

**PAST,  
PRESENT,  
POSSIBLE  
FUTURES**

**Wednesday 4 December -  
Friday 6 December, 2024**

Hosted by the **Centre for Art  
History and Art Theory** in the  
**ANU School of Art and Design**

The Australian National University acknowledges, celebrates and pays our respects to the Ngunnawal and Ngambri people of the Canberra region and to all First Nations Australians on whose traditional lands we meet and work, and whose cultures are among the oldest continuing cultures in human history.

**AAANZ Conference WiFi**

To access the AAANZ 2024 Conference WiFi, please use the following login details:

**Network:** ANU-Secure (or ANU-Secure2)

**Username:** AAANZ2024

**Password:** ANUART

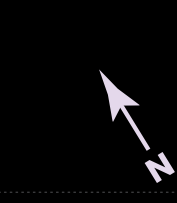
**Breakout Room for Indigenous Conference Attendees**

The AAANZ Conference Committee has assigned a designated breakout room for Indigenous peoples; this room is open for all Indigenous conference attendees to use between the hours of the conference. The breakout room is ideally a safe space to continue conversations with other Indigenous folk outside of the program, should you wish. The room will be stocked with bickies and tea for your informal yarns.

**Location:** Room HA 1176 (first floor)  
Haydon-Allen Building (building #22)  
University Avenue



Lake Burley Griffin



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DAVE COOKING ANNUAL REPORT CENTRE

29 DRILL-HALL GALLERY

26C

22 HAYDON-ALLEN BUILDING

105 SCHOOL OF ART & DESIGN

100 SCHOOL OF MUSIC

8 H.C. COOMBS BUILDING

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<b>DAY1</b>	<b>DAY2</b>	<b>DAY3</b>
<b>KEYNOTE #1</b>	<b>PANELS 1 - 5</b>	<b>PANELS 6 - 12</b>

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<b>DAY 1</b>	<b>DAY 2</b>	<b>DAY 3</b>
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## **DAY 1 – WEDNESDAY 4 DECEMBER**

8.15 – 9.00am	<b>Registration</b> – Coombs Theatre, HC Coombs building (Building #8) Enter from Fellows Road
9.00 – 9.30am	<b>Welcome and Smoking Ceremony, Paul Girrawah House</b> – Front Lawns of HC Coombs Building (Building #8) Fellows Road
9.30 – 11.00am	<b>Keynote #1</b> – Coombs Theatre, HC Coombs Building (Building #8) Enter from Fellows Road <b>Looking Back As I Walk Forward: the axis of re-spiriting collections, contemporary practice and the global</b> <b>Kimberley Moulton</b> , Yorta Yorta Nation – Adjunct Curator Indigenous Art, Tate Modern, Senior Curator, RISING <b>Tina Baum</b> , Gulumirrgin (Larrakia) / Wardaman / Karajarri – Senior Curator, First Nations Art, National Gallery of Australia <i>Keynote supported by the Sir William Dobell Endowment at the ANU School of Art and Design.</i>
11.00 – 11.45am	<b>Morning Tea</b> – Haydon-Allen Building (Building #22)
11.45am – 1.15pm	<b>Panels</b> – Haydon-Allen Building (Building #22)
1.15 – 2.30pm	<b>Lunch</b> – Athenaeum, School of Music (Building #100) William Herbert Place (off Childers Street)
2.30 – 4.00pm	<b>Panels</b> – Haydon-Allen Building (Building #22)
4.00 – 5.00pm	<b>Aboriginal, Torres Strait Islander, Māori, Pasifika caucus</b> – Haydon-Allen Building (Building #22) Room G050 Aboriginal, Torres Strait Islander, Māori and Pasifika peoples are invited to participate in an Indigenous-led caucus to discuss issues facing Aboriginal, Torres Strait Islander, Māori and Pasifika colleagues in the sector. This includes how AAANZ can be more inclusive, relevant and better serve Indigenous members (both current and future) and to review the AAANZ draft Strategic Plan and future direction for AAANZ. The Aboriginal, Torres Strait Islander, Māori and Pasifika caucus is a closed event for Indigenous AAANZ members and their communities to participate in only. For those unable to attend the caucus in person a zoom link will be provided upon registration to the event.
4.00 – 5.30pm	<b>Exhibitions</b> There will be a break in papers (except for Aboriginal, Torres Strait Islander, Māori, Pasifika members who are involved in the caucus). For other attendees, we encourage you to visit some of the following exhibitions and galleries open on campus. <b>Curator talk and tour of the ANU Classics Museum, including current exhibition ARTefacts</b> Meet Georgia Pike-Rowney (Curator of the ANU Classics Museum) outside Room G051, Haydon-Allen Building, and a group will walk over to the nearby Classics Museum (AD Hope Building, #14) <b>Curator introduction to current exhibitions at Drill Hall Gallery: “Riffing On: Pat Larter’s Rhythms and Pete Maloney’s Blues” and “Richard Larter: Free Radical”</b> Meet at Drill Hall Gallery just after 4pm, for an exhibition introduction by Director Tony Oates. Gallery is open until 5pm. Drill Hall Gallery (Building #29) Kingsley Street <b>School of Art and Design Grad Show</b> The School of Art and Design Grad show is on until Sunday 8 December. It is open 10 am – 4 pm, but on Wednesday 4 December it is staying open until 5.30 pm, so that AAANZ attendees can view student work before the Drinks Function. School of Art and Design Building (Building #105) Childers Street <b>Lisa Hilli, PhD Exhibition – brukim bus!</b> The Australian Centre on China in the World Gallery, China in the World Building (Building #188) Fellows Lane
5.30 – 7.30pm	<b>AAANZ 50th Anniversary Drinks Function</b> – School of Art & Design Gallery (Building #105) Enter off Ellery Crescent for event

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**9.30 – 11.00 AM — KEYNOTE #1**

**COOMBS THEATRE, HC COOMBS BUILDING  
(BUILDING #8)  
ENTER FROM FELLOWS ROAD**

**LOOKING BACK AS I WALK  
FORWARD: THE AXIS OF RE-SPIRITING  
COLLECTIONS, CONTEMPORARY  
PRACTICE AND THE GLOBAL**

*Keynote supported by the Sir William Dobell  
Endowment at the ANU School of Art and Design.*

**Kimberley Moulton, Yorta Yorta Nation  
Adjunct Curator Indigenous Art, Tate Modern  
Senior Curator, RISING**

Kimberley Moulton is a Yorta Yorta woman from Australia based between Melbourne and London and Adjunct Curator Indigenous Art Tate Modern and Senior Curator at RISING, Melbourne's international arts festival. Kimberley is a respected creative practitioner in her field through her innovative curatorial and writing practice which has transformed spaces of the historical archive and contemporary curation with a focus on developing new approach to anti-colonial curatorial practice. Dedicated to new methodology, advocacy and First Peoples led research placing community voice and culture and the core of her work, her practice is centred on relationships and critically looking at art and museum histories through a First Peoples perspective. Working with knowledges, histories and futures at the intersection of historical collections, place, community and contemporary practice her work aims to rethink global art histories and extend what exhibitions and research in and out of institutions can be for Indigenous communities. Her recent curatorial projects include the co-curated Tri-nations Triennial Naadohbii: To Draw Water (2021–2023, Canada, Australia, New Zealand) and award winning More Than A Tarrang (tree): Memory, Material and Cultural Agency (2023), MOVING OBJECTS (2021, RISING) and was the inaugural curator for the First Peoples Art Trams project profiling First Peoples artists in the state's largest public arts project. Recently she conceived of and curated the ground-breaking exhibition, Shadow Spirit presenting 14 new large-scale commissions at the historic rooms of Flinders Street Station from First Peoples artists across Australia, the first exhibition of its kind. She is a PhD candidate in curatorial practice with the Wominjeka Djeembana Research Lab Monash University Melbourne, Deputy Chair of the Board

Shepparton Art Museum and Director on the Board for the non-for-profit Adam Briggs Foundation. In 2023 Kimberley was appointed Curator Emeritus at Museums Victoria. In 2025 she will curate TarraWarra Biennial.

**Tina Baum, Gulumirrgin (Larrakia) /  
Wardaman / Karajarri  
Senior Curator, First Nations Art,  
National Gallery of Australia**

Tina Baum is from the Gulumirrgin (Larrakia)/Wardaman/Karajarri peoples of the Northern Territory and Western Australia with Japanese, Chinese, Filipino, Scottish, and German heritage. She has over 35 years' experience working in Museums and Galleries throughout Australia and is the Senior Curator of Aboriginal and Torres Strait Islander Art at the National Gallery of Australia. Tina curated the Defying Empire: 3rd National Indigenous Art Triennial, 2017, the Ever Present: First Peoples Art of Australia, 2021–25 national and international major exhibitions, Single Channel multimedia touring exhibition 2023–2025, the Of this Earth ceramics touring exhibition 2025, and the Emerging Elders, 2009 exhibition.

She is a recipient of the Nguluway Dhuluyarra Fellowship to the Netherlands 2024, Australia Council for the Arts 2022–23 International Curators Program Asia Pacific Triennial x TarraWarra Biennial, the 2021–22 Art Monthly Australasia, Indigenous Voices Program (writing mentor), the Australia Council for the Arts, Arts Leaders Program, 2020–22, the Australian Institute of Management Rebecca Gregory Indigenous Scholarship in 2011, and the inaugural British Council Accelerate Programme to the UK, 2009. She is a mentor to alumni, presenter and organiser of the National Gallery now named Dhiraamalang: Wesfarmers Arts First Nations Leadership and Fellowship Programs since 2010.

Tina has a passion for learning and sharing First Peoples cultural knowledge and representation through the arts, culture, histories and Indigenising/de-colonising voices, perspectives and truth telling. Tina has a focussed passion to Indigenise best practice museum methodologies through appropriate cultural-care, identification, documentation, and Community engagement/co-management of Indigenous collections by reasserting traditional language, cultural authority and agency within Museum and Galleries throughout Australia and internationally. She is also passionate about increasing First Nations employment and representation within the arts and culture sector.

**PANEL #1**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G040**

**ASIAN ART RESEARCH IN  
AUSTRALIA AND NEW ZEALAND:  
PAST, PRESENT, POSSIBLE FUTURES**

**Session #1**

**Panel Abstract:** Convened by the Australasian Network for Asian Art (AN4AA), the convenors invited submissions which attend to the 2024 AAANZ conference theme of Past, Present and Possible Futures, with particular attention to Asian art research. The two resulting panels highlight some of the different modalities of research currently being undertaken across Australia related to Asia and its diasporas, through the fields of art history, curatorial and creative practices, spanning different periods, cultures and geographies. The papers across these two sessions provide opportunities to consider the histories of Asian art research in Australia, current developments in Asian art research, as well as speculations about its possible futures. In this way, the panel furthers the work of AN4AA, as a group of academics, curators and practitioners who support research on the art and visual culture of Asia and its diasporas in Australia and Aotearoa New Zealand.

<https://www.an4aa.org/> Instagram @an4aa\_aus

**CONVENORS**

**Associate Professor Michelle Antoinette,  
Monash University**

**Dr Olivier Krischer, University of New South Wales Arts**

**Michelle Antoinette** is Associate Professor in Art History and Theory at Monash University, Naarm/Melbourne. Her research focuses on modern and contemporary Asian art histories, especially contemporary art histories of Southeast Asia on which she has published widely. Her Asia interests extend to the transnational art of Asian diasporas, including Asian-Australian artists. Michelle previously held research and teaching positions at the Australian National University, Canberra, where she was Convenor and Lecturer for courses on Asian and Pacific art and museums. She has held major Australian Research Council Fellowships researching developments in Asian contemporary art

and museums: 'The Rise of New Cultural Networks in Asia in the Twenty-First Century' (DP1096041), the ARC DECRA project 'Asian Art Publics' (2017-20 grant no DE170100455), and most recently, the international team project 'Care and Repair: Rethinking Contemporary Curation for Conditions of Crisis' commencing in 2024 (DP240102206). Her significant publications include *Reworlding Art History: Encounters with Contemporary Southeast Asian Art after 1990* (Brill | Rodopi, 2015) and with Caroline Turner, *Contemporary Asian Art and Exhibitions: Connectivities and World-making* (ANU Press, 2014). She co-curated the exhibition *Shaping Geographies: Art, Woman, Southeast Asia*, held in Singapore in 2019-20. Michelle supervises a broad range of graduate projects at Monash University, across Art History & Theory, Curatorial Practice, and Fine Art Practice.

**Dr Olivier Krischer** is a historian and curator of modern and contemporary art from East Asia and its diasporas in Australia. Following his doctoral studies in Japan, he was managing editor of the art periodical *ArtAsiaPacific* in Hong Kong. He has been a Postdoctoral Fellow at the Australian National University and a Visiting Fellow at Academia Sinica, Taipei. Between 2018-2021 he was Deputy and then Acting Director of the University of Sydney China Studies Centre. He is currently Lecturer in Curating and Cultural Leadership at the UNSW School of Art and Design, as well as co-directing the Australasian Network for Asian Art (AN4AA), a platform for Asia-related art research, mentorship and advocacy. His recent projects include *Assembly*, an exhibition of eight Hong Kong-born artists from different generations of migration, held at the Australian Centre on China in World Gallery (ANU, 2024) and the edited, co-authored volume *John Young: The History Projects* (Power Publications, 2024). He is currently working on the co-edited book *Wayfaring: Photography in Taiwan, 1950s-1980s*, with Dr Shuxia Chen.

**PRESENTATION #1: YUEXIU SHEN, ART GALLERY  
OF SOUTH AUSTRALIA AND FLINDERS UNIVERSITY**

**Heart and ink: The Power of text in East Asian literati painting and calligraphy**

**Abstract:** "The absolute purity, only matched by the moon; the drifting fragrance, does not wait for the wind...": Sparked by this re-translation of the couplets on a pair of calligraphy screens now in the AGSA Collection, by Japanese literati artist Ichikawa

Beian (1779-1858), this paper considers the impact of Chinese literati painting in Japan through the work of this artist. Considering the differences and similarities between Chinese and Japanese literati artists, the paper suggests the relationship between calligraphic form and architectural style, as well as interesting research on the 'correct' pronunciation of these poetic couplets. While Western art historians have sometimes lacked the expertise to appreciate these multisensorial aspects of the work, these less-explored angles allow us to consider novel exhibition ideas—including the use of soundtracks of the couplets' pronunciation to accompany the artwork. Recent research also reveals an intriguing connection between a book compiled by Ichikawa in the 1830s,

*Bokujo Hikkei* (墨場必携), and a seventeenth-century Chinese brush and ink landscape painting recently acquired by AGSA, *Serried Mountains* (1671), by Xu Boling. The paper discusses the influence of Chinese literati painting and calligraphy on Japanese artists during the Edo period (1615-1868), as well as their role as some of the earliest forms of conceptual art – of which Xu's painting is a good example. By unpacking the context and layered meaning of the texts in these distantly related works by Ichikawa and Xu, the paper demonstrates the importance of text and literature in East Asian literati paintings and calligraphies.

**PRESENTATION #2: DR LANSHENG ZHANG,  
UNIVERSITY OF SYDNEY**

**Chen Zhen: Individual consciousness**

**Abstract:** Chen Zhen 陈箴, well-known for his thought-provoking and transcultural practice, has been represented internationally in major art exhibitions and literature over the last three decades, especially after he moved to France from China in the mid-1980s. This paper focuses on Chen's formative years, revisiting his thinking, writing, and art practice during the critical transformation of avant-garde art he experienced in 1980s Shanghai, before moving to Paris. This paper argues that Chen's early life in Shanghai had a profound influence on his artistic language after he moved to France. The legacy of the modernist movement from the early twentieth century in Shanghai provided a social and cultural environment conducive to critical thinking for local artists such as Chen Zhen. I argue that the spirit of individualism was the essence of avant-garde art in Shanghai at the

time, which represented a distinctive local voice in contrast to the prevailing collectivist ethos of China's contemporary art scene in the 1980s.

**Lansheng Zhang** is an art historian and academic, curator, artist and designer. He has worked in these roles with universities, governments, international organisations, and major art institutions in China, Australia, Japan and Europe. His main research interests are modern and contemporary art and design, art histories and visual cultures in Asia, especially China. He has been an Adjunct Professor at the RMIT University Melbourne, an Associate Professor at the East China Normal University Shanghai, a Senior Fellow at Lincon University UK, a Visiting Fellow at the Australian National University, and is currently an Honorary Research Fellow at the University of Sydney. He is the author of the book *The Spirit of Individualism: Shanghai Avant-Garde in the 1980s* (Springer Nature/ Palgrave Macmillan, 2023).

**PRESENTATION #3: DR OLIVIER KRISCHER,  
UNIVERSITY OF NEW SOUTH WALES ARTS**

**Here not there: Recalling the art and critique  
of Hiram To**

**Abstract:** This paper attempts to expand the critical history around Asian Australian art by revisiting the practice of the artist Hiram To (1964-2016). To was born in Hong Kong and had lived and studied in Scotland before arriving in Brisbane in the mid-1980s, only to return to Hong Kong in 1995. While he maintained close ties with Australia, he established a notable international career, including representing Hong Kong at the Venice Biennale. When he lived in Australia, To was an active young artist of the Brisbane scene, but also curated two exhibitions that directly sought to critique the burgeoning institutional and artworld embrace of Asia under the multiculturalism and growing regional trade of mid-1990s Australia. While this period is typically remembered as a watershed moment in Australia's cultural (and diplomatic) engagement with 'the region'—the birth of *Asialink*, *Art and Asia Pacific* magazine, and the Asia Pacific Triennial for example—it is revealing that the critique that To and his collaborators advanced sounds still timely today, thirty years on.

**PANEL #2**

HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G050

## **QUESTING FOX, SINGING SNAIL: NON-HUMAN TEMPORALITIES IN CONTEMPORARY ART**

**Abstract:** In a 2004 video work by Prem Sahib, a fox helps itself to a nocturnal feast of assorted meats from a makeshift table in a suburban backyard. As demonstrated by Sahib, who uses the future-oriented structure of an invitation or offering, more-than-human temporalities can be enacted in instances of contemporary art. Artists may choose to engage in counter-colonial, Indigenous conceptions of time; take queer approaches to past-present-future, and/or encompass machine-like, cyborgian temporalities. More-than-human temporalities encompass life and non-life, objects as well as the un-dead; spiritual temporalities, temporalities from other planes, planets and dimensions. According to Spinozist ideas of speeds and slownesses, all of life is a matter of different vibrational qualities. Vibrations play a key role in activations of time-space, expressed across the spectrum of colour, sound, radio-waves, ultra-violet, micro-waves... Different frequencies require different modes of attunement, ways of being and seeing available to more-than-human, prosthetic or machinic vision. At a time referred to as the Sixth Mass Extinction event, there is also the temporality of what Deborah Bird Rose refers to as "extinction cascades." (Rose, 2017: 51) Whereas in the past brightly-coloured tree snails or kāhuli were once endemic to O'ahu and were known to glow and even sing, they are now at the brink of extinction after two-centuries of "land-shell collecting fever." (Van Dooren, 2022: 98) Slowing to a snail's pace, or listening to mollusc songs, might prove powerful antidotes to ecocide. Rose, Deborah Bird. "Shimmer: when all you love is being trashed", in *Arts of Living on a Damaged Planet*, Anna Tsing, Heather Swanson, Elaine Gan, Nils Bubandt (eds.), Minneapolis: University of Minnesota Press, 2017, 51-63. Van Dooren, Thom. "The disappearing snails of Hawai'i: Storytelling for a time of extinctions", in *Kin: Thinking with Deborah Bird Rose*, Thom van Dooren & Matthew Chrulew, (eds.), Durham: Duke University Press, 2022, 94-111.

**CONVENORS**

**Dr Tessa Laird, Victorian College of the Arts**

**Victoria Wynne-Jones, Waipapa Taumata  
Rau University of Auckland**

**Tessa Laird** has been a respected New Zealand art critic for over 20 years, writing for *The New Zealand Listener*, *Art New Zealand*, *Art and Australia*, catalogue essays and book chapters. In the 1990s she founded and edited two important New Zealand art magazines, *Monica*, and *LOG Illustrated*. She was the director of *The Physics Room Gallery* in Christchurch for two years before working in Los Angeles galleries for three years (1999-2003). From 2003 until 2012 she was a lecturer in *Contextual Studies* at the *Manukau School of Visual Arts, University of Auckland*. She was awarded her *Doctorate of Fine Arts* in 2012, which culminated in an exhibition and exegesis: 'Sheshnag's Coloured Canopy: The Rainbow and The Kaleidoscope as Metaphor and Method.' In 2013 her doctoral writing on colour was published as 'A Rainbow Reader' by *Clouds (Auckland)* and she was included in the major survey exhibition 'Freedom Farmers: New Zealand Artists Growing Ideas' at the *Auckland Art Gallery*. She spent 2013 and 2014 as a professional teaching fellow at the *Elam School of Fine Arts, University of Auckland* before moving to Melbourne to take up a post at the *VCA* where she expanded her expertise in colour theory to encompass a range of more-than-human subjectivities, drawing on ecofeminist philosophy and animal studies. In 2018 her book 'Bat' was published by *Reaktion, London*, as part of their celebrated *Animal* series. In 2021 she edited a special issue of *Art + Australia* on the theme "Multinaturalism".

**Victoria Wynne-Jones** is a curator and researcher based in Tāmaki-Makaurau Auckland, with a focus on the relationship between contemporary art theory and exhibition-making. Ideas her curatorial practice has explored include: tensions between narrative and contemporary art; more-than-human processes of accumulation and accretion; tactics of political resistance in exhibition-making as well as the role rest and exuberance play in gallery spaces. Recent exhibitions include: 'never together,' *FUTURES Gallery, Melbourne (2023)*; 'wiggling together, falling apart,' *Michael Lett, Auckland (2022)*; 'elbow-room in the universe,' *Enjoy Public Art Gallery, Wellington (2020)* and 'you had fun experience,' *George Fraser*



Gallery, Auckland (2019). Author of 'Choreographing Intersubjectivity in Performance Art' (Palgrave Macmillan, 2021) Wynne-Jones works as a scholar and gallerist to support contemporary art practice from within and outside of academia. Her research interests include: intersections between performance art history and dance studies, contemporary art theory and philosophy, curatorial practice and feminisms. She lectures, supervises and examines across the academic disciplines of art history, dance studies and fine arts.

### **PRESENTATION #1: DR. BRONWYN BAILEY-CHARTERIS**

**hydro(s)enic glossary of sardinops sagax (australian sardines), megaptera novaeangliae (humpback whales) and macrocystis pyrifera (giant kelp) adrift in the (hydro)commons**

**Abstract:** This presentation is shared as a glossary that provides a potential watery navigational tool for connecting with more-than-human temporalities with aquatic agency. The glossary is a puddle of puddles, designed to leak into and out of the offerings, crafting a friction between states of aqueous being and becoming. The presentation is a brief manifestation of what the Hydrocene (Bailey-Charteris) and the hydrocommons (Neimanis) are together able to offer human-non-human relations. The glossary traces moments of oceanic connection between the *sardinops sagax* (Australian sardine), *megaptera novaeangliae* (humpback whale) and *macrocystis pyrifera* (giant kelp) in relation to the tide of 'art going into the blue' (Bailey-Charteris) – that is the zeitgeist of art connecting to water-based knowledge and theory (see Neimanis, Chen, Strang, Eshragi) during the current climate crises. Thinking with the figures of sardine, whale and kelp, the glossary is an attempt to stop swimming alone. I try to be more like *sardinops sagax*, swimming in the hydrocommons, adrift in the Hydro(s)cene, the glossary attempts to unpack political, social, poetic, and aesthetic implications of thinking in common with watery non-humans, in art and beyond.

**Dr. Bronwyn Bailey-Charteris** is an Australian and Swedish curator, writer and researcher based on Durag and Gundungurra Country in the Blue Mountains. Her expertise is on the poetics and politics of eco-aesthetics and curatorial theory with a special focus on water, environmental art and hydrofeminism. Her

research proposing the Hydrocene as a disruptive epoch and curatorial theory is internationally recognised and is the focus of her first monograph on art, climate and eco-aesthetics, titled *The Hydrocene: Eco-Aesthetics in the Age of Water* (2024). Bronwyn was previously Curator at Index Foundation and curator of Art+Research at Accelerator, Stockholm University, and has curated exhibitions globally including in Stockholm, Sydney, Melbourne and Madrid alongside published writing on art, water and ecology in France, Lithuania, Poland, Sweden, Italy, North America and Australia. Bronwyn is currently a Research Fellow at UNSW and Curator for the Climate Aware Creative Practices Network.

### **PRESENTATION #2: SUSAN BALLARD, TE HERENGA WAKA VICTORIA UNIVERSITY OF WELLINGTON**

**Rare Earth Art: Geological temporalities in contemporary art**

**Abstract:** Contemporary artists approach the geological environment as both a context for making, and a topic of concern. However discussions of geology within art histories tend to focus on the environment as a form of landscape external to both human and non-human beings. Through a discussion of contemporary artworks by Australian artist Bianca Hester and American-Scottish artist Ilana Halperin, and with a sensibility drawn from the writings of the American artist Robert Smithson this paper proposes that engaging with geological temporalities opens up definitions of the non-human to the planetary. Each artist discussed here engages in a speculative practice that builds new ways to consider human temporalities in collaboration with geological matter. Their work enters into a transformative relationship with a specific location on the planet, whether via extractive materials, surface, or subsurface.

Furthermore, these artists challenge the legacy of Linnaeus by reforming the species boundaries between human and nonhuman, mineral, animal, and vegetable. If animal or plant sentience is critical to our understandings of the environment within the Sixth Mass Extinction, then addressing the geological as a species of sentient witness opens up new (and old) ways to expand understandings of the planet. The artists discussed in this paper offer new ways to think about and experience specific geological temporalities as key contributors to any living environment. Building

on their work, this paper suggests that collaboration with geological forms offer a new way of mapping and understanding the transforming non-human temporalities of the planet.

**Susan Ballard** is an art writer, curator and Professor of art history and environmental humanities at Te Herenga Waka Victoria University of Wellington, Aotearoa New Zealand. Her research focuses on contemporary art, nature, extractivism, affect, memory, and decoloniality. Recent books include *Art and Nature in the Anthropocene: Planetary Aesthetics* (Routledge 2021) and *Alliances in the Anthropocene* (with Christine Eriksen, Palgrave 2020). Recent essays have appeared in *October*, *Environmental Humanities*, *GeoHumanities*, and *Cultural Geographies*. Her exhibitions include *Listening Stones Jumping Rocks* (2021) and *Folded Memory* (2023) both at Te Pātaka Toi Adam Art Gallery. Her new book *Shift Work: Conversations on Art and Life in the Third Millennium* (with Liz Linden) will be published by Punctum in 2025.

### **PANEL #3:**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G051**

## **CONJURING SERENDIPITY**

**Abstract:** “Conjuring Serendipity” aims to bring together people interested in open-ended artistic processes, a topic often overshadowed by explicit goal orientation in the contemporary cultural environment. Responding to the overarching conference theme “Past, Present, Possible Futures”, we will discuss purposive aimlessness as an often overlooked – if not deliberately suppressed strategy for advancing into the future. What do we miss out on when we approach the future as something to be carefully designed? Under what circumstances can open mind, spontaneity, and unscripted emergence serve us better? What insights, concerns, ideas and impulses arise from contemporary open-ended art projects? Can serendipity be conjured? The panel of practising artists, curators, researchers, and art managers will present ongoing artistic projects and new research on open-ended art funding and curation. Four presentations of 15 minutes each will raise concerns, suggest innovative solutions and inspire, kindling the following general discussion.

### **CONVENORS**

**Justas Pipinis, RMIT University**

**Martin George**

**Justas Pipinis** is a PhD candidate at RMIT School of Art, undertaking a research project titled “Porosity of the Frame: material experiments on the boundary between art and everyday life” (<https://bodyofwork.art>). He holds an MFA from RMIT and an MSc in Anthropology from Stockholm University. He has also studied at Konstfack, Umeå Academy of Fine Arts, KTH, Vienna University, Karlstad University and Vilnius University.

Justas specialises in making sense of the things that do not. His multidisciplinary yet distinctly conceptual art practice – currently framed as Aimless Research Institute (<https://aimlessresearch.institute>) – favours unscripted progressions that reveal gaps between the actual world and our collectively internalised representations; gaps where new perceptions may emerge.

**Martin George** In the workshop’s light, I shape aluminium, pentagon extrusions cold and precise. Each cut, a decision, each bend, a thought, metal yielding to the mind’s design.

The gallery calls with its demands, offering a path to sustain the craft. Yet within, another world exists, where I engineer machines of war, tools of destruction, precision’s edge.

Each piece that emerges from my hands, is a balance, a negotiation, between what is useful and what is not, between art that questions and tools that serve.

This is the tension I inhabit, where creation meets destruction, where form meets function, and purpose blurs in metal’s song.

In this space, I find my path, in the precision, in the paradox, where art and engineering converge, and I carve meaning from the metal’s weight.

Martin’s early artistic practice was rooted in an interest in urban intervention and the interplay between narrative and place. His formal work reflects a pursuit of perfection in shape and geometry, with a serious execution often juxtaposed with a playful context. Represented by Lennox Street Gallery in Melbourne, Martin has exhibited widely in biennales both locally and internationally. Notably, he is currently showcasing his work at the Venice Biennale with the European

Cultural Centre for the second time.

**PRESENTATION #1: GRACE SLONIM,  
MONASH UNIVERSITY**

**Take the money and run: Rethinking funding models for contemporary art practice**

**Abstract:** In 2021, Dutch artist Jens Haaning was provided \$83,000 and commissioned to create an artwork that reflected working in the modern world. In return, Haaning delivered two blank canvases to Kunsten Museum of Modern Art entitled 'Take the Money and Run'. Haaning's project highlights a tension between funding models and the creative expectations imposed on artists. Through this example, this paper explores the questions: What if artists were provided with income to do nothing? Or to do something lovely for them-selves, like take a day off?

Through an analysis of funding criteria across a series of Government and Philanthropic funding opportunities, this paper demonstrates the rigidity of funding applications that work against artistic serendipity. Current Australian funding models are developed with funder priorities in mind that often have little consideration for fostering an environment for experimentation, growth, or conjuring serendipity.

But what if artists were provided with income that wasn't tied to such priorities? What if funding allowed artists to fail? This paper will explore the potential benefits of funding models that incorporate more ephemeral and qualitative valuation methods to compensate for the over-saturation of econometric-centric and quantifiable valuations of current funding practice. In doing so, this paper calls for a paradigm shift in funder expectations in suggesting what could be delivered by funding recipients if artistic serendipity was incorporated into granting priorities and methods of evaluation.

**Grace Slonim** is an emerging researcher and academic, specialising in arts and cultural management. Grace is a Lecturer Monash University where she supports emerging practitioners and arts workers to sustain creative careers through her expertise in professional practices and arts funding. She continues her advocacy for the arts through her ongoing PhD research at Monash University and as Board Member and industry consultant. A dynamic public speaker, she has presented at academic

conferences, guest lectures, and donor events. With a Master of Art Curatorship from The University of Melbourne, an Honours Degree of Art History and Theory, and a Bachelor of Visual Arts from Monash University, Grace possesses a strong educational background in the arts. Her skills in fundraising, artistic professions, advocacy, and public speaking make her a valuable contributor to the arts and cultural sector.

**PRESENTATION #2: AMANDA WAIJERS, VICTORIA UNIVERSITY OF WELLINGTON, TE HERENGA WAKA**

**Curating without goals: Facilitating live, emergent, unprecedented art**

**Abstract:** Public artworks are usually commissioned in planning-driven environments, in city councils and as part of large urban development projects. In these contexts, art tends to be envisaged as an expression of themes, conceptual "strands" or specific stories about the site that are identified long before the artist is engaged. The commissioner's vision in this goal-oriented process has a limiting effect on artists and artworks. In privileging purpose over purposiveness, the curatorial framework exerts pressure on artworks to assume a representational rather than an emergent, experimental and experiential role. This amounts to a highly undesirable restriction on creativity in contexts that could otherwise hold potential for significant innovation, given the large scale, profile and budget these projects typically have.

My doctoral research has developed an alternative approach to curating public art, using a new concept called 'live-site art'. Live-site curatorial practice draws on Heidgger's notions of *Dasien* (Being-There) to define arts' potential to exceed existing understandings in live, emergent and contextual encounters rather than representing pre-established narratives and objectives. Live-site art is not sufficiently accommodated within pre-established themes, concepts, and pre-defined locations. In my presentation, I will outline a series of concepts and practical steps curators and commissioners can implement to facilitate and protect the live, emergent character of live-site artworks and their sites while also meeting the planning requirements of their professional contexts. Through a series of simple but significant adjustments for curatorial practice, the live-site art approach seeks to free artists to "advance into the future unbound" so that they may create radically unprecedented works and

potentially change the way we see and understand the world.

**Amanda Waijers** In 15 years as a public art consultant, Amanda Waijers has worked with city councils and corporations mainly in Auckland and Wellington, New Zealand to develop diverse public art programmes, projects and policies. She relocated to Sydney last year and recently submitted and successfully defended her PhD thesis on public art curatorial practice. Amanda is interested in how certain artworks do not represent themes, narratives or other “content”, but rather offer an experience in which the context of the encounter is revealed to and experienced by the participant in new ways. Her research examines how public art commissioners can accommodate and support this important emergent, creative site-engaged practice and avoid limiting the art they commission to the illustration of pre-set themes and superficial characterisations of sites and communities.

**PRESENTATIONS #3: DR ATHENE CURRIE, GRIFFITH UNIVERSITY AND DR SONIA YORK-PRICE, GRIFFITH UNIVERSITY**

**The Un-said: Call and response as a vehicle for the random embodiment of posthuman and ecofeminist concerns through spontaneous performances in nature**

**Abstract:** This artistic project titled *The Un-said* expounds on the notion of serendipity in the form of spontaneous improvised performances. *The Un-said* involves two contemporary performance artists, Athene Currie and Sonia York-Pryce. The artists have recently developed a serendipitous way of expression that draws upon a type of call and response via text messages, facetime and emails. Posthuman thought has propelled this project given the artists seek to embody their thinking outside of their self-interest. The project or, un-project draws loosely on the dialogue between two feminist philosophers Catherine Clement and Julia Kristeva in their book *The Feminine and the Sacred*, a compilation of letters written to one another whilst working and travelling. Clement and Kristeva propose that “the sacred among women may express an instantaneous revolt that passes down the body and cries out”. However, Currie and York-Pryce draw clues or ideas from not what is said in their own correspondence but from what is unsaid, accumulating a sort of psychic bank of images, thoughts and sounds

that often dissolve or return and are changed in form at the moment of expression. This serendipitous way of communicating and responding suggests a fundamental need for spontaneous concerns to be embodied. In this case the artists react with nature exemplifying random embodiment of posthuman and ecofeminist thought.

Catherine Clement and Julia Kristeva, *The Feminine and the Sacred*, trans. Jane Marie Todd (New York: Columbia University Press, 2001), 10.

**Dr Athene Currie's** PhD research project *Performing the Transformative* addresses transformation and empowerment for women at menopause through rites of passage. The studio outcomes for this research are the live performance *Suitcase* and an immersive installation of performance video works recorded in nature. Athene presented at last year's AAANZ Conference with her paper *Misrecognition and {} Posthumanism, Ecofeminism and the Bodily Ego*. Athene teaches and practices in Far North Queensland. She exhibits nationally and internationally.

**Sonia York-Pryce**, Dr of Visual Arts, dancer, and interdisciplinary artist, trained extensively in ballet and contemporary dance in the UK. Her doctoral thesis centred on ageism and invisibility experienced by older professional dancers within Western dance culture. Her arts practice focuses on producing dance films, featuring herself and dancers aged over 50, as sites of reference for the ageing dancer's corporeality. Her film work has moved from the dance studio to site specific locations in nature.

**PRESENTATION #4: ALEXANDRA HARRISON, RMIT UNIVERSITY**

**The bells are here for you / The cosmic and the concrete**

**Abstract:** The Public Sphere is a nomadic installation, a strange object that comes with no introduction or apology, rolling through popular terrain, marking a re-turn to public space. Charting the movement of everyday encounters and gathering the “hard” evidence of our affective relations, the rolling Public Sphere is attended by an archipelago of transcorporeal happenings; collisions, amplifications, reflection, jokes, miracles, myths and mechanics. The Sphere is a thing in motion and so are we, soliciting a continuous renewal of perspective and presence. Look! All our

work should be done like this; do something, notice something and the body is struck. That's the hard evidence! That's the mechanism, that's how you know something has happened, it's part of the method, being struck, being a bell! Roll, pay attention, sense what strikes you and then you have to just stay with the work of reverberating.

The Public Sphere is an argument for wandering off, going astray, noticing the perfect geometry of the moment and *being there*, wherever *there* is. Voila! The cosmic encounters the concrete. The impossible ear hears murmurs, rhythms and refrains, accumulating in a living archive of Blue Language: an outspoken text-in-motion. What if we unravel lively methods, speculative and affective plays with composition and style in Braidotti's operationalization of conceptual personae? What if baroque expressionism, in defiance of metaphor, grounds us in the literal immanence of that which we do not know; what spheres can do, what bodies can do and what language can do? Striking us again and again, here and gone. Cosmic and concrete.

**Alexandra Harrison** Alex is a trained anthropologist who has never practiced. She is an untrained artist who has practiced for 27 years. She is also a mother – definitely untrained. She used to listen to her feet when she danced and probably still does. This has its limits as well as advantages. She has made visible lots of performance; reverse gold mining (Enim Dlog), selling neoliberalism and the promise of potatoes (We Pay To Be Where The Party Isn't), charting The Difficult Comedown (lots of sweat), The Cartographer's Dream (with children) and Zoë (posthuman circus). Strange and special treasures, which disappear into a past she can only glimpse. Today, she is busy being the whale, rolling the Public Sphere and speaking blue language. She knows there is no line really and yet she is following something. Yesterday she learned to use a ride-on mower at her place near Wil-a-mee-Moor-ing. The list of people she would like to thank is very long and comes in the form of a prayer.

## **PANEL #4**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G052**

## ***DIFFICULTY IN ART, FILM, DESIGN AND ARCHITECTURE***

### **Session #1**

**Abstract:** What is experienced as difficult in the visual and performing arts changes dramatically over time and according to context. What was once considered acceptable might now be considered problematic and similarly what was once censored might now be normative. This session will consider the theme of difficulty. This could mean examining difficult art, difficult subject matter, or difficult viewing positions. Possible topics include: censorship, cancel culture, iconoclasm, public sculpture, voyeurism and scopophilia, compassion fatigue, over-identification, appropriation, traumatophilia and trauma.

### **CONVENORS**

**Professor Susan Best, Griffith University**

**Dr Chari Larsson, Griffith University**

**Professor Susan Best**, Deputy director (Research), Queensland College of Art and Design, Griffith University Susan Best teaches at Queensland College of Art and Design. She is the author of *Visualizing Feeling: Affect and the Feminine Avant-garde* (2011), *Reparative Aesthetics: Witnessing in Contemporary Art Photography* (2016), *It's not personal: Post 60s Body Art and Performance* (2021). She is currently working on a book about repair in the era of Cancel Culture and #MeToo

**Dr Chari Larsson**, Senior Lecturer, Queensland College of Art and Design, Griffith University Dr Chari Larsson is Senior Lecturer in art history and theory at Queensland College of Art and Design, Griffith University, Australia. Chari is the author of *Didi-Huberman and the image* (Manchester University Press, 2020) and has published in journals such as the *Journal of Art Historiography*, *Senses of Cinema* and *Psychoanalysis, Culture & Society*. Her current research project concentrates on the intersection of community memory, trauma, and the war in Ukraine.

**PRESENTATION #1: MAURICE O'RIORDAN,  
BATCHELOR INSTITUTE OF INDIGENOUS  
TERTIARY EDUCATION**

**Revisiting Reinscribing Skin**

**Abstract:** *Reinscribing Skin* was a temporary public art work comprising a billboard and sound piece, created by Andy Ewing and Eugene Hoh for the 1997 Sydney Gay and Lesbian Mardi Gras Festival. The work was removed by South Sydney Council a few days after being installed which led to a significant backlash particularly in the gay press. Ostensibly the work was removed because it too closely resembled a gay male escort advertisement, one which played on Western stereotyping of gay Asian men. This paper considers the varying layers and levels of difficulty in the reception of this work in light of its censorship and the ensuing press coverage, and as a pioneering assertion of Asian-Australian identity in the wake of so-called 'Hansonism'. My interest in this work is as part of research for a book I am writing on the art of the late Andrew Hau Ewing (1964-2021), a queer Australian artist of Anglo-Vietnamese descent who worked very much under the radar critically and commercially but who nonetheless produced a significant body of work over a 30-year period.

**Maurice O'Riordan** is a Darwin-based writer, curator, editor and publisher. Recent edited publications include *Heat: Gary Lee, selected texts, art & anthropology* (dishevel books, 2023) and *Keep Him My Heart: A Larrakia-Filipino Love Story* (dishevel books, 2024). He is a former editor of *Art Monthly Australasia* and former director of the Northern Centre for Contemporary Art (NCCA). He is currently Manager, Batchelor Institute Press and Curator, Batchelor Institute Art Collection. He is currently curating *Queer Territory*, a survey of NT queer practice to be shown at NCCA in 2025, and working on a monograph on the art practice of the late Andrew Hau Ewing (1964-2021).

**PRESENTATION #2: HEIDI BULA,  
THE UNIVERSITY OF MELBOURNE**

**French colonial visions of women in 'La Nouvelle Cynthère' from Bougainville to Gauguin'**

**Abstract:** 'La Nouvelle Cynthère' was the name given to Tahiti by the French explorer Louis-Antoine de Bougainville in 1768 during his circumnavigation of the world. Inspired by the Classics, this name references

the birthplace of Aphrodite. In the journals, Bougainville himself refers to the women of Tahiti as the "Venus" incarnate for their beauty, but also to connote the promise of pleasure their friendliness seemed to suggest. This colonial vision worked to exoticise these distant islands and represent them like their women – ripe and freely on offer. More than a century later, this vision was finally disrupted by an unlikely candidate. Paul Gauguin. He too sought to represent Tahiti as an arcadia awash with beautiful women, however, his painting rejected the 'Tahitian Venus' allegory. Instead, Gauguin's paintings broke away from academic ways of representing alterity. Their gaze appears active, even if their eyes are fear-stricken. He painted real women, daughters and mothers, who bore witness to the erasure of culture that Gauguin would later write about in *Noa Noa*. Ironically, Gauguin considered himself anti-colonial and certainly was anti-evangelical, and yet, his art produced almost the opposite effect back in France. Assimilated with the craze for ethnographic objects in the early 1900s, artists drew inspiration from Gauguin's representations of Polynesian women only to disfigure them further and transform them into symbols of mysticism and abstraction. This paper investigates the lineage of artistic representations of women of 'La Nouvelle Cynthère', tracing the impact of Bougainville's myth to the 'Exposition Universelle' of 1900.

**Heidi Bula** is in her first year of the PhD program at the University of Melbourne and is conducting research in both the fields of Art History and French studies. Her research project involves mapping the French collection of Indigenous and Pacific cultural materials during the early 'encounter' period at the end of the 18th-century across the voyages of Bougainville, La Pérouse and D'Entrecasteaux. Many of these objects are lost. Her project examines the contexts in which these ethnographic objects were collected and the semiotic and physical transformations they underwent when entering collections in European museums. Interested in a wide range of topics, her work mainly concerns museology and global histories. Trilingual in French, Italian and English, she has lived on the French Riviera for the last four years, working as an Education Officer and curator at both the Picasso Museum in Antibes and the Mougins Museum of Classical Art.

### **PRESENTATION #3: PROFESSOR SUSAN BEST, GRIFFITH UNIVERSITY**

#### **Trigger Warning: Rape, performance and the feminist avant-garde**

**Abstract:** This paper examines the changing reception of feminist avant-garde art practices from the 1970s about rape, violence and trauma. While in that era of consciousness raising groups, thinking and working through were the guiding principles for the engagement with such work, current reception emphasises the need for trigger warnings to limit the presumed uncontrollability of feeling. While one might argue that the confronting nature of the material was ignored in the 1970s, with little or no attention paid to the audience's emotional reactions, the pendulum has now fully swung the other way with the presumption that difficult material is deeply affecting, if not traumatising to victims. Is this latest incarnation of the thinking/feeling split useful for thinking about difficult art? Surely the aesthetic realm should be where thinking and feeling can be conducted simultaneously? Examining the work of artists such as Ana Mendieta and performances associated with Womanhouse, the paper examines the framing of difficult art and difficult women in the age of the trigger warning.

#### **PANEL #5**

#### **HAYDON-ALLEN BUILDING (BUILDING #22) ROOM G053**

### **ARCHIE MOORE: KITH AND KIN**

#### **CONVENOR**

**Ellie Buttrose, Queensland Art Gallery of Modern Art**

**Abstract:** 'kith and kin' 2024 by Kamilaroi/Bigambul artist Archie Moore is the focus of this panel, which seeks to draw out the artwork's implications. In the artist's words: "'kith and kin' is a holographic map of relations which connects life and death, people and places, circular and linear time, everywhere and everywhen to a site for quiet reflection and remembrance" (Creative Australia, 2024). Participants will reflect on some of the artwork's key themes, including kin, archives, justice and abstraction. The exhibition was curated by Ellie Buttrose and commissioned by Creative Australia for the Australia Pavilion at the 60th International Art Exhibition of La

Biennale di Venezia 2024 and bestowed the Golden Lion for Best National Participation. The Australian Government subsequently acquired the artwork to gift to the Queensland Art Gallery | Gallery of Modern Art and Tate.

