



AAANZ Conference, Auckland, 3-6 December, 2019

CALL FOR PAPERS

The AAANZ Conference 2019 is supported by the Te Noho Kotahitanga Marae, and the School of Architecture, Unitec Institute of Technology, Waipapa Marae, Elam School of Fine Arts and the Faculty of Arts at the University of Auckland, ST PAUL St Gallery and the Faculty of Design and Creative Technologies at Auckland University of Technology, Whitecliffe College of Art and Design, the Auckland Art Gallery and the Chartwell Trust.

AAANZ Conference 2019 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 the University of Auckland and Unitec Institute of Technology 3-6 December 2019. The call for panel sessions is now closed.

The conference committee has reviewed the proposals and 50 were accepted, including panels with a full speaker list and artist talks (listed at the end of this Call for Papers). Listed below are the panel sessions that are open to the call for papers. The full conference programme will be available at the end of September 2019.

The deadline for paper proposals is 5pm NZST Friday 2 August 2019.

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 Ngā Tūtaki: Encounter/s: Agency, Embodiment, Exchange, Ecologies.
- For full details about the conference and theme visit: <http://aaanz.info/aaanz-home/conferences/2019-conference/>

Submission Guidelines

- Speakers may present no more than TWO papers.
- 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>
- **Please note all speakers and convenors must be current AAANZ members at the time of the conference to be included in the conference programme.**
- **Apply for membership here:** <http://aaanz.info/membership/membership-order-page/>

There is a reduced registration cost for AAANZ members who may wish to attend the conference but who are not presenting.

Registration (which includes daily catering) will cost the following:

Registration category	Early Bird	Late registration
<p>STUDENT/CONCESSION/RETIREE</p> <p>This category is open to those with valid student ID, or those with Community Services cards or Super Gold cards.</p>	NZD\$110 (incl. GST)	NZD\$175 (incl. GST)
AAANZ MEMBER	NZD \$360 (incl.GST)	NZD \$535 (incl. GST)

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 Friday 2 August 2019.

To submit a proposal please complete a 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 9 August 2019.

Final date for successful applicants to accept the invitation to participate and return

Speaker Agreement Form to Session Convenor is Wednesday 14 August 2019.

Session Convenors to submit successful speakers abstracts, bios and details and Speaker Agreement Forms via email Friday 16 August 2019.

Contact: conf@aaanz.info

For general enquiries about the conference: conf@aaanz.info

2019 AAANZ conference sessions thematic streams

1. Indigenising and decolonising
2. Early Modern Encounters
3. Exchanges
4. Methods
5. Gender
6. Embodiment and the Body
7. Ecologies
8. Politics and War
9. Museums and galleries
10. Art Education
11. Performative encounters
12. Architectural encounters

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.infor

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

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.

Thematic stream: Indigenising and decolonising

(Decolonial) Encounters in the Classroom

Convenor: Ngarino Ellis, the University of Auckland

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

How do you engage your students in the classroom when discussions about colonialism arise? What are some of the practical strategies that can be used to unpick some of the issues and emotions at stake? Inspired by some of the ideas published on the website Art History Teaching Resources and the changing global dynamic that is Art History today, this session addresses both indigenising and decolonising. It invites speakers to present some of the ways in which they address this area in the classroom and lecture hall. What has worked, and what has not? Come and share what you have learned along the way.

“Research as Ceremony”: re-indigenising research methodologies within art practice

Session conveners: Tyson Campbell and Sara Daly (Monash University)

Submit paper proposals to: sara.daly1@monash.edu

Indigenous knowledge systems are currently gaining cultural capital, and we are witnessing the art academy actively courting these knowledge systems into its fold as a form of “decolonising”. We might ask: is it decolonising or recolonising? To decolonise is a continued project of the Anglo-Celtic value system. Therefore it is imperative to ask: who benefits from the labour of such research?

This forum is a provocation in relation to research paradigms. It situates itself at the intersection of Indigenous knowledge, exchange and embodiment. We are interested in how non-western knowledge systems can be employed beneficially in artistic research, while considering the implications and ethics in the turn towards Indigenous knowledge systems within the art academy.

The panel encourages submissions from artistic, sociological and legal fields that demonstrate how western and Indigenous knowledge systems may exist with mutual benefit and responsibility towards each other. Where can a meeting house exist, where rivers collide, breaking into re-Indigenised rapids that transform the way we ask questions?

We encourage actions that embrace trust and longevity, and adopt an ongoing consultation process with Indigenous people. Words like urgency can be left behind, creating an empowering space for systemic change that reflects and embraces Hauora.

Decolonising Design History

Session Conveners: Katherine Moline (University of New South Wales), Kasia Jezowska (University of New South Wales), Livia Rezende (University of New South Wales)

Submit paper proposals to: k.moline@unsw.edu.au

This session invites papers that explore the imaginaries of the decolonisation of design history through case-studies, practitioner accounts, and emergent models that contextualise the agencies engaged in historicising design. Histories of design can frame design cultures and discourses as the product of advanced industrialised economies, capitalist modernity, star practitioners, company biographies, and present designers as the sole custodians of the design profession. This historiographical tendency equates design with the colonial endeavour and denies the co-existence of diverse approaches. Drawing from both art history and cultural studies, design history on the one hand reasserts disciplinary boundaries to define the specificities of the field and validate the profession – a defensive disciplinarity that mirrors the current moment of hyper-nationalism. On the other hand, histories that open up the social and political imaginaries of design by offering alternatives to the status quo of the Eurocentric canon complicate such disciplinary boundaries. Possible topics include:

- Histories of design in the Postcolonial / Global South

- Decolonisation of curriculum, bibliographies, and teaching methods
- Dori Tunstall's proposal for Respectful Design
- Case-studies of indigenous design and interpretive frameworks
- Accounts of the challenges of redressing injustice as defined by Tuck and Yang (2012) when decolonising design practices
- Emergent models that contextualise the agencies engaged in the production of alternative design histories.

Agencies of Communication: kōrero, talanoa & dialogue

Session convenors: Layne Waerea (AUT University) & Chris Braddock (AUT University)

Submit paper proposals to: chris.braddock@aut.ac.nz

Double panel session timetabled at 180 minutes; consisting of four to five 20 minute papers and concluding in a 30-60 minute roundtable performative encounter.

This session considers agency in communication. Verbal encounters and performative exchanges for and with Māori, Moana nui and Pākehā in Aotearoa NZ are exploring kōrero, talanoa & dialogue. These are ways of communicating that might contest institutional and academic structures, qualitative research methods and so-called rational discourse.

We seek contributions from researchers (including artists) to submit 20 minute paper proposals for inclusion in the session. The panel will focus on the transformative and decolonising strategies of kōrero, talanoa & dialogue as they operate beyond mere communicative language. For example, we are interested in considering performance art and/or pedagogical approaches embracing different forms of communicating through discussion, story-telling, workshop, voice, song, blogs, signs, humour and so on.

We are mindful of what Paul Tapsell says of kōrero's thread; like the flight of the tui, appearing and then disappearing, time after time. Or the ways in which Carl Te Hira Mika positions whakaaro (thought and thinking) and kōrero with its own ontological and participatory dimension where 'active thinking' assumes a life of its own. Or Timote Vaoleti's exploration of processes of talanoa including personal encounters and co-constructed stories interacting without rigid frameworks. And we are cognisant of quantum physicists such as Karen Barad or David Bohm who discuss complex cosmic entanglements and where Bohm refers to dialogue as a stream of meaning flowing among and through us and between us. These kinds of participatory thought and performative communication see that everything partakes of everything; active thought and language do not have an independent being.

Thematic stream: Early Modern Encounters

Cross-cultural Exchange at Early Modern Courts

Session Convenor: Andrea Bubenik (The University of Queensland)

Submit paper proposals to: a.bubenik@uq.edu.au

This panel will focus on works of art as objects of cross cultural-exchange at early modern courts. Courts functioned as fertile and international sites for the exchange of art and knowledge, places where works of art could experience multiple uses in diverse cultural circumstances. The movement of ideas occurred, for example, when a painting or tapestry became central to an act of diplomacy; with the collecting and diffusion of prints; or the gifting of objects for cabinets of curiosities; as much as during the literal movements of artists and other practitioners who benefitted from courtly patronage. During the early modern period courts, and the things and people they housed, were thus central to the transmission of ideas across geographies and temporalities alike. The relevance of courts to our understanding of knowledge exchange, as much as the need for a more global and

culturally diverse approach to early modern art histories, are key considerations this panel will seek to explore and contribute to. Proposals for papers are invited from early modern researchers interested in such exchanges.

