visual culture

Session convenor(s): Jess Berry (Monash University) and Susan Best (Griffith University)

Submit paper proposals to: jess.berry@monash.edu

The feminist anarchist activist Emma Goldman famously said: “If I can’t dance I don’t want to be part of your revolution.” Her implication was that pleasure and sensuality should be part of progressive politics. In the current climate, politics is all too frequently confronting, aggressive and eviscerating. This panel considers how political art and visual culture diverge from the didactic and divisive to embrace instead complexity, ambiguity, humour, and sensuality. Ways forward have recently been shown to us by Soda Jerk in *Terra Nullius* (2018), which combines sharp political critique with highly satisfying irreverent humour. The rollicking narrative of *Terra Nullius* engaged and entertained audiences through a radical recasting of Australian films and television. Similarly, Nat Randall in *The Second Woman* (2016) combines queer politics and an incisive critique of masculinity. The highly compelling twenty-four hour performance drew audiences into encounters of great emotional intensity.

This panel welcomes papers that address these kinds of models of political art and visual culture, where soft power modes of attraction and co-option recast visual pleasure as an effective mode of dissent, protest and critique. Submissions may engage with the historical or contemporary; from sumptuous surfaces that revel hard truths, camp to kitsch, or an aesthetics of ambiguity, how does visual culture move beyond the pleasure principal to not simply aestheticize suffering but embraces joyful action and riots of revelry over earnest righteousness.

When the Social Gets Rough

Session convenor(s): Elizabeth Pedler (Curtin University)

Submit paper proposals to: elizabethpedler@gmail.com

What are the limits of participation in social practice, and how do we represent them? This session is calling for papers, to generate a discussion of what happens when intentions of democracy, inclusion and participation in cultural production don’t work out. Seeking to understand how artists respond to confrontation and rejection from audiences and participants, this session explores where the lines are drawn of what is and isn’t the artwork. When someone or something starts pushing beyond the expected limits, when does it bend and when does it break? What about a simple no? How do we capture and represent a refusal to participate? Working on the premise that we learn more from our mistakes than our successes, this session invites artists, theorists, historians, and interested parties to bring examples of where the social has gone awry. How can we learn reflectively from historical and contemporary forms of public, socially engaged and participatory art? This is not an invitation to throw shade, but to come together and question our own expectations, and highlight the hidden rules of social, participatory and relational practices. What makes one form of engagement invalid, or another a meaningful contribution? How do artists and institutions shape the ways that participants engage? What is and isn’t considered participation? What stake do artists, media, and institutions have in representing engagement? These are merely provocations to initiate a discussion, delving into the muddy realm of social practice artworks that didn’t go quite as planned.

International Models of Socially-Engaged Practice

Session convenor(s): Risa Payant, Judy McNaughton and Shaunna Dunn (Common Weal Community Arts)

Submit paper proposals to: rpayant@commonweal.ca

Common Weal Community Arts (Canada) seeks global counterparts for a rich discussion at the 2018 AAANZ Conference in Melbourne, Australia. International Models for Socially Engaged Practice will encourage investigation of our work and best practice. In convening this panel, we will encourage a reflection on the theoretical backing of our work, including an exploration of the decolonization of our programming. What is our commitment to models that exist outside of colonial structures? How is this commitment changing the face of community arts in our home countries? We will also discuss the growth of socially-engaged practice in Canada and parallel developments in other parts of the world. As participatory arts grow in relevance, testing the traditional aesthetic of the contemporary art world, how are our organizations fostering this practice, increasing the profile of socially-engaged artists in our communities? Finally, we will explore the opportunities and challenges inherent to the collaborative process. How do our peers consider culture, perspective, and social issues, then finding a method of expression that is most appropriate for their specific constituencies? This panel seeks interest from international organizations eager to dig into this investigation. The envisioned format includes up to four organizations opening the discussion with a 10-minute overview of their work, touching on their mandate, programs, and approach to socially engaged arts (with reference to the questions posed above). This will be followed by a 40-minute roundtable discussion.

