Unruly Objects

**Wednesday,
3 December 2025**

University of Western
Australia, Perth

The University of Western Australia acknowledges that we are situated on Noongar land, and that Noongar people remain the spiritual and cultural custodians of their land, and continue to practise their values, languages, beliefs and knowledge. We pay our respects to the traditional owners of the lands on which we live and work across Western Australia and Australia.

AAANZ Conference WiFi — UnifiGuest
username **aaanz2025** password **Unruly25!**

Registration and info
Reception at LWAG

Morning tea,
10:30 - 11.00am - LWAG, Verandah

Chill out space (snacks, drinks)
LWAG, Schenberg Study Room

Lunch
University Hall, Dining Hall

Afternoon tea station
2.00 - 3.00pm - IAS

Unruly Book Fair
11.00am - 2.00pm - University Hall, K Common

Lost on Campus map
studentvip.com.au/uwa/main/maps

UWA Crawley Campus Map

MATILDA BAY

MATILDA BAY RESERVE

Roads / Streets
- MOUNTS BAY ROAD
- HACKETT DRIVE
- WINTHROP AVENUE
- Winthrop Underpass
- STIRLING HIGHWAY
- PARK ROAD
- GORDON STREET
- Fairway Underpass
- FAIRWAY
- HAMPDEN ROAD
- CLIFTON STREET
- COOPER ST
- CLARK ST
- EDWARD ST

Buildings / Locations
- St Thomas More College
- University Hall
- St Catherine's College
- Trinity
- TENNIS COURTS
- Music
- Dolphin Theatre
- SOMERVILLE AUDITORIUM
- Octagon Theatre
- Recreation Centre
- Admin East
- Hackett Hall
- WHITFELD COURT
- Winthrop Hall
- Administration
- SUNKEN GARDEN
- RILEY OVAL
- The University Club
- PATRICIA CRAWFORD COURT
- ARTS
- Saw Promenade
- TROPICAL GROVE
- GREAT COURT
- Gillett Promenade
- Reid Library
- JAMES OVAL
- Economics & Commerce
- Law
- OAK LAWN
- Social Sciences
- Student Central
- Guild Village
- The Refectory
- GGGL
- LWAG
- PHYS
- Computer Science
- Robert St Building
- Media Services
- Child Study
- Electrical Engineering
- MATH
- EZONE NTH
- IAS
- Civil & Mechanical Engineering
- Ken & Julie Michael Building
- Broadway Building
- Masonic Hall
- Love House
- 55 Broadway
- Oceans Institute
- Early Learning Centre
- Education
- ALVA
- Nedlands Lecture Theatre
- ALVA LAWN
- ALVA Studio
- Conference
- Cafeteria
- Clifton Street Building

Parking
P1, P2, P3, P4, P15, P16, P17, P18, P19, P20, P22, P23, P28, P29, P30, P31, P34, P35, P38, P39, P40, P42, P44, P45

Legend / Scale
- SCALE (m) 0 50 100
- N
- LIFTS
- ACCESSIBLE RAMPS
- ACROD PARKING
- PUBLIC TRANSPORT
- ACCESSIBLE TOILETS

DAY 1 —Wednesday 3 December

8.00 - 9.00am	Registration
9.00 - 10.30am	**PHYS:[G41] Ross Lecture Theatre** — *Keynote #1* — Ken Arnold
10.30 - 11.00am	**Lawrence Wilson Art Gallery** — Welcome to Country — Morning Tea
11.00am - 2.00pm	**K Common, University Hall** — Unruly Book Fair
11.00am - 12.30pm	Panels

PHYS:[G41] Ross Lecture Theatre	*Panel #1:* **Art and censorship: a history** — *Session #1* **CONVENOR** — Sam Beard, *Dispatch Review* **PRESENTERS** — Jani McCutcheon, *University of Western Australia,* Grace Slonim, *Monash University,* Jimi DePriest, *University of Western Australia*
ARTS:[G59] Fox Lecture Hall	*Panel #2:* **The ends of vision** — *Session #1* **CONVENORS** — Katrina Grant, *Power Institute* Nick Croggon, *Power Institute* **PRESENTERS** — Katrina Grant, *Power Institute,* Sushma Griffin, *Nanyang Technological University,* Callum Gallagher, *University of Sydney*
MATH:[G17] Cheryl Praeger Lecture	*Panel #3:* **Re-animating the archive: Balinese futures and the politics of re-storying** **CONVENOR** — Leyla Stevens, *Monash University* **PRESENTERS** — Leyla Stevens, *Monash University,* Johanna Bear, *Art Gallery of New South Wales,* Elly Kent, *ANU Indonesia Institute*
ARTS:[G60] Arts Lecture Room 4	*Panel #4:* **Staging encounters with unruly weather: creative and critical interventions** — *Roundtable* **CONVENOR** — Jo Pollitt, *Centre for People, Place and Planet (CPPP), Edith Cowan University,* Rumen Rachev, *Centre for People, Place and Planet (CPPP), Edith Cowan University* **PRESENTERS** — Rumen Rachev, *CPPP, Edith Cowan University,* Jo Pollitt, *CPPP, Edith Cowan University,* Helena Grehan, *CPPP, Edith Cowan University,* Shonah Trescott, *CPPP, Edith Cowan University,* Mindy Blaise, *CPPP, Edith Cowan University*
ARTS:[G61] Arts Lecture Room 5	*Panel #5:* **Art and Life** — *Session #1* **CONVENORS** — Susan Best, *Griffith University,* Chari Larsson, *Griffith University* **PRESENTERS** — Aiden Magro, *University of Sydney,* Chloe Bartram, *Murdoch University,* Chari Larsson, *Griffith University*
ARTS:[G62] Arts Lecture Room 6	*Panel #6:* **SPACE AS OBJECT: perceptions of space as entanglements of materiality and interactivity** **CONVENOR** — Monika Lukowska-Appel, *Curtin University,* Jo Li Tay, *Curtin University* **PRESENTERS** — Claudia Westermann, *Curtin University,* Louise Rollman, *Queensland University of Technology,* Eli Giannini, *Member of RAIA*
IAS BOARD ROOM	*Panel #7:* **Crafting as story-telling** — *Session #1* — *Workshop* **CONVENOR** — Gretchen Stolte, *University of Western Australia*
EZONENTH:[109] Learning Studio	*Panel #8:* **The performative object: live encounters with sculptural form** — *Roundtable* **CONVENOR** — Jen Valender, *Victorian College of the Arts, University of Melbourne* **PRESENTERS** — Jen Valender, *Victorian College of the Arts,* Mark Shorter, *Victorian College of the Arts, University of Melbourne,* Anton Hasell, *RMIT University,* Andrew Lavery, *University of Sydney*
LWAG JHAC Gallery	*Panel #9:* **Sounding the hydrocommons** — *Session #1* **CONVENORS** — Karen Hall, *University of Tasmania,* Toby Juliff, *University of Tasmania* **PRESENTERS** — Llewellyn Negrin, *University of Tasmania,* Gillian Daniel, *Australian National University,* Aulia Ibrahim Yeru, *University of New South Wales and Universitas Telkom,* Karleen Gwinner, Kuweni Dimuthu Dias Mendis
GGGL:[107] Woolnough Lecture Theatre	*Panel #10:* **Transnational Mobilities** — *Open Session #1* **PRESENTERS** — Jennifer Yang, *University of Sydney,* Kate Davies, *Queen Victoria Museum and Art Gallery,* Anthony White, *University of Melbourne,* Flavia Marcello, *University of Sydney*

12.30 - 1.30pm	**University Hall, Dining Hall** — Lunch
1.30 - 3.00pm	Panels

PHYS:[G41] Ross Lecture Theatre	*Panel #11:* **Art and censorship: a history** — *Session #2* **CONVENOR** — Sam Beard, *Dispatch Review* **PRESENTERS** — Maurice O'Riordan, *Batchelor Institute of Indigenous Tertiary Education,* Jacob Kotzee, Andrew McNamara, *Queensland University of Technology*
ARTS:[G59] Fox Lecture Hall	*Panel #12:* **The ends of vision** — *Session #2* **CONVENORS** — Katrina Grant, *Power Institute, University of Sydney,* Nick Croggon, *Power Institute, University of Sydney* **PRESENTERS** — Donna West Brett, *University of Sydney,* Ann Stephen, *University of Sydney,* Stephen Gilchrist, *University of Western Australia*

MATH:[G17] Cheryl Praeger Lecture	*Panel #13:* **Wilful subversions — the future of touring exhibitions?**
	CONVENORS — Bec Cole, *Deakin University,* Claire Watson, *NETS Victoria*
	PRESENTERS — Zena Cumpston, Caine Chennatt, *University of Tasmania,* David Cross, *Deakin University,* Claire Watson, *NETS Victoria*
ARTS:[G60] Arts Lecture Room 4	*Panel #14:* **The climate crisis as an unruly object**
	CONVENOR — Anna Lawrenson, *University of Sydney,* Chiara O'Reilly, *University of Sydney*
	PRESENTERS — Grace Leone, *RMIT University,* Chiara O'Reilly, *University of Sydney,* Anna Lawrenson, *University of Sydney*
ARTS:[G61] Arts Lecture Room 5	*Panel #15:* **Art and Life — *Session #2***
	CONVENORS — Susan Best, *Griffith University,* Chari Larsson, *Griffith University*
	PRESENTERS — Molly Werner, *University of Queensland,* Tamara Voninski, *University of Sydney,* Susan Best, *Griffith University*
ARTS:[G62] Arts Lecture Room 6	*Panel #16:* **Unpredictable bodies as unruly objects**
	CONVENORS — Annika Aitken, *University of Melbourne,* Kyla McFarlane, *University of Melbourne,* Erin Milne, *University of Melbourne*
	PRESENTERS — Annika Aitken, *Museums and Collections, University of Melbourne,* Kyla McFarlane, *Museums and Collections, University of Melbourne,* Erin Milne, *Museums and Collections, University of Melbourne,* Riana Head-Toussaint, Lilly Blue, *Art Gallery of Western Australia,* Maxxi Minaxi May, *Art Gallery of Western Australia*
EZONENTH:[109] Learning Studio	*Panel #18:* **Comics as unruly art objects: a panel and live comics performance — *Comics performance***
	CONVENOR — Benedicte O'Leary-Rutherford, *RMIT University*
	PRESENTERS — Aaron Billings, *RMIT University,* Eloise Grills, *RMIT University,* Benedicte O'Leary-Rutherford, *RMIT University*
LWAG JHAC Gallery	*Panel #19:* **Sounding the hydrocommons — *Session #2***
	CONVENORS — Karen Hall, *University of Tasmania,* Toby Juliff, *University of Tasmania*
	PRESENTERS — Zoë Bastin, Hannah Foley, *University of Tasmania,* Adam Hulbert, *University of New South Wales,* Stephen Loo, *University of New South Wales,* Fiona Hillary, Heather Hesterman
GGGL:[107] Woolnough Lecture Theatre	*Panel #20:* **Porous boundaries: Art, language, and the spaces of relation — *Open Session #2***
	PRESENTERS — Lyn Merrington, Izzy Hillman, *Aigantighe Art Gallery,* Philip Goldswain, *University of Western Australia*
3.00 - 4.30pm	**PHYS:[G41] Ross Lecture Theatre — *Keynote #2* — Khaled Sabsabi and Mikala Tai**
4.30 - 6.00pm	**Lawrence Wilson Art Gallery (LWAG) — Sundowner and AAANZ Awards**

Keynote #1

PHYS: [G41] Ross Lecture Theatre

Obstinate objects and awkward encounters

Ken Arnold

In an era seemingly obsessed with making things easier, quicker, smoother, it is crucial to remind ourselves of the value of their opposites: tricky, slow, lumpy. Imagination, I believe, thrives on their combination. In this presentation, I will draw on three decades of cultural experimentation in museums to argue for the importance of two specific sources of fruitful friction: first, attending to obstinate, sometimes downright difficult, objects, especially when dealt with one at a time; and second, tolerating awkwardness when collaborating and curating. Museums –institutions where I've spent my career – are I think exceptionally well placed to nurture and develop appetites and skills around both.

Ken Arnold is Director of Medical Museion and Professor in the Department of Public Health at University of Copenhagen (also part of CBMR). This world-class university museum combines innovative public exhibitions and events with adventurous and collaborative research in medical humanities. Until 2022, he was also Head of Cultural Partnerships at Wellcome – the London-based charitable foundation focused on health research. Earlier, he helped lead the establishment of Wellcome Collection and directed its first decade of programming. He regularly writes and speaks on museums – today and in the past – and on the interactions between arts, humanities and sciences.

Panel #1

PHYS:[G41] Ross Lecture Theatre

Art and censorship: a history

Session #1

Panel abstract: The recent withdrawal and reinstatement of artist Khaled Sabsabi and curator Michael Dagostino as Australia's representatives at the 2026 Venice Biennale catapulted discussions of censorship to the forefront of the Australian art world. Such controversies are often treated as isolated incidents—aberrations from the norm. Yet a longer history of comparable events exists within Australian art history, challenging popular assumptions about artistic freedom in liberal democracies. This panel brings together a series of papers examining disparate case studies from the past fifty years to propose that a 'history of

censorship in Australian art' might indeed be traced. The papers will consider: the controversy surrounding Tim Johnson's participatory performance 'Induction' in 1972; the censorship of Bill Henson's work in the late 2000s; the attempted censorship of Khaled Sabsabi's work; the influence of funding bodies on artists and audiences; a recent instance of censorship in Hong Kong (broadening the regional context of this inquiry); and the legal implications of censorship and artists' rights. By tracing both historical and contemporary moments of censorship, this panel aims to analyse not only what gets censored, but how censorship functions—structurally, rhetorically, and socially. What mechanisms within public discourse render certain artists and their "unruly objects" objectionable? What rhetorical strategies are deployed to justify censorship? How do artists navigate, resist, or even embrace the censor's gaze? How does the invocation of "freedom of speech" or "freedom of expression" shift across political lines, and to what effect? Papers that unpack case studies interrogating the cultural mechanisms by which artworks are deemed "unexhibitabe," and that question how the boundaries of what is considered "acceptable" are determined, are particularly welcome.

CONVENOR

Sam Beard, *Dispatch Review*

Sam Beard is the head editor and co-founder of Dispatch Review. His writing has appeared in Artlink, un Magazine, and Art Collector.

PRESENTATION #1 — Law and the censorship of unruly art

Jani McCutcheon, *University of Western Australia*

Paper abstract: This paper will investigate how the law responds to 'unruly' art. Sometimes, the creation of art can be a legal wrong, and the legal response can censor, and even destroy, the 'unruly' art. This paper will examine how the law regulates art that is deemed illegal. This may include art that breaches intellectual property rights, obscene art, art that constitutes hate speech, defamatory art, misleading art such as forgeries, and even graffiti and unauthorised street art. A fascinating constellation of stakeholders interact in these circumstances, from the artist, the art owner, third parties dealing with the art, and the public. Various legal and human rights also potentially conflict, including the human rights to access culture and enjoy freedom of expression, property rights in the art object, contractual rights, and intellectual property rights, including moral rights. A particular focus of the presentation will consider how an artist's moral rights may be affected by acts of censorship, whether under legal authority or not.

Jani McCutcheon teaches and researches intellectual property law, primarily in a creative industries context, and with a particular focus

on art and literature. She was formerly Deputy Head of School (Learning and Teaching) and now directs the Business Law Major. She has worked as an intellectual property law solicitor and a Parliamentary legal research officer. Jani has published over 60 scholarly works, including her 2023 critically reviewed monograph, Literary Characters in Intellectual Property Law and has presented at and convened a number of Australian and international IP law events. She has been a visiting professor at Sciences Po, Paris (2025) and Berkeley Law School (2016). She is part of Australia's Copyright and AI Reference Group.

PRESENTATION #2 — How the tail wags the dog: structural censorship in Australia's arts funding landscape

Grace Slonim, *Monash University*

Paper abstract: This presentation examines how censorship operates within the Australian visual arts sector not only through overt restriction, but also structurally through the mechanisms of arts funding. Drawing from my doctoral research, I highlight the implicit forms of control enacted through funding distribution processes to examine how funder prerogatives determine which artistic practices are legitimised, supported, and or condemned by virtue of grant distributions.

This analysis foregrounds the systemic conditions under which artists operating within a financially precarious landscape might be compelled to conform to institutional expectations to receive necessary funding to support their practice, including fundable language, preferred aesthetics, and modes of public engagement. Through close examination of government funding bodies and philanthropic initiatives, the presentation interrogates the rhetorical framing of "excellence," "impact," and "community value" functions as a soft form of censorship—filtering and shaping the cultural field according to hegemonic priorities.

By attending to the structural design of grant applications, peer assessment protocols, and the economisation of cultural labour, the presentation considers how the illusion of orthodox funding practices and systems of engagement often conceal deep inequities in access and opportunity across the sector. It positions funding as both a material resource and a symbolic gatekeeper, with considerable power to define the art of our age.

Ultimately, this presentation invites a rethinking of funding as a neutral or enabling force, and instead considers its role in reproducing aesthetic and ideological conformity—making visible the often-unseen dynamics through which artistic autonomy might be curtailed under the guise of financial support.

Grace Slonim is a PhD Teaching Fellow in Fine Art at Monash University and a PhD candidate in Art History and Theory. Her research explores Australian visual arts funding, focusing on institutional frameworks and artistic autonomy to inform more equitable funding models. She founded Monash's Professional Practices program to better connect art education with industry readiness, earning the 2024 ACUADS Teaching Catalyst Award for her innovative work.

Grace's academic contributions include guest lecturing, research roles, and presentations at academic conferences. Her writing on arts funding, contemporary art, and art education is published in leading Australian and international journals. Professionally, she has worked across ARIs, major institutions, private collections, and public spaces. With expertise spanning fundraising and financial strategies, Grace consults on funding for artists and arts organisations.

Grace holds a Master of Art Curatorship, an Honours Degree of Art History and Theory, and a Bachelor of Visual Arts.

PRESENTATION #3 — Art and political violence: a tool for censorship and a tool for liberation

Jimi DePriest, *University of Western Australia*

Paper abstract: This paper seeks to address the censorship of pro-Palestinian voices in Australian contemporary arts contexts in relation to the censorship of anti-imperialist arts and media practices more broadly. Touching on the censorship of pro-Palestinian/ anti-imperialist voices in artistic as well as digital, journalistic, cinematic, and academic spheres, the algorithmic and social production of Palestinian exclusion are examined as overt acts of violence which aid and abet the ongoing genocide in Palestine. Critical analysis of fluctuating cultural/ historical trends determining whether various armed struggles for political liberation are accepted or condemned will lay a framework for probing how the gross conflation of Palestinian identity with terrorism has enabled arts institutions to commit damning acts of ethnic discrimination without culpability.

Investigating the political conditions and artistic representations surrounding popular Western approval for militant resistance movements in the past such as the National Liberation Fronts in Algeria and Vietnam, critical historical moments which marked the onset of regressive political attitudes towards anti-imperialist organised violence will be identified. As such, the contemporary demarcation of Palestinian voices as inherently violent will be shown to signify the fragility of arts institutions which rely on white supremacist socioeconomic systems to operate. In conclusion, arts institutions acting in service of neoliberal ideological production are

criticised for promoting oppressive cultural norms to preserve the profitability of their capitalist financial structures.