Reference: Creative Australia. (2024, February 8). Title and details revealed for Archie Moore's presentation at the 60th International Art Exhibition – La Biennale di Venezia. <https://creative.gov.au/news/media-releases/creative-australia-reveals-the-title-and-first-details-of-archie-moores-presentation-at-la-biennale-di-venezia/>

**Ellie Buttrose** is the Curator of 'Archie Moore: kith and kin' in the Australia Pavilion at the 2024 Venice Biennale; Curator of Contemporary Australian Art at Queensland Art Gallery | Gallery of Modern Art; and Curator of the 2026 Adelaide Biennial of Australian Art, Art Gallery of South Australia. At QAGOMA, Ellie oversees collection development, realises ambitious commissions and delivers thought-provoking exhibitions and collection displays. She recently curated: 'Living Patterns' 2023, focused on artists who deploy abstraction as a political as well as formal device; 'Embodied Knowledge' 2022, a survey of contemporary Queensland art with cocurator Katina Davidson; and 'Work, Work, Work' 2019, about the entwinement of civic and artistic labour. Ellie is a member of the curatorial team for 'The Asia Pacific Triennial of Contemporary Art' 2024, 2021 and 2018. In 2020, 2019 and 2018, Ellie was a guest curator for the Brisbane International Film Festival. She curated 'Material Place: Reconsidering Australian Landscapes' 2019 at University of New South Wales Galleries

### **PRESENTATION #1: TRISTEN HARWOOD, VICTORIAN COLLEGE OF THE ARTS, UNIVERSITY OF MELBOURNE**

#### **Rescinded Architrave: art and writing against the carceral archive**

**Abstract:** Collective organising for possible futures, stressed former member of the Black Panther Party, Michael Zinzun, should not be reduced to marches and speeches. Rigorous study is needed to work against the carceral state and build anew. In that study is critical to art history and theory, how might we redirect our work against the carceral state?

In this paper, I reflect on these questions in relation to Archie Moore's 'kith and kin,' a work that simultaneously draws the brutality of the carceral archive into relief

– its destabilization, destruction, and containment of Indigenous lifeways – and a presents a kind of immense, critical genealogy that breaks away from this very archive. The installation component of 'kith and kin,' represents a settler-colonial way of seeing, consisting of documents mostly of coronial reports on the deaths of 557 Aboriginal people in police and prison custody since the Royal Commission into Aboriginal Deaths in Custody 1987–1991. While, the chalk wall-drawing, consisting of thousands of names of *kin*, might be thought of as a geography and history of Indigenous resurgence.

Moore's work represents the culmination of Indigenous artistic practices, which have come from within and critiqued the enclosures of the carceral state, since the very first exhibition of Indigenous art as *art*, 'The Dawn of Art' at the 1888 Centennial International Exhibition in Melbourne. Might we look to 'kith and kin' for possible futures beyond the carceral state?

Sojoyner, Damien M. 2023. "The Art of Black Liberatory Practice." In *Against the Carceral Archive*, 1–15. New York City: Fordham University Press.

**Tristen Harwood** (Ngalakgan) is an Indigenous writer, critic, and editor. He is a PhD candidate at RMIT, researching the relationship between carceralism and Indigenous art. He teaches art history and theory at the Victorian College of the Arts, University of Melbourne. Tristen is a contributing editor at *MeMo review* and a board member of the Plumwood Committee. He has published broadly on art and his most recent book is *Variations A More Diverse Picture of Contemporary Art* (2023), co-edited and authored with Grace McQuilten and Anthony White.

### **PRESENTATION #2: HELEN HUGHES, MONASH UNIVERSITY**

#### **Critical family history: Archie Moore's family tree**

**Abstract:** This paper focuses on one half of Archie Moore's exhibition *kith and kin*: the family tree. Where previous iterations took place on a single wall, referencing a schoolroom blackboard, Moore's family tree for the 2024 Venice Biennale properly engulfed viewers – sprawling across all 4 x 15-metre-long walls of the Australia pavilion and up onto its ceiling.

This paper examines the intersection of personal and political history-making that occurs when we discover, construct, and communicate the story of our

ancestry. It contextualises Moore's family tree within the framework of family history, now a multi-billion dollar industry globally as well as a critical methodology deployed by artists and scholars. Alongside the method of autotheory, critical family history develops the legacies of many feminist, queer, Black, and Indigenous thinkers. It both legitimates embodied knowledge as well as compels its practitioners to analyse their family history in relation to broader power structures, like those of race and class (clearly evident in the family tree's counterpart of the reflective pool). Whilst recognising family history as a crucial, grounding source of self-identity and knowledge, this paper also discusses the instrumentalisation of family history towards dubious political ends as well as attends to the symbolic power of absence in genealogy – what the artist Allison Gibbs has dubbed "having a hole in your genes."

**Helen Hughes** is a Senior Lecturer in Art History, Theory and Curatorial and the Deputy Head of Fine Art department at Monash University. She is currently writing a book on art made by convicts transported from Great Britain and Ireland to Australia in the eighteenth and nineteenth centuries titled *Art in the Penal Colony*, which includes a discussion of convict ancestry in relation to Australian self-identity. Research into this book has been supported with a Getty/American Council of Learned Societies Postdoctoral Fellowship in Art History, a Paul Mellon Centre for Studies in British Art Mid-career Fellowship, and a Sir William Dobell Fellowship at the Australian National University.

### **PRESENTATION #3: DR ASTRID LORANGE AND DR ANDREW BROOKS, UNIVERSITY OF NEW SOUTH WALES**

#### **Inert states and archives of action in the work of Archie Moore**

**Abstract:** This paper excerpts from a book project called *Art of Unmaking: Abolition and Aesthetics in Australia*. The unmaking of settlement is at once the projection of a new future and a political project grounded in an acknowledgment of the unbroken Indigenous sovereignty that precedes and exceeds the settler state. The book engages these multiple temporalities to consider the work of art as a refutation of settler history, a document of the present moment, and the suggestion of a world yet to come. The paper derives from the third chapter, which includes an analysis of Kamilaroi/Bigambul artist Archie Moore's



recent work. We give a reading of Moore's use of government paperwork as a sculptural material and object of intervention. Moore's use of Hansard reports, coronial inquests, and police files perform a critical reading of settler-colonial bureaucracy at the same time that it emphasises the conditions under which these putatively public documents are routinely rendered unreadable or inaccessible. We follow the use of paperwork across four bodies of work from 2019–2024, culminating in *kith and kin* for the 2024 Venice Biennale. We propose firstly that these bodies of work demonstrate a kind of 'unmaking' of the state record as a document of state power, and secondly, that they open up the possibility of remaking the social against the police, prison, and colony.

**Dr Astrid Lorange** is a Senior Lecturer in the School of Art & Design at UNSW. Dr Andrew Brooks is a Lecturer in the School of Arts & the Media at UNSW. Together they make art as Snack Syndicate and books at Rosa Press. They are the authors of *Homework*, a collection of essays published by Discipline (2021). They are currently writing a scholarly book called *Art of Unmaking: Abolition and Aesthetics in Australia*.

## OPEN SESSION #1

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1207**

### CONVENORS

**Kate Warren, Australian National University**

**Robert Wellington, Australian National University**

**PRESENTATION #1: ANTHONY WHITE,  
UNIVERSITY OF MELBOURNE**

**Erminio Aili: Enemy Alien, Outsider or Artist?**

**Abstract:** The Italian-born, Australian artist Erminio Aili (1905 – 1987) came to the attention of the art world in an exhibition held at the Brisbane College of Advanced Education in the year immediately following his death. On display were a series of Aili's vividly coloured works from the 1960s and 1970s made of cement, seashells, marbles and enamel paint which referenced, among other things, the region of Sondrio in northern Italy where he was born. Since that first exhibition in Brisbane, Aili's exuberant sculptures and paintings featuring a panoply of familial, divine and military figures have often been discussed as the products of a "naïve", or "outsider" artist. In this way, the unconventional and extravagant character of his work was interpreted as a sign of its otherness to modern and contemporary art.

What would it mean to reinsert Aili's practice into the broader stream of 20th-century artistic practice, not to erase its difference, but to highlight the extraordinary character of his response to the experience of migration, which included a period of internment as an enemy alien in his adopted country and prolonged geographical distance from his homeland? As I argue in this paper, the radically heterogenous combinations of identities, histories and landscapes in his sculptural reliefs—similarly to works of the 1920s by the Greek-born, Italian artist Giorgio De Chirico—speak to the "bountiful, diverse accumulation" through which Aili manifested the cultural strength and resilience which underpinned his artistic response to displacement.

**Anthony White's** research focuses on the history of modern and contemporary art. His most recent book, co-authored with Tristen Harwood and Grace McQuilten and titled *Variations: A More Diverse Picture*

of *Contemporary Art* (2023), investigates artists who have been overlooked by mainstream art history in Australia. He is the author of *Italian Modern Art in the Age of Fascism* (2020); with Grace McQuilten, of *Art as Enterprise: Social and Economic Engagement in Contemporary Art* (2016); and *Lucio Fontana: Between Utopia and Kitsch* (2011). He has written for the peer-reviewed journals *Grey Room*, *October*, and *Third Text*, and contributed to *Artforum*. He has curated several exhibitions including *Jackson Pollock's Blue Poles* (National Gallery of Australia, 2002) and *The Art of Making Sense* (The Dax Centre, 2008), and received research awards from the Australian Research Council, the Ian Potter Foundation, and the Social Sciences and Humanities Research Council of Canada.

### **PRESENTATION #2: ISOBEL WISE, ART GALLERY OF WESTERN AUSTRALIA**

**State of abstraction: Negotiating tensions between perceptive experience and contexts of culture, time and place in Western Australian abstraction**

**Abstract:** The exhibition *State of Abstraction*, held at the Art Gallery of Western Australia (AGWA) in 2023–24, surveyed abstract art by some of the states most historically important, emerging, and lesser-known artists. The exhibition development prompted inquiries into the many meanings attached to time, places, states, and abstraction itself, challenging definitions and promoting reflections on their origins, boundaries, and possible fluidity. Analysis of texts on Western Australian art and AGWA's cataloguing systems revealed tensions between local, national, and international art histories. Curators and scholars in Western Australia have navigated the contextualisation of WA art within broader frameworks, addressing perceptions of isolation and negotiating its role in defining local art.

Research into artists' movements and the origins of artworks uncovered complexities. For instance, several collection works categorised as Western Australian were created elsewhere and brought to WA for various reasons. Select works considered aesthetically Western Australian were influenced by artists' experiences abroad. Additionally, First Nations artists, those in remote communities, and artists born outside of Australia have engaged in arts practices often shaped by distinct cultural and geographic considerations. However, amidst the varied complexities, common

aesthetic, material, and conceptual threads emerged, revealing abstraction in WA art as a convergence of individual and collective viewpoints with multidirectional and intergenerational threads.

Alongside researching historical and conceptual characteristics of Western Australian abstraction, curatorial attention remained focused on the perceptual experiences of encountering art objects. This approach underscored how sensory engagement in the present moment can intertwine with the histories of audiences, artists, artworks, and communities.

**Isobel Wise** is an Associate Curator at The Art Gallery of Western Australia (AGWA) specialising in contemporary Australian Art. With a career spanning two decades in art and material culture collections, she returned to AGWA in 2021, where she first began working in the curatorial field. Isobel curated notable exhibitions including *State of Abstraction* (2023), *Yok and Sheryo: Yeahnahnesia* (2023), *Keos: Heavens Spot* (2022), and *Jack Ball: Wind Chill* (2021) amongst others. She was part of collaborative curatorial teams for exhibitions *Media-Space 1981-1986* (2022) and *100 Vandals* (2021), and the whole of gallery exhibition programs *BlakLight* (2022) and *The View From Here* (2021). Prior to her current role, Isobel worked at the Berndt Museum of Anthropology at the University of Western Australia, and as the Curator of the City of Perth Art Collection.

### **PRESENTATION #3: DAVID PESTORIUS**

**J.W. Power and Otto Freundlich: Setting the record straight on some UnAustralian Art**

**Abstract:** It's well known that the Paris-based German artist Otto Freundlich (1878–1943) was ridiculed by the Nazis when they reproduced his sculpture on the cover of the brochure for their infamous *Degenerate Art* exhibition in 1937. Less well known is that in the aftermath of this defamation a large group of artists and gallerists orchestrated a public appeal in Paris in support of Freundlich. Even less known is the important role in the appeal played by the Australian artist J.W. Power (1881–1943).

The only monograph on Power has horrifyingly misunderstood the Freundlich appeal, Power's role and other important contributions to progressive culture in Paris at a time when it was under serious threat. The existing scholarship has also failed to register the remarkable reciprocity in the Power/Freundlich

**DAY 1**

**DAY 2**

**DAY 3**

**KEYNOTE #1**

**PANELS 1- 5**

**PANELS 6 - 12**

friendship, with this paper revealing that Freundlich held Power's painting and theoretical writing in high regard, lauding it to the legendary Dutch curator Willem Sandberg and urging him to include Power in his pioneering survey of abstract art at Amsterdam's Stedelijk Museum in April 1938.

Much remains uncertain here, with this paper necessarily speculating regarding aspects of Power's production and association with Freundlich. It nevertheless adds significantly to the state of knowledge about Power and his place in the Parisian art world of the 1930s.

**David Pectorius** is a curator and gallerist based in Brisbane. Over the last three decades, he has organised numerous art projects for both private enterprise and public institutions, nationally and internationally, with perhaps the most notable being *Geometric Painting in Australia 1941-1997* (University of Queensland Art Museum, Brisbane, 1997), which challenged Bernard Smith's claim that there was no tradition of constructivist painting in Australia prior to 1965.

**PANEL #6**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G040**

**ASIAN ART RESEARCH IN  
AUSTRALIA AND NEW ZEALAND:  
PAST, PRESENT, POSSIBLE FUTURES**

Session #2

**CONVENORS**

**Associate Professor Michelle Antoinette,  
Monash University**

**Dr Olivier Krischer, University of New South Wales Arts**

**PRESENTATION #4: LIANG LUSCOMBE,  
MONASH UNIVERSITY**

**Shadow Tresses: The Pontianak embodied  
in puppetry for camera**

**Abstract:** This experimental video research project tests the feminist and decolonial potential of the Malay folkloric and horror character of the Pontianak. It does so by utilising a combination of shadow puppetry, rod puppetry and movement performance techniques for camera. The Pontianak is a precolonial folkloric figure that emerged on the cinema screen in a number of Malay horror films from the 1950s and 1960s, continuing to be a highly popular filmic figure. By creating a series of video portraits using puppetry techniques, I will examine the Pontianak as a representation of the 'monstrous feminine' within the Malay-world context. Moreover, the portraits will seek to show the Pontianak as a multifaceted, multiple character as opposite to a lone villain in order to present the patriarchal fear that she may be residing in all women, creating a space for conversation and support between women.

**Liang Luscombe's** artistic practice encompasses painting, sculpture, and moving image that engage in a process of generative questioning of how images and film affect audiences. She received her MFA at Virginia Commonwealth University, USA. She has been included in screenings at Night Gallery, Los Angeles; Artists Space, NYC; The Capitol, Melbourne; Table, Chicago; The Sunview Luncheonette NYC; ACMI, Melbourne; Composite, Melbourne; and the 51st Athens International Film + Video Festival. She has undertaken residencies at EXPAND Adelaide Film

Festival Lab, Adelaide; Bemis Center of Contemporary Arts, 2022; Chicago Artist Coalition's HATCH residency program, Chicago, 2019; SOMA Summer, Mexico City, 2018; Australia Council Studio, British School at Rome, 2013; and Perth Institute of Contemporary Art Studio Residency, Perth, 2011.

**PRESENTATION #5: ELYSHA REI,  
QUEENSLAND UNIVERSITY OF TECHNOLOGY**

**Paper cutting archival photos as a  
methodology for researching Japanese  
civilian internment in Australia**

**Abstract:** According to Sara Callahan, the archives are a material connection between past and present, with an alluring ability to reach across time. Using archival materials as both source and material in creative practice, a recent series of hand-cut paper artworks investigated the history of ornamental gardens created by Japanese civilians in Australian internment camps during WWII. Using the craftsmanship and fragility of paper cutting as a visual lure, this series produced artworks that not only created space for interpretation of the archival records, but also revealed insights into the lives of the Japanese civilians that were interned. This paper will share the findings of this investigation, demonstrating how paper cutting was used as a material and theoretical process to embody an archival image, generating tacit knowledge that created artworks that invites an alternative archival audience.

**Elysha Rei** is a Japanese-Australian artist based in Meanjin (Brisbane), who creative process involves archival and historical research to explores narratives of cultural identity and site-specific history re-presented in paper cutting and public art. She holds a BVA, MBA and is a PhD candidate at QUT researching how Nikkei Australian identity and history is archived through contemporary paper cutting arts practice. Rei has created and exhibited work, curated exhibitions and managed cultural spaces across Australia, and internationally. She is a 2018 Asialink Arts alumni, and current research fellow and artist research for the Past Wrongs Future Choices global research project hosted by UVic, Canada. In 2022, Rei became the inaugural Chair of Nikkei Australia.

**PRESENTATION #6: DR LISA ANDREW,  
UNIVERSITY OF NEW SOUTH WALES ART & DESIGN**

**OO (Yes): The Rhetoric of Place and Belonging**

**Abstract:** This paper analyses the agency of transculture in contemporary art through the historical trajectory of *piña* (pineapple) cloth from the Philippines. The pineapple, indigenous to Brazil, was thought to have been accidentally brought to the Philippines during Magellan's circumnavigation of the globe. The fruit's consequent production into *piña* cloth, a cloth woven from the fibres of the pineapple leaf, and eventually into a national symbol, may be attributed to the actions associated with European colonisation and Indigenous weaving practices, which, in the age of nineteenth-century nationalism, converged with print technology. Since the 1980's, the cloth has become a site of indigenisation through the transcultural processes of appropriation, non-prescriptive practice, and the ecological turn. As an introduced cloth, *piña* occupies no fixed position, unmoored from artworld preconceptions and as a cultural material formed by an intermeshing of cultures, operates largely in its own space as the syncretic mode by which this material was formed has made possible its hybrid contemporary forms. I return, a foreigner, having lived in Manila in the 1970's, and position my practice in dialogue with artist Maria Cruz and designer Patis Tesoro. The paper elaborates on the transcultural agency specific to the Philippines through the research by Mina Roces (UNSW) on the national identity of clothing and Lynne Milgram's research in the practice of labour and non-prescriptive practice to engage with current theories surrounding the contemporary in Art.

**Lisa Andrew** has an arts practice in digital media and textiles with an interest in languages. Andrew holds a Doctorate in Creative Arts, *Modified Fruit: Weaving a transcultural practice through leaving, returning and about being from elsewhere* (2019). Exhibitions across the Philippines and Australia include *Hollywood Hotel* (2011) *Pablo and Mo* (2012), *Baby High-Speed* (2017), *Traffic* (2017) and *Night School* (2024). Andrew teaches at the National Centre for Creative Learning at the Museum of Contemporary Art, is a sessional academic teaching across Design Theory and practice at UNSW Art and Design, in Experimental Drawing at the University of Sydney in the College of the Arts and develops Audio Description at the Chau Chak Wing Museum, the University of Sydney.

**PANEL #7**

HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G050

**BENEATH THE RADAR: DIFFERENT  
NARRATIVES AND LESSER  
KNOWN HISTORIES IN TWENTIETH  
CENTURY AUSTRALIAN ART**

**Abstract:** An examination of any period of Australian art history shows a complex pattern of artists, networks, exhibitions and opportunities. Fashion and geography are also factors in deciding which artists are successful, which are relegated to backwaters. Some are rehabilitated late in life. Others remain with their art as background music to the better-known artists of their generation. This session will examine the art of some twentieth century Australian artists whose work is less well known, and will interrogate the reasons why they have remained background narratives in Australian art.

**CONVENORS**

**Dr Joanna Mendelssohn, University of Melbourne**

**Catherine Speck, University of Adelaide**

**Joanna Mendelssohn** is an honorary Senior Fellow in the School of Culture and Communication at the University of Melbourne. She is one of the authors of *Australian Art Exhibitions: Opening Our Eyes* (Mendelssohn, De Lorenzo, Inglis and Speck, T&H 2018). Her monographs include *Letters & Liars: Norman Lindsay and the Lindsay family manuscripts* (HarperCollins 1996), *Lionel Lindsay: an artist and his family* (Chatto & Windus 1988), *The Life and Art of Sydney Long* (McGraw-Hill 1979).

**Catherine Speck** is Professor Emerita of Art History and Curatorship at the University of Adelaide. Key books include: *If you don't fight you lose ... Politics, Posters and PAM* (with Jude Adams, Wakefield Press, 2024); *Australian Art Exhibitions: Opening our Eyes* (with Joanna Mendelssohn, Catherine De Lorenzo and Alison Inglis, Thames and Hudson, Melbourne, 2018); *Beyond the Battlefield: Women Artists of the Two World Wars* (Reaktion, London, 2014); *Heysen to Heysen: Selected Letters of Hans Heysen and Nora Heysen* (National Library of Australia, 2011); and *Painting Ghosts* (Thames and Hudson/Craftsman House, 2004).

**PRESENTATION 1: DR JOANNA MENDELSSOHN,  
UNIVERSITY OF MELBOURNE**

**Pamela Griffith and the Griffith Studio & Workshop**

**Abstract:** Most adult residents of NSW are familiar with at least one work by Pamela Griffith as she is the creator of the distinctive Waratah designs that form the hologram on the NSW Drivers Licence.

The circumstances of Pamela Griffith's trajectory as an artist echo those of other women artists of the generation preceding the post-war baby boom. She taught art classes from home when her children were small. Later her printing workshop and studio were built within the family home. The Griffith Workshop evolved into a commercial operation, printing the work of other artists in order to fund her own practice. Her technical expertise and her continual experiments with different etching techniques enabled artists as different as Salvatore Zofrea, David Boyd, Adam Cullen, Wendy Sharpe and Pixie O'Harris to keep their individual styles, while working in an unfamiliar medium. She also taught etching to her younger brother, George Gittoes, and has printed most of his work.

Although she has often exhibited paintings, and undertaken novel design projects, Griffith's most outstanding work is as a printmaker. Her art is characterised by its human scale. Her etchings give intimacy to the lives of birds and small animals; her landscapes recall the pleasure of places once seen, half remembered. As well as in public collections, her prints can be found decorating hotels and corporate offices. In that sense they are very much a part of our background music.

**PRESENTATION 2: HEATHER LEE,  
UNIVERSITY OF ADELAIDE**

**Ian Bow, an Australian sculptor**

**Abstract:** Ian Bow (1914–1989) announced his career as a sculptor when he exhibited *South Wind Musician* at the 1953 'Herald Outdoor Art Exhibition' in Naarm/Melbourne. It was a professional trajectory which coincided with the mid-century period of rapid and critical expansion in the field of Australian modernist sculpture. Despite early critical regard for Bow's work, by the late 1960s institutionally sanctioned and critically appraised shifts in style soon marked his sculptures passé effectively muting his voice in the historiography. However, a reappraisal of Bow's oeuvre

from a perspective beyond the locus of an avant-garde, demonstrates its relevance and amplifies Bow's historiographic presence.

**Heather Lee** is a researcher, curator, multi-disciplinary artist, and PhD candidate in Art History with the University of Adelaide. The subject of Heather's thesis is the Naarm/Melbourne-based modernist painter/sculptor/educator Ian Graham Bow (1914–1989) whose contribution to the discipline is articulated through his archive and his many artworks held in collections nation-wide.

**PRESENTATION 3: DR MARGOT OSBORNE,  
UNIVERSITY OF ADELAIDE**

**Figuration, feminism and the female body:**

**Barbara Hanrahan, Ann Newmarch, Annette Bezor**

**Abstract:** Can the art of an entire city fall beneath the national radar? Publication in late 2023 of *The Adelaide Art Scene: 1939–2000*, the first comprehensive history of art in Adelaide across six decades, revealed this to be the case. Dr Margot Osborne's paper will address one particularly intriguing aspect of that wider scenario, namely the distinctive figurative lineage of South Australian women artists who have created disturbing, transgressive and often frankly explicit paintings and prints addressing sexuality, gender and the female body.

Figurative art has waxed and waned across the period, rarely fitting comfortably into the master narratives of contemporary art. Yet it has often been the medium of choice of distinctive outliers, mavericks and individuals. The paper will consider selected works by Barbara Hanrahan, Ann Newmarch and Annette Bezor, and the continuation of the tradition this century by Anna Platten and Jasmine Crisp.

**Dr Margot Osborne** is a visiting research fellow at the University of Adelaide. Her most recent book is, *The Adelaide Art Scene: Becoming contemporary 1939–2000* (Wakefield Press 2023). Her previous books are *Liz Williams: Body language* (Wakefield Press, 2017); *Christopher Orchard: The uncertainty of the poet* (SALA monograph series, Wakefield Press, 2017); *Giles Bettison: Pattern and perception* (SALA monograph series, Wakefield Press, 2015); *Jeff Mincham: Ceramics* (Object Living Treasure monograph, 2009); *Australian Glass Today* (Wakefield Press, 2005); and *Nick Mount: Incandescence* (SALA monograph series, Wakefield Press, 2003).

**PANEL #8**

HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G051

**ACTIVATING THE FUTURE OF  
'CLASSICAL' COLLECTIONS IN  
AUSTRALIAN UNIVERSITIES:  
CASE STUDIES FROM THE ANU  
CLASSICS MUSEUM**

**Abstract:** This panel will explore future directions for collections of Greek and Roman artefacts in Australian university settings through examples of contemporary museum practice and activation emerging from the ANU Classics Museum. Panellists will explore themes of museum ethics, restitution and illicit artefacts; contemporary creative and theoretical responses to ancient objects; and the application of digital humanities to museum contexts. These themes will be explored by three panellists from different but interconnected disciplinary fields:

- 1) ANU Classics Museum Curator Dr Georgia Pike-Rowney will explore recent international restitution cases in the ANU Classics Museum, and ramifications for teaching, research and public engagement;
- 2) Artist, educator and researcher Julian Laffan will discuss the 'Artefacts' exhibition (on show in the Classics Museum October 2024 – March 2025), where selected 'Classical' artefacts are reactivated by contemporary artists questioning politics, identity and materiality through the contemporary lens of art practice and art historical inquiry; and
- 3) 3D artist, maker and museum educator Angel Leelasorn will discuss the ways in which digital fabrication technologies (e.g. 3D printing and laser cutting and engraving) can enhance teaching, research and public engagement with collections of ancient objects, particularly hands-on connection and accessibility.

The panel will conclude with a discussion about how these three instances of contemporary museum practice can be extrapolated into broader future directions for 'classical' collections in Australian Universities

**CONVENOR**

**Georgia Pike-Rowney, Australian National University**

**Georgia Pike-Rowney**, Friends' Lecturer and Curator, Classics Museum, Australian National University Dr Georgia Pike-Rowney is a researcher and practitioner focussing on the role of the arts in education, health and wellbeing, from a historical perspective as well as in current practice. In her philanthropically funded role as Friends' Lecturer and Curator of the ANU Classics Museum, Georgia focuses on the development of new outreach and education programs for teachers, students and communities across the ACT and further afield. Her current projects include: collaborating with representatives of the Italian Government to develop ways of embedding restitution and repatriation into museum management, research, education and outreach programming; working with local artists to find new ways to activate the collection; and developing object-based learning initiatives with hands-on teaching collections

**PRESENTATION #1: GEORGIA PIKE-ROWNEY,  
AUSTRALIAN NATIONAL UNIVERSITY**

**Italian restitution and the Australian  
National University's Classics Museum:  
Realities and opportunities**

**Abstract:** In 2023 The Australian National University (ANU) announced that it was in the process of returning ancient artefacts to Italian ownership – the first large-scale announcement of a public restitution of this type from a university collection in Australasia. Since 2022, the ANU has been working with Italian authorities, through the Embassy of Italy in Canberra, to resolve three cases of illicit antiquities currently in the possession of the ANU and on display in the Classics Museum. One, an Attic black-figure amphora, was brought to the attention of the ANU as a part of an ongoing criminal investigation into the organised illicit antiquities market in Italy. A second object, an Apulian fish-plate, was discovered after the ANU made its archival information available to the Italian authorities. A third piece, a Roman marble portrait head of a young man, was brought to the attention of the Italian authorities by the ANU, which where staff had reason to believe that it had been stolen from a collection owned by the Vatican. This paper will provide an overview of the three cases, the collaborative process with the

Italian Government through their Embassy in Canberra, the management of public announcements and media engagement, and the ramifications for the Classics Museum and the ANU, including both challenges and opportunities for its collections, students, staff, and the wider community. The intent of this paper is to share the processes of restitution in a way that might be of benefit to other institutions, with a view to encouraging a wider dialogue around restitution that focusses on the realities and opportunities that can arise, and the possible positive ramifications for education, research, and public outreach.

**PRESENTATION #2: JULIAN LAFFAN,  
AUSTRALIAN NATIONAL UNIVERSITY**

**Artefacts as retroactive response: New artistic works enabling futures for ancient collections**

**Abstract:** Showcasing the creative practice of five postgraduate students in response to a collection at the ANU Classics Museum, this exhibition intentionally recontextualises artefacts to investigate the politics of identity and the materiality of objects from the perspective of makers. Creative practice as research in the museum locates material and conceptual synergies. Connecting human engagement with the artefacts of daily life compress the distance between lives of the past and the present to ask: how can artistic practice imagine new futures for historic artefacts and collections? The artworks and textual responses are exhibited alongside, and amongst, the ancient collection, forging dynamic and reactive readings of specific artefacts and their material relationships.

Participating artist include (in alphabetical order): Aidan Hartshorn, who considers the ongoing practices of Walgalu (Wolgalu, Wolgal) people that pre-date the ancient ideal of the Classical object, disrupting colonial narratives through traditional forms made with unexpected contemporary materials. Julian Laffan considers the life of a tree in the form of a 1st – 2nd century CE writing tablet, investigating the connectivity of wood as a material in the story of writing and memory. Robert Nugent interprets the 2004 theft from the museum of a bronze portrait head (turn of the 1st century BCE / CE), returning a presence of the artefact to its case in filmic form. Susie Russell explores gender and family with a written analysis of classically inspired vessels by Australian artist Wendy Wood. Harriet Schwarzrock creates plasma-illuminated glass forms

in response to an 8th century BCE bronze spiral brooch. This work is created to move beyond the boundaries of the glass case, encouraging visitors to touch the pulsing glass forms.

Retroactive action in the form of new creative works allows for a reconsideration of material connectivity with the significance of these artefacts and the Classics collection, enabling new futures for ancient objects.

**PRESENTATION #3: ANGEL LEELASORN,  
AUSTRALIAN NATIONAL UNIVERSITY**

**Tactility through technology: Digital fabrication enhancing education and accessibility in the ANU Classics Museum**

**Abstract:** Tactility is one of the first senses humans develop as infants. We are instinctively hardwired with the need to touch as we explore and experience our surroundings. This fact is evidenced by the all-too-familiar ‘Do not touch’ signs abundantly adorning museum exhibition spaces, and sensors that sound an alarm when they detect a movement within a work’s vicinity, effectively deterring visitors from extending their arms, reaching out or laying hands on priceless artefacts. These preventative measures are implemented in museum spaces for justifiable reasons: conservation and security, to name a few. This is rarely an issue for sighted visitors, but what about those visitors who are partially sighted or non-sighted? Are they not entitled to experience cultural heritage as much as their sighted counterparts?

Digital fabrication technologies, especially 3D printing, are often misunderstood as having the primary purpose of printing toys, ornaments, or knickknacks. In the cultural heritage context, however, they can be immensely powerful tools to develop resources for museum-based education, and enhance museum experiences for visitors with varying degrees of sightedness. Artistic representations of ancient artefacts allow museum visitors to forge connections and embrace history and culture through tactility. For visually impaired visitors in particular, physical surrogates provide them with freedom to form their own interpretation of ancient artefacts rather than having to solely rely on audio or verbal descriptions, whether it be a recording or spoken by a museum staff member.



This paper will address the current issues surrounding accessibility in museums, and explore and demonstrate how artistic representations of ancient artefacts created using digital fabrication technologies can greatly enhance museum experience for visitors, regardless of their age or perceived abilities.

**Angel Leelasorn** is a postgraduate student in digital humanities, with a focus on enhancing museum visitor experiences. As part of her master's thesis, Angel combines her research interests and her engagement with the ANU Classics Museum to explore how digital fabrication technologies (e.g. 3D printing and laser cutting/engraving) can help enhance museum visitors' connection and interpretation of ancient artefacts, especially those with visual impairment.

### **PANEL #9**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G052**

## **DIFFICULTY IN ART, FILM, DESIGN AND ARCHITECTURE**

### **Session #2**

#### **CONVENORS**

**Professor Susan Best, Griffith University**

**Dr Chari Larsson, Griffith University**

### **PRESENTATION #4: DR ANN STEPHEN, FAHA, CHAU CHAK WING MUSEUM, THE UNIVERSITY OF SYDNEY**

#### **The difficulty of making a case for the Golden Proportion**

**Abstract:** 'I do not wish to suggest for one moment that Art is an affair of mathematical formulae and geometric rules', wrote the artist/theorist/benefactor, J.W. Power in the 'Introduction' to his 1933 book, *Elements de la Construction Picturale*. He then went on to explain that his analysis of paintings, both quattrocento and cubist, would show 'that many great artists have used geometric methods to complete and balance their work and bring it into proportion with the space it had to occupy, and even, as with the moderns, as a suggestion for fresh formal arrangements.' This paper takes up Power's difficult challenge by examining his method of analysing cubist painting by means of the Golden Proportion, and by asking how productive it was for his own work

and for other artists.

**Dr Ann Stephen**, FAHA is Senior Curator, Art, Chau Chak Wing Museum, The University of Sydney. She has curated many exhibitions, including those accompanying her following publications: *Light and Darkness*, Power Publications, 2021; *Bauhaus Diaspora and Beyond*, with Goad, McNamara, Edquist, Wunsche, Melbourne University Press, 2019; *Modern times: The untold story of modernism in Australia*, with Goad and McNamara, MUP, 2008; *On Looking at Looking: The art and politics of Ian Burn*, MUP, Melbourne, 2006; and *Modernism & Australia: Documents on Art, Design and Architecture 1917-1967*, also with Goad, McNamara, Melbourne, 2006. She recently edited *Ian Burn: Collected Writings 1966-1993*, 2024.

### **PRESENTATION #5: DR JUDITH COLLARD, THE UNIVERSITY OF MELBOURNE**

#### **Representing women in Melbourne's public sculpture**

**Abstract:** Public sculpture has become increasingly contested. Colonial and racially sensitive works have been challenged, leading to many being altered or removed. Groups such as A Monument of One's Own have campaigned to increase the number of statues of historically significant women in Melbourne. Already one statue of the feminist activist Zelda D'Aprano who campaigned for equal pay, has appeared, and more are expected. While representational sculpture is important, I am interested in how women are represented more broadly and how this has changed over time. For example, women confronting the silencing of their presence in society is marked by the 2008 20-metre-long scroll memorialising the Great Petition of 1891 calling for Victorian women's right to vote by Susan Hewitt and Penelope Lee, and by the Pioneer Women's Memorial Garden which came about when women petitioned to be included in the 1934 centennial commemorations in Victoria. The latter was paid for by public subscription. Campaigners against domestic violence, the acknowledgement of forced adoption and the education of the deaf have been represented alongside nurses, saints such as Mary MacKillop, goddesses and personifications such as Justice.

In this paper I am particularly interested in how these rebellious moments are presented and the presence of these alternative voices amongst the often overly dignified nature of public sculpture.

**Judith Collard** is an Honorary Research Fellow at Melbourne University, I was a Senior Lecturer and Programme Coordinator at Otago University. At Otago I taught Interpreting Art, Gender Issues in Art, Art in Crisis 1960s–1980s, and Medieval Art. I have published on medieval manuscripts, especially on Matthew Paris, lesbian and gay art, including co-editing *Queer Objects*, with Chris Brickell.

**PRESENTATION #6: DR CHARLARSSON, GRIFFITH UNIVERSITY**

**Difficult looking: Visual life narratives and the war in Ukraine**

**Abstract:** Historically, the 'look' of wars is closely associated with war photographers: from Frank Hurley to Margaret Bourke-White and James Nactwey, photographers have left an indelible mark on how we remember wars. Commencing in 2004 and the Indian Ocean earthquake and tsunami, 'citizen journalists' began to play an increasingly important role in documenting the event and its impact on communities. Once carefully organised by state actors, and subject to strict censorship and editing rules, war photography has now become decentralised.

The war in Ukraine has been described as the most documented war in history thanks to the ubiquity of smartphones, access to the internet and social media networks. From civilians who are often the first to record the impact of drone or missile strikes, to documenting human rights abuses with smartphone applications, Ukrainian citizens are performing a crucial role in visualising the war. By way of two case studies, *The Earth is as Blue as an Orange* (Tsilyk, 2020) and *Civilians. Invasion* (Revkovskyi and Rachynskyi, 2023), this paper will discuss the shift away from official war photography and the rise of civilian perspectives. Drawing from Svetlana Alexievich's concept of 'documentary fiction', I will argue that Alexievich offers a productive framework for considering the non-combatant experience of conflict.

**PANEL #10**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G053**

**MAKING SPACE FOR INDIGENOUS VOICES, HISTORIES AND FUTURES**

**PRESENTATIONS (DISCUSSION FORMAT)**

**Erin Vink (Ngiyampaa), Art Monthly Australasia and Art Gallery of New South Wales**

**Ngarino Ellis, Ngāpuhi and Ngāti Porou tribal affiliations, The University of Auckland**

**Lisa Hilli, Australian National University**

**Oliver Giles, Art Monthly Australasia**

**Abstract:** This panel explores the diverse ways that Indigenous artists and art historians, as well as Indigenous-led organisations, are creating and holding space for Indigenous peoples across art making, research and writing. It seeks to present case studies that reveal a shift away from Western ways of knowing to approaches that are grounded in First Nations cultures, as well as to give insight into the ever-changing art landscape built with, by and for Indigenous peoples. We ask: what are your approaches? What have you found surprising? What have been your greatest successes and what remain your largest challenges? And how is the art of our ancestors continuing to shape our thriving arts communities?

**PANEL #11**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1205**

**MARK MAKING AS KNOWLEDGE TRANSFER****Session #1**

**Abstract:** Contemporary drawing practices reflect the changing approaches that artists and designers make when generating ideas, problem solving, and sharing knowledge across disciplines, technologies, societies, communities, and cultures. As a continuously evolving practice, drawing activates the present and creates dialogues around imagined futures while connecting with and communicating past histories and narratives. We will hear from researchers who are addressing aspects of drawing through practice, art history, theory or curatorship – and who are interested in ideas of drawing as data, collective or collaborative engagement, problem solving, cultural knowledge, tacit or haptic knowledge and interdisciplinary research. Looking at this multifaceted view of drawing practices, we hope that the discussion enlivens fresh modes of knowledge interactions, critical thinking, learning, and collaboration.

**CONVENORS**

**Dr Erica Seccombe, Australian National University**

**Dr Tony Curran, University of Tasmania.**

**Dr Naomi Zouwer, University of Canberra**

**Erica Seccombe** is a practicing artist with 30 years' experience working, teaching and contributing to the sector. Erica's interdisciplinary arts practice spans traditional lens-based imaging, print media and drawing, to experimental digital platforms using frontier scientific visualisation software. A continuing theme arising in her work is the complex human relationships we have with nature and our natural environments, whether through social, cultural, or technological factors. Erica's practice articulates ways to position her own experiences and concerns as an artist of living at this time of uncertainty where human activity has had a dominant influence on the environment and climate.

**Tony Curran's** research explores the impacts of touchscreen technologies on painted media and changing representations of the self in a post-digital

society. Since 2009, Tony's work has been focused on how conceptions of self-hood are expressed through drawing and painting practices. In 2016, Tony was awarded a Vice-Chancellor's Visiting Artist Fellowship at the Australian National University School of Art & Design to research the feeling of human presence in human-made mark-making as compared with algorithmically generated marks. The resulting project included a code-based moving image artwork made collaboratively with Dr Ben Swift at the ANU Research School of Computer Science.

**Naomi Zouwer** is a visual artist who works primarily in lithography and painting. Her approach is grounded in practice-based research (building on her PhD from ANU) and over 25 years of experience in the arts education and museum sectors. She has led creative projects in collaboration with cultural institutions, such as the National Museum of Australia, where she worked to include children's voices in Endeavour Voyage: The Untold Stories of Cook and the First Australians. Naomi is currently working with the National Gallery of Australia on defining their pedagogical approach to participatory learning in the Gallery. She has also designed art-based programmes for ACT Parks and Conservation to connect and educate people about the surrounding bushlands and their non-human neighbours.

**PRESENTATION #1: DR TRACEY CLEMENT, AUSTRALIAN CATHOLIC UNIVERSITY****Repairing rage through craftivist drawing**

**Abstract:** Drawing and embroidery are linked in language: to draw is to pull, whether it be a pencil across paper or a thread through fabric. For me, drawing is thinking. In response to the devastating loss of life in the bushfires of 2019–2020, and my ongoing feelings of rage, I spent more than 500 hours stitching a 2.5-metre-long drawing titled Impossible Numbers. Following artist Louise Bourgeois, who linked the needle to reparation and forgiveness, and using my Impossible Numbers drawing as an example, I will demonstrate that drawing with a needle can become an act of psychic repair in the face of climate-crisis. I will argue that using what I call the linguistics of labour-intensity my embroidered drawing entwines both maker and viewer within the catastrophic firestorm it depicts while also manifesting media theorist Lutz Koepnick's aesthetics of slowness; particularly the

ability of an artwork to register multiple temporalities simultaneously. Impossible Numbers invites us to see ourselves as embedded in nature as we contemplate the past, the contingent present and possible futures all at once. Adversarial nature vs culture, good vs evil rhetoric dominates media coverage of environmental disasters—rhetoric which Indigenous philosopher Tyson Yunkaporta points out imposes simplicity and stupidity on complexity and wisdom. Impossible Numbers offers an alternative way of framing these events which favours complexity and looks to the future. In this way, this stitched drawing is a craftivist act of repair tinged with utopian hope. And being text-less, this drawing transfers knowledge in a language anyone can read.

**Dr Tracey Clement** is an award-winning artist and educator. She currently teaches at ACU in Strathfield and is Director of their gallery which she uses as a teaching/research nexus. Recent residencies include the AGNSW studio at the Cité in Paris, FCMG, and the Hazelhurst Regional Arts Centre. In 2021 she had a solo exhibition at Casula Powerhouse as part of winning the 2018 Blake Prize Established Artist Residency. All of Tracey's work is multi-disciplinary in that her research relies on the synergy generated by thinking through both writing and the hands-on making of artworks. A key focus of her ongoing research is using the power of art as a visual communication tool designed to present the impact of an anthropocentric world-view in a way that beguiles with beauty—in order to foster dialogue and posit strategies for social adaptation—rather than bamboozling audiences with doom-laden facts.

### **PRESENTATION #2: DR TRENT WALTER, NEGATIVE PRESS**

#### **Transfer drawings: opening an in between point of view**

**Abstract:** Direct drawn monotypes are commonly referred to as transfer drawings. In this process, ink is rolled out over a non-porous surface and a sheet of paper is placed face down on the rolled-out ink. With a biro or pencil, you can draw on the reverse side of the sheet, the pressure of which forces the substrate into contact with the ink causing a transfer. The inked side of the transfer drawing creates a monotype, while the surface facing the artist as they draw retains its drawing characteristics. This process represents an interface of drawing and printmaking, falling somewhere “in between”. This in between status of the

transfer drawing is an example of an interface. In this paper, I outline the interface of the transfer drawing and its resonances in cultural studies linked to identity and belonging. I undertake this in consideration of Torres Strait Islander academic Martin Nakata's notion of the “cultural interface” and from my own positions as *thuppahi*: a Sinhala word of contested etymological origin used as a pejorative phrase in Ceylon to refer to people of mixed ancestry.

**Trent Walter** is a Sri Lankan/Australian artist, printer and curator based in Naarm, Melbourne. His practice is defined by an interdisciplinary approach between these roles within the framework of being “in between”. Walter established Negative Press in 2009 which operates as a printmaking making studio in Brunswick, Victoria where Walter works with artists and cultural institutions on printed matter. Negative Press also functions as Walter's publishing imprint for collaborations with artists and an occasional exhibition and music venue. He recently completed a PhD at Monash University Art Design and Architecture in the department fine art with his project “Printmaking in Relation: The Workshop as Alibi.”