Thematic Stream: Collaboration and Decentred Authorship

Distributed authorship: considering 'post-autonomous' art practice

Session convenor(s): Charles Robb (Queensland University of Technology)

Submit paper proposals to: c.robb@qut.edu.au

A significant tendency in contemporary art is a marked shift in the nature of authorship – where the early 20th century valorized the autonomy of the artist, contemporary practitioners commonly work in more mobile, diffuse and ad hoc ways. In 2004, Third Text dedicated an issue to the topic of art and collaboration in which a varied field of theorists and practitioners reflected on the 'post-autonomous' status of art (Roberts and Wright 2004). They observed that collaboration was employed by artists as a form of cultural resistance and political critique, built on the substrate established by the post-structuralist, post-colonial and feminist critiques of the author that occurred since 1968.

15 years later, the radical escalation of the twin forces of climate change and neoliberalism invites a revisiting of the notion of 'post-autonomous' art practice, to consider the impact that these environmental and social forces have had on the way in which art is authored. If the notion of a work of art that is separate from the conditions of its production and reception is increasing unsustainable, what new modes of authorship can artists call upon?

This panel invites analyses/studies/critiques by practice-led researchers in contemporary art that

address forms of authorship that are distributed across open, multiple or complex fields. Topics may include:

- Collaboration/collaborative art practice
- Situated/participatory/activist art
- Generative/New Materialist/Object-oriented methods
- Art created via institutional/civic impulses
- Anonymised or interventionist practices

Excess and loss: The aberrant body as a site of decentred authorship

Session convenor(s): Louise R Mayhew (Griffith University) and Jacquie Chlanda (University of Queensland)

Submit paper proposals to: l.mayhew@griffith.edu.au

In practices that are conceptually collaborative, decentred modes of authorship suggest an expansion and amalgamation of previously distinct minds; creativity and imagination break free from the limits of one consciousness in order to combine and operate in a new—in between—space. Rather than describing this space as a ‘third mind’ (which, he notes, was previously done by Debra Bricker Balken), Charles Green opts for an embodied metaphor with his phrase: the ‘third hand’. The concept ascribes an excess and a physicality to collaborative practice. Intriguingly, metaphors of reduction (collapse, erasure and dissolution) also recur in literature attentive to collaborative and participatory practices.

This panel calls for papers that productively reverse the order of Green’s metaphor, taking practices (collaborative, participatory, performative or representational) that produce a ‘third body’ as the starting point for contemplating decentred modes of authorship.* In these negotiations, the body is not decentred via displacement. Instead, aberrant bodies double and multiply (producing excess), halve and congeal (suggesting loss), calling into question the boundaries, singularities or wholeness of the body as “origin, priority, or essence” (Merriam-Webster). In keeping with the conference theme, these papers perform a double shift in focus: from the solitary to the collective and from the cerebral to the embodied, physical, tangible and lived.

*Although this panel does not specifically draw on Hélène Cixous’ concept of a third body, which also functions as an embodied metaphor of excess, engagements with psychoanalysis, sexual difference, absence and presence, are welcome.

Thematic Stream: Artistic Labour, Artists Rights

Ambitious and fair: the fickle politics of artists’ rights

Session convenor(s): Marnie Badham (RMIT University)

Submit paper proposals to: marnie.badham@rmit.edu.au

Contemporary arts practice in Australia today is compelling, working aesthetics and politics into critical new perspectives and experiences. Yet while a diverse industry has evolved that provides employment for a growing range of artworkers, this employment is increasingly precarious, while artists now earn on average the same or even less across the decades of that evolution. And while

hundreds of millions are being spent on state gallery developments all across Australia, artists' rights are at a low point, with fees increasingly underpaid or unpaid, intellectual property disrespected, and no national policy frameworks to protect and defend those rights.

How do we characterise a culture that readily coopts the risk-taking ethos of the artist, while shifting burden of that risk back onto artists? What are the ethical, legal and regulatory options for redistributing that burden so that the responsibility to respect artists' rights matches the power to uphold them? What research is needed to understand the commercial profit and cultural capital generated by artists, against the conditions in which that value can be realised by artists? What does the future hold for Australia's contemporary arts if these current trends continue? And what's possible at the policy level when political decision-makers respect research and expertise less and less?

