

Unruly OBJECTS

Friday,
5 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

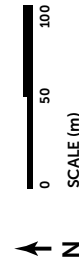
2.00 - 3.00pm - IAS

Unruly Book Fair

11.00am - 2.00pm - University Hall, K Common

Lost on Campus map

studentvip.com.au/uwa/main/maps



- LIFTS
- ACCESSIBLE RAMPS
- ACCESSIBLE PARKING
- PUBLIC TRANSPORT
- ACCESSIBLE TOILETS

DAY 3 — FRIDAY 5 December	
8.30 - 9.00am	Registration
9.00 - 10.30am	Panels
PHYS:[G41] Ross Lecture Theatre	Panel #53: Art of peace: critical reflections on curation as research CONVENOR — Kit Messham-Muir, <i>Curtin University</i> PRESENTERS — Jon Cattapan, <i>University of Melbourne</i>, Vannessa Hearman, <i>Curtin University</i>, Laura Kevan, <i>Curtin University</i>
ARTS:[G59] Fox Lecture Hall	Panel #54: Unruly flowers as unruly objects: artistic dialogue between nature and science CONVENOR — Jenny Beatriz Quijano Martinez, <i>University of Melbourne</i> PRESENTERS — Miguel Gaete, <i>University of Melbourne</i>, Annette Condello, <i>Curtin University</i>, Jenny Beatriz Quijano Martinez, <i>University of Melbourne</i>
GGGL:[107] Woolnough Lecture Theatre	Panel #55: Occlusion — Session #1 CONVENOR — Richard Read, <i>University of Western Australia</i> PRESENTERS — Edward Colless, Richard Read, <i>University of Western Australia</i>, Jessyca Hutchens, <i>Berndt Museum, University of Western Australia</i>
MATH:[G17] Cheryl Praeger Lecture	Panel #56: Fugitive archives: artist-led archiving CONVENORS — MJ Flamiano, <i>Saluhan Collective</i>, Catherine Ortega-Sandow, <i>Saluhan Collective</i> PRESENTERS — Catherine Ortega-Sandow, <i>Saluhan Collective</i>, MJ Flamiano, <i>Saluhan Collective</i>, Anna Emina, <i>The Great Book Return</i>, Celine Saoud, <i>The Great Book Return</i>, Rebecca McCauley, <i>University of Western Australia</i>, Mita Chowdhury, <i>RMIT University</i>
ARTS:[G60] Arts Lecture Room 4	Panel #57: Open Session #7 PRESENTERS — Skye Haggerty, <i>University of Alberta</i>, Fiona Gavino, Faezeh Sheikhzadeh Nadjar
ARTS:[159] Austin Lecture Hall	Panel #58: UnAustralian Australians — Session #1 CONVENORS — Rex Butler, <i>Monash University</i>, A.D.S. Donaldson PRESENTERS — Miriam Olds Spence, Neeti Sethi, Olivier Krischer, <i>University of New South Wales</i>, Gail Hastings
ARTS:[G61] Arts Lecture Room 5	Panel #59: The objects held within: exhibition histories and their discontents — Session #1 CONVENORS — Hilary Thurlow, <i>Monash University</i>, Amelia Brown, <i>National Gallery of Australia</i> PRESENTERS — Brent Harrison, <i>University of Western Australia</i>, Tahmina Maskinyar, <i>West Space</i>, Hilary Thurlow
LWAG JHAC Gallery	Panel #60: Noise/Object — Workshop CONVENORS — Paul Boyé, <i>University of Western Australia</i>, Chandler Abrahams, Samuel Beilby, <i>University of Western Australia</i>
EZONENTH:[109] Learning Studio	Panel #61: Relational ecologies and the unruliness of practice: towards climate aware creative methodologies — Session #1 CONVENORS — Bronwyn Bailey-Charteris, <i>University of New South Wales</i>, Tara McDowell, <i>Monash University</i> PRESENTERS — Terri Bird, <i>Monash University</i>, Jo Pollitt, <i>Edith Cowan University</i>, Katie Lee, <i>Deakin University</i>, Charles Robb, <i>Queensland University of Technology</i>, Lucas Ihlein, <i>University of Wollongong</i>
EZONENTH:[111] Learning Studio	Panel #62: Australian object histories — Session #1 — Object trajectories CONVENOR — Molly Duggins, <i>National Art School</i> PRESENTERS — Roger Benjamin, <i>University of Sydney</i>, Michael Hill, <i>National Art School</i>, Grace Pundyk, <i>Australian National University</i>
10.30 - 11.00am	Lawrence Wilson Art Gallery — Morning Tea
11.00am - 2.00pm	K Common, University Hall — Unruly Book Fair — Dispatch Review Anthology #2 Launch at lunch
11.00 - 12.30pm	Panels
PHYS:[G41] Ross Lecture Theatre	Panel #63: State-owned cultural material: the trials of care and poetics of change CONVENOR — Elise Routledge, <i>Australian War Memorial</i> PRESENTERS — Anna Stewart-Yates, <i>University of Oxford</i>, Nike Savvas, Natasha Cantwell, <i>Public Record Office Victoria</i>
ARTS:[G59] Fox Lecture Hall	Panel #64: Early modern unruliness — Session #1 — Unruly media and artistic processes CONVENOR — Susanne Meurer, <i>University of Western Australia</i> PRESENTERS — Daniel Dolin, <i>University of Western Australia</i>, Georgia Horsley, <i>Australian Catholic University</i>, Alys Daroy, <i>Murdoch University</i>, Elizabeth Burns-Dans, <i>Murdoch University</i>
GGGL:[107] Woolnough Lecture Theatre	Panel #65: Occlusion — Session #2 CONVENOR — Richard Read, <i>University of Western Australia</i> PRESENTERS — Dominik Lengyel, <i>BTU University Cottbus</i>, Emma Gardner, Christiane Keys-Statham, <i>Western Sydney University</i>

MATH:[G17] Cheryl Praeger Lecture	Panel #66: Agency, access and relational ethics: case studies drawn from La Trobe University's Collections CONVENOR — Karen Annett, <i>La Trobe Art Institute</i> PRESENTERS — Karen Annett, <i>La Trobe Art Institute</i>, Jacqui Shelton, <i>La Trobe Art Institute</i>, Amelia Wallin, <i>La Trobe Art Institute</i>
ARTS:[G60] Arts Lecture Room 4	Panel #67: Out of order: practices of matter and material agency CONVENORS — Mark Edgoose, <i>Material Assembly (MatA), RMIT University</i>, Penny Coss, <i>University of New South Wales</i> PRESENTERS — Vittoria Di Stefano, <i>Material Assembly (MatA), RMIT University</i>, Perdita Phillips, <i>Material Assembly (MatA), RMIT University</i>, Sarah Tomasetti, <i>Material Assembly (MatA), RMIT University</i>
ARTS:[159] Austin Lecture Hall	Panel #68: UnAustralian Australians — Session #2 CONVENORS — Rex Butler, <i>Monash University</i>, A.D.S. Donaldson PRESENTERS — Ivana Ninic, <i>Suzannah Henty, University of Melbourne</i>, Rex Butler, <i>Monash University</i>, A.D.S. Donaldson
ARTS:[G61] Arts Lecture Room 5	Panel #69: The objects held within: exhibition histories and their discontents — Session #2 CONVENOR — Hilary Thurlow, <i>Monash University</i>, Amelia Brown, <i>National Gallery of Australia</i> PRESENTERS — Chris McAuliffe, <i>Australian National University</i>, Eric Riddler, <i>Art Gallery of New South Wales</i>, Deirdre Cannon, <i>National Gallery of Australia</i>
LWAG JHAC Gallery	Panel #70: Wrapped in meaning – the Saree as living archive — Workshop CONVENOR — Neeti Sethi
EZONENTH:[109] Learning Studio	Panel #71: Relational ecologies and the unruliness of practice: tools, toolkits and situated methodologies towards climate aware practices — Session #2 Please note, this session is outside and will have some walking. CONVENORS — Bronwyn Bailey-Charteris, <i>University of New South Wales</i>, Jo Pollitt, <i>Edith Cowan University</i> PRESENTERS — Katie Lee, <i>Deakin University</i>, Terri Bird, <i>Monash University</i>, Charles Robb, <i>Queensland Univeristy of Technology</i>, Lucas Ihlein, <i>University of Wollongong</i>
EZONENTH:[111] Learning Studio	Panel #72: Australian object histories — Session #2 — Object conduits CONVENOR — Molly Duggins, <i>National Art School</i> PRESENTERS — Hannah Lewi, <i>University of Melbourne</i>, Kenzee Patterson, <i>Monash University</i>, Rebecca Renshaw, <i>University of Melbourne</i>
12.30 - 1.30pm	University Hall, Dining Hall — Lunch
1.30 - 3.00pm	Panels
PHYS:[G41] Ross Lecture Theatre	Panel #73: Maximum derailment CONVENOR — Francis Russell, <i>Dispatch Review</i> PRESENTERS — Francis Russell, <i>Dispatch Review</i>, Jacob Kotzee, <i>Kieron Broadhurst, Curtin University</i>
ARTS:[G59] Fox Lecture Hall	Panel #74: Early modern unruliness — Session #2 — Conceptual unruliness CONVENOR — Susanne Meurer, <i>University of Western Australia</i> PRESENTERS — Mary Hurley McGillivray, <i>University of Melbourne</i>, Miranda Luo, <i>University of Sydney</i>, Alexander Reed, <i>University of Queensland</i>
GGGL:[107] Woolnough Lecture Theatre	Panel #75: Please Say CONVENOR — Danielle Freakley PRESENTERS — Paul Boye, <i>University of Western Australia</i>, Penelope Trotter, <i>Australian Catholic University</i>
LWAG JHAC Gallery	Panel #76: Place Makers Lee Kinsella, <i>Cruthers Collection of Women's Art</i> Curator led tours of exhibitions at Lawrence Wilson Art Gallery
3.00 - 3.30pm	PHYS:[G41] Ross Lecture Theatre — AAANZ Annual General Meeting
3.30 - 5.00pm	PHYS:[G41] Ross Lecture Theatre — Keynote #4 — Wang Qingsong
5.00 - 7.00pm	UWA School of Art and Design, Cullity Gallery — Sundowner and exhibition opening