Art and War: Creativity and Conflict in Early Modern Europe

Session convenor: Lisa Mansfield (University of Adelaide)

Submit paper proposals to: lisa.mansfield@adelaide.edu.au

The Italian Wars (1494-1559), also known as the Habsburg-Valois Wars, were one of the most significant and defining conflicts of early modern Europe. While the violence of the battlefield concentrated on an unremitting series of battles, skirmishes, and sieges across the Italian peninsula, the political ramifications and cultural impact of the Wars reverberated across Europe to the Ottoman Empire. This decisive conflict created the conditions for new points of contact between artists and patrons, reconfiguring hierarchies of power and performative gender identities, and igniting innovations in the theory and practice of Renaissance art.

This session invites papers that critically re-examine the dynamics of cultural transfer and material exchange in early modern Europe, particularly in the context of social rupture caused by political instability or military conflict. Proposals might consider topics related to:

- Artists or artisans and patrons as mediators of conflict
- Artistic entrepreneurship and experimentation during and after warfare
- Gendered practices of gifting and courtly diplomacy
- Coercive performances of power and ceremonial ephemera
- Transformations in bodies and battles
- Acquisition and collection of artefacts during and after warfare
- Objects of war in the context of affect and memory
- Materiality and trauma

Portraiture and Embodiment

(two sessions of 6 speakers—five are already confirmed)

Convenor: Erin Griffey, the University of Auckland

Submit paper proposals to: e.griffey@auckland.ac.nz

This session considers the portrait as a site of embodiment—of the subject, of the artist, of the social conventions and historical milieu in which it was created. It asks how portrait painters and photographers approached the representation of their subjects, whether through life sittings, other portraits or pure invention. It also considers the initial and ongoing encounters between the portrait and its viewers, examining the role of portraiture in soliciting visual and physical engagement from other living bodies. The interaction between portrait and viewer also allows for questions of agency and exchange to be addressed.

Early modern Art history and Ecology

Session convenor: Katrina Grant (The Australian National University)

Submit paper proposals to: katrina.grant@anu.edu.au

The earliest known description of the damage pollution could cause to plants was made by the English writer, gardener and diarist, John Evelyn. His *Sylva*, a discourse on forest trees, addressed deforestation and the consequent shortage of timber (only 5-7% of England was forested by this time), and displayed a sensitive understanding of the emotional wellbeing that forests could provide. This session will explore the relationship between art, environment and ecology in the early modern period. What evidence is there that artists were aware of economic, social and political conditions that affected landscapes in more complex ways in this period, such as the enclosure movement in

England, or the cross-fertilisation of technology, such as windmills? Papers that address a range of topics from climate change, representations of ecological vulnerability and resilience, artists' responses to the environment, the physical shaping and reshaping of landscapes, and growing environmental awareness and activism are encouraged. This panel seeks to include papers that consider a wide range of geographical locations in the pre-modern period (Europe, Asia and Middle East, the Americas, Africa, etc.)

Thematic stream: Exchanges

Socially Engaged Art in Aotearoa: Polymorphous encounters of agency and exchange. Session

Convenor: Tosh Ahkit (Elam School of Fine Arts, the University of Auckland)

Submit paper proposals to: aash025@aucklanduni.ac.nz

Presenting Socially Engaged Art (SEA) in the western world as a legitimate practice outside of art institutions can create confusion and difficulties of acceptance for new publics (Helguera, 2011, Coombes, 2017.). SEA practices can often end up labelled with catchalls such as Activist Art, Community Art, Social Work, or Dialogical. There are many contributing factors for the misrepresentation of SEA practices, one of which is the need to make sense of the unknown (which therefore silos SEA within established forms), another is the inability of practitioners to articulate the concrete outcomes of any potential collaboration until the engagement has been fully negotiated.

This panel session is seeking expressions of interest from local practitioners and academics that can elaborate on the ways SEA in Aotearoa is inherently different from our Continental counterparts. This session will be of particular interest to those interested in the influence of ReMāorification (Cairns, 2018), which has seen the integration of tikanga Māori into everyday cultural practices and our geo-cultural position within Asia Pacific. This session will begin with an elaboration by presenters followed by a round table discussion focused on how SEA has been received outside of the art institution - and if this association with new publics has produced encounters of agency and exchange.

Anzart-in-Auckland 1985: Miscommunication and exchange

Panel convenor: Julie Ewington, independent writer and curator, Sydney.

Submit paper proposals to: julie.ewington14@gmail.com

It is more than 30 years since the collaborative project Anzart-in-Auckland, an exercise in trans-Tasman artistic exchange that has never repeated at this scale. Staged during the early days of artist-run contemporary artspaces in Australia, and the burgeoning of contemporary art in New Zealand, there were high expectations on both sides. What ensued was a collision of different ways of seeing, from exhibition standards to the crucial matter of dialogue with First Nations Peoples. But, by the end of that difficult week, these miscommunications were eventually productive.

This panel will revisit Anzart-in-Auckland by convening speakers from both from Australia and New Zealand who participated in or observed the event, including both artists and curators/organisers.

Interactions between Indigenous and Settler art (1800-1970)

Panel convenor: Dr. Sarah Scott (Centre for Art History and Art Theory at the Australian National University)

Submit paper proposals to: sarah.scott@anu.edu.au

In 1999 Nicholas Thomas wrote the ground-breaking book: Possessions: Indigenous Art/Colonial Culture. Twenty years later, this panel will reconsider some of the themes raised in this book which examined "interactions that were fertile as well as fraught." It invites papers focussing upon individual settler artists in Australia and New Zealand who have engaged with aspects of the art and culture of

Indigenous people in their work. Equally, it invites papers examining how Indigenous artists have interacted with aspects of Settler art and culture. Whilst papers considering well-known artists such as Margaret Preston, Gordon Walters and Hans Heysen from new perspectives are still invited, it will be hoped that other artists will be considered whose work is less well known. What was the depth of the settler-artists' engagement with Indigenous people and culture and the Indigenous artist's engagement with settler culture? What were the motivations behind these engagements? To use Thomas's words, "encounters were marked by moments of awe, respect and partial understanding as well as misrecognition and hostility. It is this uncertain combination of acknowledgement and denial that has characterized the settler-indigenous relation in general." (p. 11). Looking again at these settler and Indigenous artworks, do they represent a form of cross-cultural discovery to be celebrated or something else?

Public art and politics

Session Convenor: Robin Woodward (University of Auckland)

Submit paper proposals to: r.woodward@auckland.ac.nz

This session enquires into public art practice in relation to the patterns and process of human interaction with the environment.

While public space is the commons - notionally neutral, inclusive and a shared space - it is in fact strongly politicised. It is a stage or arena for proselytising, and public art is a part of this process. Public art politicises public space.

As a part of this process, public space is territorialised by public art which is either made, performed or enacted, thus public space becomes more than simply geographical location. Symptomatic of this is the use of terms such as 'stage' and 'arena' in relation to public space. Then there is the mutability between the public and the private, a distinction which has become increasingly blurred in public space.

Public art communicates and critiques ideas and ideologies. What politics have a profile? What politics are possible? What distinctions and conventions are in play amongst public art interventions (either permanent or temporary) that embrace the cultural, the social, the environmental and the economic?

Papers may consider but are not restricted to

- local or global public sculpture
- the privatisation of public space through public art
- temporary or permanent public art
- public art communicating or facilitating a political stance or action
- a consideration of what the political looks like – either in historical or contemporary public art

Thematic stream: Methods

On Investigative Art

Session convenor(s): Bronwyn Holloway-Smith (Massey University College of Creative Arts) & Mark Harvey (University of Auckland Creative Arts & Industries)

Submit paper proposals to: b.hollowaysmith@massey.ac.nz

This session introduces and elaborates on a newly identified field of art: Investigative Art. Investigative Art is informed by the fields of investigative journalism, conceptual art, socially-engaged practice, and art in the public sphere. A hybridised approach, practitioners of this method apply their artistic agency to the task of holding systems of power to account.

Like Alfredo Cramerotti's Aesthetic Journalism, Investigative Art stems from a contemporary concern with the gradual erosion of resources dedicated to investigative journalism in mainstream journalism channels, the resulting homogenization of news, the continuing trend toward media conglomeration,

and the 'truth' presented by these channels. However, while Aesthetic Journalism is limited to traditional press media formats, Investigative Art practice has the flexibility of being rendered in a wider array of media including painting, sculpture, performance, and other forms not traditionally associated with journalism.

Emphasis is placed on in-depth conceptual research and project planning ahead of the production of artworks, and the dissemination phase is often a critical component of the artwork as a whole, whereby the work seeks to address a broad public audience. Artworks also often include interactive components, encouraging participants to explore their own individual agency.

