

Artistic Program



colonise/decolonise (detail), 2018,
Maree Clarke, wāni LeFrère and Megan Evans

colonise/decolonise Maree Clarke, wāni LeFrère & Megan Evans

Building 24.01.01

Maree Clarke, wāni LeFrère and Megan Evans are Narm (Melbourne) based artists who are friends, colleagues and collaborators. They work individually but in partnership based on collaborative conceptual ideas, being respectful of the power relationships between coloniser, immigrant and Indigenous identities that are the cultural crucible they work within. Maree Clarke and Megan Evans confront the impact of colonisation. Evans, taking the role of the coloniser, asks the audience to locate themselves in the ongoing violence of the colonial mind. Clarke responds to the impact of this violence through the traditional practices of mourning. wāni presents the provocation around what it means to decolonise both space and body outside of a white gaze. Together these artists will collide with the thinking of an academic conference with the aim to ask new questions and create new contexts.

Maree Clarke is a Mutti Mutti, Yorta Yorta, BoonWurrung woman from Mildura in northwest Victoria currently living and working in Melbourne. She is a pivotal figure in the reclamation of southeast Australian Aboriginal art practices and a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists. Her continuing desire to affirm and reconnect

with her cultural heritage has seen her revivification of the traditional possum skin cloaks, together with the production of contemporary designs of kangaroo teeth necklaces, and river reed necklaces, alongside multi-media installations of photography and video work. Clarke's work explores the customary ceremonies, rituals and language of her ancestors and reveals her long held ambitions to facilitate cross-cultural dialogue about the ongoing effects of colonisation, while simultaneously providing space for the Aboriginal community to engage with and 'mourn' the impact of dispossession and loss.

wāni Le Frère, Congolese born, Aotearoa raised and Narm based trans-disciplinary artist, is most notably known for although not limited to Productions, Performance Poetry, Curation and Organising. He uses his artistic abilities to serve as a platform in his commitment to the flourishing of life, telling of the untold, as well as the collective empowerment of those peoples too often marginalized and not often enough celebrated. He is currently undergoing the final year of his Masters Degree at University Of Melbourne's VCA, has had numerous selections representing the university as a speaker both at international and National level. He is also the Founder and member of 'Band Of Brothaz', Co-Founder Of 'Let's Talk' a series of free public talks addressing anti blackness and the Curator, Founder, Producer and Director of 'Sapologie'.

Megan Evans is a multidisciplinary artist, working in video, photography, sculpture, and installation. Megan's work is informed by social issues, examining the nature of belonging and the impact of colonisation on identity, both self and nation. Megan began her creative life doing large political murals in the 1980's during which time she met and later married Aboriginal artist and activist the late Les Griggs which informed her perspective on colonisation. Her career has spanned several decades and practices. Over the last six years she has exhibited both nationally and internationally, been published widely in books and journals and been awarded international residencies. Her recent major exhibitions include Squatters and Savages with Peter Waples-Crowe, Art Gallery of Ballarat and Benalla Art Gallery; Parlour, Art Gallery of Ballarat; UNsettling at Trocadero Art Space, Footscray; UNreconciled in Treatment at the Melbourne Water Western Treatment Plant; Meet your Criminal Ancestors at The Royal Standard, Liverpool UK.

Performance schedule:

Megan Evans & Maree Clarke		
	Wed 5, Thurs 6	4:30pm
	Fri 7	4:00pm
wāni LeFrère		
	Wed 5, Thurs 6	5:30pm
	Fri 7	3:30pm



Feminist Colour-IN (detail), 2017, Kim Donaldson, VCA Critical and Theoretical Studies Class, mixed media on paper

Feminist Colour-IN Kim Donaldson & Katve-Kaisa Kontturi

Distribution of materials at registration:
Kaleide Theatre Foyer, Building 8
Final artwork reveal: Elevator Lobby,
Building 80, Level 12

Feminist Colour-IN is a collaborative endeavour devised by artist Kim Donaldson and art scholar Katve-Kaisa Kontturi, who took an interest in the 'colouring book boom' of 2015 and began to think about how colouring-in could be employed in activist, and specifically feminist ways.