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

[Panel #53](#)

PHYS: [G41] Ross Lecture Theatre

Art of peace: critical reflections on curation as research

Abstract: Art of Peace: Art After War was an exhibition at the Art Gallery of Western Australia (AGWA) in Perth, from 1 February to 29 June 2025. The exhibition was based on an ARC-funded research project that aimed to rethink how we think about 'contemporary war art', what it is, and what it does. Following on from Art in Conflict, a partnership with the Australian War Memorial that focused on official war artist schemes, the main goal of Art of Peace was to centre the voices of artists from former conflict zones, Bosnia and Herzegovina, Rwanda, and Timor-Leste, three decades after war and genocide. The result of fieldwork in each of these countries during 2024, the exhibition at AGWA featured nine artists, three from each of these post-conflict societies: Teta Chel, Innocent Nkurunziza, and Cedric Mizero from Rwanda; Bernardino Soares, Inu Bére, and Maria Madeira from Timor-Leste; and Mladen Miljanović, Aida Šehović and Adela Jušić from Bosnia and Herzegovina. The curation of Art of Peace was central to the research project's 'curation as research' methodology. This panel discussion brings together four of the projects' researchers, project lead and co-curator of Art of Peace: Art After War, Prof Kit Messham-Muir (Curtin), Australian official war artist to Timor-Leste Emeritus Professor Jon Cattapan (Melbourne), historian and expert on post-conflict societies and Timor-Leste Dr Vannessa Hearman (Curtin) and the project's PhD student, Laura Kevan (Curtin). The panel critically reflects upon the exhibition's aims, challenges and successes.

CONVENOR

Kit Messham-Muir, Curtin University

Professor Kit Messham-Muir is the Lead Chief Investigator of 'Art of Peace' and Professor of Art at the Curtin University, in Perth, Western Australia. His expertise is contemporary art and visual culture with a particular focus on conflicts of various kinds, including political violence, terror and war. Since the 1990s, his work has drawn upon and critiqued aspects of affect and trauma theory in the humanities, particularly in art theory, and he has investigated contemporary war art in Australia and internationally. His books include 'Double War: Shaun Gladwell, visual culture and the wars in Afghanistan and Iraq' (Thames & Hudson, 2015), and co-authored with A/Prof Uroš Čvoro, 'Images of War in Contemporary Art: Terror and Conflict in the Mass Media' (Bloomsbury, 2021) and 'The Trump Effect in Contemporary Art and Visual Culture: Populism, Politics, and Paranoia' (Bloomsbury, 2023). He is co-

editor of 'The Politics of Artists in War Zones: Art in Conflict' (Bloomsbury, 2024). 'Art of Peace', a three-year Australian Research Council funded linkage project led by Curtin University, in partnership with the Art Gallery of Western Australia and National Trust (NSW), in collaboration with University of New South Wales, University of Melbourne, University of the Arts London and California State University. In early 2025, he co-curated Art of Peace: Art After War at the Art Gallery of Western Australia, with AGWA curator Robert Cook and independent curator Bahar Sayed, a major international exhibition of post-conflict art from Bosnia and Herzegovina, Rwanda, and Timor-Leste.

PRESENTERS

Jon Cattapan, University of Melbourne

Vannessa Hearman, Curtin University

Laura Kevan, Curtin University

Jon Cattapan is an esteemed Australian artist, having been awarded some of the country's top accolades for achievements in visual art, including the prestigious Bulgari Art Award in 2013. He was, from 2017 to 2020, Director of the Victorian College of the Arts, University of Melbourne. Since the beginning of his career in 1978, he has presented over sixty solo exhibitions, and his works are represented in most Australian state and territory collections. In 2006, he was honoured with a major retrospective, 'The Drowned World: Jon Cattapan, Works and Collaborations', at the Ian Potter Museum of Art, University of Melbourne. In 2008, Cattapan took up a commission through the Australian War Memorial as Australia's 63rd Official War Artist and was deployed to Timor-Leste, where he explored Night Vision technology as an aesthetic tool, and this continues to inform his work. His practice is based in the traditional mediums of painting and drawing, with much of his work being underpinned by explorations of how the human form can be visualised through different stylistic means, from figuration to abstraction.

Dr Vannessa Hearman, Art of Peace researcher (Timor-Leste), Senior Lecturer in History, School of Media, Creative Arts and Social Inquiry, Curtin University. Born in Malang, East Java, Vannessa Hearman is Senior Lecturer in History at Curtin University in Perth, Western Australia. She coordinates the History program at Curtin University and lectures in History and International Relations. She is a Chief Investigator in the Australian Research Council (ARC) Linkage project, 'Art of Peace: New perspectives in visual art on peacekeeping from the 1990s'. Vannessa is also the sole Chief Investigator in the ARC research project 'Remembering East Timorese Migration: History, Memory and Identity', focused on the East Timorese diaspora in Australia. Her award-winning book, *Unmarked Graves: Death and Survival in the Anti-Communist Violence in East Java, Indonesia* (NUS Press), is a study of the 1965-66 mass violence in Indonesia. Her research on

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

Indonesia and Timor-Leste has also been published in top-ranked journals in history and Asian Studies and edited books dealing with history, nationalism, mass violence and human rights.

Laura Kevan, Art of Peace PhD student researcher and recipient of the Art of Peace Stipend Scholarship, School of Media, Creative Arts and Social Inquiry, Curtin University Laura Kevan is a PhD Candidate at Curtin University and the recipient of the Art of Peace Stipend Scholarship. She started her studies by completing a Bachelor of Art Theory (Honours 1st Class) at UNSW: Art and Design in 2017 with the University Medal. She then moved on to a Master of Museum and Heritage Studies at the University of Sydney in 2019. Her current research aims to understand the art that may arise from post-conflict societies, which exists outside the expectations and dominant theories surrounding and informing contemporary war art. By analysing alternate perspectives and new ways of considering issues of war and post-conflict experiences, Laura intends to complicate and raise questions about what war art can be outside current dominant frameworks.

[Panel #54](#)

ARTS: [G59] Fox Lecture Hall

Unruly flowers as unruly objects: artistic dialogue between nature and science

Abstract: This panel invites papers on the conference theme of 'unruly objects', focusing on the representation of flowers native to Latin America and Australia in modern and contemporary art. This includes depictions by female artists inviting discussion on whether they depict not only flowers but rather facilitate the recreation of cultural interactions of ancestry. In doing so, this panel departs from the understanding that while artistic demands and intentions may have differed, a recurrent theme has been the representation of flowers as an artistic dialogue between nature and science. Participants are invited to consider, for instance: flowers regarded as a tangible expression of aesthetic beauty and delicacy; their unruly characteristics, unique to their native environments, as epitomising reflections of identity; and flowers as a material embodying view of gender and diversity. Flowers embody all of these inclinations and more, as their characteristics show an unruly nature encompassing beauty, diversity and their representation may include consideration of documenting illusory or realistic depictions.