Digital Art History

Convenor: Robert Wellington, The Australian National University

Submit paper proposals to: Robert.wellington@anu.edu.au

This panel continues the conversation about the role of emerging digital tools and methodologies in the practice of art history. We welcome presentations on current or developing projects that seek to challenge the paradigm of digital publishing and/or are experimenting with new approaches to the practice of art history. Questions that might be addressed include: What does success look like in a digital project? When is a project finished? (should they finish?) What level of technical or digital innovation should we expect a born digital project to have? How is mass digitisation changing the type of art history research being done? What are the pedagogical implications for digital publications? What role can art historians play in the critical assessment of the increasing use of image recognition and the application of AI/neural networks in digitisation projects? We encourage papers/projects to engage with the key themes of the conference, agency, embodiment, exchange, and ecologies. For example, to consider issues about knowledge hierarchies in digital archives and collections, our responsibility to not simply digitise old-fashioned ideologies, and, power dynamics and the visibility/invisibility of culture in the digital world.

Presence and grace? Transcendence at the limits of modernism

Session convenors: Anna Parlane and Giles Fielke (University of Melbourne)

Submit paper proposals to: anna.parlane@unimelb.edu.au

When he was invited to contribute to the Power Institute's 'Power Provocations' series of publications, Thomas Crow responded by writing about the most provocative topic he could imagine: religion. Inspired by the example of New Zealand artist Colin McCahon, Crow's 2017 No Idols acknowledges the theological dimension of works by heroes of late modern and early postmodern US art. This panel will consider the extent to which Australian and New Zealand art from the same period entertained ideas that were religious or spiritual in nature. We will address this art's gestures towards the transcendent, its speculations about the ineffable, and its attempts to encounter an ultimate Other.

The stubborn persistence of faith-based or non-rational thinking throughout the 20th century's techno-scientific revolution begs the question: was modernism's breakdown under the pressure of self-reflexivity and the rise of postmodern scepticism really as rigorously rational as we've been led to believe? Is formalist abstraction not, in fact, a means of achieving alternative states of mind? To what extent did minimalism's rigorous materiality and conceptual art's systems orientation mask their interest in an aesthetics of transcendence? Postmodernists rejected master narratives, but were they still open to divine intervention?

We invite submissions for papers addressing Australian and New Zealand art's encounters with the unknowable. We want to explore the pressure placed on existing art historical narratives by art that is not strictly secular: art that traffics in the theological, the spiritual or the psychedelic, art that adheres to Indigenous cosmologies, and art oriented towards the metaphysical.

Knowledge Exchange: Material Knowledge as Art-Historical Methodology

Session convenor(s): Christina Clarke (Centre for Art History and Art Theory, Australian National University)

Submit paper proposals to: christina.clarke@anu.edu.au

The material turn in art history has opened up the field to innovative, interdisciplinary approaches which draw on methods from anthropology, archaeology, sociology and other disciplines to explore object biographies as new sources for understanding history and society. Artisanal material knowledge, that implicit or tacit knowledge that the artisan acquires through perpetual, intimate interactions with a medium, provides an additional approach to interpreting material culture. Whether applied intellectually or through practice, material knowledge has great potential to contribute to art-historical research by highlighting the role of medium, maker and process in the production of material culture. Blurring and breaching the traditional boundary between artisan and historian and promoting the exchange of skills and knowledge between the two can only enhance historical research and contemporary practice.

This session aims to explore themes such as the nature of material knowledge, how material knowledge can be applied as art-historical methodology and the challenges associated with applying material knowledge in a discipline which is historically separate from artistic practice. Papers which explore these themes are welcome from practitioners, art historians, curators and other art professionals.

Collection interventions: exploring new methodologies

Convenor: Nigel Borell, Auckland Art Gallery Toi o Tāmaki

Submit paper proposals to: nigel.borell@aucklandartgallery.com

In Aotearoa New Zealand the collection and exhibition-making practices of art institutions and museums are inherently centered in a Western understanding of knowledge, history and power. Historically, this often negates the values and knowledge of minority groups and indigenous peoples. However, what happens when new methodologies and practices are advocated within the site of the museum? Proposals for papers are invited that discuss recent developments and examples that highlight new methodologies and paradigm shifts within museological collection practice.

The Exchange Encounter

Session convenor(s): Jen Bowmast (Ilam School of Fine Arts, University of Canterbury)

Dr Peter Burke (Victorian College of the Arts, University of Melbourne)

Submit paper proposals to: jenbowmast@me.com

In recent decades exchange and encounter have emerged as core elements of performative and participatory art practices. In this session, exchange and encounter will be examined as a key research method for the artist and as a primary art form.

As a research method, the feedback a maker receives is often an immediate, unedited, raw reaction to a work. Within performance, the interaction or dialogue between an artist and a participant becomes its content and structure. Does this methodology engender a transformative experience for all involved, if only for an ephemeral moment? We ask what knowledge is revealed through the purity and potency of the direct encounter between artist and audience. Is this a symbiotic exchange, or is the power balance weighted towards the artist as worker gifting the performance? When performance is located within an academic context does it challenge and disrupt dominant knowledge systems? What is revealed, lost or gained from the encounter? This session creates a critical space to explore these ideas, calling for papers but also creative responses such as performance. We welcome researchers' enquiry around exchange and encounter relating to contemporary performance and

relational art practices or methodologies. We encourage proposals from artists for performative or participatory projects.

Thematic stream: Gender

Queer Encounters

Convenor: Greg Minissale, the University of Auckland

Submit paper proposals to: g.minissale@auckland.ac.nz

LGBTI+Q individuals experience a continuum of brutal and subtle forms of oppression across cultures and historic periods. How have artists dealt with the different ways this oppression is encountered, such as stigmatisation and othering, exclusion and marginalisation, hate speech and overt forms of violence? In encountering each other and retelling stories LGBTI+Q artists also find common experiences of oppression, and strategies to resist it. Artistic strategies have included culture jamming, appropriation, reversal, recoding from within, camouflage, schizoid splitting and re-assembly, withdrawal and obfuscation, abjection, transgression, parody, camp, queer duration, spatial displacement, abstraction, indexical materialism and direct action. How have these techniques migrated across artistic and cultural practices? How are embodiment, materiality, duration, spatial organisation and performance able to suggest the particular phenomenal aspects of this oppression and resistance? What happens when culturally specific and yet interculturally common forms of oppression encounter each other? The panel invites papers analysing artistic practices specialising in any historic period, medium or cultural perspective using any theoretical approach: queer, postcolonial, poststructuralist, new materialist, posthuman, phenomenological, schizoanalytical or anthropological.

Agency and Gender Shift Now

Convenor: Ron Brownson, Auckland Art Gallery Toi o Tāmaki

Submit paper proposals to: ron.brownson@aucklandartgallery.com

In 21st century Aotearoa, gender no longer exists as a binary. What was once considered female or male is no longer fixed. The polarity which once dominated our understanding of gender and set up hierarchies no longer holds. This development has allowed for new voices and new positions to be understood and made visible. Paper proposals are invited which engage with non-binary thinking in highly creative ways that signal gender transformation and empowerment.

Thematic stream: Embodiment and the body

Holy Edifice! Reflections on contemporary art practice and its religious reconstructions of the body

Session Convenor: Dr Rebekah Pryor (The University of Melbourne)

Submit paper proposals to: contact@rebekahpryor.com

In this session, we consider the ways in which artists concerned with religious and spiritual themes today are making and re-making the body. In 2018, The 65th Blake Prize (Australia's foremost prize for art about religion and spirituality) attracted 769 entries from Australian and international artists. Artworks explored a wide range of ideas, from subjecthood and agency to difference, relation and intersectionality to equality, empowerment and divinity. Some expressed anger, protest and ambivalence towards religious doctrines and their historical and continuing social impacts; others conveyed affirmation, silence and quietude regarding religious beliefs and personal spiritual experiences. Many of the finalist artworks figured or alluded to the body.

Philosopher Marie-José Mondzain argues that, via its 'image economy', the Early Christian Church recognised the image as representing 'the best and worst of things' (2000, 75). Scholars and/or artists working from/in/with/in relation to any religion, contemporary religious perspective, religious inheritance or expression are invited to submit proposals for paper presentations that variously respond to the following questions:

How do contemporary art images of the body variously contest and collude with traditional religious notions of embodiment?

What artistic modes, motifs and conditions are useful (or not) for cultivating ethical encounters between bodies in religious contexts?