Jimi DePriest (b. 1997) is an emerging mixed electronic media artist and cultural anthropologist currently living and working on unceded Whadjuk Noongar Boodja, always will be. Jimi's creative practice is influenced by their research interests in composing Marxist and anti-imperialist analyses of automation and weapons technologies. Fusing tactical media with bio-art, their work distills the material consequences of neoliberalism and potentials for resistance into conceptually potent visual symbols.

Panel #2

ARTS: [G59] Fox Lecture Hall

The ends of vision

Session #1

Abstract: New technologies are unsettling the stability of our visual experience. They are introducing a fresh set of doubts about how we interpret the images and the objects that we see. At the same time we are frequently told - by popular media and critical writing - that we live in a world more saturated with imagery than in previous generations. How are we to grapple with these two phenomena? Are we experiencing a major historical break in how we think about images and objects, what they tell us and the role of seeing in society?

A crisis of vision is not a new idea - it has been grappled with over many cultures and many centuries, yet each iteration is different, informed by changes in technology, scientific discoveries, socio-cultural shifts, politics, religion and so on. We are interested in taking a trans-historical view of the idea of the ends of vision and invite speakers to consider 'crises in seeing' as a means to explore the longer histories of vision – understood not as something universal, unchanging or natural, but rather as a crucial site of historical and political contestation.

Papers will address crises of vision as they relate to art, media, collections and broader visual culture. We welcome research on historical moments of crises, or on our contemporary moment. 'Crisis' could be interpreted as creating a destructive disruption or rupture in society, or as an opportunity to challenge existing hegemonies of vision.

This panel is part of a multi-year initiative by the Power Institute to examine Visual Understanding, moving from research on the history and theory of art into examining the cultures of seeing in media, science and examining how technology mediates our gaze in the digital world.

CONVENORS

Katrina Grant, *Power Institute, University of Sydney*

Nick Croggon, *Power Institute, University of Sydney*

Katrina Grant is currently a Research Fellow in Visual Understanding at the Power Institute at the University of Sydney. Her research is based in 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 in early modern Italy and the visual cultures performance and spectacle. She has published on the history of landscape and theatre in early modern Europe, histories of performance and visual culture, digital transformation and teaching in the GLAM sector, and digital methods for historical research. Her recent book 'Landscape and the Arts in Early Modern Italy: Theatre, Gardens and Visual Culture' was published by Amsterdam University Press (2022).

Nick Croggon is an art historian, writer and editor based on Gadigal and Wangal land. He holds a PhD in art history from Columbia University in New York, and currently teaches at the University of Sydney, where he also works as Events and Programs Officer at the Power Institute. He is one of the editors at Memo Review.

PRESENTATION #1 — The anxiety of illusion in early modern Europe

Katrina Grant, *Power Institute, University of Sydney*

Paper abstract: The use of visual techniques to create optical illusions in early modern European art is well documented. The rise of interest in illusion is explained by a range major shifts that happened in this period in Europe, the rise of the science 'optics' discussed by philosophers, an interest in control of vision by people in power (the church, rulers of cities and states) and the religious schisms between Catholics and Protestants. The use of illusion is typically discussed either in terms of entertainment or control of the viewer. This paper will examine the way in which anxiety about how vision worked was a key focus on many responses to art in this period. I will consider how a deeper understanding of broader debates about vision can offer insights into visual culture with a particular focus on two areas: visual spectacle and illusion (the tricking of the eye and the mind) and how these were connected to the visual culture of natural philosophy and science (examining whether visual perception could provide evidence and expand knowledge).

PRESENTATION #2 — Beyond nineteenth-century photography's totalising discourses of colonialism

Sushma Griffin, *Nanyang Technological University*

Paper abstract: This paper locates notions of crisis in the totalising tendencies of Euro-American discourses relating to the nineteenth-century introduction of optical technologies such as photography. These discourses largely focus on issues of abstraction and control produced by nascent capitalism, colonialism, and industrialism. Jonathan Crary, in his seminal volume Techniques of the Observer, anchors the appearance of the modern subject to the physiological concept of the visual, whereas Zahid Chaudhari's Afterimage of Empire reveals how aesthetic experimentation in colonial photography led to the transformation of perception. Although, these accounts affiliate with the Kantian tradition of disinterested judgement and Marxist ideas of alienation, they ultimately identify with the productive exigencies of economic modernity. This paper, instead, proposes a search for alternative philosophical traditions of vision to unfold expansive ways of thinking about photography and other optical technologies, alternative to discourses that create "terrors intrinsic to sight" (with a nod to Hal Foster). An example would be the philosophical tradition of Indian darśan gazing which re-introduces the concept of tactility to vision through the apprehension of a photograph of a sacred landscape or deity. To the Indian public, photography was not an alienating medium and its positive reception has significant implications for the construction of subjectivity. I will also speak to Norman Bryon's explications of the Ch'an tradition in which the gaze is not regarded as a menace, but instead the viewer is decentred, existing "through the existence of everything else in the universal field" and not through the subject-object divide of Cartesian dualism.

> Sushma Griffin is Lecturer in the Department of Art History at Nanyang Technological University, where she specializes in the art, architecture and visual culture of South Asia. Her research aims to expand our understanding of South Asian modernism by foregrounding interconnections between images, philosophy, and art historiography. She is currently working on a monograph provisionally titled "Resistant Mediations: the Colonial Camera and the Art of Indian Pilgrimage". She has a chapter entitled "Futurisms Beyond Western Cultural Imaginaries" in the forthcoming De Gruyter handbook of Digital Cultures (2025).

PRESENTATION #3 — 'Rev-visioning an (un) Australian fairytale: the art of Ida Outhwaite

Callum Gallagher, *University of Sydney*

Paper abstract: Traditional accounts of nineteenth and early twentieth Australian art history have centred a select group of settler male landscape painters, credited with creating a national school of painting, to the extent that that alternative ways of envisioning a nationalistic landscape at the time have been obscured. However, by placing illustrator Ida Rentoul Outhwaite within a genealogy of nineteenth century Symbolist landscape painting an alternative, richer vision emerges – one that foregrounds the continuing crisis of picturing a nationalised Australian landscape.

Through her work on children's illustrated gift books, Outhwaite created an alternative way of viewing the Australian landscape that re-centres settler-colonial women and children within a patriarchal nationalism. Still taking the Australian landscape as her subject, Outhwaite's decorative illustrative approach re-prioritises settler-colonial vision. In place of the expansiveness of a successfully pastoralised landscape, Outhwaite directs the viewer's eye to an excess of detailed flora and fauna rendered on a smaller scale, depicting a proximity and intimacy of relationships between her young settler protagonists and the landscape. Thus, the Australian arcadian pastoral re-emerges as an Australian fairyland.

However, just as the visualisation of an Arcadian pastoral nation by settler-colonial painters is premised upon the erasure of First Nations peoples and meanings from the landscape, so too is Outhwaite's image of an antipodean fairyland. In her combination of nineteenth century European fairytale imagery with native Australian flora and fauna Outhwaite reproduces the visual hegemony of the settler-colonial project by imaginatively terraforming an unfamiliar landscape into a new home.

> Callum Gallagher is a writer, curator and casual academic at the University of Sydney. His current interests lie in unsettling nineteenth and early twentieth Australian art history through considering the adaptation of European mythologies and folk culture to the Australian landscape as a process of colonisation and nation formation. He has recently curated the exhibition Ida Rentoul Outhwaite: 'How the Fairies Got to Australia' for the University of Sydney's Rare Books and Special Collections considering the work of illustrator Ida Rentoul Outhwaite and the tradition of the Australian fairy more broadly.

Panel #3

MATH: [G17] Cheryl Praeger Lecture

Re-animating the archive: Balinese futures and the politics of re-storying

Panel abstract: This panel considers the question of how contemporary creative practices can disrupt power structures embedded in archival practices and collections. In particular, the panel looks at 'PAHIT MANIS, Night Forest', a research project and film installation by Balinese-Australian artist Leyla Stevens, presented at the Art Gallery of New South Wales in 2024-25.

'PAHIT MANIS, Night Forest' expands upon landscape traditions in Balinese art that make visible the unseen and non-human registers of place, to foreground the island's current environmental precarity. Embedded in this film is a collection of rarely seen 1930s Balinese ink paintings commissioned by anthropologists Margaret Mead and Gregory Bateson. The paintings, made by villagers from Batuan and held in institutional collections including the Australian Museum and Library of Congress, capture a forested world defined by folktales, sorcery, dreams and ritual. Stevens' film re-animates these works literally through animation sequences as well as figuratively, by reconnecting them with Balinese communities and living cultural knowledge.

Speakers on this panel will address artistic, curatorial and art historical understandings of the exhibition, framed by critical concerns around the recuperation and re-storying of cultural inheritance held within Eurocentric collections. Extending the discussion beyond 'PAHIT MANIS', the panel also considers how contemporary artists in Indonesia are reanimating tradition as a way of reclaiming regional identity and challenging the cultural homogenisation of what constitutes contemporary Indonesian art.

Together, the panellists reflect on how archival collections are being remediated through contemporary art and exhibition making to create new tangible and intangible 'future archives' that resist singular, institutional and colonial readings.

CONVENOR

Leyla Stevens, *Monash University*

Leyla Stevens is a Balinese-Australian artist who works within a lens-based practice and expanded documentary genres. Her practice is informed by ongoing engagements with storied places, archives, cultural memory and performance lineages through a transcultural lens. In 2021 Leyla was awarded the prestigious 66th Blake Art Prize for her film, 'Kidung', which engages with Bali's histories of political violence. Her immersive multi-channel video installations have been exhibited widely through prominent national and international group exhibitions, including presentations at: Museum of Contemporary Art, UQ Art Museum, Art Gallery of New South Wales, Artspace Sydney, Campbelltown Arts Centre, West Space, Guangdong Times Museum and Seoul Museum of Art. Leyla is currently Lecturer in Fine Art at Monash Art Design and Architecture.

PRESENTATION #1 — Re-storying Balinese art collections through a contemporary film practice

Leyla Stevens, *Monash University*

Paper abstract: This paper reflects on the artistic process behind the film, PAHIT MANIS, Night Forest, and its broader research focus on Balinese ancestral objects displaced by colonial collection practices and their legacies today. Recent resurgence of Southeast Asian diaspora art projects engaging with art historical and archival material complicates and add new possibilities to ideas of cultural inheritance, memory and continuity within a diasporic framework. As seen with Southeast Asian diaspora artists in Australia, many of these artistic engagements with archives and collections are guided by First Nation-led scholarship and Indigenous research methodologies, to interrogate institutional forms of conservation and preservation. In the absence of physical repatriation, methods of re-storying and rematriation emerge as vital artistic tools for returning cultural inheritance to the communities and contexts they belong to through nonmaterial and intangible ways.

PAHIT MANIS builds on this thinking to address the inherent power asymmetries contained within a historical collection of ink paintings from Batuan that are now contained within several public and private institutions in Australia and the United States. Reflecting not only on the creative process of making the film, but also on the administrative labour demanded to navigate issues of access and licensing, this paper looks at the way institutional and western based collections continue to sustain a colonial logic in the protection of cultural material. Developed in consultation and dialogue with descendants of the original Batuan painters, PAHIT MANIS points to alternative models of restitution, where the original cultural material is translated into a digital animation and expanded through a Balinese storytelling lens. The film reconnects archival material with living forms of Balinese culture, drawing on traditional methods of storytelling found in wayang kulit, folktales and narrative painting. Focusing on the film's narrative devices and its reframing of traditional forms as contemporary practice, the paper proposes storytelling as an act of both cultural survival and preservation.

PRESENTATION #2 — Bittersweet: artistic and curatorial labour within, against and alongside cultural institutions

Johanna Bear, *Art Gallery of New South Wales*

Paper abstract: This paper examines curatorial approaches to working with collaborative cultures and historical and contemporary objects that pose challenges to disciplinary exhibition making. Embracing the notion of liveliness as an animating force of agency, spirituality, re-storying and care for works in collections and archives, this presentation references curatorial projects as case studies and, in particular, situates Leyla Stevens' 'PAHIT MANIS: Night Forest' within different cultural spaces that support (and resist) interdisciplinary, culturally grounded practice. First presented at the Art Gallery of New South Wales (AGNSW) 2024–25 and commissioned by AGNSW and Artspace, Sydney, this film project challenges extractive archival logics.

The paper foregrounds the curatorial labour involved in mediating between artists, communities, institutions, and publics—what is made visible, what remains hidden, and what is felt but not explained. It argues that 'PAHIT MANIS' activates an embodied, feminist ethics of care through a multi-layered storytelling structure, which created a framework for curatorial labour across all aspects of exhibition making—from supporting Stevens' project development, to the design of spatial elements, interpretive material and public engagement. Here, storytelling becomes a survival strategy—a poetic and political act of reclaiming cultural futures.

'PAHIT MANIS' not only challenges archival logics but also offers a restorative model of curatorial and artistic collaboration that attends to spiritual, atmospheric, and affective dimensions of culture. This paper situates such work within a broader dialogue around curatorial practice which redresses institutional collections and the capacity of remediated objects to generate new cultural material. We offer reflections on how such strategies are evolving through contemporary exhibition making, and how curatorial and artistic collaboration can help re-define and honour cultural specificity while working within, against and alongside institutions with their attendant ambitions and constraints.

> Johanna Bear is a curator and writer based on Gadigal Country, Sydney. Informed by studies in law, art history and international relations, she is interested in art's capacity to foster understanding across difference. Since 2022 she has been Assistant Curator of Contemporary Australian Art at the Art Gallery of New South Wales, where she curated 'Leyla Stevens: PAHIT MANIS, Night Forest' (2024-25) with Katie Dyer, and 'Jelena Telecki: Mothers, Fathers' (2024). She was previously Associate Curator at Artspace, Sydney, where she co-curated '경로를 재탐색합니다 UN/LEARNING AUSTRALIA' at the Seoul Museum of Art, South Korea (2021). From 2021 to 2022 she was on the Board of Runway Journal, a digital publication for experimental art, writing and creative practice, serving as Chair in 2022. She has written for publications including ArtAsiaPacific, Contemporary HUM, Runway Journal, un Projects and VAULT, and is currently the Sydney Desk Editor for ArtAsiaPacific.

PRESENTATION #3 — On tradition: contemporary art and its ancestors in Indonesia

Elly Kent, *ANU Indonesia Institute*

Paper abstract: In his 1987 essay Blinding Aesthetics, Sanento Yuliman criticises contemporary painters and art historians in Indonesia for ignoring Indonesia's past painting traditions and more recent vernacular practices like glass painting among "commoners." The essay is a barbed salvo against the tendency for the creative traditions of Indonesia's multifarious cultures to be economically and institutionally—as well as discursively—isolated from their contemporary (in both senses of the word) counterparts.

In the decades that followed Yuliman's essay, the homogenisation generated by the economic, political and cultural dominance of the Javanese centre over the peripheries of the Indonesian state also began to draw the attention of activists and analysts, and eventually, artistic practitioners and cultural workers. In recent years, the decentralisation of power set in motion by the Reformasi movement of the 2000s has finally begun to resonate through the work of cultural producers and artists in a range of creative scenes. Regional hip-hop artists have elevated local languages, while film festivals, Biennales and other major cultural events take place in Makassar, Kupang and Maumere, not just Jakarta and Yogyakarta. The invocation of tradition comes now not only from contemporary painters who mine the rich seam of their Javanese or Balinese heritage, but also from the political dissonance of emerging artists collectives from Papua and Northern Maluku, from weavers in Sumba and Timor, and from sculptors engaged with ancestral mythologies of Kalimantan.

Departing from Leyla Stevens' recent exhibition 'PAHIT MANIS, Night Forest', this paper will describe and analyse some examples of this rapidly consolidating tendency to reanimate and critically engage with tradition as a means of reclaiming regional identities and examining the cultural and political identity of the nation. It will situate Stevens' work within a larger discourse in which the aspirations of redress remain in tension with the ongoing legacies of violence and cultural repression.

> Elly Kent is a researcher, teacher and artist with over two decades experience in academia and the arts in Indonesia and Australia. Elly teaches

Indonesian language and researches Asian art at the Australian National University, where she is a senior lecturer and Deputy Director of Languages in the College of Asia and the Pacific's School of Culture, History and Language. Elly is the author of 'Artists and the People: Ideologies of Art in Indonesia' (2022, NUS Press) and co-editor/author of 'Living Art: Indonesian Artists Engage Politics, Society and History' (2022, ANU Press). Elly's research looks at the nexus between art, artists and social change; she is currently investigating how war has been depicted by artists in Southeast Asia.

Panel #4

`ARTS:[G60] Arts Lecture Room 4`

Staging encounters with unruly weather: creative and critical interventions

Roundtable

Abstract: This roundtable contributes to challenging dominant frameworks of environmental agency and governance by imagining alternative ways to respond to, and take responsibility for, changing climatic and weather systems. It brings together presentations on practice-led projects that engage with outlier frameworks, speculative frictions, and generative feminist analyses of creative works in which weather is a central concern. These contributions highlight the potential of artistic practice to intervene in and reframe dominant narratives of climate and weather governance.

Presenters will invite dialogue on how artistic and scholarly interventions can engage with the disruptive vitality of weather, reimagining Place-based relations and proposing alternate ways of interacting with the atmosphere. In doing so, the panel explores creative and critical practices that uncovers the ways in which weather is experienced and interpreted amid uncertainties and instabilities of the present.

Focusing on artist-scholar-led initiatives, the panel considers projects and questions that speculate with and within weather, treating it as both an unruly and disruptive citizen. Asking how creative methodologies can offer critical vocabularies for weather's disorderly presence, the panel draws on transdisciplinary and relational practices, and considers how speculative, practice-led research might challenge colonial weather systems and contribute to reimagining ecological and political atmospheric imaginaries.

The panel will comprise individual short presentations on practice-led projects that analyse creative works in which weather is a central concern. These short presentations will be followed by a

response from Professor Mindy Blaise, the Director of the Centre for People, Place and Planet. Professor Blaise's response will serve as a provocation for audience discussion following the roundtable, addressing the role and value of artist-led literacies within the broader context of transdisciplinary research in the academy.

CONVENORS

Jo Pollitt, *Centre for People, Place and Planet (CPPP), Edith Cowan University*

Rumen Rachev, *Centre for People, Place and Planet (CPPP), Edith Cowan University*

RESPONDANT

Mindy Blaise, *CPPP, Edith Cowan University*

Jo Pollitt lives and works on Whadjuk Noongar Country as an artist scholar and Vice Chancellor's Research Fellow at Edith Cowan University (ECU) with the Centre for People, Place, & Planet and the Western Australian Academy of Performing Arts. Her research is grounded in a twenty-year practice of working with improvisation as methodology across multiple performed, choreographic, curatorial and publishing platforms. She was an inaugural Forrest Creative and Performance Fellow, is convenor of Dance Research Australasia, co-lead of #FEAS: Feminist Educators Against Sexism, and author of The dancer in your hands < >. She is the lead on the multi-year transdisciplinary project 'Staging Weather'.