CONVENOR

Jenny Beatriz Quijano Martinez, *University of Melbourne*

Dr Jenny Beatriz Quijano Martinez is an art historian who holds a PhD from the University of Melbourne. Her research interests include Australian and Spanish art with cross-disciplinary art, theory, and physics. Additionally, her current research interests expand to Spanish and Latin American artistic engagement with Australian art and culture. She has had the privilege of working within tertiary institutions in Australia and Colombia, and she has worked as a tutor and guest lecturer at the University of Melbourne. Her work has been presented at international conferences, such as the 7th Annual Conference of The International Art Market Studies Association in 2024 and her writings have been published in journals such as *Boletín de Arte* (Spain). Her professional career began in Colombia, when she graduated as a Historian from the Industrial University of Santander and completed her MA in Art History at the National University of Distance Education in Spain.

PRESENTATION #1 — Repression, power, and the symbolic life of orchids and passion flowers in the work of Martin Johnson Heade and Rosa Catherine Fiveash

Miguel Gaete, *University of Melbourne*

Abstract: This paper examines the botanical art of Martin Johnson Heade (1819–1904) and Rosa Catherine Fiveash (1854–1938) through the specific motifs of orchids and passion flowers, exploring how these complex floral forms operated in the 19th century at the intersection of scientific inquiry, colonial discourse, and symbolic meaning. Heade's *Gems of Brazil* series presents passion flowers and orchids that strain the boundary between meticulous naturalistic representation and evocative imagery, saturated with themes of desire, danger, and moral ambiguity—reflecting broader Victorian anxieties around nature, sexuality, repression, and imperial conquest. In parallel, Fiveash's precise and methodical orchid illustrations exemplify the scientific discipline demanded of female botanical artists within settler-colonial frameworks, while also negotiating the symbolic weight these flowers carried in colonial visual economies.

By juxtaposing Heade's romanticized, symbolically charged flora with Fiveash's empirically grounded studies, this paper argues that orchids and passion flowers function as "unruly objects"—destabilizing conventional binaries between nature and culture, science and aesthetics, the feminine and the masculine. Through a psychoanalytic lens, these florals emerge as sites of both allure and anxiety, revealing how botanical art became a conduit for the projection and containment of repressed desires, moral ambivalence, and imperial fantasies. These works not only reflect the mechanisms of colonial power but also expose its underlying contradictions—demonstrating how botanical

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

imagery mediated fraught negotiations of knowledge, gender, repression, and authority across distinct yet interconnected colonial settings.

Dr Miguel Gaete is a Lecturer in Art History and Curatorship at the University of Melbourne. He holds a PhD in Aesthetics from the Autonomous University of Madrid and a second PhD in History of Art from the University of York. His research focuses on European Romanticism and Modern Art, with particular interest in the intersections of science, race, and colonialism in visual representations of Latin America from the 19th century to the present. He is the author of the award-winning *Cultural Exchanges and Colonial Legacies in Latin America: German Romanticism in Chile, 1800–1899* (Cambria Press, 2023). His work has been supported by institutions including Klassik Stiftung Weimar, Herzog August Bibliothek, the Paul Mellon Centre, the Gerda Henkel Foundation, and the Leverhulme Trust. In 2023, he received the Klaus Heyne Award for Research in German Romanticism, and in 2024, the Rethinking German History Prize.

PRESENTATION #2 — First Nations flora and “Aztec Piffle”: Margaret Preston’s and Helen Fowler’s botanical art and landscapes

Annette Condello, Curtin University

Abstract: Ancientness and indigenous flowers were in the foreground of modern Australian art and Mexican gardens in the 1940s. Inspired by laboratory tables, female botanical artists sought to include wildflowers rearranged into “plant-line” paintings. Art discourse has overlooked the presence of Mexican Surrealism in Australia. Yet the impact of First Nations flora and Aztec sculpture transformed the qualities of the landscape. Observing the unexpected growths of Australian flora species and Mexico City’s volcanic landscape, this paper will uncover the strange configurations between the symbolist and Surrealist gardens.

This paper unfurls the link in modern art history and recovers the botanical art and luxuriant landscapes by two painters: Australian-born Margaret Preston (1875 - 1963) and American-born painter Helen Fowler (1904-1984). Both trained as artists and worked in two entirely different contexts, but experimenting with indigenous themes. Preston realised that Aboriginal art was a spiritual connection to knowledge of the Country (Edwards, 2013). Although Fowler was traditionally a painter, she helped Mexican Surrealist, Diego Rivera, catalogue his pre-Columbian collection. Fowler became a landscape architect for her husband, Juan O’Gorman, at their cave house in *El Pedregal*. As an artist, Fowler was a facilitator and a point of connection. Yet there has been no analysis of their painting and gardens in relation to First nations flora or the existence and continuing presence of Aztec impact in Australia and vice versa. By analysing Preston’s and Fowler’s

indigenous perspectives reveals their unexpected approaches to how wildflowers and the “Aztec piffle” manifest in contemporary land sculpture.

Annette Condello (PhD, UWA) is Associate Professor of Architecture at Curtin University’s School of Design and the Built Environment, Perth, Australia. She is the author of *Building Around Architecture: Francesco Venezia Outside the Mainstream* (AMAG), *The Architecture of Luxury* (Routledge), *Outback Modernism: Pier Luigi Nervi and Australia* (Black Swan Press) and authored and edited *Lina Bo Bardi’s Adaptive Reuse Projects* (Springer). Annette has published in journals such as *archithese* and a range of other journals.

PRESENTATION #3 — Objects and images: flowers as material entanglement

Jenny Beatriz Quijano Martinez, University of Melbourne

The beauty and taxonomy of flowers like shape, colour and texture have been an unflagging inspiration in artists’ creativity in Australia. Stimulated by the natural characteristics of flowers, artists curiosity has permeated the relationship between art and science. From modern to contemporary art and through works on paper, watercolours to sculptures and installations, female artists are renowned for their representations of flowers.

This paper invites to look at the beauty and colours of flowers through the work of Australian-born artist and explorer Marian Ellis Rowan (1848 –1922) and Colombian-born artist Maria Fernanda Cardoso (1963) based in Australia. Rowan has been recognised for her botanic illustrations and depictions of birds, butterflies, and flowers, while Cardoso has been renowned for her installations and sculptures to recreate animals and plants. As a conversation between past and present and concentrated on their works of art and objects represented, this paper examines the importance of science in their artistic practices to understand nature.

By discussing the depictions of flowers, this paper aims to uncover how categorisation, taxonomy but also symbolism speak of their diversity as unruly objects, raising notions of nativism, localisms, identity but also circulation. It argues how the unruly characteristics of flowers reveals material entanglement that apart from providing functionality, their inherent physicality recreates cultural interactions.

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

[Panel #55](#)

GGGL: [107] Woolnough Lecture Theatre

Occlusion

Session #1

Abstract: According to Jorge Oteia, 'the greater the non-communication of a work of art, the greater its capacity to produce preeminent content in the viewer,' but the 'beholder's share' of occluded or 'absconded' objects cannot be divorced from the history of visibility in every place and period, especially the institutional conditions under which vision becomes possible by ruling, segregating or stimulating viewers as an expressive force in its own right. Papers in session one explore religious, psycho sexual, political and indigenous theoretical approaches to occlusion. In session two occlusion is considered from within the paradigms of abstraction, classicism, public visual culture and indigenous ecology.

CONVENOR

Richard Read, University of Western Australia

Emeritus Professor Richard Read is a Senior Honorary Research Fellow at UWA School of Design. He wrote the first book on the psychoanalytic art critic Adrian Stokes and has published extensively on the relationship between literature and the visual arts, the history of art criticism and theory, and complex images in global contexts. Recent books explore sensory perception and landscape painting: *Colonization and Wilderness: Nineteenth-Century American and Australian Landscape Paintings*, co-edited with Kenneth Haltman, University of Oklahoma (Terra Foundation for American Art, 2020, and Yale University E-Portal, 2021), and *Sensory Perception, Geology and History: The Afterlife of Molyneux's Question in Landscape Painting and Aesthetic Thought* (CUP, 2022). He lectures locally, interstate and internationally and has been resident at several European and American universities. The *Reverse Canvas: Meta-painting in Western Art* is under contract with Bloomsbury Visual Art and was his topic on a Visiting Fellowship at King's College, Cambridge, in 2024.