Through the Looking Glass: Desire, Identity and Difference

Session convenor: Raymond Spiteri (Victoria University of Wellington)

Submit paper proposals to: raymond.spiteri@vuw.ac.nz

To what degree is an encounter comparable to a passage through a looking glass? A mirror is a curious device, one that marks a physical and psychic threshold between self and other. Typically, it reflects what stands before it, a narcissistic screen that obscures alterity. Yet, what takes place when we cross this threshold? An interplay of similitude and difference, of fascination, anxiety, and misrecognition – reflections that placate or lacerate. Given that the mirror often acts as a metaphor for the process of picture making, this session invites papers that examine the modalities of encounter – chance, ambiguous, missed, traumatic, violent, etc. – and its effect on the mirror of representation. In what way does the notion of encounter question the dynamic of self and other, identity and difference? What are the implications of this experience on a personal, social and cultural level? Proposed papers should address how encounter perturbs the mirror of representation, either engendering fantasies of difference or rendering the traumatic force of the real.

Art and Well-being in the Age of Instant Everything

Session convenor(s): Toni Ross (UNSW Art & Design) and Grant Stevens (UNSW Art & Design)

Submit paper proposals to: t.ross@unsw.edu.au

Recent decades have witnessed an ever-growing cultural and corporate obsession with well-being, focused on the bodies and minds of individuals. Ideologies of the bloated wellness and self-help industries have spread everywhere, including the arts sector. Major museums now provide therapeutic encounters via yoga and meditation classes, mindfulness workshops, and other restorative balms for stressed out First World citizens. In 2014 the National Gallery of Victoria collaborated with philosophers Alain de Botton and John Armstrong to initiate an Art as Therapy program based on their book of the same name, which spoke of artworks healing our ‘psychological frailties.’ Elsewhere, Manchester Art Gallery has adopted the moniker of The Mindful Museum, and in 2018 the Frye Art Museum, Seattle staged the exhibition Group Therapy, promoted as transforming the museum into a ‘free “clinic” in which visitors may engage in therapeutic processes in the experimental context afforded by art.’

Critics of the wellness industry Carl Cederström and André Spicer (The Wellness Syndrome, 2015) cast its normative aim as forging cheerful athletes of capitalist hyper-productivity. Other commentators (Mark C. Taylor, Speed Limits, 2014) relate the current wellness obsession to negative impacts on human and ecological wellbeing arising from the 24/7 temporal dynamic of neo-liberal capitalism, and information overload in the digital age. The recent trend of ‘slow art’ in creative practice and museum programming might be viewed in these terms.

This session invites multi-disciplinary responses to contemporary wellness culture, with a focus on how artworks, art institutions and media culture have engaged with this phenomenon.

The Inclusive Turn: Fashion's ‘Other’ Bodies

Dr Laini Burton: Griffith University

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

The 21st century fashion industry has embraced what might otherwise be expressed as ‘The Inclusive Turn’. Moving beyond the archetypal fashion model (tall, slim, white), corporal variations are now

appearing on the runway and in media campaigns. Historically marginalised bodies—non-white, non-binary, transgender, older, plus-size, and differently-abled—are beginning to receive recognition, propelling the agentic capacity of fashion’s ‘Other’ bodies to represent themselves, and be represented. With organisations like the Council of Fashion Designers of America (CFDA) now routinely running ‘Diversity Reports’, fashion designers are coming under increasing pressure to revise their practices for greater inclusion, translating the rhetoric of diversity into action through production. In addition to industry scrutiny, the expansion of fashion from the traditional centres toward the peripheries has increased global investment and interest in fashion, necessitating broader visions of diversity and inclusion. In this panel, extended, productive dialogues that question the barriers leading to diversity and inclusion in fashion practice, broadly defined, are encouraged. Multi-disciplinary papers exploring the possibilities, challenges and problematics of achieving this aim are therefore welcomed. Papers will address topics that include, but are not limited to: Adaptive/accessible fashion; analyses of fashion media and/or exhibitions; body positivity; decolonising fashion; the economics of inclusivity; size-inclusive fashion; feminist/queer interpretations of diversity in fashion; idealised bodies in fashion history; historical precedents of diversity in fashion; modest fashion; and, visibility and representation.

Stage Fright – ontologies of the photographic “setup”

Convenor: Ann Shelton, Massey University

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

The body as subject in staged contemporary photography in Aotearoa and Australia is present both physically and through charged absences. This panel aims to discuss trajectories of image making that engage diverse bodies, through absence or presence, through mythical, symbolic, ritualistic, figurative, or social and cultural prisms via staged photographic artworks. The convenor seeks papers that explore the potentiality and agency of recent photographic tableau imagery (with or without the physical figure) in the broadest possible sense, engaging discussions of the systemic and habitual visuality of operations therein. How can these photographic images act as agents of change, how do they function, operate and circulate, how do they surpass and undermine their historical antecedents? Papers may address, but are not limited to, the following topics in the context of photographic production in Aotearoa and Australia: nudity, gender, sexuality, feminisms, diversity, indigeneity, decolonising strategies, botanical and ecological themes, the climate emergency and the Anthropocene. Practitioner papers welcome.

Thematic stream: Ecologies

Navigating inter-arts encounters: waterways as sites of production, exchange and archive

Session convenor: Léa Vuong (The University of Sydney)

Submit paper proposal to: lea.vuong@sydney.edu.au

From its ‘complete poetic reality’ (Bachelard, 1942), through the material liquidity of paint or ink, to water as surface and depth, unto and within which cultural artefacts are produced, deposited and found, water is as much a crucial element to life as an omnipresent component of art. Cutting across this liquid mass and its overwhelming relevance to artistic contents and forms, waterways stand apart as specifically utilitarian and transitory realms. This session examines waterways, defined as navigable bodies of water, as sites of artistic practices, representations and archives. Streams, rivers, canals, lakes and maritime waters are means of transport, artificially diverting a natural resource for commercial, political and scientific purposes. Their uses contrast with images of water as immobile and non-human landscapes: rugged ocean cliffs, remote waterfalls and stormy seas. Yet alongside vessels of goods, peoples and ideas, waterways carry bodies of artworks, texts and cultural objects that cross formal and generic borders, providing common grounds for examining, for instance, Louise Bourgeois’s *Ode à la Bièvre*, the Sawos people’s canoe prow ornaments from New Guinea’s Sepik

river, or Steve McQueen's Ashes. Waterways are also inherently political — their surfaces, depths and hinterlands serving as repositories for traces of traumas, left behind by past and present histories of wars, colonisations and migrations.

This session invites contributions on visual, literary, architectural, musical and/or performance-based representations of navigable waters, and the inter-arts connections they produce, as well as considerations on waterways as possible theoretical tools in transnational and transdisciplinary approaches to art history.

Refugia in tropical ecologies: representing the north

Convenor: Birut Zemits, Charles Darwin University, NT.

Submit paper proposals to: Birut.Zemits@cdu.edu.au

An exhibition titled REFUGIA: on the edge looking back to shore- lifejackets anyone?? is presented in Darwin in August 2019 and will be an underpinning stimulus to provoke contributions to this session. Artists and art academics with an interest in this region and the way artists interpret this context are invited to discuss and contribute creative and theoretical responses. They are asked to explore how these specific environmental concerns are dealt with in this ecological zone as a social, cultural and environmental context alongside ways to build sustainability into the way that artists can address these concerns in their life and work.

Encounters with and within the Anthropocene: Speculating on Particular-Planetary Aesthetics

Session convenor(s): Louise Boscacci (University of Wollongong & the National Art School, Australia); Perdita Phillips (Contemporary Artist/ Independent Researcher, Australia); Sally Ann McIntyre (Contemporary Artist/ Independent Researcher, Aotearoa New Zealand)

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

Listen. A Southern Boobook Owl is calling in the fresh dark. It is 6:58 pm, 9 June 2019. She is heard but not seen. She reminds us that the work of art in the Anthropocene continues to be interrogated by contemporary artists, writers, theorists and historians. In this age of extinction and climate-change, many are working to expand alternative critical frameworks and modes in which the human is more-than-human and the social is an ecosocial domain.

How are artist-researchers in Australia and Aotearoa New Zealand responding to the push and pull—the effects, affects and implications—of the Anthropocene-in-the-making? This follow-on panel explores the bodily encounter as a vital waymaker of contemporary art praxis and action. We situate this in a developing 'field' of particular-planetary aesthetics that emerges from feminist ecosocial thinking and pivots towards local and affect-engaged practices. We delve into diverse contemporary practices that trace and make planetary connections and ecologies of relations in multispecies naturecultures: connections and intersections that can be unknown, unpredictable or provocative; speculations, narratives or poetic reveals. Papers by the convenors will detail encounters with colonial-era ornithological collections, shadow ecologies of zinc mined in northern Australia Country, and seepages and flows of water through granite and swamp lands.

We invite twenty-minute papers or presentations on art practices, collaborations, alliances, or speculations that take the pulse of what is happening now in the capricious spaces of attunement to the Anthropocene-in-the-making. Proposals for alternative presentations in media and methods other than a scholarly paper are welcome.

