

PRESIDENT'S REPORT

[Dr Wendy Garden](#)

I'd like to begin by expressing my heartfelt sympathies to any members who were adversely impacted by the flood events that took place earlier this year in New South Wales and Queensland. The COVID pandemic has also continued to disrupt life despite our best intentions to create a 'new normal'. However now that case numbers are declining, we can be hopeful that the worse is behind us.

This year has also brought a change of federal government with a renewed focus on the arts. It has been nearly ten years since Australia had a cultural policy, the Creative Australia Policy, released in 2013 under Prime Minister Julia Gillard's Labor government. Arts Minister Tony Burke has signalled the intention to create a new national cultural policy which will be important to advance the sector and provide a vision for the future. The government has undertaken extensive consultation in recent weeks focussing on five pillars:

1. First Nations First
2. A place for every story
3. The centrality of the artist
4. Strong institutions
5. Reaching the audience

AAANZ submitted a written response with a strong message that the university education of artists, curators and arts workers, is also vital to the health of the sector. We are also advocating to government for the reversal of the increase in humanities fees which was introduced by the Morrison government in 2020.

After the very successful 2021 conference, the [AAANZ conference](#) will be held online again this year. Two keynote presentations will be the only live events. The first keynote speaker will be Erica Wolf who will deliver the Margaret Plant Lecture at Monash University and the second keynote speaker is Richard Bell who will speak at the National Gallery of Victoria. Both keynotes have been generously sponsored by the Australian Institute of Art History. The call for papers has now closed and the program will be available in coming weeks. Early bird registrations will open on Friday 16 September. With the rise of the #metoo movement and marginalised groups, the global pandemic and the climate crisis this year's theme of 'demonstrations' provides a chance to consider the role of visual

arts in a changing world. I would like to thank the Conference Convenors Su Baker, Luke Morgan and Anthony White together with the Conference Organising Committee: Rex Butler, Sean Lowry, Tessa Laird, Peta Clancy, Ngarino Ellis and Tristen Harwood for putting together what is shaping up to be an insightful and provocative conference. And thank you also to the Conference Administrators: Jeremy Eaton, Suzie Fraser and Chloe Ho. It is an enormous logistical exercise, and their hard work has been critical to bring the conference to this stage.

Entries for the annual prizes including the [Arts Writing and Publishing Awards \(AWAPAs\)](#) and the [PhD Prize](#) have closed for this year and judging will take place in coming weeks. This year we introduced a changed format to the PhD Prize in response to a review undertaken by the prize committee. Feedback from potential entrants, academics and former judges indicated a strong preference that the PhD prize be judged on the merits of the final submitted thesis. In the past the prize recognised the presentation and communication skills of the presenter, rather than the quality of the writing. The panel has met and shortlisted four applicants and are now assessing the full thesis. The winner will be announced along with the AWAPAs recipients at the AAANZ conference in December.

The [Early Career Publishing Program](#) was launched this year. This important initiative has been developed by AAANZ in association with publishing house Taylor & Francis with the intention of publishing a series of three monographs. The program seeks to address the difficulties early career researchers encounter when trying to get published and is intended to support and promote writing in the discipline. We had a very successful response with nineteen applications submitted. The Selection Committee have met and the announcement of the first two successful theses will be made shortly. Thank you to the Selection Committee: Helen Ennis, Chari Larsson and Series Editors: Rex Butler and Anthony White.

[AIAH Art History Research Grants](#) will close on Friday 23 September. We are delighted that four research grants of \$5,000 will be available again this year and we thank the Australian Institute of Art History for their ongoing support of this program.