The Feminist Colour-IN is a practice and a methodology where participant-performers colour-in black and white designs while following a lecture in a teaching situation, a presentation at a conference, or, for example, a political speech or performance in a public space. Feminism is present in the practice either in the subject matter of the colouring designs, in the content of the lecture or reading, or both. Through the act of colouring-in participant-performers engage in the co-creation of a visual-material archive of the event they are attending – in new, vibrant colours. The practice critically re-visits contemporary mindfulness techniques, the tradition of feminist consciousness-raising

and sit-in demonstrations by proposing a quiet, relational mode of activism that speaks through the rhythmic, affective materiality of colours and lines, and collective doing. The conference participants will be invited to join the *Feminist Colour-IN* and offered material specifically designed for this event. At the end of the conference the individual sheets will be gathered together, and displayed as a collective work of art.

Kim Donaldson was awarded a PhD from The University of Melbourne in 2016. Her research interests focus on the potential for movement and change in the activities of the 'artist as curator' and embodied art practices used in performance and exhibition formats that contest established notions of space and time. These interests inform a conceptual art practice that has utilized aspects of drawing, painting, moving image, photography, sound and performance. Since 2016 she has been collaborating with Dr Kaisa Kontturi on the *Feminist Colour-IN* which last appeared in "Unfinished Business: Perspectives on Art and Feminism" at the Australian Centre for Contemporary Art earlier this year. Donaldson is a Senior Lecturer, Masters of Contemporary Art, Victorian College

of the Arts, Faculty of Fine Arts and Music, The University of Melbourne.

Katve-Kaisa Kontturi works as a Senior Lecturer in Art History at the University of Turku, Finland, where she is an Adjunct Professor of Contemporary Art Studies. She is also an Honorary Fellow at the Victorian College of the Arts, the University of Melbourne. Her research spans the fields of material-relational philosophies of art and the body, new materialist research practices, contemporary art-making, and activism. She has published extensively on new materialisms and contemporary art and edited special issues for such journals as *Cultural Studies Review*, *Inflexions: A Journal for Research Creation and Studies in Material Thinking*. Her monograph *Ways of Following: Art, Materiality, Collaboration* is forthcoming from Open Humanities Press in 2018. Katve-Kaisa co-runs *Feminist Colour-In* project with Dr Kim Donaldson and organises a craftivist group for rejected asylum seekers.



Field Work LHR, 2018, Ben Sheppard for the Bureau for the Organisation of Origins

Bureau for the Organisation of Origins (BOO)

Benjamin Sheppard &
Peter Burke

RMIT Creative Space, Building 8
[Throughout conference]

The Bureau for the Organisation of Origins (BOO) is a collaborative multi-disciplinary, multi-platformed ongoing project. It was conceived to make a space for social practice that deals with issues of race and national identity politics here in Australia. The BOO will inhabit the RMIT Creative Space adjacent to the Kaleide Theatre for the duration of the conference. Having tenanted the space, the BOO will operate as a zone of, and for, artistically bureaucratic production within the broader architecture of RMIT. Creative activities including poster projects, performative gestures of production and labour and AAANZ workshops will occur under the banner of the BOO.

As a working space, it will be peopled with 'BOOreacrats doing important work'. This work will facilitate the production and dissemination of bureaucratic pamphlets, publications, propaganda and other efforts of bureaucratic labour. When not operational, the Bureau will display the residue of aforementioned labours in the space. A poster project will be facilitated via the BOO with the results displayed in and around conference venues.

There will be official stamping, certification and prepared bureaucratic responses to audience/ attendee questions. Artists include Rumen Rachev, Dr Peter Burke and Dr Ceri Hann, with interstate artists and RMIT School of Art students.

Benjamin Sheppard is a multi-disciplinary Melbourne based artist, art educator and PhD candidate. He is the founding member of *Ways and Means*, and is the instigating member of *The Bureau for the Organisation of Origins*. His research practice sits within contemporary drawing and interrogates contemporary social, political and identity issues in an Australian context. He has been in art education for 13 years and is currently an associate lecturer in the Bachelor of Fine Art - Drawing at RMIT.

Peter Burke examines the blended relationships between the artwork, commerce and the public through 'pop-ups' that employ performance and audience participation in commercial and civic sites where art and the public intersect. His research contributes new ways to understand and negotiate social space. Peter completed his PhD studies at RMIT University in 2017. He is affiliated with the University of Melbourne (Victorian College of the Arts), Victoria University and RMIT University.