Encounters, Environments, and the Arts

Session Convenor: Ann Elias (Department of Art History, the University of Sydney)

Submit paper proposals to: Ann.Elias@sydney.edu.au

We welcome papers that address the following question: what new, or previously ignored, aesthetic frames can enable thinking, imagining, and writing environments and the arts? Space, place and site are the main focus of this session. We invite papers that explore contemporary and historical encounters and relations between the arts and the material environments of lands and oceans, that address different aesthetic relations with environments, and consider how environments have been framed in international scholarship, artmaking and curating, as 'landscape,' 'seascape,' 'terrestrial' and 'maritime'. We invite papers that encompass gardens, public art, land-art traditions, and representations of colonial as well as modernist and postcolonial geographies in all regions of the globe. And in the context of contemporary ecological crisis, we seek papers that reframe relations between art and environment from multiple perspectives including Indigenous, queer and feminist.

Between listening and place

Convenor: Fiona Harrisson, RMIT University, Melbourne

Submit paper proposals to: Fiona.harrisson@rmit.edu.au

This session explores the symposium theme of ecology through the lens of listening and place. Taking in the world through the act of listening has the potential to be transformative, for self and other. This can occur between people, species, cultures and/or with oneself. Listening occurs somewhere. Grounding listening in place invites engagement entangled in the multiplicities of ecology and place. This session invites researchers to submit paper proposals which explores relational listening practices. Some lineages of practices might draw on indigenous practices of deep listening, acoustic ecology in the lineage of Murray Schafer and/or multispecies practices undertaken by Anna Tsing. It asks consideration of the questions:

In what ways can listening enable encounters between?

What is the agency of listening in place?

Is there a politics of listening?

Contributions from spatial practitioners, performers, designers, ethnographers, acoustic ecologists and activists are invited to present or perform explorations of listening in, with or through place.

Regional Ecologies: Bindings, Boundaries, Belonging

Convenor: Karen Hall, University of Tasmania

Submit paper proposals to: Karen.Hall@utas.edu.au

This session calls attention to the imbrication of natural, social and cultural ecologies that characterise regions, while simultaneously putting the idea of region up for questioning. How can we use regional labels when they cover diverse geographies, ecologies, communities and institutions? What binds shared identities demarcated in space? How and why do creative practitioners and institutions mobilise regional identities, and to what ends? Can we propose alternatives to regions, or other ways of thinking about regionality that give voice to the specificities that emerge from encounters between natural, social and cultural ecologies at different scales? What expressions of belonging can come from a regional perspective of intimacy with land and landscape?

Thematic stream: Politics and War

Encounter/s: art and conflict

Session convenors: Dr Anthea Gunn, Senior Curator of Art, Australian War Memorial; Associate Professor Kit Messham-Muir, Curtin University

Submit paper proposals to: anthea.gunn@awm.gov.au

War and conflict creates encounters that intersect with all four of this conference's themes: Agency, Embodiment, Exchange, and Ecologies. Contemporary art responds to these complex experiences, both in the present day and the past, and often allow for perspectives outside the mainstream media to be voiced. These artists, as well as galleries, museums and curators that exhibit them, however, also encounter a series of ethical, political and social considerations raised by art in response to war.

These questions are under active consideration through Art in Conflict, a three year Australian Research Council (ARC) Linkage Project with Curtin University, the Australian War Memorial and the National Trust (NSW), in collaboration with the University of Melbourne, the University of New South Wales and the University of Manchester. This session will consider the findings so far from symposia in Sydney, London and Los Angeles, and a dedicated issue of the Australian and New Zealand Journal of Art, ahead of an exhibition of the AWM's contemporary art commissions at the SH Ervin Gallery in Sydney at the conclusion of the project.

This session openly invites papers from researchers currently considering art and conflict through the themes of agency, embodiment, exchange and/or ecologies.

The session should also include time for open dialogue and questions where people in the field can discuss their undertakings and see how to improve their methods with others in the field.

Nuclear Encounters in the Asia-Pacific

Convenor: Jacob G. Warren, postgraduate student, University of Queensland

Submit paper proposals to: uqjwarr3@uq.edu.au

Throughout the nuclear arms race of the Cold War, waning and emerging superpowers exploited old and new colonies to outsource the radioactive risk of nuclear detonations, mining and power production. Much of the twentieth century's nuclear activity was therefore concentrated in the Asia-Pacific, with nuclear sites peppering the region from India, China and Australia to Japan, Niue, the Marshall Islands and more. The diversity of nuclear encounters in this region – from nuclear colonialism and diaspora to warfare and accident – have been engaged through the works of specific artists since 1945 but have received unsustained attention in art historical discourse until recently. The toxic dangers spewed forth by decades of nuclear activity represent a twisted form of imbalanced exchange between coloniser and colonised, periphery and centre, that denies agency to now nuclear ecologies and bodies. These encounters warrant deeper art historical understanding, with papers in this session addressing such questions as: How have artists mapped these encounters as they appear in landscapes, bodies and cultural sites? How have the invisible dangers of radiation been given form? In what ways have artists critically interrogated the rhetoric and practices of nuclear colonialism? This session will therefore highlight and unpack the multiply interconnected impacts and motivations of nuclear encounter across the Asia-Pacific by exploring works of art and curatorial initiatives. It invites papers that explore the relationship of artistic practices to nuclear encounters in the Asia-Pacific, spanning topics from nuclear colonialism and the "nuclear uncanny," to the posthuman materiality of radioactive materials and the intersection of culture and radiotoxic ecologies.

Thematic stream: museums and galleries

Looking for women and girls inside the institutions of art history

Convenor: Ashley Remer, The Girl Museum.

Submit paper proposals to: ashley@girlmuseum.org

Rooted in patriarchal traditions, academia (art history) and colonialism and its institutions, including the museum, maintain principles of white supremacy, misogyny, and violence towards women and girls. How colonial museum collections were built and who built them reinforce the dislocation and

negation of non-white male heteronormative voices. Alongside the necessary project of decolonising our institutions and -ologies in terms of race, we must also address issues of gender, sexuality and violence, as they are all bound together. How does the perpetual memorializing and retelling of first encounters inherently privilege the white male and create a mythology that reinforces patriarchal norms? Where are the women and girls voices in the stories and images that record/recall/revive colonial contact?

Paper proposals are invited which discuss representations of imperial encounter in Australasia from the female perspective, privileging her stories and giving voice to marginalized women and girls of all colours. Papers which explore how art historians, museums and galleries perpetuate the suppression of female stories through collection practices and static interpretation are also welcome. The panel will aim to offer ways to resuscitate the long-neglected lives and stories of women and girls in institutional art history.

Encountering exhibitions of Australian and New Zealand art abroad

Session Convenors: Adjunct A/Professor Catherine De Lorenzo, MADA, Monash University
A/Professor Alison Inglis, Art History, School of Culture and Communication, University of Melbourne,
Honorary A/Professor Joanna Mendelsohn, Art & Design, UNSW,
Professor Catherine Speck, Graduate Studies in Art History and Curatorial and Museum Studies,
University of Adelaide.

Submit paper proposals to: Catherine.delorenzo@gmail.com or Catherine.Delorenzo@Monash.edu

This session seeks papers on exhibitions of Australian and/or New Zealand art sent to global audiences, near and far. Contributors might focus on archival evidence; stated goals and the critical reception; anticipated or unanticipated cultural exchange; or the degree to which the exhibition/s provoked cross-disciplinary input or responses - or a mixture of all these elements. In particular, we seek papers that position the research within a critical art historiography, and consider how the selected exhibition/s such as the recent Oceania exhibition challenge the pre-existing art historical paradigm in the home country or abroad?

Transforming Audience Encounters with Contemporary Art

Session Convenors:

Dr Chiara O'Reilly, Museum and Heritage Studies, Department of Art History, University of Sydney
Dr Anna Lawrenson, Museum and Heritage Studies, Department of Art History, University of Sydney
Dr Lee-Anne Hall, Museum and Heritage Studies, Department of Art History, University of Sydney

Submit paper proposals to: chiara.oreilly@sydney.edu.au

Museums of contemporary art struggle to attract new audiences: it is seen as opaque, confronting and frankly terrifying by many outside of the sector. Yet, as public institutions, art museums have a responsibility to be accessible to diverse audiences. This session aims to map the terrain to date and explore innovative forms of audience engagement that break down some of the barriers that surround the reception of contemporary art. In doing so the session examines alternative exhibition spaces and formats (biennales, art fairs, outdoor exhibitions), performative processes to engage with visitors and the fostering of dialogue within and around exhibitions. Such approaches recognize the shift to the experience economy and discretionary leisure experience and consumption, alongside the agency of visitors as co-creators. This is bound up with how cultural institutions are now attempting to negotiate the creation of meaning within a transformed environment. Ultimately, we ask how are these practices influencing the reception of contemporary art in the twenty-first century?