The July issue of the [Australian & New Zealand Journal of Art \(ANZJA\)](#) is now available. This issue was edited by Anne Dunlop and Cordelia Warr and looks at the foreign and the out-of-place in Melbourne's early modern collections. Through eleven collection objects, dating from the 1400s to the 1700s from Europe and the Philippines, a range of perceptive essays examines these concepts in the early modern world. The December issue is underway and has been developed as a critical response to the *Know My Name* exhibition and conference. Taking a feminist approach to both the format and contributions, it will include a manifesto, roundtable discussions and research papers. It is being co-edited by a consortium led by Verónica Tello and including Vikki McInnes, Di Baker-Smith, Fiona Foley and Ngarino Ellis. Thank you to Editor in Chief: Ian McLean and Editorial Coordinator: Jeremy Eaton together with the Editorial Board Members: Su Baker, Ryan Johnston, Christopher Marshall, Vikki McInnes, Claire Roberts and Anthony White.

AAANZ mourned the passing in August this year of Professor Virginia Spate AC FAHA, one of Australia's most distinguished art historians. Her legacy to the nation includes the Museum of Contemporary Art. She played an important role advocating for the museum during her career as Director of the Power Institute at the University of Sydney. Her scholarship received critical acclaim and her legacy includes significant monographs on Tom Roberts and John Olsen and several award-winning publications including her book on Monet which won the prestigious Mitchell Prize.

Lastly, I'd like to thank our Business Manager, Rebecca Renshaw, for all her hard work behind the scenes. AAANZ achieves an extraordinary amount with such a small workforce that includes many

people who volunteer their time. I'd also like to thank Katrina Grant who coordinates marketing and communications and Korin Lesh our Treasurer, together with all of the Executive Committee who I really appreciate working with: Rex Butler, Melanie Cooper, Ngarino Ellis, Fiona Foley, Stephen Gilchrist, Katrina Grant, Karen Hall, Martyn Jolly, Chari Larsson, Korin Lesh, Ian McLean, Andrew McNamara, Sally Quin, Soo-Min Shim, Ray Spiteri, Verónica Tello, Linda Tyler and Kate Warren. Their expertise, advice and the many hours of work they commit enables us to deliver so many important initiatives to members.

In closing I'd like to encourage members to contact me or their state representative with any concerns and suggestions about how AAANZ can better serve the needs of its members particularly during these uncertain times.

AUSTRALIAN INDIGENOUS REPRESENTATIVE

[Dr Fiona Foley](#)

A national symposium titled *Reason and Reckoning: Conversations and Provocations* at Griffith University (Queensland College of Art on 10 June 2022) was held in response to Chapters 11,12 and 13 of Henry Reynolds publication *Truth-Telling*.

On 5 June 2022 national attention was generated through an article written by Joe Hinchliffe for *The Guardian* "['Enabler' of massacres: the push to reexamine the legacy of founding father Samuel Griffith](#)"

AUSTRALIAN CAPITAL TERRITORY REPRESENTATIVE

[Dr Kate Warren](#)

Associate Professor Robert Wellington was recently appointed as the new Director of the ANU Centre for Art History and Art Theory (CAHAT), following on from Professor Chris McAuliffe's term. Professor Brenda L Croft was awarded the prestigious Gough Whitlam and Malcolm Fraser Chair of Australian Studies at Harvard University for the 2023–2024 academic year. She will be the inaugural First Nations woman academic to take up the role. ANU art historians have received a number of prestigious awards and honours this year: Associate Professor Chaitanya Sambrani was awarded the Ganesa Widya Jasa Utama Award from the Bandung Institute of Technology (ITB), which recognises excellence and service in the advancement of knowledge; Emeritus Professor Helen Ennis was awarded the J Dudley Johnston Medal by the Royal Photographic Society, London; and Associate Professor David Hansen was awarded the Nina Stanton Copland Foundation Scholarship, which provides an Australian curator or scholar with a place at the Attingham Trust's Royal Collection Studies program. Dr Katrina Grant published her monograph *Landscape in Early Modern Italy: Theatre Garden and Visual Culture* with Amsterdam University Press, and Dr Elly Kent has published *Artists and the People: Ideologies of Art in Indonesia* with NUS Press, Singapore.