### **PRESENTATION #3: DR ROBBIE KARMELE, STUDIO STUDIO, CANBERRA**

#### **Headbowls**

**Abstract:** Headbowls is an ongoing project in which I have made a series of turned segmented wooden bowls designed to be worn on the head and used as a drawing surface. These objects are worn and drawn on individually as a meditative practice and performative activity, and performed collectively as a group participatory performance or workshop. This paper will document the evolution of the Headbowl project, from its inception as cardboard box masks during my PhD project, through to learning to turn on a lathe in order to produce timber bowls that are drawn on, printed from, modified, damaged, repaired, performed and reperformed.

These objects provide a meditative space to observe, consider, and respond to perceptual experience—the shape and senses of the body, the weight of the bowl, interactions with others, and the tangled activity of drawing. These objects are an invitation for social production of drawings that are ambiguous in their subject, object, author, and viewer. The collective Headbowl performative drawing invites people to

access their tacit embodied knowledge and capacity for mark making and to collectively develop and share that understanding through the activity. These are also objects that are played with, drawn on, broken, fixed, modified, pulled apart and put together again. This social, collective activity aims to be a panacea to alienation and isolation.

The presentation of this paper will include a participatory performance of HeadbOWls.

**Robbie Karmel** completed his PhD at UNSW A+D and returned to Canberra in 2019 to establish Studio Studio with Richard Blackwell. His research and practice explore concepts of mimetic representation, phenomenological embodiment, perception, tool use, and representation through expanded drawing practices, extending into printmaking, sculptural and performative methods. In his performative and participatory drawing works Karmel works with charcoal, oilstick and graphite on paper or timber surfaces, mapping out the body relying on the intermodal array of senses, challenging dominant opticentric modes of picture making. This work includes the production of studio furniture, apparatus, and tools to facilitate and interrupt solo and collaborative performative drawing processes.

## **PANEL #12**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1207**

### **THE ACADEMY AND RADICAL PRACTICE**

**Abstract:** The Academy and Radical Practices examines the shifting faultlines in terms of how public space has been shaped and defined in the contemporary university. Seeking to marry notions of academic freedom with precepts of brand management and technocratic control, the contemporary university walks the faintest of lines between its imperative to nurture an ethos of critic and conscience, and its responsibilities as a corporate citizen with complex governance structures and stakeholders. With the continued growth of public art and socially mediated practices in university art schools both locally and internationally, this panel will investigate how students are responding to the academy's increasingly complex framing of what can be said and done on campuses? Specifically,

it will examine how creative arts pedagogy can best prepare students to navigate this fraught and contested set of spaces together with which are the most viable theoretical frames to successfully negotiate this tightrope.

## **CONVENOR**

### **David Cross, Deakin University**

**David Cross** is an artist, writer and curator based in Melbourne, Australia. Working across performance, installation, video and photography, his art practice explores the relationship between pleasure, intimacy and the phobic often incorporates participation by linking performance art with object-based environments. As a curator Cross has produced a number of temporary public projects, including One Day Sculpture (with Claire Doherty) across New Zealand in 2008-09, and Iteration: Again in Tasmania in 2011. In 2018 he co-founded with Cameron Bishop the research initiative Public Art Commission (PAC) at Deakin University which is devoted to the commissioning and scholarship of temporary public art. Recent PAC projects all co-developed with Cameron Bishop include, Treatment with Melbourne Water and City of Wyndham (2015, 2017, 2021), Venetian Blind with European Cultural Centre, Venice (2019), Six Moments in Kingston for the City of Kingston (2019) and co Directed with Danny Lacey and Bishop Front Beach Back Beach (2022). Cross is currently Professor of Visual Arts, Head of Art and Design and Co-Director of PAC at Deakin University, Melbourne.

### **PRESENTATION #1: CAMERON BISHOP, DEAKIN UNIVERSITY AND DAVID CROSS, DEAKIN UNIVERSITY**

**Abstract:** Extending the broader themes of The Academy and Radical Practices this paper examines the mechanisms and structures by which public space has been transformed in the contemporary university in the era of neo-liberalisation. Seeking to marry notions of academic freedom with precepts of brand management and technocratic control, the contemporary university walks the faintest of lines between its imperative to nurture an ethos of critic and conscience, and its responsibilities as a corporate citizen with complex governance structures and stakeholders. With the continued growth of public art and socially mediated practices in university art schools both locally and internationally, this paper will

investigate specifically how students are responding to the academy's increasingly complex framing of what can be said and done on campuses? It will examine how creative arts pedagogy can best prepare students to navigate this fraught and contested set of spaces together with which are the most viable theoretical frames to successfully negotiate this tightrope.

**Cameron Bishop** is an artist, writer and curator lecturing in Visual Art at Deakin University. His work explores the shifting nature of the term public, ideas around place-making, and the body's appearance and experience as a political, private, and social entity. As a curator he has helped initiate a number of public art projects including Treatment at the Western Treatment Plant; Front Beach Back Beach, Sounding Histories at the Mission to Seafarers Melbourne; and the ongoing VACANTGeelong project.

### **PRESENTATION #2: SIAN MCINTYRE, UNIVERSITY OF TECHNOLOGY SYDNEY**

#### **Educating "conscious individuals" – radical art pedagogy**

**Abstract:** How might we orient art education away from the creation of 'art stars' who produce artworks for the commercial art market, towards what Luis Camnitzer describes as "conscious individuals" who are encouraged to engage with the world in new ways (2020, p. 150).

Rather than teaching artists 'professional development' skills (which I have lectured in the past) including portfolio development, understanding and navigating the categories of the 'art world', how to build a website, mount an exhibition (and other ways display and sell art), I advocate for professional development to be concerned with creating and maintaining the conditions to continue artistic practice regardless of commercial success.

How do we develop as collaborators? How do we support each other to practice? How do we share resources? How do we elevate the work of fellow artists and advocate for a more robust and inclusive art world? How do we locate the challenges that artists face in the context of wider social issues around class, race, ableism? How do we understand artistic work under capitalism? How does artistic work engage with, manipulate, adhere to and resist dominant ideologies? How does art replicate and feed into conditions of

exclusion, injustice, and accumulation?

Looking to the work of Harney and Moten, Luis Camnitzer, Sara Ahmed, and artist initiatives like BFAMFAPHD, School of the Alternative, Black School, AltMFA, LA194, ESCUALA, Malmo Free University for Women, the Artist for Artist Masterclass, School of Commons and The Silent University, The Satellite Academy and Clydebuilt, this paper would propose that art education has the potential to illustrate the expansive other that lies beyond the "straight lines" of the commercial art world to build a more resilient and meaningful education model.

Reference: Camnitzer, L. (2020). One Number Is Worth One Word (B. Eastham, Ed.) [Collection of essays]. Sternberg Press.

**Sian McIntyre** is an art worker based in Warrane (Sydney). She is MGA graduate and APA recipient at the University of Technology, Sydney. Their art, curatorial and research practice works with feminist and queer methodologies to subvert colonial/patriarchal structures through exhibitions and facilitated activations within the gallery space. Sian has curated exhibitions that address the Australian refugee crisis. Aboriginal art representation in commercial galleries, gender and race disparity within institutional art collections and community history projects through archival material and publicpublic programming. Their current research is concerned with how we can understand artistic work aside from the production of artwork products. Rather, she proposes that artists are tricksters – people who live outside heteropatriarchal understandings of time, labour and capital, and invent new ways of being in the world through 'the doing' of studio practice.

### **PRESENTATION #3: ANGELA GODDARD, GRIFFITH UNIVERSITY ART MUSEUM**

#### **Curatorial support structures: Conditions of possibility in the Australian university art museum**

**Abstract:** This research explores the specifics of curatorial practice within Australian university art museums, which constitute 26% of the country's art museum sector and play a significant cultural role. The study focuses on curatorial practice in the university context, highlighting three key areas enabled by university art museums:

- Effective presentation of research-driven art practices.
- Proximity to academic freedom, allowing critical examination of sensitive topics.
- Capacity to bridge the gap between the university, the public and the arts sector, fostering future artistic practices and communities of practice.

These areas are explored through case studies from the author's professional experience as a curator and director. The research draws on Celine Condorelli's concept of support structures—defined as the physical, economic, social, and political conditions that enable art—in particular to examine how these structures support the positioning of First Nations art and culture.

This paper will contend that university art museums, due to their proximity to academic freedom, should offer protective infrastructure for critically examining and reframing sensitive topics. It includes a case study on the *Taring Padi: Tanah Tumpah Darah* exhibition and publication (2024) at GUAM, featuring this Indonesian arts worker collective whose work has sparked controversy and critical discussions, and collaboration with local Aboriginal artist collective proppaNOW.

**Angela Goddard** is a director, curator, writer and editor. In 2015 she was appointed Director of Griffith University Art Museum, and she is also a board member of The Sheila Foundation for Women in Visual Art, and a former curator of Australian art at QAGOMA. Recent exhibitions include 'Duty of Care' co-curated with Stephanie Berlangieri and Robert Leonard, IMA and GUAM, 2024, *re a: NATIVE*, GUAM, 2024, *Taring Padi: Tanah Tumpah Darah* co-curated with Alexander Supartono, GUAM, 2024, and 'Rebecca Belmore: Turbulent Water' co-curated with Wanda Nanibush, GUAM, 2021 and Buxton Contemporary, 2021–2022. Recent publications include 'Gordon Bennett: Selected Writings' 2020 (co-edited with Tim Riley Walsh).

**DAY 1****DAY 2****DAY 3****PANELS 13 – 17****PANELS 18 – 23****PANELS 24 – 30****KEYNOTE #2****DAY 2 – THURSDAY 5 DECEMBER**

8.30 – 9.00am **Registration** – Haydon-Allen Building (Building #22) University Avenue

9.00 – 10.30am **Panels** – Haydon-Allen Building (Building #22)

10.30 – 11.00am **Morning Tea** – Haydon-Allen Building (Building #22)

11.00am – 12.30pm **Panels** – Haydon-Allen Building (Building #22)

12.30 – 2.30pm **Lunch & Presentation of AAANZ Awards** – Athenaeum, School of Music (Building #100) William Herbert Place (off Childers Street)

Announcements will include the Early Career Publishing Program, PhD Prize, AIAH Early Career Research Award and the Art Writing and Publishing Awards.

2.30 – 4.00pm **Panels** – Haydon-Allen Building (Building #22)

4.15 – 5.00pm **AAANZ Annual General Meeting** – Coombs Theatre, HC Coombs Building (Building #8) Enter from Fellows Road

The 2024 agenda and minutes from the 2023 AGM are available on the [Annual General Meeting 2024 web page](#)

5.30 – 7.00pm **Keynote #2** – Coombs Theatre, HC Coombs Building (Building #8) Enter from Fellows Road

**Illegitimate heirs: Queer artists' claims on the modernist canon**

**David J. Getsy**, Eleanor Shea Professor of Art History, University of Virginia

Keynote supported by the ANU Research School of Humanities & the Arts, and The Power Institute Foundation for Art and Visual Culture, University of Sydney



**PANEL #13**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G040**

## **TRACING TRANSPACIFIC MOVEMENTS: GENDER AND EXCHANGE IN ASIAN ART**

**Abstract:** This roundtable discussion explores the possibilities of the transpacific as geographic framework in the study, theorisation and writing of diasporic Asian Art in Australia today. Against normative discourses on diasporic Asian Art that reinscribe national histories, narratives, and imaginaries, the discussion will consider how the transpacific as a concept permits a focus on regionality, exchange, and cross-border movement, and thus may generate productive dialogues across Southeast Asian and Northeast Asian contexts. The discussion will also consider the ways in which gender and constructs of the feminine are implicated in the geographic imaginary of an Asia fractured and structured by transpacific movements. Drawing on their own research backgrounds, which span the territories of the Philippines, Indonesia, Japan, and Korea, from the pre-colonial until now, the panellists/ participants will place the work of contemporary women artists and cultural practitioners in dialogue with objects of material culture and their multiple, surviving afterlives. These are conversations which respond to earlier theorisations of the transpacific by Asian-American creative practitioners, and to an urgent need to locate new means of articulating the proliferating networks of exchange which inform the history, present, and future of the Indo-Pacific as a region. How does the transpacific operate in Asian-Australian art? How might the transpacific illuminate histories that have previously been geographically siloed in the Asia-Pacific and temporally divided into national chronological narratives? How does the transpacific fracture, constellate, and negotiate monolithic studies of Asian Art in Australia?

**CONVENORS**

**Donnalyn Xu, University of Sydney**

**Jennifer Yang, University of Sydney**

**June Miskell, University of New South Wales**

**Soo-Min Shim, Australian National University**

**Donnalyn Xu**, Casual Academic, The University of Sydney: Donnalyn Xu is a writer, poet and arts worker living and learning on Dharug land. She holds a Bachelor of Arts (Media and Communications) and a Bachelor of Arts (Honours Class I and the University Medal) in Art History and English from the University of Sydney, where she teaches as a Casual Academic in Art History. She is invested in the entanglement between art and language, particularly as a shared mode of enquiry and care. Her research interests include Filipino material culture and dress, poetics, and approaches to seeing, thinking, and feeling that are as critical as they are non-masterful and curious.

**Jennifer Yang**, PhD Candidate, The University of Sydney: Jennifer is a PhD candidate in art history at the University of Sydney. Her research traces shifting representations of femininity, domesticity, and women's labour across readings of photographic material documenting female workers and migrants in 19th-20th century Southeast Asian port cities. Jennifer is also interested in the dialogues generated by contemporary art practices which critically respond to the colonial archive.

**June Miskell**, PhD Candidate, The University of New South Wales: June Acido Miskell (she/her) is a Filipino/x-Australian arts writer, researcher, and casual academic based on unceded Gadigal and Wangal land. She has written for a wide range of arts institutions, galleries, online platforms, journals, and print publications; held editorial and board member roles with Memo Review, Performance Review, and Runway Journal; and works as a casual academic and research assistant, teaching in the School of Art & Design at the University of New South Wales where she is currently undertaking her PhD. Her PhD, tentatively titled "Mythic Imaginaries: Contemporary Filipino/x Art in Australia" explores how contemporary Filipino/x artists in Australia remythologise diasporic Filipino/x subjectivity in excess of colonial and national imaginaries.

**Soo-Min Shim**, PhD Candidate, Australian National University: Soo-Min Shim is an arts writer living and working on stolen Gadigal land. She received her Bachelor of Art History and Theory (First Class Honours) from the University of Sydney and is currently undertaking a PhD in Art History and Theory at the Australian National University.

**PANEL #14**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G050**

***TOIORA, HAUORA –  
WELLBEING PRACTICE THROUGH  
CREATIVE PEDAGOGY***

**Abstract:** Māori arts practices of raranga (weaving), whatu kākahu (cloak making), and haka (performing arts) are celebrated internationally as unique expressions of Māori culture, embedded with Māori language and imbued with cultural knowledge. At different times the knowledge and practice of these arts have been endangered by colonial assimilation agenda that sought to suppress Māori artistic practice which fed directly into wide ranging impacts on Māori wellbeing. The resurgence of Māori arts practice over the last 50 years offers a key opportunity for practicing Māori arts scholars to extend our creative practice in theorising of its pedagogy, entwining theory with practice to reinstate Māori arts practice as a modality for holistic and cultural wellness. We see examples of intergenerational wellbeing in kapahaka, where two and sometimes three generations come together to train and perform, receiving knowledge through learning words and actions. Conversely, the practice of whatu encourages the weaver to be still and centered as they work on traditionally woven cloaks that are imbued with story and language. The stillness and rhythmic nature of whatu promotes a deeply reflective, almost meditative space that promotes reflection and connection between whānau members who weave together. In raranga, a necessary engagement with gathering, preparing and working with natural fibres teaches a deep reciprocal respect for the natural resource, its environment, language and practices. Each of these Māori arts modalities carry with it its own pedagogical underpinnings, ways of teaching and learning that promote hauora / wellbeing and as such deserve some attention. Toiora, Hauora – creating wellness through creative pedagogy – is a kaupapa Māori (Māori centric) arts-based collaboration between three Māori women who are practitioner –teacher –scholars in their respective artforms of haka, raranga and whatu kākahu. We present our collaborative findings on Māori arts pedagogy and practice ‘as teacher’ to expand the under researched field of Māori arts pedagogies, and

to highlight the critical role of culturally regenerative arts pedagogy to grow well and flourishing Māori futures. Our aim is to move arts scholarship and practice beyond its form, function and product / performance to include arts pedagogy – how and why our practices are taught – in ways that contribute to whānau wellbeing that are inextricably bound to our language, customs and knowledge.

**CONVENOR**

**Assoc. Prof Hinekura Smith (Te Rarawa, Nga Puhi),  
University of Queensland Indigenous Futures Centre**

**Assoc. Prof Hinekura Smith** (Te Rarawa, Nga Puhi) is a Māori woman, educator, weaver, researcher and mother. She has 30 years experience as a Māori educator, beginning her career as a Māori language school teacher, before moving into tertiary education, lecturing and research. Hinekura’s research interests weave together Māori women and identity politics; decolonizing education; Indigenous arts-based research methodologies and growing Māori and Indigenous research capabilities and capacity. She is a recent Fulbright scholar and is the director of Ngā Wai a Te Tūi Māori and Indigenous Research Centre.

**PRESENTATION #1: ASSOC. PROF HINEKURA SMITH (TE RARAWA, NGA PUHI), UNIVERSITY OF QUEENSLAND INDIGENOUS FUTURES CENTRE**

**Toiora, Hauora: Whatu weaving pedagogy for whānau wellbeing**

**Abstract:** This paper centers whatu weaving (Māori cloak making) as part of a panel exploring the Māori pedagogical synergies of raranga (flax weaving), whatu and kapahaka (Māori performance). These toi Māori (creative practices) are celebrated internationally as unique expressions of Māori culture, embedded with Māori language and imbued with cultural knowledge. At different times the knowledge and practice of our artforms were endangered by colonial assimilation agenda that sought to suppress Māori knowledge sovereignty. The resurgence of toi Māori over the last 40 years offers a timely opportunity to extend toi Māori scholarship beyond process and product, to include a theorisation of our practice as methodology and pedagogy.

This kaupapa Māori grounded research gives long awaited attention to the culturally and linguistically

rich spaces that toi Māori enable to reclaim and revitalise Māori knowledge. Our research seeks to elevate toi Māori from craft and artefact, to complex sets of pedagogy, methodology and practice that work interdependently to support Māori wellbeing. Mahi toi, such as the cloak making practice of whatu, provide a direct link – an aho tapu – to our past and simultaneously to our future by using the same transferred vernacular, positioning of one's body, and utilising the same natural materials, techniques and processes as our ancestors once did. Coming closer to our ancestors through ancient practice transmits a sense of identity, language, and belonging, argued here as contributing to our wellbeing.

As part of a one year scoping project (funded by Ngā Pae o te Māramatanga), ethically consented, one-on-one qualitative interviews were conducted with three renowned whatu weaver/teachers of whatu to explore the pedagogical underpinnings of their practice. Semi-structured questions probed their thinking about how their art form is taught, how we teach and learn whatu contributes to whānau wellbeing, and the intergenerational transmission of values, beliefs and aspirations to thrive 'as Māori'. Their responses were thematically analysed and are presented in this panel paper to contribute to the under-researched field of Māori pedagogies, as practices capable of enhancing Māori wellbeing.

**PRESENTATION #2: PROFESSOR DONNA CAMPBELL (NGĀ PUHI, NGATI RUANUI) TE WHARE WĀNANGA O WAIKATO, THE UNIVERSITY OF WAIKATO**

**Ka oho te taonga; Ka oho te tangata; Ka oho te tikanga; Toitu te raranga-toitu te tuakiri**

**Abstract:** This paper explores how Māori pedagogy in creative practice contributes to wellbeing and identity affirmation, focusing on the concept of Toiora, Hauora: Creating wellness through Māori creative pedagogy.

Colonialism and urbanization have disrupted the connection many Māori have with the whenua (land), leading to a sense of being severed and undone. Re-engaging with the whenua allows learning through the tinana (body), hinengaro (mind), and wairua (spirituality), with the land serving as a teacher. This holistic approach to learning encompasses more than just scientific or objective knowledge; it involves caring for taonga (treasured) plants, which helps in understanding ancestral knowledge and fostering

relationships and responsibilities with each other and the land.

Māori creative practices are powerful tools for expressing identity and challenging hegemonic systems. These practices affirm cultural values and promote wellness. Māori epistemologies, rooted in creation pūrākau (stories), tikanga (customs), and mātauranga Māori (Māori knowledge), shape the relationship Māori have with the environment. Recognizing the interconnectedness of all things within the Māori worldview makes the relationship with the whenua more meaningful.

Understanding and weaving taonga plants provide access to ancestral knowledge systems that might otherwise be inaccessible. The harvesting and preparation of these plants involve tikanga practices, and the act of raranga (weaving) continues the activation of mātauranga Māori. While raranga and whatu (twining) often go hand in hand, this paper focuses on raranga. Many (weavers) consider it a privilege to possess expertise in raranga/whatu and are dedicated to passing on these practices.

This paper presents the findings of a one-year scoping project (funded by Ngā Pae o te Māramatanga), where ethically consented, one-on-one qualitative interviews were conducted with three raranga practitioners. Each practitioner shared their unique pedagogical perspective and creative practice, all driven by deep passion to pass on the mātauranga that informs their art. This paper highlights their korero on the importance of reconnecting with the whenua through creative practices, which not only affirm identity and cultural values but also contribute to overall wellness.

**Assoc. Professor Donna Campbell** (Ngā Puhi, Ngati Ruanui) is an artist, teacher and researcher in Te Pua Wānanga ki te Ao, the Faculty of Māori & Indigenous Studies at the University of Waikato. Her research and teaching is focused on critical thinking in creative practice, decolonizing research and mātauranga Māori. Her PhD from the University of Waikato focuses on embodied mana wahine in the Māori Fiber Arts exploring kaupapa Māori through a creative practice led framework. Her sculptural work is held in the collections of major institutions around the globe and here in Aotearoa.

**PRESENTATION #3: ASSOC. PROFESSOR JANI WILSON (NGATI AWA, NGĀ PUHI) IS FROM PĀROA, WHAKATĀNE, AND PREDOMINANTLY OF NGĀTI AWA, NGĀ PUHI AND NGĀ IWI O MĀTAATUA**

**Ngā reo o te takitoru, e waiata ana: Three voices in the complex nature of teaching and learning whakataetae kapa haka [Verse 1]**

**Abstract:** 'Ngā reo o te takitoru, e waiata ana' is the kapa haka component of a scoping study entitled *Toiora Hauora: Developing Māori arts-based pedagogy for whānau wellbeing*. I refer to mahi toi as Māori 'arts' and 'art production'. I explore what has been taught to, caught by, and now taught by haka performers-turned-kaiako (teacher), through multifaceted empirical kōrero by three kaihaka wāhine who are fluent/native language speakers, and all of whom have performed at national kapa haka level. I refer to them as 'te takitoru' who are, at least in the case of this research, a vocal trio despite having never sung together. Each wahine credits their competence in kapa haka to having learned from experts whose impact on them as performers, teachers, and fundamentally as wāhine is key. The takitoru demonstrate that pedagogically, competitive kapa haka goes far beyond the stage and screen, and into the daily lives of (these) ordinary wāhine, who are in fact extraordinary kaihaka. Most significantly, this research muses that what is 'caught' in the learning and teaching environments of this form of mahi toi has a plethora of personal and professional implications.

Methodologically, the research encountered some challenges, where all members of te takitoru ventured into sensitive kōrero about pedagogies utilised by their kaiako, in particular mental wellbeing. As a consequence, the necessity to whakamana the experiences of these wāhine, by including some elements of uncomfortable kōrero, forced me to consider the approach to how these kōrero could best serve the research and development of our arts practice, while also preserving the integrity of each wāhine and key people who they learned from. For the protection of their identity, each wahine is identified through their actual vocal range, 'Kōtike' (soprano); 'Tōiri' (mezzo soprano), and 'Pekerangi' (contralto), an unplanned coincidence.

As they discussed themes of leadership and the impact and influence of their teachers on their lives, these kaihaka expressed themselves in their true vocal

range, and for the most part, they are harmonious. At other times though, their melodies are contrapuntal (Said, 1993) or polyphonic, where at one's first listen, the voices may seem to diverge from each other. However, in actuality, despite the differences in tune, each vocalist remains within the same key signature, chord structure, and rhythm, and therefore are complementary to each other.

**Jani Katarina Taituha Wilson** is from Pāroa, Whakatāne, and predominantly of Ngāti Awa, Ngā Puhi and ngā iwi o Mātaatua. She has a PhD in Film, Television & Media Studies from the University of Auckland, and is Associate Professor in Aotahi, the School of Māori & Indigenous Studies at the University of Canterbury. Her main research interests are broadly across Māori on screens and in live performance, mahi toi, and critical thinking for creative making, and is currently traversing *Toiora Hauora* with Hinekura Smith and Donna Campbell, *Whakaaturanga Mataora: Exploring the sustainability of live performance* for the Ministry of Culture and Heritage, and her Marsden funded project *Kia Rite!: Kapa Haka for Screens* focuses on the impacts and influences of screen production on the way we perform kapa haka.

**PANEL #15**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G051**

**MARK MAKING AS  
KNOWLEDGE TRANSFER**

**Session #2**

**CONVENORS**

**Dr Erica Seccombe, Australian National University**

**Dr Tony Curran, University of Tasmania.**

**Dr Naomi Zouwer, University of Canberra**

**PRESENTATION #4: ASSOCIATE PROFESSOR  
LINDA KNIGHT, RMIT UNIVERSITY**

**Counter-mapping Big Data and species  
precarity through drawing**

**Abstract:** Drawing has a particular creative capacity to hold and communicate complex ideas, through the visual and the performative. The gestural acts of marking coalesce with information and research as well as speculations, provocations, propositions, and

ideas that are cultural and political.

In my work I explore how drawing, as a practice of investigation and learning is a mode for commentary and dissemination on Big Data and species extinction that differs from the didactic nature of technoscientific research reporting. Mapping Extinction is a collection of drawings that use different bodies of data to counter-map species loss across global contexts: The impacts of the Australian bushfires in 2019–2020 on native biodiversity loss and the ongoing impacts of land clearing and development in the United Kingdom, on native wildlife. My experimental approach critically extracts Big Data statistics on extinction and counter-maps the vulnerability of species lesser known by the public to accentuate the plight of 'minor figures' of British and Australian native wildlife, including insects, reptiles, molluscs and small mammals. Mapping Extinction examinations multispecies civics and the cultural politics of extinction.

**Linda Knight** is an Associate Professor at RMIT University, and specialises in critical and speculative arts and draws on 40 years of social art practice to create transdisciplinary projects. Using drawing and critical stitching, Linda devised Inefficient Mapping and explores the possibilities of experimental cartographies as a reparative practice. Linda's international profile as an award-winning artist and theorist includes projects that examine mainstream counter-narratives of colonial histories.

Current research includes two ARC Discovery projects worth AU\$1.4M into tangible embodied interface design for enabling play and connection, and leading the RMIT Mapping Future Imaginaries research network [www.mappingfutureimaginaries.com](http://www.mappingfutureimaginaries.com) – a global multidisciplinary network creating projects focused on our future lives and the world.

#### **PRESENTATION #5: DR TONY CURRAN, UNIVERSITY OF TASMANIA**

##### **Drawing as a Disciplinary Shape-Shifter**

**Abstract:** In her *Primacy of Drawing* (2010), Deanna Petherbridge observed that drawings can be either preparatory or finished artefacts – that is, generative ephemera or objects for their own display. This paper presents a case study of collaborative painting and sculpture by artists Tony Curran and Sabine Pagan, in which these two aspects of drawing are employed in

a generative loop between process and artefact, while technically avoiding any conventional practices of drawing itself.

The artists start with a piece of custom software written by Curran using the p5.js JavaScript library. The software referred to as the 'wobble machine' constructs a random two-dimensional wobble, which is exported and transcribed into a small linear copper sculpture. The sculpture is then painted using vitreous enamel powder. In the painting process, the sculpture is détourned, and becomes a stencil as the powder leaves an afterimage of another novel random wobble, restarting the generative loop.

The authors argue that, while technically drawing has not taken place, the practice of drawing haunts the project in its formal qualities, its generative feedback loops and in the nomenclature of processes employed such as the `draw()` loop of p5.js, drawing down wire (thinning), and drawing on scientific literature as part of their *Artworks as Antidotes* project. Drawing emerges as a mercurial anchor that continues to direct and inform creative decisions, without needing to be directly applied in any conventional sense.

**Tony Curran** is a Lecturer in Fine Art in the School of Creative Arts and Media at the University of Tasmania. His research explores the impacts of touchscreen technologies on painted media and changing representations of the self in a post-digital society.

Sabine Pagan is a lecturer in Object Design in the School of Creative Arts and Media at the University of Tasmania. Her interdisciplinary research examines the factor conditions necessary for objects and environments to prompt greater sensorial and spatial awareness, impacting the way we experience the world and shape our memories.

The two artists are collaborating on the project *Artworks as Antidotes* that aims to identify empirically supported methods of producing artworks that improve audience wellbeing.

#### **PRESENTATION #6: DR NAOMI ZOUWER, UNIVERSITY OF CANBERRA**

##### **Drawing Relations that Matter**

**Abstract:** This paper explores the nexus between my studio practice in lithography, my pedagogical approach, and the art-based research methods applied in an interdisciplinary team research project

titled *Piloting a Community Co-Learning Approach to Developing a School-Based Food Gardening Program*. Informed by the work of Neimanis (2012) and her modalities of water, I am interested in the unknowability of water, viewing it as both a communicator and archive, and I add to this notion by considering water as a collaborator.

In the lithography process, water is vital—from grinding the stone to creating the image and printing. The interaction between water and tusche during drawing is unpredictable, sometimes leading the drawing (the unknowability) and at other times being directed by my tools (the collaborator). Similarly, in the garden project, water is essential from sowing seeds to nourishing plants and harvesting produce.

My research focuses on the relationships between children, water, and materials, using drawing as a medium for children to make their thinking about the world visible. By integrating a common worlds pedagogical approach, which emphasizes the inseparability of human and non-human relationships, with an artist's pedagogical lens, this paper seeks to explore the dialogues that water can initiate about our imagined futures—whether drier, wetter, or marked by extreme flux in scarcity and abundance. What lessons can water teach us?

**Naomi Zouwer** is a visual artist who works primarily in lithography and painting. Her approach is grounded in practice-based research (building on her PhD from ANU) and over 25 years of experience in the arts education and museum sectors. She has led creative projects in collaboration with cultural institutions, such as the National Museum of Australia, where she worked to include children's voices in *Endeavour Voyage: The Untold Stories of Cook and the First Australians*. Naomi is currently working with the National Gallery of Australia on defining their pedagogical approach to participatory learning in the Gallery. She has also designed art-based programmes for ACT Parks and Conservation to connect and educate people about the surrounding bushlands and their non-human neighbours.

## **PANEL #16**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G052**

### **WHY THE NINETEENTH CENTURY? OLD AND NEW APPROACHES TO RESEARCHING COLONIAL-ERA ART**

#### **Session #1**

**Abstract:** Colonial-era art presents a range of challenges to contemporary researchers. It regularly crosses national borders (and thus entrenched art-historical narratives) as well as disciplinary boundaries (frequently veering into areas like botany and ethnography). Nineteenth-century art often depicts or else inadvertently speaks to histories of colonial violence, dispossession, and erasure. Much recovery work still needs to be undertaken to redress the absence of women practitioners in the art history of this period. Likewise, the question of how the invisible hand of the market has shaped the production and reception of colonial art in the nineteenth century requires much more attention than it has yet received. This panel addresses the research and presentation of nineteenth-century art from the perspective of the present with a focus on new and best practice methods across art history and curatorship. We are interested in receiving proposals on, but not limited to, the following topics:

- What existing art-historical methods – such as connoisseurship – have retained their currency? What new methods including oral history, collaborative research, interdisciplinary practice and AI – are being developed to shift the discipline?
- What can a renewed focus on materiality bring to contemporary understandings of nineteenth-century media?
- What can research into cultural, political and aesthetic perspectives on gender, sexuality, race and the environment in colonial-era art offer the contemporary moment?

#### **CONVENORS**

**Dr Rebecca Rice, Museum of New Zealand Te Papa Tongarewa**

**Dr Helen Hughes, Monash University**

**Dr Rebecca Rice** is Curator Historical Art at the Museum of New Zealand Te Papa Tongarewa. Her practice is deeply collaborative, with the intention of interrogating the colonial situations in which art was produced, exhibited and collected. She shares her research through exhibitions, books, articles and conferences, as well as community talks, blogs and workshops. Rebecca has recently curated *Te Mata Kāwai Heke o Papa* – Arranging Nature which explored the relationship between art and natural history (2023) and *Hiahia whenua: Landscape and desire* (2022). Recent publications include *Te Ata o Tū: The Shadow of Tūmataurangi* – The New Zealand Wars collections of Te Papa (2024), *Flora: Celebrating our Botanical World* (2023), and *Ngā Tai Whakarongorua: Encounters* (2021) awarded AAANZ Best small exhibition catalogue. Through her work, she aims to inspire audiences and communities to connect with historical collections, to recognise their relevance to our pasts, presents and futures.

**Dr Helen Hughes** is the Deputy Head of the Fine Art Department at Monash University, where she is a Senior Lecturer in Art History, Theory and Curatorship. Her recent research has focused on art made by convicts transported to Australia from Great Britain and Ireland in the late eighteenth and early nineteenth centuries. This research has been supported by a Getty/ACLS Postdoctoral Fellowship in Art History, a Paul Mellon Centre for Studies in British Art Mid-career Fellowship, and a Sir William Dobell Fellowship in Art History at the National Australian University. The forthcoming book is under contract with Manchester University Press.

### **PRESENTATION 1: DR JANE DAVIDSON-LADD, AUCKLAND ART GALLERY TOI O TĀMAKI**

#### **Commissioning Lindauer: Henry Partridge's Māori Portrait Collection**

**Abstract:** The portraits of Bohemia-born New Zealand-practising artist Gottfried Lindauer (1839–1926) have received international attention in recent years, with three major catalogues published to coincide with exhibitions in Berlin, Pilsen and Auckland in 2014, 2015 and 2016.

Much of this research has focused on the Partridge collection. Auckland tobacconist Henry Partridge (1848–1931) was Lindauer's most important Pākehā client, commissioning 62 Māori portraits and 8 genre paintings between c.1875 and c.1912. He gifted his

collection to Auckland Art Gallery in 1915 and it is today celebrated as one of the Gallery's most significant taonga (treasures).

The outlines of the relationship between Partridge and Lindauer have been sketched many times, but the absence of surviving correspondence has forestalled attempts to dig deeper into their relationship and the commissioning process. This paper seeks to undertake this work. Using a number of key early publications, alongside primary material the import of which has not been fully examined, I will seek to offer a deeper understanding into how the Partridge collection came into being. Much of my approach returns to the basics of art history: critically examining titles, dates and inscriptions for what they can tell us, while also looking more broadly to the sources Partridge and Lindauer were drawing on. The portraits themselves are key sources and my paper will consider new technical analysis of Lindauer's painting process and use of photography. Through this paper I hope to demonstrate the value of interrogating our nineteenth-century art history and the role both old and new approaches to research play.

**Jane Davidson-Ladd** is a curator and art historian passionate about New Zealand's art of the long nineteenth century. She wants to challenge the orthodox modernist view of the period, to acknowledge the complex bicultural and transnational world colonial artists operated in, and the entangled histories that resulted.

In October 2023, Jane joined Auckland Art Gallery Toi o Tāmaki as Curator, Historical New Zealand Art. She completed her PhD 'The Master of "Maoriland": Louis John Steele, 1842–1918' at the University of Auckland earlier that year. Drawing on her PhD, she has an article in the forthcoming *Journal of New Zealand Studies*: 'Overturning the Narrative: Steele and Goldie's *Arrival of the Maoris in New Zealand*, 1899'. Other recent publications include an article on Steele's six portraits of Sir John Logan Campbell in *BackStory* (2021); and two chapters in *Gottfried Lindauer's New Zealand: The Māori Portraits* (2016). Prior to commencing her PhD, Jane worked as a curator at Auckland Art Gallery from 2002–2012.

## **PRESENTATION #2: PROFESSOR ELISABETH FINDLAY, GRIFFITH UNIVERSITY**

### **Australian Colonial Portraiture and the Rise of the Middle-Class**

**Abstract:** The emergence of a new middle-class was a defining feature of the Victorian era. In the wake of the industrial revolution, the middle-class expanded to include businessman, manufacturers and entrepreneurs alongside of professionals. The period was marked by a range of dichotomies with the roles of men and women, and the public sphere of work and the private realm of the domestic, resolutely demarcated. As authors such as Linda Young have convincingly argued the middle-class phenomenon was transnational and middle-class values spread around the empire, including to Australia.

This paper explores the connection between the rise of the middle-class and Australian colonial portraiture from the 1830s to the 1850s. This was a period when pendant portraits of husbands and wives and images of children dominated portrait production. While many of these portraits appear prosaic and benign, it will be argued that were enmeshed in empire building and played an important role in the imposition of an imperial worldview and class system.

The legacy of 'middle-classness' has been profound and many of the criteria for inclusion into the middle-class (as well as exclusion from it) have persisted even until today. The portraits provide a lens for understanding how the nineteenth century introduced a social order and a moral code which fundamentally shaped Australian society. This paper will demonstrate that in the contemporary moment colonial portraits are an important site of reflection and offer profound insights into the underpinnings of Australian society.

**Elisabeth Findlay** is a Professor of Art Theory at the Queensland College of Art and Design, Griffith University. She lectures in the history of Australian art and theories of portraiture. Elisabeth has received numerous teaching awards, including a national citation for her outstanding contribution to student learning and she is also a Senior Fellow of the Higher Education Academy. Her research focuses on issues of identity, race, gender and class in portraiture and Australian visual culture. She has curated several exhibitions on early Australian colonial art. Elisabeth has held senior academic leadership positions at

both Griffith University and The Australian National University. From 2020 to 2023 she was the Director of Queensland College of Art and Design and previously was an Associate Dean in the College of Arts and Social Sciences at ANU.

## **PRESENTATION #3: JOANNA GILMOUR, PENRITH REGIONAL GALLERY AND AUSTRALIAN NATIONAL UNIVERSITY**

### **No more than a useful trade: Portraiture and the periphery 1780–1850**

**Abstract:** Joan Kerr's essay 'Views, visages and invisibility' (1988) identifies 'the primacy of some non-aesthetic purpose' as a distinguishing characteristic of the art made in Sydney in the colonial period. Portraiture and other forms of 'souvenir-hunting', she wrote, predominated. The same observation has been made of artistic production in colonial America, where it was claimed that painting would not exist 'were it not for preserving the resemblance of a particular person.' This paper will consider the prevalence of what Joshua Reynolds termed the 'inferior branches' of art and of provincial or so-called journeyman practitioners in settler-colonial societies. More specifically, it will consider ideas about likeness and the purpose or function of art in peripheral communities largely composed of middle-class, consumerist and socially-mobile populations – and the implications of this for assessments of art historical 'value'. Demonstrating the way that the visual traditions on either side of the Pacific are connected through the prevalence of factors such as itinerancy and an absence of 'high art' values, the paper explores how Australia's and America's experiences as imperial endeavours can be mapped through portraits, contributing to understanding of portraiture's place in vernacular visual traditions, and providing a contemporary, international perspective on works that are often only seen, studied and appreciated in their places of origin.

**Joanna Gilmour** is Curator, Collections at Penrith Regional Gallery, Home of the Lewers Bequest and a PhD candidate with the ANU's Centre for Art History & Art Theory. Formerly Senior Curator at the National Portrait Gallery, Canberra, her exhibitions and publications include *Indecent Exposure: Annette Kellerman* (2011); *Elegance in exile: portrait drawings from colonial Australia* (2012); *Sideshow Alley* (2015); *Carte-o-mania!* (2018); *Australian Love Stories* (2021); and *WHO ARE YOU*.



*Australian Portraiture* (2022), co-curated with the NGV. Joanna's most recent publication is the third edition of the NPG collection compendium *The Companion* (2023).

### **PANEL #17**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G053**

## **COMMUNITY ENGAGEMENT AND COLLABORATIVE KNOWLEDGE: CULTURAL MEDIATION IN THE AUSTRALIAN AND NEW ZEALAND CONTEXTS**

### **Session #1**

**Abstract:** 'Cultural mediation must help to weave a link between past, present and future, to introduce gaps where event, discovery and innovation can be inserted to set a direction that is never predetermined.' Jean Caune, 'La médiation culturelle: Une notion mana ou l'usure du sens', in Cécile Camart, François Mairesse, Cécile Prévost-Thomas et Pauline Vessely (eds), *Les mondes de la médiation culturelle*, vol. 1, Paris: L'Harmattan, 2015, p. 32.

Cultural mediation is a museum-based practice, inaugurated in the 1990s, forming relationships between publics, artworks, artists and institutions. Mutual exchange and diverse perspectives create relationships and spaces for action, often with unknowable results. Cultural mediation has supported museum education, engagement and access. More recently, cultural mediation has advocated recognition of non-institutional knowledges within the museum. Vernacular, affective and embodied knowledge drives collaborative engagement rather than consumption of displayed information.

Cultural mediation has been practiced extensively in European museums, supporting audience development, diversity of cultural voices and responses to social fragmentation. In the Australian context, there have been recent initiatives from peak bodies Museums & Galleries NSW and Creative Australia, and industry partners Artspace (Sydney), The Science Gallery (Melbourne) and UQ Art Museum (Brisbane). Community consultation undertaken by local government and regional galleries in relation to exhibitions, commissions and public art often aligns with cultural mediation strategies. Paper in

this session explore publics as cultural actors and audiences as co-producing subjects. Practices considered include:

- Collective, collaborative and community-oriented approaches to exhibition and collection display and interpretation
- The introduction of non-institutional knowledges into museums
- Participatory and collaborative approaches to the diversification of an institution's publics
- Challenge to institutional expertise, authority and monoculture
- Histories of collaborative knowledge formation within the arts (community arts, regional galleries, festivals, events)
- Cultural mediation and critical perspectives on history, aesthetics and cultural capacity.

### **CONVENORS**

**Amelia Wallin, La Trobe Art Institute, Bendigo and Monash University**

**Dr Raquel Ormella, Australian National University**

### **OTHER PROJECT PARTICIPANTS**

**Professor Fred Cahir, Federation University**

**Emeritus Prof Chris McAuliffe, Australian National University**

**Amelia Wallin**, Curatorial Lead, La Trobe Art Institute, Bendigo and former director of Westspace, Melbourne; PhD candidate, Monash University

**Dr Raquel Ormella**, Senior Lecturer, School of Art & Design, ANU, Australian National University Raquel Ormella has a diverse artistic practice that includes video, installation, textiles and creating zines. Her work investigates how art can encourage political consciousness and social action in relation to questions of national identity and the environment. Her PhD (conferred 2015) examined human interactions with urban birds. The accompanying dissertation examined recent Australian artworks that used living animals as performers and props. Raquel is a high profile national and international artist whose work has been included in the 2015 Asian Art Biennial, National Taiwan Museum of Fine Arts, the 2013 California-Pacific Triennial, 2010

Aichi Triennial (Japan), 2008 Sydney Biennale, the 2003 Biennale of Istanbul and the 2002 Sao Paulo Biennale (Brazil), as well as many group exhibitions in Australia including Material Politics, Institute of Modern Art Brisbane (2017) and The National, New Australian Art, Art Gallery of NSW, Sydney (2017). She has held solo exhibitions at Milani Gallery in Brisbane, Artspace in Sydney, and Lab 14 CarltonConnect University of Melbourne and Gertrude Contemporary Art Spaces in Melbourne. She is currently a Chief Investigator in the ARC Linkage project, 'Dialogue with Difficult Objects: Mediating Controversy in Museums', in partnership with the Art Gallery of Ballarat and the Eureka Centre.

**PRESENTATION #1: PROFESSOR FRED CAHIR, FEDERATION UNIVERSITY, EMERITUS PROF CHRIS MCAULIFFE, AUSTRALIAN NATIONAL UNIVERSITY, DR RAQUEL ORMELLA, AUSTRALIAN NATIONAL UNIVERSITY AND AMELIA WALLIN, LA TROBE ART INSTITUTE, BENDIGO AND MONASH UNIVERSITY**

#### **Difficult objects, dissonant heritage and community knowledge formation**

**Abstract:** At community, policy and branding levels, the City of Ballarat identifies as a city of diversity engaging with historical and contemporary tensions. The Eureka uprising of 1854 is claimed as a legacy of protest and democracy. But it is also acknowledged as a legacy of violence and dispossession. In the contemporary context of political polarisation and social fragmentation, this legacy has been appropriated by fringe and extreme groups. In the 21st century, the Ballarat community has confronted recent traumatic experiences of historical sexual abuse and violence against women. Cultural institutions, such as the Art Gallery of Ballarat and the Eureka Centre, have played a significant community role in addressing dissonant histories; the custodial and educational roles of museums now extends into complex engagements with community memory, civic education, council policy and public agency. Our ARC Linkage Project, 'Difficult Objects: Mediating Controversy in Museums' (2023–26) trials the application of two strategies—cultural mediation and deliberative democracy—as supports for these engagements. We seek to incorporate community knowledge into curatorial and educational practices, and to use deliberative democracy to incorporate community values into critical decisions about the content, character and civic agency of museum displays. While these strategies

align strongly with council policy and gallery strategies, they also challenge conventional models of knowledge formation, expertise and value within art history and the museum.