We invite proposals for papers engaging with these themes and would welcome contributions from researchers, practitioners and art gallery-based educators

NIU Ecologies within the art gallery

Convenors: Iokapeta Magele-Suamasi and Jasmine Te Hira, Auckland Art Gallery Toi o Tāmaki

Submit paper proposals to: lokapeta.Magele-Suamasi@aucklandartgallery.com

The 'Visible Voices' research was an important project for Auckland Art Gallery Toi o Tāmaki that occurred between 2016-2018 exploring social inclusion measures in community programming, collection and audience development. The project; supported by Creative New Zealand included reviewing the Pacific collection within their holdings and also distributing community surveys and in-house artist-led initiatives to gather first-hand perceptions about the gallery and the cultural arts sector from artists, curators and cultural practitioners of Pasifika heritage. Within this community niu is a word that describes the inner milk of the coconut: a source of sustenance, nourishment and strength. Niu is also more commonly understood as the transliteration for the 'new'. Here we incorporate as a metaphor that describes a new way of engaging and reaching our Pasifika audiences so that we might facilitate better, more meaningful engagement with the art institution. We shall present a panel session that brings a diverse range of emerging and mid-career stakeholders to share in their experience of the Visible Voices project and the art institution.

Social media, digital wayfaring and the future of museum audiences: potentialities for social encounters and exchanges

Convenor(s) Jacina Leong and Indigo Holcombe-James, RMIT University

Panellists Jacina Leong, Indigo Holcombe-James, and Larissa Hjorth Moderator and Respondent Seb Chan (ACMI)

Submit paper proposals to: jacina.leong@rmit.edu.au

Social media, digital wayfaring and the future of museum audiences was a collaborative four-week pilot study (April–May 2019) between RMIT University and the Australian Centre for the Moving Image (ACMI). Through exploring how we might engage with social media platforms beyond the blunt instrumentalisation of hashtags, likes, and follows, the pilot used ethnographic techniques (onsite observations and interviews, as well as qualitative engagement with Instagram posts) to gain insight into the dynamic and messy cultural ecology that ACMI exists within. Deploying digital wayfaring — which acknowledges that digital, social and material worlds are interconnected — the study sought to think through how we might co-curate responsive, digital and non-digital, encounters with and for diverse and intergenerational museum audiences. This panel provides an open, transdisciplinary space to think through some of the more tenuous findings and speculative recommendations that our insights generated. Each panellist — Larissa Hjorth, Indigo Holcombe-James and Jacina Leong (RMIT) — will explore the potentialities for social encounters and exchanges between and through (1) digital moments of pause, (2) more-than-human co-presence, and (3) temporal and regular-repeat audience sociality. Taken together, the panel will explore how understanding these digital and non-digital social practices might contribute to advancing inventive and critical-creative methods to harness different audiences in intergenerational, multidimensional and multi-sensorial ways. As mediator of the panel, Seb Chan (Chief Experience Officer, ACMI) will respond by offering his reflections on both the recommendations and the role of the institution in co-curating digital and non-digital encounters for future museum audiences.

Deconstructing Inherent Racism in Traditional Museums

Convenor: Wided Rihana Khadraoui,

Submit paper proposals to: wided@artprocessors.net

As museums self-examine in 2019, many are finding that previous "community partnerships" were one-sided and an extension of a colonial and paternalistic mindset, and instead are finding new ways to be guided by the needs of the community. I propose a session that explores how Museums can repurpose themselves in an increasingly competitive cultural space to appeal to a wider audience using new media potential for wider and deeper appeal. What has been missing from most theoretical discussions on inclusivity are concrete proposals for the construction of a genuinely inclusive museum and cultural institution's culture. New curatorial strategies explore approaches to collaboration between museums and their communities, moving away from glossing over the complexity of identities and lead to tokenistic claims of inclusion by museums. They instead focus on unpacking taken-for-granted notions such as scholarship, community, participation, and collaboration

usually by involving external experts - like digital firms. The role of technology is critical as it also opens up opportunities for democratizing knowledge and further dissemination of said knowledge.

On the topic of Agency

Convenor: Natasha Conland, Auckland Art Gallery Toi o Tāmaki,

Submit paper proposals to: Natasha.Conland@aucklandartgallery.com

When can an artist if ever fully own their own agency within an institutional setting and what are the consequences? Galleries and museums often talk about artist-centred practice, but what happens when an artist is really put at the centre of the diverse aspects of a museum's practice? Papers are invited which will discuss how history and institutional legacy can be both changed for the better, and also lost through direct and active engagement with artistic practice and sensibility. This panel session seeks presentations which discuss instances artists have taken on roles in design/visitor programming to necessitate not just window dressing but a paradigmatic shift in museological operations.

Thematic stream: Art Education

Reimagined Spaces for Creative Exploration, Visual Interpretation, and Art Education

Session Convenor: Justin Makemson (University of New Mexico)

Submit Paper Proposals: jmakemson@unm.edu

This session examines the creation of new pedagogical art spaces (learning conditions and environments connected to visual art) and the reconfiguration of existing pedagogical art spaces to support innovative creative work, interpretative experiences, and educational practices. The learning sciences community defines the phenomenon of participation in non-traditional pedagogical spaces—and the understanding/literacy that results from participation in non-traditional pedagogical spaces—as the formation of “outside spaces” or “third spaces” (Gutierrez et al., 1995). Presenters plan to discuss different designs, philosophies, practices, materials, and technologies that have helped them to effectively reimagine encounters with their own creative artwork and the creative artwork of others. Topics of discussion can include new directions in studio practice, developments in museum education, interpretative approaches, public art, community education, social histories, civic engagement, cultural understandings, classroom-community connections, and the introduction of ubiquitous instructional technologies, place-based technologies, and other forms of interpretative technologies. Participants are moreover encouraged to investigate relationships between communities of interest and communities of locality as part of the discussion (Armstrong & Hagel, 2000; Collins & Halverson, 2009). Please email paper proposals directly to the session's convenor to be considered for inclusion.

Thematic Stream: Performative Encounters

'Bonjour Monsieur Courbet': Encounters with and between artists

Convenor: Chris McAuliffe, School of Art & Design, College of Arts and Social Science, Australian National University.

Submit paper proposals to: christopher.mcauliffe@anu.edu.au

The encounter depicted by Gustave Courbet in his 1854 painting is one framed by class, patronage, identity and territory. It might be regarded as a painted schema of the conference themes: Agency (the artist's claims to cultural and social capital); Embodiment (the bodily enactment of social and professional relations); Exchange (the performance of social, commercial and aesthetic transactions); and Ecologies (territorial economies of cultural practice, provinciality and gender). Art's history is littered with such encounters; between artists and critics, curators, collectors, researchers and, of course, other artists. Fundamental practices are founded in such encounters: the researcher's

interview, the curator's studio visit, the student's induction into the field of pedagogy, artists' formation of communities of practice. Even the humble floor talk can be seen as a performative encounter fusing bodily agency, institutional framing, and socialised cultural transactions. The discourses that emerge from such practices may be personal, professional, transactional, or even mythological. This session calls for papers reflecting on performance, exchange, knowledge and power in encounters with and between artists, ranging from the informal to the ritual, the random to the premeditated, the personal to the professional, the quotidian to the historical.

Post-Capitalism and Fantasy

Convenors: Gonzalo Valiente, Jorge Valiente Oriol, Amaia Sánchez-Velasco, Miguel Rodríguez Casellas, all University of Technology Sydney.

Submit proposals to: Gonzalo.Valiente@UTS.EDU.AU

Smartness and resilience seem to represent the two opposite ends of the post-political responses offered by neoliberal institutions to the timidly declared (by some nations) global state of climate emergency. Both of them resignify Christian theological figures such as 'the messianic', in this case, represented by a subtle army of 'SMART' technologies, and the heroic 'martyr', embodied by an imaginary of resilient citizens that adapt as they can to their inevitable fate. Both terms, shaped to buy time to the capitalist wheel of extractive planetary destruction, make evident the incompatibility of individualistic profit-making common sense of laissez-faire doctrines to sustainable and equitable political imaginaries.

For that reason, this session invites participants to present papers, video screenings or performative acts that challenge, through critical imagination, the neoliberal common sense and its necropolitical menu of futures (and most presents). Participants can propose works that, combining factuality and fantasy, narrate political, economic and cultural shifts towards post-capitalist and anti-authoritarian scenarios.

Of particular interest are proposals that explore radical gestures, envision conflict and imagine post-labour epics, critical mythologies, and/or resignifications of notions such as desire, joy, guilt, death, success, property, citizenship, revolution, territory and/or law.