PRESENTATION #1 — "Nether here nor there: on the unsightly basis of an image"

Edward Colless

Abstract: It may sound obscure, but suspicious things prefer to lurk in obscurity. Perched high on a wall behind a pulpit in Nuremberg's Jakobskirche is an acknowledged treasure of that church: a polychrome group of three figures carved with bravura expression in linden wood by one of that city's famous sculptors, Veit Stoss, from 1500-1510. Known generically as an "Anna Selbdritt" it depicts

Anne, the mother of the Virgin Mary, embracing her daughter on the right and holding her grandson, the infant Jesus, on the left. The doctrinal complexion of this trio is intricate and to a degree obscure, although there's nothing suspicious about it. What is highly suspect however is what lurks underneath the sculpture, particularly to a devotional gaze upward.

Wall-mounted sculptures such as this usually stand securely and decorously with their bases cemented to corbel-like platforms, triangular brackets jutting from the wall. In this case however, there's no such support. They don't appear to be standing on anything — literally or figuratively. Yet despite the sumptuous undulations of the women's robes, there's no suggestion of heavenly ascent. Where one might expect to see feet or slippers dangling below or under a hem we are confronted shockingly with a bloated, ruddily cherubic, infantile face surrounded by black swirling waves that seem to be tenebrous ripples of dark matter (a nimbus rather than a halo), and Medusan tentacular extensions of the women's undulating robes. There may be a visionary symbolic account for this anomalous eruption, derived from the Revelation of John (12:1-2), but even this doesn't corral the grotesque but unconscious insinuation of a twofold obscenity of nether regions. Firstly as a rictus, a view up the skirts toward a smirking head protruding from a gaping vagina. And secondly, more conceptually vertiginous in horror, the otherwise unseen, and unseeable, infrathin conduction of figure and materiality; the ungrounded surface of a figure's base matter.

Different to the moral contrasts of face and mask, or recto and obverse, this obscene exposure is unearthly because it is unearthed (as disinterred secret and ungrounded circuit). It exposes what might be called a netherscene — a slipstream beneath but unsupportive of imaging.

At various times in various places, Edward Colless has worked in architecture, curating, theatre, cinema, tertiary education, publishing, and also exhibited installation art. He was Head of Critical Studies at VCA, University of Melbourne, 2001 to 2017 and Editor of *Art+Australia* from 2015 to 2020. Mainly, however, he is a writer, and at that mainly an art critic; but on occasion his writing also includes fiction, poetry and travel.

PRESENTATION #2 — Tergiversation and meta-images: Hobbes, Velázquez and iPhones

Richard Read, University of Western Australia

The paper explores the work of meta-images in controlling spectators' bodies through the trope of tergiversation: expressing disavowal by turning one's back on 'others.'

Due to their bodily qualities, easel paintings can also tergiversate. 'I see millions of Negroes turning the picture of Abraham Lincoln to the wall', said

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

Robert Vann in a speech of 1932 that was effective in changing the allegiance of African Americans from the Republican to the Democrat party.

In 1651 the frontispiece to Hobbes's *Leviathan* featured the terrifying body of the monarch rising from the waves while enclosing within its outline the backs of all his citizens turned against the viewer, but his face may bear Hobbes's features, not those of Charles II. Hailed as an instance of 'seeing itself seeing,' does the monarch represent the people or do the people (and author) represent the monarch?

Five years later Velázquez turned his great canvas against the viewer in *Las Meninas* as the artist stands beside the Infanta with a reflection of the Royal couple – or the hidden painting – in the mirror behind him. It raises the question: 'Who made the Infanta, the king, or the painter?' (Mieke Bal).

Tergiversation takes new ideological forms. A poster hoarding above a busy road shows an iPhone raised before the face of its owner with its lens trained on the hordes of passing traffic below. 'Privacy. That's iPhone,' the legend reads, but the company harvests the very privacy it claims to protect. But can occlusions also potentialize emancipation?

PRESENTATION #3 — Not quite refusal

Jessyca Hutchens, Berndt Museum, University of Western Australia

Abstract: In Fred Moten's *In The Break* he critiques notions of refusal present in black cultural production. For Moten, instances of overt refusal to represent or re-represent certain content – say violent imagery from the history of racial subjugation – still reproduce the violent image through reference to the thing being refused. How then, to subject such representational codes and partial repressions to modes of more radical break (in Moten's terms)?

This paper will look at a number of artworks by Australian Indigenous artists – including Curtis Taylor, Brook Andrew, and artist collective Tennant Creek Brio – as breaking with expected codes of refusal and representation within Indigenous art. Discourses on Indigenous art and secret and sacred or culturally sensitive content, tend to focus on how occlusions of content are visually achieved and why, but can miss the more knowing, ironic, eruptive, and resistant ways that refusal-occlusion-repression operate in Indigenous cultural production. Rather than viewing these works in terms of a more reductive frame of partial occlusions, we might view these works as part of on-going chains of Indigenous representation which inhabit the radical breaks and slippages between refusal and representation.

Dr Jessyca Hutchens is a Palyku woman living and working on Noongar boodja. She is a Lecturer at the School of Indigenous Studies and a Co-Director at the Berndt Museum, at the University of Western Australia. Jessyca is an art historian, curator, and writer who has previously held positions as the

Curator at the Berndt Museum, a Curatorial Fellow at the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia, the Curatorial Assistant to the Artistic Director for the 22nd Biennale of Sydney, and as a Lecturer in Global Art History at the University of Birmingham.

Panel #56

MATH:[G17] Cheryl Praeger Lecture

Fugitive archives: artist-led archiving

Abstract: This panel examines the role of artist-led archives as a transformative tool for collective organising, self-narration, and cultural resistance, particularly for Filipino and BIPOC artists who have historically been marginalised within institutional contexts. Convened by artists and curators Catherine Ortega-Sandow and Flamiano of Saluhan Collective, the session is informed by Fugitive Archives, a year-long curatorial project they developed during their tenure as Curators-in-Residence at Monash University's School of Art, Design and Architecture (MADA). The convenors will be joined by Anna Emina and Celine Saoud (The Great Book Return), Rebecca McCauley (UWA) and Mita Chowdhury (RMIT). The session frames artist-led archives as critical counter-spaces that challenge dominant epistemologies, decentralise institutional authority, and promote self-authored knowledge.

CONVENORS

MJ Flamiano, Saluhan Collective, Monash University

Catherine Ortega-Sandow, Saluhan Collective, Monash University

Saluhan Collective is the creative collaboration of artists Aida Azin, Catherine Ortega-Sandow, and MJ Flamiano. Since 2019, they have developed a diverse body of work, including exhibitions, events, workshops, community gatherings, and film screenings, in partnership with organisations such as MADA Gallery, Arts House, SEVENTH, Next Wave, Footscray Community Arts, Testing Grounds, and Siteworks. Their practice is deeply rooted in Filipino concepts of kinship and reciprocity, with a focus on creating spaces that interweave artistry and community engagement

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

PRESENTATION #1

Catherine Ortega-Sandow, Saluhan Collective, Monash University

MJ Flamiano, Saluhan Collective, Monash University

Anna Emina, The Great Book Return

Celine Saoud, The Great Book Return

Abstract: This paper reflects on Fugitive Archives, a year-long curatorial project by Saluhan Collective developed during their Curators-in-Residence program at Monash University's School of Art, Design and Architecture. Led by artists MJ Flamiano and Catherine Ortega-Sandow, the project explored the role of artist-led archives as tools for self-representation and cultural agency within institutional settings.

Through a series of exhibitions, the project approached the archive not just as a collection of materials, but as a curatorial method for presenting alternative histories. The first exhibition drew from Pagbasa Archive, a multimedia archive of Filipino art initiated by Saluhan Collective, to question the institutional visibility and representation of Filipino artists. The second phase of the project involved a collaboration with Anna Emina and Celine Saoud of The Great Book Return, a living archive of Palestinian, First Nations, Lebanese, and Syrian books, artworks, and cultural materials.

This paper presents a dialogue between Saluhan and The Great Book Return, reflecting on the possibilities and constraints of engaging with institutional frameworks while centering artist-led archival practices rooted in refusal, reimagining, and collective authorship.

The Great Book Return is a living and growing archive of Palestinian, First Nations, Lebanese, and Syrian books, artworks, and cultural materials, led by Anna Emina and Celine Saoud.