Across the coming years and in collaboration with the RMIT School of Art, NAVA will comprehensively review our Code of Practice for the Professional Visual and Media Art, Craft and Design Sector. Alongside this revision, NAVA will pursue the ethics, the commitments that make the Code the enforceable best practice standard.

Looking at recent histories of fickle cultural politics, this session will ask: how will we work together for a contemporary arts sector that's ambitious and fair?

Artistic Labour Under Post-Fordism

Session convenor(s): Benison Kilby (Monash University)

Submit paper proposals to: benisonkilby@gmail.com

In recent years there has been a growing interest in and debate around the topic of artistic labour. The concept of immaterial labour, in particular, has been widely influential in analyses of artistic labour. Theorists of immaterial labour, such as Hardt and Negri, believe that labour is becoming more creative and knowledge based, as well as is increasingly indistinguishable from all other aspects of life. Some theorists go even further and suggest that artistic labour is paradigmatic of labour under post-Fordist capitalism. In *The New Spirit of Capitalism* Luc Boltanski and Eve Chiapello argue that artistic production has become a model for new forms of management and that managers are driven to develop skills similar to those of artists, such as creativity and innovativeness. Pascal Gielen arrives at a similar conclusion in *The Murmuring of the Artistic Multitude*, arguing that the contemporary art world has been a social laboratory for post-Fordist forms of work. This panel will look at how artistic labour has changed under post-Fordism and whether it should still be considered distinct from other forms of labour. This panel seeks papers that address questions such as:

- What are the similarities and differences between artistic production and wage labour?
- How has artistic labour changed since the 1960s and what is the impact of deskilling on art?
- What strategies do contemporary artists employ to resist the commodification of their own labour and how successful are they?
- What is the relationship between artistic production and social reproduction today?

Curated exhibitions and cultural insights

Session convenor(s): Joanna Mendelssohn, Catherine De Lorenzo, Catherine Speck and Alison Inglis (University of New South Wales)

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When Arnold Hauser wrote *The Social History of Art* (1951) his focus was on ways of reading particular art and artists. Art exhibitions can also be seen as opening new modes of sociality. Sometimes the social aspect is both historical and generative, as with the recent exhibitions May '68 that incorporate archival material and actively provoke new work on issues today. More often exhibitions can provide a space where complex cultural conceptions invite critical reflections on society. When these exhibitions travel from local to global contexts they can also trigger new social insights. This session invites papers to examine the ways in which art exhibitions can open new concepts and critiques of society, especially those that consider the theoretical implications of the field.

Moments through time, lines and meshworks: Exhibiting on social media in the GLAM sector

Session convenor(s): Megan McPherson (Monash University) and Narelle Lemon (Swinburne University)

Submit paper proposals to: megan.jane.mcpherson@gmail.com

The proliferation of social media in the last ten years has been highlighted in many facets of contemporary communities. In this panel we will explore the ways cultural production is extended through the use of social media in galleries, libraries, archives, and museums (GLAM). The use of social media for engaging audiences and disseminating information is of particular interest. GLAMs conduct research, undertake learning and teaching, and establish a community of practice, and more understanding of these practices and its engagement, participation and translation of impact is required.

In our work we present a discussion critically framing the notion of digital interaction through theorising social media as a place that is borderless yet has boundaries, and moreover points to insights and knowledge of social relations enacted. In positioning how social media is used and is thought to be used, we see an enactment of entangled lines whereby complex and layered weaving of ideas is carried out; we refer to social geographer Doreen Massey and her work that reminds us to think of the social relations and understandings through moments in time and place.

This panel concentrates on the moments in networks of social relations, understandings and misunderstandings, and the call and response of social media in the spaces of cultural production. It directly relates to the theme of the conference with its emphasis on social engagement and participation of its publics, individuals and institutions and reflects an intersection of critical cultural production that is ongoing and extended through time. We invite contributions from artists, arts educators, social media and GLAM researchers focusing on the use of social media in their practices.

What Do Indigenous Art Centres Do?

Session convenor(s): Ian McLean (University of Melbourne)

Submit paper proposals to: imclean@unimelb.edu.au

In his provocative 'Bell's Theorem: Aboriginal Art – It's a White Thing' (2002), Richard Bell made a case that the key players in, and the ends of, what he called the Aboriginal art industry are white. In the seeking to assess Bell's claims, this session calls for papers that closely examine particular case studies in Indigenous art centres and other such hubs concerning their relations of production. What are the roles of centre managers, curators, critics, dealers, collectors and artists who meet in these places?