Ramble

Ben Landau

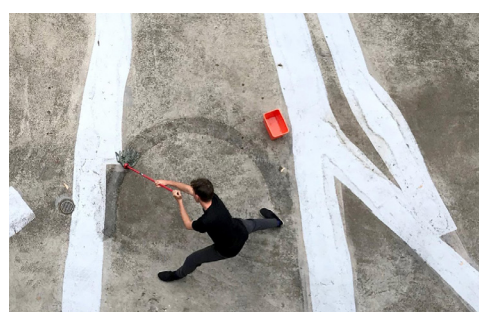
Building 8, Swanston Street sidewalk
[Throughout conference breaks]

Ramble is a method for the ideas of conference delegates to be made public. Between sessions, participants are invited to use large format mop-like-paintbrushes to write reactions and musings on the pavement with water, and literally take their idea for a walk. This brings the conference topics out into the public. This temporary statement opens up opportunities for critical discourse between the small art history community and the city and between individual delegates and citizens. What voices are written and read in public? What systems and structures control written histories? How does the site and permanence of a medium influence the content that is written?

Ramble is a live feedback system for the conference creating an open space of expression that questions hierarchies of power. Writers may voice their political opinions, academic discourse, or what they feel right in that moment. The big ideas and scribbles of ideas in the margins find an equal public form. The words are visible from the high-rise buildings which tower over the streets. From the perspective of city users, perhaps the *Ramble* writers

appear as cleaners wielding long mops/brushes. Rather than undertaking menial manual labour, they exercise their intellectual and critical thinking in a completely impractical manner. The perceived action contrasts with the actual action. The writing rambles as the walker rambles. The text evaporates after some time.

Ben Landau's practice spans art and design. He uses design research to analyse systems, and artistic methodologies to tamper with them. Ben constructs experiences, objects and performances which are interactive or invite the audience to participate.



Ramble, 2018, Ben Landau

Public Field Office

Lynda Roberts

Between Building 8 & 16, Swanston Street
12:30—2pm Wed 5, Thurs 6, Fri 7

Exploring the process of making art public, the *Public Field Office* is a mobile space for research and experimentation. It invites chance encounters and open dialogue in Melbourne's public realm, asking how we make space for artistic practices that offer alternative viewpoints. Moving its base of operations to the AAANZ Conference, the *Public Field Office* opens its doors to a community of like-minded practitioners, offering a social space for reflection, consultation and exchange. A series of brief lunchtime workshops will draw out and place public art predicaments on the table and a prototype set of tools for creative action will be tested. These speculate the shifts in production needed to negotiate this increasingly contested field in an accessible way. The collective insights gathered from these sessions will inform the 'Making Space' panel discussion, being held on the last day of the conference. This session will consider new modes of enabling artistic activity within Melbourne's public realm.

Lynda Roberts is principle of Public Assembly, a creative studio exploring the social dynamics of public space. An artist and enabler, her practice operates at the intersection of art, design and organisational systems. Lynda recently led the team at RMIT Creative and taught into the School of Architecture and Design at RMIT. Between 2014-17 Lynda was Senior Public Art Program Manager at the City of Melbourne. In this role she developed Melbourne's Public Art Framework and a suite of new projects including Test Sites and the Biennial Lab. She is currently a PhD candidate at Deakin University, researching how we make art public.



Public Field Office, 2018, Lynda Roberts, Photo: Bryony Jackson

Exhibitions & Events



Hotly Childs & J. G. Biberkopf *HYDRANGEA* 2018
Photo: Keelan O'Hehir

Why Listen to Plants?: A program of talks, workshops and performances co-presented by Liquid Architecture and RMIT Design Hub

RMIT Design Hub, Level 2,
Building 100, Victoria St, Carlton

Plants exist within plurality; they are part of, and themselves contain many worlds. In the course of survival in its environment, a plant cultivates relationships with various non-human others with whom it shares the earth and air. Plants communicate through these interspecies proxies, passing messages through pollen, bacteria, and along underground filaments of vast mycelial networks. Less competitive than they are collaborative, these interspecies co-operations position plant partners as important co-creators of vegetal life - and suggest that mutual aid may be as much a condition of material existence as mutual struggle.