**Professor Fred Cahir**, Institute of Education, Arts & Community, Federation University Fred Cahir is an award-winning teacher and prolific researcher in the field of Australian History, with numerous citations for excellence in teaching and community engagement. Since 2012, he has produced over 60 research publications including books, chapters and journal articles. His book *Black Gold: Aboriginal People on the Goldfields of Victoria, 1850–1870* (ANU, 2012) achieved over 120,000 downloads. His collaborative research projects focusing on Australian Colonial Shared History are at the forefront of this field of research. Prominent examples of this are his appointments to the Academic Panels tasked with advancing global recognition of Australia's Central Victorian Goldfields nomination to the World Heritage List (2021–3). He was executive producer of the documentary *The Missing* (2019), which was awarded Best Short Film from the Archives at the British Short Film Awards 2022 and Best Short Documentary, Inspirational Film Festival 2023.) In 2023 Fred was elected to the position of Council Member at the Australian Institute of Aboriginal and Torres Strait Islander Studies. He is a founding member of the Koala History and Sustainability Research Cluster (KHSRC) and a research team member of the Future Regions Research Centre at Federation University. He is currently a Chief Investigator in the ARC Linkage project, 'Dialogue with Difficult Objects: Mediating Controversy in Museums', in partnership with the Art Gallery of Ballarat and the Eureka Centre.

**PRESENTATION #2: LIZZIE CROUCH, UNIVERSITY OF NEW SOUTH WALES, LIZZIE MULLER, UNIVERSITY OF NEW SOUTH WALES, BRIDGET WALL, QUEENSLAND MUSEUM NETWORK AND WALMBAAR ABORIGINAL CORPORATION**

#### **Mediating on-Country museum experiences**

**Abstract:** Cultural mediation is a valuable, under-examined approach to Indigenous-led participatory programming in museums, affording care to both audiences and Indigenous artists. This paper examines an innovative approach to cultural mediation developed to support meaningful and respectful engagement with Country and culture, and between audiences and Indigenous artists at large scale.

*Mangal Bungal: Clever Hands* was 3-day festival at Queensland Museum Kurilpa led by the Dingaal Aboriginal community of Far North Queensland. 30 Dingaal artists took part, staging participatory creative activities throughout the museum to bring to life stories of Jiigurru (Lizard Island) that lay behind an exhibition presenting new archaeological evidence of trade and travel throughout the Coral Sea. 27000 people visited the museum during the festival, requiring a dynamic approach to supporting both the Dingaal artists and audiences.

We formed a team that brought together museum staff, including the Indigenous visitor experience officers, and archaeologists experienced in working on Country with the Dingaal community. Intensive joint preparation encouraged the team to share their different perspectives and expertise to build a collective understanding of how to support an “on-country” experience. This process of professional, personal development is vital to the practice of cultural mediation, which depends on the embodied knowledge and skilful actions of the mediators.

The team’s collective cross-cultural competence supported the coming together of different kinds of knowledges within the festival, including Indigenous knowledge, archaeological knowledge and the wealth of audiences lived experiences. Using feedback from the Dingaal community and audiences, we examine the transformative experiences this enabled, and the way in which it sensitively expanded a complex national conversation about Indigenous histories and futures.

**Lizzie Crouch** is a creative producer who specializes in bringing together people with different expertise, backgrounds and lived experiences to create spaces for new possibilities to emerge. Her current work is focused on advancing research and practice in interdisciplinary creative production, and best practice in socially inclusive processes for art-science programs. She is a Senior Research Associate with the ARC Centre of Excellence for Australian Biodiversity and Heritage and a PhD Candidate within the School of Art and Design, UNSW Sydney, where she is investigating the inclusive potential of interdisciplinary art-science projects.

**Lizzie Muller** is a curator specializing in interdisciplinary collaboration and audience experience research. She

is Associate Professor at UNSW Art and Design, teaching in the Masters of Curating and Cultural Leadership. She is a Chief Investigator with the ARC Centre of Excellence for Australian Biodiversity and Heritage where she leads on creative engagement impact research.

**Bridget Wall** is a museum professional who specialises in public programs and community engagement. She is currently Manager of Programming and Engagement at Queensland Museum Tropics, where she and her team are delivering experiences that offer audiences an opportunity to connect with each other and the Queensland story.

**The Walmbaar Aboriginal Corporation**, together with the Dhubbi Warra Aboriginal Corporation and the Hopevale Congress Aboriginal Corporation, administers land on behalf of the Gamaay people.

**PRESENTATION #3: DR JACQUELINE CHLANDA, UNIVERSITY OF QUEENSLAND ART MUSEUM, DR ANNA HICKEY, UNIVERSITY OF QUEENSLAND ART MUSEUM AND PETA RAKE, UNIVERSITY OF QUEENSLAND ART MUSEUM**

#### **Mediating on stolen land: Re-thinking cultural mediation in a settler-colonial art museum**

**Abstract:** The University of Queensland Art Museum has been practicing cultural mediation on Yuggera and Turrbal Country since 2020 and were the training partner for audience engagement for the Australian Pavilion at the 2024 Venice Biennale. In this paper we pick up what has been a persistent question for this mode of audience engagement derived from Eurocentric museum practices: What does it mean to mediate on stolen land?

This paper interweaves learnings from mediating Archie Moore’s Gold Lion winning installation at Venice, *kith and kin*, 2024, with resonances between recent pedagogical research toward indigenising university curriculums (which Tracey Bunda tells us must emphasise respect, reciprocity and relationships amongst other key values) and Jacques Rancière’s notion of art as a “third thing” (i.e. a mediating force between people). Further, we unpick some of the blind-spots in current research on cultural mediation practice dominated by European museology, especially the assumption that both mediators and visitors are versed in Western art historical discourses and aesthetic modes. We argue for a theoretical framework and practice of cultural mediation appropriate to

settler-colonial institutions operating on unceded Aboriginal land and presenting the work of First Nations artists.

**Jacqueline Chlanda** received her PhD in Art History, English Literature and Philosophy from the University of Queensland (UQ) in 2019. She joined the UQ Art Museum as Director of Education in 2021. She has worked at the National Gallery of Australia in Aboriginal and Torres Strait Islander Art, and Australian Painting and Sculpture. She has taught art theory at Griffith University Art Museum and taught art history at the University of Queensland was Manager of the new Creative Arts Research Institute at Queensland College of Art.

**Léuli Eshrāghi** is a multidisciplinary artist, curator and researcher of Sāmoan, Persian and Cantonese ancestry who creates performance, time, installation and text-based works that affirm Indigenous presence and power. Eshrāghi has exhibited widely, nationally and internationally. They hold a Doctor of Philosophy (Curatorial Practice) from Monash University, Melbourne. They are Curatorial Researcher in Residence at the University of Queensland Art Museum; and Curator of TarraWarra Biennial 2023: *ua ususi faʻavaʻasavili* at TarraWarra Museum of Art, Healesville.

**Anna Hickey** has worked as Director of Public Programs of The Stitchery Collective, public programs for QAGOMA (2022–2023) and UQAM (2023 – current). She completed a PhD at QUT in 2019 and has published on gender queer models and fashion lecture-performances.

**Peta Rake** was appointed Director of the UQ Art Museum in 2023. Her previous roles have included Acting Director and Senior Curator (UQAM), Co-Director of Creative Residencies, Visual + Digital Art Department and Curator of Walter Phillips Gallery/Banff International Curatorial Institute (BICI). She has also held roles at CCA (Ohlone/San Francisco) and Institute of Modern Art. She has developed projects at ISCP (Lenape/New York), Oakland Museum of California (Huichin/Oakland), CCA Wattis Institute for Contemporary Art (Ohlone/San Francisco), Art Gallery of Alberta (Amiskwaciy Waskahikan/Edmonton), Luggage Store Gallery (Ohlone/San Francisco), and Esker Foundation (Mohkinstsis/Calgary).

## OPEN SESSION #2

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1207**

### CONVENORS

**Kate Warren, Australian National University**

**Robert Wellington, Australian National University**

**PRESENTATION #1: ERIC RIDDLER,  
ART GALLERY OF NEW SOUTH WALES**

**Panorama of Pickles Street?: Musings on David Strachan's never-was Belconnen series**

**Abstract:** In November 1970 artist David Strachan and his partner Lindsay Stewart died in a collision on the Hume Highway near Yass. Among the photographs found among Strachan's papers, now in the Art Gallery of New South Wales National Art Archive, was a collection of slides and transparencies of Belconnen, Canberra, taken in 1969, presumably as aides-mémoire for a planned series of landscape paintings. While most of the photographs depict the area's rural scenery, there is evidence that views of the emerging suburban development were also under consideration for the series. As residents prepare for Belconnen's 60th anniversary in 2026, it's time to reflect upon these photographs of a changing landscape and contemplate the artworks which might have been.

**Eric Riddler** is an art historian and researcher who is currently the Visual Resources Librarian at the Art Gallery of New South Wales National Art Archive. He has worked on a number of exhibitions, publications and research projects about Australian and Aotearoa New Zealand artists, especially those working in the mid twentieth century.

**PRESENTATION #2: DREW PETTIFER,  
RMIT UNIVERSITY**

**Reading from the Margins: Materialising encounters with queer histories**

**Abstract:** Queer stories have traditionally been erased, suppressed, or excluded from major institutional collections, leaving gaps, ruptures, and slippages in queer histories. This paper draws on recent research visits to queer museums across Australia and Europe to examine how the recuperatory archival methodologies that they adopt might be applied to creative practice.

It also considers how embodied encounters with resultant artworks may offer alternative ways of knowing and re-presenting these histories. Recognising the critical entanglements of materials, identities, and narratives, this approach seeks to challenge traditional boundaries and disrupt normative structures. It subsequently reveals a tension between the recovery of hidden queer histories and an acknowledgement that the ephemerality of queer experience sits outside traditional archival frameworks. This paper argues that creative responses to the queer archive oscillate between 'reading from the margins' and embracing queer ephemerality, animating material encounters with queer archival artworks, allowing audiences to engage with these critical histories through a phenomenological and intersubjective experience.

**Drew Pettifer** is an Associate Professor in Fine Art in the School of Art at RMIT University with a background as an artist, curator, and non-practicing lawyer. His research interests include: the archive, queer theory, gender, power, desire, representation, and contemporary social politics. His creative practice works across photography, video, print, performance and installation, and operates at the nexus of creative practice, critical theory, and social justice. His work aims to transform our understanding of Australian history by using creative practice to foreground critical queer histories which have been systematically excluded from dominant archives. Drew is currently a Visiting Scholar at the State Library of New South Wales. This project has been supported by a DSC Academic Development Program Fellowship at RMIT University.

### **PRESENTATION #3: CAROLINE PAGANUSSI, UNIVERSITY OF SYDNEY**

#### **Truth, Deception, and Resurrection: The Revival of Ceroplastics in Seventeenth- and Eighteenth-century Italy**

**Abstract:** In 1681, the art theorist Filippo Baldinucci declared the production of wax portraits an "extinct" art form. Despite Baldinucci's proclamation, the production of ceroplastics flourished shortly thereafter throughout Italy. Practitioners in Sicily and Naples enjoyed considerable success, beginning with the sale of Gaetano Giulio Zumbo's *quadretti*, or dioramas, in Naples in 1687 and including several prestigious ecclesiastical commissions assigned to Anna Fortino and Caterina de Julianis in Palermitan and Neapolitan

institutions during the seventeenth and eighteenth centuries. Other ceroplasticians in central and Northern Italy, including Giovanfrancesco Pieri, Filippo Scandellari, and Anna Morandi Manzolini, enjoyed the patronage of wealthy private citizens, the Medici, and even the pope.

In this paper, I unpack the reasons why Baldinucci was so wrong. I posit the material potentialities of wax, embodied by its malleability, alongside its associations with death, magic, truth, and deception, as rendering it a medium particularly suited to explore the problems of mimesis and the human form preoccupying contemporary artists and theorists. Finally, I argue that the study of ceroplastics – the most impressionable and mutable of artistic media – can successfully bridge the divide between material culture and art historical scholarship identified by Michael Yonan in his analysis of the "material turn" in the humanities.

Reference: Michael Yonan, "Toward a Fusion of Art History and Material Culture Studies," *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 18, 2 (Fall – Winter 2011): 232 – 248.

**Caroline Paganussi**, Ph.D., specialises in the art of medieval and early modern Italy and the Iberian world, globally conceived. A recent transplant to Sydney, she currently teaches in Italian Studies at the University of Sydney and serves as a lecturer in Art History at the University of Tennessee at Chattanooga. Previously, she was the American Friends of Capodimonte Postdoctoral Curatorial Fellow and Kress Interpretive Fellow at the Museo e Real Bosco di Capodimonte in Naples, Italy. She earned her doctorate in Art History and Archaeology from the University of Maryland, College Park, her MA in Museum Studies from UCL, and her BA in the History of Art from Cornell University.

**PANEL #18****HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G040****PICTURING CONFLICT: WAR AND  
ART IN SOUTHEAST ASIA**

**Abstract:** The nineteenth and twentieth centuries were marked by enormous conflict in Southeast Asia, often initiated by distant imperial powers intent on resource extraction and geopolitical gain. While depictions of conflict by artists from imperial and colonising centres have been much studied under the fraught, thematic banner of “war art”, artworks from peoples resisting colonisation are rarely addressed in the same terms.

This roundtable presents research being undertaken through a new collaborative partnership between the ANU, University of Melbourne, UNSW Canberra, the Australian War Memorial (AWM) and the National Gallery of Singapore (NGS). Exploring the AWM and NGS collections and commissions, this roundtable will examine the politics of war art outside the conventional frameworks established by Euro-American art historical canons.

The roundtable will focus on how contemporary artists from Southeast Asia address conflict through the lens of ecological and environmental impact. National Gallery Singapore is also active in this area, through their collections and exhibitions, which reveal Southeast Asian artists’ responses to the region’s history as a theatre of war. The AWM art collection captures and interrogates the history and historiography of war through images created contemporaneously as well as more recent commissions responding to past conflicts, which together shed light on untold stories. Drawing the AWM and NGS war art collections into conversation under this theme reveals fresh and significant insights into how artists have represented conflict in their work.

**ROUNDTABLE CONVENOR****Dr Elly Kent, Australian National University**

**Dr Elly Kent**, Lecturer in Indonesian studies in the School of Culture, History and Language at the College of Asia and the Pacific in The Australian National University. Elly’s research interests lie at the intersection of art, design and the social and political histories

of Indonesia and Southeast Asia more broadly. Elly is the author of *Artists and the People: Ideologies of Indonesian Art* (NUS Press, 2022), which was Highly Commended in the Arts Association of Australia and New Zealand (AAANZ) 2024 Best Book Prize and won an Accolade in the International Convention of Asia Scholars’ 2023 Book Prize. She was co-editor, (with Emeritus Professor Virginia Hooker and Dr Caroline Turner) of *Living Art: Indonesian Artists Engage Politics, Society and History* (ANU Press 2023) also contributing chapters and translations.

**ROUNDTABLE SPEAKERS**

**Dr Anthea Gunn, Australian War Memorial, Elise Routledge, Australian War Memorial, Dr Wulan Dirgantoro, University of Melbourne and Dr Margaret Hutchison, University of New South Wales**

**Dr Anthea Gunn** completed a PhD in art history for her thesis *Imitation Realism and Australian Art* in 2010 at the ANU. She was a social history curator at the National Museum of Australia (2008-13) and joined the Memorial’s art section in 2014. She has published in the *Journal of Australian Studies* and the *Australian and New Zealand Journal of Art*, among others. She has curated contemporary commissions and exhibitions, most recently as lead curator of *Art in Conflict* (an outcome of an ARC Linkage Project.)

**Elise Routledge**, Curator of Art at the Australian War Memorial. Elise graduated from the University of New South Wales with a Bachelor of Art Theory and Master of Art Administration and has previously worked in curatorial, research and management roles with the Museum of Contemporary Art Australia, Shepparton Art Museum (SAM), Experimenta Media Arts, and the British Council Australia. Elise’s curatorial work includes exhibitions at Gertrude Contemporary and Firstdraft Gallery and contributed to *Un Magazine*, *Runway*, and numerous exhibition catalogues. Elise’s awards and grants include an Australia Council Skills and Arts Development grant, support from the Ian Potter Cultural Fund, Gordon Darling Foundation and Dame Joan Sutherland Fund, and from the American Australian Association to complete a curatorial residency at the International Studio and Curatorial Program, New York in 2016.

**Dr Wulan Dirgantoro**, Lecturer in Contemporary Art at the School of Culture and Communication at the

University of Melbourne. Her main research areas are feminism and gender and memory, and trauma in Southeast Asia. Wulan is a Lecturer in Contemporary Art for the School of Culture and Communication, the University of Melbourne. She has published widely in journal articles, exhibition catalogues and books, mainly on Indonesian modern and contemporary art. Wulan is currently researching a project on historical violence and contemporary art in Indonesia and Timor-Leste (ARC LP 210300068). She is also a member of 1965 Setiap Hari, a transnational research-relay collective. Wulan's publications include *Feminisms and Indonesian Contemporary Art: Defining Experiences* (Amsterdam University Press, 2017) and "After 1965: Historical Violence and Strategies of Representation in Indonesian Visual Arts" in *Living Art: Indonesian Artists Engage Politics, Society and History* (ANU Press, 2022).

**Dr Margaret Hutchison**, lecturer in the School of Humanities and Social Sciences, UNSW Canberra. Margaret's research examines the policies and practices of care for Australian veterans and the cultural legacies of war. Margaret earned a PhD from the Australian National University. She has held a number of academic and research positions, including working as a lecturer at the Australian Catholic University and as a researcher on the Official History of Australian Operations in Afghanistan, Iraq and East Timor at the Australian War Memorial. She is the author of *Painting War. A history of Australia's First World War art scheme* (Cambridge University Press, 2018), She is also a co-editor of *Portraits of Remembrance: Painting, Memory and the First World War* (University of Alabama Press, 2020) and *Exiting War. The British Empire and the 1918–20 moment* (Manchester University Press, 2022). She is currently a CI on an Australian Research Council Discovery Project that investigates the historical and social dimensions of veteran suicide.

## **PANEL #19**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G050**

### **CULTURAL CONDUITS: CONNECTING LOCAL AND INTERNATIONAL FIRST NATIONS KNOWLEDGES AND ART PRACTICES, THROUGH TRANSFORMATIVE ENCOUNTERS ON YUIN, WOLGALU, NGAMBRI, NGUNNAWAL AND WESTERN ARRERENTE PEOPLES COUNTRIES**

**Abstract:** This panel will be structured as a dialogue among the panellists, exploring the potential and conditions for art making and teaching projects, to facilitate encounters on and with Country. The panel will discuss transformative experiences of truth telling and knowledge sharing within social art projects on and with Yuin, Wolgalu, Ngambri, Ngunnawal and Western Aranda countries and peoples they have engaged with. They will share specific projects, practices and protocols which have been integral to their process and impact, including the capacity to advance First Nations knowledge sharing at local, national and international levels.

The panel will consider the implications of working within academic institutions and cultural agencies engaging in contemporary art contexts with regard to authorship, funding, and institutional politics. They will share a recent collaborative research project advancing First Nations knowledges, with Associate Professor Clarence Cruz, a Tewa from Ohkay Owingeh, (New Mexico, USA).

The panellists have differing and complementary knowledges, including knowledge of Country, Indigenous policy and health, land management practices and cultural education, contemporary and socially engaged art practices, and represent a range of relevant First Nations and non-Indigenous positions and roles in: cultural advocacy leadership and organisations, academic research and education, cross-cultural and institutional facilitation and art practices.

## SPEAKERS

**Alison Simpson**  
(Twofold Aboriginal Corporation, NSW/ANU)

**Amanda Stuart & Kate Hill**  
(ANU – School of Art and Design, ACT)

**Rach Fareg & Hayley Coulthard**  
(Hermannsburg Potters, Ntaria, NT)

**Ms. Alison Simpson** is joint CEO for the Twofold Aboriginal Corporation (TAC), Eden. Ms Simpson is a proud Wiradjuri woman, respected artist and multi-faceted project manager and health professional that oversees and contributes to all aspects of Aboriginal community health and support programs. From Since 2013, Ms Simpson has designed, facilitated and delivered cultural competency training across southeast Australia to over 3000 people, with *Yalbangarra Cultural Considerations Training*. She has delivered the training in a voluntary capacity for NSW Health as part of their mandatory 'Respecting the Difference' training and was a finalist for the 2015 NSW Aboriginal Health Awards for 'building culturally safe work environments'. She received a Murrumbidgee Local Health District, 'Certificate of Excellence' award for the category of 'building a skilled and sustainable workforce'. Partnership and collaboration is a central theme of Ms Simpson's artwork and cultural development programs. She has been instrumental to the development and implementation of the current partnership between the ANU and TAC, including the Balawan Elective field trip and Sharing Stories Arts Exchange (2018–present). These initiatives have seeded other ANU exchanges including the College of Business and Economics pilot internship placements and live business project.

**Kate Hill** is an artist-researcher and gardener, who grew up amongst the argillaceous floodplains of Boorhaman on Bpangerang Country. Kate recently completed a PhD project at Monash University, naarm/ Melbourne titled *Digging: handling the layers of material politics through the digging and processing of local clay soils*. For *Digging*, Kate investigated clay soils from a series of specific sites, unpacking the colonial term 'wild clay', troubling strives for production and refinement, and exploring ways in which studio-based ceramics might encompass less extractive, circular and social engagements with soil. Kate is part of an active rubbish collecting group and a carer

of the merri merri (Merri Creek) on Wurundjeri Woi Wurrung Country. She is also one half of 'Hot Mulch' a collaborative art project with Isadora Vaughan. She has exhibited in Australia and Japan, has undertaken residencies in India, Canada and Japan and published in academic journals and art magazines. Kate is a recently appointed staff member at the School of Art and Design, ANU, Canberra where she is beginning to learn about Ngambri and Ngunnawal Country.

**Hayley Panangka Coulthard** joined the Hermannsburg Potters in 2009, Hayley Coulthard developed her natural talent under the mentorship of senior Potters Judith Inkamala, Kwementyaye Ungwanaka and her mother Anita Ratara. Now an established artist and strong leader of the Hermannsburg Potters, Hayley is known for producing work of both a high technical standard and of artistic merit. Hayley has participated in more than 50 group exhibitions in Australia and overseas Hayley's work is held in many public and private collections. In recent years Hayley has led the art centre in a project reintroducing the use of local clay, harvested from her Country around Ntaria, into Hermannsburg Potters' ceramic practice. In January 2024 Hayley travelled to Delhi to exhibit and present the Local Clay Project at the Indian Ceramics Triennale. Hayley has twice been a finalist in the prestigious Wynne prize at Art Gallery of New South Wales and is also renowned for her delightful AFL footy pots, her work St Kilda versus Collingwood being acquired by the Art Gallery of South Australia in 2011. She has since gone on to be a part of the significant 2016 National Gallery of Victoria exhibition *Our Land is Alive – Hermannsburg Potters for Kids*, where twenty AFL-themed pots were commissioned to tell the story of the game's history, particularly as it has unfolded in the footy fanatic community of Hermannsburg. Hayley is a dedicated Art Worker and Director at Hermannsburg Potters. She was the Chair of the Board from 2022–2023 and currently sits on the *Desart* Incorporated Board.

**Rachel Farag** is a practicing clinical art therapist, multidisciplinary artist, ceramics and Art Educator and has been co-Manager of Hermannsburg Potters since 2023. Born in Egypt and raised in South Sydney, her work integrates traditional techniques with contemporary themes, exploring memory, identity, and representation. Farag's ceramics, crafted through wheel throwing, hand building, and press moulds, reflect her cultural heritage, drawing on childhood



memories and historical influences. Her installations highlight the underrepresentation of Black, Brown, and queer individuals, using clay to assert and celebrate their presence. Influenced by Ancient Egyptian and Ethiopian art, Farag incorporates intricate details and iconography to reframe historical narratives, aiming to provide a lasting record of marginalized communities. In addition to her artistic practice, she works in art therapy and management, supporting others in their creative journeys. Farag received the Young and Early Career Artist Award from the Hazelhurst Arts Centre in 2021 for her work *Trick of the Light* [*Skinned Jesus*].

**Amanda Stuart** lives and works on Yuin, Ngunnawal, Ngambri and Wolgalu Countries and is creative director, co-founder, convenor and key lecturer for the ANU School of Art and Design's Environment Studio. Amanda's socially engaged art practice embraces field based informed spatial drawings, transformed objects, installation and sound strategies. Her works invite the psychic re-imaginings of old, unhealed wounds between humans and animals that are perceived as unwanted, through a colonial lens. Embedded in a materiality of Australian regional terrains and fauna, her works refer to the social, cultural and ethical difficulties surrounding contested terrains and waters. Amanda aligns with collaborative methodologies anchored in respectful First Nations relationships and convenes/co-delivers the award winning *Balawan* and *Bugang* tertiary electives as well as artsACT supported community outreach creative programs (*Bundian Way* and *Sharing Stories Arts Exchanges* (2018–present), co-designed with First Nations staff and cultural contributors, for the ANU and artsACT.

## **PANEL #20**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G051**

### **REIMAGINING MONUMENTALITY: DECOLONIAL ARTISTIC RESPONSES FROM AOTEAROA NEW ZEALAND, AUSTRALIA AND BEYOND**

#### **Session #1**

**Abstract:** This panel will explore the complex and multifaceted concept of monumentality within a decolonial artistic framework. In recent years, our perception of monumental art has changed. Statues of colonial figures such as Captain Cook and John Batman have been vandalized rather than venerated, reflecting a growing recognition of how monuments and monumental art reflect and reinforce colonial narratives and power structures. In alignment with the conference theme of "Past, Present, Possible Futures", this panel asks – what is monumentality and how has our understanding of the monumental changed over time? More specifically, how is monumentality defined within a decolonial context? How does a decolonial artistic framework transform traditional concepts of monumental art to foster a more inclusive understanding of history? How are the historical narratives perpetuated by traditional monuments re contextualised or reimagined through decolonial artistic responses? What processes and methodologies do artists employ to create decolonial monuments? And what does a successful example of a decolonial monument look like? We welcome papers that critically examine and/or reimagine monumentality in contemporary artistic responses, both locally and globally. Themes may include, but are not limited to, the reassessment of historical monuments, foregrounding marginalized voices and inclusive histories, the role of monuments in the formation of identity and nation-building, public memory and the contested nature of monuments, the effectiveness (or not) of the 'retain and explain' approach to public statuary, reconsiderations of space and materiality, monumental interventions including targeted desecration of monuments as an art practice in and of itself, and/or other case studies showcasing innovative artistic practices that reflect a decolonial approach to monumentality.

**CONVENOR****Karen Blennerhassett, University of Auckland Waipapa Taumata Rau**

**Karen Blennerhassett** is a PhD student in Art History at the University of Auckland Waipapa Taumata Rau. Her research investigates the artistic motivations and strategic intentions of contemporary visual artists from Aotearoa and Australia whose works reference or respond to Captain James Cook and the so-called 'voyages of discovery' in the eighteenth century. Informed by decolonial theory, her study highlights the myriad ways artists challenge the hegemony of Western historical discourse and argues that insights from visual responses provide another important way to consider Cook and the legacy of colonisation which followed his explorations.

**PRESENTATION #1: KAREN BLENNERHASSETT, UNIVERSITY OF AUCKLAND WAIPAPA TAUMATA RAU****Reimagining Cook: Visual art as a decolonial approach to problematic monuments**

**Abstract:** The debate over how to address problematic monuments remains a highly contentious issue in public discourse. Proposed strategies to address this challenge include options such as complete removal and destruction, the "retain and explain" strategy which preserves the monuments while educating the public, relocation to designated "statuary graveyards", in situ artistic interventions that challenge the monument's significance, or commissioning additional monuments to balance or counter existing ones. Each strategy has its own merits and drawbacks.

This paper will contribute to the ongoing debate by exploring an alternative approach: the reinterpretation of controversial figures through contemporary visual art that incorporates statuary as its central theme. Using the polarising figure of Captain Cook as a case study, I will analyse a range of works by artists from Aotearoa New Zealand and Australia that take Cook monuments as their subject matter.

Employing a decolonial lens, I will examine how these artworks offer fresh perspectives on historical narratives by either directly challenging Eurocentric historical discourse or by foregrounding an indigenous perspective. This analysis will demonstrate that visual artistic responses such as these present an effective and alternative means of critically engaging with

problematic monuments.

**PRESENTATION #2: DR PHIL SHELDRIK, INDEPENDENT HISTORIAN AND RESEARCHER****The Case of the Disappearing & Reappearing Statues or What are we going to do with Queen Victoria?**

**Abstract:** Anita Desai writes in her novel 'The Village by the Sea' that, "It was taken away when the British left – the people of Bombay did not want to see a foreign ruler after independence, not even a stone one." She was, of course, referring to a statue of Queen Victoria. However, such a physical action of removal was actually a rarity. As time and history marched on, in India and across the world, most of the monuments strangely remained. Even the statue referred to by Desai was simply moved to a less potent location, it didn't disappear. Hundreds of them are still in public places from Manchester to Mumbai and are still passed by countless people daily – most of whom have little or no idea why they are even there until a public crisis of meaning occurs. How did one of the largest public art projects in history come about? Why is Queen Victoria still everywhere? And what are we going to do with her? There is a clash here, between female representation and decolonisation, that needs to be carefully navigated.

**Dr Phil Sheldrick** is an ex-teacher, now independent historian and researcher, with a particular interest in monumental structures and their influence on public spaces. Phil gained his PhD, specialising in the memorialisation of Queen Victoria, while at the Humanities Research Centre – ANU. He is presently doing independent contract research on the process of decolonisation of public spaces, particularly museums, and the pushback that inevitably follows any major change in these spaces.

**PRESENTATION #3: PROFESSOR GREGORY LEHMAN, UNIVERSITY OF TASMANIA****Art vs. History: The decline and fall of William Crowther**

**Abstract:** The statue of Sir William Crowther was sculpted by Mario Raggi in London and erected in Franklin Square in 1889 as an attempt to bolster the posthumous reputation of a surgeon and former Premier who'd been exposed for his role in theft and trafficking of Aboriginal human remains. By the late 20th century, Crowther had become a symbol of the

brutality suffered by Aboriginal people; its presence a source of continuing trauma, reinforcing a selective view of history that compounded the injustice upon which the colony of Van Diemen's Land was founded.

During the 2016 Dark Mofo festival, an artist wrapped the statue of Crowther, along with several others in Franklin Square, in pink plastic. By reiterating a project she had previously staged in South Africa, Cigdem Aydemir aimed to draw critical attention to the blind reverence paid to disreputable men who served imperial interests.

Inspired by this project, in 2019 I suggested that the city commission a series of artistic interventions to stimulate public conversation on the contemporary context of Crowther's statue and explore options for its future. The Crowther Re-imagined artworks catalysed public conversation and planning processes, resulting in Australia's first agreement to remove a colonial statue. In a dramatic twist, on the night before final agreement, activists felled the statue negating democratic processes that were demonstrating the ability of our civic structure to deliver decolonising outcomes. This paper will discuss the power of contemporary public art to successfully challenge a monument of colonial injustice, and transform a city's relationship with its heritage and First Nations community.

**Greg Lehman** completed a Master of Studies in the History of Art and Visual Cultures at Balliol College, University of Oxford, investigating the work of colonial artist Benjamin Duterrau. He received the 2016 AAANZ award for 'Best Art Writing by an Indigenous Australian' for his essay *Benjamin Duterrau: the Art of Conciliation*, and in 2017 curated (with Tim Bonyhady) *The National Picture: the art of Tasmania's Black War*, a major touring exhibition for the National Gallery of Australia. Greg also curated *First Tasmanians: our story*, the Queen Victoria Museum and Art Gallery's first permanent exhibition exploring the culture of Aboriginal Tasmania prior to European invasion. He is currently a Professorial Fellow at the University of Tasmania, and a member of the National Reference Group for the Northern Territory Government's new National Aboriginal and Torres Strait Islander Art Gallery of Australia (NATSIAGA).

## **PANEL #21**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G052**

## **WHY THE NINETEENTH CENTURY? OLD AND NEW APPROACHES TO RESEARCHING COLONIAL-ERA ART**

### **Session #2**

#### **CONVENORS**

**Rebecca Rice, Museum of New Zealand Te Papa  
Tongarewa**

**Dr Helen Hughes, Monash University**

### **PRESENTATION #4: ANITA GOWERS, AUSTRALIAN NATIONAL UNIVERSITY**

#### **Reframing the Narrative: Neo4j and the rediscovery of nineteenth-century Australian picture frames**

**Abstract:** This presentation examines the overlooked significance of picture frames in nineteenth-century Australian art. Despite their historical importance, frames remain largely excluded from Australian art and decorative arts narratives, a situation exacerbated by Australian cultural institutions' omission of allocating an accession number to frames. The research employs a multifaceted approach to investigate frame roles in nineteenth-century Australian colonial-era artwork presentation, integrating traditional art historical methods and a novel database technology. The methodology combines archival research and connoisseurship with Neo4j, a graph database system. Neo4j's graph-based structure enables identification of complex relationships between entities including frames, artists, artworks, frame-makers, and locations. This innovative approach overcomes intricate challenges inherent in colonial picture frame research, unveiling previously unrecognized connections within the burgeoning colonial art ecosystems.

Synthesizing traditional frame connoisseurship with data-driven analysis reveals novel insights into the interplay between frames, artists, and frame-makers. The study demonstrates the potential of advanced database technologies to augment established art-historical methods, offering fresh perspectives on colonial-era art. This interdisciplinary approach bridges conventional and contemporary methodologies, advancing understanding of nineteenth-century

Australian artwork presentation and reevaluating the critical role of frames and frame-makers in the development of Australian art during the nineteenth-century.

**Anita Gowers** is currently pursuing a PhD on the Australian picture framing industry. Anita's academic research is enriched by her previous work as a frame designer, where she honed her frame design, material and manufacturing knowledge. Before embarking on her doctoral journey, Anita built a career within the higher education sector developing strategic research initiatives across diverse disciplines including neuroscience, marine science and the creative arts. Anita's professional background includes service on various not-for-profit boards, such as the Fundraising Institute of Australia and Huon District Pony and Riding Club. Currently, Anita serves as a Board Member for Digital Histories Tasmania.

#### **PRESENTATION #5: MARTYN JOLLY, AUSTRALIAN NATIONAL UNIVERSITY**

##### **Professor Pepper in the Australian colonies**

**Abstract:** Professor John Henry Pepper was a bit like the English TV science presenter Brian Cox, he used spectacular technologies to communicate new scientific phenomena. Like Brian Cox he was also a household name; he had given his name to the most famous stage illusion of the time, 'Pepper's Ghost', where life-sized spectres seemed to interact with human actors. In the twilight of his career, like many other European celebrities, he came to the Australian colonies. He was feted when he arrived in Melbourne in 1879 with 'five wagonloads' of 'exhibitionary equipment', and completely forgotten when he returned from Queensland to England ten years later with nothing. The colonies had consumed his equipment and his reputation. But, as he travelled to the extremities of the colonial show circuits, Pepper's presence as an advanced technological spectacle galvanised many other aspects of visual culture around him. These included the developing scientific establishment; settler narratives such as 'Fisher's Ghost'; spiritualist mediums; and even Ned Kelly. Pepper's shows were highly visual, but ephemeral. All we have left from the extraordinary impact his shows had on audiences are some wood engravings from the illustrated press, a few photographs, and many press reports. But it is worth using these scant resources to try to reconstruct

the performances because white settler colonial audiences consciously used them to test their own skills of perception and visual judgement in a world becoming increasingly technologised and globalised, a world where, as today, the truth of visual evidence is becoming less self-evident.

**Martyn Jolly** ([martynjolly.com](http://martynjolly.com)) is an Honorary Associate Professor at the Australian National University School of Art and Design. He researches the history of Australian photography and associated technologies of media spectacle and print publication in a global context. As a creative artist he researches and develops collaborative magic lantern shows as works of media archaeology.

#### **PRESENTATION #6: DR YVETTE HAMILTON, THE UNIVERSITY OF SYDNEY**

##### **Conjuring Elizabeth Fulhame: Using AI to depict the invisible woman from the dawn of photography.**

**Abstract:** Histories of the origin of photography in the nineteenth-century are dominated by men, but the lesser-known contributions of women, such as Elizabeth Fulhame, to the medium were fundamental to its success. Photographic pioneer John Herschel described Fulhame as one of the most "the most mysterious and interesting people in the early history of photography". This 'mystery' could perhaps be better described as erasure, and results in Fulhame being literally invisible, with no images of her person, nor even knowledge of the dates of her birth and death.

This paper charts my practice-led research that aims to address this absence by creating speculative images of Elizabeth Fulhame via AI imaging software. Drawing upon my own interest in historic photographic process and materiality, this series depicts Fulhame at work as she created chemical reactions between silver and light. Whilst commencing with AI imaging prompts, the works are then materialised into photographic prints via early nineteenth-century photographic techniques using silver, salt and light, akin to that which Fulhame was using at the time.

The resulting series, *Things I Can't See From Places I Can't Be* (*Elizabeth Fulhame at Work*), currently showing at the Blue Mountains City Art gallery, aims to redress Fulhame's invisibility through the possibilities of AI – the latest extension of the photographic medium that she herself helped to bring into being. By anchoring the

algorithmic image in nineteenth century techniques, I united my own making to that of Fulhame's and created cross-temporal opportunities for embodied understanding.

**Yvette Hamilton** is an artist and researcher who is a Senior Lecturer in Contemporary Art at The University of Sydney. Her recently completed practice-led PhD, entitled, *Photography at the Event Horizon: The Appearance and Disappearance of a Medium*, aligned the photographic medium to a black hole and materially investigated visibility and invisibility within the theory and practice of photography. In her interdisciplinary practice, she explores the evolution of photography and vision in pre- and post-photographic eras, and over the past decade, has exhibited widely across Australia and internationally.

## **PANEL #22**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G053**

## **COMMUNITY ENGAGEMENT AND COLLABORATIVE KNOWLEDGE: CULTURAL MEDIATION IN THE AUSTRALIAN AND NEW ZEALAND CONTEXTS**

### **Session #2**

#### **CONVENORS**

**Amelia Wallin, La Trobe Art Institute,  
Bendigo and Monash University**

**Dr Raquel Ormella, Australian National University**

#### **OTHER PROJECT PARTICIPANTS**

**Professor Fred Cahir, Federation University**

**Emeritus Prof Chris McAuliffe,  
Australian National University**

**PRESENTATION #4: DR ANGELA VIORA,  
MONASH UNIVERSITY AND DR GIULIA MARCHETTI,  
FLORENCE UNIVERSITY**

**The P.R.omised Land: New Italians in Australia.  
A transdisciplinary, visual investigation of the  
contemporary Italian diaspora down-under**

**Abstract:** This paper offers a visually-driven examination of contemporary Italian youth migration to Australia, blending performance art, photography and

documentary, social sciences, and migration studies. Firstly, we aim to disseminate scholarly research to wider audiences beyond academia using creative media such as live performance, photography, and documentary. We integrate methodologies from art-sociology and art-as-research, guided by the perspective of the 'new sociology of art'. Secondly, we seek to advance visual and body-based research methods in the scholarly exploration of social and cultural phenomena such as migration, where the embodied and visual aspects illuminate the emotional nuances of lived experiences and mobility trajectories.

Viora, an artist and scholar, and Marchetti, a sociologist, crossed paths at the ACIS Conference in Boorloo/Perth in 2022. They presented their respective works on contemporary Italian migration in Australia: Viora performed *The P.R.omised Land*, exploring her experience as a temporary-visa immigrant, while Marchetti shared her doctoral research on young Italian migrants in Perth through the ground-breaking documentary *The Movers*. The affinities and synergies between Viora and led to a fruitful collaboration. In 2023, Viora performed *The P.R.omised Land* at CO.AS.IT. Museo Italiano in Naarm/Melbourne, part of a broader art project including an interactive photographic exhibition and roundtable discussion featuring *The Movers*. By bringing together multilingual words and images, such as drawings and tattoos, this project interwove the narratives of Viora's body, audience contributions, and the experiences of young migrants, laying the groundwork for exploring the Italian migrant experience in Australia through visual sociology.

**Dr Angela Viora** is an Italian performance artist and scholar based in Naarm / Melbourne. She researches on the body-space relationship with a focus on migration, identity, and belonging. Angela has presented her participatory performances and thought-provoking work across Europe, Asia, and Australia, including at CO.AS.IT Italian Museum, TaPRA and Performance Studies International Conferences, the Daegu Art Factory, the Istanbul Biennial, and the MAXXI Museum in Rome. She lectures in European Languages (Italian Studies) at Monash University.

**Dr Giulia Marchetti** graduated in Anthropology and Sociology at the University of Western Australia, and is Research Associate at Deakin University (Youth Mobilities, Aspirations & Pathways). Springing from of her doctoral research, her documentary *The Movers*

explores the ‘mobile transitions’ to adulthood of seven young Italians migrated to Perth (WA).

**PRESENTATION #5: YVETTE DAL POZZO,  
GOULBURN REGIONAL GALLERY**

**The art of connection: Contemporary art,  
communities and collaboration**

**Abstract:** *The art of connection: Contemporary art, communities and collaboration* examines the Gallery as a site for discovery, learning and action. Tracing three case studies held at Goulburn Regional Art Gallery, this paper seeks to show the potential of institutions as sites of connection between contemporary artists and communities. The paper will address the project and exhibition *Harriet Body Yours*, which involved the artist developing a cohort of seniors and toddlers from the community, developing a series of inter-generational creative workshops which looked at our connection to the natural world and developing an exhibition featuring collaboratively produced work. The second project that forged meaningful connections was a solo-exhibition of local artist and regenerative farmer, Jenny Bell titled *Life Forms*. The exhibition programming including site visits and interdisciplinary panels encouraged participation from diverse communities. This included regenerative farmers, researchers and scientists who embraced the exhibition’s content as a way to engage and generate awareness of sustainability. Finally, the paper will examine *All light, all air, all space* which featured site-specific work connecting with communities and place. This exhibition included Rebecca Mayo’s naturally-dyed textile installation *Bagged wetland* made from plants sourced from the Goulburn wetlands, a significant ecological site managed by local volunteers. The exhibition also featured Cameron Robbins’ *Solar Drawing* machine which generated a durational drawing made in collaboration with the more-than-human worlds formed by fluctuations in solar activity. This growing work saw community members engage in new ways, repeatedly visiting an act of reflection to honour their relationship to the local environment.

**Yvette Dal Pozzo** is passionate about working closely with artists, writers and curators to bring ambitious projects to fruition. As Director of Goulburn Regional Art Gallery since 2021, Yvette has commissioned major artworks and exhibitions, created partnerships with leading arts institutions and secured funding

to undertake major capital works projects to expand the Gallery’s exhibition footprint. Yvette runs a diverse artistic program including exhibitions, programs, education, collection management and commissioning public art. Yvette formerly worked at the National Gallery of Australia where she worked on major exhibitions and publications and has held appointments across the commercial and public art sectors.

**PANEL #23**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1205**

**MICK CARTER A FASHION CLASSIC**

**Session #1**

**Abstract:** It is no small claim to describe Michael Carter as one of the world’s most important fashion intellectuals. His curious, expansive and enormously entertaining works around clothing, dress and fashion were ground-breaking at a time when fashion scholarship was struggling to find a place in academia. This session will address some of the ways in which art history, anthropology, film, philosophy, and aesthetics shaped Michael’s thinking, observations and teaching about dress. He uses a disarming clarity to ask fundamental questions about dress and the clothed body and along the way he disbands the idea of a sartorial realism, where dress is merely an extension of the body. His work takes us into the realm of the imaginary, the utilitarian, the unconscious and on to the role that ornamentation and decoration plays in the way we transform ourselves through dress. This session has been organised by Michelle Guo and Peter McNeil who acknowledge the conceptual and descriptive support of their initial idea by Prudence Black, Karena de Perthuis and Alison Gill.

**CONVENORS**

**Michelle Guo, University of Technology Sydney**

**Dr Peter McNeil, University of Technology Sydney**

**Michelle Guo** is a writer, arts professional and current PhD candidate at the School of Design, University of Technology Sydney. She is interested in looking at intermedia approaches to presenting fashion in museums, speculating on how methods of integrating

old/new artefacts, and digital/virtual media with fashion can broaden the scope of curatorial narratives told about fashion.

**Distinguished Professor Peter McNeil FAHA** works at UTS. He began his career researching Australian design. Later he examined the lost fashion world of 18th-century ‘macaroni’ men. This work took him on a journey as Foundation Professor of Fashion Studies/ Stockholm University and Distinguished Professor of Costume at Aalto University. He returned full time to Sydney in 2018. Recent projects include Australian queer art and dress, artist Genevieve Carroll, men’s fashion 1800–2000, and Chinese export-ware porcelain. His PhD (1999) was supervised by Dr Michael Carter, who is celebrated at this 50th Anniversary Conference. He is proud Past President (2006–2010) of AAANZ.