How can non-Indigenous Australian artists contribute to shifting our national identity towards incorporating the horrors of colonial history?

Session convenor(s): Gretel Taylor (University of Melbourne)

Submit paper proposals to: gretelt@unimelb.edu.au

Mike Parr's *Underneath the Bitumen the Artist* (2018), and his lack of consultation with local Aboriginal groups, provokes important questions: How can non-Indigenous Australian artists who feel strongly about acknowledgement of colonial violence and dispossession, incorporate these histories and legacies into our art? Is this work towards decolonisation only possible in collaboration with Indigenous people? Can worthy contributions also entail works by non-Indigenous artists from our own experiences of living in this country, with this history?

Parr's work has literally unearthed issues of Tasmania's brutal past into the national media. It is unfortunate, to put it mildly, that it has taken a white man hiding under a road to bring this to the fore of public consciousness, however this may be a significant moment towards incorporating darker aspects of history into Australia's sense of identity. Does this broader, paradigm-shifting effect, towards decolonising the mainstream view, justify the means of possibly offending local Aboriginal people who feel they should have been consulted? Other risks to consider, as non-Indigenous artists increasingly infiltrate this space, might be: who does such work serve to benefit? How can we ensure we are not claiming or assuming others' voices?

This panel invites papers or other presentation forms exploring:

- art projects that attempt to face, integrate and (re)memorialise the colonial past;
- Indigenous perspectives on whether or not, or in what circumstances, whitefellas should contribute their responses; or
- sketches towards a 'best practice' map of what the boundaries or qualifications to such responses might look like.

The Zany: Aesthetics, Politics, and Contexts in Australian Art

Session convenor(s): Katherine Guinness (University of Colorado)

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The minor category of 'zaniness', as theorised by Sianne Ngai, is characterized by affective excess. It is a manic and grotesque silliness – hot and libidinal, yet defined by a lack of productive output. The zany is notable for its depiction of the limits of post-Fordist forms of labour, defined by flexible social and economic relations, fluid identities, and a multiplicity of roles required for economic success. The zany is a product of post-Fordist subjectification, but, because of the zany's lack of ability to be just one role, to become a 'branded' individual, this has negative impacts for increasingly precarious creative work. This panel takes its inspiration from a number of contemporary Australian artists, like Rosie Deacon, Heath Franco, and the collective Barbara Cleveland. From these artists, it asks, among other possible questions: can zaniness, as a minor aesthetic category, be especially significant when considered relative to Australia's history of 'cultural cringe'? Does it have something to do with its relation to imperial centres and margins? Is there something especially 'zany' about Australia or Australian art? How does 'zany' art relate to issues of gender politics? To late capitalist forms of creative labour and the commodification of the arts? Can the zany serve as an aesthetic that resists or reinvents the demands of creative labour? This panel welcomes artists, curators, and theorists who want to explore the potential power of failure, sweat without payoff, the grotesque, and everything 'zany' in opposition to the neo-liberal brand and data-defined body of 'success'.

The fugitive aesthetics of Australian contemporary art

Session convenor(s): Una Rey and Belinda Howden (University of Newcastle)

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Australian contemporary art shares many of the characteristics of global contemporary art, and yet relevance must be found in its points of difference. Notwithstanding the unequivocal originality (and site specificities) of much Australian Indigenous art, describing the distinctive characteristics of Australian contemporary art opens the door to an intrusive art history conventionally associated with nation and national identity. The simplest solution (albeit won by decades of identity politicking and institutional activism) is to pluralise, and indeed the broad church of the contemporary art world welcomes plural art histories and celebrates multiple identities – Indigenous, migrant, settler, hybrid. As Australian contemporary art discourse grapples with decolonising the postcolonial, the post-national and the trans*, can Australia's art historical stigmata (Blainey's tyranny of distance, Smith's provincialism problem, Phillips's cultural cringe, everyone's landscape) be salvaged and reimagined into new formations of Australian contemporary art's apparently fugitive aesthetic?