Why Listen to Plants? is curated by Danni Zuvelaco-presented by Liquid Architecture and RMIT Design Hub. Liquid Architecture: Danni Zuvela, Joel Stern, Georgia Hutchison, and Debris Facility. RMIT Design Hub: Kate Rhodes, Nella Themelios, Erik North, Timothy McLeod, Layla Cluer, Michaela Bear, Ari Sharp, Simon Maisch, Gavin Bell, and Jessica Woods.

For opening hours and full program visit:
<http://designhub.rmit.edu.au/>



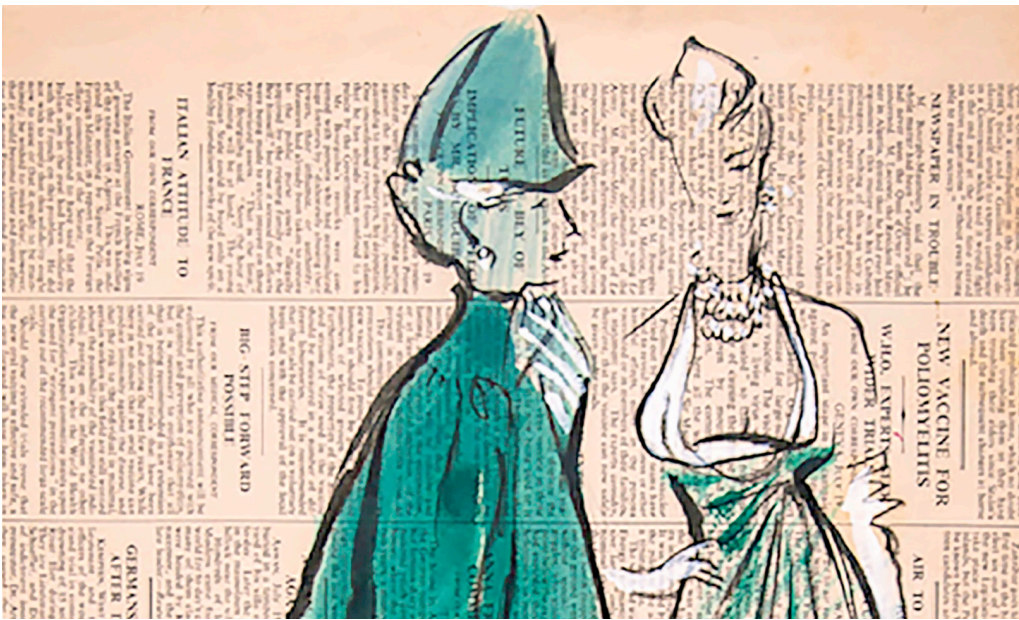
Matthew Feder *High Visions* 2017
Bachelor of Arts Exhibition (Fine Art) (Honours) Photo: Keelan O'Hehir

RMIT School of Art, Masters & Honours 2018 Graduate Exhibition

Each year, RMIT's city campus comes alive with exhibitions of artwork and photography as students celebrate the completion of their degrees. This event will be a showcase for the work of our Bachelor of Arts (Fine Art) (Honours), Bachelor of Arts (Photography) (Honours), Master of Fine Art (Coursework) and Master of Arts (Art in Public Space) students. The opening night is an excellent opportunity to experience contemporary creative practice in a lively atmosphere, and to celebrate the achievements of our students.

Exhibition Locations:

- Bachelor of Arts (Fine Art) (Honours)
Building 2 (levels 2, 3 & 4)
Building 4 (levels 2, 3, 4 & 5)
- Bachelor of Arts (Photography) (Honours)
Building 2 (levels 2 & 3),
Bowen Street off La Trobe Street
- Master of Fine Art (Coursework)
Building 2 (levels 2 & 3),
- Master of Arts (Art in Public Space)
Buildings 2 and 24 surrounding grounds,
Building 2 (level 2)
- LIGHTSCAPES
Rodda Lane, Courtyard at rear of Building 2,
Building 2 Lightwell behind elevator, and
Knox Place, off Swanston Street at
Melbourne Central



Louis Kahan *Fashion Illustration on newsprint* 1958
Gift of Lily Kahan, 1997 ©Lily Kahan