**INTRODUCTION: DR PETER MCNEIL,  
UNIVERSITY OF TECHNOLOGY SYDNEY**

**Michael Carter and the fashion revolution  
in the Australian academy**

**PRESENTATION 1: PRUDENCE BLACK, UNIVERSITY  
OF SOUTH AUSTRALIA, KARENA DE PERTHUIS,  
WESTERN SYDNEY UNIVERSITY AND ALISON GILL,  
WESTERN SYDNEY UNIVERSITY**

**Mick Carter a fashion classic**

**Prudence Black** will discuss the intellectual biography that constitutes Michael Carter’s collection of works. This paper will be wide ranging covering over 40 years of thinking about dress. Discussion will include how Carter grasps the notion of what it means to wear fur in the Stone Age, how he dances with the material imagination and collective desires of what it is to be fashionable, directs us to understand elevated and depressive adjectives and the alchemical-like power of the transformation of dress.

**Alison Gill** will respond to this exciting call to think about the nature of fashion research under Carter’s tutelage, particularly with a focus on the fashion PhD from the late 1980s at The University of Sydney. The expansive variety and flavours to a Doctorate of Fashion stemmed from his encouragement and clarity to explore fundamental thoughts about quotidian and spectacularly clothed bodies.

**Karena de Perthuis** turns to Carter’s longstanding interest in the ways that imagination, ornament and excess converge to think about what is going on in

the extreme visions of the fashioned body seen on the catwalk and red carpet. Ridiculed and celebrated in equal measure, these are impractical, useless creations that go against all rational thought; alternatively, they are conceptual, experimental, avant-garde and explained away as ‘art’. Drawing on Carter’s rebuttal of what he calls Alfred Wallace’s ‘Iron Law of Utility’, wherein everything has a use, ‘even the apparently useless’ (Carter 2017: 108), this paper engages with ornament, excess and the useless as valid in their own right to explore the fashioned body as ‘an active transformation of the sensuous materiality of the world’ (Carter 2000: 60).

**Dr Prudence Black** is a Research Associate in the Department of Gender and Cultural Studies at the University of Sydney and the School of Humanities, University of Adelaide. Her award-winning book *The Flight Attendant’s Shoe* about the design history of the Qantas flight attendant uniforms was published by NewSouth Books, 2011. Her latest book, *Smile, Particularly in Bad Weather* (UWA Publishing, 2017) is about the gendered and industrial relations history of flight hostesses and flight attendants.

**Dr Alison Gill** is a Senior Lecturer in Visual Communication Design at Western Sydney University. She is the co-convenor of the research program Urban Futures in the Institute of Culture and Society. She is a co-editor and contributor to the book *Design/Repair: Place, Practice and Community* (Palgrave Macmillan, 2023), and her research explores the many roles for design in mediating social relations and practices.

**Karena de Perthuis** is Senior Lecturer in the School of Humanities and Communication Arts at Western Sydney University and co-editor-in-chief of the peer-reviewed journal *International Journal of Fashion Studies*. Her research explores the intersection of fashion, the image and the body with a recurring interest in the fashionable ideal and our material/ immaterial relationship with clothes. She is currently working on a monograph, *The Fashionable Ideal: Undoing Bodies and Images in Fashion*, which will be published with Bloomsbury.

**PRESENTATION #2: MATTHEW HOLT,  
AUSTRALIAN NATIONAL UNIVERSITY**

**Cosmetics: Carter on clothing and purpose in  
animals, humans, and machines**

**Abstract:** This paper explores dress historian Michael Carter's reading of evolutionary theories of clothing. A large part of Carter's work is concerned with questioning any functional account of clothing; he is more interested in the destiny of the superfluous, the impractical, the excessive. This interest in the "useless," the counter-evolutionary, is the source of Carter's critique of clothing as communication as it appears in Barthes. As ideas of adornment and decoration are well-established paths to follow in dress studies, I'd like instead to rezone them via Carter's excursions through Darwinism—for Carter, clothing is a trans-species practice, common to fauna and flora, so to speak, not just humans—and so through questions of purpose, adaptation, and variety in material culture; above all, the question of what things are "for." Carter's work has much to say about the "purpose" (or lack thereof) in our material modelling of the world, what he calls "cosmetics." Notions of purpose and adaptation in 19th Century evolutionary discourse were also used to draw parallels between biological and artificial (machine) "life." As the borders between the natural and the artificial continue to blur, these parallels and Carter's take on them provide insights into the current debate around generative AI creativity. Can we speak of machine ornament, machine cosmetics?

**Dr Matthew Holt** is Associate Professor and Deputy Director of the Australian National University's School of Cybernetics. He has a PhD in art history and theory from the University of Sydney. Matthew's research is in the history of cybernetics, design, artificial intelligence, and systems thinking. With colleagues at the School of Cybernetics he is currently developing a suite of short courses on cybernetic approaches to complex systems and the impact of emergent technologies, including AI.

**OPEN SESSION #3**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1207**

**CONVENORS**

**Kate Warren, Australian National University**

**Robert Wellington, Australian National University**

**PRESENTATION #1: MICHELLE ANTOINETTE,  
MONASH UNIVERSITY**

**Diasporic regeneration: Asian-Australian  
contemporary artists, then and now**

**Abstract:** While Asian-Australian artists have been active participants in the Australian art scene since at least the 1990s, historically their diasporic position and significance has tended to represent a problem for the narrowly defined frames of 'Australian' and 'Asian' art in mainstream museums and art histories – with 'Australian' often understood through a bifurcated frame of Anglo-Celtic or Indigenous, and 'Asian' as relating to a place called Asia 'over there' and not here in Australia. As such, Asian-Australian artists have generally been relegated to the multicultural margins of Australia's Anglo-Celtic and European art centres.

This hyphenated identity and experience is, however, being increasingly asserted as critical to understanding the nuances of transcultural experience in twenty-first century Australia – indicating a shift in contemporary Asian-Australian artists' positioning from an earlier, exclusively multiculturalist discourse to an emboldened politics of diasporic difference. Indeed, Asian-Australian artists are contributing to expanded definitions of Australian national identity and belonging, and recasting our relationships with Asia and the world through the critical and generative lens of their hyphenated, diasporic positionalities.

This paper will reflect on the nearly thirty-year history of contemporary Asian-Australian artists through this shifting politics of Asian-Australian identity in Australia and its art worlds, and makes the point that even with their ever-growing presence and significance, Asian-Australian art and artists continue to be largely unacknowledged in the mainstreams of Australia's national art history.



**Dr Michelle Antoinette** is Associate Professor of Art History and Theory, and Director of the Bachelor of Art History and Curatorial program at Monash University. She lives and works on the Country of the Boon Wurrung people of the Kulin Nation. Her teaching in art and curatorial studies is situated within practices of decolonising art's histories, while her research focuses on modern and contemporary Asian art histories, especially contemporary art histories of Southeast Asia. Her Asia interests extend beyond Asia's geographical borders to encompass the art of Asian diasporas and their contributions to national and transnational art histories, including that of Asian-Australian artists. Michelle has held major Australian Research Council awards researching developments in contemporary Asian art and exhibitions. From 2025, she will begin the international ARC team project 'Care and Repair: Rethinking Contemporary Curation for Conditions of Crisis' commencing in 2024 (DP240102206).

**PRESENTATION #2: PEDRAM KHOSRONEJAD, WESTERN SYDNEY UNIVERSITY / GRAFTON REGIONAL GALLERY**

**Persian and Islamic collections of Powerhouse Museum: An interdisciplinary approach for a new form of cultural encounter**

**Abstract:** In this paper, based on my interdisciplinary curatorial strategies applied to curating four cultural based exhibitions at the Powerhouse Museum (2020–2023), I would like to share my ideas about "How can Australian Museums shape the experience of cultural memory and national identity of Middle Eastern diaspora communities?" Focusing on my own curatorial role, observation and reciprocal participation with diaspora community participants from Western Sydney, this paper addresses this question through analysis of the entanglement of sensations, values and the museum's curatorial interpretation strategies.

This paper focuses on three critical phenomena that contribute to the shaping of the experience of cultural memory among a heterogeneous public visiting a museum: (1) the acknowledgement of the visitor's presence, (2) the mediation of museum objects for evoking cultural memory, and (3) the emergence of an anonymous voice that takes place as a collective expression of a nation. It argues that the curatorial arrangements and the curation of these four exhibitions created new forms of connections to

the past and shaped the cultural-aesthetic field of memory for the Middle Eastern immigrants of greater Sydney and beyond who visited these exhibitions.

My objective is to take a close look at my experience as an Islamic Art Historian – Anthropologist working as a curator and review my working processes, intellectual and material constraints. This analysis is crucial for considering the relationship between art historian and anthropologist and how this can influence new perspectives on traditional forms of curation.

**Professor Pedram Khosronejad** is an Adjunct Professor in the School of Social Science at Western Sydney University and Curator – Exhibitions and Collection at the Grafton Regional Gallery. Between July 2020 and January 2023 Professor Khosronejad worked as the Curator of Persian Arts at Powerhouse Museum Ultimo, the Associate Director of Iranian and Persian Gulf Studies at Oklahoma State University in the United States (2015–19) and as the Goli Rais Larizadeh Chair of the Iran Heritage Foundation for the Anthropology of Iran in the Department of Social Anthropology at the University of St. Andrews, Scotland (2007–15). His interests include questions of contemporary visual art, multidisciplinary curatorial approaches, museum migration collections, and the history of photography in relation to gender, sexuality, and race.

**PRESENTATION #3: AMANDA WATSON, WAIKATO INSTITUTE OF TECHNOLOGY TE PŪKENGĀ, NEW ZEALAND**

**An interconnected place: Site-responsive painting**

**Abstract:** This paper presents an exploration of current site-responsive creative practices relevant to Aotearoa New Zealand and Australia, prompting the consideration of potential future painting engagements with environments. An awareness of the relationship between people and environments is becoming urgent as decision-making affecting the natural world severely impacts the global ecosystem. Artists who engage with environments to make their work and who let themselves be affected during the making process, are participating in a broad ecology that extends beyond their own agency and capabilities, and can offer valuable insights that are imbued with surprising 'views of place'. Paintings that are built on these kinds of direct on-site interactions can help us to 'know' places in powerful ways that are released from the boundaries of conventional ontologies, where

the work becomes less of an interpretation and more of a collaboration with environments. It is possible that site-responsive painting can reveal surprising nuances of our relationship with the natural world with implications for our future engagements with our environments. Alongside exploring this way of knowing through painting encounters, I will draw on ideas of enchantment that make sense of the fieldwork and methodology, in particular an understanding of manifestation through embodiment and 'new-materialist' concepts relating to the interconnection between things, to reflect on what may be at work in site-responsive painting.

**Amanda Watson** is a practice-led researcher in performative and site-responsive painting. Her paintings embody the vitality of the gestural mark and complexities of the environments as they are made in-situ, and her work connects to a lineage of environmental and performative movements. Public Collections: *Waikato Bequests Collection*; *Waikato Museum Te Whare O Taonga*; *Wallace Art Collection*; *University of Waikato Art Collection*. Publications: *Scopes Art & Design Journal*; *The Journal of Visual Art Practice*; *EyeContact*; *Fleshbag*. AAANZ Conference Panel presenter [2021, 2022] and convenor [2023]; *Waikato Institute of Technology Research Symposiums* [2021-2023]; Artist in Residence at the *Dunedin School of Art*. Public Lecture, *University of Dundee*, Scotland [2023]; Research presentation, ITIA, *University of St Andrews*, Scotland [2023]. Associate Editor for the *Journal of Visual Art Practice* [currently editing a Special Edition of the Journal with a focus on the South Pacific, due out 2025]; Research Associate with the *Waikato Institute of Technology Te Pūkenga*. BFA [Elam, Auckland University]; PGD Museum St [Massey University]; MA in Painting [Wintec]; Summer School [Slade, University College London].

**PANEL #24****HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G040****REGENERATIONS IN POST-  
REFORMASI INDONESIAN ART**

**Abstract:** We are an interdisciplinary panel comprised of artists and art historians, concerned with the process and practice of reframing and re-presenting recent contemporary Indonesian art and its history. This panel aims to expand current thinking about generational, place-based and disciplinary representation in recent art from Indonesia. Although the events of 1998 and Reformasi continue to frame discussions of Indonesian art history 26 years later, this panel is concerned with exploring new shifts and anchor-points for art and history occurring in the post-Reformasi period. What distinguishes these new waves, ideas and ripple-effects from earlier precursors? And how can we theorise, represent, and practice art or its history in ways that account for new narratives, and new generational insights? The three papers of this panel comprise three reflections on relating with Indonesian (art) history, and the questions – and opportunities – that arise from this experience.

**CONVENORS****Caitlin Hughes, University of Melbourne****Patriot Mukmin, University of Melbourne**

**Caitlin Hughes** is a PhD Candidate in Art History and Curatorship at the University of Melbourne. Her dissertation studies a history of interdisciplinary art in Indonesia after 1998 through inter-island and international contexts; encompassing Eastern Indonesia as part of this (post)national focus. Alongside her sustained research on post-1998 Indonesian art history, Caitlin's research interests also extend across the broader Asia-Pacific region to incorporate topics such as play, public art, urban art, environmental aesthetics, cinema, poetics, and 'antidisciplinary' approaches to studying art history. Caitlin has published in several platforms, and has presented papers, lectures and seminars in various places across Indonesia, Australia, and the United States. In 2020, she graduated from the Australian National University with a Bachelor of Art History (Honours, First Class),

and earlier completed a double degree from ANU (2016–2019), receiving a Bachelor of Art History and Curatorship, and a Bachelor of Arts (Art Theory, Asian Art History).

**Patriot Mukmin** is a PhD researcher at the Victorian College of the Arts, University of Melbourne. He also works as an artist and lecturer at the Faculty of Art and Design, Bandung Institute of Technology. His research focuses on the semiotic reading of visual signs, especially in works of art. In addition, he often borrows concepts in Semiotics to construct his creations. As a visual artist, he has presented several solo exhibitions such as *Revolusi: Titik Silang Kuasa 45–65* at the George Paton gallery, Melbourne, Australia (2024), *La mer*, at the Centre Intermondes, La Rochelle, France (2023), *Empty Unempty* at the Fuwari no Mori, Narita, Japan (2019), *Treachery of Paintings in Art* Jakarta (2017), *Vox Populi* at the Jeonbuk Museum of Art Residency, South Korea (2016), and *KUP: Titik Silang Kuasa 66–98* at the Lawangwangi Creative Space, Bandung, Indonesia (2015).

**PRESENTATION 1: CAITLIN HUGHES,  
UNIVERSITY OF MELBOURNE****Reinscribing Makassar Art(s): Space, City,  
and a New Narrative Wave (2011–now)**

**Abstract:** This presentation examines the arts landscape of Makassar, South Sulawesi, from 2011–now and considers a new wave for artistic and institutional interdisciplinarity primarily shaped by the intersections between performance, poetry and film. A rigid focus on 'high art' and stricter disciplinary boundaries in art history has left underacknowledged the fluidity of art(s, plural) practices away from the key "centres" in Indonesia for art's study and institutions, which are primarily located in Java.

In this context, Eastern Indonesia is an ideal place through which to rethink what is 'Indonesian contemporary art', and how understanding another place-based context outside of Java may provide a helpful challenge to what we already know about the Indonesian art–historical canon. This presentation charts recent cross-disciplinary art practices in Makassar, and positions them as linked to (and shaped by) the rise of art spaces and activities that emerged from 2011 onwards. The presentation will then consider these ripple effects and changes in a wider Eastern Indonesian context.

Ultimately, this presentation revolves around the key idea that, depending on where you are in the Indonesian archipelago, your view of art's form and function will be shaped by a multitude of experiences that are not always – or clearly – tied to a concrete *seni rupa* (visual art).

**PRESENTATION 2: PATRIOT MUKMIN,  
UNIVERSITY OF MELBOURNE**

**Tikar Purun and 1998 Indonesian Reformation**

**Abstract:** Through this paper, I explain the relationship between Tikar Purun and the Indonesian Reformation in 1998, two things that have no relation at all from the outside. One is a national intangible cultural heritage; the other is a chapter of change in Indonesian socio-political History. However, for my work, both are the main sources of the creative process I have worked on for the past ten years.

The approach I employ in crafting this paper is a deeply personal reflection on my work, which examines the theme of history and incorporates weaving techniques in its creative process. The mediums I utilise range from painting and photography to video.

From the process above, I found that childhood memories are the key that connects the two things above. I spent my childhood in the '90s and experienced the 98 Reformation in the capital. These vague memories often become my creative drive. In realizing this drive, I borrowed the method used by Tikar Purun artisans, namely weaving. I remember my encounter with these mats when I went to my father's hometown, Tanjung Atap, Tanjung Batu, South Sumatra, where one of the main livelihoods of the residents is producing these woven mats.

**PRESENTATION 3: ZICO ALBAIQUNI,  
UNIVERSITY OF MELBOURNE**

**Post-Jeprut : A Disruption and continuation  
of the legacy**

**Abstract:** In my series of paintings from solo exhibition "Tilem", I explore the legacy of Jeprut, an art movement from West Java, Indonesia, that deeply resonates with my own spiritual journey and socio-political commentary. Growing up in Bandung, I often found myself at odds with the modernist, didactic art teachings of my formative years. For me, art should transcend mere aesthetics and strike a spiritual chord with its audience, transforming galleries and museums

into sacred spaces.

Jeprut is a type of performance art from West Java, Indonesia, that explores the relationships and conflicts between natural, socio-cultural, and political contexts. Under the increasingly authoritarian Suharto regime (1966-1998), jeprut became a means of resistance, with spontaneous performances often erupting as acts of defiance.

Jeprut, a term that means 'to suddenly break' or 'snap,' also translates to 'quirky' or 'idiosyncratic.' This movement, championed by my father, Tisna Sanjaya, became a form of performance art that critiqued and resisted the Suharto regime's authoritarianism. My painting, "Applause! Applause! Don't applause, we are not pigeons!" takes inspiration from a Jeprut performance by Davit Muhammad Thomas, critiquing the tokenistic use of performance art in contemporary exhibitions.

In another work, I draw from Anggawhedaswara's performance "What Your Art (Water) For?" to juxtapose the privileged depiction of Edward Hatley's 18th-century paintings with the harsh realities faced by Bandung's lower classes. This contrast underscores the vital role of art in sparking discussions on social and environmental issues.

I also revisit colonial exhibition practices in my painting "I wish the world is twice as big – and half of it is still unexplored," reflecting on the colonial display of human beings and contemporary representations of Indonesian art. tool for addressing cultural and political complexities today.

**Zico Albaiquni** is a PhD researcher at the Victorian College of the Arts, University of Melbourne. He works as an artist based in Melbourne and Bandung. His research approaches painting by evoking moments in art history; studying and interpreting earlier genres and contexts, and gathering motifs to probe fundamental questions about the role of artists and the circulation and function of art. In his theatrically laid-out compositions, Indonesian historical references and contemporary cultural icons are represented in a distinctive, vibrant colour palette. As an artist, he has exhibited extensively in Indonesia, as well as in Australia, Italy, France, Austria, Netherlands, Hong Kong and Singapore. Recent curated shows include: *On the Nature of Botanical Gardens*, Framer Framed, Netherlands (2019), *Contemporary Worlds: Indonesia*,

the National Gallery of Australia (2019), the 9th *Asia Pacific Triennial of Contemporary Art*, Queensland Art Gallery | Gallery of Modern Art, Australia (2018–19), and *JAVA – Art Energy*, Institut des Cultures d'Islam, France (2018). He was a finalist of the 2nd Bandung Contemporary Art Award (2012), Soemardja Award (2012) and Asia Award, Tokyo DesignWeek (2015). In 2015, Albaiquni was awarded the Bundesministerium für Unterricht, Kunst und Kultur (Ministry of Education, Art and Culture, Austria) Residency, resulting in two solo shows in the capital city of Vienna. Albaiquni is collected by the Tropenmuseum (Netherlands) Queensland Art Gallery | Gallery of Modern Art (Australia), National Gallery of Australia, Singapore Art Museum, Museum MACAN (Indonesia), and Bega Valley Regional Gallery (Australia).

### **PANEL #25**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G050**

### **SHIFTING SUBJECTS: TRANSMUTING, TRANSCRIBING AND DISCOMFORTING THROUGH PRINT IN THE COLONIAL PRESENT**

**Abstract:** This panel attends to the role of print in the colonial project. Through discussion of panellists' practices, we examine how artists today turn print operations back on themselves, to pick apart Australian colonial histories and the colonial present. The histories of print and colonialism are tied together. Much has been made of print as a mechanism of democratisation and dissent, but print has also been put to work by colonial powerbrokers. The operation of print has even been described as a colonial world-making gesture, that circulates and reproduces ideas through image and text. In the hands of the ruling 'elite', the ability to replicate becomes a tool of homologous reproduction through which dominant groups proliferate and guard power. But, as this panel shows, it is through print's interconnections with imperialism that it also reveals and questions mechanisms of colonial power. The discussion examines how print operations extend beyond the well-known notions of reproduction and dissemination, to include notions such as pressure, reversal and strain. Jenna Lee's practice reconstructs settler-colonial language books into new sculptural forms of ecological resilience and cultural pride,

whilst Deidre Brollo disorganises the effects of colonial mapping and place-naming on the land. Rebecca Mayo examines actions of translation with, and through, more-than-human matter, using print's distributed authorship to elevate quieter stories; Julie Gough's archival digging employs repetition to connect, remember and restore; and Clare Humphries re-transcribes and flips astronomical charts to invert dominant perspectives. By looking through the histories and operations of print, this panel will show how the sturdy connections between print and colonisation are used by contemporary artists to (re)vision the colonial present.

### **CONVENORS**

**Dr Clare Humphries, National Art School**

**Dr Rebecca Mayo, Australian National University**

**Clare Humphries** is an Australian artist who has lived and worked in Melbourne, London and Sydney. In recent works Clare translates observations of the rising moon to produce image sequences that articulate arcs of orbital movement, and the shifting perceptions of locatedness and cosmic distance that accompany them. Clare holds a PhD from RMIT University, and has lectured at the Victorian College of the Arts (The University of Melbourne), the National Art School (Sydney), the Royal College of Art (UK), and Norwich University of the Arts (UK). Clare has exhibited widely in Australia and internationally and won numerous awards including the Ursula Hoff Institute Award (Geelong Print Awards), the John Denton Print Award (Australian Print Workshop). Her work is represented in many public collections including the National Gallery of Australia and the State Library of Victoria.

**Rebecca Mayo** is a Senior Lecturer in Printmedia and Drawing at the School of Art & Design, Australian National University. Her PhD, *Labours of Care: Art and Ecological Restoration*, examined how an art practice built around process, repetition and labour can produce artworks that manifest through—and reveal—practices of care. Exhibitions include *Siteworks 2022*, Bundanon, NSW, *CLIMATE CARE: Reimagining Shared Planetary Futures*, at the Museum of Applied Arts (MAK), Vienna Biennale for Change; *Castlemaine Experimental Print Prize*, Castlemaine Art Museum (First Prize); *Open House Tamworth Textile Triennial*. Solo shows *Habitus*, Heide Museum of Modern Art and *It's in*

the bag, Caves, Melbourne contributed to Climarte's Art+Climate=Change Festival.

**SPEAKER #1: DR DEIDRE BROLLO,  
AUSTRALIAN NATIONAL UNIVERSITY**

**Abstract:** Through her writing and creative work, Deidre Brollo engages with the languages and legacies that are embedded in printed images and objects. Working largely with the forms of artist's books and installation, her practice draws on print culture and its inherent ideas (the logic of the archive, the transmission of narrative, the notion of exchange) to consider the terms on which we engage with the past, and to uncover ways the past remains restless in the present moment.

Her contribution to the panel will interrogate the relationship between print culture and historical acts of mapping in Australia, with reference to her artist's book 'Unsettled' (2022). This work considers the motivations and consequences of topography and toponymy – of place-writing and place-naming – and explores how language, ink and paper have been used as colonial and bureaucratic tools to shape, control and subdue zones of upheaval. Drawing together thousands of contemporary Australian placenames, 'Unsettled' reflects on the many acts of imagination or memory that collectively wrote over this landscape. In pulling against the organising principles of cartography however, the work seeks to disconcert, to discomfort, and to disorganise a 'settled' view of place.

**Deidre Brollo** is an artist whose practice draws together dispersed and fragmentary remnants of print culture, as a means to uncover latent narratives and histories. Deidre holds a PhD from the *University of Sydney*, and has previously lectured at *Sydney College of the Arts (University of Sydney)*, *University of Newcastle*, and *National Art School (Sydney)*. She currently teaches Printmedia in the School of Art & Design, *Australian National University*. Deidre's work has been exhibited in Australia and internationally, and has won a number of awards. Her artist's books are held in the collections of the *National Library of Australia* and the *State Libraries of New South Wales, Victoria and Queensland*, and her work is found in a number of university and regional gallery collections.

**SPEAKER #2: DR JULIE GOUGH,  
TASMANIAN MUSEUM AND ART GALLERY**

**Abstract:** Julie Gough amplifies aspects of colonial history to show the workings of Empire against First Peoples. Archival collections, print press articles and colonial artworks are repurposed into evidentiary documents that return to face the places they refer to or impacted upon, to retell what they hold, show or state from Gough's perspective. Gough's often site specific installed or filmed works challenge notions of then and now, collapsing time, and demonstrating the imminence and need to attend to unresolved happenings, even dating beyond living memory. In this presentation Gough will discuss how reconnecting place and events through art practice, in this case utilising historic print media, is a viable means to bring early Colonists' descendants and First People together in a dialogic space to commence working through and out of a currently transfixed relationship.

**Julie Gough** is an artist, writer and curator, First Peoples Art and Culture, at the *Tasmanian Museum and Art Gallery*. Gough's multimedia art and research involves uncovering and re-presenting conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people. Her Briggs-Johnson-Gower family have lived in the Latrobe region of Lutruwita (Tasmania) since the 1840s, with Tebrikunna in the north east their Trawlwoolway Country. Gough holds a PhD from the *University of Tasmania (Visual Arts, 2001)*, MA (Visual Arts) *University of London, Goldsmiths College (1998)*, and Bachelor degrees in Visual Arts (*Curtin University*), Prehistory/English literature (*University of West Australia*). She has exhibited in more than 200 exhibitions since 1994, and her artwork is held in most state and national collections.

**SPEAKER #3: DR CLARE HUMPHRIES,  
NATIONAL ART SCHOOL**

**Abstract:** In her recent work, and since living in the UK, Clare Humphries considers the ways that early astronomical charts constructed ideas of 'Australia' in the European imagination. Bringing together modes of imprint and re-transcription, she considers how Celestial maps of the 16th and 17th Centuries imagined the skies of *Terra Australis Incognita* (Latin for 'Unknown Southern Land') as 'other' – upside down and incomplete – always defined in reference to the

Northern eye. Clare takes early cartographic maps and re-transcribes them over her own observations of the Australian night sky, rotating and flipping the historical 'data' to orient towards a Southern, embodied perspective.

Clare will introduce the panel discussion and speakers, and reconsider the popular understanding of print as a tool of circulation, protest and scholarship. She will propose the idea of print as a zone of material and spatial transformations, or an intelligence of translation, that can be employed to shift subjects. Beyond its potential for reproducibility, print offers logics of translation, pressure, reversal, authorship and multiplicity that are used by the panelists to investigate the colonial present. Within this context Clare will also reflect on her own use of "flipping" to reorient historical understandings of Australia as *Antipodean* (Latin for 'with feet opposite ours') to a dominant other.

#### **SPEAKER #4: JENNA LEE**

**Abstract:** Jenna Lee's practice revolves around the transformation of inherited narratives, particularly through the physical intervention of printed books. By deconstructing and reconstructing settler-colonial language books, Lee engages with the subtle spaces between words and histories, exposing the nuances often overlooked or lost in translation. These acts of physical intervention—cutting, folding, and reconfiguring—go beyond mere destruction, allowing for the reimagining of narratives that have long been suppressed.

Lee's work seeks to reveal the unseen forces shaping our understanding of history and identity. In the panel discussion Lee will consider how her transformation of printed materials brings hidden stories to the surface and invites reflection on the complexities of inherited histories. She will discuss how this process is grounded in cultural knowledge, which guides her in reinterpreting and recontextualising the legacies we inherit.

Through revealing these engagements with the printed book, Lee aims to demonstrate the power of cultural transmutation, reshaping both materials and the historical narratives they carry. Her contribution will offer new perspectives on how we can understand and relate to the past while considering the possibilities for new meanings and connections in the colonial present.

**Jenna Lee** is a First Nations Gulumerridjin (Larrakia), Wardaman and KarraJarri Saltwater woman with mixed Japanese, Chinese, Filipino and Anglo-Australian (Irish and Scottish) ancestry. Driven to create work that transforms the scars of colonialism, Lee builds on a foundation of her father's staunch teachings of culture and her mother's gentle teachings of paper craft. With a practice focused on materiality, ancestral material culture and Gulumerridjin knowledge-based method and process, Lee interrogates notions of the archive, histories of colonial collecting, and the lies presented within settler-colonial books and texts. Lee ritualistically analyses, deconstructs, and reconstructs these source materials, language and books, transforming them into forms of cultural beauty and pride.

Lee's work, primarily in immersive installations, includes objects, works on paper, and multi-media. In these, she demonstrates the transformative power of First Nations' ways of being, thinking, and doing on the materials, legacies, and environmental conditions inherited through colonialism. Represented by *MARS Gallery* in Naarm (Melbourne, Australia), Lee has exhibited in several national and international museums and galleries, including the *National Gallery Victoria*, *TarraWarra Museum of Art*, *Pitt Rivers Museum* in Oxford UK, the *Institute of Modern Art* (Brisbane), the *Museum and Art Gallery Northern Territory*, *QUT Art Gallery*, and *Griffith University Art Gallery*. Formally trained as a graphic designer, Lee has a Bachelor of Visual Communication Design and a Postgraduate Certificate in Museum Studies.

#### **SPEAKER #5: DR REBECCA MAYO, AUSTRALIAN NATIONAL UNIVERSITY**

**Abstract:** Rebecca Mayo's practice binds print and its operations with the colour and materiality of plant matter, textiles and more-than-human life. Grounded in an ethos of collaboration and social connection, she works at the intersection of Critical Plant Studies and feminist care ethics, textiles and print.

For this panel, Mayo will examine collaboration, distance, proximity and translation through a discussion of two projects. The first encompasses her collaborations with Walbunja Elder Aunty Deidre Martin and Jacob Morris a gämmea-Darrawal Ngundah of the yuin marrin, where they worked together on Country to draw out stories and plant/human relations through the production of dyed cloth using *The Plant Sensibilia*

Machine. The second project Rebecca will consider is Jonathan Jones' *untitled (transcriptions of country)*, 2021–2023. This collaboration 'repatriates' Eora Nation plant specimens uprooted on Baudin's 1800–1804 voyage, through the storytelling of Aboriginal Elders and knowledge-holders, and in the facsimile specimen sheets embroidered by groups of migrant textile artists living in Western Sydney. In both of these projects, the artist, much like the master printer, steps to the side, allowing the mix of plants and people to tell old stories in new ways.

### **PANEL #26**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G051**

## **REIMAGINING MONUMENTALITY: DECOLONIAL ARTISTIC RESPONSES FROM AOTEAROA NEW ZEALAND, AUSTRALIA AND BEYOND**

### **Session #2**

#### **CONVENOR**

**Karen Blennerhassett, University of Auckland  
Waipapa Taumata Rau**

### **PRESENTATION #3: DR LINDA TYLER, UNIVERSITY OF AUCKLAND WAIPAPA TAUMATA RAU**

#### **Zealandia and the friendly Māoris: Commemoration and the New Zealand Wars**

**Abstract:** The battles now known as the New Zealand Wars took place in the North Island of New Zealand from 1845 until 1872. During the early part of the twentieth century seven monuments, as well as cemetery tablets and hatchments, were installed around the North Island to commemorate the loss of life of British troops. Occasionally these also acknowledged Māori who fought on the British side. One of these is the memorial situated in a small reserve on Symonds Street at the top of Wakefield Street.

Erected by the Victoria League in 1920, it originally featured a bronze representation of Zealandia (a personification of New Zealand, sculpted by Royal Academician Thomas Eyre Macklin) holding a flag in her left hand while she reaches up with a fern frond in her right towards bronze lettering which reads: "In Memory of the Brave Men Belonging to the Imperial and Colonial Forces and the Friendly Maoris who gave

their lives for the country during the New Zealand Wars 1845–1872". Below this is the phrase "Through War They Won The Peace We Know." Should monuments like this be removed, or is the onus on the current generation to "retain and explain", telling both sides of the story?

**Linda Tyler** has taught art history at Canterbury, Victoria, Waikato and Auckland universities, and design history at Unitec and the Dunedin School of Art, and been an art curator at Waikato Museum, the Hocken Library and Gus Fisher Gallery. She wrote her MA thesis on the Austrian architect Ernst Plischke and her PhD on the Colonial Museum botanist and draughtsman John Buchanan. Since 2018 she has been convenor of the Museums and Cultural Heritage programme at the University of Auckland.

### **PRESENTATION #4: DR ROBERT VIDAS, INDEPENDENT RESEARCHER**

#### **Oedipal reckoning: Decolonising Classicism in Australian monuments**

**Abstract:** The recent phenomenon in Australia of activist-led interventions against monuments, in part fuelled by anger within sections of the community at perceived injustices based on racial discrimination, tap into a disdain for public visual markers of the historical persons and events that have cemented such prejudicial mindsets. They have become targets because they were created to commemorate events, individuals and values significant to the nation-state, which deliberately excluded those outside the formerly dominant Anglo-Celtic population. Among the most important examples of these are the innumerable memorials created in the 1920s and thirties to the service personnel of World War One, but which did so by erasing through an absence of representation the numerous ethnic groups in the society that they were supposed to represent.

Mutual to the memorials, and almost all monuments built before the mid-twentieth century, was the use of Graeco-Roman visual culture—commonly if vaguely called classical—to represent and elevate their subjects. We can attempt to decolonise these monuments by examining the formal language in which they were created, as in Christine O'Loughlin's *Cultural Rubble* (1993), where the artist deconstructs the influences of Antiquity and in so doing "decolonises" its legacy and the British mutations by which classical culture arrived in the Antipodes. Applying the same



formalist critique to the Interwar memorials illuminates their “colonial” context, and how classicism was pertinent to the reinforcement of such manipulative representations of groups in Australian society, which have contributed to our current perceptions of monuments.

**Robert Vidas** has just attained a PhD in Art History at Monash University on the question of ancient Greek and Roman influences upon Australian visual culture during the Interwar period (1919–39). It focused on causes for the interest of Australian intellectuals and artists in a native Classicism, what ideas or conceptions of it they had, and how it was made physically manifest. The thesis is reflective of his lifelong interest in the Graeco-Roman legacy’s influence on Western visual culture, especially in architecture and painting. He also has long-term teaching experience in History (specialising in modern Western and Chinese periods) and Visual Art, and holds a Bachelor of Fine Arts (Painting major), Graduate Diploma of Secondary Education (Art and Craft), and a Postgraduate Diploma in Arts (History).

**PRESENTATION #5: ALANNA FRANCES O’RILEY, INDEPENDENT RESEARCHER**

**The colonial elephant in the room: Michael Parekōwhai’s The Lighthouse and Captain James Cook**

**Abstract:** Imperial rule has long been supported by the establishment of monuments. However, in our current climate of tumultuous politics and failing social systems, these monuments occupy increasingly shaky ground. Given a growing crusade against monumental statues, the public silence on Michael Parekōwhai’s statue of Captain James Cook in The Lighthouse (Tāmaki Makaurau Auckland, Aotearoa New Zealand, 2017) is deafening. In Aotearoa New Zealand, Captain James Cook is a familiar, albeit divisive, figure. To some, Cook is known as a British navigator, explorer, and cartographer, a founder of nations, friend to natives, with enlightened and scientific motivations. To indigenous communities, Cook was the thief, murderer, and kidnapper who knowingly spread disease when arriving in the Pacific with the intent to find ample land for the British Crown to colonise.

This paper explores the significance of the statue of Cook within The Lighthouse, particularly in relation to the legacy of colonial monuments and memorialisation. In The Lighthouse, sculptor Michael

Parekōwhai recasts Cook as a complex emblem of personal and collective identity, highlighting issues of place, legacy, and sovereignty. Parekōwhai revises the role of the colonial monument, reclaiming Cook as an instrument in the balancing of historical and national narratives.

**Alanna Frances O’Riley** is an art historian, writer, and curator from Tāmaki Makaurau Auckland, based in Eora Sydney. Alanna holds a MA in Art History (First Class Honours) from The University of Auckland, with a specialisation in contemporary photography. Her research interest also extends to embodied curation and decolonial praxis. She has had writing published in The Art Paper, Back Story, Perspective, and various exhibition catalogues. Her background as an arts professional has seen her work with institutions including the Aotearoa Art Fair, Artfull, Auckland Art Gallery Toi o Tāmaki, and Auckland War Memorial Museum Tāmaki Paenga Hira.

**PANEL #27**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G052**

**WHY THE NINETEENTH CENTURY?  
OLD AND NEW APPROACHES TO  
RESEARCHING COLONIAL-ERA ART**

**Session #3**

**CONVENORS**

**Rebecca Rice, Museum of New Zealand  
Te Papa Tongarewa**

**Dr Helen Hughes, Monash University**

**PRESENTATION #7: IVANA NINIĆ**

**Feminising the Canon: The margins  
of Australian Impressionism**

**Abstract:** Until recently, the historiography of late nineteenth century art in Australia has centred on the importance of Australian Impressionism, emphasising its role in the formation of Australian national identity and relying heavily on Tom Roberts’ and Arthur Streeton’s artworks and their own anecdotes as the prioritised archival sources. Slowly but steadily, a growing number of galleries and museums have mounted revisionist exhibitions about Australian Impressionism (for example, the traveling exhibition

*Completing the Picture: Women Artists and the Heidelberg Era* in 1992, *Australia's Impressionists* at the National Gallery London in 2016 and *She Oak and Sunlight: Australian Impressionism* at the National Gallery of Victoria in 2021) drawing attention to its place within a global context and also focussing on bringing overlooked women artists back into the picture. In spite of this, the story of late nineteenth-century Australian art still holds strongly onto the legacies of the Heidelberg period and the *9 by 5 Impression Exhibition* as key events, inevitably reinforcing the patriarchal (and nationalistic) canon of late nineteenth-century art to which women artists have merely been added.

Informed by Janet Wolff's call for productive mobilisation of the feminine in a way which interrogates "the very institution of gender", this paper analyses the marginalisation of Charles Conder as an effeminate artist and Janet Sutherland as a woman artist within the context of the Heidelberg school as the national *plein air* group centred around the image of a male artist at work in nature. The purpose of the paper is to deconstruct the visual and textual sources which positioned Conder into the realm of what was culturally and symbolically considered feminine capability in arts but also to show how the thematic and stylistic affinities of the artists in question illuminate the performative aspect of gender in arts. By considering to which extent the presentation and reception of Conder's and Sutherland's works as feminine led to their marginalisation or misinterpretation in the past, this paper emphasises the relevance of their practices for the contemporary understanding of late nineteenth century Australian art and informs new historiographies of Australian art.

**Ivana Ninić** specialises in nineteenth and early twentieth-century Australian and European art currently focusing on the themes of romantic sensibility, modernity and identity politics.

In her PhD thesis, Ivana analysed expressions of Eurocentric feminine modernity in the colonial context focusing on the works of Charles Conder. Her current projects include investigating urban typologies in Australian visual culture of the late nineteenth century, exploring formulations of romantic sensibility in Australian arts and visual culture of the nineteenth and early twentieth century and works on a book about Charles Conder.

## **PRESENTATION #8: ANEELA DE SOYSA, AUSTRALIAN NATIONAL UNIVERSITY**

### **Julia Margaret Cameron's Ceylon photographs (1875–1879): Reflecting the past, informing the future**

**Abstract:** The Victorian photographer Julia Margaret Cameron (1815–1879) is considered a major figure in the history of photography for her artistically expressive portraits and narratives. The photographs she took in England between 1864 and 1875 have been the subject of much scholarship, but the photographs of colonial subjects that Cameron made in the last three years of her life after she moved to British Ceylon to live on the family's coffee plantations, are less known. These extant photographs which number less than twenty-five, are among the earliest photographs of colonised subjects by a woman photographer.

In my paper, I analyse Cameron's photographs in British Ceylon as representations which reveal a complex and multilayered practice that required close collaboration with her subjects. Living in remote areas of the island, Cameron photographed people of Ceylon who had a connection to her family: workers on the family coffee estates, and villagers her son had responsibility for, as an official of the Ceylon Civil Service. The photographs, among other things, evidence her dialogue with a villager, depict a religious festival, illustrate a French opera set in Ceylon, and portray a British colonial artist with her model.

I explore the socio-political, cultural, and economic context of the photographs' making to identify how they speak indirectly to histories of biopower, colonial violence, dispossession, and the environment, and reflect on insights and opportunities these photographs offer us to grapple with issues of our time.

**Aneela de Soysa** is a graduate student at the Australia National University in Canberra, School of Art and Design where she recently completed a masters thesis on Julia Margaret Cameron's Ceylon Photographs (1875–1879). She reframes existing knowledge and brings new insights using historical context, post-colonial discourses, new archival sources, and her knowledge of the country and people of Sri Lanka. Her interests lie in Art History, Curatorship and Heritage Management.

She has had a career in finance, strategy, and corporate restructuring, and has worked for the Governments of Australia and Sri Lanka. She has an

MBA from the University of Warwick (UK) and a Masters Degree in Economics from the University of Colombo.

**PRESENTATION #9: REBECCA RICE, MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA (WITH ISAAC TE AWA, SEAN MALLON AND MARTIN LEWIS IN SPIRIT)**

**Shaw's tapa sampler: Negotiating the past, inspiring the present, and empowering the future**

**Abstract:** In 2021, Te Papa acquired a version of Alexander Shaw's extremely rare tapa sampler for the collection. Published in two editions in 1787 and 1804, the book contains samples of tapa or bark cloth from various islands, including Hawai'i, Tahiti and Tonga, that were gifted, traded, tricked, and stolen by Captain Cook and his crew during their Pacific voyages from 1768-1779. On their return, much of this bark cloth was cut into pieces to satisfy the curiosity of European collectors. Shaw, a London bookseller, divvied these up into even smaller 'snippets' and published them with a brief catalogue and introduction.

Shaw's sampler has been a source of fascination, frustration, and mystery for over 200 years, but most research has focussed on the European stories, ignoring the indigenous knowledge and worldviews that are intimately entangled in the sampler and its history. At Te Papa, the cross-disciplinary curatorial team that brought the sampler into the collection has been seeking to shift the power dynamic, to recontextualise the sampler, and reconnect it with Pacific communities.

This paper will describe how – underpinned by the principle of mana taonga that acknowledges the spiritual and cultural connections communities have to collections – we have undertaken a programme of engagement and response to this historical taonga with contemporary makers and researchers. This process has enabled the histories of loss associated with the sampler to be acknowledged, while allowing for contemporary Pacific tapa makers to be inspired by the cloth made by their ancestors – creating a 'cultural love letter' that might empower and inspire future generations.

**PANEL #28**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G053**

**MARXIST MEDIATIONS IN AUSTRALIAN ART HISTORY: IN CONVERSATION WITH TERRY SMITH**

**Abstract:** This interview-style session will examine the influence of Marxist ideas on Australian art history, focusing in particular on the work of Terry Smith. Since the 1970s, Smith has played an instrumental role in introducing Marxist ideas to the field of Australian art history, building on the foundations first laid by Bernard Smith in his iconic text, *Place, Taste and Tradition* (1945). In Terry Smith's work, Marxist ideas have not been imported and applied in an orthodox manner; rather, his engagement with these ideas has been characterised by complex mediations and tensions with other discourses, such as modernism, iconology, existentialism, relativism and deconstruction. In this session, we will unpack the contours of his engagements with these problematics, guided by key works from Smith's career, such as "The Provincialism Problem" (1974), "The Divided Meaning of Shearing the Rams: Artists and Nationalism, 1888-1895" (1979) and *Transformations in Australian Art* (2002), among others. We will also consider Smith's work as a member of collectives such as *Art & Language* and the *Media Action Group*. Broader discussion around other examples of Marxism in Australian art history—such as the aforementioned work by Bernard Smith, and Ian Burn, Nigel Lendon, Charles Merewether and Ann Stephen's *The Necessity of Australian Art* (1988)—will be offered. Using a conversational, interview format, this session will bring together close historiographical analysis and personal reflections in order to tell an engaging story about this important facet of Australian art history.

**CONVENOR**

**Dr Christian Rizzalli, University of Queensland**

**PRESENTER (IN CONVERSATION FORMAT)**

**Terry Smith, University of Sydney,  
and University of Pittsburgh**

**Christian Rizzalli** is an art historian based at the University of Queensland, where he works as a Teaching Associate, lecturing and tutoring in UQ's art history program. His research is primarily focused on the history of the Italian avant-garde, and the way in which modernist aesthetics were deployed by communist and Fascist artists and architects in between the two world wars. With this topic as a springboard, Christian is also interested in the broader (global) relationship between avant garde art and radical politics, particularly at the intersection of art and architecture. Recently, he has expanded his focus to consider the influence of radical left-wing ideology on art and art history in Australia.