Rumen Rachev holds an RMA in Media and Performance Studies from Utrecht University, the Netherlands, and is actively engaged in speculative weather futures. As well, he is co-founder of the NEWS Programme (Negative Emissions and Waste Studies Programme) and is Creative Guest, Wairua Awhina (Helping Spirit), and Director of 希望学 (Hope-ology) at Activities and Research in Environments for Creativity Charitable Trust. Currently he is a PhD candidate at the Western Australian Academy of Performing Arts (WAAPA) and a HDR member for the Centre for People, Place, and Planet (CPPP), at Edith Cowan University, Australia.

PRESENTATION #1 — Not all clouds are created equal: speculative frictions and the unruliness of weather

Rumen Rachev, *CPPP, Edith Cowan University*

Paper abstract: This presentation contributes to *Staging Encounters with Unruly Weather* by positioning weather itself as an unruly object: volatile, relational, and resistant to containment within conventional systems of environmental governance. Drawing from a transdisciplinary, practice-led PhD project titled *Not All Clouds Are Created Equal: Speculative Frictions as a Methodology for Expanding and Reimagining Weather Knowledges*, the presentation explores how performance and speculative practice can unsettle dominant narratives of climate response and render weather as an active

participant in knowledge-making.

Framed by the concept of *speculative friction*, the research engages with the unstable intersections of data, memory, affect, and atmospheric infrastructure. As an *atmospheric economist*—a term repurposed to describe the relational, affective, and epistemological transactions between human and more-than-human systems—the presenter interrogates how weather is staged, sensed, and responded to place-based, collaborative experiments. These include participatory workshops, AI-mediated forecasting speculative stories, and cloud-mapping exercises designed to elicit generative dialogues between institutional climate discourse and localised weather imaginaries.

This contribution aligns with the AAANZ 2025 theme *Unruly Objects* by considering weather not as a neutral background or predictable variable, but as a disruptive force that challenges epistemic authority and artistic method alike. Through speculative, practice-led methodologies, this presentation asks: how might we stage encounters with weather that resist control, amplify instability, and recompose our atmospheric relations? How might weather, as an unruly object, demand new forms of creative and critical attention?

Presentation #2 — Dance in contested weather: attuning with and within the world in crisis

Helena Grehan, *CPPP, Edith Cowan University & WAAPA and Jo Pollitt, CCPPP, Edith Cowan University*

Paper abstract: We are living through times of crisis where we are not encouraged to hold more than one thought in our heads at a time, while at the same time holding a world wide web worth of tangents in our scrolling hands. Where we are witnesses to acts of terror being carried out in wars across the globe and where the reality of extreme weather is altering life as we know it. These are times where our personal and professional data is being scraped and where the same mechanism of AI offers increased outsourcing of communication tasks, actively disconnecting us from our sensory, thinking and feeling bodies. In this presentation, we argue that the performing arts invite a deliberate sensorial connection with the body and can support a bodily turn or return. Returning to practices that involve being in place physically allow us to attune to what is going on in and between bodies, as well as considering bodily relationships with both human and more than human others. When we refocus the body as an already multiplicitous site of active feeling, thinking and doing, we can activate practices of 'slow listening' (Grehan) that allow us to reflect deeply on what really matters amidst all the chatter. Such a focus on thinking and feeling with and through our bodies, we argue is crucial in preparing

to respond and adapt to these myriad evolving crises.

Reference: Grehan, Helena, 'Slow Listening: The ethics and politics of paying attention, or shut up and listen', *Performance Research*, 24.8 (March 2020), 53–59 https://doi.org/10.1080/13528165.2019.1718431

Helena Grehan is Vice Chancellor's Professorial Research Fellow at The Western Australian Academy of Performing Arts, at Edith Cowan University. She is an affiliate member of ECU's Centre for People, Place and Planet. Her writing focuses on performance and ethics, art and politics and questions of spectatorship and listening. Her most recent book, with Peter Eckersall, is the edited collection *The Routledge Companion to Theatre and Politics* (Routledge, 2019). She is Deputy Editor of *Performance Research*.

Presentation #3 — Representations of landscape in Australian visual arts carry a traceable lineage of European mythology— shaping perceptions of land as silent, passive, and extractable

Shonah Trescott, *CPPP, Edith Cowan University*

Shonah Trescott's practice-led PhD investigates how ecofeminist interventions can disrupt these colonial legacies by reworking myth through embodied, experimental, and speculative visual art practices. Through painting, sculpture, installation, and moving image, her research challenges hegemonic representations and proposes artistic methodologies that engage with landscape via myth, materiality, and speculative storytelling.

Trescott argues that ecofeminism offers an "outlier" framework—foregrounding deviations from expected patterns to destabilise dominant narratives. This aligns with Nassim Nicholas Taleb's (2007) concept of the Black Swan event: a rare, unimaginable disruption with profound consequences, only fully recognised in hindsight. Reclaiming the black swan as an ecofeminist, counter-mythological figure of resistance, her research develops methodologies grounded in embodied praxis, Indigenous epistemologies, and decolonial storytelling across past, present, and speculative landscapes.

Her project, *Leda and the Black Swan: Ecofeminist Interventions in the Australian Landscape*, reimagines classical myths to challenge gendered and racialised power structures embedded in visual representations of the Australian landscape. Informed by her Wiradjuri heritage, Trescott explores how remythologisation and material engagement reframe the land as a storied, relational, and politically charged site.

In dialogue with the *Unruly Objects* roundtable, her research considers how remythologising settler-colonial narratives can unsettle atmospheric imaginaries inherited from colonial weather systems. Her ongoing project *Red Gold* extends this inquiry through community-based speculative

action, where gifting seeds and centring old growth culture challenge extractive logics and reimagine reforestation as a reparative and reciprocal process. This process engages speculative imaginaries through real entanglement with Country and weather—across physical and political dimensions and enacts radical solidarity with Country through old growth knowledge and culture.

Reference: Taleb, N. N. (2007). The black swan: the impact of the highly improbable (First Edition ed.). Random House.

Shonah Trescott is a visual artist, ecofeminist, and researcher working on Gadigal Country. Her transdisciplinary practice brings together decolonial methods, Indigenous ways of knowing, and ecofeminist strategies to challenge dominant representations in the visual arts. She is currently a PhD candidate at the Western Australian Academy of Performing Arts (WAAPA) and a Higher Degree by Research member at the Centre for People, Place, and Planet (CPPP) at Edith Cowan University.

Her research project, *Leda and the Black Swan: Ecofeminist Interventions in the Australian Landscape*, investigates how ecofeminist frameworks can disrupt patriarchal and colonial mythologies embedded in visual representations of the Australian landscape. Challenging dominant narratives that frame land as inert and extractable, her work reclaims myth as a speculative and reparative tool for cultural and environmental reimagining. Through visual and written practice, Shonah develops methodologies that centre embodied knowledge, relationality, and decolonial storytelling.

With over two decades of international experience in residencies and fellowships—including at the Hanse-Wissenschaftskolleg Institute for Advanced Study (Germany), the Alfred Wegener Institute for Polar and Marine Research (Arctic), and the Leipzig International Art Program (Germany), and the NYC Department of Education (USA)—Trescott has worked across diverse communities and climate-affected regions. Her collaborative practice includes public art and socially engaged projects that centre marginalised voices and nonhuman kin.

Informed by her Wiradjuri heritage and grounded in sustainability, Trescott often works with reclaimed and organic materials to critique extractive systems. She is committed to fostering place-based and speculative methods for responding to the climate crisis with care and reciprocity. Her research positions myth as a vital tool for cultural critique, relational repair, and environmental recovery.

ARTS:[G61] Arts Lecture Room 5

Art and Life

Session #1

Abstract: This session aims to examine the many and varied ways in which the relationship between art and life is figured. This relationship is key to accounts of both the historical avant-garde and the neo-avantgarde as well as earlier discussions of mimetic theories of art, and the analysis of the various realisms. Neo-avantgarde art tended to sever the life of the artist from the discussion of their art, often represented in shorthand by the adoption of the premise of Roland Barthes' article, "The death of the author". How do recent developments in contemporary art like auto-theory or identity politics challenge this severance of artist from art? How might life writing in literature studies effect art historical theorisations of this relationship?

CONVENORS

Susan Best, *Griffith University*

Chari Larsson, *Griffith University*

Susan Best is professor of art history and theory at Queensland College of Art and Design, Griffith University and a fellow of the Australian Academy of the Humanities. She is the author of Visualizing Feeling: Affect and the Feminine Avant-garde (2011), Reparative Aesthetics: Witnessing in Contemporary Art Photography (2016) and It's Not Personal: Post 60s Body Art and Performance (2021).

Dr Chari Larsson is Senior Lecturer in art history and theory at Griffith University. Her research focuses on theories of images, twentieth century French intellectual history, and philosophies of representation. Her current research project is investigating civilian experiences during war and conflict. She is the author of Didi-Huberman and the image (Manchester: Manchester University Press, 2020).

PRESENTATION #1 — Intimate histories: LGBTQ+ life in photographic albums

Aiden Magro, *University of Sydney*

Paper abstract: Recently, historians of photography have turned their attention to the social functions of photographs rather than focusing solely on their aesthetics. Studies that have considered what images meant to the individuals who made, collected, or appeared in them have unearthed histories not immediately visible on the photograph's surface. Building on this approach, this paper proposes that photographic albums have been vital to the preservation of local LGBTQ+ histories as the personal attachments individuals and communities have formed with them contribute to more expansive

histories. By examining how these personal photographic objects function within public archives, I argue the importance of remaining attuned to the intimate entanglement of art and life that informs both their creation and reception. This argument is developed through three case studies; the *Death of a Friend* photo diary, a collaboration between photojournalist John Jenner and his friend David Tosh which documents the deterioration of David's health due to AIDS; the *Mary's Place Project Album*, which recorded the creation of a public mural at the site of a brutal anti-lesbian hate crime which became a catalyst for a community-led response to increasing homophobic violence in the 1990s; and the photo albums of drag performer Leggs Galore, who quickly became a well-loved feature of Sydney's queer night life after entering a drag competition on a whim. Now housed in public archives, these albums retain their personal attachments while continuing to produce new meanings beyond their original contexts.

Aiden Magro (he/him) is a researcher, writer and academic living and working on unceded Gadigal land. He received his Bachelor of Arts in 2020 and was awarded the University Medal for his honours thesis "Exposing the State: Loo Zihan's queer performance." His current research interests include photography, queer art, and archives. Aiden is currently a PhD Candidate in the Art History department at University of Sydney.

PRESENTATION #2 — Laundry, light, and the archive: feminist encounters with the Wallal Archive

Chloe Bartram, *Murdoch University*

Paper abstract: This paper examines how my feminist, practice-led research engages with the Wallal Archive, a photographic record of the 1922 solar eclipse expedition held by the State Library of Western Australia, as a site where research and the everyday converge. During pandemic lockdowns, unable to access the material archive, my domestic space became both refuge and studio. The kitchen table served as archive and darkroom; the search terms "laundry" or "feminism" revealed telling absences that echoed broader culture omissions. Amid everyday debris, I developed methods that transformed institutional records into personal encounters: downloading and cataloguing images, rephotographing them with a Polaroid camera, and later a Hasselblad, staging them alongside domestic scenes, manipulating them through cropping, reframing and shifting focus.

This entanglement of research and lived experience, what Dever calls "archival mess" foregrounds the emotional and material textures so often peripheral to official histories. By centring overlooked fragments and woman's labour through tactile, analogue process, my work resists the separation between artist and art. Instead, it aligns with feminist practice that values subjectivity, domesticity and care. Ultimately, this creative approach blurs boundaries between researcher and subject, archive and home, art and life, opening the Wallal Archive to new, intimate readings that reimagine what counts as historically significant.

Chloe Bartram is a photographic artist, researcher and academic based in Boorloo (Perth, Western Australia), working across archives, photography and feminist material practices. Her practice-led research centres the female gaze, highlighting hidden textures of lived histories in Australian narratives. Chloe's work has been exhibited nationally and internationally, including the Biennale Della Fotografia Femminile (Mantova, ITALY), *Les Rencontres de la Photographie Arles* (Arles, FRANCE), and the Perth Centre for Photography (Perth, AUSTRALIA). She was the 2024 recipient JS Battye Fellowship, State Library of Western Australia and the 2024 Geoffrey Bolton History Grant, Murdoch University. Chloe is currently completing a PhD investigating photographic archives and feminist reimagining's of the Wallal expedition, producing new creative works that blend historical inquiry with creative practice. She currently holds a position as Associate Lecturer in the School of Humanities at Murdoch University, Perth, Australia.

PRESENTATION #3 — 'The people are missing': Diarising the Syrian Civil War

Chari Larsson, *Griffith University*

Paper abstract: This paper will take its departure point Gilles Deleuze's famous phrase 'the people no longer exist, or not yet... the people are missing' in Cinéma 2. If prewar cinema was concerned with the representation of a people, postwar cinema arises out of the recognition of this very impossibility. This essay revisits Deleuze's original refrain by examining contemporary visualisations of war and conflict by way of citizen documentary filmmaking during the Syrian civil war.

Updating Deleuze's project on political cinema requires considering the role of new technologies, particularly smartphones, have impacted the representation of conflict. Unlike the meticulously managed official media environments of the wars of the early 2000s, where civilians were rendered largely invisible, the growing prevalence of smartphone photography has facilitated a transference to a first-person perspective. A technological explanation, however, only goes part way for registering a civilian point of view. I wish to turn the screw a little tighter, and borrow from literature the surge in interest in autobiographical forms of life writing including memoirs, letters, and diaries. Drawing on two case studies, *The War Show* (Zytoon, Dalsgaard, 2016), and *For Sama* (Al-Kateab, Watts, 2019), this essay will demonstrate that Deleuze's refrain demands urgent renewal. Both

films are working in a distinctly diaristic and intimate mode of address. If Deleuze saw the revolutionary potential of the people as expired, I will argue that resistance is still entirely possible. The people were never missing; they were there all along.

Panel #6

ARTS: [G62] Arts Lecture Room 6

SPACE AS OBJECT: perceptions of space as entanglements of materiality and interactivity

Abstract: Space as an object is not understood as a fixed entity. Rather, it is seen as fluid, porous, and dynamic in nature. Doreen Massey (2005, 9) suggested that space is "the product of interrelations" where distinct trajectories coexist and interact; space is always in flux, "under-construction", informed by material practices that resist fixed boundaries. Challenging the static view of materiality, Tim Ingold (2007) acknowledged the ongoing transformations of materials within environmental and social contexts where people's multisensory engagements formulate their perception and understanding of tangible spaces. In both views the experience of space is relational, shaped by movement and interaction, and co-created through entanglement of materiality and interactivity. Today, this entanglement is further complicated by technological advances that have enabled the combining and colliding of virtual and real-world realities, which has simultaneously confounded and expanded our understanding of space. Marie-Laure Ryan (2001, 21) proposed that "the synthesis of immersion and interactivity is … nothing less than the participation of the whole of the individual in the artistic experience". Bringing together Massey's definition of space and Ingold's perspective on materiality with Ryan's work on immersion and interactivity, this panel interrogates the notion of space as an object by exploring how we can shape the experience of space and transform its meaning through purposeful design, art, and architectural interventions. Furthermore, it challenges us to reimagine how the engagement between humans, materials and materiality can transform our perception and understanding of space–as object, world, and experience.

CONVENORS

Monika Lukowska-Appel, *Curtin University*

Jo Li Tay, *Curtin University*

Dr Monika Lukowska-Appel is a creative practitioner and a lecturer in Design at the School of Design and the Built Environment, Curtin Bentley. She is the Course Coordinator of the Master of Design program. Lukowska obtained her MA from the E. Geppert Academy of Fine Arts and Design in Wroclaw, Poland in 2011, MFA in Printmaking from the San Francisco Art Institute, USA in 2014 and PhD from Curtin University, Perth in 2018. Lukowska's artworks have been widely exhibited internationally in China, Poland, Romania, Sweden, the United States, Germany, Spain, Japan, Turkey and Australia among others. She is a recipient of a Minister of Culture and National Heritage Award for the Best Graduate Diploma in Poland (2011), Fulbright Graduate Student Awards (2012), Murphy and Cadogan Contemporary Art Awards for the Best Graduate Students in the Bay Area (2013), Curtin Strategic International Research Scholarship (2015) and multiple Department of Local Government, Sport, and Cultural Industries grants for creative practice development (2020, 2022, 2023). Lukowska's research explores themes of the materiality of place, ecology, and human experience, alongside the use of digital technologies in conjunction with traditional print media.

Dr Jo Li Tay is a designer, educator, and researcher based in Perth, WA. She worked across the public, private, and not-for-profit sectors as a graphic designer for 10 years before making the switch to academic life. She has a Bachelor of Arts (Hons) (2002), Graduate Diploma in Secondary Education (2009), and a PhD (2019) from Curtin University. Her PhD was on "A Model for Mapping Interactivity in Learning Experiences" and her research interests include Aesthetics, Interactivity, Experience Design, Learning, and Design Thinking. She has previously presented at national and international conferences, including ACUADS (2015, 2019), AMPS (2023), and the Design Principles and Practices conference (2014, 2025). She teaches across undergraduate and postgraduate units in design theory, design principles, and design thinking, and has received a teaching award at Curtin in recognition of her work in the unit Introduction to Design Thinking. She enjoys dabbling in entrepreneurial side projects, one of which involved co-founding a mobile app company, Flock2go. She currently works as a senior lecturer at Curtin University and is an Associate Head of School at the School of Design and the Built Environment.

PRESENTATION #1 — Wearable architecture as spatial practice: from material thinking to relational design

Claudia Westermann, *Curtin University*

Paper abstract: This paper examines how designed objects can serve as catalysts for reimagining spatial relationships through the lens of *A Hat for Three at a Picnic* (2012-2019), a pedagogical intervention developed at Xi'an Jiaotong-Liverpool University. Rather than conceiving space as a fixed container, this project positions wearable architectural devices

as dynamic mediators that reveal space as emerging through relational encounters.

A Hat for Three at a Picnic challenged architecture students to design collaborative wearables for complex character interactions, such as a school teacher needing a holiday, a joke-telling merchant, and a chess player without a board sharing one picnic blanket. Working with everyday materials like chopsticks, cardboard, and rubber bands, students created "hats" that moderate social dynamics through embodied material exploration. These objects resist static form-making in favour of what we might call zoetological design—architecture that emerges through living relationships.

Drawing from Gordon Pask's conversation theory and Roger T. Ames' concept of zoetology, the paper argues that such material interventions transform our understanding of space from a bounded entity to a dynamic process. The wearable devices become unruly objects that resist show-architecture, instead fostering situated practices through performative material encounters. The "hat" experiment reveals space as co-constituted through material agency and social interaction and offers an alternative approach to architectural education by emphasising process over product, relationships over entities, and embodied learning over abstract conceptualisation—preparing students to co-create sustainable futures through collaborative sense-making.

Claudia Westermann is an artist-researcher and licensed architect. She holds the position of an Associate Professor for Creative Practice at Curtin University (incoming September 2025). Prior to this, she held the position of a Senior Associate Professor at Xi'an Jiaotong-Liverpool University in Suzhou, China. She is a member of the German Chamber of Architects, Vice President of the American Society for Cybernetics (ASC), and managing co-editor of *Technoetic Arts*, a journal that has fostered transdisciplinary and art-based research for more than two decades. Claudia Westermann's projects have been shown in many prestigious exhibitions. She has received awards for her practice and teaching, including two provincial and three national awards related to studio teaching and a county-level award for a *Philosophy of Art* module. For her visionary engagement fostering systemic research and practice, she received the Margaret Mead Prize from the American Society for Cybernetics in 2024.