We suggest that there are shared but often suppressed particulars in the general and diverse desires of Australian contemporary art, and that collective art histories, including those articulated through contemporary exhibitions are rich sources of aestheticizing. This panel invites intergenerational artists, curators, art critics and art historians to play with the problematic idea of a distinctly Australian contemporary aesthetic, to suggest a provisional hierarchy of genres or to propose any non-negotiables in a locally imagined 21st century aesthetic informed by political, social or cultural relations.

Challenging the Art Historical Narrative of Australian Media, Video and Performance Art

Session convenor(s): Matthew Perkins (Independent Artist, Curator and Educator)

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Constructing an art historical narrative of Australian media, video and performance art has been challenging because older technologies are becoming obsolete and there has been a lack of collection and documentation. This situation is further exasperated by what theorist Raymond Williams calls a 'selective tradition'; that is, the way in which one particular account is presented as 'the history'. An institutionalised historiography also tends to privilege a homogenous history that is 'mainstreamed' by art galleries and museums, particularly affecting 'non-painting' practices such as media, video and performance art because of their perceived peripheral status as a cultural activity.

This panel seeks papers that engage with or challenge the historicisation of media, video and performance art in order to revive, remediate, unravel and remodel artworks and art histories that have been wallowing in a state of archival hibernation. Media archaeologist Erkki Huhtamo claims those engaged with art histories "have begun to acknowledge that they cannot ignore the web of ideological discourses constantly surrounding and affecting them and, in this sense, history belongs to the present as much as it belongs to the past." How does this web of ideological discourses influence the construction of such histories? How can there be a discussion about bodies of work that are in a state of constant revision and remediation? What is the role of authenticity in the re-presentation of historical work of video and performance art? How can we give new shapes to these art histories?

Best in show

Session convenor(s): Tony Curran (Australian National University) and Neill Overton (Charles Sturt University)

Submit paper proposals to: tony.curran@anu.edu.au

While contemporary art on the international stage hosts numerous art prizes, including the Turner Prize in London and the Golden Lion at the Venice Biennale, within the last several years there has been increased attention to the idiosyncratic character of the Australian art world in relation to art prizes. Sasha Grishin has claimed that Australia is host to the most art prizes per capita than anywhere in the world while artists such as Michael Zavros and Richard Lewer have commented publicly on the importance of artists contributing to prizes to increase their exposure to new audiences, institutions, curators and collectors. Prizes are used by public donors and institutions to more simply and equitably build public collections, however renowned Australian artists such as Mike Parr have publicly denounced prizes as spectacle and at odds with currents in contemporary art practice.

This panel seeks papers that discuss the effects of art prizes on the local as well as global art ecologies. The modern art canon refers to the rejection of juried exhibitions, such as the Salon in the 19th century and in its wake a "democratized" market-oriented artworld has grown in its place. In looking to art prizes, this panel aims to build discourse around the effects of local patronage on Australia's aesthetic culture, regionally, and its resulting capacity to participate in the international arena of contemporary art.

RMIT Art School artists as social commentators, 1945 to now

Session convenor(s): Jane Eckett (University of Melbourne), Victoria Perin (University of Melbourne) and Helen Rayment (RMIT University)

Submit paper proposals to: jleckett@unimelb.edu.au

Art schools and their staff and students are usually in the trenches of historical, political and social debates. Some of these debates are external to the organization while others are internal and reflective of activities within the school. When we focus on a single organization such as the RMIT Art School, we can attempt to map these external and internal discussions as a means of understanding a specific, localised social history. Against the broader conference theme of 'the social context of art', we invite papers that explore the social context of the RMIT Art School. How has the school been viewed and used on a local, national and international level? Has its origin as a working-class educational institute placed it in contrast to other art schools? Papers might address a range of subjects such as pedagogical changes, the art school studio as a space of exchange, or organizational or individual responses to external contexts such as the Vietnam War, changes in the union movement, or the concurrent rise of feminism and the environmental movement. This panel anticipates an exhibition opening in June 2019 at the RMIT Gallery, titled *Europeans at RMIT: art, architecture and design, 1945 to now*, which will focus on the legacy of post-war European émigré teachers at RMIT. We therefore welcome, in particular, papers that address the historical networks formed in the post-war years at RMIT, considering the porosity and opportunity for cultural exchange possible within the studio context.