RMIT Design Archives – Special Collection Viewing for AAANZ Conference Delegates

Building 100, 154 Victoria Street, Carlton
12:30—1:30pm Thurs 6

Founded in 2007, the *RMIT Design Archives* is part of a vibrant research hub in the city of Melbourne. It sits adjacent to the Design Hub building on the north-west corner of Victoria and Swanston Streets, Melbourne. The two buildings form "Building 100" which was awarded the Victorian Architecture Medal and the William Wardell Award at the 2013 Victorian Architecture Awards. The *RMIT Design Archives* (RDA) actively collects material relating to Melbourne design from the twentieth century onwards, and holds a unique place among Australia's collecting institutions for its exclusive focus on design practice across all disciplines. It holds exemplary collections of some of Melbourne's most important designers. The Archives and its staff support research into Melbourne's designed environment, design professions and practices.

Located within the Design Hub, the RDA publishes a Journal, contributes to academic and exhibition research, and hosts a range of programs, including practice-based research programs for students.

Free for AAANZ delegates - please book via
<https://rmitdesignarchives.eventbrite.com.au>

PARASITE SITE

Parasite Experimental Arts Laboratory at West Space: Presented by RMIT School of Art & All Conference

West Space
Level 1, 225 Bourke Street, Melbourne
Workshop: Sat 8 [booked out]

Parasite is an experimental art lab for the independent art sector. Curators Ema Tavola (Fiji) and Gabi Ngcobo (South Africa) will lead discussions to consider what methods of cooperation and resistance are required to work within and beyond the sometimes sedimented, exclusionary institutions of art. Together, participants will imagine inventive ways to survive independently, and/or parasitically draw on, reroute and subvert art's cultural capital to create challenging, critical work and new systems of knowledge.

The discussion process will centre around the participants' interpretations and experiences of the principles in relation to work they have produced or have observed. Ema Tavola describes this process of facilitating dialogue as Talanoa - a Moana Oceania / Pacific process of discussion that enables multiples voices and mutual learning. She will discuss her PIMPI manifesto, a set of 23 principles that guide and underpin her curatorial practice.

Parasite Experimental Arts Laboratory 2018
Graphic: Andrew Clapham



Michelle Hamer
Put Yourself in a Better Place 2014
Photo: Marc Morel

Analogue Art in a Digital World exhibition opening: Curated by Sam Leach & Tony Lloyd

RMIT Gallery
344 Swanston Street, Melbourne
Opening: 5:30—8:0pm Thurs 6

How do artists find new content in digital media? How has technology altered the nature of analogue art practices? *Analogue Art in a Digital World* presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with digital visual culture. *Analogue Art in a Digital World* presents a survey of contemporary artists who use the analogue practices of painting and drawing to create artworks that engage with or are influenced by digital visual culture.

Exhibiting artists include Monika Behrens, Natasha Bieniek, Chris Bond, Andrew Browne, Magda Cebokli, Simon Finn, Juan Ford, Stephen Haley, Michelle Hamer, Kate Just, Sam Leach, Tony Lloyd, Amanda Marburg, Viv Miller, Jan Nelson, Becc Orszag, David Ralph, Datsun Tran, Darren Wardle, and Alice Wormald.



West Space 25th Birthday

West Space
Level 1, 225 Bourke Street, Melbourne
6:00pm—Late Thurs 6

Everyone is welcome to join into the West Space end of year party! Join them to farewell outgoing Director Patrice and celebrate the end of our 25th year!

Gavin Bell, Jarrah de Kuijer and Simon McGlenn
Bird Feeder (Ritalin II) 2018
Photo: Christo Crocker



RMIT School of Art, Selections from the Higher Degrees: Research Candidates Exhibition

Celebrations: 5:00—9:00pm, Fri 7
RMIT Project Space, Building 94, Level 2,
23—27 Cardigan Street, Carlton

This Project Space exhibition presents a selection of artworks produced by Higher Degrees by Research Candidates of the School of Art's MFA and PhD programs. It celebrates selected artists who have recently completed their degrees as well as those who are approaching completion: Atticus Bastow, Nicholas Chilvers, Lesley O'Gorman, Charles O'Loughlin, Polly Stanton and Belinda Wilson.

Nicholas Chilvers
Jackknife Haiku Shirt 2018
UV print on aluminium composite