PRESENTATION #2 — Unruly cities: cultural agency and the politics of space

Louise Rollman, *Queensland University of Technology*

Paper abstract: Cities as spatial objects are continuously produced through dynamic entanglements of material, meaning, and practice. Not fixed or passive cultural containers, they are shaped by ongoing struggles over perception, use, and control—contested processes in which art and cultural practices cultivate relational, imaginative, and autonomous engagements that resist dominant planning logics. Yet cultural policy, entangled with development practices driven by economic agendas, is routinely co-opted by urban planning frameworks that obscure the spatial agency of those who inhabit and reimagine the city beyond such agendas. Drawing on Henri Lefebvre's theory of the production of space, and complemented by Doreen Massey's conception of space as a product of interrelations, this paper examines how cultural practitioners have engaged in unruly spatial practices— artistic, curatorial, ephemeral, and often informal acts that invite alternative uses of space and resist enclosure. These materially situated, interactive interventions disrupt dominant spatial narratives and reshape how space is encountered and understood. This research contributes to a theorisation of unruliness as a generative spatial practice that foregrounds cultural autonomy, spatial justice, and alternative urban futures. By recognising the spatial force of informal and resistant cultural practices, the research advances critical debates on cultural sustainability, interactivity, and the politics of urban space, and positions artistic practice as a force for reimagining civic life.

Dr Louise Rollman is a curator and art historian whose work spans academic and policy domains. Her research engages with the politics of visibility, cultural regulation, and the contested spaces where art, public discourse, and power collide. Focusing on the political economy of art, she examines how urban development and institutional frameworks shape cultural production and reception, to foster the conditions that enable the sector to thrive.

PRESENTATION #3 — Architectural space geometries

Eli Giannini, *Member of RAIA*

Paper abstract: This paper will expand on the element of space as the material of architecture. Space has evolved through history in ways that are connected to culture and technological innovations. The space I refer to is experienced with our body, perceived with our eyes and augmented by sounds and sensations experienced in real time rather than through two-dimensional or moving images. Architecture has evolved from building of shelter, from the hut, to more ambitious forms of spatial exploration that architects have imagined for habitation, for private enjoyment or collective expression. Think of palaces and churches, the medieval and the modern city. Spaces for public assembly or private contemplation. These spaces, imagined by architects or simply built by following traditions, have evolved through the ages by using the available technology in daring ways or, more recently, by inventing algorithms that can

translate the complexity of spatial geometry into realisable objects. Today as we engage with digital technologies and their potential to facilitate new spatial configurations, we struggle to understand the cultural and social meaning of the spaces we create and are reducing a complex interaction of sensory stimuli to the production of a one-dimensional notion of 'spectacle' for instant consumption. This paper is an analysis of space as cultural expression and production, asking the questions: What meaning can contemporary space convey? How do we engage and support the community through the creation of space? How can space be a significant part of our lives?

Eli Giannini is a Melbourne architect, practising artist and art critic. She has promoted design, theory and research through her writing, exhibitions and conference presentations and as an eminent architect of design competitions juries. Eli's practice includes extensive collaborations with Sue Buchanan (SUPERPLEASED), specialising in site-responsive works and exhibiting with Sue in object-based shows. Eli's contemporary jewellery has been exhibited during the Radiant Pavilion in 2015, 2017, 2019 and 2021 and was selected for the Toowoomba Regional Gallery Contemporary Wearables Prize in 2017 and 2021 and 2023. Eli's works have been shown in group exhibitions at QV Mag, Launceston, Tasmania, First Site Gallery, RMIT and at the RMIT Gallery. As part of the SUPERPLEASED collaborative duo with Sue Buchanan, she has been a finalist in the Griffith National Contemporary Jewellery Award in 2021, the Melbourne Prize for Urban Sculpture and the Helen Lempriere National Sculpture Award. Eli has reviewed contemporary art jewellery shows for Arts Crafts International, Klimt2 and Architecture AU. Insta @superpleased

Panel #7

IAS BOARD ROOM

Crafting as story-telling

Session #1 — Workshop

CONVENOR
Gretchen Stolte

Creating is many things: it is story-telling, it is connection to Ancestral traditions, and it is community making. This workshop is designed as an invitation to First Nation conference delegates to take a moment to create community through shared praxis. Participants will experience how craft disrupts our academic methodologies through the creation of Plateau twined baskets or *pískut*. The goals of the workshop are share the techniques of making a *pískut* but more than that, it is to create a space for conversation and the sharing of stories. Set

in a conference about objects, art and stories, this workshop invites participants to spend some time reflecting on those narratives.

Panel #8

EZONENTH: [109] Learning Studio

The performative object: live encounters with sculptural form

Roundtable

Abstract: This panel considers how sculptural materials move from static matter to active collaborator in live, improvisational artworks. Through four presentations, artists will reveal methodologies that range from choreographed interventions – where bodies and fabricated forms perform in tandem – to spontaneous encounters that allow objects to surprise and disrupt creative process. Each talk may include film screenings, photographic documentation and live demonstration to trace sculptural objects' latent agency, material excess and capacity for improvisation.

A 20-minute roundtable will follow, during which presenters and participants discuss the performative dimensions of manipulating "things," debate the porous boundaries between object, artwork and action, and chart a collaborative framework for material agency in contemporary practice. By treating sculptural form as co-author rather than passive backdrop, the panel will model a richly multimodal approach to performance-art-object encounters.

Topics explored across the panel will include the agency and vitality of objects, examining how weight, texture and scale influence their performative potential; strategies for improvisation and choreography, focusing on how artists co-create sound and movement with rigid or malleable forms; and the role of mediation and mode shifting, where video, projection, and sound are used to animate sculptural objects beyond the immediate frame of the live event.

CONVENOR
Jen Valender, *Victorian College of the Arts, University of Melbourne*

Jen Valender is an Australasian artist born in Aotearoa New Zealand and based in Naarm/ Melbourne. She works across performance, sound, sculpture and moving image to create poetic, site specific encounters that capture human, nonhuman and ecological relationships with a cinematic sensibility. She holds a Master of Fine Arts (Research) and bachelor's degrees in Fine Art, Sociology, and Anthropology. Valender's work has been exhibited, performed, and screened

internationally at institutions including Saatchi Gallery (London), Forum des images (Paris), and Spier Light Art Festival (South Africa), and nationally at ACMI, MONA, Heide Museum of Modern Art and Shepparton Art Museum. In 2023 she was named the Australia region winner of the M&C Saatchi Group & Saatchi Gallery's Art for Change Prize. Her practice often draws on embodied fieldwork and collaborations with animals, weather systems and rural architectures. She is currently a PhD candidate at the Victorian College of the Arts, University of Melbourne.

PRESENTATION #1 — The shape of weathered sonics

Jen Valender, *Victorian College of the Arts, University of Melbourne*

Paper abstract: This presentation considers sculptural materials that move beyond static objects into active collaborators within live, improvisational artworks, where the elements themselves become performers. Drawing on two of my recent projects—*Clearfell* and *Stormborne*—I reveal methods that allow sculptural instruments to respond spontaneously to environmental forces, disrupting boundaries between object and performance artwork.

Clearfell transforms an antique ABC television satellite tripod into an Aeolian harp, where salvaged materials evoke the layered history of a former logging tramway. Activated by the wind, the sculpture's vibrating strings collaborate with a live harpist in a dynamic exchange of sound and movement. Here, the wind is both performer and co-creator, fostering focused listening to the airscape.

Stormborne presents sculptural drums constructed from local salvaged materials and an antique weather map, activated solely by wind and rain. Filmed during a winter residency on a storm-battered coastline, the work captures an elemental improvisation, where atmosphere and sculpture merge in sonic dialogue.

Both projects embrace material agency—weight, texture, scale, source—as conduits for embodied improvisation. Using film as mediation, they extend performative encounters beyond the live event, offering a cinematic experience of object and environment co-authorship. Through these works, I trace the evolving vitality of sculptural form as a performative object attuned to elemental rhythms.

PRESENTATION #2 — To cast a sound

Mark Shorter, *Victorian College of the Arts, University of Melbourne*

Paper abstract: This presentation will address how object and material emerge in Mark Shorter's work through a discussion of the recent project "Tierra Trompetas" performed in the Lecrin Valley, Spain.

Produced with 10 emerging artists from across the country through the University of Granada's alraso residency program "Tierra Trompetas" was a four-day workshop that culminated in a sculpture and sound action performed into the valley and its surrounds.

The prompt for the project was a desire to 'cast a sound' directly from the site, materialised from its own terrain. This was achieved by excavating and casting a series of holes next to the Rio Izbor in the valley. The resultant volumes were reverberated using membranes, balloons and pipes. The desire to imagine and eventually sound the cast holes created a palpable anticipation that was only revealed on the final day. The discussion will consider how this suspense influenced the nature of the collaboration, as well as the sculptures and sonic landscapes produced through the work.

Mark Shorter is an Australian artist whose work spans sculpture, sound, and performance. Significant works include: To Serenade a Mountain, Casa de Porras, Granada, Spain (2025); Una Mano, Museo Vostell, Malpartida Caceres, Spain (2023); Circumbinary orbits: An Unsteady Compass, Contemporary Art Tasmania (2020), Song for von Guérard, Carriageworks as part of The National (2019); Hello Stranger, Campbelltown Art Centre (2018); 6m of Plinth, Artspace, Sydney (2016); Mapping La Mancha, Physics Room, Christchurch, New Zealand (2015); 50 Ways to Kill Renny Kodgers, Museum of Old and New Art, Hobart (2014); The Groker, Plato's Cave, EIDEA House, New York (2015); and Acts of Exposure, Tasmanian Museum and Art Gallery, Hobart (2013). From 2010 to 2012 Shorter was the host of The Renny Kodgers Quiz Hour on Sydney radio station FBi 94.5FM. He studied at the National Art School, Sydney and the Sydney College of the Arts and is currently Head of Sculpture at the Victorian College of the Arts, The University of Melbourne.

PRESENTATION #3 — The vibrating vessel: defined by, and defining, spatial experience

Anton Hasell, *RMIT University*

Paper abstract: Resonance connects objects to their spatial context. It is a process through which living vibration, decaying toward silence, continually recalibrates space to object (things, people) and object to space. Few sculptural forms embody this dynamic as wholly as the bell.

A simple, tactile tap activates this highly engineered form into vibration, felt as much as heard, sending concentric waves of sound through the surrounding environment. Even when silent, the bell's potential to absorb and transmit vibration subtly unsettles space. Within the resonant field of infrasound, a bell may never truly stop shivering.

In this presentation, I will explore my experiences with vibrant sculptural forms and consider how material and scale influence an object's performative

potential. I will offer examples of architectural sites animated by vibrational sound, such as the Long Now Foundation's *10,000-Year Clock* project and the *Federation Bells Carillon* in Melbourne.

As part of the panel, I will also present a live bell demonstration using cast and 3D-printed (titanium) vessels. I will reflect on the ancient, sublime, and culturally rich histories of these resonant forms and how they might inform a contemporary vision in which people are attuned to shifting ambient fields. These fields constantly reshape the relationships between architecture, object, and the spaces they co-inhabit. All forms, in varying degrees of sensitivity, absorb and emit resonance in response to their temporal and spatial contexts.

> Anton Hasell is an artist whose studio research and experimental practice underpins his interactive and playful public-space artworks. He is an Adjunct Professor at RMIT University.
>
> Best known for the co-creation of the *Federation Bells Carillon* in Melbourne (www.federationbells. com.au), Anton recently completed the invention, casting and tuning of a musical set of 'difference tone' bells for the visionary Longnow Foundation's *10,000 Year Clock* project in Texas (www.longnow. org, & https://youtu.be/pKuJBGbpN4)
>
> Anton's practice as an artist, and as director of Australian Bell, explores resonant sound-forms, objects and architecture that help tune people into a site's unique spatial ambience. His use of sophisticated digital design tools and modern manufacturing technology, in combination with a long experience in traditional craft technologies, has opened up new creative possibilities in the arts/craft/ design field. His interest in technology underpins Anton's productive collaborations with other artists, designers and scientists.

PRESENTATION #4 — Sculptural forms of resistance: addressing exclusion through live material encounters

Andrew Lavery, *Sydney College of the Arts, University of Sydney*

Paper abstract: This paper examines how sculptural objects become active agents of resistance-against-exclusion through live encounters in contemporary practice. Drawing on four case studies from the SPARKS research cluster at Sydney College of the Arts, I—on behalf of peers in SPARKS—will reveal how sculptural materials transition from static matter to active collaborators in challenging power structures, spatial hierarchies, and social boundaries across a range of urban art practices.

This paper will demonstrate that when sculptural forms are positioned as co-authors of resistance, they generate unexpected forms of inclusion, challenge conventional authority, and create new possibilities for social engagement across the public realm.

Four case studies include Sanné Mestrom's large urban playable sculptures which transform concrete into a collaborator for inclusive play that challenges risk-averse playground standardisation; Nadia Odlum's *Slippery Directions* mobilises signage as active agents revealing invisible spatial control systems through collaborative movement with disabled bodies; my own, *Street Remnant* which collaborates with viewers' imagination to disrupt assumptions about urban value and belonging through unconventional material combinations; and Stuart Bailey's *Dead as Dreams* creates architectural conditions for authentic subcultural resistance against commodified counterculture.

Through methodologies ranging from choreographed interventions to spontaneous encounters, the works in these case studies function as material activists—disrupting exclusionary practices while fostering new forms of collaborative agency between objects, bodies, and communities.

> SPARKS is an interdisciplinary research cluster at Sydney College of the Arts that positions contemporary art as an active agent of social transformation. Based on the principle that sculptural and performative practices can address exclusion through material encounters, the collective brings together artists and researchers whose work spans urban intervention, subcultural resistance, inclusive design and collaborative making.
>
> The group's shared methodology centres on an approach that recognises sculptural objects not as static forms but as active collaborators in *challenging power structures, spatial hierarchies, and social boundaries*. Through live encounters, performative interventions, and community engagement, SPARKS members reveal how art objects can become co-authors of resistance, generating unexpected forms of inclusion and creating new possibilities for social engagement across difference.
>
> SPARKS members work across diverse contexts— from playable public sculptures that challenge risk-averse urban planning, to performative installations that foster authentic subcultural expression, to mobile interventions that expose invisible systems of spatial control. What unites their practices is a commitment to art's capacity to surprise, disrupt, and generate new forms of belonging within contemporary urban life. The collective's research demonstrates how creative methodologies can address economic, social, and environmental challenges while fostering networks of collaboration across local and global communities.

Panel #9

LWAG JHAC Gallery

Sounding the hydrocommons

Session #1

Abstract: The emergence of the Blue Humanities and powerful vectors of hydrofeminism, hydrocenes, eco-criticism, and the politics of the post-Anthropocene all collide, comingle, and power bodies of watery thinking. Following the currents of Astrida Neimanisand Bronwyn Bailey-Charteris, and the waves of Stefan Helmreich and Claire Colebrook, this panel engages with discourse, histories, and more-than-human relations to unruly water and their many bodies.

The panel examines responses that occupy and emerge from watery thinking that might defy categories of (un)natural bodies– of the human, the more-than-human, posthuman, and inhuman kind. We acknowledge political vectors too, in the form of activist and eco-aesthetic histories of water infrastructure: making visible and deterritorialising energy landscapes, ports, hydros, and global oceans and more. We also attune to sonic interactions and inventions, bioacoustics and atomic entanglements in pursuit of knowing and thinking the unruly waters we surround ourselves in. We draw from Jane Bennett, Karen Barad and Brandon LaBelle in mobilising currents of affection through vibrant and resonant methodologies of immersion, attention, listening and voicing. As the surging of unruly water suggests, hydrological intensities are already saturating us.

This panel navigates the cross-current of history and theory through curatorial and creative projects, Moving through contested territorial waters to archives and collections, it comingles past and present within the hydrocommons.

CONVENORS

Karen Hall, *University of Tasmania*

Toby Juliff, *University of Tasmania*

Dr Karen Hall is a lecturer in art at the School of Creative Arts and Media at the Inveresk campus. Her research explores connections between past and present within the Tasmanian landscape, examining the interplay of cultural and environmental changes through her individual practice and collaborative projects. Karen has taught in a range of areas, from art and performance theory and histories to the material and visual cultures of family history. She has lead significant curriculum changes and prioritises inclusion through her teaching.

Karen joined the University of Tasmania after completing her PhD at the University of Western Australia. Joining the then School of Visual and

Performing Arts, Karen developed and delivered new units in art and performance history and theory. Karen has subsequently taken on the role of Associate Head, Learning and Teaching for the School of Creative Arts and Media (2018-2020).

Karen has become highly involved in the local arts ecology, including taking up the position of Chair of Sawtooth ARI (2015-2016). These connections inform her commitment to place-based learning and research.

Karen is the Tasmanian representative for the Art Association for Australia and New Zealand.

Toby Juliff works across contemporary art history, theory, historiography and visual arts practice. He explores how visual culture works alongside history to generate ideas of people and place. Toby has published on the often fraught intersection of colonial statues in a decolonising world, and how intervention, participation, and re-enactment can conceptualise and communicate social change.

His work addresses global connections of indigenous displacement and in particular how creative re-interpretations of site contribute to new understanding of cultural environments. In co-authorship with emerging indigenous scholars, Toby's work continues to examine questions of technology and posthuman geographies define new global connections.

As a curator, Toby works across interdisciplinary fields that explore technology and the human-animal, developing in collaboration with international partners exhibitions that explore creative arts and health and new models for art-science collaboration.

Toby Juliff is Lecturer in Art in the School of Creative Arts and Media in the College of Arts, Law and Education. Based at the Centre for the Arts in Hobart CBD, Toby lectures across a broad range of disciplines and programs. Toby has – of late 2021 –published as lead or co-author numerous journal articles, book chapters, exhibition catalogue essays, and curated a number of public exhibitions and public programs. A peer-reviewer for ERA 2015, Toby has sat on the executive of ACUADS and AAANZ, including convening and editing papers from ACUADS 2014.

PRESENTATION #1 — Reimagining the ocean

Llewellyn Negrin, *University of Tasmania*

Paper abstract: Through much of European history, the ocean has been viewed primarily as an adversary to be tamed. In the saga of the Argonauts in Greek mythology for instance, the ocean appears as a domain which is simultaneously alluring and dangerous, as embodied by the figure of the siren whose seductive song threatens to lure the sailors to their doom.

During the period of Europe's great colonial expansion in the seventeenth, eighteenth and nineteenth centuries, this conception of the ocean became particularly pronounced, giving rise to a plethora of images which oscillated between the ocean as overwhelming threat on the one hand, (as exemplified in the works of J.M.W. Turner) to triumphant mastery over it on the other, (as in Robert Cleveley's portrayals of naval victories of the British fleet).

These tropes are reproduced in maritime museums where man's mastery of the sea through colonial conquest figures prominently. This paper focuses on an exhibition staged recently at the Maritime Museum in Hobart which sought to recast the ocean in a different light to the motif of heroic masculinity so dominant in Western conceptions of it. Rather than conceiving of our relationship with the ocean in oppositional terms, it presents it as one of mutual interdependence whereby the ocean is considered as the source of life instead of primarily as a realm of threat and danger. In doing so, it draws on Astrid Neimanis's conception of the ocean as a gestational womb, overturning previous derogatory associations of the feminine with the sea.