**Terry Smith** is Emeritus Professor of Art History at the University of Sydney, and Andrew W. Mellon Emeritus Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh. He is Professor in the Division of Philosophy, Art and Critical Thought at the European Graduate School and Faculty at Large, Curatorial Program, School of Visual Arts, New York. He is a Fellow of the Australian Academy of the Humanities. In 2010 he was named the Australia Council Visual Arts Laureate and won the Mather Award for art criticism conferred by the College Art Association (USA). In 2022, CAA conferred on him its Distinguished Teacher of Art History Award. He is author of *Making the Modern: Industry, Art and Design in America* (University of Chicago Press, 1993); *Transformations in Australian Art* (Craftsman House, Sydney, 2002); *The Architecture of Aftermath* (University of Chicago Press, 2006), *What is Contemporary Art?* (University of Chicago Press, 2009), *Contemporary Art: World Currents* (Laurence King and Pearson/Prentice-Hall, 2011), *Thinking Contemporary Curating* (Independent Curators International, New York, 2012), *Talking Contemporary Curating* (Independent Curators International, 2015), *The Contemporary Composition* (Sternberg Press, 2016), *One and Five Ideas: On Conceptual Art and Conceptualism* (Duke University Press, 2107), *Art to come: Histories of Contemporary Art* (Duke University Press, 2019), *Curating the Complex & The Open Strike* (Sternberg and MIT Press, 2021), *Iconomy: Towards a Political Economy of Images* (Anthem Press, 2022), and, with Fred R. Myers, *Six Paintings from Papunya: A Conversation* (Duke University Press, 2024). He is currently editing the *Selected Writings of Okwui*

*Enwezor*. A founding Board member of the Museum of Contemporary Art Australia, he served on the board of the Andy Warhol Museum, Pittsburgh, and is Board Member Emeritus of the Carnegie Museum of Art, Pittsburgh. See [www.terryesmith.net/web/about](http://www.terryesmith.net/web/about).

Affiliations:

- Distinguished Professor at Large, The Africa Institute, Global Studies University, Sharjah;
- Professor in the Division of Philosophy, Art, and Critical Thought, European Graduate School, Saas-Fee;
- Andrew W Mellon Emeritus Professor of Contemporary Art History and Theory, University of Pittsburgh;
- Emeritus Professor of Art History, University of Sydney;
- Faculty at Large, Curatorial Program, School of Visual Arts, New York.

## **PANEL #29**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1205**

## **MICK CARTER A FASHION CLASSIC**

### **Session #2**

#### **CONVENORS**

**Michelle Guo, University of Technology Sydney**

**Dr Peter McNeil, University of Technology Sydney**

**PRESENTATION #3: DR TOBY SLADE,  
UNIVERSITY OF TECHNOLOGY SYDNEY**

**Sublimation and Samurai Dandyism:  
Japanese menswear in the Edo Period**

**Abstract:** Using Michael Carter's theory of desublimation, and many other ambient ideas that come from Carter's work, this paper will examine male sartorial dynamics in the mid to late Edo period as the social order of the samurai slowly unravelled and their originally very utilitarian armour tended more and more towards the fantastic and dandyistic. The samurai transformed themselves into ever more immaterial states via dress throughout the long period of peace from the early seventeenth to the mid nineteenth century, as their monopoly

on violence and the structure of economic power they relied upon became more and more irrelevant. Reaching into their medieval period for inspiration on visual displays of masculine power Japan invented a tradition and built a mythology grounded in warrior splendour. As Carter wrote of stages of formal dress, the military aristocracy in Japan hid behind the sartorial embodiment of formal order, even while its finery hid the increasing fragility of its construction. Far from Europe, Japanese men placed an excessive importance on dress, refined manners and the appearance of aristocratic nonchalance, just as did the dandies of Paris and London. Trying to prolong the social structures of military nobility similar pressures as in Europe were played out on a society in enormous transition. An anachronistic masculinity of fantastical armour and accessories was part of an almost quasi-religious use of aesthetics by the Japanese to embody for them of the wider order of a changing universe.

**Toby Slade** is a fashion researcher at the University of Technology Sydney and an authority on Japanese fashion and popular culture. His current research focuses on the history, contemporary forms and changing meaning of luxury in Japan, revealing shifts in definitions of social value and patterns of consumption throughout history.

Toby joined UTS after more than 16 years at the University of Tokyo and Bunka Gakuen University in Japan. He is the author of two books: *Japanese Fashion: A Cultural History* (Berg, 2009) was the first English-language book to explore the entire historical sweep of fashion and clothing in Japan, with a particular emphasis on the modernity of Japanese clothing and its implications for contemporary theories of fashion. His second book, *Introducing Japanese Popular Culture* (Routledge, 2018), looks at fashion as a central component of popular culture.

Toby was a student of Dr. Michael Carter's in the 1990s.

#### **PRESENTATION #4: OLIVER WATTS, ARTBANK**

##### **Outfit of the Day: Michael Carter through a case study of an Overdressed Robert Wellington**

**Abstract:** This paper is a hybrid proposal consisting of a painting and a contextualising presentation. The ecumenical nature of Michael Carter's theories on fashion demanded such a broad reaching approach. I am an ex-student of Michael Carter and the paper

takes the opportunity to explore how some of his ideas and provocations have shaped my approach.

Using particularly the later work of Carter in *Overdressed: Barthes, Darwin and the Clothes that Speak*, the paper explores how fashion is connected to signing identity, not merely as semiotic communication but as seduction and desire. The anxiety created by the tension of the public and private in fashion is an important area of exploration. The Outfit of the Day seems to embody this public/private construction in a new and interesting way.

Robert Wellington is well known for his collection of historic pieces of Vivienne Westwood. By painting a portrait of Wellington in this already postmodern and historically informed fashion, the medium of paint opens up the temporal possibilities. A portrait is very much of the present, but through the history of the genre opens up other resonances. Pirates, woodland men, sea captains have all been topics of especially 18th and 19th century portraiture. The portrait also doubles fashion's concern of the equivocation of representing the personal and intimate while at the same time presenting a face to the world.

The paint and the clothes are made of imaginary materials, materials that are charged with their own cultural histories and seductive techniques.

**Oliver Watts** is an artist and theorist, who is Senior Curator at Artbank. Prior to that he was Head of Theory and History, NIDA and a lecturer at SCA between 2011–2017.

His work has also centred on the afterlife of images. His research on art and law looked at the afterlife of images of sovereignty and the theologico-political forces of the law still manifested in modern political systems. His MFA looked at the theatrical portrait genre in Britain, in the 19th century.

Watts is interested in the contemporary uses of portraiture and has been hung in the Archibald Prize three times.

#### **PRESENTATION #5: MICHELLE GUO, UNIVERSITY OF TECHNOLOGY SYDNEY**

##### **Fashion in Australian Museums**

**Abstract:** This paper explores the transformation of the Australian museum fashion landscape over the past 40 years, the period of Carter's teaching and

other influence in Australia. Over the past 40 years, the awareness of fashion in the museum has transformed dramatically. What seems like a very recent phenomenon has actually been around for significantly longer than general fashion-interested audiences may be privy to. Given the proliferation of external influences that often either inform or form the foundations of Australian scholarship, it is worth identifying what Australia's (unique?) position in fashion studies and museology has to offer these respective disciplines.

I frame my analysis of two significant knowledge-producing institutions –the museum and the university– through the following questions:

1. What kind of fashion knowledge was being produced in the Australian museum?
2. What conditions make Australia a fertile ground for fashion academia?

This paper considers this essential question as a complement to the transformation of fashion studies that took place at precisely during this time.

### **PANEL #30**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1207**

## **SHIFT WORK: CREATING SPACE FOR PRACTICAL CHANGE**

**Abstract:** This hands-on workshop invites participants to consider what it means to inhabit a future where transformative practice happens everywhere, especially in ways that don't just name change but manifest it.

Designed for arts workers, creatives, and institutional changemakers, we collaboratively explore the potentiality of our everyday practices in shaping transformative futures and demonstrate the power of small shifts in everyday actions – what Lisa Grocott (2022) terms 'shift work'.

Guided by Sarah Ahmed's insight that change happens "With the people who are doing the handywork/housework" (2012) we will focus on the skills, sensibilities, supports and superpowers that help us drive genuine institutional transformation.

This workshop is a space to reimagine institutions as sites of continuous, relational shift work—where change doesn't just happen but is intentionally crafted through the everyday actions.

### **CONVENORS (WORKSHOP FORMAT)**

**Myf Doughty, Monash University**

**Dr Megan Patty, National Gallery of Victoria**

**Myf Doughty**, together with friends and colleagues, is configuring a relational design-research and curatorial change praxis informed by Aboriginal and Maori systems thinking, queer, feminist and transformative learning studies and radical social practices of art, design and learning. Her interventions surface and play with relational capacities that spark and sustain mind-set and practice shifts at the individual level that can empower larger-scale community and institutional change initiatives. Activities include creative projects, writing, workshops, exhibitions, camps and social hangs that embody and enact relational dynamics and pluralities of systems change as a living process. She has been a curator at the National Gallery of Victoria, Melbourne (2017–2022), contributed to academic and industry publications and co-produced exhibitions and events in Australia and overseas. She holds a bachelor in design (graphics and ceramics) from UNSW and a masters of teaching (secondary art) from Deakin University.

**Megan Patty**, is Head of Publications, Photographic Services and Library at the National Gallery of Victoria, Melbourne, Australia, and is founding Curator of the Melbourne Art Book Fair (est.2015). She is a Publisher, writer and researcher and has edited numerous publications including *Art Writing In Crisis*, (2021), *She Persists: Perspectives on Women in Art & Design*, 2020, *The Centre: On Art & Urbanism in China* (2019); *Some Posters from the NGV* (2018), and *NGV Triennial* (2017). She holds a PhD from RMIT University, Melbourne

**5.30 – 7.30 PM — KEYNOTE #2**

**COOMBS THEATRE, HC COOMBS BUILDING  
(BUILDING #8)  
ENTER FROM FELLOWS ROAD**

**ILLEGITIMATE HEIRS: QUEER ARTISTS' CLAIMS ON THE MODERNIST CANON**

**David J. Getsy**

**Eleanor Shea Professor of Art History,  
University of Virginia**

**Abstract:** Revisionist approaches to teaching and writing about modern art often follow a practice of substitution in which previously excluded artists are given space in lectures and exhibitions. For queer art history, this has meant the important work of uncovering untold histories and forgotten figures. However useful such additive work is, it often places its faith in the hope for new narratives of self-identified queer artists. By contrast, how might we tell stories of the established modernist canon from queer perspectives? This talk is part of a series of explorations of how to reconsider the teaching and study of the general history of art with queer and transgender themes as core, rather than supplementary, concerns. I introduce case studies of two U.S.-based artists who acted as queer historians, each enacting a loving critique of canonical modernism: Scott Burton's exhibition of Constantin Brancusi's pedestals at the Museum of Modern Art in 1989 and Adam Milner's performances at the Clyfford Still Museum from 2018 to 2020. These museum interventions demonstrate care for the concerns of their modernist forebears while also posing questions about artistic authority, intergenerational influence, and the queer capacities to be found in modernism.

*Keynote supported by the ANU Research School of Humanities & the Arts, and The Power Institute Foundation for Art and Visual Culture, University of Sydney.*

**David J. Getsy** is a historian of art and performance whose research focuses on queer and transgender themes in modern and contemporary art. His books have charted modern sculpture's relationship to the human body: *Body Doubles: Sculpture in Britain, 1877–1905* (Yale University Press, 2004); *Rodin: Sex and the Making of Modern Sculpture* (Yale University Press, 2010); *Abstract Bodies: Sixties Sculpture in the Expanded Field*

*of Gender* (Yale University Press, 2015/2023); and *Queer Behavior: Scott Burton and Performance Art* (University of Chicago Press, 2022), winner of the 2023 Robert Motherwell Book Award for outstanding publication in the history and criticism of modernism in the arts. He has edited four books, including the widely-read anthology of artists' writings, *Queer* (MIT Press, 2016). He was the curator of the retrospective exhibition *Rubbish and Dreams: The Genderqueer Performance Art of Stephen Varble* for the Leslie-Lohman Museum, New York. The research for that exhibition informs his current book project, preliminarily titled *Street Addresses: Performing the Queer Life of the Street in 1970s New York*. He teaches at the University of Virginia, U.S.A., where he is the Eleanor Shea Professor of Art History.

**DAY 1****DAY 2****DAY 3****PANELS 31 - 37****PANELS 38 - 43****PANELS 44 - 48**

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**DAY 3 – FRIDAY 6 DECEMBER**

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8.30 - 9.00am **Registration** – Haydon-Allen Building (Building #22) University Avenue

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9.00 - 10.30am **Panels** – Haydon-Allen Building (Building #22)

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10.30 - 11.00am **Morning Tea** – Haydon-Allen Building (Building #22)

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11.00am -  
12.30pm **Panels** – Haydon-Allen Building (Building #22)

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12.30 - 2.15pm **Lunch** – Athenaeum, School of Music (Building #100) William Herbert Place (off Childers Street)

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2.15 - 3.45pm **Panels** – Haydon-Allen Building (Building #22)

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4.00 - 6.00pm **Closing Drinks** – The Australian Centre on China in the World Gallery, China in the World Building (Building #188) Fellows Lane

For attendees who are still around, you are invited to Closing Drinks at Lisa Hilli's PhD Exhibition

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**PANEL #31**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G040**

## **CONTEMPORARY MILITARY ART: PAST, PRESENT, AND FUTURE PERSPECTIVES**

**Abstract:** This roundtable discussion will introduce and define the emerging sub-genre of Contemporary Military Art, exploring its roots, current developments, and future potential within the broader context of art history and creative practice in Australia and Aotearoa New Zealand. The session will feature insights from three distinguished panellists, each bringing unique perspectives from their research and practice. The discussion will engage with the AAANZ conference themes by reflecting on the historical development of military art, examining its present state, and exploring future directions and challenges.

The roundtable will engage with the AAANZ conference themes by:

- Reflecting on the historical development and evolution of military art into the contemporary context
- Discussing current practices and theoretical approaches in Contemporary Military Art
- Exploring future challenges and possibilities for this sub-genre within the broader field of art history and creative research.

### **ROUNDTABLE CONVENORS**

**Colonel Richard Barrett, Curtin University**

**Professor Kit Messham-Muir, Curtin University**

**Major Cassandra Brooker, University of New England**

**Colonel Richard Barrett** is a PhD candidate at Curtin University, specializing in Contemporary Military Art. He has an extensive background in the Australian Defence Force and has published articles on military operations, culture and professional development, and was the lead author for the doctrine ADF-P-0 Military Ethics.

**Professor Kit Messham-Muir** is a professor of art at the School of Media, Creative Arts and Social Inquiry, Curtin University. His expertise lies in contemporary art and visual culture, with a particular focus on conflicts, political violence, terror, and war. He has

published widely on these topics and is the Lead Chief Investigator on the Art of Peace project

**Major Cassandra Brooker** is an officer in the Australian Army and a PhD candidate at the University of New England. Her research focuses on how art as activism can influence conservation efforts. She draws on her identity as a military officer, veteran, and daughter of a Vietnam Veteran in her creative practice, challenging traditional associations of veteran art with therapy and mental health issues. She is the author of 'The Effectiveness of Influence Activities in Information Warfare'.

### **ROUNDTABLE SPEAKER #1: COLONEL RICHARD BARRETT, CURTIN UNIVERSITY**

#### **Defining contemporary military art: From war art to everyday military life**

**Abstract:** Colonel Richard Barrett will present his research on Contemporary Military Art, a new concept that challenges the traditional focus on war art. His work emphasizes the everyday aspects of military life and operational deployments, providing a nuanced perspective that enhances the understanding of military experiences. Richard will discuss how this new sub-genre can serve both the military and society, offering insights into the lived experiences of service members and fostering greater empathy and understanding.

### **ROUNDTABLE SPEAKER #2: PROFESSOR KIT MESSHAM-MUIR, CURTIN UNIVERSITY**

#### **Theoretical frameworks for contemporary military art: Intersections with art history and visual culture**

**Abstract:** Professor Kit Messham-Muir will provide a theoretical analysis of Contemporary Military Art, situating it within the broader fields of art history and visual culture. His presentation will explore how contemporary military artworks intersect with traditional and modern art forms, drawing on examples from Australian and international artists. Messham-Muir will discuss the critical methodologies used to analyse these works and the implications for art historical research and curatorial practice.

### **ROUNDTABLE SPEAKER #3: MAJOR CASSANDRA BROOKER, UNIVERSITY OF NEW ENGLAND**

**Abstract:** Major Cassandra Brooker will discuss her experiences as an artist-researcher creating and

curating art as a method of activism and a search for identity. Born and raised in New Zealand, Casandra explores how her military experience can intersect with creative practice as a form of environment activism. She draws on her military experience and heritage to examine the lived experience of a military life, expressed through art to refine concepts of past, present and future identity.

### **PANEL #32**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G050**

## ***UNVEILING AND REWIRING: ENTWINING THE 'OLD' AND THE 'NEW' IN CONDITIONS OF PERPETUAL CRISIS***

**Abstract:** The present moment is riddled with climate catastrophes, ever-widening economic inequalities, geopolitical tensions, and genocidal violence. These crises are not singular but interrelated – a polycrisis (though the word 'crisis' seems inadequate for capturing this particular confluence of destabilizing, existential forces). In such times, understandably, an increasing number of artists, scholars, and creative practitioners are experimenting with new and forgotten knowledges that have been ignored or excluded from academic scholarship.

Given the patriarchal and colonial biases baked into academic research cultures, there has been an avoidance of methods deemed messy, imprecise, or unscientific. For this panel, we are interested in the convergence of different methods of knowledge production in relation to recent digital technologies. We are concerned with the epistemological provocations of esoteric practices and critical examinations of simplistic framings of 'old' and 'new' knowledge systems.

Possible topics might include:

- Artists and designers who draw on occultist tools or practices, including but not restricted to: psychism, astrology, palmistry, Tarot and oracle cards, and witchcraft;
- Practices in the framework of Eugene Thacker's dark media (2013), referring to technologies that allow access to the otherwise inaccessible or unknown realms;
- Predictive claims of big data-driven machine learning practices together with the astrology and Tarot reading divinations;
- Integration of new technological interfaces for such practices, e.g. palmistry and astrology apps, in relation to data colonialism;
- Challenges to epistemological hierarchies and undoing binaries such as 'rational' and 'irrational' or 'old' and 'new';
- Alternative methods of 'making sense' and navigating political, environmental and other manifold crises via embodied, affective, sensorial, ritualistic, pedagogical, therapeutic, and/or socially engaged practices.

Reference: Thacker, E. (2013) Dark Media. In A. R. Galloway, E. Thacker and M. Wark, Excommunication: Three Inquiries in Media and Mediation (pp 77-149). University of Chicago Press.

### **CONVENORS**

**Charu Maithani, University of New South Wales**

**Anastasia Murney, University of New South Wales**

**Charu Maithani** (UNSW) works across media studies, media ecologies, digital art and visual practices. She is an occasional curator and currently a Lecturer in Media, Journalism & Communication in the School of Arts & Media (SAM).

**Anastasia Murney** (UNSW) is a sessional academic. She is a writer, teacher, and early career researcher. Her research spans contemporary art, anarchism, feminism, and the environmental humanities, and has been published in international peer reviewed journals such as Third Text, Coils of the Serpent, and Journal of Visual Culture. She is also the Managing Editor for the Australian and New Zealand Journal of Art.

**PRESENTATION #1: REBECCA BLAKE,  
AUSTRALIAN NATIONAL UNIVERSITY AND  
NATIONAL GALLERY OF AUSTRALIA**

**Alchemical modalities: Plant medicine  
and alternative forms of healing**

**Abstract:** This paper examines artistic interrogations of plants used for medicinal healing in the work of contemporary artists Janet Laurence, Candice Lin and Renée Stout. These artists illuminate complex cultural narratives forgotten or ignored by dominant

modes of thought by utilizing unconventional modes of thinking situated outside patriarchal epistemologies. Their artistic examinations incorporate folk and non-traditional medicine to activate a form of creative resistance that encourages alternative conceptualisations of reparative healing.

Therapeutic herbs and tinctures are incorporated in their works of art to illuminate the convoluted histories associated with botanical medicine. Janet Laurence's Elixir bars visualise precarious interconnections between civilisation and ecology to emphasise how humankind remains dependent upon the botanical world. Renée Stout and Candice Lin reveal the cultural and spiritual importance of indigenous medicinal plants, and unveil the complex colonial legacies embroiled with their trade and commodification. These works explore kinships and affinities that construct new layers of meaning that bridge past and present.

**Rebecca Blake** is a curator, writer and pharmacist. She is a current PhD candidate at the Centre of Art History and Art Theory at the Australian National University and her research focuses on botanical pharmacology in contemporary Australian art. She works as a Curatorial Assistant in Australian Painting and Sculpture at the National Gallery of Australia. She has contributed essays to several publications including Ethel Carrick (upcoming), Hugh Ramsay (2019), Love & Desire: Pre-Raphaelite Masterpieces from the Tate (2018), and has contributed articles and essays for periodicals including Art on view, Art Monthly, Artist Profile and The Canberra Times.

### **PRESENTATION #2: NINGFEI XIAO, VICTORIA UNIVERSITY OF WELLINGTON**

#### **An Aesthetic Reimagining and Creative Research of the Becoming of the Healing Matrix**

**Abstract:** The Healing Matrix (2023–2024) is a transdisciplinary creative research project and documentary series that explores the integration of architecture and art practices with shamanic healing in response to postcolonial urban spaces. Initiated during my transdisciplinary residency with the Ewengki/Evenki shamanic tribe in northern China since 2019, and further developed through partnerships with Māori artists in Pōneke, Aotearoa New Zealand since 2022, this project is rooted in collaborations with female traditional practitioners and the healing from these lands. Central to this work is the integration of

traditional matriarchal arts with contemporary art, design, and technology. Through collaborative creative processes and visualizations of shamanic cultures in buildings and drawings, these elements are intricately intertwined with embodied, invisible, and intangible aspects, brainwave recordings, and new generative technologies. These matrices envision a ritualized future urban space woven into the streetscapes of Pōneke, Wellington. Anticipating the posthuman era, this project seeks to reimagine urban spaces where residents and migrants might experience a connection between body, mind, spirit, and land. Through this exploration, I aim to enrich discourse on transdisciplinary creative research within urban contexts, exploring new avenues for aesthetic reimagining in art and architecture.

**Ningfei Xiao** (Shannon) is a transdisciplinary artist, designer, and researcher originally nurtured in the ancient rivers and towns of Hunan, China, and now live in Te Whanganui-a-Tara Aotearoa New Zealand. She is also a tutor, critic, and creative practice Ph.D. researcher at Te Herenga Waka – Victoria University of Wellington. Her current research practice are profoundly shaped by feminist posthuman inquiries, fostering transdisciplinary applications on shamanic healing and collaborations with diverse urban women and indigenous practitioners across China and Aotearoa. Shannon's research work has been presented at universities in UK, Germany, Czechia, Portugal, and Japan. Her audiovisual, installation, and design work has been exhibited in China and Aotearoa, and more. She also contributed performances to various events like the 9th UP-ON International Live Art Festival (Chengdu, 2021), Tank Art Center Picnic Art Festival (Shanghai, 2021), CubaPupa (Wellington, 2023), NZ Fringe Festival (Wellington, 2024), along with numerous underground clubs and art venues.

### **PRESENTATION #3: DR. MELINDA REID, UNIVERSITY OF NEW SOUTH WALES AND NATIONAL ART SCHOOL**

#### **Braingasms and ASMR videos in times of polycrisis**

**Abstract:** In 2010, Jennifer Allen coined the term ‘Autonomous Sensory Meridian Response’ to describe a pleasant sensation triggered by relaxing social experiences and audio-visual media – namely, what has become known as ASMR videos. ASMR videos are produced and uploaded to social media platforms (primarily, YouTube and TikTok) with the intention of triggering ASMR within the viewer. A typical ASMR video features the soundtrack of a person whispering or making intriguing, gentle sounds. Over the last decade, ASMR video conventions have begun to inform contemporary artistic and curatorial practices. Before the formalisation of ASMR-centric terminology, a range of terms were used to describe the pleasing sensations induced by relaxing encounters, such as “head tingles”, “an internal massage,” and “braingasms.” In this paper, I argue that the act of seeking braingasms from ASMR videos is a form of self-soothing sought to mitigate some of the stresses of living through an era of polycrisis. I will briefly outline how the aesthetic and relational cues used by ASMR creators have changed over time, and explore the integration of ASMR video techniques into art and curatorial practices. I also position ASMR videos as a digital visual culture with a complex relationship with capitalism; ASMR videos (and practices informed by this genre) appear to value slowness and lingering, but are also vulnerable to recuperation into systems that desire consumption and efficiency.

**Dr. Melinda Reid** is a sessional academic and writer based on unceded Gadigal and Wangal land (Sydney, Australia). Melinda uses multiple modes of writing (including academic articles, essays, creative non-fiction, whispered audio, interviews etc.) to explore different aspects of performance art and visual culture. She received her PhD in Art, Media, and Design from the University of New South Wales in 2018. Melinda’s essays have been published locally and overseas. Her work has appeared in the *Journal of Aesthetics and Art Criticism*, *Framework*, *Hag Mag*, *Mülk*, *Parallel*, *Running Dog*, *Runway*, and *Un Magazine*. She has been invited to write texts accompanying exhibitions at Boxcopy, DRAW Space, Firstdraft, Hazelhurst Regional Gallery and Arts Centre, Lawrence Wilson Art Gallery, and UTS Gallery. She teaches art history and theory at the National Art

School (NAS), the University of New South Wales (UNSW), and at the University of Technology Sydney (UTS).

#### **PANEL #33**

#### **HAYDON-ALLEN BUILDING (BUILDING #22) ROOM G051**

### **VISUALISING HISTORIES; SEEING STORIES: CONNECTING VISUAL RESEARCH METHODS TO MULTIMODAL COMMUNICATION PRACTICES**

**Abstract:** The study of art and its histories has always centred around a practice of critical looking. Now, digital tools for that study are constructing new modes of viewing. As visual analysis of the object is now joined by visualisation as a research methodology, researchers are considering not only the new ways of seeing prompted by their subjects, but also those generated throughout their research processes.

While the digital humanities first gained traction through textual analysis, digital research methods are increasingly visual: from the distanced data visualisations of network graphs and layered maps, to the microscopic close-ups and annotation of ultra high-resolution images, to virtually reconstructed objects, exhibitions and architectural models.

Although these alternately expanded or contracted views allow us to see materials, objects and histories beyond our biological limits, they also constitute selective views and contingent forms of looking.

As researchers who focus on making, studying and presenting art, our community is acutely aware that what we choose to visualise has an impact on the narrative of what we describe. And in an age of ever-expanding visual storytelling, with visual methods of research now becoming public-facing outputs through multimodal publishing platforms, it seems timely to reverse the critical gaze. We welcome papers looking at:

- visual methods: modelling; mapping; data visualisation;
- visual communication practices: multimodal publishing; digital artworks, exhibitions, and archives; visual storytelling; interface and infrastructure design.

## CONVENORS

**Marni Williams, Power Institute for Art and Visual Culture, University of Sydney**

**Dr Katrina Grant, Power Institute for Art and Visual Culture, University of Sydney**

**Marni Williams** is an editor, publisher and researcher working across print and digital media. Williams manages the academic imprint of the Power Institute Foundation for Art and Visual Culture at the University of Sydney and is a PhD Candidate at the Australian National University, Canberra, exploring the future of academic publishing through the digital humanities and multimodal storytelling. She is currently leading the development of Power's Visual Communication Framework in partnership with platform developers Systemik Solutions, collaborating to deliver new tools for visual research, multimodal publishing platforms, interfaces for visualising research, and networked infrastructure to connect collections, researchers, and communities.

**Dr Katrina Grant** is a Research Fellow in Visual Understanding at the Power Institute for Arts and Visual Culture. Her research straddles the fields of Digital Art History, Digital Humanities and the art history of early modern Italy. Recent projects include a focus on the application of visualisation and mapping technologies to art history research, as well as the use of digital technologies in the galleries and museums sector for outreach and engagement. She is an expert on the representation of landscape and environment in early modern Italy and the visual cultures performance and spectacle. She is a member of the executive of the Art Association of Australia and New Zealand, and an Honorary Senior Lecturer in Art History, and an Adjunct Fellow at the Humanities Research Centre, both at the Australian National University.

**PRESENTATION #1: MARNI WILLIAMS, POWER INSTITUTE FOR ART AND VISUAL CULTURE, UNIVERSITY OF SYDNEY**

**A generative infrastructure for research communication: On keeping small, slow, and situated data visible and valued in a big data era**

**Abstract:** Artists and art historians understand that knowledge is not only written and read, but performed, pictured, heard and seen. Research communication is still heavily skewed towards the text: monographs,

journals and other traditional forms of publishing. This structural intransigence persists despite a growing number of identifiable pressure points: the deployment of non-traditional research outputs; ongoing digitisation of archives and access to collection data; increasing take-up of digital methodologies; and the cultural sector's recent engagements with machine vision. Such multimodal research practices are enabling new ways of seeing art historical and practice-led research, but multimodal outputs suffer from a lack of visibility and peer recognition. If forced into codex-like modes of delivery, non-textual knowledge systems and their diverse voices can become buried under academic-centred discourse, and multimodal assets can end up sealed off within repositories. The impact of this disconnect between art and art history's text-based discourse and the multimodality of data-driven projects is set to become more acute as AI and machine learning begin to inform curatorial practice and the broader cultural sector.

Practice-led research currently underway at Power Publications aims to address these convergent issues, in particular to reconnect the rich data being collected and created by researchers in both digital and analogue formats (photos, video, notes, observations, maps, models etc) with forms of communication that allow it to be accessed, reused, aggregated and linked. This paper introduces PowerVU, an open-source, interoperable research communication infrastructure that combines the visualisation tools of the digital humanities with the media-rich content and immersive interfaces of digital storytelling, and makes a case to keep small, slow, and situated data visible and valued in an era of big, fast data and vast knowledge networks.

**PRESENTATION #2: DR SUZIE FRASER**

**Newing the museum: A case study (Traced Work)**

**Abstract:** As critiques of colonial collections escalate and contemporary practices (creative, technological and social) change the conditions art is experienced in, the public museum in 2024 is reaching a crisis point. What are new ways to imagine the museum – as a meeting place for art, historic objects, experts and publics – that allow valuable functions of these spaces to continue? My paper expands on these complexities by citing a new museum project I have been developing since 2021, Traced Work.

Traced Work aims to equally privilege physical and digital experiences of contemporary life related to historic objects, art objects and stories. In particular, the digital space of Traced Work (launched in September 2024) addresses two ongoing problems in museology: loss of context and the privileged voice. In developing Traced Work, my aim has been:

- To emphasise the specificity of the contexts in which objects exist by using a digital platform to house images showing objects in their home environments. This also prompts discussion around the validity of digital space as a replica of physical space. This is the Traced Work digital archive;
- To provide a platform for the public to contribute stories of their own objects to be included in collective history-writing;
- To challenge the concept of historic truth by encouraging playfulness and storytelling in descriptions associated with objects.

The research informing Traced Work over the past 3 years will be presented in this paper, alongside conceptual challenges for further discussion and feedback.

**Suzie Fraser** is art historian, arts producer and research administrator. Previously, Suzie was Coordinator of the Centre of Visual Art (CoVA) from 2019 to 2023, during which time she co-developed the Art and Science research program in collaboration with Science Gallery Melbourne, with outcomes including the recent book *Sight Unseen: Visualising the Unseeable through Art and Science* (2023: Perimeter Editions). Between 2021 and 2023, Suzie led a number of community engagement projects in the Goulburn-Murray region focused on creative methodologies and climate resilience/adaptation.

### **PRESENTATION #3: AMANDA MORGAN, UNIVERSITY OF MELBOURNE**

#### **Animation for care**

**Abstract:** The paper introduces visual art practices that attempt to speak to oceanic care with *modest recuperation* for marine organisms. It will introduce practices that grapple with the *human* trouble, with affectively moving image works (film, sound, text, photomontage, AI, AR) that are entwined with human-ocean-species, or that seek to animate stories of making and caring well, while staying with a strong present tense.

**Amanda Morgan** is an Australian contemporary artist and co-coordinator of Graphic Design at the Victorian College of the Arts, University of Melbourne, where she is also pursuing a PhD. A multi-disciplinary researcher and FFAM PhD candidate, Morgan critically explores climate destabilisation and oceanic care with correlating material issues. Her diverse practice embraces transient responses with photography, film projection, AI, and AR. She has staged numerous exhibitions across Australia, Asia, America, Portugal, South America, and Indonesia. Morgan co-established and co-curated Conical ARI with an interest in conceptual, spatial, and temporal responses to place. She holds a BFA Honours (Painting), RMIT, MFA by Research (Spatial Practice and The Moving Image), VCA. Morgan has lectured extensively in art and design since 2000 and is dedicated to fostering cultural dialogue with First Peoples and Australian women in studio studies and critical art. [www.amandamorgan.com.au](http://www.amandamorgan.com.au)

**PANEL #34**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G052**

## **MAPPING SOVEREIGN FUTURES THROUGH CREATIVE PRACTICE**

**Abstract:** This panel will explore the ways in which creative practices of mapping can chart courses for sovereign Indigenous futures. Moderated by Asti Sherring, (Manager, Changeable and Digital Collections at the National Museum of Australia), the panel will feature perspectives from Aidan Hartshorn, Sam Provost and Baden Pailthorpe. Aidan will discuss themes of sovereign futures in his recent work 'These violent delights' (2024), commissioned by the National Gallery of Victoria, where his use of medium, histories and cultural practices collide in the creation of new objects. Sam will speak about the collaborative production of digital cultural landscapes using participatory mapping and 3D modelling software. Sam's work seeks to redress the decontextualisation of Indigenous place that is pervasive within the frameworks of western spatial visualisation. Baden will speak about the role that creative practice can play in mapping Indigenous Data Sovereignty, drawing from recent and ongoing collaborative projects. Asti will also bring valuable insights from her expertise in digital and changeable materiality and time-based media conservation at institutions with significant First Nations collections such as Te Papa Tongarewa and the National Museum of Australia

### **CONVENORS (DISCURSIVE PANEL FORMAT)**

**Asti Sherring, National Museum of Australia  
& Australian National University**

**Aidan Hartshorn, Walgalu (Wolgal, Wolgalu) and  
Wiradjuri peoples, Australian National University**

**Baden Pailthorpe, Australian National University**

**Sam Provost, Australian National University**

**Asti Sherring** is a time-based media and intangible cultural heritage conservator. Asti is the Manager of Changeable and Digital Collections at the National Museum of Australia and Honorary Senior Lecturer, Humanities, Arts and Social Science, Australian National University. She has completed a Bachelor of Media Arts (honours) from Sydney University and a Masters

of Materials Conservation at Melbourne University. Previously Asti held the position of Time-based media art consultant at Museum of New Zealand Te Papa Tongarewa and Senior Time-based art conservator at The Art Gallery of New South Wales. She has also worked at Los Angeles County Museum of Art, Sydney Biennale and Museum of Contemporary Art, Sydney. Asti is currently undertaking a PhD at the University of Canberra, which explores contemporary conservation theories and custodial practices in a post-digital world.

**Aidan Hartshorn** is a Walgalu (Wolgalu, Wolgal) Wiradjuri man whose Ancestral land resides in the High Country of Australia, parts of the Snowy Mountains in the Kosciusko National Park, and Riverina region of NSW. His cross-disciplinary practice challenges settler-colonial histories tied to his Aboriginal and European ancestry and identity. Using both natural and industrial materials, he constructs contemporary objects and installation work to address the impacts of industrialisation on Walgalu and Wiradjuri Country and culture.

Hartshorn's practice is informed by his time as an assistant curator for the *4th National Indigenous Art Triennial. Ceremony* at the National Gallery of Australia and current role as Lecturer of Contemporary Art at the Australian National University's School of Art and Design. In 2024, Hartshorn celebrated his first major installation work *These violent delights* (2024) presented at the Ian Potter Gallery at the National Gallery of Victoria as part of the Country Road + NGV First Nations Commissions.

**Baden Pailthorpe** is an Australian contemporary artist and researcher of Celtic (Scottish, Irish, Manx) descent. He is interested in emerging and experimental technologies and community-based practice.

Baden works collaboratively on Indigenous-led data sovereignty and creative mapping projects with Aunty Lois Peeler AM and Worawa Aboriginal College, Prof Brenda L. Croft and Adam Goodes. Other significant projects/exhibitions include *Something you know, something you have, something you are* (2023), a major public artwork commissioned by the ACT Government; *Ngapulara Ngargarnyi Wirra* (2022) MOD, Adelaide & Science Gallery, Melbourne; 21st Triennale di Milano, Milan (2016); *Spatial Operations*, Newcastle Art Gallery, Newcastle (2015); *On Return and What Remains*, Artspace, Sydney (2014); *Hors Pistes*, Centre Pompidou, Paris (2014); *Cadence*, Westspace (2014); *Moving\_*

*Image 10*, La Gaîté Lyrique, Paris (2013); and *Rencontres Internationales*, Palais de Tokyo, Paris (2012).

**Sam Provost** is a multidisciplinary scholar working at the intersections of environmental science, human geography, digital humanities, and critical Indigenous studies. His research investigates how First Nations communities utilise GIS and 3D modelling to care for Country. He is particularly interested in how spatial technologies, originally developed within Western scientific and militaristic contexts, are being adapted for the culturally sensitive recording, analysis and communication of information related to Indigenous places and objects. Sam is Yuin with Irish settler heritage and his work seeks to hold Indigenous conceptualisations of place in meaningful conversation with digital spatial technologies.

Sam has extensive experience in GIS and digital modelling in the spaces of natural resource management and cultural conservation. He regularly produces maps, aerial photogrammetry models, and videography outputs across research, government, industry, and Indigenous organisations. Sam is a skilled commercial drone pilot and holds a Remote Pilots Licence (RePL), Aeronautical Radio Operators Certificate (AROC), and a Remote Operator Certificate (ReOC) through the Australian Civil Aviation Safety Authority.

### **PANEL #35**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G053**

## **"AUSTRALIAN" AND "NEW ZEALAND" ART HISTORIES**

### **Session #1**

**Abstract:** Appropriately for the 50th anniversary of the Australian and New Zealand Art Association, this panel looks at those art historians who have shaped the art history of the region in the twentieth century. From an Australian perspective, we might start with Edith Fry's two newspaper articles 'Australian Artists in Paris' (1914 and 1922), and from a New Zealand perspective at Raymond McIntyre's review of the exhibition of the group 'Australian Artists in Europe', founded by Fry; but there are any number of other art writers, curators and art historians who have tried to construct art histories of the two countries. We hope that papers take up such matters as Australia's and New Zealand's relationship to other cultures and

countries, the relationship between Indigenous and non-Indigenous art and culture in the two countries, feminist and LGBTQI+ art histories and the possible end of any identifiable Australian and New Zealand art and art history. Above all, we want the papers to address the work of particular art writers, curators and historians and their attempts to construct the respective and sometimes overlapping art histories of the two countries.

### **CONVENORS**

**Rex Butler, Monash University**

**A.D.S. Donaldson, National Art School**

**Rex Butler and A.D.S. Donaldson** have been writing an "UnAustralian" history of Australian art for some 20 years. In 2023 a collection of their writings was published as *UnAustralian Art: 10 Essays in Transnational Art History* (Power Publications). Most recently, they have written 'The Myth of Heterosexuality: Queer Australian Artists, Art Historians and Gallerists in London, 1930-1961' in *Journal of Australian Studies* 48(3) and an essay for the catalogue of the forthcoming *Dangerously Modern: Australian Women in France 1890-1950* exhibition at AGSA and AGNSW.

### **PRESENTATION #1: CHRIS MCAULIFFE, AUSTRALIAN NATIONAL UNIVERSITY**

**'Was that alright?': Formations of art history in the artist interview**

**Abstract:** Hundreds of unpublished interviews with Australian, New Zealand and international artists, undertaken from 1960-90, are held in the NGA, National Library and National Film & Sound Archive. The interviewers (De Berg, De Groen, Blackman, Hickey, Gleeson and others) are not recognised as art historians; however, their practice consistently framed artists within conventions of biography, education and personal vision. This paper adds an absent term—the artist—to the session's listed historical agents (art writers, curators and historians) and seeks an art history in their recorded performances. Interviewers' questions adopted the structure of the art-historical monograph while also aligning with Bernard Smith's assertion that an Australian art required the professionalisation of the artist. But, as the recording programs progressed, artists pushed back against established historiographical structures, adopting



critical and internationalist positions. They pursue a reflective engagement with the tropes of national history, the circumstances of practice in Australia and complex engagements with art, education and professional practice abroad. Listening to the recordings (as opposed to reading transcripts) reveals hidden performative and affective histories as artists divulge and evade, declare and elide, cooperate and resist. Some artists enact anticipated forms of presence: the diligent craftsperson, the searching visionary, the stentorian preacher. But many can be heard rehearsing and performing positions resistant to entrenched art-historical narrative: independent, highly localised, disaffected, recalcitrant. Both elements of performance are complicated by an otobiographical economy; the artist speaks to the auditor, who speaks the artist's presence in return.

**Chris McAuliffe** is Emeritus Professor at the School of Art and Design, Australian National University. He was previously head of the Centre for Art History and Art Theory and Sir William Dobell Professor at ANU. From 2000–2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. He taught art history at the University of Melbourne and was Gough Whitlam and Malcolm Fraser Visiting Professor of Australian Studies at Harvard University (2011–12). He is currently active in the ARC Linkage Project 'Dealing with difficult objects: Mediating controversy in museums'. Other research projects include the memic transmission of art within popular culture and the performative structures of the artist interview.

### **PRESENTATION #2: KATE WARREN, AUSTRALIAN NATIONAL UNIVERSITY**

#### **Who was Bill Cantwell? Assessing the connections of artistic networks**

**Abstract:** How does art history assess the roles of people who don't leave the kinds of tangible contributions that we are most accustomed to analysing, such as texts, artworks or exhibitions? How can we evaluate the significance of amorphous relationships and networks of people, particularly individuals who were connective forces within such systems? This paper considers these questions by drawing on research that I have been conducting into the life, activities and networks of Bill Cantwell.

Who was Bill Cantwell? Ida Florence Cantwell (née Wilks) —commonly known as Bill—was born in 1899 and

died 1990. She made artworks, exhibited them and was involved in the NSW Contemporary Art Society. But only a handful of her artworks are in public collections, and she did not seem to aspire to be a professional artist. Nonetheless, she was deeply embedded within the Sydney art world. She counted amongst her friends and acquaintances artists (James Gleeson, Margo Lewers, Sidney and Cynthia Nolan), journalists (RJ Nelson, Clive Turnbull and Brian Penton) and political figures ('Doc' and Mary Alice Evatt). She was politically astute and adventurous, travelling with her journalist husband Harry across the USSR and China in the 1920s.

Crucially, she was also an avid amateur archivist and researcher. Her primary extant contributions are the scrapbooks and collections of research texts that she meticulously compiled about and for her friends. These collections reveal someone who was not only beloved and respected, but was knowledgeable and intellectually engaged with her world. Yet because the traces of Bill are predominantly found in the archives of others, Cantwell's presence in these artistic networks has become obscured and overlooked. By using Cantwell as a case study, I will consider the importance and challenges of researching artistic networks, particularly the contributions of individuals who fall through our disciplinary cracks.

**Dr Kate Warren** is Senior Lecturer of Art History and Curatorship at the Australian National University. Her current research investigates histories of popular media coverage of the visual arts.

### **PRESENTATION #3: LAURENCE SIMMONS, THE UNIVERSITY OF AUCKLAND WAIPAPA TAUMATA RAU**

#### **Remembering Francis**

**Abstract:** Without doubt Francis Pound was, and is still, Aotearoa's most important and influential art historian. His writing retained its verve for more than 40 years—intellectually curious, conceptually brilliant, theoretically informed, often witty, sometimes petulant. Pound thought and wrote in terms of *œuvres*. That of Piero della Francesca, Mantegna, Malevich and Mondrian in his teaching; the full trajectory of writing in the authors he loved most and read and re-read constantly: Proust, Nabokov, Beckett and Joyce; the painters whose work came to dominate his life: Colin McCahon, Richard Killeen and Gordon Walters; the siren call he felt from critical theory: Roland Barthes, Jacques Derrida, Michel Foucault and Walter

Benjamin. It seems right, therefore, that we should now examine his *oeuvre* in terms of its complexity and completeness. Pound used a triangulation of history, close formal reading, and theory—employing the tools of structuralism and poststructuralism—to renovate our modernist art history. He began his academic life as an art student taught by Colin McCahon, but dissatisfied with his ability soon gave up his own artmaking for “wordsmithing”. Nevertheless, this early practical background also led him to highlight compositional strategies in his criticism: the use of black in McCahon, the utility of chance operations in the cut-outs of Richard Killeen, the grid he found hidden beneath the works of Gretchen Albrecht, the way Gordon Walters constructed ideas out of oppositions that can then be deconstructively picked apart. Pound was not averse to a psychobiography like this. Here is a passage from his beautifully produced and argued *Walters en abyme*: “I remember the day I discovered infinity. I was a child, perhaps seven years old, in Ohakune, when I happened to glance up at a billboard for Bycrofts’ biscuits. It showed a giant and maniacally grinning boy holding a tin by Bycrofts, on which tin was pictured the same boy, identical down to each crease in his shirt and shorts, holding a tin of Bycrofts’ biscuits, on which tin... I experienced an instant vertigo: I felt, instinctively, that this was a dangerous and hardly bearable sight”.