Creative (art) Writing Assembly

Session convenor(s): Gretchen Coombs (RMIT University) and Naomi Stead (Monash University)

Submit paper proposals to: gretchen.coombs@rmit.edu.au

How can writing as a creative practice operate as a way to convey new knowledge, experiences, and social/political engagement by which we reorganise our lives and our approach to knowledge production? The relationship between artistic practice and writing in the context of research is a challenging and much debated topic within the framework of creative practice degree programmes as well as for visual criticism more generally. Writing offers an explicit verbal account of the implicit knowledge based on creative practitioners experiences, reflections, and encounters during their research, yet often transcends what can be expressed by words. Moreover, it has traditionally resisted academic conventions of accountability. In conversations about art practice and writing the fact that writing itself is a practice is often ignored. Giving a written expression to one's research, ethnographic or otherwise, demands as much dedication and commitment as any creative work does. Writing, like most art, is not just practice, but itself an interactive process that enables the emergence of the new, the unseen, and the unforeseen. This fact subverts academic conventions and qualitative research agendas.

This panel calls for papers that consider the role of writing in creative practice research. We are interested in papers that tackle the epistemological and methodological questions posed by writing and creative practice through the writing itself. Papers can investigate the slippage or intersections

between art criticism, ethnographic research, creative nonfiction (or other literary devices) and the performative. They can explore how the intimate and critical, the personal and public offer a rich texture and account of creative practice research.

Shapes of Knowledge

Session convenor(s): Hannah Mathews and Shelley McSpedden (Monash University Museum of Art)

Submit paper proposals to: hannah.mathews@monash.edu

This session addresses the recent educational turn in contemporary art, which has seen a significant increase in artists undertaking further academic research, along with the adoption of pedagogical methodologies (including lectures, workshops, site visits and publishing) by artists and curators. Via a focus on recent local and international case studies, it considers how the rise of such knowledge-making art practices is transforming our understanding of what art can and should do. We are seeking papers that address a wide range of pedagogically informed practices. Papers should attend to the distinct questions that these projects evoke, including: what kind of alternate knowledge and knowledge systems art is capable of producing; what new ways these works engage or produce audiences; how artistic research might be utilised to enable marginalised peoples and modes of production to emerge; and what impact such works have on our understanding of social and art histories and futures.

Shapes of Knowledge is staged in advance of an exhibition of the same name, to be presented by Monash University Museum of Art in early 2019. Curated by Hannah Mathews, the exhibition brings together eight projects from artists, collectives and organisations from across Australia and the globe to reflect on the different platforms, spaces and timeframes in which knowledge is produced and shared.

Uncategorised

Contemporary Art as and for Critical Heritage: new discussions and collaborations

Session convenor(s): Antonio Gonzalez Zarandona (Deakin University)

Submit paper proposals to: antonio.g@deakin.edu.au

The interfaces of contemporary art and critical heritage studies have never been more intertwined. Concerns with voice, intangibility, participation, archive, digital ethnographies, and the ethics of history are explored as powerful tropes in both art and critical heritage studies in the 21st century. And despite numerous calls from heritage studies to embrace the vitality of contemporary cultural practices outside of the orthodox narrative of conservation, heritage, and tourism, there seems to be few instances where the trans-disciplinary potential of collaboration and methodological examination have been examined. What of the possibility of contemporary art as critical heritage? This is not an easy question to answer.

This session seeks to examine a range of perspectives from critical heritage, contemporary art, and trans-disciplinary practitioners that explores new ways of thinking and forming an enriched and vibrant possibility. Participants will ideally situate contemporary art-practices and

conceptualisations of heritage and culture within critical readings of identity, destruction, restoration, politics, and authenticity. The argument is that artists, and curators to an extent, have used heritage discourses to comment on global issues and create art that speaks about these issues.

The ascendancy of Heritage Studies is traced as a field of expertise which informs and constitute particular intellectual and governmental structures today in the field of contemporary art. The session is relevant to the conference theme because it will emphasise how the production of heritage discourses have influenced artists, curators and institutions which fashion truths and methods into new instruments of cultural and social governance.