Dr. Llewellyn Negrin is Adjunct Senior Researcher in the School of Creative Arts and Media, University of Tasmania, Australia. She has published widely in the area of theories of fashion and the body including her book *Appearance and Identity: Fashioning the Body in Postmodernity*, Palgrave MacMillan, New York, 2008; articles in journals such as *Theory, Culture & Society*; *Body & Society*; *Philosophy & Social Criticism*; *Feminist Theory*; *European Journal of Cultural Studies* and *Critical Studies in Fashion & Beauty* as well chapters in several edited anthologies on fashion and art, and fashion theory. In recent times she has also curated a number of exhibitions which seek to engage in a critical dialogue with existing collections and historical institutions including Narryna Heritage Museum; Hadley's Hotel; the Maritime Museum, Hobart; and the National Trust property of Runnymede.

PRESENTATION #2 — Sea change: maritime pictures and the hydrocommons in the Straits of Malacca and Singapore

Gillian Daniel, *Australian National University*

Paper abstract: As a critical route between the Bay of Bengal and the South China Sea, the Straits of Malacca and Singapore were identified as a strategic location when Britain sought to expand its presence in Southeast Asia. Alongside the settlements of Penang (1786) and Singapore (1819), the rise of the British seafaring empire was mirrored by an explosion of maritime paintings and prints, which reflect how ambition to control the waters shaped the representational dynamics of maritime subjects.

Despite its pivotal role, the sea is typically discussed in colonial-era pictures as a backdrop for human endeavour, including warfare, trade, environmental control and travel. In contemporary Southeast Asian discourse, maritime pictures are often framed in relation to nation-states and their economic achievements. While this is understandable given decades of post-colonial struggle, this framing disregards the fundamentally fluid nature of the waters, overlooks indigenous ideas from maritime Southeast Asia that predate colonisation, and downplays the ecological costs of commercialising the Straits.

This paper re-centres the waters through pictorial case studies that show the transformation of the Straits in the 18th and 19th centuries and demonstrate how contemporary conceptions of the waters can be traced back to colonial ideas. These are contrasted with works that remind us that the Straits and their hydrological patterns remain untameable, even though humans have searched for hundreds of years for ways to control them. By exploring the sea as a powerful more-than-human actor, this paper looks to deeper understandings of the hydrocommons in Southeast Asia.

Gillian Daniel is a researcher, programmer and curator of the art of Southeast Asia and its diasporas, who lives and works across the lands of the Wurundjeri Woi-wurrung people and the Ngunnawal and Ngambri people.

She is currently a PhD candidate at the Centre for Art History and Theory at the Australian National University, where her project aims to re-frame colonial-era maritime pictures of the Straits of Malacca and Singapore. While completing her PhD, she is on sabbatical from her role as Manager (Curatorial Programmes) at National Gallery Singapore. Between 2018 and 2023, she was the lead programmer and content developer for 18 exhibitions and commissions of modern and contemporary Southeast Asian art.

Gillian also currently serves as a Board Member of Seventh Gallery, one of Naarm's longest-running artist initiatives.

PRESENTATION #3 — Hydrosocially engaged art: reimagining human-water relationships through artistic practice on the Cikapundung River, Bandung, Indonesia

Aulia Ibrahim Yeru, *University of New South Wales and Universitas Telkom*

Paper abstract: This presentation proposes a conceptual framework for *hydrosocially engaged art*, situating artistic practice within the hydrosocial cycle—a dynamic interplay of water, human societies, and socio-political forces. Focusing on the Cikapundung River in Bandung, Indonesia, the research foregrounds water as an active socio-natural entity shaped by geological, cultural, and

colonial entanglements. Drawing from critical geography and political ecology, it investigates how contemporary art can visualise, intervene in, and reconfigure human-water relationships.

The inquiry unfolds across two interwoven strands: *Reimagining the Stream* and *Engaging the Social*. The former explores material and symbolic representations of water, exemplified by *Aras Tarum*, which incorporates indigo dye and river water to evoke colonial histories, and *Aras Putih*, where immersed 35mm film is transformed by the river's agency. The latter strand emphasises socially situated practices such as *Susur Baur*, a community-driven riverwalk that fosters exchanges between artists, residents, and activists, addressing urban ecological degradation through embodied movement, dialogue, and reflective fieldwork.

The presentation culminates in a live performance of *Aras Putih 6*, which synthesises these strands through a moving image reworked from scanned river-altered film, scored by sound and accompanied by a live response from the group GURU. This piece emerged from a serendipitous encounter during *Susur Baur*, underscoring the role of collaborative serendipity in hydro-socially engaged practice.

Ultimately, this research positions artistic engagement as a critical method for reimagining the relational dynamics of the hydrosocial cycle, foregrounding the role of art in shaping more inclusive and ecological urban imaginaries.

Aulia Yeru is an academic, researcher, and artist who taught in the Intermedia Studio at Universitas Telkom, Indonesia. Currently on leave to pursue a PhD in art practice at the University of New South Wales, Australia, his work focuses on the intersection of artistic practice, environmental change, and spatial production.

PRESENTATION #4 — Aqua Limina: paradoxical relationships

Karleen Gwinner and Kuweni Dimuthu Dias Mendis

Paper abstract: This paper introduces "Aqua Limina: The Pulse of Water, Creek to Coast," an art exhibition focused on Southern Queensland's unique watery landscape.

The Gold Coast, and indeed Southern Queensland, is a landscape defined by its profound and often paradoxical relationship with water. Our curatorial lens is shaped by the deep interconnections between water, landscape, and human consciousness as explored by artists and cultural thinkers across Southern Queensland. We focus on liminal zones where freshwater meets saltwater, urbanity meets nature, and Indigenous ways of knowing are woven into a frayed fabric of glittery touristic expansionism.

Our proposal for the panel offers a creative conversation of the sites of tension, transformation,

and powerful artistic reflection. The exhibition's rhizomatic process emanates the flow of water and prioritises immersive, resonant methodologies; listening, voicing, and attentiveness to activate an aether of water and humanness/- art and audience. In the vein of Rosi Braidotti, we explore how we are not separate from our environment, rather, inextricably interwoven and entangled with it. Water is the ultimate example of this entanglement. It is the very essence, a constant reminder that our bodies, our cultures, our very subjectivities, are porous and fluid, constantly being shaped by the pulse and flow of water. Aqua Limina invites artist and audience to listen differently to water, to engage with its unruly nature, and allow it to shape our consciousness in new ways. Bridging Bachelardian dream-poetics with a grounded sense of place and ecology we envision a liquid futurity.

Dr Gwinner's primary field of practice is at the nexus of art nature and health in which she engages deep immersive experiences. She has expertise in creative recovery, environmental care and socio-cultural action. Currently she curates creative wild connections reaching "everyday people' in the rural Southern Qld region. Her work spans scholarly, research and professional activities as an artist, arts worker and researcher.

Kuweni's arts practice includes drawing, performance, film, installation, and soundscapes, foregrounding the primordial connection between land, rituals, and the body. She explores themes of belonging, regeneration, and migrant identity through our connection with waterways. Through a consideration of the healing power of waterways, she explores place through movement, taste, smell, pigments, vibration, and texture. This process has inspired a profound rediscovery of her identity within a decolonized body. Kuweni was born born to Bibile, rural village of Sri Lanka and immigrated to Australia when she was 19.

GGGL:[107] Woolnough Lecture Theatre

Transnational Mobilities

Open Session #1

PRESENTATION #1 — Retemporalising empire: encounters with a picture postcard across London, Rangoon, and Batavia

Jennifer Yang, *University of Sydney*

Paper abstract: In The Postcard (1980), Jacques Derrida wrote of the ontological precondition of the postcard as a mode of correspondence: it contained 'the possibility, and therefore the fatal necessity of going astray.' The postcard, as a wayward and unenclosed object, travelled as an open secret,

predicated on the chance of theft, interception, or nonarrival. This paper proposes the possibility of reading for the errancy of the moving postcard as a reproducible object travelling through and within colonial-era Southeast Asia, capable of destabilising and re-ordering meaning and the temporal imagination of empire as it was encountered by unknown senders and recipients. It triangulates three case studies of postcards distributed by the publishers Raphael Tuck & Sons, D.A. Ahuja, and Tio Tek Hong across London, Rangoon, and Batavia, from the 1910s to the 1920s. Central to the analysis are the tactics of facsimile employed to produce the postcard: consider Tuck & Son's painted versions of photographic portraits, Ahuja's illicit reprints of the stock of European photographers in Burma, and Tio Tek Hong's colourised appropriations of Woodbury & Page albumen photographs. Is it possible to read these picture postcards as objects of inflexion, accounting for the influence they wielded over spaces of the everyday as a semi-public forum for visual and tactile encounter? Pointing to instances of anachrony and deviation which arise within reprints, colourisations, and hand-written inscriptions, the paper postulates that each material reconfiguration of the image marked an annulment and an act of distancing from the original in which the publisher and consumer could renegotiate the terms of visual modernity in the colonial port city.

> Jennifer Yang is a researcher, arts writer, and curator based in Eora/Sydney. She is currently pursuing a PhD in Art History at the University of Sydney, examining the (re)production and circulation of painted photographs across colonial port cities of British and Dutch occupied Southeast Asia. Her research has been published in journals including Southeast of Now and Trans Asia Photography, and she has written for Australian and international arts publications including Asia Art Archive's Like a Fever, ArtAsiaPacific, Artguide, and Art & Market. Jennifer's previous curatorial projects include Our Grandfather Road (2022) and Home and Away, co-curated with Dr Luise Guest (2023) at 16albermarle project space, Sydney; and Everything We Inherit (2024), at ISA Art Gallery in Jakarta, Indonesia

PRESENTATION #2 — Grasping the unruly – the un-curated legacy of Japanese objects in Tasmania

Kate Davies, *Queen Victoria Museum and Art Gallery*

This paper explores the unruly formation of the Japanese art and craft collection at the Queen Victoria Museum and Art Gallery (QVMAG), Tasmania, tracing more than 140 years of acquisition history. Unlike the connoisseur-led approaches of major mainland institutions, QVMAG's Japanese collection have emerged through diffuse and often undocumented channels — shaped by civic curiosity, personal diplomacy, and transnational exchange rather than aesthetic intent or curatorial strategy. Drawing on Jennifer Harris's and Gary Hickey's insights into Australia's broader history of "Mikado-mania" and the collecting of Japanese objects through international exhibitions, this paper positions QVMAG's collection as a case study in excess and disorder. Rather than forming through careful curatorial strategy, QVMAG's Japanese collection grew through local collectors, exhibition acquisitions, sixty years of sister-city exchange with Ikeda, Japan, and the idiosyncratic interests of individuals. This unruly process has produced surprising concentrations — including five suits of samurai armour, over 150 examples of packaging design, and contemporary works by artists such as Shigeo Shiga and Hiroe Swen. By mapping this accumulation against fragmented institutional records and colonial-era museum networks, I argue that the QVMAG collection resists straightforward categorisation. It is a collection of surpluses: materially rich but epistemologically unruly. This paper reflects on the methodological challenges — and possibilities — of making sense of such a dispersed archive. It foregrounds curatorial strategies that embrace partiality and dialogue, proposing that sharing these overlooked holdings with contemporary audiences can help recirculate their cultural and research significance in the present.

> Kate Davies is a curator and art historian based in Tasmania. She has over ten years experience working for Australian cultural institutions across a broad range of collections in South Australia and Tasmania including Carrick Hill and the University of Adelaide. Kate has interests in Australian art, craft and design and their relationship with the rest of the world. Kate has Masters of Art in Art History and in Curatorial and Museum Studies, and is the Assistant Curator of Visual Arts and Design at the Queen Victoria Museum and Art Gallery in Launceston, Tasmania.

PRESENTATION #3 — Italian internees in wartime Australia 1940 1945: carceral aesthetics

Anthony White, *University of Melbourne*
Flavia Marcello, *University of Sydney*

This paper investigates art produced by Italian internees held in Australian detention camps during World War II. Taking its cue from the recent theorisation of "carceral aesthetics," the chapter is part of an effort, as Rachel Kushner has urged, to "learn the terms and typologies of what is made in prison, with what tools and materials and skills, what modalities of mind, and under what conditions; to learn to establish value and assign meaning." It is therefore informed by an understanding of the cultural, linguistic, and artistic specificity of the internment experience for Italian artists in wartime

Australia. In comparison to their German-born counterparts, artworks by Italians who were detained in Australia in this period have been neglected in the literature. Through an examination of individual art works by Italian artists such as Lamberto Yonna in the Loveday internment camp in South Australia, this paper argues that such works are significant manifestations of the unique cultural experience of Italian prisoners who were incarcerated in Australia. Yonna's witty and multilingual caricatures are poignant documents of the absurdities that plagued the everyday experience of Italian internees in Australia during World War II.

Anthony White is Head of the Art History and Art Curatorship Program at the University of Melbourne. He is the author of Italian Modern Art in the Age of Fascism (Routledge, 2020) and Lucio Fontana (MIT Press, 2011), and the co-author of Variations (with Tristen Harwood and Grace McQuilten, Monash University Publishing, 2023) and Art as Enterprise (with Grace McQuilten, IB Tauris, 2016). He has published in the scholarly art history journals Grey Room and October and curated several major exhibitions including Jackson Pollock's Blue Poles (National Gallery of Australia, 2002). Flavia Marcello PhD is an Affiliate Professor of Italian Studies at the University of Sydney and a world expert on the art, architecture and design of the Italian Fascist and post-war periods. She has written two books and over 30 articles and book chapters. Her current research focusses on the creative outputs of Italian prisoners of war during WW2 and she was a curatorial consultant for the Molto Bello: Icons of Italian Design exhibition at Heide Museum of Modern Art. She is currently working on her first novel.

Flavia Marcello PhD is an Affiliate Professor of Italian Studies at the University of Sydney and a world expert on the art, architecture and design of the Italian Fascist and post-war periods. She has written two books and over 30 articles and book chapters. Her current research focusses on the creative outputs of Italian prisoners of war during WW2 and she was a curatorial consultant for the *Molto Bello: Icons of Italian Design* exhibition at Heide Museum of Modern Art. She is currently working on her first novel.

Panel #11

PHYS: [G41] Ross Lecture Theatre

Art and censorship: a history

Session #2

CONVENOR

Sam Beard, *Dispatch Review*

PRESENTATION #4 — Issue 211

Maurice O'Riordan, *Batchelor Institute of Indigenous Tertiary Education*

Paper abstract: I propose a paper based on the July 2008 issue of *Art Monthly Australia* (issue 211) which was produced in response to the so-called Bill Henson controversy of that year. As with Henson's photographs this issue was also banned (temporarily), ordered to undergo a classification assessment because of its cover image artwork by photographer Polixeni Papapetrou depicting a photograph of a nude child. The issue was eventually given an Unrestricted M (Mature) classification because of some of its internal content rather than the cover image which was unrestricted—not surprising given that a reproduction of this same artwork adorned a corporate Christmas card some years before. I seek to unpack some of the cultural climate contributing to this censorship to examine the various ways it was enacted and responded to, and from an 'insider's perspective as the editor of issue 211.

Maurice O'Riordan is a writer, curator and publisher based in Darwin. He is a former editor of *Art Monthly Australia* (Australasia) and former director of the Northern Centre for Contemporary Art (NCCA). In 2022 he founded dishevel books, an independent publisher of visual art-related titles. His latest book is *candid enigma, the artful adventures of Andrew Hau Ewing* (dishevel books, 2025) which was launched in association with his curated exhibition *Queer Territory* (NCCA, May-July 2025), the first survey exhibition of NT queer contemporary art practice.

PRESENTATION #5 — Censorship as completion: on the withdrawal of Hamishi Farah's portrait of Joe Chialo

Jacob Kotzee

Paper abstract: This paper examines the withdrawal of Hamishi Farah's portrait of Joe Chialo from the 2025 Transmediale festival in Berlin, presenting it as a case study in the transnational mechanics of censorship. Farah, an Australian artist of Somali descent based in Berlin since 2022, submitted a portrait ostensibly depicting Michael Jordan. Approved and installed as such, the painting was

later identified to actually be a portrait of Joe Chialo—Berlin's CDU Senator for Culture and Social Cohesion—known for his pro-Israel politics and significant role cultural funding cuts. Citing "the charged political climate", festival organisers barred the painting from exhibition.

Situating this incident within a lineage of censorship controversies in both Germany and Australia, this paper explores how Farah's work probes institutional anxiety through an aesthetics of refusal. It examines how cultural institutions pre-emptively censor political artworks under the guise of neutrality or safety, often obscuring deeper racialised and geopolitical logics— particularly in Germany, where the *Staatsräson* (reason of state) regarding Israel's right to exist has become an organising principle in the policing of cultural discourse. Reading the incident through the lens of Farah's diasporic practice and against the backdrop of recent Australian censorship cases, the paper asks how liberal democracies reconcile their professed commitments to free expression with an escalating appetite for pre-emptive exclusion.

Ultimately this paper argues that the censorship of Farah's portrait does not represent a silencing of the work, but rather its completion. In being rendered unexhibitable, the portrait fulfilled its critical function—not through visibility, but through its erasure. As an "unruly object," the painting reveals how power operates through what is denied a place in public view.

Jacob Kotzee is an artist based in Perth. Working primarily with painting, he explores the ways colour and surface can engage with cultural myths and systems of representation. He holds a Bachelor of Fine Arts (Honours, First Class) from Curtin University.

PRESENTATION #6 — Intolerance, our unspoken commitment: tolerance, censorship and competing ideas of art

Andrew McNamara, *Queensland University of Technology*

Paper abstract: Censorship controversies are not always as straightforward as we think, even though we uphold strong opinions about certain cases. This is true even for people who argue that there should be no censorship at all. These controversies involve a set of assumptions concerning tolerance, free speech and hate speech, democratic values and politics, which are highly vexed and perennially contested. The culture wars exacerbate the situation by flattening all discussion into crude oppositions, very often placing participants in the debate at odds with principles they notionally uphold. Bringing art into this equation only further complicates the situation because, as with the Sabsabi case, competing definitions of art are introduced into this already volatile mix of assumptions—and some

definitions sit awkwardly with the reigning principles of tolerance that underpin liberal democracies.

Thus, each side essentially accused the other of lacking tolerance. Tolerance, however, implies a degree of intolerance. So how do we align tolerance with intolerance? What if abstract principles of toleration jar with our political commitments? Should we pick and chose our position depending on the circumstance? As someone with a declared position in the Sabsabi case (I went on radio to rebuke the Creative Australia decision and its processes, and I signed Paris Lettau's petition), I wish to suggest that we first need to acknowledge our tolerance comes with a certain measure of intolerance, and that there are good and bad ways to handle this. In this paper, I will attempt to show how this is handled badly with examples from the left and right of the debate.