**Laurence Simmons** is Professor of Film Studies in the School of Humanities at The University of Auckland Waipapa Taumata Rau. Among his publications are *Freud’s Italian Journey* (2006), *Tuhituhi*, *William Hodges*, *Cook’s Painter in the Pacific* (2011), *Victory over Death: The Art of Colin McCahon* (with Rex Butler, 2021), *Žižek through Hitchcock* (2021). He also co-curated the travelling exhibition *Gordon Walters: New Vision* (2017).

## **PANEL #36**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1205**

### **TODAY’S ART HISTORY OF UNWRITTEN YESTERDAYS AND THE NEW MUSEUM**

#### **Session #1**

**Abstract:** Art historian Bernard Smith contends that a past of unwritten yesterdays does not become history until a historian attempts to write what happened in it. Yet, to find oneself in “apocalyptic jitters” at the thought of writing contemporary art history is to misidentify the need, first, for dusk to fall before the owl of Minerva can spread its wings (Smith, 2007, p. 123). For Smith, in mind of GWF Hegel’s philosophy, not until an art-epoch ends does its tenets form a whole worthy of a historian’s attention. At odds, however, with our never-ending present, is the philosophy of Giles Deleuze in which the present, instead, eludes existence for being infinitely divided between the past and future (see *The Logic of Sense* (1969)). Complicating our contemporary engagement further still, is Hans Belting’s observation in *Art History after Modernism* (2003), that “the museum has become a railway station for the departing trains of the imagination instead of remaining the destination of a pilgrimage to the sanctuary of art”. The museum, the traditional site for art history, is now a stage for challenging the master narrative, whilst paradoxically preserving its role of sanctifying art it considers historically worthy. Is art history ending because we cannot make historical sense of contemporary art? Or does the last sixty years of theorising the “post-modern” and the “end of art history” as counterpoints to modernist art provide historical access to how these ideas, through creative practice, scholarship and criticism, are staged in institutional collections and exhibitions?

Reference: Smith, B. (2007). *The formalist: A guide to modern art and its history*. Macmillan

#### **CONVENOR**

**Duncan McKay, University of Western Australia**

**Dr Duncan McKay** is a research student, artist, writer and arts administrator based in Perth, Western Australia. He holds a Bachelor of Fine Arts with Honours

from the University of Western Australia, a Master of Creative Arts (Art) from Curtin University, and a PhD in the Sociology of Art from Edith Cowan University. For the last decade he has worked in the field of public art administration with local and state government agencies, currently with the Public Transport Authority in Western Australia. Duncan is currently undertaking part-time research towards a Master of Curatorial Studies in Fine Arts at the University of Western Australia. His research project explores the local history of art and design in the period 1956–1994, with a focus on the influence of educator and industrial designer Anthony (Tony) K. Russell, active at Perth Technical College and the Western Australian Institute of Technology (WAIT)/ Curtin University in this period.

### **PRESENTATION 1: ELIZABETH PULIE, NATIONAL ART SCHOOL**

#### **Post conceptual art: Embracing the end**

**Abstract:** To elaborate his argument concerning the 'Formalesque', Smith provides a list of those art historians whose work he considers having impacted art's history and his own ideas. The result is an almost exclusively masculine account of the history of art; Smith does not credit any female art historians with influencing the discipline. A gendered account of this version of art history will be viewed as holding potential to defining and therefore historicising art's current moment.

Despite Smith's frequently stated belief in the impossibility of defining a moment while inhabiting it, theorists *have* attempted to reign in the particularity, openness and diversity of the current moment to render it contained and, therefore, meaningful. Such attempts, found for example in texts by Terry Smith or Peter Osborne, are frequently confounded by a sense of current art as *necessarily* diverse and undefinable. An inability to define current art is thought to render a sense of 'the end of art', and the end of art history as a discipline.

Rather than evade art history's end, we can consider art's development through the modern as, conversely, an *embrace* of this end. This paper traces a definition of current art considering this view through the lens of conceptual artist's ideals as described by Lucy Lippard, in a sense of such art as 'post conceptual'. Lending agency to artists, this account of contemporary art strives toward a speculative, potentially feminist

definition of contemporary art, to allow for the openness, diversity and escape from the institution for which modern artists strove. Rather than view conceptual artists' perceived inability to fully escape the museum as a failure, it will here be framed as a means by which to understand and 'define' that which is known as contemporary art.

**Elizabeth Pulie** is an artist based in Sydney. Since 1988 she has made work confronting contemporary art's ontology, firstly via painting, and more recently opening to a variety of media including textiles, video work and the archive. Pulie conducts a discursive, theoretical practice alongside her studio work, publishing and presenting papers at conferences in Australia and abroad since 2014. Her paper, 'Crisis of the Contemporary: the End of Art' was published as a chapter in *Crisis: the Avant-Garde and Modernism in Critical Modes* by de Gruyter, Berlin in 2022, as volume 7 of the European Avant-Garde and Modernism Studies series. In 2002, Pulie's first survey exhibition at UNSW Galleries embodied a sense of art as existing within the entirety of an artist's practice over its objects, in a view of contemporary art as post-conceptual.

Recent solo exhibitions include *#138 (Room Sheets & Invitations Since 1988)* at Sydenham International, Sydney (2023); *#117 (Survey)* at UNSW Galleries, Sydney (2022); *New Old Paintings* at Sarah Cottier Gallery, Sydney (2022), *#110 (Crisis of the Contemporary)* at Love[f]Art, Sydney (2020) and *The Conspiracy of Art by Jean Baudrillard* at Sarah Cottier Gallery, Sydney (2018).

Recent group exhibitions include *Making Worlds*, AGNSW, Sydney (2023); *Collection Exhibition*, AGNSW, Sydney (2023); *Ümwelt*, Starkwhite, Auckland (2023); *On Hessian*, Sarah Cottier Gallery, Sydney (2020); *Bauhaus Now!*, Buxton Contemporary, Melbourne (2019); *The National 2017*, Museum of Contemporary Art, Sydney (2017) and *Unfinished Business: Perspectives on Art and Feminism*, Australian Centre for Contemporary Art, Melbourne. Pulie has been lecturing in Painting at the National Art School, Sydney since 2020. <https://elizabethpulie.com/>

## PRESENTATION 2: HILARY THURLOW, MONASH UNIVERSITY

### Re-structuring, re-presenting: *Museum of Arte Útil*

**Abstract:** Over the course of her career, the Cuban artist, Tania Bruguera (1968-) has developed a self-determined lexicon. Through this set of terms, Bruguera has self-historicised her practice, countering dominant, canonical modes of Euromerican art historical enquiry—into which her work has easily slid. In doing so, the artist has formulated a curious tension: simultaneously rebuilding yet embracing the very structures of contemporary art and art history she critiques through her practice. One of these terms is *Arte Útil* or as it roughly translates to in English, ‘useful art.’ *Arte Útil* is realised in a multitude of ways, from an online repository detailing artworks that are ‘arte útil’ to providing museological and user-generated pedagogical tools that build upon the ‘use value’ of art in institutional spaces.

This paper centres on Bruguera’s museological implementation and intervention of *Arte Útil* through her decentralised project the *Museum of Arte Útil* (2013–14) at Van Abbemuseum, Eindhoven, The Netherlands. The project saw Bruguera co-opt the Van Abbemuseum’s galleries and resources (staff, budgetary, etc) to reconfigure the museum from a civic institution into a “social powerplant.”

**Hilary Thurlow** is a PhD Candidate in Art History & Theory at Monash University, Naarm/Melbourne. In 2023 she was awarded the Victoria Fulbright Scholarship. Hilary is an Editor of *Index Journal* and *Memo Review*. Her writing has appeared in *Frieze*, *ArtAsiaPacific* and *Art Monthly Australasia*.

## PRESENTATION 3: DUNCAN MCKAY, UNIVERSITY OF WESTERN AUSTRALIA

### Beginning at the end: Making history present in the WAIT Collection

**Abstract:** The “once upon a time” of a fairy-tale situates its narrative so that it is resonant for its audience, but with deliberate imprecision to ensure that its relevance can only ever be universal, practically inaccessible in time and place. The art museum creates space in which a similar structuring of time and space occurs. The museum makes important art ever present and available, but also distances historically significant art from quotidian practices that do not

merit collection, conservation and re-presentation.

Hans Belting in *Art History After Modernism* (2003) writes that the New Museum operates as a temple, as a school, as a theatre, as a screen, and as an art fair in order to reconcile the paradoxical art-historical co-dependency and incompatibility of the museum as a site for contemporary art. Many museums and galleries are now self-consciously pursuing initiatives that align with Belting’s characterisations. Perhaps because all of these postures offer proxies for universality where the universality of western art history is in question.

The collection of the Western Australian Institute of Technology (WAIT) (now the Curtin University Collection) is an illustrative and instructive example of a collection that one might claim began at the outer limits of western art history, geographically (in Perth, Western Australia) and temporally/conceptually (in 1968). In this paper I will highlight how the WAIT Art Acquisition Committee navigated their times and circumstances to develop the WAIT collection and exhibition programmes as an early, aspirational example of the New Museum, as later conceived by Belting.

**Dr Duncan McKay** is a research student, artist, writer and arts administrator based in Perth, Western Australia. He holds a Bachelor of Fine Arts with Honours from the University of Western Australia, a Master of Creative Arts (Art) from Curtin University, and a PhD in the Sociology of Art from Edith Cowan University. For the last decade he has worked in the field of public art administration with local and state government agencies, currently with the Public Transport Authority in Western Australia. Duncan is currently undertaking part-time research towards a Master of Curatorial Studies in Fine Arts at the University of Western Australia. His research project explores the local history of art and design in the period 1956–1994, with a focus on the influence of educator and industrial designer Anthony (Tony) K. Russell, active at Perth Technical College and the Western Australian Institute of Technology (WAIT)/ Curtin University in this period.

**DAY 1**

**DAY 2**

**DAY 3**

**PANELS 31 - 37**

**PANELS 38 - 43**

**PANELS 44 - 48**

**PANEL #37**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1207**

***MEASURED OUT WITH  
COFFEE SPOONS: ARTISTS AS  
ARTISTS, ACCORDING TO ..?***

**Abstract:** This panel includes presentations on artists largely ignored or sidelined by mainstream history, establishing how recent scholarship on such figures can affect the ways art is acquired, interpreted, and archived by collecting institutions. We pose the role of the art historian as a scholarly agitator, tasked with responsibly breathing new life into works that have gone unnoticed, been categorically misread, or were not otherwise granted their dues during their creators' lifetimes.

Be it their transits through multiple countries or resistance to careerism, historically repressive readings, or formation of alternative canons: we know of these artists as artists less through quantifying historical texts, catalogue raisonnés, exhibition records or criticism, and more through cursory mentions in newspapers, archival documents, and other quotidian ephemera evidencing looser connections with an Australian artworld.

What challenges and possibilities can the quietly resuscitative and often lone activity of scholarship entail for a discipline that broadly prefers 'rediscovery', redress, or reclamation of narrative/s?

**CONVENOR**

**Aimee Dodds, Art Gallery of Western Australia**

***PRESENTATION #1: AIMEE DODDS,  
ART GALLERY OF WESTERN AUSTRALIA***

**Grain boundaries: Tim Burns x Mina Loy**

***PRESENTATION #2: ANJA LOUGHHEAD, MONASH  
UNIVERSITY AND NATIONAL GALLERY OF AUSTRALIA***

**"I don't just slop and drip": Joan Mitchell,  
art critics, and the New York School**

***PRESENTATION #3: AMELIA BIRCH,  
UNIVERSITY OF WESTERN AUSTRALIA***

**There's Something About Cherry:  
Parsing Agnes Goodsir's portraits of Rachel Dunn**

**PANEL #38**

HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G040

**SPECULATIVE ARCHIVAL RESEARCH – FOLLOWING THREADS TO INDIA**

**Abstract:** Rummaging through collections, speculative archival research, and piecing together family histories can reveal curious and unexpected things. Sometimes odd finds can inspire new threads of enquiry. In this session we will discuss how material from the past has informed our contemporary curatorial research and art practices, posed questions for future research, and led us each, separately, to India.

In her powerful artwork Trawoolway artist Julie Gough's focuses on 'uncovering and re-presenting subsumed and often conflicting histories, often referring to her own and her family's experiences as Tasmanian Aboriginal people.' While scouring colonial archives Gough has discovered intriguing connections between India and Tasmania/ Lutruwita.

Sue Kneebone's art practice includes research into the lives of her ancestors from a post-colonial perspective. Her artworks offer insights into the social and environmental impact of colonists' aspirations – from the Australian pastoral frontier to Mauritius, Indian Ocean networks of forced labour and maritime trade, and India when dominated by the East India Company.

Sifting through TMAG's art collection Mary Knights was intrigued by a tightly rolled paper scroll that seemed out of place amid prints and drawings relating to colonial Tasmania. Unfurled, the eight-metre long panorama depicted 'Bengal Troops on the Line of March'. Printed in London in 1835, it was based on a sketch by Captain William Andrew Ludlow (1803–1853) who had been attached to the Twelfth Regiment Bengal Native Infantry.

In this session we will consider how our separate threads of enquiry intersect.

**PRESENTERS**

**Dr Julie Gough, Tasmanian Museum and Art Gallery**

**Dr Sue Kneebone**

**Dr Mary Knights, Tasmanian Museum and Art Gallery**

**Dr Julie Gough** is an artist, writer and curator, First Peoples Art and Culture, at the Tasmanian Museum and Art Gallery. Gough's multi-media art and research involves uncovering and re-presenting conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people. Her Briggs-Johnson-Gower family have lived in the Latrobe region of Lutruwita (Tasmania) since the 1840s, with Tebrikunna in the north-east their Trawoolway Country.

Gough holds a PhD from the University of Tasmania (Visual Arts, 2001), MA (Visual Arts) University of London, Goldsmiths College (1998), and Bachelor degrees in Visual Arts (Curtin University), Prehistory/ English literature (University of West Australia). She has exhibited in more than 200 exhibitions since 1994, and her artwork is held in most state and national collections.

**Dr Sue Kneebone** is an interdisciplinary visual artist with an exhibition practice spanning more than twenty years. Her creative practice encompasses the processes of assemblage and montage to evoke new associations and contexts about memory, history and place. Informed by in-depth research Sue's art works seek to stir up the spectre of what has been overlooked, forgotten or suppressed in relation to historical memory.

Sue's postgraduate qualifications include a PhD in visual arts from the University of South Australia, and a Masters in Fine Art from the Victorian College of the Arts. Sue was a recipient of an Arts SA Fellowship in 2022, and her work is held in the collection of the Art Gallery of South Australia, Adelaide City Council and private collections.

Some recent highlights include creating new work for *The Disquiet* held at the Flinders University Museum of Art in response to their political poster collection; exhibiting in *TWIST* in 2023 at the Tasmanian Museum and Art Gallery, the 2022 Seychelles Biennale, and international residencies in Mauritius and India. She has been selected as feature artist for the 2025 South

Australian Living Artists (SALA) Festival which will include the publication of a monograph about her practice.

**Dr Mary Knights** has worked in the Australian art sector for over twenty years holding curatorial, academic and arts management positions in Tasmania, West Australia and South Australia. Mary studied at the Tasmanian School of Art and completed a BVA with First class Honours in 1996; and was awarded a PhD by the University of Tasmania in 2010.

In her current role as Senior Curator of Art at the Tasmania Museum & Art Gallery, Mary has curated several major exhibitions that have juxtaposed contemporary artworks with historic art, artefacts and specimens from the collection including *TWIST*(2023); *Julie Gough: Tense Past*(2019); *This too shall pass* (2019); *Journey to Freedom*, with Barbara Polla (2018); and *The Derwent*(2017). Prior to her current role, Mary was the Director of the South Australian School of Art (SASA) Gallery at the University of South Australia for ten years; and before that she was the Manager and Art-Coordinator of Irrunytju Arts, an Aboriginal Arts Centre in a remote community in WA.

Mary has written extensively about Australian Art including catalogue essays, texts and reviews; co-authored with Ian North *Hossein Valamanesh: Out of Nothingness* (Wakefield Press, 2011); and authored *Irrunytju Arts*, (Irrunytju, 2006) based on research in the field. She has travelled nationally and internationally to undertake curatorial research and to present papers at conferences. In 2015 she undertook a Research Fellowship at the Long Room Research Hub, Trinity College; and presented papers at the 33rd World Congress of Art History (CIHA) conference in Nuremberg, Germany in 2012.

## **PANEL #39**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G050**

### **‘TRUTH TO NATURE’: OLD AND NEW APPROACHES TO ART, ECOLOGY AND VISION**

#### **Session #1**

**Abstract:** In 1851 John Ruskin published a defence of the much-maligned Pre-Raphaelite Brotherhood in *The Times*. While Charles Dickens famously criticised John Everett Millais’ *Christ in the House of His Parents* (1851; Tate) for expressing the ‘great retrogressive principle,’ Ruskin defended the Pre-Raphaelites for their ‘fidelity to a certain order of truth.’ Since then, Pre-Raphaelite art has been understood as illustrative of the dictum ‘truth to nature.’ Scholars continue to grapple with the ways Pre-Raphaelite artists challenged previous forms of vision and visuality, revolutionised colour, and reinvented landscape art. Now—in the year 2024—in the context of a climate emergency, this panel offers an opportunity to reflect on art practices from 1851 onward that have sought to render with honesty, fidelity and truthfulness the natural world. It asks the following questions: what did ‘truth to nature’ mean during the nineteenth century? And what does it mean now? What new perspectives might our current situation offer on en plein air image making traditions? What are the environmental, philosophical and moral implications of the claim of ‘truth to nature’? Topics of inquiry include, but are not limited to: *New Approaches to Naturalism*; *Botanical Illustration and the Truth Claims of Science*; *Nature in Realist Art*; *Art, Ecology and the Victorians* / *Art and Ecology After the Victorians*; *Visualising Truth in the Age of Climate Change*; *Nature and Natural Forms in Modern and Contemporary Art*; *Vision, Optics and Empiricism—past and present.*

#### **CONVENORS**

**Keren Hammerschlag, Australian National University**

**Ariel Kline, Princeton University**

**Keren Hammerschlag** is a Senior Lecturer in Art History and Curatorship at the Australian National University. Her research focuses on nineteenth-century British art and visual culture, and the relationship between art and medicine during the Victorian and Edwardian

periods. In 2015 she published her first book, 'Frederic Leighton: Death, Mortality, Resurrection,' with Ashgate. She has articles in 'Art Bulletin,' 'Social History of Medicine,' 'British Art Studies,' 'Burlington Magazine,' 'Victorian Studies' and 'Medical Humanities.' In 2021 she was awarded a four-year ANU Futures Scheme Grant to develop the Visual Medical Humanities at ANU. Her second book, 'The Chosen Race: Whiteness in Victorian Painting,' is forthcoming with University of California Press.

**Ariel Kline** received her PhD from Princeton University in May 2024. Her dissertation, titled, *Of Monsters and Mirrors: Art and Empire in Nineteenth-Century Britain*, argued that figurations of monstrosity in Victorian art made visible the contradictions of British imperial discourse. She was the co-organizer of *Object Mobilities*, hosted at the Australian National University and co funded by Princeton University and the Australian Catholic University. She has taught at the University of Sydney and the Australian National University, and is currently a Postgraduate Research Associate at Princeton University.

**PRESENTATION #1: DR RUTH PULLIN,  
UNIVERSITY OF MELBOURNE**

**Eugene von Guérard: "truths" to nature**

**Abstract:** In 1869 Eugene von Guérard (1811- 1901) expressed his wish to "bring the character of the Australian landscape to view faithfully and with truth to nature." A year later, in a scathing review, James Smith condemned von Guérard's descriptions of nature as 'minutely laborious', accusing him of 'microscopism'. For Smith the 'discerning eye' for detail he had previously so admired in the artist was now a liability.

Von Guérard's on-site drawings reveal the commitment to accuracy and the penetrating eye for detail that he brought to his scrutiny of the natural world. The indispensable foundation of his practice, these drawings inform the compelling sense of truth to place that is so powerfully present in works produced in the studio. And yet, in the process of transferring his sketches to canvas, von Guérard implemented subtle and deliberate changes to create compositions underpinned by abstract geometries.

This paper will explore what "truth to nature" meant to von Guérard. Was it to be found in a commitment to accuracy and minute detail? Or

were the rhythms, proportions and symmetries that elevate his compositions intended to convey deeper truths about the laws that govern the natural world and humankind's relationship with it? How do his compositions relate to the new understandings of nature that took shape in the philosophy, natural sciences and art of 19th century Germany? And how is von Guérard's vision of nature –and our connection to it –to be understood in the context of colonial Australia and Australia in the 21st century?

**Dr Ruth Pullin** is an Honorary Senior Fellow of the School of Culture and Communication, The University of Melbourne. She co-curated the National Gallery of Victoria's major 2011 touring exhibition, *Eugene von Guérard: Nature Revealed* and curated the Art Gallery of Ballarat's *Eugene von Guérard: Artist-Traveller* in 2018. She is the author / co-author of three books and her research has been widely published in Australian and international journals and anthologies, most recently on the subject of von Guérard's collections and his correspondence with the Berlin Ethnological Museum. She was awarded an Australian Institute of Art History/ AAANZ Research Grant in 2020 and she has held research fellowships at the state libraries of New South Wales and Victoria.

**PRESENTATION #2: CLARE FUERY-JONES,  
UNIVERSITY OF MELBOURNE**

**"Real" vs. "Represented": discovering our experience of landscape in Australian art from the 1850s onwards**

**Abstract:** "Landscape", when referred to in art discourse is rarely without the following connotations: an aesthetic view, a detached spectator, and control over nature. Accrued over centuries of representations which deploy such effects to varying degrees, there has been little attention paid (even in recent decades' critiques and problematisations of the genre) to where we might locate, or make sense of, our own *experience* of landscape in relation to its historical and contemporary artistic depictions.

Disentangling "real" vs. "represented" landscape, exploring how artists navigate this distinction, and attending to how each constitute fields in which our ongoing relationship to nature is defined and practised are all pertinent considerations. Their study should suggest for us the kind of "truth" landscape paintings may forward vis-à-vis landscape and its significance in shaping our individual and collective senses of self.



With these considerations in mind, and looking to a handful of exemplar works produced from the mid-19th century on, this paper asks: how might landscape painting that promotes, or demonstrates, a phenomenological approach to landscape enable a “truthful” engagement with our natural world? What do such paintings look, and feel like? What kinds of effects might they realise in us, the viewers, both in terms of our immediate relationship to the works, and in terms of our embodied relationship to landscape more generally?

**Clare Fuery-Jones** is a PhD candidate and sessional tutor in Art History at the University of Melbourne. Her PhD research focusses on how our multifaceted connections to landscape, and its potential to site cross-cultural connections, are explored in contemporary Australian landscape painting. In 2020 her article “Law-less Silence”, on British photographer Edmund Clark, was published in INDEX Journal.

**PRESENTATION #3: ERICA SECCOMBE,  
AUSTRALIAN NATIONAL UNIVERSITY**

**Verisimilitudes: Truth to nature in  
contemporary interdisciplinary art**

**Abstract:** Verisimilitude is about creating a convincing illusion of reality that evokes a sense of familiarity and recognition. While artists who recreate phenomena or the wonders of nature might generate meaningful connections to the world around us, does it allow for new understandings of non-human existence that goes beyond a European human centric view of the world? For example, in literature, there is an emerging perspective proposing that representations and recreations of nature in all artforms are non-authentic and contribute to nature’s loss of integrity, and increases our continued alienation from the natural world. Therefore, this paper proposes to discuss the philosophies of Timothy Morton in context of the idea of ‘truth to nature’. In his writings Morton discusses the ethical responsibilities of artists and audiences in confronting ecological issues, believing that an understanding of “reality,” enriched by art, can lead to greater awareness of environmental challenges and foster an ethic of care for all entities. In doing so I will discuss key examples of contemporary interdisciplinary art that tackle the concepts of ‘truth to nature’ in context of environmental change, and take on complex and multifaceted meanings that diverge

from traditional interpretations tied to naturalistic representation.

**Erica Seccombe** is a practicing artist with 30 years experience working, teaching and contributing to the sector. She is based in the Canberra region, living in semi-rural NSW on Ngambri, Ngunawal and Ngunnawal countries. Erica’s interdisciplinary arts practice spans traditional lens-based imaging, print media and drawing, to experimental digital platforms using frontier scientific visualisation software. A continuing theme arising in her work is the complex human relationships we have with nature and our natural environments, whether through social, cultural, or technological factors. Erica’s practice articulates ways to position her own experiences and concerns as an artist of living at this time of uncertainty where human activity has had a dominant influence on the environment and climate.

**PANEL #40**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G051**

**ARCHIVING SCENES: STORIES OF  
EXPERIMENTAL ART PRACTICES**

**Abstract:** Experimentation is the keystone of creative practice. Throughout the 20th century, artists experimented with developing tools, novel materials, and emerging technologies to create new knowledge and experiences. Artistic experimentation is iterative, process-orientated, embodied, and place-based. This panel proposes that artistic experimentation is the nucleus of scenes that cohere and sustain a community to continually produce movements in thought and practice that generate new aesthetic possibilities.

The panel presents three scenes of experimental screen arts: expanded cinema, E(x)(c)entric cinema, and artist’s film workshops. These scenes contain haptic records of trials and errors, contingencies of mediums and methods, changing material environments, and social dimensions of making and consumption. The panel conjectures that in archiving scenes, artists, archivists, and historians re-experience artworks as living practices rather than finished products. To activate the stories of experimental arts is to re-play the dialogic exchanges within the ecologies of practice – tracing the relations between artists, tools, materials, and environments in the participation

in aesthetic experience.

The AAANZ turns 50 in 2024, and many art and cultural organisations around the world are also marking their fourth and fifth decade milestones. What are the scenes that sustain these communities to continue advocating for experimental arts? What stories can be re- and de-composed by re-visiting these scenes?

#### CONVENOR

#### Associate Professor Jo Law, University of Wollongong

**Jo Law** is an artist and researcher who investigates the transformative potential of art, science, and technology in response to changing sociocultural and political environments. Jo publishes in a wide range of journals, most recently: 'The Kraft of Labour, Labour as Craft: Hayao Miyazaki's Images of Work' for Animation. She is a Chief Investigator of ARC Linkage Project 'Empowering Australia's Visual Arts via Creative Blockchain Opportunities.' Jo's current research focuses on the development of agential citizenship through aesthetic resilience. Jo is the Head of the School of the Arts, English and Media at the University of Wollongong, Australia.

#### PRESENTATION #1: DR LOUISE CURHAM, CURTIN UNIVERSITY AND DR LUCAS IHLEIN, UNIVERSITY OF WOLLONGONG

#### Re-enactment, users manuals and DNA storage: Methods for expanded cinema preservation

**Abstract:** This paper discusses a novel three-phase approach to media art preservation led by Australian artist-archivist group Learning and Teaching Cinema (LTC), using the field of expanded cinema as a case study. Works of 1970s expanded cinema (which combine celluloid film projection with live performance) are typical of the inherent "lossiness" of twentieth and twenty-first century media art. While offering richly embodied experiences in their moment of enactment, expanded cinema's ephemerality means that it risks falling out of circulation and thus becoming unavailable for future experience. Over the past 20 years, LTC has developed a methodology for preserving works of expanded cinema with three overlapping approaches. First, intergenerational transfer is attempted: in this phase, younger generations of artists learn about the work from its originators, and produce live re-enactments. During the second phase, a user's

manual is assembled, encoding the artwork as a set of instructions with the intention of making it available for future generations of performers and audiences. Thirdly, the archived material from phases one and two is stored on synthetic DNA, with a view to transmission into the deep future (perhaps 1000 years). While the first two phases are urgent, preventing the work's immediate extinction, the third phase is speculative, broadening the enquiry. How might the place- and time-specific artistic "scenes" (which are essential for generating the context for the creation of artwork) be made intelligible for future communities?

**Louise Curham** is an archivist, media artist and researcher. She is a lecturer in the Libraries, Archives, Records and Information Science discipline in Curtin University. Louise has held policy and project-based roles at the National Archives of Australia and the Australian National Maritime Museum. Louise has PhD from the University of Canberra that investigates how to care for heritage items that elude digitisation.

As an archivist and an artist, Louise is interested in themes that flow from old media, ranging from digitisation to the impact of algorithm-based technology on citizens. In her creative practice, Louise explores decoding the 'black box' of contemporary technology and extending the life of old media through creative archiving. Her methods include hand processing super 8 and 16 mm film, making performances using old media and re-enacting early media art performance.

For the past two decades, Louise has worked with Lucas Ihlein as the artist group Teaching and Learning Cinema (TLC) on the re-enacting expanded cinema. Louise's research focuses on the intergenerational transmission of media artworks that involve archiving scenes that have led to the creation of experimental art and moving image performance. Her collaborative project with a French data scientist and a luminary of international experimental film from the UK is supported by a fellowship from the University of Canberra.

**Lucas Ihlein** is an artist and researcher focusing on regenerative agriculture and the social and cultural dimensions of environmental management. He also collaborates with Dr Louise Curham as Teaching and Learning Cinema, re-enacting and documenting 1970s expanded cinema as an experimental method of intangible cultural heritage preservation. He is

a teacher and researcher in Contemporary Art at University of Wollongong, Australia.

**PRESENTATION #2: ASSOCIATE PROFESSOR JO LAW, UNIVERSITY OF WOLLONGONG**

**Experimental Video Scenes of the 1990s in Western Australia and Hong Kong**

**Abstract:** This paper frames video-making as a craft—a shared and cultural practice—that embodies stories of changing generations of moving image forms, experimental approaches, artists, technologies, and materials. I argue that meaningful engagement with media artworks of the past must entail a deep interaction with the processes of making and experimentation to project future possibilities. In this paper, the story of experimentation at the cusp of technological transition is told through a personal account of electronic video art practice from the mid-1990s to the early 2000s in Western Australia and Hong Kong.

This paper presents a case study of *Old Earth* – a video work I created in 1995 – to show how the haptic and social dimensions constitute *scenes*, and, in turn, how scenes influence and shape experimental practices at times of generational change. I revisit *scenes* in Western Australia and Hong Kong, where experimental practices intersect. This account details the experimentation with processes and materials that took place in the social spaces of the workshop and the cinema, where past, present and future practices mingled.

I conjecture how the complexities born out of the relationship between technological changes, economic forces, and social relations shape the experimental arts ecologies at the turn of the new millennium. I suggest in considering the scenes from which artworks were produced can make visible the multiple perspectives and dimensions of making, viewing, and sharing. These multiple views can tell stories that have new meanings for (and remain relevant to) future generations.

**PRESENTATION #3: ROWENA CROWE, UNIVERSITY OF WOLLONGONG**

**Gathering around obsolescence: The practices of artist-run labs**

**Abstract:** Analogue film communities organised around artist-run labs are “scenes” inhabiting and growing in the fissures of larger corporate and

mainstream modes of film production. They emerge from the discarded debris once valued by industrial cinema-making. By picking up, interrogating, and re-energising obsolete film equipment, analogue film communities carve a defiant space within a technological juggernaut.

Artist-run labs are a global phenomenon. They are often democratic organisations self-governed by members. This “scene” is the in-between space occupied by the artisanal craft of 16mm and Super 8 film production in artist-run labs. This paper discusses my experience as a filmmaker at an annual film workshop and festival *Nanofest*, held at Nanolab, an independent film lab in Daylesford, Victoria, in 2022. The event is hosted by the founding members of Artist Film Workshop (AFW), a vibrant, diverse community of film artists working in Naarm/ Melbourne.

This paper investigates how the analogue film apparatus (camera, film, and film development facilities, equipment) support the artist’s practice as well as organise the group in the sharing, maintaining, and learning of tacit and materials knowledges. Using *Nanofest* as a case study, I examine how film organises an artist by virtue of the tools they use, and then how these practices organise a community. Working with analogue practices in the digital age signals more than a simple delineation between mediums. It is an important act of resistance to digital ubiquity.

**Rowena Crowe** is a time-based artist who works within animation, photochemical practices and independent documentary. She is currently undertaking a Doctorate of Creative Arts at the University of Wollongong. Her practice-based research investigates the embodied nature of analogue filmmaking.

Rowena holds a Master of Arts in Documentary Editing from the Australian Film Television and Radio School and a Master of Arts in Animation from Animation St Joost in the Netherlands.. She is a member of the artist-run film labs The Workshop For Potential Cinema and Artist Film Workshop. She has taught 16mm experimental film practices at the University of Sydney and has been a guest lecturer at the Australian Film Television and Radio School, the European Film College in Denmark, and Sydney Film School.

Rowena’s experimental films and animations have screened at international film festivals including International Film Festival Rotterdam, Edinburgh

International Film Festival, Sydney Film Festival and DOK Leipzig. She has undertaken artist and researcher residencies at National Film and Sound Archives, PhotoAccess, the Byron School of Art., and Kaus Australis in the Netherlands.

## **PANEL #41**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1205**

## **EIGHTY YEARS OF SOFT DIPLOMACY: JAPANESE ART IN AUSTRALIA**

### **CONVENOR**

**Emily Wakeling, Rockhampton Museum of Art**

**Abstract:** To observe almost 80 years since the end of the Pacific War and atomic bombing of Hiroshima and Nagasaki, this panel explores the crucial role of 'soft diplomacy,' through visual art exhibitions, collections and creative exchanges across Japan and Australia, in the major changes to international relations in the postwar period between 1945 to 2025. Presentations will reflect on the successes and challenges of cultural engagement in its past and present states and its potential future.

**Emily Wakeling** is Curator of Rockhampton Museum of Art, and previously held positions at Artspace Mackay and the Queensland Art Gallery | Gallery of Modern Art's Asian and Pacific curatorium for the '9th Asia Pacific Triennial of Contemporary Art' and 'A Fleeting Bloom: Art from the Japanese Collection.' Working across curating, art writing, and museum learning, Emily spent six years in Tokyo in multiple arts-related roles including Editor of the arts website Tokyo Art Beat. Her curatorial projects are spread across Japan and Australia, including 'Come Close: Japanese Artists within their Communities'; 'All We Can Do is Pray'; and 'Compassionate Grounds: Ten Years on in Tohoku.' Emily is also a long-serving freelance writer who has contributed to Artforum, ArtAsiaPacific, Japan Times, Tokyo Art Beat, Art Review Asia, Real Tokyo, Eycline and Art Monthly Australia.

**PRESENTATION #1: ELENA DIAS-JAYASINHA,  
MUSEUM OF BRISBANE**

**Devastation and diplomacy:  
The Hiroshima panels in Australia**

**Abstract:** Japan's entry into World War II and encroaching presence in the Pacific from 1941 induced panic and fear in Australia. Anxieties were realised when the Japanese launched air raids in the Far North and submarine attacks along the east coast. In total, Australia lost over 34,000 soldiers in the war. Of the 22,376 Australian prisoners-of-war captured by the Japanese, over a third died in captivity. Despite WWII ending in 1945, anti-Japanese sentiment continued to pervade Australian society. The atrocities and deaths inflicted by Japanese forces on Australian soldiers and civilians remained entrenched in public memory. The loss and fear felt by the Australian public channelled into policy, including continued support for the blatantly racist White Australia policy. Although reconciliation seemed impossible, economic opportunity prompted Australia to reestablish trade with Japan in 1957, necessitating a shift in public opinion.

In 1958, one of Australia's first major postwar cultural engagements with Japan manifested in the Australian tour of *The Hiroshima Panels*. This exhibition comprised eight paintings by Iri and Toshi Maruki depicting the aftermath of the atomic bombing of Hiroshima. Viscerally confronting, the panels revealed harrowing scenes of death and destruction. They were attended by hundreds of thousands of Australians, and while some considered them an affront, the panels played an important role in shifting Japan's antagonistic image and inspiring empathy. This paper explores the significance of this tour as the first major form of soft diplomacy between Australia and Japan post-WWII, and more broadly, the nuance and complexities of depicting trauma to promote peace.

**Elena Dias-Jayasinha** is a Sri Lankan-Australian curator based in Meanjin (Brisbane). She holds a Bachelor of Advanced Humanities with Honours Class I in Art History from The University of Queensland. In 2022, she was awarded a University Medal. Over the past five years, she has worked at institutions including The University of Queensland Art Museum and Griffith University Art Museum. In 2020, she interned with the Asian art curatorial department at Queensland Art Gallery | Gallery of Modern Art, contributing to the 10th Asia Pacific Triennial of Contemporary Art. In 2022, she curated the churchie emerging art prize, held at the Institute of Modern Art, Brisbane. Currently, Elena is Curator at Museum of Brisbane.

## **PRESENTATION #2: MIKALA TAI, CREATIVE AUSTRALIA**

**People Power: Cultural Diplomacy one object at a time**

**Abstract:** Through an examination of private collections that have transferred to public collections this paper traces the role of the individual collector in cultural ties between Japan and Australia. From personal preferences, diplomatic postings and opportunistic encounters this paper delves into how the act of personal collecting has paved the way for cultural diplomacy between Japan and Australia. With the transition of these objects and artworks to public collections this paper also considers how our collecting institutions have been animated by the donations of individual collectors.

## **PRESENTATION #3: ALISON CARROLL, VICTORIAN COLLEGE OF THE ARTS**

**Where have you Australians been? The downward trend for cultural engagement with our region and the role of Japan–Australia relations**

**Abstract:** How seriously has Australia taken international cultural engagement? Australia is the only country of our region amongst our peers to not have an international cultural agency run by arts professional, no physical cultural site in our region, and with a reduction to the few cultural officers previously working overseas. Some might argue this focus is not important. Japan has many similarities with Australia in terms of our place in the Asia-Pacific, but it takes culture seriously. Why aren't we? The paper examines these issues and discusses forces at play for the future. The issue impacts on artists, art museums, curators, historians, cultural analysts and the wider community in Australia and around our region.

**Alison Carroll** has worked in international cultural engagement for 30 years. She established and ran the Asialink Arts Program from 1990–2010, which became the largest funding recipient of (then) Australia Council funds outside the clients of the Major Performing Arts Board; but even then a fraction of what a country like Japan commits to this area. She has lived in Japan and worked with many Japanese colleagues over the years. She has a PhD from University of Melbourne and was awarded an Order of Australia for her work. She is currently Senior Research Fellow at the Victorian College of the Arts.

## **PANEL #42**

**HAYDON–ALLEN BUILDING (BUILDING #22)  
ROOM G053**

## **"AUSTRALIAN" AND "NEW ZEALAND" ART HISTORIES**

**Session #2**

### **CONVENORS**

**Rex Butler, Monash University**

**A.D.S. Donaldson, National Art School**

## **PRESENTATION #4: ANDREW MCNAMARA, INDEPENDENT SCHOLAR**

**Relative cultural histories:  
Peripheralism and its binds**

**Abstract:** If modernists, or avant-gardists, primarily thought in terms of cultural universals, then by contrast so-called peripheral cultures have tended to focus on relative cultural histories (especially when narrating the history of local modernisms). In recent times, the rise of "standpoint aesthetics" has transformed this relativity into a universal. If this is our new orthodoxy, it poses the dilemma of how we establish a standard history for comprehending or evaluating the diverse cultural peripheries. While standpoint aesthetics attempts to account for cultural histories that have been ignored or elided, the very same process of elision occurs when seeking to champion peripheral art histories. This is because nobody knows about them, not just internationally, but even locally. Hence, the perennial question, is provincialism something done to us? Or something we do to ourselves (see A. A. Phillips, 'The Cultural Cringe', 1950)? This paper asks how can such an alternative (relative) history be told, if it is based on marginalisation and forgetting? It will suggest that the ignoring or forgetting of diverse or alternative art histories may be a fundamental feature of the very process of retrieving and explaining marginal or peripheral cultures. Addressing this dilemma might be pivotal to the collective grasping of our diverse standpoints.

**Andrew McNamara** is an art historian and writer. Recent works include *Undesign* (2018), *Surpassing Modernity* (2018/19), *Bauhaus Diaspora and Beyond* (2019) and the exhibition *Bauhaus Now* (2020–2021). His

research focuses on modernist studies, but he often writes on contemporary art. He is currently working on the internment writings collected by the art historian Ernst Kitzinger in Australia (1940–41).

**PRESENTATION #5: LARA NICHOLLS,  
AUSTRALIAN NATIONAL UNIVERSITY**

**Artists writing artists:**

**From Grace Joel to Colin McCahon**

**Abstract:** In 1906 the Dunedin-born artist, Grace Joel wrote an evocative article titled 'Australian Artists in London: A Reminiscence' for a new publication called *Art & Architecture: The Journal of the Institute of Architects of New South Wales*. Joel was very much an artist of empire, having been born in New Zealand and trained at the prestigious National Gallery of Victoria School of Art and Design, and at the time of her writing was enjoying a long professional sojourn in London and Europe. She wrote of her expatriate colleagues burning gum leaves at their annual Australian dinner and their often futile efforts to crack the impermeable London art market. Joel included passages on Australian women artists, including Iso Rae at Étapes and Florence Fuller's "sunny Australian subjects" at the Royal Academy. Almost sixty years later, New Zealand's "foremost painter" of the twentieth century, Colin McCahon, paid his own tribute to Grace Joel in an exhibition called *Six Expatriates: Grace Joel, Rhona Haszard, Frances Hodgkins, Francis McCracken, Raymond McIntyre, Owen Merton* (1962) at the Auckland City Art Gallery. In writing first-hand accounts of the work of fellow artists perceived through the lens of the expatriate, both Joel and McCahon wrote with the authority of both witness and artist. This paper explores the critical, but largely forgotten, role of the artist as reporter, curator and art historian within globalising national art schools and argues for their shifting cultural identities in an aging imperial art world.

**Lara Nicholls** is completing a PhD at the Centre for Art History and Art Theory at the Australian National University about British and Australian women artists and the transnational experience between 1885 and 1907. She is a Curator of Art at the Australian War Memorial and a former Curator of Nineteenth-century art and Assistant Curator of Australian Painting and Sculpture at the National Gallery of Australia. In 2020, she was awarded the Jennifer Strauss Fellowship in Humanities for research on women and Impressionism.

Lara is a Commonwealth Valuer for the Cultural Gifts Program and Expert Examiner under the Moveable Cultural Heritage Act for the Australian Federal Government.

**PRESENTATION #6: SAM BURKE, UNIVERSITY  
OF NEW SOUTH WALES ART AND DESIGN**

**We should keep in touch:**

**New Zealand artists at the Mildura  
Sculpture Triennials 1978**

**Abstract:** A series of ground-breaking events held in regional Victoria in the 1970's, the Mildura Sculpture Triennials left an indelible mark on the Australian contemporary art landscape. Led by curator Tom McCullough, who would use his "Mildura Model" to later fashion his directorship of the Sydney Biennale, the Triennials were "a freewheeling consideration of contemporary forms that the state art museums could barely contemplate, let alone accommodate", Julie Ewington (writer, curator, broadcaster).

In 1978 a group of New Zealand artists was invited to Mildura to take part in the events. The same year the Mildura City Council publicly decreed there was to be "No nudity, no pornography and no bloodletting". The events that ensued would culminate in a book burning, raising questions of censorship, polemic and politics in art.

**Sam Burke** is a multidisciplinary artist and current PhD candidate at UNSW Art & Design. She holds a Masters of Contemporary Art from the Victorian College of the Arts, The University of Melbourne and a Bachelor of Music from the Melbourne Conservatorium of Music, University of Melbourne. Sam has been awarded numerous grants and prizes and held residencies at The British School at Rome (Italy), Banff Centre for Arts and Creativity (Canada), Bundanon Trust (Australia), State Library Victoria (Australia) and SensiLab, Monash University (Australia). She has presented and given guest lectures at The University of Sydney, Buxton Contemporary, The University of Melbourne, and UNSW Art & Design. This presentation is supported by a State Library Victoria Creative Fellowship.

**PANEL #43**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1205**

**TODAY'S ART HISTORY OF  
UNWRITTEN YESTERDAYS  
AND THE NEW MUSEUM**

**Session #2**

**CONVENOR**

**Duncan McKay, University of Western Australia**

**PRESENTATION #4: PAUL BOYÉ,  
JOHN CURTIN GALLERY**

**Correspondance in/with the work of  
Brian Fuata – Speaking against the  
contemplative habits of the art museum visitor**

**Abstract:** This paper rehearses my recent thinking on the act of speaking in the gallery, considered across quotidian, coincidental, performative and transgressive registers. With the contemporary art museum arguably holding firm to several stoic qualities, aimed at a contemplative and interaction free viewing experience, the act of speaking is modified beyond its naturalised social use. We adopted hushed tonal modifications to combat the interruptive carry our voices may have through cavernous gallery space. The gallery viewer habitus – “the durably installed generative principle of regulated improvisations” (Pierre Bourdieu) – relies on a strict control over speaking, both in terms of volume, tone, content, direction and subject.