Strategic amalgamations of absurdity and poetic aspirations articulated with political ambition, are highly encouraged.

Losses and Gains in Traditions of Dance in the 21st Century

Convenor: Anne Wilson, Deakin University, Geelong,

Submit paper proposals to: anne.wilson@deakin.edu.au

In traditions such as folk dance the interrelationship between bodies, where it is important to be 'the same' as all the others (in choreography, stature, and attitude) forms a strong collective ensemble. We argue that this collective is spatially articulated and stretches in time, across generations and continents. The VACANTGeelong research group, as a group of architects and creative practitioners, have worked closely with the Macedonian community as the regional city's 20th century industry has shut down. This community of people migrated to Geelong specifically for the job and lifestyle opportunities it afforded. In their performative song and dance we find embodied rhythm and movement decades and centuries old. The creative and design works prompted by the VACANTGeelong project since 2016 allow us to explore song, dance and movement as it transforms in the 21st century and in tension with overlooked cultural practices, forgotten architectures and a redundant labour force.

These traditional dances, passed on from a community's elders to its youth, constitute a corporeal embodiment; they become a form of collective and cultural memory writ as performative practice – as those that dance are not making a statement but continuing a tradition. In an era of digital transformation we are looking for papers that consider how such forms of dance and performative collectivity are positioned in the 21st century. Are they indicative of an embodied community and intergenerational practice or do these forms reappear as weak signifiers on the road to data subjectivation and complete dividuality? The framings of these traditional dances have also changed. Many may have been performed in the landscape (outside) and adapted to interior environments, the music may have been acoustic (played by musicians from the community) but is electronic or digital and administered by specialists; the practice of filming and screening the dances also takes on a virtual communication beyond the grounded and placed tradition.

Thematic Stream: Architectural Encounters

Architecture at the Turn of the Millennium

Session convenor: Julia Gatley, School of Architecture and Planning, the University of Auckland

Submit paper proposals to: julia.gatley@auckland.ac.nz

London is particularly associated with the turn of the millennium through a series of high profile architectural projects, among them, the Millennium Dome, the Millennium Bridge, the Great Court at the British Museum, the London Eye and the Tate Gallery of Modern Art. Such landmark projects supposedly embodied and represented international relevance, profile and success, and they encouraged tourism as well as cultural and financial exchange.

In Auckland, architects were demonstrating a range of aspirations, from Noel Lane's attempt to represent geographic and cultural identity in his renovation of the War Memorial Museum, to the urbane and savvy sophistication of Andrew Patterson's Site 3. Other architects teased out the tension between local identity and global awareness, in individual buildings and in urban renewal strategies. This session invites papers that explore, from historical perspectives, architecture and architectural issues that were topical at the end of the twentieth century and the beginning of the twenty first. This does not mean a focus on landmark projects: all encounters are welcome, from the unknown to the iconic as well as feminist, postcolonial and decolonising initiatives, and developments in sustainable design, digital design, urban design and heritage conservation.

Papers may focus on practice-based or theoretical issues, and on the originality and newness associated with modernity or on the pluralism and diversity of the postmodern condition. The question to be asked is, what informed and characterised the architecture of that particular historical moment, and how might such initiatives be understood today? Papers on southern hemisphere topics are particularly welcome.

Well-placed encounters: modernism between regional and international

Session convenor: Christoph Schnoor, School of Architecture, Unitec Institute of Technology

Submit paper proposals to: cschnoor@unitec.ac.nz

Following a well-trained narrative, the Auckland University students of the late 1940s who established The Group aimed at developing their own strand of modernism: "Overseas solutions will not do. New Zealand must have its own architecture, its own sense of what is beautiful and appropriate to our climate and conditions." On the other hand, architecture by the European émigré architects, such as Ernst Plischke, was often seen as too universal and not representing the local conditions; it was even seen as outdated. But was it really as clear-cut as that? Did not the Group also look towards the European modernist architects as their models? Did not Plischke relate his houses very closely to their place as evidenced by his Henderson House in Alexandra, Otago?

Lewis Mumford suggested the California 'Bay Region style' as a "truly universal style ... since it permits regional adaptation and modifications". Written in 1947, Mumford's claim might be seen as a mediator between the universalist demands of International modernism and the ostensible rejection of 'overseas solutions' on the other hand.

Questioning the perceived dichotomy between international and regional modernisms, this session is inviting papers that are looking for moments of dialogue or exchange between the two positions. Papers are invited that investigate encounters between architects, between architectural movements, perhaps buildings that demonstrate the bridging of this perceived gap, both in New Zealand and around the Pacific Rim.

Fantastic Encounters: Architecture's One-way Exchange between Past and Future Worlds

Session convenors: Ashley Paine, ATCH Research Centre, School of Architecture, University of Queensland.

Submit paper proposals to: a.paine@uq.edu.au

As Vincent Scully wrote in 1996, "'When you wish upon a star your dream comes true' makes a lovely fiction for a while, especially when it is sung in front of Cinderella Castle with the magic animals capering about, but it is, after all, pure bullshit in the long run. When you wish upon a star you die like everybody else."

During the 20th century, intense architectural speculation imagined a myriad of new worlds as encounters with other times, people and places, often drawing heavily on received notions about the past and future. From the nostalgic confections of theme parks to the futuristic fantasies of walking cities and one-mile-high skyscrapers, architects have long played a central role in such inventive world-building.

In the context of the fantastic architectural encounter, this session welcomes papers that examine built and unbuilt proposals which projected new architectures based upon imagined cultural intersections, encounters and exchanges: the strange and often hybrid structures that appropriated ideas and images from other cultures or imagined past and future worlds, recombined at will. Papers are encouraged to interpret the topic broadly, but focus on tangible case studies to address questions such as: In what ways were architects playing 'fast and loose' with history in service of the future? How were these operations intended as a form of cultural trade or exchange? And to what extent did such visions become vectors of imposition or appropriation?

Embodiment: Encountering the blurred connections of Art and Architecture

Session convenor: Annabel Pretty, School of Architecture, Unitec Institute of Technology

Submit paper proposals to: apretty@unitec.ac.nz

Visual arts and architecture are closely aligned: artists and architects cross-pollinate. For example, John Ruskin, polymath, an architectural critic, theorist and watercolourist; Le Corbusier worked with both disciplines; and Antoni Gaudí's highly decorated Sagrada Familia, is both architectural and highly artistically sculptural.

Visual Arts are often contained within the gallery or architectural structure. However, the ever-increasing blurring of boundaries now has architectural installations both within and extant to the gallery. A sort of hybridised notion of both aspects is Michael Rakowitz's "paraSITE" shelter (2000). The art/installation pavilion is a prime example of this ever-leaching boundary: the Serpentine Pavilions (2000 onwards) have rarely been habitable structures. Instead, they have informed and

crossed boundaries, reformulated and obscured the architectural spatial concerns within the parameters of art, by the creation of a temporary summer pavilion.

This session is looking for papers that embody and manifest the blurring of the boundaries of visual arts with the architectural realm. How can art exist within the architecture realm, and how does this manifest? Can architecture exist within the realm of art? When and how can they embody mutual inclusivity or are mutually exclusive – and why would this be the case? This session is looking at ways in which these discipline boundaries are broken down and evidence new ways of thinking.

Being in the drawing

Session convenor: Marian Macken, School of Architecture and Planning, the University of Auckland

Submit paper proposals to: m.macken@auckland.ac.nz

This session examines embodied and performative drawing practices within the disciplines of art, architecture and, more broadly, spatial practice. It is interested in the ways in which bodies and drawings interact – in both the making of, and encountering, drawings.

With examples in mind such as Kazuo Shiraga's performative body painting; Fred Sandback's in situ thread sculptures of the 1970s; Melissa Gould's evocative 'Floor Plan' (1991); Andrea Zittel's 'A-Z Carpet Furniture' (1993); and the Gilbreths' early 20th century time and motion studies: This session asks what terrain do embodied and performative drawing practices now inhabit in the post-digital realm? What relationship do they have with the notion of full-scale drawing, decoupled from intended simulation of proposed built spaces?

Papers may consider, but are not limited to, aspects such as drawing's relationship to: interpretations of built space, interrogations of scale, especially the notion of full-scale or 1:1, documentation of patterns and habits of inhabitation, the body in space, the materiality and physicality, or the temporality of drawings.

Collaborative Drawing and Embodiment

Session convenors: Michael Chapman and Beth George, University of Newcastle

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This session explores embodiment through the mode of collaborative drawing. Drawing is a deeply embodied act, and it implies an intimate connection between media and medium, as well as the space within which the drawing takes place. It is also an act that opens onto collaborative exchange. Many creative fields have explored this embodied relationship as part of a creative practice, and as a mode of collaborative reception and exchange.