PRESENTATION #2 — Silence listening: collaboration and conversation on Yamaji Country

Rebecca McCauley, University of Western Australia

Abstract: This paper centres around the recent exhibition Silence Listening, held at the Museum of Geraldton from June–August 2025, curated by Bard Jawi Aamba (man) Ron Bradfield Jnr and settler-descendent artist and academic Dr. George Criddle. Over five years in development, the exhibition features works by two important Yamaji artists, the late Uncle Dr Brian Dodd McKinnon and Charmaine Papertalk Green, alongside George, and emerges from relationships built during George's research into their families white colonial ancestry along the mid-west coast. Importantly, it honours Uncle Brian McKinnon by exhibiting the last series of works he made, I Used to Walk So Softly on this Land, which

were planned to be included in this show before his death in 2023. In the years since, one of Brian's unfinished works has become a jumping off point for Charmaine and George to consider the idea of unfinished business. The exhibition also includes audio recordings of the artists and a number of works made collaboratively, and in response to Brian. This is a truth-telling exhibition made in and for a town that in certain corners vehemently and violently denies its past. It emerges from years of cross-cultural dialogue and strong relationships built between the artists, and which in both a practical and artistic sense has expanded to include their families. I wish to discuss and reflect on how the artists have worked together — collaboratively, and with/in the archives of those no longer present — to enable important conversations about histories that have been actively denied.

Rebecca McCauley is an artist and researcher of English and settler-descent based on Whadjuk Noongar Boodjar, where she is currently a PhD Candidate at the University of Western Australia. Interested in collaborative and anti-hierarchical practice recent highlights include: finalists in the 2024 National Photography Prize (MAMA), an exhibition at Goolugatup Heathcote, and residencies with Perth Institute of Contemporary Arts and Art on the Move. With Aaron Clarinbold she curated STRAY VOLTAGE (2021–23), the video program at KINGS Artist-Run, which included commissions, screenings, and a series of public programs; and between 2017–21 she helped manage experimental organisation APHIDS, administering large-scale works at venues/festivals including AGSA/Adelaide Biennial, RISING, ACCA, and PICA.

PRESENTATION #3 — Embodying memory: fugitive archives of longing and resistance

Mita Chowdhury, RMIT University

Abstract: This paper presents two interwoven threads of practice-led research from my PhD project, From the River Delta, where everyday cultural materials—turmeric, Khadi fabric, sari, and unseen broken tree branches—become fugitive archives of memory, migration, and cultural resistance. Through object-based storytelling, I explore how these materials hold intergenerational knowledge and embody the emotional labour of diasporic life.

The first series, Embodying Resistance, engages Khadi, hand-stitching, and turmeric—materials rooted in my family history and the anti-British Swadeshi movement in Bengal. My uncle was a Swadeshi activist, and my father, as a schoolboy, joined the protests. Turmeric, meanwhile, is a widely used healing ingredient in our household; this knowledge wasn't theoretical, but embodied — passed down through generations. These ancestral legacies inform my use of turmeric as both a

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

healing substance and a political memory. Once dismissed by colonial hegemony, now commodified in the west, turmeric becomes an archive of care, resistance, and ancestral pedagogy.

The second series, *Desire for Belonging*, consists of fragile sculptures made from broken tree branches gathered from Melbourne's western suburbs, wrapped in sari, Khadi, and cotton string. These ephemeral forms bridge my memories of Bangladesh and my life in Australia—reflecting the vulnerability, quiet precarity, and persistent longing of diasporic identity.

Grounded by Kuan-Hsing Chen's *Asia as Method* (2010), this research repositions the archive as a transnational site of remembering and regional knowledge-making. Across both series, materials function as witnesses, resistances, and methods—revealing the in-between as a space of cultural negotiation and creative survival.

Mita Chowdhury is an interdisciplinary visual artist and PhD candidate at RMIT University, Melbourne. Born in Bangladesh and based in Tarneit, her practice-led research explores the complexities of first-generation Bangladeshi-Australian identity through creative methodologies informed by decolonial theory, feminist epistemologies, and diaspora studies.

Her practice draws on lived experience and ancestral knowledge to investigate the intersections of migration, memory, language, and material storytelling. Working with textiles, turmeric, found objects, and socially engaged processes, she examines how everyday materials can function as embodied archives and acts of resistance. Her material-led approach spans expanded painting, sculpture, and land-based work, situating diasporic experience within personal and political landscapes.

Her current PhD project, *From the River Delta*, positions art as both critical method and relational space to examine postcolonial belonging and cultural hybridity. Through an interdisciplinary lens, her work reclaims marginalised narratives and invites audiences to engage with the emotional textures of diasporic life.

[Panel #57](#)

ARTS: [G60] Arts Lecture Room 4

Open Session #7

PRESENTATION #1 — Restless objects: touch and the museum's mausoleum

Skye Haggerty, *University of Alberta*

Abstract: The museum creates an environment that, historically and in many ongoing instances, emphasizes visibility as a means of producing knowledge (MacTavish 2006). However, to know

collection objects, conservators and researchers must physically handle them. Handling objects, while detrimental through time and frequency according to Western Conservation principles, facilitates an intimate knowledge of the object. This knowledge is vital to understanding the positioning and treatment of the objects, as shifting values and viewpoints dictate the treatment of these objects. Through this case study, I initially examine the treatment and positioning of a few selected Indigenous-made objects within two collections (Indigenous Engagement and Education) in a Canadian museum and explore potential new pathways for them as living heritage. A third unique case emerges from a mysterious restoration cabinet. Sitting with full potentiality, these materials are troubled by a half-sleep; they exist as both objects and not-objects within the collection. Contrary to conservation practices that emphasize a static state, objects within a living heritage framework cease to matter in terms of their materiality and instead become elevated for their immaterial essences (Ogden 2007). Restoration is not strictly material. It can be intangible too, as Indigenous theoretic frameworks of making and 'knowing through doing' demonstrate. The Education collection thus hints at how these objects escape the mausoleum effect of museums (Pye 2001). In this paper, I argue that touch is a necessary element of a living heritage approach, offering museum objects a tangible escape to their carefully conserved sleep.

Skye Haggerty is a 2spirit Nehiyaw-Métis researcher, poet, and MA Graduate Student in Art & Design at the University of Alberta in amiskwaciwâskahikan (Edmonton, Canada). Previously, they participated in the Unsettling Pioneer Museums in Alberta Project and worked as an intern and then Assistant Curator in the Indigenous Engagement department at the Royal Alberta Museum. They are currently the Indigenous Engagement Coordinator for the Alberta Museums Association. Their object story "Beads, Breath, Memory," on the works of Cree artist, Ruth Cuthand, will be published in the textbook *Arts and the Critical Medical Humanities* (Bloomsbury, 2026). Their research focuses on Indigenous material culture and artistic practice, Indigenous geographies, representations of cultural landscapes, and human-environment relationships

PRESENTATION #2 — The basket as a political advocate

Fiona Gavino, *University of Western Australia*

Abstract: Strands of tradition, fibre, and the makers' cultural identity are woven together in the production of baskets of utilitarian, ceremonial, and spiritual significance. Much has been written about the embodied spiritual and cultural knowledge they hold, and the process of weaving, tethering maker to ancestor. Aboriginal and Torres Strait Islanders

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

and Filipino societies have never shifted away from basketry's collective reach. These communities have an ongoing ancestral connection to place encoded into their fibre arts practices. Centring on pandanus baskets and mats as knowledge holders that reach out to people through the actions of harvesting, processing and weaving, the woven object actively fosters a connection to the land and the maker's place within it. In this way, it is both, the basket's material intervention resisting the colonial and a maker's decolonising action. The physical appearance of a traditionally woven 'banig' (Filipino sleeping mat) or 'dilly bag' is ordered and exact. A tightly controlled surface produced from the deftness of the master weaver's skilled hands looks anything but unruly. However, the basket does have its unruly side, camouflaged in plain sight, which can be revealed when you cease separating the artist/maker from the objects they weave. This paper will aim to understand the experience of the fibre artist/weaver and how their practices contribute to contemporary models of their own representation.

Fiona Gavino is a fine arts practice-based researcher with Anglo-Australian, Filipino, and Māori heritage. With basketry as a foundation to her practice she has been described as an intercultural artist working the traditional into the contemporary. Gavino graduated from Charles Darwin University with a BA Visual Arts in 2006 and was a practising artist there for 12 years she is currently an MFA student at the School of Design (University of Western Australia). Her work features in *Hot Springs; the Northern Territory & Contemporary Australian Artists* (Macmillan Art Publishing), *Rara; Art and Tradition of Filipino Mat Weaving* (Textile Council of the Philippines) and, *Contemporary Basketry: New Directions from Innovative Artists Worldwide* (Schiffer Publishing, 2025). In 2007 she relocated to Western Australia and currently lives and works in Walyulup (Fremantle, Western Australia). As an artist she pushes the boundaries of what basketry can physically do and say, permitting her the capacity to create a broader conversation across class and cultures.