“Community Guidelines”: on artistic responses to social media censorship and potentiality

Session convenor(s): Ann Shelton (Massey University)

Submit paper proposals to: a.shelton@massey.ac.nz

In the late twenty-teens Instagram censors art history, bodies and birth from its illuminated scroll of endless, perfectly formed, pixels. This panel will explore how social media platforms limit the tactile, visceral and experiential subject-hood of bodies and how equally, social media can promote a newly configured notion of a body in a positive and beneficial sense. Mining this conflicted territory, the panel will respond to contemporary artistic interventions in this social media space and introduce the context of their art historical precursors. The convener seeks papers that explore the potentiality and/or the limitations of social media in the broadest possible sense, discussions of the systemic operations therein and the monetising drivers that support these platforms. Papers may address but are not limited to the following topics in an art context: nudity, gender, sexuality, feminisms.

The Social Context Does Not Exist

Session convenor(s): Robyn Adler (University of Melbourne)

Submit paper proposals to: radler@student.unimelb.edu.au

Playing on Lacan's infamous statement "The Woman does not exist", this panel, in format of a tribunal that intends to deliver a decision, puts into question the very notion of social context and the implications this has on judgement. Lacan's statement and his formulas of sexuation, are far from the erasure of Woman, but point to the fact that she is not-all in the phallic function, meaning there is something in her that escapes the universal, there is no closed set that would define a universal "all women" and thus she must be taken in her radical singularity, one-by-one. This is good news for collective action and politics since she, and the subject by definition, cannot be exhaustively represented. Could we think about social context in a similar way? Is social context just the reiteration of identity politics that insists simultaneously on sameness and exclusion? Are there other ways of engaging with otherness that could lead to a re-invigoration of critique and notions of authority on the side of the subject, not on the side of sovereign power or the law?

Art and Revolution in Europe between 1918 and 1925

Session convenor(s): Deborah Ascher Barnstone (University of Technology Sydney) and Donna West Brett (University of Sydney)

Submit paper proposals to: Deborahascher.barnstone@uts.edu.au

The end of the First World War in 1918 ushered in an era of political and social turbulence in Germany, the Soviet Union, and larger Europe, that opened up a space for unprecedented experimentation in the arts. The utter devastation wrought by the first industrial war caused despair but also left many Europeans eager to start anew, to invent the future. Not only did they want to imagine art for the coming age, they hoped to imagine a new society that was better than the social and political order they had had before. Organizations like the Working Council for Art in Germany, and the Suprematists and Constructivists in the Soviet Union believed that art and society needed to merge in a revolutionary new social, political and cultural model; while members of De Stijl in the Netherlands envisioned a new art and architecture that reflected the altered conditions of modernity. Indeed, for most artists active during the period art was inseparable from the social context. The explosion of avant-garde work produced by movements such as Dada, Expressionism, Verism, New Objectivity, and Surrealism (to name only a few) that followed is well known but the close ties between artistic experimentation and changing social models is less studied. In this session, we seek papers that explore the myriad ways in which interwar art of all kinds -- fine art, architecture, film, photography, and more -- interacted with the evolving social context of the European Avant-Garde.

Art in Conflict: The politics of compromise and complicity in contemporary art about war and political violence

Session convenor(s): Kit Messham-Muir (Curtin University)

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Today, we see images of war and political violence quite unlike those seen in the past, and this shift is often reflected in much contemporary art. The stakes are high in visual culture surrounding conflict, with media images of the 2015 attacks on Paris, or Nice and Berlin in 2016, or London and Stockholm in 2017. In these times, contemporary art can provoke us to reflect on those images and offer alternative views of modern war and political violence. As Laura Brandon argues, 'war art has an important role to play in the public's understanding of conflict'. Some national institutions engage official war artists, while other artists embed themselves with troops similar to journalists, and others operate independently. But what are the political complexities surrounding contemporary art that addresses war and political violence? How might commissioned contemporary war art be seen as compromised or complicit with official narratives around war? Does aesthetics necessarily depoliticise images of violence and its aftermath?