NORTHERN TERRITORY REPRESENTATIVE

[Korin Lesh](#)

The [Northern Centre for Contemporary Art](#) (NCCA) in Darwin, directed by Petrit Abazi has a new webpage. This year's exhibitions so far have been *Can You Hear My Voice* curated by David Seueira that explores notions of language, memory and national imagination; Nigel Sense's *Visitor Centre* where Nigel transformed the NCCA into his version of a visitor centre; Franca Barraclough's *The Visitors* that explores what she calls the 'dancing duality' of living on Country.

[CDU Gallery](#) exhibitions this year have been: *Drawn from the CDU Art Collection, sketches, drawings, illustrations and works-on-paper acquired by the university since 1980*; and *Long water: fibre stories*, a collection of fibre artworks with watery relationships by female Aboriginal and Torres Strait Islander artists which illuminate connections to country, culture and revitalised practices. CDU Gallery's current exhibition is *SHOCK & ORE*. It features work by the Tennant Creek Brio whose recent works explore mining relics and with mock irreverence the former "glory days" of mining.

The Museum and Art Gallery of the Northern Territory (MAGNT) opened the 2022 Telstra NATSIAA on 6 August. The Telstra NATSIAA is the longest running and most prestigious Aboriginal and Torres Strait Islander Art Award. Dr Joanna Barrkman from CDU Gallery and Myles Russell-Cook Senior Curator of Indigenous Art from the NGV were this year's judges.

The NATSIAA's Salon des Refuses and accompanying exhibitions included the following exhibitions:

- Salon des Refuses @ Gallery 5 - 4 - 13th August 2022. Opening 5.30pm, 3rd August 2022
- Patsy Mudgebell in collaboration with Warlayirti Artists @ Paul Johnstone Gallery - 2nd - 21st August 2022. Opening 1pm, 5th August 2022
- Barayuwa Mununggurr in collaboration with Buku-Larrnggay Mulka @ Outstation Gallery - 6th - 21st August 2022. Opening 11am, August 6th 2022
- Dhambit Wanambi in collaboration with Buku-Larrnggay Mulka @ Tactile Arts - 6th -14th August 2022. Opening 3pm, 5th August 2022
- Timo Hogan in collaboration with Spinifex Arts Project @ Northern Centre for Contemporary Art (NCCA) - 6th August - 17th of September 2022. Opening 12:30pm, 6th of August 2022

The [Darwin Aboriginal Art Fair](#) (DAAF) ran August 5 to 7.

The [National Aboriginal Art Gallery](#) (working title) is currently in the design phase, with construction expected to start in Alice Springs in 2023. The National Aboriginal Art Gallery is intended to have a strong contemporary focus and when completed intends to have exhibitions that will draw on national and international collections to highlight First Nations / Aboriginal and Torres Strait Islander art-making, heritage and culture.

QUEENSLAND REPRESENTATIVE

[Dr Chari Larsson](#)

VALE Mark Webb (Queensland University of Technology)

We are deeply saddened by the passing of our colleague Mark Webb (1957–2022). Mark was a teacher, mentor, and friend to Visual Arts and Creative Industries staff and students at QUT for twenty-five years. His contribution to the Brisbane art community and the Visual Arts program at

QUT was remarkable. We would like to honour his dedication, warmth, insight, wit and humour. Mark was a Lecturer in the Visual Arts studio since the 1990s and was instrumental in establishing the pioneering Open Studio program in 1999, continuing to mentor students, sessional staff and emerging artists in this role until his retirement in 2016. His contribution to Australian art, particularly in conceptual and critical practice, is visible in his own trailblazing work, but also in the many artists whose work he championed. Mark's work is represented in major public collections including the Queensland Art Gallery, Australian National Gallery, Canberra, the National Gallery of Victoria, and the Art Gallery of Western Australia along with Artbank, UQ Art Museum, QUT Art Museum, Griffith University Art Collection and major private collections across Australia. Mark will be greatly missed by all of us at QUT and his significant legacy in the teaching of contemporary art will continue.

Visual Arts staff, QUT | Queensland College of Art

QCA hosted a 1-day photography symposium "Diffracting Photography" on July 23rd. The event drew together staff, students, and speakers from across Australia.