PRESENTATION #3 — Cushioning the blow of a lonely day

**Faezeh Sheikhzadeh Nadjar, (Fuzzy Nadjar),
University of Western Australia**

Abstract: This artistic practice-led research explores a complex and layered emotion which is currently publicized as the "modern epidemic" - loneliness. Building upon Sherry Turkle's investigations into digitalized and hyper-connected relationships and Katie Barclay's analysis of cross-cultural and cross-temporal narratives of loneliness I will discuss my communal art project. The partly autoethnographic research takes inspiration from Jean-Lorin Sterian's "Apartment Theatre" and explores dissensus and

things-in-common through the universal emotion of loneliness. Made of domestic, textile objects I have turned pillows into mailboxes by cutting out and designing mail slots on the centre of the pillow. A large invitation letter offers people to send me mail by using the pillow-mailbox and art supplies included within the installation. According to Tintin Wulia, aesthetic object can "act as binders of imagination and emotions" (Wulia, 2024). Within this framework, I use the comfort within the soft layers of pillows and blankets to create an imaginative and ambiguous dialogue around the lived experiences of loneliness; the hidden moments behind tangible and virtual personal and socio-cultural boundaries, which are often difficult to articulate in the everyday world and challenging definition or categorisation in the academic realms.

Faezeh Sheikhzadeh Nadjar (Fuzzy Nadjar) is an inter-disciplinary visual artist and researcher. My artistic journey began by scribbling into my sketchbooks everywhere I go. I practiced sketching and painting under the supervision of Iranian artist Niloufar Ghaderinejad. I have a Bachelor with Honors degree in Arts and Visual Communication at the Art University of Tehran. Currently I am completing my Master of Fine Arts (by Research) at the University of Western Australia, under the supervision of Ionat Zurr and Vladimir Todorovic. My art project focuses on loneliness, as I have always been passionate about the complexity and fragility of emotions that are difficult to articulate, or are not talked about enough due to perception of shame.

Panel #58

ARTS: [159] Austin Lecture Hall

UnAustralian Australians

Session #1

Abstract: As the famous ad for eating lamb once said, "Guess we are all a bit UnAustralian, that's what makes us Australian". In these divided times, when artists can be sacked from the Venice Biennale and cancelled from university exhibitions because of who they are and what they are said to represent, can art and the history of art bring us together? This session encourages histories of Muslim artists in Australia and Australian artists in Muslim countries. It encourages histories of Jewish artists in Australia and Australian-Jewish artists overseas. It encourages histories of Australian Theosophist artists and architects, both building our capital city here and living and working overseas. It encourages histories of UnAustralian artists everywhere, both here and around the world. Histories of the reception of Indigenous art overseas are beginning to be written. This short history of UnAustralian Indigenous art can undoubtedly be seen as something of a victory after the failure of the Australian Voice.

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

CONVENORS

Rex Butler, Monash University

A.D.S. Donaldson

Rex Butler and A.D.S. Donaldson have been writing an "UnAustralian" history of Australian art for some 20 years. In 2023 a collection of their writings was published as *UnAustralian Art: 10 Essays in Transnational Art History* (Power Publications). Most recently, they have written 'The Myth of Heterosexuality: Queer Australian Artists, Art Historians and Gallerists in London, 1930-1961' in *Journal of Australian Studies* 48(3) and an essay for the catalogue of the forthcoming *Dangerously Modern: Australian Women in France 1890-1950* exhibition at AGSA and AGNSW.

PRESENTATION #1 — Discovering—Paul Olds (1922–1976)

Miriam Olds Spence

Abstract: Artist Paul Olds is seen today as an outlier within New Zealand's story of art, sometimes referred to as a minor artist. Christchurch-born and of Jewish and British descent, he was a highly trained and respected artist during his lifetime, but since his untimely death aged 53 in 1976, he has been forgotten. What caused this act of deliberately omitting a once respected artist from New Zealand's history of art, and could this be seen as bearing similarities to today's cancel culture? Ignoring Olds is largely due to his choice of art production at a pivotal time of change and how art writers and historians constructed New Zealand's art history from the 1980s onwards. His modernist stylistic evolution involved Cubism, which he began experimenting with during his time in Europe. Cubism, being a foreign import, was deemed by many as being un-New Zealand and therefore undesirable at a time when there existed the quest for a national identity or New Zealandness. However, omitting artists bears greater consequences, as Katy Hessel points out in her publication *The Story of Art Without Men* (2022). She writes that "artists pinpoint moments of history through a uniquely expressive medium and allow us to make sense of a time. If we aren't seeing art by a wide range of people, we aren't really seeing society, history or culture as a whole..." By focusing on a select few artists and cancelling others, we are not really experiencing the actual plurality of the story of New Zealand art. So, by un-cancelling Olds, we are not only expanding the history of art but also our knowledge of Wellington's artistic scene (1957–76).

Miriam Olds Spence was born in Wellington to Elisabeth and Paul Olds. When I was three years old, my parents separated, and my mother and I moved to Germany, where I grew up. I did not return to Wellington until three years after my father died in 1979. I have just submitted my PhD thesis at the University of Auckland, Waipapa Taumata Rau. My topic stems from a desire to better understand my

father's pedagogy and body of work within the context of New Zealand's art history. In 2024, I had an article published, 'Locating Paul Olds Within New Zealand Modernism', in *The Journal of New Zealand Studies*. I also presented a paper, 'Modernism and Paul Olds (1922–1976)', at the AAANZ at Griffith University on the Gold Coast in

PRESENTATION #2 — Wrapped & spiced—sensory archives of belonging

Neeti Sethi

Utilising the saree and curry as examples, this paper explores the use of costumes, textiles and cuisine as unruly objects and archives embodying the site of cultural identity and discrimination of BIPOC people in Australia. Reading the saree beyond its decorative function as a living fabric, not as a costume, unstitched garment, textile or piece of cloth, it views its use as a memory, gendered identity, a spiritual connection, a cultural history, a history of migration and resilience, and an underlying form of resistance in the diasporic South Asian context. Like the curry, a monolithic word often misused to signify South Asian culture, this paper unpacks both costumes and cuisines as bridges and sites of stereotyping. And in representing them as unruly objects, as contested symbols of multiculturalism in Australia, this paper seeks to describe the core of Australian culture that simultaneously celebrates and marginalises BIPOC communities as the 'other'. Through sensory storytelling, visual artefacts and participatory methods, this paper will invite the audience to think, feel and taste the layered meanings of samples of these objects. And reflect upon the beauty and vibrancy multiculturalism brings to Australia, and the undeniable peripheralisation of BIPOC sentiments that is shredding the Australian cultural fabric.

Dr Neeti Sethi is a transdisciplinary educator, researcher and community-engaged artist based in Boorloo (Perth), Western Australia. With a PhD in Art Theory from UNSW, she was trained in visual arts, and her work sits at the intersection of transcultural pedagogy, community storytelling and socially engaged arts practice. Neeti has led creative and academic programs across India and Africa, and currently coordinates the Education Program at the John Curtin Gallery while teaching at Curtin College. Her research and work foreground South Asian and First Nations narratives, decolonial methodologies and the use of everyday materials, such as textiles, food, and language, as unruly archives of identity, belonging and resistance. A NAATI-certified interpreter in multiple South Asian languages, Neeti brings a deeply multilingual, embodied and intersectional lens to her practice. Her work is rooted in a belief that learning spaces, whether in classrooms, galleries or communities, must be inclusive, sensory and shaped by the lived experiences of migrant voices.

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

PRESENTATION #3 — Who (the bloody hell) is this 'we'? Asian Australian strategies for a 'transcultural radical' history of (un) Australian art

Olivier Krischer, *University of New South Wales*

Abstract: Asian Australian artists remain largely invisible in histories of Australian art. While the field of Asian Australian studies has grown since the 1980s, with calls for its 'disiplining' in academia two decades ago, this work has seemingly been ghettoised by the Anglo-Australian authors of 'our' art history. This paper considers a selection of Asian Australian artists from the 1980s to the present as case studies representing not a singular style or practice that might be added, like a missing chapter, to the story of Australian art, but rather a set of strategies through which Asian Australian artists have explored questions of personal, cultural and art- historical identity. When art by Asian Australian artists *has* featured in stories of 'Australian art', it has typically been in terms of the first two prisms: personal and cultural identity, where Asian Australian artists are permitted or summoned to perform multiculturalism, exchange and diversity, as symbols of a changing Australia and its migrant history. This paper instead considers artworks that critically engage with the art-historical imaginary of White Australia—like Hiram To's *I spy through the rose coloured glass* (1988-89); Nikki Lam's performative video *Falling Leaf Returns to its Roots* (2014), reenacting Max Dupain's *Sunbather* (1937); or John Young's abstract dialogue with Ian Fairweather in *The Chinese Room (Mangrove)* (2022). These strategies are complex negotiations of a 'transcultural radical' subjectivity, which implies not an expansion or inclusion, but a rewriting of 'Australian art history'.