Theorists such as Sarah James and Julian Stallabrass argue that contemporary artistic images of war and its aftermath are a form of 'military sublime', neutralising the political dimensions of violence with the beauty of an image. Yet others, such as official war artists Lyndell Brown and Charles Green, challenge the common assumption that aesthetics and politics are mutually exclusive. They argue that the didacticism of overtly political contemporary war art effectively nullifies its political effect; while, as Jacques Ranciere argues, the most effective politics in art operate through the aesthetic realm.

This session invites proposals for 20-minute papers from practising artists, theorists and art historians addressing aspects of contemporary war art; however, historical perspectives are also welcome.

The Politics and Aesthetics of Documentary in Australia and New Zealand

Session convenor(s): Paolo Magagnoli (University of Queensland) and Pippa Milne (Monash Gallery of Art)

Submit paper proposals to: p.magagnoli@uq.edu.au

'Beyond art, yet very much part of it' —as Olivier Lugon has remarked —documentary has been an attempt to link art to politics and the project of socio-political change. According to George Ribalta, documentary belongs to a realist tradition that one can trace as far back as Gustave Courbet and whose goal was to problematise the bourgeois-autonomous public sphere.

Despite the emergence of a new 'documentary turn' in contemporary art over the last 20 years, the discussion of the rich history of this constantly evolving form is not unified, relegated to scattered texts in various catalogues and journals. This session aims to engage with the different politics and aesthetics of documentary in Australia and New Zealand from its heyday in 1930s to the present.

With an eye on documentary's often contentious relations to art, this session explores both past and present artistic practices that explored the question of the document. Can we distinguish between a liberal, reformist and conciliatory documentary and an antagonistic and radical documentary? How was the genre reinvented in the 1970s and 1980s after the critiques of authors like Martha Rosler, Susan Sontag, and Allan Sekula? What have been the risks and, equally, the advantages of merging documentary with traditions such as video, performance and conceptual art? Where does cinema fit within this discussion? What social practices and realities are marginalised by the art museum today, despite its apparent embrace of realist modes of representation? What is the political significance of documentary in the age of post-truth politics?

Social Change, Art and the Archive

Session convenor(s): Drew Pettifer and Kate Warren (RMIT University)

Submit paper proposals to: drew.pettifer@rmit.edu.au

Far from a nostalgic retreat to the past, returning to and reconsidering forgotten art and social histories can help illuminate the contradictions and complexities of our contemporary social moment. The 'archival turn' of the 1990s shifted critical engagement with the archive outside of the exclusive domain of history departments and into cultural studies, art history and the social sciences. Today archives no longer refer exclusively to sites of evidence, authority, memory and classification, but also to diverse modes of knowledge production, research methodologies, theoretical frameworks and information networks. The archive could be said to represent the historical limits of systems of knowledge, but it also determines how knowledge is exercised. Artists, art historians and curators are ideally placed to interrogate the archive because they approach archives not just as sources, but as subjects of creative research. This cross-disciplinary reframing of the archive in the arts has the power to reshape histories, memories and meanings.

This panel will explore and engage with artists, art historians and curators using archival-led processes to research social histories of and/or through art. In particular, we are interested in interrogating the possibilities of researching overlooked art and social histories as a means of agitating for contemporary social change. We invite papers across the expanded field of archival

research, whether physical or digital, official or informal, institutionally-sanctioned or culturally-constructed. We especially welcome submissions that engage with the relations between art and social histories across gender, sexuality, race and class concerns.

Thematic Stream: Open Sessions

Open Paper Sessions

Submit proposals to: Conference Committee, conf@aaanz.info.

If you wish to present an academic paper that addresses the conference theme but does not relate to a session abstract above, please submit the abstract for consideration to the Conference Committee. Academic papers proposed for Open Paper Sessions should be no longer than 20-minutes.

Artists Talks

Submit proposals to: Conference Committee, conf@aaanz.info.

An open session for artist and curator talks will be held during the conference as a central part of the program. Please submit your abstract describing your 20 minute talk in relation to the conference themes.

Artist Sessions

Submit proposals to: Conference Committee conf@aaanz.info

Artistic proposals for performance lectures, roving performances, film screenings, workshops, sound and ephemeral works or other creative formats are invited by the conference committee. Please consider the conference themes in your work. When submitting your proposal please provide details about your technical and space requirements and how long you wish to present.