Andrew McNamara is an art historian and writer, whose work largely focuses on the modernist legacy for contemporary art and culture. He treats this legacy as contradictory or paradoxical rather than a purely negative or positive phenomenon. His work also seeks to articulate the connections (and differences) between modernist and contemporary practices. Key projects include: *Modernism & Australia: Documents on Art, Design and Architecture 1917-1967* (2006), *Modern Times: The Untold Story of Modernism in Australia* (2008), *Bauhaus Diaspora and Beyond* (2019), all with Ann Stephen and Philip Goad; *Undesign* (2018); *An Apprehensive Aesthetic? The Legacy of Modernist Culture* (2009); *Surpassing Modernity* (2018/19); the exhibition *Bauhaus Now* (2020-2021). Forthcoming studies include *On Dispossession: Ernst Kitzinger, the Dunera and Injustice* with Kate Garrett and Seumas Spark; a collection, *A Cultural History of the Avant-Garde in Oceania*, edited with Ann Stephen; as well as a proposed study of the avant-garde in Weimar Germany.

Panel #12

ARTS:[G59] Fox Lecture Hall

The ends of vision

Session #2

CONVENORS

Katrina Grant, *Power Institute, University of Sydney*

Nick Croggon, *Power Institute, University of Sydney*

PRESENTATION #4 — Enemy activities: Stasi surveillance photographs

Donna West Brett, *University of Sydney*

Abstract: In the late 1980s, the GDR Ministry for State Security (Stasi) established a training manual titled On Requirements and Ways of Developing Operationally Meaningful Photos in the Observation Process. It set out imperatives for mass observation and the management of relevant materials in preparation for criminal proceedings and lawful examination. The requirements for surveillance photography were set against the background of related enemy activity and attacks, such as the intensification of political-ideological activities, political tourism, underground activities, or economic interference. Given the significance of the undertaking, it is not surprising that the report placed particular importance on the photographic record, which provides indelible confirmation of suspect activities.

Surveillance records vary according to how agents interpret the Stasi's directives and apply the skills they acquired during their training. Foregrounding the photograph as a problematic evidentiary record, subject to failure, this paper considers a range of observations, from the public sphere to the privacy of the home. Citizen perception of the always watching eye of the Stasi created a crisis in seeing, compounded by changing camera and film technology, and the ways in which Ministry directives to counter "enemy activities" shaped surveillance practices.

Donna West Brett is an Associate Professor in Art History and Chair of Discipline (2021-), specialising in the history of the photographic medium as it is employed within systems of power, media, and public spectacle. She came to the University of Sydney in 2014 after a career in the art museum sector and this experience informs her research and teaching. She has published widely on photography and visual culture, including Photography and Place: Seeing and Not Seeing Germany After 1945 (Routledge 2016), and edited volumes with Natalya Lusty, Photography and Ontology: Unsettling Images (Routledge, 2019), and with Deborah Ascher Barnstone, Aesthetics in Transition: Visual Culture in the Weimar Republic and Nazi Germany (Bloomsbury, 2024). She is the recipient of an Academy of the Humanities, Ernst & Rosemarie Keller Award for work on the Stasi Surveillance Archive, a 2024 Sloan Fellow in Photography at Bodleian Libraries, University of Oxford (Trinity College), and a 2026 Oliver Smithies Lecturer of Balliol, Visiting Research Lectureship, Balliol College, University of Oxford, for her work on Modernist Photobooks and Propaganda.

PRESENTATION #5 — Dead white males on the crisis in 'Western' vision

Ann Stephen, *University of Sydney*

Paper abstract: To examine a three-way dialogue between artist-writers across Australian East Coast and North American West Coast avant-garde: namely Ian Burn, Ken Coutts-Smith and Allan Sekula. From the early 1970s on, they rejected the contemporary currents of post-modernism, and in their art and writing focused on the degeneration of late modernist vision. Coutts-Smith was the first to use the concept of appropriation to pinpoint the unequal exchange on the frontiers of modernism. Sekula and Coutts-Smith delivered major lectures in Australia in 1980, Sekula on 'The Traffic in Photography' and Coutts-Smith on 'The demise of the avant-garde'. In 1981 Burn wrote an obit on the 1960s, subtitled 'Crisis and aftermath'. These overlapping projects were prescient in analysing 'Western vision' as it confronted uncertainty, doubt and disturbance, haunted by avant-garde strategies.

Ann Stephen is an art historian and Senior Curator, Art, Chau Chak Wing Museum, The University of Sydney.

PRESENTATION #6 — Envisioning and safeguarding Indigenous futures

Stephen Gilchrist, *University of Western Australia*

Abstract: The value of Indigenous artistic practice lies in its profound connection to ancient ancestral traditions, but to locate Indigenous peoples and their practices wholly in the past is to deny us a future. Nonetheless, Indigenous art and cultures have always gestured to the future, with historical crises often driving the urgent need to protect Indigenous systems of knowledge for future generations. In 1945 at Birrundudu station, a group of 16 Senior Men from across Desert homelands were commissioned by Ronald and Catherine Berndt to use wax crayon on brown paper to create drawings that depict their cultural understanding of land, ceremonies, and their direct experiences of the brutality of pastoralism. The reemergence of these drawings after decades stored at the Berndt Museum at UWA presents an important cultural opportunity to reclaim ancestral legacies, learn new social histories, forge new futures for contemporary communities, and explore

different Indigenous museological approaches. The Birrundudu Drawings are an extraordinary archive of Indigenous knowledge, and their exhibition in 2026, and the consultations that shaped it, breathe life, story, song, place, and ceremony back into these 800 sheets of paper.

> Belonging to the Yamatji people of the Inggarda language group of northwest Western Australia, Dr Stephen Gilchrist is an Associate Professor in the School of Indigenous Studies at the University of Western Australia. He is a writer and curator who has worked with the Indigenous Australian collections of the National Gallery of Australia, Canberra (2003-2005), the British Museum, London (2008), the National Gallery of Victoria, Melbourne (2005-2010), and the Hood Museum of Art, Dartmouth College (2011-2013). Stephen has curated numerous exhibitions in Australia and the United States and has written extensively on Indigenous Art from Australia. He has taught Indigenous Art in Australia and in the United States. From 2012-2016 he was the Australian Studies Visiting Curator at the Harvard Art Museums, Harvard University. He was Deputy Director of the Power Institute and Chair of the Indigenous Advisory Group at the Art Gallery of New South Wales. He works with major Australian and international institutions and contributes to the international dialogues surrounding the scholarship and interpretation of Indigenous art and culture with a focus on Indigenous curation as an expression of sovereignty.

Panel #13

MATH: [G17] Cheryl Praeger Lecture

Wilful subversions — the future of touring exhibitions?

Abstract: Should touring exhibitions conform to conventional norms or dare to disrupt and disorient cultural expectations? When and where does a touring exhibition become 'unruly', and for whom? How can we ensure that the artists' vision and intent are honoured across various settings, navigating the relationships between the artist, curator, venue and touring organisation? What role do traveling exhibitions play in the broader art ecosystem, and who holds the power to decide which exhibitions tour? How can First Nations cultural safety become a given for touring? As the art world continually evolves, are some methodologies for touring exhibitions becoming relics of a bygone era?

Often dismissed as logistical conveniences that relieve galleries of programming pressures, this presentation will demonstrate that touring projects can be extraordinary and ambitious and challenge preconceptions of what a touring project looks and feels like. They can be dynamic roving conversations that shift and adapt to different contexts, sparking meaningful community engagement and fostering critical dialogue. From participatory artworks that invite visitors to touch, to public billboards and screens that communicate en masse, to site-specific performance art and art that shatters expectations and even gallery walls, spillage may be the new status quo.

CONVENORS

Bec Cole, *Deakin University*

Claire Watson, *NETS Victoria*

Bec Cole is the Chair of NETS Victoria, and an experienced senior and executive leader and change champion spanning not-for-profit, community arts, performing arts, public galleries, public art and local government settings. She is currently working with the Deakin Business School as a Research Fellow with a focus on First Nations Arts Management, as well as leading the Arts, Culture and Local History team at Manningham Council. Prior to this she was the Executive Director and Co-CEO at Footscray Community Arts, and is a former Director of Latrobe Regional Gallery and Gippsland Performing Arts Centre. Bec also led the Arts and Culture team at Wyndham City Council implementing a bold exhibition program at Wyndham Art Gallery, establishing a curatorial model of practice that supports a diversity of perspectives and raised the profile of the gallery to national presence. Bec has a Master of Commerce with specialities in business, marketing and economics, and a Master of Community Cultural Development. She holds board roles at Next Wave and RANT Arts (Tasmania) and sits on the Program Advisory Committee for Open House Melbourne. Bec is proudly palawa.

Claire Watson is the Director of NETS Victoria, a leading Australian organisation dedicated to delivering contemporary art exhibitions to regional galleries. Appointed in late 2019, she brings over two decades of experience in the visual arts sector. Her previous roles include Senior Curator at Gippsland Art Gallery and Visual Arts Program Coordinator at Asialink. She has curated more than 120 exhibitions, including the NETS Victoria touring exhibition *Conflated* (2022-2024) co-curated with Zoë Bastin; *Violent Salt* (2019–2020) co-curated with Yhonnie Scarce, touring with Artspace Mackay; *Vertigo: Chaos and Dislocation* (2014) a Blindside/Asialink touring exhibition, and the award-winning *Home— Reframing Craft and Domesticity* (2013), Banyule City Council. A passionate advocate for inclusive and innovative arts practices, Claire has served on several advisory panels, including AMaGA Victoria's Museum Accreditation Committee (2022-), Creative Australia's Peer Assessor (2021-2022), Creative Victoria's Touring Panel (2014–2016), and held board roles with the Public Galleries Association of Victoria and BLINDSIDE. She is also an Affiliate of the Australian Institute of Company Directors and a member of

the National Association for the Visual Arts. Claire is based in Naarm/Melbourne on Wurundjeri Country.

PRESENTATION #1 — Extra baggage – calibrating cultural load

Zena Cumpston

Within the landscape of touring exhibitions, conforming to conventional 'norms' as First Nations curators and artists presents many unique challenges and opportunities.

With racism so prevalent across Australian society, how do we provide any semblance of cultural safety for First Nations practitioners as their works circulate far outside the original cultural space within which they were commissioned and showcased? How do we ensure that the cultural load of keeping everyone 'safe' and ensuring the integrity of the work does not fall on First Nations arts workers, but becomes everyone's job?

How can First Nations touring shows uphold best practice models that may be new, alien and even extremely unwelcome in venues, towns and cities where racism and disrespect may be more openly and freely expressed? What role can outsiders play in interrogating racist and unjust structures within institutions that those who live and work within these constraints, cannot?

What happens when venues create their own interpretations and dialogues for visiting exhibitions? What role can education programs and websites play in ensuring problematic exercises in 'interpretation' of works by curators and gallery guides is addressed and minimised?

Cultural protocols for Aboriginal and Torres Strait Islander communities prescribe ways of being and interacting on lands and within communities that are not our own. For First Nations touring exhibitions, how do we ensure respectful engagement and empowerment of the Traditional Custodians on whose lands we visit? What are the most important aspects of this cultural imperative to ensure we are 'good visitors' and to provide reciprocal benefit to the communities our exhibitions come into contact with?

Zena Cumpston is a Barkandji woman who works as a storyteller, manifesting in engagements as an artist, writer, educator, curator and consultant. Her multidisciplinary practice is centred around protecting and celebrating Country. She is particularly interested in Indigenous plant knowledge, food sovereignty and working to empower young and emerging First Nations people.

Zena strives to democratise research, creating projects that invite a wide audience and provide platforms and meaningful opportunities for her community and intergenerational learning. She has a healthy disrespect for colonial institutional practices and boundless energy for critiquing and disrupting

the ongoing harms of colonisation.

Zena is a widely published writer and in 2025 delivered Artlink Indigenous 'Trace' as guest editor with Dr Jessyca Hutchens, showcasing lesser-known histories of printmaking in Aboriginal and Torres Strait Islander communities, also making dedicated space within this special issue for emerging and first-time writers. Zena is a member of the Birrarung Council, and part of the 2024/25 Creative Australia Leadership cohort. In 2025 Zena worked with master printer Basil Hall to extend her skill base. She was recently invited to participate as an artist in the Aknumusti‡is: Ecological Engagement Through the Seasons 2025 Residency at the Banff Centre for Arts and Creativity in Canada. In 2025 Zena was also invited to take part in gatherings in Victoria, British Columbia and Sápmi, connecting with and exploring art-making, knowledge exchange and custodial responsibility across international First Nations communities and contexts. Zena Cumpston and Nici Cumpston co-curated the Bunjil Place Gallery exhibition *ngaratya (together, us group, all in together)*, touring with NETS Victoria, 2023-2025. In 2026 Zena's art practice will feature as part of an exciting exhibition at Heide Museum of Modern Art, featuring artists who have participated in engagements and residencies at the InPlace cultural precinct in Narrm/Melbourne.

PRESENTATION #2 — Institutional idiosyncrasies

Caine Chennatt, *University of Tasmania*

Abstract: *Interfacial Intimacies* is an exhibition that brings together artists who hold, express, and explore the tensions of our plural selves — our shadows, our masks, our shame. Through portraits and anti-portraits, the artists retain their agency and their 'right to opacity' to resist being wholly understood, or essentialised; to being visible while not being wholly transparent. How does this then translate into a touring context, which often demands high legibility and logistical conservativeness. Focusing on works presented by Bruno Booth and Bhenji Ra in this exhibition, this paper argues that these artists defy extractive containment and spill outside the gallery, being in dialogue with community and place, and inviting institutions and audiences to remain in conversation. Using Sara Ahmed's critique of institutional speech acts, I reflect on the curatorial position within these negotiations of meaning-making, questioning how curators and institutions reproduce or interrupt normative modes of engagement. When things get unruly, who is being left out and who is being contained? The paper considers how curation and tour programming might hold space for non-compliance and fragmentation, while seeking to contribute to broader conversations around care, risk, and 'imperfect solidarities'.

Caine Chennatt is a curator and arts administrator whose practice is primarily informed by dialogue, relationality, cultural humility and cultural leadership. Since 2023, Caine has served as Director, Curatorial and Cultural Collections at the University of Tasmania, bridging exhibitions, collections, galleries, museums, and art projects with all audiences.

His curatorial projects explore themes of expanded ways of knowing, plural cultural identities, and hope. Recent and upcoming projects include *Interfacial Intimacies* (2023, Dark Mofo, currently on tour), *Articulate Matter* (2025, Ten Days on the Island Festival), *Noah Johnson: The Blueprint* (2024), and upcoming *Centre for Belonging* (2025).

Caine has previously produced and facilitated audience-engagement, digital, and accessibility programs and workshops at the Lawrence Wilson Art Gallery, Berndt Museum, Mowanjum Aboriginal Art and Cultural Centre, and The School of Life Perth. He is an alumnus of Creative Australia's International Curators Program, NIDA's Master of Fine Arts in Cultural Leadership (Curatorial and Public Art focus), and Churchill Fellowship in arts inclusion. He is currently Chair of the Council of Australian Universities Museums and Collections (CAUMAC), an entity focused on university collections advocacy undergoing transformation for re-launch in 2026.

PRESENTATION #3 — Beyond Set and Forget: New Approaches to the Touring Exhibition

David Cross, *Deakin University*

Paper abstract: A fundamental misconception of the touring exhibition is that it is an exercise in set and forget' curating. Underpinning this premise is the idea that once the exhibition is first shown, its subsequent iterations are an exercise in little more than bumping in and bumping out. While there are clearly economy of scale benefits to re-iterating an exhibition across a series of venues, the notion that this is somehow both a site- or place-neutral process is increasingly misleading.

Using the case study of the *Conflated* exhibition developed by NETS Victoria which toured Australia from 2022-2024, this paper will explore how curatorial, public programming and artistic engagement can operate to nuance the configuration and public interfacing of an exhibition based on the unique conditions of each exhibition venue. It will specifically consider how an exhibition can and should be re-made through public programming that is place and community-specific rather than uniform and generic.

Conflated was co-curated by Zoë Bastin and Claire Watson. David Cross contributed as an artist and consultant to the exhibition.

David Cross is a Melbourne-based artist, curator, writer and educator. His practice extends across performance, installation, sculpture, public art and video. Known for his examination of risk, pleasure and participation, Cross often utilises inflatable structures to negotiate inter-personal exchange. He has performed in international live art festivals in Poland and Croatia and was selected as a representative at the 2011 and 2015 Prague Quadrennials. Cross was commissioned by National Institute of Experimental Art to develop *Drift*, a public art commission for Taylors Square in Sydney (2011). His work *Hold* was selected for inclusion in Liveworks at Performance Space, Sydney in 2010 and at Arts House for the Melbourne International Festival in October 2012. More recently he has examined the connection between sport, performance and community in public art projects for Scape 7 in Christchurch (2013) and Temporary Democracies: A Project for Campbelltown Arts Centre (2014). As a curator he developed with Claire Doherty the *One Day Sculpture* project across New Zealand in 2008/9, *Iteration: Again: 13 Public Art Projects Across Tasmania* (2011) and with Cameron Bishop *Treatment: 6 Public Artworks at Western Treatment Plant* (201, 2017, 2024) *Six Moments in Kingston* (2019, *Front Beach Back Beach* also with Danny Lacy (2022)) and *Venetian Bind* (2024). He is Professor of Visual Arts at Deakin University and a board member of NETS Victoria and Deans and Directors of Creative Arts.

PRESENTATION #4 — Subversion and site specificity in Steven Rhall's practice

Claire Watson, *NETS Victoria*

Paper abstract: This paper explores the art practice of post-conceptual artist Steven Rhall with a focus on his approach to sites-specificity. Taungurung artist Steven Rhall has developed a range of projects that interrogate the power and authority of established systems and institutions. Through key examples including works in touring exhibitions, Steven's unique approach to urban public settings, process-led methodologies, performance, installation, and found objects will be explored. As a non-Indigenous curator and arts worker, Claire Watson will explore how truth-telling and allyship are core functions in her professional practice and have led to a generative relationship with Steven over several years. How can non-Indigenous allies address the European hegemony and support efforts to decolonise art institutions? Can touring exhibitions support cultural safety when First Nations art is being showcased in galleries without any First Nations staff involved? In examining Steven Rhall's creative practice, settler-centric institutional methodologies will be critiqued.

Panel #14

`ARTS: [G60] Arts Lecture Room 4`

The climate crisis as an unruly object

The climate crisis manifests in ways that are truly unruly; unthinkable, disruptive and impossible to contain. Australia alone has witnessed catastrophic flooding, unprecedented droughts, and devastating bushfire events that challenge us to consider how we respond, physically and emotionally.

For cultural institutions, climate change represents a topic that bleeds across established boundaries. No longer confined to natural history museums, it increasingly appears in art, science, and social history museums. Yet its enormity, impact and the means of combatting its effects remain largely unimaginable for audiences and it is therefore challenging to exhibit within conventional display frameworks.

This panel explores multimodal engagement strategies that transcend traditional disciplinary boundaries. We seek papers examining how innovative approaches foster sustained institutional responses – beyond collection care and carbon management – to address climate change's disruptive qualities at both global and local scales.

We invite examinations of how exhibitions, artistic commissions, and community-engaged programs create spaces of dialogue where diverse knowledge systems — Indigenous, scientific, agricultural, artistic — converge in productive conversation. Of particular interest are case studies demonstrating how institutions function as "pathways" helping communities process, understand, and respond to environmental transformations in ways that build resilience and foster action.