Olivier Krischer is a historian and curator of art from East Asia and the Asian Australian diaspora, whose research concerns modern and contemporary transcultural art, photography and intermedia practices. He is a Lecturer at the University of New South Wales School of Art & Design. His recent publications include the edited, co-authored books *John Young: The History Projects* (Power Publications, 2025) and *Wayfaring: Photography in Taiwan, 1980s–1980s* (with Shuxia Chen, Australian Centre on China in the World, 2025). In 2024 he curated *Assembly*, featuring eight Hong Kong-born artists, including work by the Australia-based artists John Young, Nikki Lam, Cyrus Tang, Rainbow Chan and the late Hiram To. Previously, he was Deputy Director of the University of Sydney China Studies Centre, a Postdoctoral Fellow at the Australian National University and Managing Editor for *Art Asia Pacific* magazine, based in Hong Kong.

PRESENTATION #4 — She looked blankly at the canvas, with its uncompromising white stare

Gail Hastings

Abstract: The title of this paper is a line from *To the Lighthouse*, which Virginia Woolf began writing in 1925 and published in 1927 through Hogarth Press. In 1965, the philosopher Richard Wollheim revisits this notion of an uncompromising return stare in his essay 'Minimal Art'. The essay, notorious for bequeathing its moniker upon a new art Wollheim was highly critical of and was in fact writing against, is equally famous for omitting any reference to the work that now bears the essay's name. Instead, Wollheim refers to a historic passage when, as he writes, the poet Stéphane Mallarmé "describes the terror, the sense of sterility, that the poet experiences when he sits down at his desk, confronts the sheet of paper before him on which his poem is supposed to be composed, and no words come to him". Henceforth called minimal art, the new art was also called an art of the real for departing from illusionistic space to embrace real space. Woolf's similar embrace of the real in her 1925-7 endeavour in part defines reality as the distance between oneself and the eye staring back. If today's absorption in our smart phones overrides our shared social space to find us alone together alongside each other in a tram or at a meal, is today's art canvas our smart phone's screen? And if so, does it stare back?

Gail Hastings is a visual artist who began studying art in Perth at Curtin University, before completing her undergrad in sculpture in Melbourne. On graduating at the end of 1988, early exhibitions at Store 5 and Gertrude Contemporary include *Perspecta* at the AGNSW in 1991, and the inaugural *Primavera* at the MCA, Sydney, in 1992. In 2001, Hastings was the first artist invited to guest curate *Primavera*. She insisted the included artists receive double the usual artist's fee. Through a scholarship, Hastings received her doctorate from The University of Sydney. Her 2007 exhibition at the AGNSW, *Overheard Conversations*, travelled to PICA in 2008. In 2017, her book *Missing: Four Sculptuations* shared AAANZ's best artist book prize, and in 2022 her book *Space Practising Tools* was highly commended in AAANZ's best artist-led publications prize.

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

[Panel #59](#)

ARTS: [G61] Arts Lecture Room 5

The objects held within: exhibition histories and their discontents

Session #1

Abstract: To borrow from Afterall exhibitions are “when art becomes public.” As the curator’s role has become increasingly central in contemporary art discourse, so too has the critical study of exhibition formats and their histories—often examined in tandem with the trajectories of individual artworks and artists. This panel considers the politics of exhibition histories and the artworks and objects they hold within.

CONVENORS

Hilary Thurlow, Monash University

Amelia Brown, National Gallery of Australia

Hilary Thurlow is a PhD candidate in Art History & Theory at Monash University, Naarm/Melbourne where her research focusses on the life and work of Cuban artist, Tania Bruguera. She is the Managing Editor of Memo Magazine and has contributed to Frieze, ArtAsiaPacific, and Art News Aotearoa. In 2023–2024, she was a Fulbright Scholar at the University of Chicago.

Amelia Brown currently works as Curatorial Assistant, International Art at the National Gallery of Australia, Kamberri/Canberra. Prior to working at the NGA, she held positions in registration at QAGOMA and the University of Queensland Art Museum. While undertaking honours in 2019, she was the recipient of the Kinnane Endowment Fund Art History Scholarship.

PRESENTATION #1 — The Gay Museum: an exhibition exploring the history of lesbian and gay presence in Western Australia

Brent Harrison, University of Western Australia

Abstract: The Gay Museum was an exhibition curated by Western Australian artist, Jo Darbyshire. Held at the Western Australian Museum in 2003, The Gay Museum sought to rectify the absence of any visible queerness in the State’s Collection and explore the history of gay and lesbian presence in Western Australia. The exhibition was part of Darbyshire’s research for her Masters of Creative Arts in Cultural Heritage at Curtin University, during which time she spent two years as artist-in-residence at the Western Australian Museum. During her residency, Darbyshire investigated the Museum’s Collection and questioned traditional museum practices based on taxonomy and provenance. Using strategies from the visual arts such as juxtaposition, installation, text,

humour and metaphor, Darbyshire recontextualised objects from various departments such as anthropology, history and biology, to emphasise the rich history of queer culture in Western Australia. The Gay Museum has been cited as one of the first examples of ‘queering the museum’ and is referenced in The National Gallery of Victoria’s publication, QUEER: Stories from the NGV Collection (2021) and Queering the Museum (2020), by Craig Middleton and Nikki Sullivan. Since The Gay Museum, Darbyshire’s methodology has become an accepted approach to dealing with the exclusion of queer lives from historical records.

Brent Harrison is the Assistant Curator of The University of Western Australia Art Collection at Lawrence Wilson Art Gallery. He has previously worked at the Perth Institute of Contemporary Arts (PICA), Kerry Stokes Collection, Art Gallery of Western Australia and Goolugatup Heathcote Gallery. Recent curatorial projects include *de-centre re-centre* (co-curated with Theo Costantino, Lee Kinsella and Christine Tomás, Lawrence Wilson Art Gallery, 2025), *Hatched: National Graduate Show 2024* (PICA), *Looking Up* (co-curated with Abigail Moncrieff, Perth Cultural Centre and State Library of Western Australia facade, 2023), *The beautiful is useful* (Goolugatup Heathcote Gallery, 2023), *Hatched: National Graduate Show 2023* (PICA) and *HERE&NOW20: Perfectly Queer* (Lawrence Wilson Art Gallery, 2020). He has participated in the Perth Centre for Photography’s *Curatorial Considerations* program, Ballarat International Foto Biennale’s *In Focus Curator Forum* and the Australia Council’s Venice Biennale Professional Development Program. Harrison is currently completing a Master of Curatorial Studies in Fine Arts at The University of Western Australia.

PRESENTATION #2 — Unwritten lineages – an inherited history: masterpieces of Muhammadan Art, 1910 Munich

Tahmina Maskinyar, West Space

This paper examines the art history legacy of the 1910 Munich exhibition *Meisterwerke muhammedanischer Kunst* (Masterpieces of Muhammadan Art) and traces the discontents circumstantial to the colonial gaze that were possibly inherited from its curation and public encounter.

Beginning with the self-prophesying curatorial intention of the exhibition “*In addition to reaching our scholarly goals, the task of the exhibition is to present the purely artistic significance of this area of the arts which to many is unknown or misunderstood. The exhibition intends to demonstrate that Muhammadan artworks deserve to be considered on a par with the art of other cultures, and that the colour harmony and ornamental grandeur may well serve as an inspiration and open up new directions for modern art.*”

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

The strategy that realised this ambition was to arrange objects by medium, highlight ornamental and chromatic qualities, and collapse regional schools of practice into generic designation such as “Persian.” In this way, folios from the Herat school were rendered as timeless masterpieces rather than situated works with specific provenance.

Wassily Kandinsky’s review of the exhibition demonstrates the consequences of this framing. He described Persian paintings as revelations, works of heavenly origin that provided spiritual nourishment. Most significantly, he singled out their practice of hidden forms, which he internalised in his own experiments with partial abstraction. Henri Matisse also visited the exhibition and later echoed its impact, praising the colour harmonies of ‘Persian miniatures’, which informed his increasingly bold use of line and pattern.

The appropriations of both artists were simultaneously conditioned by curatorial intention and omission. Deprived of an accurate attribution, the works became anonymous sources of aesthetic energy. The paper argues that this curatorial omission has shaped vocabularies and secured a contemporary inheritance where to this day the Herat School is not attributed against any art historical analysis of Persian miniatures on display in the 1910 exhibition.

Tahmina Maskinyar is a curator and writer born in Kabul and raised on Whadjuk Noongar Boodja near the Djarlgarro Beelier (Canning River). Her practice is guided by a commitment to amplifying the existing capacities of artists and arts workers, to engage in development, learning, and transformative conversations, anchored in place and informed by global solidarities.