Against the posture of persual habitually installed into the museum visitor, an expanded practice of speaking in the gallery may offer a surprising variety of challenges to the contemplative standard of museum visitation. Insofar as the museum is held as a forum of public access, can experiments with unexpected speaking in the exhibition space broaden its publics? This paper seeks to ask these questions alongside an ongoing correspondence with the live art practice of Brian Fuata. Through structured improvisation, Fuata with speech (and its corollary, movement), modifies temporarily yet deeply, the contemplative visitor. This paper will also explore my broader research into the possibility of ‘counter social’ acts and artistic practice, as well as ongoing critiques of the exhibition as a site of ‘wellness’ and ‘mindfulness’.

**Paul Boyé** is a writer and curator living in Boorloo/ Perth. They are a co-director of Cool Change, an artist-run initiative working across Boorloo and Walyalup, and the Assistant Curator of John Curtin Gallery. Paul completed a PhD at UWA across Fine Art and Art History, research the impact of emerging social technologies on art practices that consider the inhuman. They are currently interested in ‘counter social’ acts and artists working with surprise, pathos, interruption and noise.

**PRESENTATION #5: HELEN GRAMOTNEV**

**Exhibitions: museum, open air, the internet, or a box?**

**Abstract:** While Hans Belting in *Art History after Modernism* characterized the museum as a “railway station for the departing trains of the imagination,” the reality of art museums is that they largely retain their function of keepers of art when it comes to their permanent collections. A museum storage space is filled with artworks that are under the care of the registrars and conservators, but that will probably never see the light of an exhibition space. This problem is exacerbated by the tendency to favour “blockbuster” exhibitions, where a big-name artist is showcased as the central figure of a large-scale exhibit requiring many museum loans, transportation of artworks, and high-risk insurance deals.

At the opposite end of the spectrum, there is the absence of artworks. Smaller exhibitions get creative about the hows and the whats of their curatorial choices. These usually build their exhibitions around a single artwork, tell a relatable story, or resort to the virtual re-imagining of the artworks. My own “Exhibition in a box” concept takes this to extreme: through objects that can be displayed and then put back into a box, it is the absence of artworks that allows for the story of the artist and their work to emerge.

Through case studies, this paper will highlight the difficulties that large museums now face, juxtaposing these against the ultra-creative ideas presented by independent curators. This paper addresses the questions of collecting for the sake of collecting, of rotation of artworks on display, and of educating the museum audiences, in an effort to find a model that is both attainable and sustainable for the foreseeable future.

**Helen Gramotnev** is an independent curator with a research specialisation in Modernism. She has worked

in both public and commercial art galleries, and has received her PhD at the University of Amsterdam, focussing on the intersection of art and music in the Cubist work of Georges Braque. Her interest areas include interdisciplinary approaches to art history, the relationship of the artist with the frame, and the perception of 'old art' by contemporary audiences.

**Presentation #6:** concludes with a roundtable discussion. Presenters from sessions #1 and #2 will respond to the question "Consecration or desecration. What has been lost to contemporary art through the 'end of art history', and what has contemporary art gained as a result of the 'end of art history'? At this point of time, do we consider that it has been a net loss or a net gain?"

#### **OPEN SESSION #4**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM 1207**

#### **CONVENORS**

**Kate Warren, Australian National University**

**Robert Wellington, Australian National University**

#### **PRESENTATION #1: CARL VAIL, AUSTRALIAN NATIONAL UNIVERSITY**

##### **Reorienting the past in Tom Roberts' *A Seated Arab***

**Abstract:** Tom Roberts' painting *A Seated Arab* at the Chau Chak Wing Museum is one of the earliest depictions of an Orientalist subject by an Australian artist. In 1881, Roberts travelled to London to study at the Royal Academy, returning to Melbourne in 1885. *A Seated Arab* is usually dated to around 1884, when the artist is known to have visited the studio of famed Orientalist Jean-Léon Gérôme in Paris. However, the existence of another painting of the same sitter wearing the same costume by an obscure British artist, signed and dated 1882, presents both a challenge to earlier interpretations of Roberts' artwork and an opportunity for its reassessment.

Through a careful analysis of the composition, this paper will explore some of the possible written and visual sources of Roberts's painting. While noting the complexities of cross-cultural representation, the paper will argue that Roberts' treatment of the subject is to a large extent both well-informed and sensitive, nuancing accounts of this aspect of the artist's practice. In

proposing a revised dating of 1882 – the year of the British invasion of Egypt – this paper will also consider the political aspects of the painting and its implications for narratives of Roberts and other Australian artists of the period as apolitical.

**Carl Vail** is an early-career researcher based in Canberra where he is an Assistant Director at the Office for the Arts. He has a Masters of Art History and Curatorship (advanced) with commendation from the Australian National University. This paper builds upon a discovery he made during research for his Master's thesis, which explored the influence of Spanish art on Tom Roberts' practice, 1881-90.

#### **PRESENTATION #2: LYN MERRINGTON, UWA (GRADUATE), ECU (STUDENT)**

##### **What the hell, Marcel! The concept behind Duchamp's conceptual**

**Abstract:** Marcel Duchamp has been called the Papa of Pop, the Daddy of Dada and the father of conceptual art. His oeuvre has been analyzed through many different ciphers, often by anglophones. Great store has been placed in his use of the term *intellectuel*.

His readymades revoutionised the concept of art. It is my contention that his readymades were all created with consistent linguistic strategies. I explain the context of his use of the word *intellectuel*, and demonstrate his linguistic methods. The concept behind his readymades and his use of the term *intellectuel* emerged from his Norman heritage and cannot be understood without a profound understanding of French language, particularly the vernacular.

Duchamp's conceptual is other than is usually theorised. It is inherently French, linguistic and more complex than is usually understood.

Does this change our understanding of conceptual art? What does this mean for the future of conceptual art and art history?

**Lyn Merrington** is a French language specialist, and an artist. She taught at university in France for five years. Her practice informs her understanding of art history.



**PRESENTATION #3: ALICE REZENDE,  
UTS ART GALLERY & COLLECTION**

**Striped & Sharp: Decoding the fashion legacy  
of Sharpies' iconic Conti cardigans**

**Abstract:** Over the past 20 years, interest for the uniquely Australian Sharpie subculture has resurfaced, culminating in important independent exhibitions at Dante's Gallery (2006) and Kustom Lane Gallery (2010), Naarm/Melbourne, the exhibition *Sharpies* at the Museum of Contemporary Art (2001-02), Gadigal nura/Sydney, and numerous books since. Hardly homogenous and unfolding in distinct waves from the mid-1960s through to the early 1980s, Sharpie culture was widespread throughout Australian capital cities, with a particular vitality of expression in Melbourne. In broad terms, Sharpies consisted of suburban working-class youth groups who shared tribalistic traits including a distinct 'sharp' dress, music taste, and dance and behavioural aesthetics, which were often enacted in central public spaces.

This paper seeks to examine the emblematic motif of Sharpies' fashion: the Conti or Connie cardigan, in conjunction with the group's appropriation of stripes (and checks to a lesser extent). Taking dress as a semiological starting point for analysis of the Sharpie identity, I propose to unveil the iconography of stripes in this context, while situating stripes within the wider history of Western dress, to tell richer narratives that center Sharpies' unique aesthetics. The paper will invite firsthand reflections from ex-Sharpies on the unique material features of these collector garments – such as colour choices, patterning, local manufacturing etc. – and their associative meanings connected with the Sharpie identity. By foregrounding the Conti, I seek to further Australian fashion history's understanding of this significant garment and its manifold social, cultural, and economic dimensions throughout its many manifestations within this memorable subculture

**Alice Rezende** is an early-career researcher, curator and arts writer based in Kamberrri/Canberra. She holds a Master of Museum Studies from the University of Queensland, a Bachelor of Creative Industries, Interactive & Visual Design, from the Queensland University of Technology, and a Diploma of Fashion Design and Technology from TAFE Queensland. She was formerly Assistant Curator at Outer Space, Meanjin/Brisbane, where she curated the public art exhibitions

*Location, Location, Location* (2021-22) and *Outer Face* (2022-23). Currently, she is Curatorial Assistant, Australian Art, at the National Gallery of Australia, and has recently written essays on historical Australian quilts in support of the exhibition *A Century of Quilts*, curated by Simeran Maxwell, Associate Curator, Australian Art. She is particularly interested in the less-examined histories and artefacts of so-called 'low-brow' art forms, colour theory, and historical Australian textiles and interiors.

**PANEL #44**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G040**

**ALL THE ENERGIES: FROM  
CONCEPTS TO ARTISTIC USAGE  
TO ANALYTICAL METHOD**

**Abstract:** There is an ease with which artists talk about energies. However, critical discourse has not kept up. Analyses prefer singular, a priori concepts of energy whereas artists synthesise several. The nineteenth century scientific concept of energy is a singular abstraction composed of the behaviours of different physical forms of energy, i.e., energies. Plurality can extend to understanding the interplay of energies, whether Indigenous knowledges, physical and biological phenomena, corporeality, the senses, experience, cultural forces, spiritual dimensions, or the energy resources of fossil fuels and their alternatives. From language to embodied practice, processes, and materiality, different energies coexist and are complexly coordinated, especially in the arts, given the capaciousness of their engagements. With the intention of generating specificity where the nebulous thrives, we propose that analytical methods and understandings of energies benefit from examining artistic usages, concepts, and imaginations. We ask artists, historians, and theorists to consider a multivalence of energies at work.

**CONVENORS**

**Douglas Kahn, University of Sydney**

**Pia van Gelder, Australian National University**

**Douglas Kahn** is a writer, historian, and theorist of the arts, author of *Noise Water Meat: A History of Sound in the Arts* (MIT, 1999), *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (University of California Press, 2013), and editor of *Energies in the Arts* (MIT, 2019); *Mainframe: Experimentalism: Early Computing and the Foundations of Digital Art*, edited with Hannah Higgins (UC Press, 2012); and *Source: Music of the Avant-garde, 1966-1973*, edited with Larry Austin (UC Press, 2011). He is Honorary Professor at Sydney College of the Arts, University of Sydney, and Professor Emeritus at University of California at Davis and University of New South Wales. Current projects include, with Pia van Gelder (ANU), *The Energies Artists*

*Say* (forthcoming), and the European Research Council funded *Sonic Street Technologies*, directed by Clare Cooper (University of Sydney), and led internationally by Professor Julian Henriques (Goldsmiths, University of London).

**Pia van Gelder** is an electronic artist, researcher, and historian at the School of Art & Design, Australian National University. Co-editor of *Feminist Queer Anticolonial Propositions for Hacking the Anthropocene: Archive* (Open Humanities Press, 2021), their research investigates historical and contemporary conceptions of energy and how these shape our relationship with technology, bodies, and our environments. Their scholarship has concentrated on the influence of esotericism on electronic instruments of the 20th century and their studio practice produces instruments for performance and installation contexts and includes the forthcoming collection *The Energies Artists Say*, co-edited with Professor Douglas Kahn, presenting a methodology for understanding the polyvalence of energies in practices across the arts.

**PRESENTATION #1: PIA VAN GELDER,  
AUSTRALIAN NATIONAL UNIVERSITY**

**The diagrams of Alexander Burnett Hector's  
expanded colour music**

**Abstract:** The objective of Sydney-based chemist Alexander Burnett Hector was to demonstrate the "correlation of the sciences" with colour music instruments. He began in 1908 with modified organ and piano keyboards that would activate coloured lights when playing musical notes and, by the 1920s, he had begun exploring the therapeutic possibilities of his colour music and adding kinetic and hydraulic components to his increasingly elaborate displays. These approaches were expanding colour music beyond working with just light and sound by incorporating additional energies like kinetic movement, air and water pressure, along with proposals about the positive affect on the wellbeing of his audience. While these instruments produced a captivating experience that was discussed widely in the media, when looking at Hector's archive it is clear to see the inadequacies of technology as a way of demonstrating the full spectrum of energetic phenomena that he wished to include in his correlation of the sciences. Where these energies come together in chorus are his diagrams used to illustrate talks and

lectures. This paper will discuss two of these diagrams and the sprawling multivalent nature of energies they illustrated including radiation, electromagnetism (within and outside the visible and audible spectrum), material interactions such as with gases and pigments, all of these reacting, transducing, transmuting in relation to each other, revealing the scale of Hector's ambition to develop a universal theory that would bring together all energetic phenomena under one: vibration.

### **PRESENTATION #2: HARRIET SCHWARZROCK, AUSTRALIAN NATIONAL UNIVERSITY**

#### **Responsive encounters with plasma illumination**

**Abstract:** Eliciting the fourth state of matter; plasma, as a medium within creative practice, involves processes informed by nineteenth century experiments into the nature of electricity and light. In contemporary studio practice, plasma illumination is most recognisable as neon signage. Where lines of light are produced from the ionisation of inert gases, excited by high voltage electricity. This transmutation to the plasma state of matter, sees bent tubes of glass becoming luminous plasma circuits.

My practice-led research considers the more subtle and responsive form of plasma illumination, which encases aurora like glow discharges, and meandering lightning like lines within bespoke glass forms. In these objects the excitation to the luminous plasma state, relies upon a transformer with more open circuitry. This configuration offers responsive encounters between the object and the viewer. Where our proximity sees the encased light pulse and move toward our grounding and current drawing presence. In this paper I will discuss the iterative and exacting set of processes to achieve an inert gas atmosphere within a bespoke glass vessel. I refer to my studio techniques, hybridised from the neon trade, as my practice of leaks and tangles. These processes and the subsequent application of high-voltage electricity, elicit sub-atomic actions, transmuting inert gases into their charged plasma state. These processes have offered me vivid and embodied encounters. Revealing this luminous matter for its agency; as charged, vibrant and responsive; a medium that can make visible our proximity.

**Harriet Schwarzrock** graduated from Sydney College of the Arts and has exhibited extensively internationally. Her practice is based in Queanbeyan, NSW, running

a hot glassblowing studio with her partner Matthew Curtis. She is currently a doctoral candidate at the Australian National University in the School of Art and Design. She has mentored and taught at the Glass workshop, Australian National University, Canberra Glassworks and at the Pilchuck Glass School. Her work is widely collected, and she has won various awards and been selected for prestigious residencies, including the Corning Museum of Glass, the inaugural Canberra Glassworks Art Group Fellowship; the AsiaLink Toyama residency, Japan; the Stephen Procter Fellowship, Australian National University. Recently her public artwork 'murmuration' secured the ACT's Art in Architecture award. Her illuminated plasma installations have been exhibited at Canberra Glassworks; Berengo studio, Murano, Venice; National Portrait Gallery in Canberra; Canberra Museum and Gallery.

### **PRESENTATION #3: DOUGLAS MAXTED, INDEPENDENT ART HISTORIAN**

#### **Energy as Aesthetic Criterion**

**Abstract:** Artists' words offer art historians insights into the decision-making process behind artworks. These primary sources initiate a critical dialogue between individual artworks, entire oeuvres, and socio-historical and intellectual forces. Despite limitations—such as the risk of over-emphasising authorial intent, overshadowing unconscious influences and artists adopting the mediated tone of a salesperson to increase financial and symbolic value—these sources remain vital. This paper examines how Swiss contemporary artist Thomas Hirschhorn (1957-) articulates "energy" as an aesthetic criterion, proposing it as a substitute for aesthetic "quality." I will analyse his text "Energy: Yes! Quality: No!" (2013) alongside other related statements by the artist. Engaging with the writings of Thierry de Duve, and Benjamin Buchloh, I explore how Hirschhorn's notion of "energy" is born from the delegitimization of Greenbergian modernist ideals of taste, quality and judgement. However, I argue that in doing so, Hirschhorn inadvertently revives the Dadaist challenge to this modernist strand, particularly Marcel Duchamp's (1887-1968) attempts to "eliminate the existence of taste" through non-art. I note the continuity of contemporary North American artists Jeff Koons (1955-) and Jordan Wolfson (1980-) using "energy" as an aesthetic criterion, foregrounding a broader trend in contemporary art. This paper contends that rather than

assimilating such subjective aesthetic criteria into art historical discourse, it is crucial to determine tensions, historicising their continuities and differences.

**Douglas Maxted** is an art historian who lives and works in Naarm / Melbourne. He has guest lectured at the Victorian College of the Arts and works as a research assistant to Dr. Helen Hughes at Monash University. He has published through *Memo Review* and *UnProjects*. He holds a Bachelor of Fine Art (Honours) from Monash University and is presently studying a Graduate Diploma of Arts (Art History) at the University of Melbourne.

### **PANEL #45**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G050**

## **'TRUTH TO NATURE': OLD AND NEW APPROACHES TO ART, ECOLOGY AND VISION**

**Session #2**

### **CONVENORS**

**Keren Hammerschlag, Australian National University**

**Ariel Kline, Princeton University**

**PRESENTATION #4: DR SARAH HODGE,  
AUSTRALIAN NATIONAL UNIVERSITY**

**Sartorial Entanglement: A new interpretation of "Truth to Nature" in William Holman Hunt's *The Awakening Conscience*, 1853**

**Abstract:** Colour and materiality play a vital role in many of William Holman Hunt's (1827-1910) artworks. This paper uses a dress and materiality lens to analyse the deeper implications of "truth to nature" within *The Awakening Conscience* (1853). Objects are central to the reading of this artwork, but in terms of "truth to nature" there are still many sartorial elements that have been underrepresented in the scholarly literature. This painting represents the idea of "truth to nature" in both its symbolism and materiality. Scholars and art critics have long debated the moral quandary within the composition which depicts a so-called "fallen woman," and if Hunt's composition offers hints towards her redemption. Bringing a fresh sartorial lens to analysis of this work reveals a new, more nuanced reading, drawing on the hints provided by the woman's dress as

to the current and future status of her social standing. This research considers how a close analysis of this woman's attire from necktie to petticoat and leather shoe to shawl, unearths a more complex and detailed picture of Hunt's portrayal of this young woman. It also brings new dimension to the idea of "truth to nature," considering, for example, that the same madder pigment may have been used for Hunt's red paint and also the dying of the red shawl. The young woman's self-fashioning is likely designed to represent a mixture objects gifted by her male companion, and those selected herself. Allowing greater significance to these garments permits new readings of this well-researched painting.

**Dr Sarah Hodge** is a Sessional Lecturer and Tutor in Art History and Fashion History at the Australian National University. She completed her doctoral thesis, "Fashioning Women's Agency in Nineteenth-Century Britain: The wearers and makers of historicised fancy dress, 1796-1856," in 2024. Sarah's has a wide array of research interests predominately centred around Europe during the eighteenth and nineteenth centuries. These include: fashion, gender, material culture, materiality, fancy dress, ceremonial dress and historicism.

**PRESENTATION #5: ROSIE IBBOTSON,  
TE WHARE WĀNANGA O WAITAHA UNIVERSITY  
OF CANTERBURY**

**Particulate matters:**

**Pollution, atmospheres, and "natural" imagery in the nineteenth-century museum**

**Abstract:** In considering the architectural properties of smoke, Christine McCarthy has noted how it 'constructs an explicitly spatially-material atmosphere and confronts notions of space as untouchable and invisible' (McCarthy, 2002, 4). In its unmistakable presence yet mutability, McCarthy's argument continues, smoke mediates interiors, thresholds, and space within and around buildings and bodies. Taking these ideas as a starting point, this paper examines the implications of the presence of particulate matter within a novel long nineteenth-century environment: the public museum, which in London at least was rising in prominence during a period when atmospheric pollution was both aggressively visual and a cause of much concern within this metropolitan centre.

At a time when it was not uncommon for Londoners to experience the infamous 'pea souper' smogs so dense that people's vision was drastically curtailed, then, how were the expressly optical spaces of galleries – and landscape paintings within them – received? This paper examines how pollution and gaseous atmospheres mediated viewers' encounters with art in nineteenth-century museums, and further reflects on the ubiquity and even 'truth' of the particulate matter which simultaneously formed part of the subject, constituent material, and viewing conditions of landscapes and other 'natural' imagery. Through this, I explore tensions within visually-oriented ideas of 'truth to nature' (Daston and Galison, 2010, 55–114), which accumulated conflicting ideas as optical technologies expanded the scales on which matter could be seen and understood. This paper closes by reflecting on the urgent and ongoing material reality of these microscopic fragments, which both persist from and are indexical of a foundational extractivist period in which – both structurally and directly – the conditions of today's atmospheres were in part determined and produced.

**Rosie Ibbotson** is Senior Lecturer in Art History and Theory at Te Whare Wānanga o Waitaha University of Canterbury, Aotearoa New Zealand. Ibbotson's research concerns the entanglements of images, museums, and environmental violence, and she is currently writing a book titled *Picturing the imperial Anthropocene: Visual representation and environmental change in long nineteenth-century Aotearoa New Zealand*. Ibbotson also has research interests in the field of animal studies, and she has published on the intersections of museology, visual and material culture, and de-extinction.

**PRESENTATION #6: REBECCA BLAKE,  
AUSTRALIAN NATIONAL UNIVERSITY AND NATIONAL  
GALLERY OF AUSTRALIA UNIVERSITY**

**Paradise Lost: The influence of William Blake  
on contemporary ecological art**

**Abstract:** This paper traces the influence of British poet and painter William Blake (1757–1827) upon contemporary artistic representations of ecology and environmental destruction. In addition to John Ruskin, Blake was a major influence upon the Pre-Raphaelite brotherhood, with William Morris and Dante Gabriel Rossetti among his most devoted followers.

Blake believed scientific thought was fuelled by the imagination and conceptualised a new way of seeing the world that positioned visual observation and direct experience as a form of empirical knowledge. He fought against the purportedly objective scientific philosophies of Francis Bacon and his followers, declaring they had destroyed art and science through the rational confinement and systematic categorization of nature.

The writings of Blake continue to remain a pervading influence in contemporary art, most notably seen in the work of Australian artists Peter Booth and Fiona Hall. Blake's emphasis on the importance of sensorial experience in conceptualising nature had a major impact upon these artists. Booth was deeply moved by the work of Blake whilst working at the National Gallery of Victoria, and was a major influence in Booth's turbulent representations of apocalyptic landscapes. Hall first encountered Blake's works around the age of fifteen and her photograph series *Divine Comedy* (1988) and *Historia non-naturalis* (1991) bear the direct influence of Blake's poetry and art. Blake's scientific theories played a major role in Hall's critique of scientific taxonomies and classification systems, most notably seen in her *Paradisus Terrestris* (1989–90) and *Syntax of Flowers* (1996) sculptures.

**Rebecca Blake** is a curator and writer. She is a current PhD candidate at the Centre of Art History and Art Theory at the Australian National University and her research focuses on botanical pharmacology in contemporary Australian art. She works as a Curatorial Assistant in Australian Painting and Sculpture at the National Gallery of Australia. She has contributed essays to several publications including *Ethel Carrick* (upcoming), *Hugh Ramsay* (2019), *Love & Desire: Pre-Raphaelite Masterpieces from the Tate* (2018), and has contributed articles and essays for periodicals including *Art on view*, *Art Monthly*, *Artist Profile* and *The Canberra Times*.

**PANEL #46**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G051**

**ART HISTORIES WITH OTHERS –  
CROSS DISCIPLINARY CURATORIAL  
PRACTICE IN ACTION**

**Abstract:** One of the evolving futures of the discipline of art history is how collaborations with other disciplines are playing out in action in curatorial projects presented in the public domain.

With diverse typologies of cultural institutions, historic properties and spaces, there is strong evidence of a growing practice of how new curatorial narratives are being presented between artworks with objects and places – particularly drawing from the disciplines of the sciences, histories, anthropology and design. This panel session presents three papers that address considerations in the placement of artworks with other typologies of objects, including outside the framework of a traditional art gallery – taking us to libraries, historic places and the very specific context of the Australian War Memorial. Two of these papers address considerations involving the works and objects of First Nations peoples. Two of the papers include the curation of work by contemporary artists and the speakers will be sharing insights from this rapidly evolving approach to curatorship.

**CONVENORS**

**Virginia Rigney, Canberra Museum and Gallery**

**Dr Anthea Gunn, Australian War Memorial**

**Virginia Rigney** (Senior Curator Visual Arts at Canberra Museum and Gallery) is a curator, writer and creative producer who has worked to develop exhibitions, publications, digital platforms, installations, short films and public programs within museums internationally. She is also a commissioned writer for industry, peer reviewed and popular journals and a producer of short films and public art projects.

**Dr Anthea Gunn** (Senior Curator of Art, Australian War Memorial) completed a PhD in art history for her thesis *Imitation Realism and Australian Art* in 2010 at the ANU. She worked as a social history curator at the National Museum of Australia (2008-13) and joined the Memorial's art section in 2014. She has published in the

*Journal of Australian Studies* and the *Australian and New Zealand Journal of Art*, amongst others. She has curated contemporary commissions and exhibitions and was lead curator of *Art in Conflict*, currently touring nationally.

**PRESENTATION #1: JESSICA BENTER, AUSTRALIAN  
WAR MEMORIAL AND NATIONAL TRUST OF VICTORIA**

**The Shadow in the Studio: Waller House  
and the Artist's House as Museum**

**Abstract:** Transforming an artist's house into a museum presents a curatorial narrative of their life, art practice and contribution to art history interpreted through a connection to architectural space. The former home and studios of Australian artists Mervyn Napier Waller (b.1893 – 1972) and Christian Waller (b.1894 – 1954) located in the Naarm/ Melbourne suburb of Ivanhoe, is one of the most significant yet unrecognised artists' houses in Australia. The National Trust of Victoria was appointed to care for the Waller House and its collections in 2018, and the property is currently closed to the public whilst it is conserved and transformed into a museum. The 1922 Arts and Crafts style home with its decorated interiors, handcrafted furnishings and monumental studios, was once an embodiment of Napier and Christian's individual artistic practices and intimate partnership. However, the current arrangement and literature on Waller House mostly privileges Napier's life and career, whereas evidence of Christian's life and art were removed its collections and obscured from existing histories of the property. Additionally, the contemporary contents and historical iterations of the Waller House collection, and how these findings may alter our understanding of the building as a home and studio – and the lives of its former occupants – remains critically unexamined. This paper explores my initial research into the Waller House collection and argues that an interdisciplinary curatorial approach informed by the practices of urban cultural heritage, conservation and art history offer a method to convey the complex story of Napier and Christian's home and studio, and alter current conceptualisations of the artist's house as museum.

**Jessica Benter** is an emerging curator and writer raised on Gunditjmarra country in regional South-West Victoria. She is currently an Assistant Curator of Private Records at the Australian War Memorial and a volunteer at the National Trust of Victoria researching

the collection at the Waller House. She holds a Masters of Art Curatorship from the University of Melbourne, for which she received the Ursula Hoff Art History Scholarship in 2023. In 2021 Jessica graduated from a Bachelor of Art History and Curatorship (Honours) at the Australian National University with first class honours, and in 2020 she received the Janet Wilkie Memorial Prize for Art History and Curatorship. In the past Jessica has worked as a librarian, a research assistant at the Australian National University, and completed internships at the National Gallery of Australia, the National Gallery of Victoria and the Peggy Guggenheim Collection in Venice.

### **PRESENTATION #2: PIP MINNEY, DEAKIN UNIVERSITY**

#### **Cross disciplinary exhibition-making: The nexus between Indigenous Knowledge Systems, scientific research, immersive technologies and contemporary art**

**Abstract:** Presented on Wadawurrung Country, *The Fire Within* provides a case study into the use of cross-disciplinary expertise to augment exhibition experiences and is the result of a collaboration between Deakin University researchers and academics, Deakin's Motion Lab, the Australian Research Council Centre of Excellence for Australian Biodiversity and Heritage (CABAH), and Deakin Library. Featuring an ephemeral site-specific artwork by Lowell Hunter (Nyul Nyul) alongside a groundbreaking immersive planetarium film, *The Fire Within* explores Cultural connection to place within both Wadawurrung Country and across Australia. This paper will outline a model for cross-disciplinary curating centred on co-creation in the context of space and place and can help shape future collaborations.

*Embers of Connection: A Journey through Fire, Sand and Country* (2024) is both a contemporary site-specific immersive art installation and an artistic response to the location of the gallery – a library foyer sited in a steel and brick building constructed for wool storage and situated within a colonial industrial precinct. The patterns made by the artist dancing through sand and local ochres are complemented by motion captured animation, which explores the juncture of the physical and digital. Further augmenting the installation is a soundscape recorded at nearby Wurdi Youang (You Yangs Mountain range).

*The Earth Above: A Deep Time View of Australia's Epic History* film transports viewers into a world of deep time by exploring Australia's last 140,000 years of history through both scientific and traditional knowledges. By foregrounding voices of Indigenous communities, on whose Country this research takes place, this film traces connections between archaeology and Indigenous knowledge systems, and in turn combines scientific research expertise with knowledge of filmmaking, participatory media and immersive technologies.

Attendees to this presentation will learn about an innovative model for cross-disciplinary curating centred on co-creation between Indigenous, exhibition, industry and academic partners. This emerging practice can help shape future collaborations with the cultural sector and beyond.

*The Fire Within* was supported by the Victorian Government through Creative Victoria.

**Pip Minney** has worked in national, state, and regional art galleries and museums for almost two decades, in curatorial, collection and exhibition management roles. She holds a Master of Business (Arts and Cultural Management, Best Graduate Prize/Dean's Merit List) from Deakin University and a Bachelor of Art History and Curatorship (Honours) from the Australian National University.

In her role at Deakin Library, Pip uses exhibitions management and curatorial skills to collaborate with academics-as-partners to produce exhibitions which foreground research and creative outputs. Her work demonstrates the important role that academic libraries play in the sharing of new ideas to wider audiences. Pip is passionate about cross-disciplinary intersections within exhibitions, and how this can be shared with a wider, regional community.

Key project collaborators:

- Lowell Hunter (Nyul Nyul)
- Martin Potter, Senior Lecturer, Film, School of Communication and Creative Arts
- Deakin's Motion Lab
- Australian Research Council Centre of Excellence for Australian Biodiversity and Heritage (CABAH)
- Deakin Library (including visual designers)
- Pip Minney, Deakin Library Exhibitions Curator

- Tui Raven (Yamaji Nyungar), Deakin Library Senior Manager, Indigenous Programs
- Jackson Mann, Deakin Library, Manager, Exhibitions and Public Programs

### **PRESENTATION #3: MARGARET FARMER, AUSTRALIAN WAR MEMORIAL**

#### **The Frontier Wars at the Australian War Memorial: Commemorating the past, creating possible futures**

*“cultural practices of memorialisation are tied up as much with imagining possible futures as they are about commemorating the past”*

**Abstract:** The Australian War Memorial and its collections were established with a national aim – to commemorate through understanding the service and sacrifice of the Australian Imperial Force in the war of 1914 – 1918. Over time, the Memorial has expanded to include Australia’s involvement in Wars of Empire to recent conflicts in Afghanistan and Iraq, and peacekeeping and humanitarian operations; however, the Memorial resisted, amidst intense national debate, the forty-year call for extensive coverage of the wars on Australian soil, by which the Aboriginal and Torres Strait Islander peoples were dispossessed. In September 2022, the Memorial committed to proper recognition of Australia’s Frontier Wars in its galleries, an important endeavour that requires unwavering execution of best research and curatorial practice in relation to First Nations’ knowledges, cultural material, intellectual property, and experiences of war, violence, discrimination and trauma.

This paper describes the Memorial’s current work towards creating, in the words of the Tandanya-Adelaide Protocol, ‘an ethical space of encounter, respect, negotiation and collaboration’. This work includes engaging in research and conversations towards developing methodologies that are inclusive of new thinking in relation to difficult content, and with a view to bringing along as many Australians as possible, to expand our capacity to live in better relationship with each other.

Reference: Kate Warren, Anthea Gunn and Mikala Tai, ‘Artists, Institutions, Publics: Contemporary Responses to Conflict’, *Australian and New Zealand Journal of Art*, Vol 20 Issue 1 2020, Special Issue: War, Art and Visual Culture.

**Margaret Farmer** is a New Zealand-Australian curator, writer and editor. As Senior Curator, Honour Rolls, Official and Private Records at the Australian War Memorial, she is leading several capacity building and research initiatives towards the Memorial’s presentation of Frontier-Wars-related content; and was lead curator of the special temporary exhibition *The Courage for Peace* (October 2019–June 2020), and four-part exhibition series *A Home on a Southern Hill* (November 2016–August 2018). Previous exhibitions include the *City of Sydney public art program We Make This City* (November 2011 – May 2012), and the UNSW touring exhibition *Terra Alterius: Land of Another* (2004–2006). Margaret’s abiding interest lies in creative and curatorial practices that build connection and possibility in relation to complex histories and threatened futures.

### **PANEL #47**

#### **HAYDON-ALLEN BUILDING (BUILDING #22) ROOM G052**

### **VISUALISING RIGHTS THROUGH PRACTICES OF SURVIVANCE**

**Abstract:** To explore the past, present, and possible futures of art history, curating, and creative practice, this panel will consider how specific creative visual practices contribute to contemporary understandings of survivance and alternative ways of visualising human rights. Survivance is a concept coined by Anishinaabe writer and scholar Gerald Vizenor, as a portmanteau combining survival and resistance. Survivance is distinct from survival in that it moves “beyond basic survival in the face of overwhelming cultural genocide to create spaces of synthesis and renewal” (Vizenor, 2008, p. 11). Survivance can be seen in those life affirming acts that connect “the fallen ancestor, the current survivor, and the future descendant in a ceremony of mourning and a celebration of Indigenous endurance” (Carter, 2015, p. 419).

Although visual narratives of suffering and trauma have proven to be powerful in making human rights issues visible, the long term effects of this focus on victimhood for individuals and communities suggest the need to move away from damage-centred research to examine the nexus of rights, responsibilities, relationality, and critical care.



The panel seeks to position creative works as examples of practical enactments of specific human rights. It will examine how creative works visualise the complexity of embodied lived experiences, survivance, Indigenous sovereignty and self determination. Practices of survivance do not deny the cultural disruptions, erasures, and disconnections experienced as a result of settler colonialism and attempted cultural genocide, they make the realities of trauma part of their intergenerational stories of regeneration and reclamation. In turn, these practices not only work to decolonise and Indigenise historical colonial narratives and visual practices, they also offer pathways for future generations to connect with these relational stories and practices.

References: Carter, J. (2015). Discarding sympathy, disrupting catharsis: The mortification of Indigenous flesh as survivance-intervention. *Theatre Journal* 67(1).  
Vizenor, G. (2008).

Aesthetics of survivance: Literary theory and practice. In G. Vizenor (ed.) *Survivance: Narratives of Native Presence*. The University of Nebraska.

#### CONVENORS

**Dr Lola Alexander, University of New South Wales.**

**Dr Jacqueline Millner, La Trobe University**

**Dr Lola Alexander** is a researcher and program coordinator who has had the privilege of growing up on Bidjigal land in Sydney. She has Egyptian, Greek and Italian heritage on her father's side and Irish and Scottish heritage on her mother's side. Lola completed her PhD in Art History and Theory at Monash University in 2023. She also holds a Masters of Human Rights and a Bachelor of Socio-Legal Studies from the University of Sydney. In 2018, Lola undertook a Fellowship at the National Gallery of Canada, Canadian Photographic Institute and was awarded an Association of Canadian Studies in Australia and New Zealand (ACSANZ) Postgraduate Grant. This supported her PhD research. Her PhD thesis titled *Visualising rights through practices of survivance: Examining practical enactments of rights and survivance in the photographic works of Brenda L. Croft and Rosalie Favell* – explores the role of historical and contemporary photographs in the creative practices of Indigenous contemporary artists Croft (Gurindji/ Malngin/ Mudburra, Australia) and Favell (Métis, Canada). Prior to her doctoral research,

Lola spent many years working with Indigenous-led, community, and non-for-profit organisations across the fields of arts, education, youth work, health, and social justice in both remote and urban settings. Lola is currently the Project Coordinator for the Culturally Nourishing School Project at the University of New South Wales.

**Dr Jacqueline Millner** is Professor of Visual Arts at La Trobe University. She has published widely on contemporary Australian and international art in key anthologies, journals and catalogues of national and international galleries. Her authored, co-authored and co-edited books include *Conceptual Beauty: Perspectives on Australian Contemporary Art* (2010), *Australian Artists in the Contemporary Museum* (2014), *Fashionable Art* (2015), *Feminist Perspectives on Art: Contemporary Outtakes* (2018), *Contemporary Art and Feminism* (2021) and *Care Ethics and Art* (2021). She has curated major multi-venue exhibitions and public programs and received several prestigious research grants and residencies including from the Australian Research Council, Creative Australia, Create NSW, and Cite Internationale des Arts, Paris. She is currently co-researcher on the ARC-funded project *Parched: Cultures of Drought in Regional Victoria*.

**SPEAKERS: DR LOLA ALEXANDER, UNIVERSITY OF NEW SOUTH WALES IN CONVERSATION WITH HAYLEY MILLAR BAKER**

**Place and Storytelling in Motion: Re-grounding and Reconnecting Embodied Indigenous Presence, Rights, and Survivance**

**Abstract:** Through an examination of the creative practices of Indigenous contemporary artists Brenda L. Croft (Gurindji/ Malngin/ Mudburra, Australia) and Rosalie Favell (Métis, Canada), this paper explores the relational nature of photography within the context of rights and practices of survivance. Taking a critical approach to human rights, this paper proposes the importance of a shift in the conceptualisation of rights, from a paradigm in which they stand as theoretical aspirations, to one that encompasses a visualisation of rights in action and through a lens of survivance.

By exploring Croft's series *Self Portraits on Country* (2014) and Favell's series *Wish You Were Here* (2011) and *Family Legacy* (2021) this paper demonstrates how their creative practices enact several future-focussed rights within the United Nations Declaration on the Rights of

Indigenous People (UNDRIP). With a particular focus on UNDRIP Articles 11, 13, and 25, which refer to cultural revitalisation and the right to develop and transmit knowledge to future generations, this paper considers how Croft's and Favell's creative and embodied explorations of connection to place and ancestral traditions provide examples of these rights in action.

Croft and Favell use the camera in different ways to reconnect and explore the significance of place in relation to their sense of belonging to home, family, land, and the spiritual world. Their respective photographic series depict their journeys across land and territory significant to their ancestral family. Accordingly, this paper highlights how connections and relationality with place exist within a nexus of land, identity, Indigenous knowledge, and survivance. It examines what the 'motion' of intergenerational storytelling and knowledge-sharing reveals about survivance and the "motion of sovereignty." (Vizenor, 1999, p.94).

Reference: Vizenor, G. (1999) "Imagic Moments: Native Identities and Literary Modernity." *Third Text* 13, no. 46: 25–37.

**Hayley Millar Baker** is a distinguished lens-based artist living in Melbourne, Australia. Her identity is deeply rooted in her Aboriginality, belonging to Gunditjmarra, Djabwurrung, and Nira-Bulok Taungurung peoples through her maternal lineage, with Anglo-Indian and Portuguese-Brazilian ancestry on her paternal side. This blend of influences shapes Hayley's worldview and artistic vision. Her diverse cultural heritage is central to her sense of self and drives her creative exploration, offering a tapestry of perspectives that deeply inform and enhance the themes within her art. Hayley's work intricately visualises multifaceted Indigenous feminine narratives, providing poignant provocations and reflections on being, identity, spirituality, and the human psyche, all rooted in her personal experiences and heritage. By focusing on the nuanced psychological landscapes of Indigenous women, she portrays their profound emotional and mental depth while exploring perspectives that honour their indomitable spirit and innate spirituality. Through her conceptual and abstract artistic vision, she employs oblique storytelling techniques to challenge conventions and push boundaries in photography, collage, film, and video.

Hayley's work has been prominently featured in major group and solo exhibitions locally and globally, she has received recognition through numerous respected awards, and she has also undertaken several international artist residencies. In 2021, Hayley presented her inaugural retrospective, 'There We Were All in One Place,' with curator Stella Rosa McDonald at UTS Gallery. This landmark exhibition toured Southeast Australia in 2022, earning acclaim for its innovative storytelling and affirmation of Southeast Aboriginal identity. The exhibition's catalogue received 'Highly Commended' recognition at the AAANZ Arts Writing and Publishing Awards, recognising excellence in art research and writing across Australia and New Zealand. Hayley holds a Bachelor of Arts (Fine Art) and a Master of Fine Art from RMIT University, Melbourne. She is represented by Vivien Anderson Gallery, Melbourne, Australia, and Cassandra Bird, Sydney, Australia.

**PANEL #48**

**HAYDON-ALLEN BUILDING (BUILDING #22)  
ROOM G053**

## **"AUSTRALIAN" AND "NEW ZEALAND" ART HISTORIES**

**Session #3**

### **CONVENORS**

**Rex Butler, Monash University**

**A.D.S. Donaldson, National Art School**

### **PRESENTATION #7: PETER MCNEILL, UNIVERSITY OF TECHNOLOGY SYDNEY**

**"Not to know the unknowable": Towards an  
Archaeology of Queer Australian Art, 1890–1930**

**Abstract:** National Gallery of Victoria exhibited the sprawling but impressive *Queer. Stories from the NGV Collection* (2022), no national overview had been attempted. In this paper I share some of the challenges but also joys I experienced when, during the COVID-19 lockdowns, I was commissioned by Jonathan Katz to be the Australian representative for a major art exhibition (40 countries), 'The First Homosexuals: Global Depictions of a New Identity 1869–1930' (Part 2)', to be funded and held in May 2025 at ALPHA, a private foundation housed in a Tadao Ando-designed gallery, Wrightwood 659, Chicago. My paper highlights the different challenges in looking at male and female work for that early date, the matter of expatriatism, at trying to work out who is Australia's first trans artist, the problems of language and terminology, of blak culture, of cancel culture, of discovering perhaps the first fully revealing female nude self-portrait and the significance of private art collections. Many state and national bodies refused our loan requests, and instead we will largely turn to a private collection of women's art. The brief I was given prioritised paintings and sculpture over photography, decorative arts, design, illustration, ephemera, etc, which has proven frustrating, as much of our queer "trace" survives precisely amongst them. For a nation with a population of less than 4 million at the time of its Federation (1901), it can be argued that the relatively small continent that we call Australia has made a major contribution to the global visibility, practices and understandings of queer art.

**Distinguished Professor Peter McNeil FAHA** is an award-winning art historian who works at University of Technology Sydney. He began his career researching Australian design. His MA thesis, 'Designing Women' (1920–1940) [ANU], uncovered a lost world of Sydney interior design by women (some lesbian) and gay men. Later he examined the queer fashion world of 18th-century English "macaroni" men. Recently he has completed projects on queer Darlinghurst, on Hill End artist Genevieve Carroll, on men's fashion 1800–2000, and 18th-century Chinese export-ware. McNeil has extensive experience writing for major world museums, including Farnese Aviaris, Rome (2024). He was awarded a UTS Human Rights Award in 2018. His PhD (1999) was supervised by Dr Mick Carter, who is celebrated at this 50th Anniversary Conference. McNeil is also a proud Past President (2006–2010) of AAANZ.

### **PRESENTATION #8: MELANIE OLIVER, CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETŪ**

**Jonathan Mane-Wheoki and Worlds of Art**

**Abstract:** Art historian, curator, orator and teacher Jonathan Mane-Wheoki (Ngāpuhi, Te Aupōuri, Ngāti Kurī, 1943–2014) began his career with a focus on Gothic architecture, yet became a pioneer for Māori and Pacific art history. Mane-Wheoki introduced the first art history paper in Māori art at the University of Canterbury, where he taught for thirty years, and developed an art history that saw Aotearoa New Zealand as the centre, while acknowledging artistic practice from all around the world. Mane-Wheoki's influence on art history in Aotearoa was wide, with many of his students continuing on to become key arts professionals. He was a mentor, supporter and friend to many in the field, encouraging and providing opportunities for research. His enduring collaboration with Deidre Brown and Ngarino Ellis led to the forthcoming publication *Toi Te Mana: An Indigenous History of Māori Art*, a landmark account of Māori art from tūpuna to today (to be released November 2024). This paper will share the significant impact Mane-Wheoki had on art history in Aotearoa.

**Melanie Oliver** (Pākehā) is a Curator at Christchurch Art Gallery Te Puna o Waiwhetū. Previously, she was Senior Curator/Program Manager at The Dowse Art Museum in Te Awakairangi Wellington and was Director of The Physics Room in Ōtautahi Christchurch. She has

held curatorial roles at the Govett-Brewster Art Gallery and Artspace Sydney and was Gallery Manager at Enjoy Contemporary Art Space and Blue Oyster. Melanie also has an interest in the educational potential of cultural institutions, furthered by a period spent at the National Library of New Zealand. She completed a PhD in Curatorial Practice at Monash University in Melbourne.

**PRESENTATION #9: REX BUTLER,  
MONASH UNIVERSITY AND A.D.S. DONALDSON,  
NATIONAL ART SCHOOL**

**Undoubled Histories**

**Abstract:** One of the vexed problems of our new art histories is the relationship between the “modern” and the “contemporary”. Does the contemporary come after the modern or by its own logic should it have always been the case? In other words, has art history always been contemporary? Similarly, we might ask with our new “post-national” art histories do they come after the national or have they always been the case? And in Australia what is the relationship of these contemporary and post-national histories to Aboriginal art and culture? Are not all of these things—the contemporary, the post-national and Aboriginal art—“everywhen”, to quote the title of the Stephen Gilchrist-curated exhibition at Harvard’s Fogg Art Museum, *Everywhen: The Eternal Present in Indigenous Art from Australia*, which some say took place in 2016?