How might cultural institutions better translate climate complexities into meaningful frameworks that are relevant to diverse audiences? What role should they play as active voices for nature in a post-human conception of climate change? What innovative models are emerging that reimagine institutional practice in response to climate change's unruliness?

CONVENORS

Anna Lawrenson, *University of Sydney*

Chiara O'Reilly, *University of Sydney*

Dr Chiara O'Reilly is director of the Museum and Heritage Studies program at the University of Sydney. Her research examines cultural institutions (e.g. galleries, science museums and social history museums) to critically consider their history, contemporary role and how their function changes over time with a particular emphasis on exhibitions and audiences. She co-authored The Rise of the

Must-See Exhibition: Blockbusters in Australian Museums and Galleries, with Dr Anna Lawrenson, the first study of blockbuster exhibitions across Australian museums and galleries.

Dr Anna Lawrenson is director of Art Curating at the University of Sydney. Her career has spanned critical museology and applied practice, having worked in academia and the arts sector. Her research considers how the history, funding and administration of museums and galleries shapes their approach to public engagement. She has been commissioned to conduct research within the museum sector resulting in a range of reports that have been used for advocacy and funding.

PRESENTATION #1 — The exchange place: intersections of resilience – reimagining the disruptive climate crisis through art and knowledge exchange

Grace Leone, *RMIT University*

Paper abstract: *The Exchange Place* is a collaborative project between RMIT University and East Gippsland Shire Council, designed to foster community resilience through a dynamic convergence of art and science in response to climate change. In regions such as East Gippsland, where the escalating risks of bushfires and flooding amplify the impact of climate crisis, the project harnesses curated encounters to unite artists, scientists, First Nations people, insurance representatives, and council sustainability experts in meaningful dialogue. These exchanges form the foundation for artists to develop creative responses that address the multifaceted and unruly nature of climate change.

The project aims to explore how art can engage communities in the complex, disruptive realities of climate change, moving beyond conventional boundaries of knowledge. Artworks created in response to this exchange seek to translate scientific data and disaster preparedness strategies into accessible, resonant forms that foster social cohesion and collective action. Given the tension between rising insurance premiums and inadequate coverage in disaster-prone areas, *The Exchange Place* acts as a site for community-generated responses, aiming to rebuild trust, understanding, and resilience amidst the chaos and uncertainty.

Through the lens of Indigenous knowledge systems, scientific expertise, and artistic creativity, *The Exchange Place* challenges traditional exhibition frameworks, offering a space for diverse knowledge systems to collide and foster productive, lasting change. This presentation will explore how the project navigates climate change's unruliness by reimagining institutional practices, fostering collaboration across disciplines, and creating pathways for communities to engage with environmental transformations meaningfully.

Grace Leone is a transdisciplinary artist, designer, educator and curator who lives and works in Melbourne, Australia. Leone incorporates a range of fine art disciplines with extensive architectural knowledge to create works that question the relationship between art, the body, perception and public space in evocative concepts.

Her artworks have been exhibited locally and internationally with works exhibited at the Public Space Museum, Bologna and Art City White Night-Arte Fiera, Bologna, Italy in 2020 and Skype Lab: 1000 Pixel, Berlin, Germany in 2020.

Her interventions concern the urban condition as understood through the reception of architecture's language and image, while her object-based practice relates to a real time engagement between the body and city spaces. Leone curated public art programs, Urban Animators: Living Laboratory (2015-2017) and Activating Construction Sites (2018-2020), designed to integrate practical art interventions into the construction sites of RMIT University's Capital Works Projects.

Leone's research practice engages with pedagogy led practice-based research with industry partners, exploring the role of creative arts in the interpretation and expression of the changing face of the built and natural environments. Leone is a former Fellow of the International Specialised Skills Institute, conducting research into addressing the Sustainable Development Goals through creative practice. Leone is currently completing a PhD within RMIT University's School of Architecture and Urban Design.

PRESENTATION #2 — Connecting through crisis: regional galleries leading climate conversations

Chiara O'Reilly, *University of Sydney*

Anna Lawrenson, *University of Sydney*

Paper abstract: Regional communities are significantly impacted by climate change, as evidenced by government investment in resilience-building initiatives. In this context, museums and galleries—as enduring spaces for connection—can play a vital role in regional communities by fostering proactive conversations about climate change and offering reactive support in the aftermath of climate emergencies. This paper examines how two regional Australian galleries positioned themselves as active community partners to address the climate crisis—from unprecedented bushfires and floods to sustained agricultural pressures—becoming vital community hubs.

Our discussion of the Shoalhaven Regional Gallery and Wagga Wagga Art Gallery demonstrates how regional cultural institutions can leverage their embedded community position—socially, physically, and administratively—to understand and respond effectively to local needs. Their innovative responses include: creating hyperlocal frameworks for global challenges, facilitating sustained multi-modal engagement, and establishing spaces for open dialogue in communities often sceptical of climate discourse.

Shoalhaven Regional Gallery's engagement with the 2019-2020 bushfires, in parallel to floods and COVID impacts, demonstrates reactive community support during crises. Conversely, Wagga Wagga Art Gallery shows how regional institutions proactively break down global challenges through sustained engagement strategies building community resilience.

We argue that regional cultural organizations function as essential intermediary spaces where abstract climate threats become tangible through local storytelling, community memory, and collective experience. By reimagining roles beyond traditional practices, these institutions demonstrate how galleries can become spaces for community resilience, offering practical models for addressing climate change's complex challenges and build resilience for future climate realities.

Panel #15

ARTS: [G61] Arts Lecture Room 5

Art and Life

Session #2

CONVENORS

Susan Best, *Griffith University*

Chari Larsson, *Griffith University*

PRESENTATION #4 — The life of rocks: earth matter in contemporary Australian art

Molly Werner, *University of Queensland*

Paper abstract: This paper explores how earth matter based contemporary art—particularly since the nonhuman turn—complicates the modernist severance between artist and art object, by reconfiguring art-making (and viewing) as relationally entangled in constantly shifting ecological, material, political, capitalist, and cultural spheres. Focusing on Australian artists that utilise raw earth materials, such as rocks and sand, my research examines how the artists' positionality informs conceptualisations of matter sourced from the land. This paper will compare two artistic provocations—the first from Quandamooka artist Megan Cope and the second from Naarm-based artist Nicholas Mangan—and examine how the artist understands the physical earth materials that they source, transform, and utilise in the art object.

The nonhuman turn paradoxically unsettles the premise of Roland Barthes' "death of the author" by

decentring the human subject while simultaneously reinscribing the artist within a network of more-than-human relations. This paper discusses how Megan Cope's Indigenous standpoint approaches earth materials as Country, as alive and as kin, carrying ancestral presence and responsibility, while emphasising the neo-colonial disruption of land in pursuit of raw earth material commodities. Comparingly, a discussion of Nicholas Mangan's *A World Undone* perceives the artist's approach to earth materials from a settler perspective, both re-enacting violent colonial actions and critiquing the absurdity of raw earth materials' insertion into the market.

In this paper I argue that both Cope and Mangan's practices collaborate with earth materials as a way to make sense of their own relationship to land and place. Thinking through the perpetual transformation of earth materials in space, this paper argues that the artist is not removed from the art object, but the object is embedded with the artist's experience of the material, in a specific moment.

Reference: Richard Grusin, *The Nonhuman Turn* (University of Minnesota Press, 2015), https://muse.jhu.edu/pub/23/edited_volume/book/39496

PRESENTATION #5 — Chemo-graphy and memory: expanded photography as illness meditation

Tamara Voninski, *University of Sydney*

Paper abstract: *Searching for the Light* is a lens-based visual essay that offers an intimate, practice-led exploration of the embodied experience of chemotherapy. Developed during treatment, this work engages with the materiality of photographic prints and transparencies to symbolize the physical and psychological effects of "chemo decay." Through a hybrid methodology that draws on memoir writing and a personal photographic archive, this project investigates how art practice can serve as both a therapeutic process and a means of inquiry into the lived realities of illness.

The central research question—*What kind of insight can artistic practice offer into the bodily and mental experience of chemotherapy?*—is examined through creative interventions and conceptual reframing. New terms such as *chemo-graphy* and *pissography* are introduced to describe expanded photographic techniques that respond to the impact of cancer treatment on the body. Case studies of lens-based artists, writers, and cancer survivors further contextualize the research within a broader discourse on illness, healing, and creative expression.

Ultimately, this project positions art practice as a potent site of transformation—one where the aesthetics of decay intersect with resilience and reflection, offering new dimensions to how cancer narratives are told and understood.

Dr Tamara Voninski is a photographer, filmmaker, visual editor, educator, and writer based in Sydney, Australia. She is a Sessional Academic in the Master of Film and Screen Arts program at the University of Sydney (2016-present). Voninski is a founding member and President of the Australian based visual storytelling collective Oculi (2000-present). Her recent arts practice explores still and moving image and the female gaze. Her photographs have won international awards and residencies including International Pictures of the Year Awards, Art Gallery of NSW residency at Cite Internationale des Arts in Paris and the inaugural Alexia Foundation Photography for World Peace grant.

PRESENTATION #6 — Must we cancel Andre?

Susan Best, *Griffith University*

Paper abstract: Most art historical approaches to modern and contemporary art still avoid biography as a means to explain an artist's work. Psychobiography remains deeply unpopular and the structuralist interdicts against connecting artist to art, such as Roland Barthes' 1967 essay "The death of the author" and Hal Foster's article of 1983 "The expressive fallacy," remain firmly in place. In short, there is deep suspicion about the idea that art reveals or expresses the artist's personality. Despite the dominance of this theoretical orientation, there is now growing pressure to consider biographical elements of an artist's life when they are morally troubling: Picasso's misogyny and acts of domestic violence, Gauguin's Tahitian and Marquesas Islander underaged wives and Carl Andre's two indictments for the murder of his wife Ana Mendieta. In the case of Gauguin and Picasso, their work could be argued to be unavoidably inflected by these personal issues, both painted those romantic partners. In contrast, in the case of Andre there is a deliberate avoidance of such interimplications of life and art. In other words, Andre's alleged crime seems to have little bearing on the interpretation of his work. How can this new interest in the morally questionable actions of artists square with our habits of interpretation? This paper considers the work of Carl Andre in this light.

Susan Best is professor of art history and theory at Queensland College of Art and Design, Griffith University and a fellow of the Australian Academy of the Humanities. She is the author of *Visualizing Feeling: Affect and the Feminine Avant-garde* (2011), *Reparative Aesthetics: Witnessing in Contemporary Art Photography* (2016) and *It's Not Personal: Post 60s Body Art and Performance* (2021).

Panel #16

ARTS: [G62] Arts Lecture Room 6

Unpredictable bodies as unruly objects

Abstract: This panel engages the idea and experience of bodies in the gallery or museum as unruly objects. From our perspective, this includes curating performance, student and life-long learning and artists actively making new work during gallery opening hours. How do bodies provoke, or require us to revisit, our assumptions and approaches to exhibition making, and what galleries are for? Working with living, thinking, breathing practitioners, institutional collaborators and audiences in the gallery context comes with a degree of unpredictability that brings its own challenges and rewards.

In their opening paper, the panel convenors will explore this through the prism of a range of curated works and programs delivered during the run of the exhibition The same crowd never gathers twice at Buxton Contemporary, at the University of Melbourne in 2024. including Angela Goh's Body Loss, Riana Head-Toussaint's Guided Wrestling, and Audience Surveillance by Dr Joseph Lallo and Melbourne Conservatorium of Music students. This will be followed by contributions by interdisciplinary crip/disabled artist Riana Head-Toussaint, and Lilly Blue, Head of Learning and Creativity Research Art Gallery of Western Australia, in collaboration with interdisciplinary artist Maxxi Minaxi May.

CONVENORS

Annika Aitkin Aitken, *Museums and Collections, University of Melbourne*

Kyla McFarlane, *Museums and Collections, University of Melbourne*

Erin Milne, *Museums and Collections, University of Melbourne*

Annika Aitken is a writer, editor and curator based in Naarm/Melbourne. She is currently Curator, Art Museums at the University of Melbourne where she works on exhibitions and publishing projects across Buxton Contemporary and the Potter Museum of Art. She previously worked at the National Gallery of Victoria and as co-editor of the first two editions of the NGV's critical imprint series. She has managed a range of arts projects across state, local government and the private sectors, and collaborative projects with artist-run organisations.

Dr Kyla McFarlane is an academic, curator and writer from Aotearoa New Zealand, living and working in Naarm/Melbourne, where she is Academic Engagement Fellow in Museums and Collections at the University of Melbourne. Here, she leads abroad, collaborative program of curricular and co-curricular engagements connecting academics, researchers and tertiary students with experts, exhibitions, art collections and programs in the University's Art Museums - Buxton Contemporary, Treasury at Old Quad and Potter Museum of Art. In this role, Kyla has a particular interest in fostering interdisciplinary and practice-based teaching, learning and research in the museum, often with public-facing outcomes. As a curator, Kyla has held key curatorial positions at the Queensland Art Gallery/Gallery of Modern Art, Meanjin/Brisbane; the Centre for Contemporary Photography, Naarm/Melbourne; and Monash University Museum of Art | MUMA, Naarm/Melbourne and worked independently.

Erin Milne is Head of Audience and Programs at the University of Melbourne's Museums & Collections, overseeing artistic programs and audience engagement at Potter Museum of Art, Buxton Contemporary, M Pavilion Parkville, Grainger Museum, Science Gallery Melbourne, and Old Quad. She has extensive experience as a producer and curator of contemporary performance, working across artforms and with nationally and internationally renowned artists, festivals and venues through her company Bureau of Works. She is a sought-after collaborator with some of Australia's most distinctive and ambitious artists and companies, bringing a combination of strategy, insight and networks to create exceptional projects. Erin has been recognised for her work with the 2021 Sidney Myer Performing Arts Awards Facilitator Prize, the 2021 Geoffrey Milne Award for Outstanding Contribution to Contemporary & Experimental Performance at Melbourne's Green Room Awards and is a current Australia Council International Society of the Performing Arts (ISPA) Fellow from 2020 - 2025.

PRESENTATION #1 — Unpredictable bodies as unruly objects

Annika Aitkin Aitken, *Museums and Collections, University of Melbourne*

Kyla McFarlane, *Museums and Collections, University of Melbourne*

Erin Milne, *Museums and Collections, University of Melbourne*

PRESENTATION #2 — Expansive Conduits

Riana Head-Toussaint

Paper abstract: In this reflective talk, interdisciplinary crip/disabled artist Riana Head-Toussaint will allow audiences into the intentionality, conventions and permutations of her artistic practice. With a practice that sits at the intersection of creative expression, activism, cultural exchange and disability justice, Head-Toussaint has choreographed several, site-specific works that aim to bring the seen and unseen dimensions of public spaces into focus, invite deeper embodiment for all, and open up more expansive

ways of experiencing the world. Her iterative works *Animate Loading* and *Guided Wrestling* have both been developed and performed in and around gallery spaces—including iteration III of *Animate Loading*, which was made and performed as part of the official opening celebrations of the Art Gallery of New South Wales' Naala Badu (North) Building in 2023. Audiences will hear about Head-Toussaint's practice, and how it has been shaped around and through her experience of making and performing works in these public spaces.

Riana Head-Toussaint is an interdisciplinary crip/disabled artist, DJ and curator/community organiser of Afro-Caribbean heritage. Her practice sits at the intersection of creative expression, activism, cultural exchange and disability justice. Riana creates across choreography, performance, sound, film, writing, and installation. Her work is aimed at challenging deep-rooted systems and ways of thinking, driving social change, and creating spaces that invite deeper embodiment and expansive ways of experiencing the world. Her work is site-specific, and has taken place in carparks, post-industrial ruins, raves, clubs, galleries, theatres, and online/digital spaces. Riana's projects have been commissioned and presented by a range of institutions and organisations including Human Rights Watch, the Art Gallery of NSW, the Opera House, Buxton Contemporary, Carriageworks, The Keir Foundation, Arts House, the British Council, Perth Festival, the Institute of Modern Art, Utp, Fremantle Biennale, Frame Biennial, Casula Powerhouse, Pari Ari and more.

PRESENTATION #3 — The unruliness of play: exhibition as a multigenerational participatory studio

Lilly Blue

Maxxi Minaxi May, *Art Gallery of Western Australia*

Paper abstract: This paper examines the unruly presence of bodies within the gallery space through the all-ages participatory exhibition *Re-PLAY*, situated in Gallery 09 at The Art Gallery of Western Australia. Curated by Lilly Blue, and in collaboration with interdisciplinary artist Maxxi Minaxi May, *RePLAY* activates open-ended play as a mode of critical engagement, using bricolage and assemblage to interrogate mass consumption, waste, and the aesthetics of everyday objects. In doing so, it positions embodied, intergenerational, and hands-on technology-free participation not as supplementary, but as central to curatorial and pedagogical frameworks. Gallery 09 is a dedicated multigenerational participatory exhibition space that functions simultaneously as an exhibition, a studio, a research environment and a welcoming space for gathering and dialogue. It privileges slow-learning pedagogies, collaborative inquiry, and co-constructed emergent forms of knowledge production that challenge conventional didactic

models of gallery engagement. Re-PLAY transforms the gallery into a dynamic site of co-authorship and experimentation through artist led engagement, tactile interaction, daily repeated rituals of care, and unruly acts of making. The paper investigates how the physical, affective, and unpredictable qualities of bodies, particularly those of children, resist and reconfigure institutional assumptions around order, authorship, and artistic value. In embracing sensory unruliness and collective experimentation, *RePLAY* not only redefines the role of the audience, but also calls for a reimagining of what galleries are for and how they might more fully support wellbeing, creativity, and connection across generations.

Lilly Blue is an interdisciplinary artist, educator, and researcher working with feminist curatorial practices, artist literacies and generative multigenerational practice. For over 30 years she has developed practice-led pedagogies that harness emergent, non-didactic and generous creative methods. Currently Head of Learning and Creativity Research at The Art Gallery of Western Australia she conceives and collaborates on projects that amplify the experience of children and marginalised groups as critical and valuable in activating ethical futures. Lilly is currently undertaking a PhD at Edith Cowan University.

Maxxi Minaxi May is an Australian artist whose work explores the hybridization of global influences in consumer culture, and the everyday. Drawing on her diverse experiences, she remixes materials such as tape, and found objects to create bold, textured compositions that blur the lines between the contemporary and the nostalgic. Through her sculptural and 2D works, May reflects on themes of sustainability, consumerism, design and the popular. She incorporates themes of the commonplace, identity and media with an inherent use and interest in hybridity – layering, remixing and juxtaposition. May exhibits with Art Collective WA. Her work is held in significant collections, in WA and internationally and has participated in residencies interstate and overseas. She has a BA in Visual Art from Curtin University, a MA and PhD from Murdoch university.

Panel #17

Panel #17 is not going ahead

Panel #18

EZONENTH: [109] Learning Studio

Comics as unruly art objects: a panel and live comics performance

Comics performance

Abstract: Comics have always been unruly, defiant and slippery. From their inception as caricatures and satire published in newspapers (Mainardi, Patricia 2017) to their steady rise in literary prize shortlists comics have always been outsiders who insist upon a seat at the table. Comics have a foot in two worlds, straddling the bridge between prose and visual art: they are all or nothing, constantly usurping what is possible in storytelling.