This session welcomes explorations of collaborative drawing practices, inviting participants to investigate relationships in drawing between multiple agents. Notions of empathy, embodied cognition, space, intuition, mirroring, emotion and memory may all tie in to these modes of operating, as well as scholarship of collaborative practices from recent history. We encourage interdisciplinary approaches to both research and artistic production across a range of creative fields. The session seeks to tease out examples of communal or reciprocal drawing practices that have the potential to connect bodies in both space and time. Disciplines engaged with drawing—from visual art, architecture, landscape, fashion and design—are all invited to consider embodiment and collaboration in relationship to what they do, and with an emphasis on the multiplicity of bodies in space and the spaces that facilitate these collaborations.

Roundtables

Presence and Relevance: Studying, Teaching and Exhibiting the Early Modern in the Antipodes

Moderator: Erin Griffey, the University of Auckland, e.griffey@auckland.ac.nz

This round table discussion brings together academics and curators to consider student, public and research engagement with early modern art and material culture in the Antipodes. The panellists will address the nature and significance of early modern holdings; curatorial opportunities and pressures in their study and display; research strengths and funding potential. The group will also consider the importance and relevance of early modern art and material culture in the undergraduate curriculum, postgraduate and academic research, and exhibition programming. It is hoped that the panel will generate strategies for enhancing engagement with early modern art and material culture and promote a sense of purpose and community amongst specialists.

Fitting in and standing out

Moderator: Dr. Maura Reilly, New York-based writer and curator

Fitting in and standing out: perspectives on autonomy, agency and exchange in the exposure economies of contemporary art considers how artists negotiate the tensions between independence and controlled dependence inherent to institutional frameworks that profit from the display of art but rarely (if ever) invest in its means of production. From representation at a commercial gallery to employment at a university, how are artists' activities named, represented and commodified in this exchange? How is autonomy affirmed, and is it important? Are artists embedded, or do they embody the institution?

Dr. Jacqueline Milner, Associate Professor, Visual Arts, La Trobe University, Melbourne and Bendigo: Caring for audience: how do contemporary art exhibitions embed feminist principles of embodied agency? By looking at recent case studies, including in conventional and alternative spaces, this paper considers strategies that might render the encounter between art and audience an experience of care.

Jane Polkinghorne & Sarah Newall, JP: Lecturer, La Trobe University, Mildura, artist, co-founder of Marrickville Garage, SN: artist, co-founder of Marrickville Garage: What you get when you give it away: learning about transactional relationships, exchange rates, networks and uncommercial imperatives while setting up and running a free artist-run project space.

Dr. Elvis Richardson, Artist, Founding editor of CoUNTess: Invited, uninvited: Game plans and approaches to negotiating institutional borders, recognition, power, history and influence as an artist. This paper considers Why CoUNTess: women count in the art-world is an artwork and what it taught me about agency and my art practice today.

Kei Uta Collective: Implementing multifaceted platforms of encounter, embodiment, exchange and ecologies with culture, whilst changing with a changing climate.

Convenor: Huhana Smith, Toirauwharangi College of Creative Arts, Massey University, Huhana.smith@massey.ac.nz

Based in Kaupapa Māori (a holistic Māori and pro-Māori methodological approaches to research), this panel session draws together members of Kei Uta Collective, who are artists and landscape architects from Australia and New Zealand. As a collective, they work cross-culturally alongside iwi (tribe), hapū (kinship group), ecological economies, fluvial geomorphology and climate change science, to better understand how Māori and indigenous communities are affected by climate change from their cultural, social, political, economic and ecological contexts. This encounter with place has been active since the hapū-led Manaaki Taha Moana research project (2010-2015) and the Rae ki Rae Bicultural Design studio (2011-2014) that emerged from it. It includes the series of Wai o Papa exhibitions from Phase 1-2 Deep South National Science Challenge (2016-2019). It will explore how these knowledge dissemination methods have led to the latest collaboration Te Waituhi ā Nuku: Drawing Ecologies. In this way, artists

and designers are responding to the experience of place at Kuku and at Waikawa, at sites along the Horowhenua coastline, a southwest region of Te Ika ā Maui North Island, Aotearoa New Zealand. By engaging holistically with these Māori coastal communities and their ecosystems, the latest aim is to activate imaginations and hopes for hapū and whanau of this coastal Māori land in the face of the climate change impacts already underway. This project's kaupapa (purpose) is about collective learning, making and sharing of knowledge. Te Waituhi ā Nuku project therefore brings together national and international, indigenous and non-indigenous artists via a series of wānanga for an intensive learning period governed by Māori protocol, for 'deep learning' and kanohi kitea (face to face) engagement. From the marae base (principle Māori home' or community complex), and through hīkoi (walking the land), korero (talking the land) and story-sharing, new understandings of this land and the impacts of climate change, are being understood and felt. This panel session (from key members of the Kei Uta collective) will overview the previous endeavours and outline the processes and purposes of the new art project(s), discussing the indigenous knowledge systems that form the heart of it and the potential for a large, cross-cultural international culture/art/design/science exhibition grounded in indigenous epistemologies.

Artists' presentations

Karanga: the call out, the respite, the healing

Paea Leach, Dance Studies postgraduate student, the University of Melbourne.
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How do we, as dance/performance makers, create work that deals with 'difficult questions' bodily? How do we karanga in a contemporary world? Paea Leach (Ngāti Kuri) and Forest Vicky Kapo (Te Atiawa, Ngāti Raukawa, Ngāti Tama, Ngāti Mutunga) name themselves as a collective: a coloured political feminist body. Both indigenous, both women dancers, makers and performers based in Australia, living outside all conventions: Māori. As contemporary makers, they focus on questions that situate inside and outside cultural paradigms and aim to make from here. Karanga is a collaboratively made experimental dance/live performance work. Emerging from a compelling exchange of story between the two women, the work specifically draws from shared/embodied experiences of being Māori, and, ironically, 'not Māori enough'. An entirely non-solipsistic rendering Karanga considers: indigenous female (in)visibility, the sense of the seen and the 'unseen', rupture and displacement felt bodily as indigenous women artist dancers, and the place of aging indigenous women's bodies in a predominantly patriarchal society. It is a contemporary analysis that considers the cosmology and protocol of Maturanga wahine and Mana Wahine. Leach and Kapo ask: how can they call out - karanga- what do they want to call out for, and how do they bring the call through the body? What is, or where is, their whenua? What is the importance of where their feet lie? Importantly, how do they invite the audience to be 'with-them' as they ask and explore such questions from the point of view of being Māori? The work will be presented at Tempo dance festival 2019 with Basement theatre. The artists propose to present the work (informally) as an own session at AAANZ; the work acting as a live tool to invite exchange and provoke dialogue concerning agency, embodiment and the role and importance of ecologies of body-based indigenous makers.

Performing Active (Dis)engagements: Towards Murky Co-operations

Rumen Rachev, PhD Candidate Art and Design, AUT, rrachev@aut.ac.nz and Chris Berthelsen, kiwi way artist and all-around-the-year maker, North Shore Auckland, chris@a-small-lab.com

The Crucial European Artist Rumen Rachev and the Kiwi Way maker Chris Berthelsen joyfully request the pleasure of your company to one of the most fascinating 'non-panels' of this year AAANZ conference. The duo act explores the active disengagement, reengagement, and multifaceted exchange of materials, knowledge, and time between different members of the Greater Auckland. Establishing the bridge over and over again between the North Shore to the CBD and the CBD to the North Shore, the topic of how people convert and co-operate will be explored as a performative staging. The panel will consist of series of talks between several NZ artists who operate in the "Kiwi Way" and the Crucial European Artist. In the panel, the format will be of an open Q&A, between the presenters and the potential audience. The audience will be actively encouraged to be engaged/disengaged, reflect on their own murky co-operations with others, and feel off-kilter. The 'non-panel' serves as an open terrain, a whenua, for experimental co-operations of making with hands engagements: making various balls together (seed bombs, bliss balls) with resources at hand, sharing tastes, moving bodies across the provided space in different forms of world-being. Come and dis-engage with us!

Rumen Rachev is a PhD candidate in his second year of candidature at AUT University. In 2014, he completed his research master studies at Utrecht University, the Netherlands, in the field of media and performance studies. Rumen arrived in New Zealand in 2017. Currently, Rumen is working towards states of fluid performative uncertainties. His research profile can be found at: <https://aut.academia.edu/RumenRachev>

Chris Berthelsen is a Kiwi Way artist, junk master, all-around-the-year maker. I've collaborated with software studios and online retailers, architects, think tanks, independent publishers, educational institutions, and other researchers. Diverse output includes university courses, publications, presentations, digital projects, exhibitions, and physical structures. More information to be found at: <http://a-small-lab.com/>