Aaron Billings, and Eloise Grills, and Benedicte O'Leary-Rutherford are three comics artists interested in the vast unruly potential of comics. This panel will look towards comics as unruly disruptors both within theoretical discourse and more broadly, with each participant presenting their academic work alongside an experimental comics performance. Benedicte will present 'Slug Theory: Comics as Sticky Objects,' Aaron will present 'Straddling the Bridge Between Two Worlds: Comics as an Unruly Practice,' and Eloise will present 'Let's just say, it moved me: the body in space as comics practice.'

We will then present an experimental comics performance to put the unruly potential of comics through its paces. We propose a hybrid form of comics creation that draws on intuition, presence and silent communication between collaborators, inspired by the performance work '20 Days of Dream Telepathy' by Sean Peoples and Veronica Kent. The effect is sure to be unruly.

PRESENTATION #1 — Slug Theory: Comics as Sticky Objects

Benedicte O'Leary-Rutherford

Benedicte (she/they) is a comics maker, artist, and researcher living in Naarm, Australia. They make autobio comics and obsessively draw self-portraits in a never-ending attempt to express how they think and who they are. They are undertaking a PhD at RMIT, currently researching the potential for comics to be sites of mutual affectation and animation.

PRESENTATION #2 — Straddling the bridge between two worlds: comics as an unruly practice

Aaron Billings, *RMIT University*

Aaron Billings is a comic and textile artist, working out of Pink Ember studio in Narrm. He is currently undertaking a PhD at RMIT researching the aesthetic of the cute in graphic novel literature. He has self published many zines and is currently publishing a long form comic through Glom Press.

PRESENTATION #3 — Let's just say, it moved me: the body in space as comics practice

Eloise Grills, *RMIT University*

Eloise Grills is an award-winning artist and writer living on unceded Dja Dja Wurrung land. Her illustrated memoir-in-essays, *big beautiful female theory* was published in Australia by Affirm Press in 2022. The book has been shortlisted for the 2023 Stella Prize, shortlisted for the 2023 Indie Book Award for Illustrated Nonfiction, highly commended in the 2023 Victorian Premier's Literary Awards for Nonfiction. She is currently a PhD candidate researching animality and risk in creative practice at RMIT University.

Panel #19

LWAG JHAC Gallery

Sounding the hydrocommons

Session #2

CONVENORS

Karen Hall, *University of Tasmania*

Toby Juliff, *University of Tasmania*

PRESENTATION #3 — Waves Are disturbances: site-specific choreography as public art

Zoë Bastin

Paper abstract: *Waves Are Disturbances* is a long-term site-specific choreography project (2018–2025) that thinks with the ocean as a public, contested space and a force that shapes bodies, communities, and histories. Positioning contemporary dance as public art on the beach allows choreography to exceed traditional performance contexts and engage with watery environments as politically charged sites where Indigenous sovereignty, migration, and climate crisis collide.

Drawing on hydrofeminism (Neimanis), posthumanist performativity (Barad), queer phenomenology (Ahmed), and the Blue Humanities (Pugh), the project explores movement as an embodied response to the ocean's excessive, rhythmic forces. Tides, erosions, and unpredictable conditions inform choreography which becomes a form of attunement, developed through improvisational scores that respond to site, local knowledge, and more-than-human ecologies.

This performance lecture, following the project's final presentation on Williamstown Beach in October 2025, brings live and recorded choreography that harnesses entropy and repetition as powerful compositional forces. It crafts a visceral movement language balancing collapse and emergence, sparking a productive tension between body and place. This work reimagines choreography as a bold form of public intervention.

In thinking with the ocean as both grief and possibility, Waves Are Disturbances choreographs a listening body: porous, political, and responsive to environmental urgencies. The work invites audiences into an immersive encounter, encouraging deep sensory awareness and reflection on their own relationships to water. By collaborating with local community groups and knowledge holders, the performance becomes a shared act of co-authorship, amplifying voices and fostering collective engagement with the environmental and social realities of living in coastal spaces.

Through this performance-lecture, I consider how dance can amplify the unruliness of water as a force that resists political, social and aesthetic capture.

More info here: https://zoebastin.com/Waves-Are-Disturbances

Zoë Bastin is an Australian choreographer, performer, researcher, and educator working at the intersection of contemporary dance, visual art, and critical theory. Their practice-based research explores how bodies are shaped by—and resist—systems of power through queer and feminist methodologies. Zoë lectures in creative practice at Deakin University and the Victorian College of the Arts and holds a PhD from RMIT University. Their long-term project Waves Are Disturbances investigates the ocean as a political and embodied space through site-responsive choreography and public performance, exploring the complex social, environmental, and political dimensions that shape our relationship to the sea.

PRESENTATION #4 — Channelling the dammed: collaborative sounding and data (re)embodiment

Hannah Foley, *University of Tasmania*

Paper abstract: Lake Gordon, a hydro-electric impoundment in southwest lutruwita/Tasmania, is a site of translation and transformation – river to lake, motion to stillness, water to power. Its trembling surface reflects lines of tense relation between human, more-than-human, corporate, and state bodies. Entering into collaborative practice with these dammed waters calls for methods of immersion that can register the vibratory entanglements of bodies, infrastructures, and time.

This performance-lecture shares reflections on *Channelling (between here & then, a wall)*, a sound performance enacted in the diversion tunnel beneath Hydro Tasmania's Gordon Dam in 2024,

fifty years after its construction. Performed before the tunnel's concrete plug, the work employed a site-specific waterphone tuned to pre- and post-dam flow data from the Gordon River, holding dam water in its body as a resonating medium. The sound channelled the water body – acting as a conduit between both sides of the dam wall, tracing its previous pathway, and revealing sonic and spatiotemporal resonances between past and present.

Working within hydrofeminist and posthumanist frameworks, this project emerged through *sounding* and *data (re)embodiment* as immersive methods of site engagement and dialogue with water.

This porous performance-lecture integrates real-time data as a score to summon distant waters through sound, into a space of collective listening and watery presence. It reflects on how performance can unsettle narratives of sustainability and control, amplify more- than-human agencies, and re-sense ecological futures shaped by (green) extraction and resistance.

Hannah Foley is an artist and researcher, currently undertaking doctoral research at the University of Tasmania. Her practice-led research adopts hydrofeminist theory as a foundation for generating a posthuman performance practice, which decentres the human body and engages in more-than-human collaboration. Through facilitating intimate affective encounters, Hannah considers how we might invite, enable, and translate the voices of more-than-human (watery) bodies within the discussion of possible futures. Alongside her research, Hannah is a Graduate Teaching Fellow (UTAS) and Co-Chair of Constance ARI.

PRESENTATION #5 — The hydro-historiography of sonic commensality and ecological reciprocity

Adam Hulbert, *University of New South Wales*
Stephen Loo, *University of New South Wales*

Paper abstract: Water is not merely an extant material valued as socio-technical standing reserve; it is a bio-assemblage, complexly entwining technology, socio-cultural practices and natural systems. Water is a material force that makes history, provides meaning and shapes stories, as it carves matter and leaves traces of its passing. Water is indexically registered in geology, biological and metabolic bodies, and in practices of material culture, including the consumption of food. We call any project traces the hydraulogy in history writing – that is, the actualisation of water's complex flows, transformation and sedimentation as knowledge – a hydro-historiography.

This paper will discuss a food-acoustic project "Sonic Commensality and Ecological Reciprocity", a hydro-historiographical project around the politics and ethics of foodways, specifically the colonisation

of Asian and Indigenous food cultures by Western 'tastes' and 'metabolic' thinking. Through the performativity of food, and more specifically eating, we trace water through plants and the sounds they make as food, connecting us to wider environmental ecologies and more-than-human 'actors' on the outside; while we hear ourselves eat, ingest, taste, voice and breathe water flows and lore, namely the psycho-physiologies of eating on the inside. This paper ruminates on the relations between allocentric and egocentric sounds of water as it traverses foodways, reaching our digestive and enteric nervous systems, via the mouth, as an unruly ethics of care that is radically entangled, interdependent, systemically complex between mind and body, and epistemologically challenging. This project, carried out at the National Facility for Human Robot Interaction Research (UNSW), uses spatial audio and motile soundscapes in/for food and eating performances to tap into transnational, political and diasporic vectors of sovereignty, race, migration, gender, labour, and justice.

Note: The paper may be delivered as a performance lecture, or have a musical accompaniment, and/or snack.

> Adam Hulbert is an artist, researcher and lecturer in the School of Arts & Media UNSW, whose approaches cross between media and sonic arts. Recent research and practice activity has focused on the role of spatial audio to support health (in both clinical and domestic environments), diversity and sustainability.

> Stephen Loo is Professor of Design at UNSW. Stephen researchers and practises at the transdisciplinary nexus of posthumanism, ethical philosophy, psychoanalysis, architectural theory, sonic arts, food performance and experimental digital technologies.

PRESTENTATION #6 — Shimmer and surge: deep listening to threatened ecologies

Fiona Hillary and Heather Hesterman

Paper abstract: Heather Hesterman and Fiona Hillary invite participants into a speculative act of reciprocity between two endangered entities: the terrestrial Coastal Moonah Woodland—listed as threatened under the Flora and Fauna Guarantee Act—and Golden Ecklonia, a keystone kelp species facing obliteration through overfishing and sea urchin proliferation. This presentation enacts a methodology of scientific observation hacked for artistic practice, creating space for interspecies dialogue across land-sea boundaries.

Drawing on Deborah Bird Rose's "shimmer of the biosphere," Miriam Rose Ungunmerr-Baumann's deep listening, and Pauline Oliveros's sounding methods, we propose an immersive encounter exploring terrestrial and oceanic ecological boundaries. Through collaborative acts of attention,

we cultivate what Hesterman terms "chlorophilia"—extending this plant-love into the aquatic realm as "phycophilia"—a love for algae and their vital entanglements.

Our presentation becomes a polyphonic space where Moonah whispers merge with kelp forest acoustics, where climate crisis urgency surfaces through threatened species' unruly vitalities. Following Hillary's conception of Posthuman Publics, we create conditions for participants to understand oceans and land not as mere backdrops to human lives, but as active constituents of more-than-human assemblages. Here, endangered ecologies reveal their stubborn persistence, their capacity to leak from scientific categorization into artistic knowing.

This speculative reciprocity enacts hydro-feminist methodologies, recognising water as connective tissue between Moonah roots and kelp holdfasts, between terrestrial and oceanic grief, between human witnessing and more-than-human resilience. We invite participants into this watery thinking, where boundaries dissolve and endangered ecologies emerge as active agents of knowing and becoming.

> Heather Hesterman is an artist, educator, and researcher based in Naarm/Melbourne, exploring intersections of plants, people, and places. With backgrounds in print, installation, and landscape design, she activates spaces through plant-human relations, fostering 'vegetal-love' via gifting, walking practices, workshops, and collaborative conversations. Reflecting on plant methodologies, Heather encourages humans to increase their 'botanical literacy' by slowing down and attuning to vegetal beings upon whom we rely for survival. Recently completing a PhD at University of Tasmania with a project titled CHLOROSTORY, Heather currently teaches casually at RMIT University's School of Art.

> Fiona Hillary is a Naarm/Melbourne based artist/ academic working in the public realm. Her passion lies in site specific practices and the human/ non-human relationships that reveal themselves across time. Exploring scale through publicly shared moments of awe and wonder; working with site, neon, sound, human and non-human companion species, her work focuses on temporary, fleeting encounters in and of the everyday. Most recently Fiona's research understands climate change through her reading of bioluminescent dinoflagellates as the 'shimmer of the biosphere'. Fiona is Co-Founder of the Australian Posthuman Summer Lab and a Regenerative Futures Fellow for the School of Art at RMIT University.

GGGL: [107] Woolnough Lecture Theatre

Porous boundaries: art, language, and the spaces of relation

Open Session #2

PRESENTATION #1 — Marcel's art and life, and linguistic creations

Lyn Merrington

Paper abstract: Duchamp's readymades articulate the art/life hinge explicitly. They have been taken as emblematic of the status of the artist who did not make them but simply chose them. His aura emanates from their mention. What is little appreciated is the linguistic nature of these creations. They are much more than simply anaesthetically chosen objects. An understanding of Duchamp's early life and linguistic heritage is essential to any understanding of the readymades.

> Lyn Merrington is an artist, art historian and Francophile. Her lived experience of Duchamp's world informs her writing. Her PhD thesis examines Duchamp's readymades, linguistic heritage and jokes. She taught at l'universite de Lille for 5 years, researching many Duchamp sites, and meeting his daughter.

PRESENTATION #2 — Curating porous space: domestic reveries at the Aigantighe House

Izzy Hillman, *Aigantighe Art Gallery*

Paper abstract: This paper examines Domestic Reveries, a site-responsive exhibition at the Aigantighe House, a late 19th-century homestead in Timaru, Aotearoa New Zealand, which reconceptualised the domestic space as a porous site of interrelations. Drawing on Doreen Massey's theory of space as "the product of interrelations" and Mary Louise Pratt's "contact zone," the project positioned the house as a co-creator of meaning; an unruly arena where domestic histories, materialities, and embodied experiences intersect. The exhibition layered feminist artworks by the bold New Zealand painter Jacqueline Fahey, objects from the permanent collection of the regional gallery, and archival materials uncovered during earthquake strengthening, including records from the Grant family, the estate founders. This interplay of art, architecture, and social history invited visitors to renavigate the house as an active interlocutor. Commissioned stained-glass works, alongside historic stain-glass, introduced an unruly, refractive materiality that disrupted static readings of space, offering a literal window to an alternative conceptualisation of the Aigantighe. Informed by Tim Ingold's view of materiality as continually transformed through to some degree uncontrollable environmental and social contexts, and Marie-Laure Ryan's framework of immersive interactivity, this paper argues for curatorial practice as an embodied spatial dialogue. Domestic Reveries reframes exhibition-making as an immersive, iterative process that enacts space as relational and always under construction; a spatial practice where architecture, materiality, and human presence co-author a domestic reverie. In doing so, it contributes to a broader understanding of space not as a passive container, but as a living, breathing object shaped through entanglements of materiality and interactivity.

> Izzy Hillman is a curator and early-career art historian with a focus on feminist and regionally grounded curating. She joined the Aigantighe Art Gallery in 2024 as Kairauhī Whakaaturanga Exhibitions Curator, where she leads the development of a dynamic exhibition programme and new artist commissions. Originally from Tāmaki Makaurau Auckland, Izzy is dedicated to platforming under-recognised artists, particularly those from regional, diverse, and working-class backgrounds. Her practice engages with themes of memory, domesticity, and place, often through site-responsive approaches. Her writing and interviews have appeared in art periodicals, and she has edited several exhibition publications, including Malcolm Warr: The Print Room (2024) and Maania Tealei: Whakahōnore i tō tatou taonga tuku iho (2025). She is currently working on her first book, Rosemary Campbell: Undulations of Memory, which explores the artist's work in relation to regional legacy.

PRESENTATION #3 — Finding myself: an accidental autoethnographic researcher in an unruly archive 'in-the-making'

Philip Goldswain, *University of Western Australia*
Izzy Hillman, Philip Goldswain

Paper abstract: As I gently leafed through the contents of a battered blue folder of architectural ephemera, pages torn from journals, newspapers and magazines, I was bemused to come across an image of my much younger self, looking back at me. This project addresses the problem of finding yourself, literally and metaphorically, in an unruly archive 'in-the- making' as I bore witness to, and am an ongoing participant in, the transition of the working documents of a commercial architectural practice to an institutional archive in a state collection. This interregnum (between working memory and institutional memory) affords a critical moment to explore the distinctive qualities of the 'soon-to-be' archive, how it might be constituted, what it might exclude and to anticipate its future deployment. The project also acknowledges my own scholarly

unruliness, with a conflicted status as a former employee of the practice and the impossibility of impartiality, but which comes with a privileged status that allows rare access, with the realisation of the undisciplined nature of what might be considered an emerging accidental autoethnographic practice, one that I am improperly trained to undertake. The project explores the uncomfortable tension between obligation and aspiration, between the requirement for scholarly responsibility and the desire for intellectual play. By scrutinising an underexamined aspect of the architectural archive – the image text assemblies and printed matter made by the architect, published in journals, given to clients and staff and whose spatial and pictorial narratives underpin the theoretical concerns of the practice's buildings - the project considers what is lost, gained and transformed through an individual's intervention in an unruly archive 'in-the-making.'

Philip is a senior lecturer and Chair of the Architecture Discipline in the School of Design at the University of Western Australia and teaches design, drawing and the history of architecture and photography. Philip holds PhD in architectural history from the University of Melbourne (2020) and his research focusses on the relationship between the built environment and its visual and textual representations. Philip's research outputs include curated exhibitions, edited books, referred articles, professional journal articles, catalogue essays and conference presentations. Philip's research has been supported by fellowships at the Getty Research Institute, Los Angeles (2017) and State Library of Victoria, Melbourne, Australia (2016).

Keynote #2

PHYS: [G41] Ross Lecture Theatre

Khaled Sabsabi and Mikala Tai

Khaled Sabsabi's process involves working across art mediums, geographical borders and cultures to create immersive and engaging art experiences. He sees art as an effective tool to communicate with people, through a familiar language. Sabsabi makes work that questions; rationales and complexities of nationhood, identity and change. His practice speaks to audiences in ways that interconnect the interrelatedness and cycles of daily life.

Khaled was awarded an Australia Council for the Arts CCD fellowship in 2001, Helen Lempriere Travelling Art Scholarship 2010, 60th Blake Prize 2011, MCG Basil Sellers fellowship 2014, Fishers Ghost Prize 2014, Western Sydney ARTS NSW Fellowship 2015 and Sharjah Art Programme Prize 2016. He is represented by Milani Gallery, Brisbane and has 14 works in private, national and international collections. He has also participated in the 5th Marrakech Biennale, 18th Biennale of Sydney, 9th Shanghai Biennale, Sharjah Biennial 11, 1st Yinchuan Biennale, 3rd Kochi Muziris Biennale, Adelaide Biennial of Australian Art 2018 and the 21st Biennale of Sydney.

Dr. Mikala Tai works independently as a writer, curator, researcher and academic in the creative industries. She was the Head of Visual Arts at Creative Australia from 2020-2025 and previously the director of the 4A Centre for Contemporary Asian Art, Sydney.

As a specialist in contemporary Australian and Asian art, she has collaborated with local, national, and international organisations to strengthen ties between Australia and Asia. Her practice is driven by a commitment to building cultural literacy through contemporary art, envisioning possible futures of sustainable coexistence.

Tai has taught at Monash University, Royal Melbourne Institute of Technology (RMIT), the University of Sydney and the University of Melbourne in both undergraduate and postgraduate programs.

Tai's writing can be found in several exhibition catalogues in addition to magazines and journals such as Art Review, Artist Profile and Art and Australia. In 2015, Tai received her PhD, focusing on the influence of the global city on China's local art infrastructure.

Lawrence Wilson Art Gallery (LWAG)

Sundowner and AAANZ Awards

Join us at LWAG for a welcome sundowner and AAANZ Awards presentation, with sounds by Boorloo-based sovereign sistagirl Lulkbudia (Miriwoong Gadjerong) from 2Lubly, and *Place Makers* exhibition featuring Fiona Foley, Gladys Milroy, Margaret Morgan and Edith Trethowan.