She is currently the Curator at West Space in Naarm (Melbourne). Previously, as Program Manager for Visual Arts at Creative Australia (2020–2025), she developed pivotal professional development programs for the sector and stewarded the production of major projects including Archie Moore’s Golden Lion-winning presentation *kith and kin* (2024) curated by Ellie Buttrose for the Venice Biennale.

Her writing has been featured in publications such as *Fine Print*, *Architecture Australia*, *un Magazine*, *Art Guide*, and *West Space Offsite*.

PRESENTATION #3 — The curator as catalyst: Brian Finemore’s unruly legacy

Jonathan Butler, *University of Melbourne*

Abstract: Brian Finemore’s legacy resists containment. Neither widely celebrated nor dismissed, his career occupies an unresolved space between curatorial innovation and bureaucratic conservatism. Appointed internally as the NGV’s first Head Curator of Australian Art in 1962, he curated more than twenty exhibitions over sixteen

years, including the landmark contemporary shows *The Field* (1968) and *Object and Idea* (1973). If remembered at all, Finemore (1925–1975) is credited with two key contributions: championing the academic exhibition catalogue, and lending institutional weight to abstract art.

This paper challenges the received wisdom of *The Field*’s impact. Commemorated with a 2018 “remembering” exhibition, did Finemore galvanise a new institutional ambition by positioning the gallery as a site for contemporary cultural exchange, or, merely showcase derivative works with limited legacy? Did he help launch, or as Ian Milliss claims, sink formalist abstraction? Were his rigorous catalogues an honourable intellectual contribution, or an attempt to over-intellectualise at the expense of emotional engagement? Through a set of historiographical and curatorial provocations, this paper reconsiders the legacy of Brian Finemore and his role in shaping Australian exhibition culture.

Unlike contemporaries, Finemore has yet to receive sustained scholarly attention. Drawing on three years of original research, including over 25 interviews and previously unseen archival materials from the NGV and Finemore’s personal papers, this paper investigates Finemore’s impact as a central yet overlooked figure in Australian curatorial history.

Jonathan Butler lives in Melbourne and works at University of Melbourne. He was the Tasmanian representative of the National Gallery of Australia and Sony Foundation Australia Summer Scholarship. His debut non-fiction book *THE BOY IN THE DRESS* (Affirm Press, 2022) was shortlisted for The Age Book of the Year (2022), and won the Danger Award (2023). He is a co-host on the Triple R Radio show *Queer View Mirror* and his work has been published in *The Guardian*, *Meanjin* and *ArtsHub*.

Panel #60

LWAG JHAC Gallery

Noise/Object

Workshop

‘mg’ is a performance collective with a shared interest in experimental lorecraft, noise and role-play gaming.

For this workshop, a contingent of mg members will guide participants through methodologies of performance making in the in-between space of ‘noise’ and ‘object’, where the former is the condition for the stability of the latter.

Based on the collective’s 2022 work ‘Distention’, the structure will follow a score of ‘gameplay’ rules that draw out the unstable nature of provided objects (or ‘play pieces’). These objects will be studied, manipulated, and rearranged through the game, conditioned itself by a set of roles and behaviours adapted by players.

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

This workshop will result in a collaborative sound work, to be published alongside notes and annotation at a later point. Everyone is welcome, but we are seeking participants interested in social dissonance, noise-based ontologies, gaming, play and world building.

CONVENORS

Paul Boyé, *University of Western Australia*

Chandler Abrahams

Samuel Beilby, *University of Western Australia*

[Panel #61](#)

EZONENTH: [109] Learning Studio

Relational ecologies and the unruliness of practice: towards climate aware creative methodologies

Session #1

Abstract: This panel brings together members of the Climate Aware Creative Practices (CACP) Network to reflect on key provocations emerging from Relational Ecologies, a laboratory and intensive run by the network at ACCA across 2024/2025. Grounded in shared methodologies of collaboration, embodiment, and site-specific engagement, it explores how climate-aware creative practices may mobilise unruly objects such as haptic weather scores, tarot decks, native plants and lab materials, as tools for unsettling institutional, disciplinary, and extractive logics.

Foregrounding Indigenous land justice (Harwood) and relationality as core principles, the presentations examine how creative and pedagogical practices resist closure, categorisation, and the passive containment of ecological crisis. Together, they articulate artistic models that embrace multiplicity, ambiguity, and resilience in the face of ecological and institutional precarity.

The panel will collectively reflect on materially led, embodied and participatory practices such as workshops, collective readings, and speculative tools which were central to Relational Ecologies. The panel will seek to understand how ecological intimacy can be fostered and alliances cultivated across species, disciplines, and communities. Additionally, the panel examines how artists and researchers engage with matter not as passive subjects but as collaborators, considering how attunement to material agency galvanises ethical and aesthetic responses to ecological crisis.

The panel will draw from CACP members involved in the Relational Ecologies project, including the named participants and convenors, along with Beth Arnold, Lleah Smith, Mark Friedlander, Dr Anastasia

Murney, Dr Courtney Pedersen, Dr Lucas Ihlein and Dr Clare McCracken.

CONVENORS

Bronwyn Bailey-Charteris, *University of New South Wales*

Tara McDowell, *Monash University*

Tara McDowell is Professor and Director of Curatorial Practice at Monash University in Melbourne, Australia. Her research interests include contemporary curating, exhibition histories, art institutions, feminist and queer spaces of sociability and production, and the various support structures of art, including home, school, exhibition, labour, and friendship. She is a founding member of Climate Aware Creative Practices, an Australia-wide alliance of creative arts educators, researchers, and practitioners working together to deepen engagement with the challenges posed by climate change. McDowell currently leads the Australia Research Council project Care and Repair: Rethinking Contemporary Curation for Conditions of Crisis.

Dr Bronwyn Bailey-Charteris Senior Research Associate, ARC Centre of Excellence for Automated Decision-Making and Society (ADM+S) University of New South Wales Dr Bronwyn Bailey-Charteris is an Australian and Swedish curator, writer and lecturer based on Darug and Gundungurra Country, Blue Mountains. Her expertise is on the poetics and politics of eco-aesthetics and curatorial theory with a focus on water, environmental art and hydrofeminism. Her work navigates fluid territories through her academic work, curatorial theory and independent curatorial practice, which spans the Nordic and Oceanic contexts. Her work seeks to address the climate crisis through creative practice, theory making and pedagogy and charts new ways of seeing water's currents across aesthetic, cultural, and computational landscapes. Currently she is the Senior Research Associate at UNSW as part of the ARC Centre of Excellence for Automated Decision-Making and Society (ADM+S) and sits on the Steering Committee for Climate Aware Creative Practices (CACP) network.

PRESENTERS

Terri Bird, *Monash University*

Jo Pollitt, *Edith Cowan University*

Katie Lee, *Deakin University*

Charles Robb, *Queensland University of Technology*

Lucas Ihlein, *University of Wollongong*

Terri Bird is an artist and writer who lives and works on the lands of the Boonwurrung people of the Kulin Nation in Naarm/Melbourne. She is an Associate Professor in the Department of Fine Arts at Monash University and a member of the collaborative art group Open Spatial Workshop (OSW), along with

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

Bianca Hester and Scott Mitchell. Over the past 23 years OSW has produced a broad range of work spanning sculpture, installation, public art, curated events, publications and video production. For a number of years, the work of OSW has been focused on mobilizing the temporal geo-logics evident in geology as a means of engaging with future possibilities. Most recently the work 'Metabolic Scales' was included in *These Entanglements: Ecology After Nature*, curated by Anna Briers, at University of Queensland Art Museum.

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'.

Katie Lee is an artist and lecturer in Visual Arts at Deakin University, based in Naarm (Melbourne), Australia. Her practice works with sculpture, performance and video as methodology to examine relations between objects, bodies, and materials. She has exhibited nationally and internationally since 2005, with recent work including 'Unfathomable Alphabets' (Project 8), 'Nothing New' (Performance Art Festival Graz, Austria), and 'Moving Objects' (Melbourne Art Fair Project Space). She is a member of the LAST collective and regularly collaborates with artists interested in interdisciplinary practice. She is co-leader of the Public Exchange Bureau research cluster. Her current research explores improvised encounters and the perceptual conditions through which we experience the world.

Charles Robb is an artist and Associate Professor of Visual Art at QUT in Brisbane/Meenjin. He leads the first-year Open Studio program, teaching experimental, collaborative and cross-media art methods. His work explores the relationship between memorialisation and incidental form through sculpture, digital and photographic media, and has been exhibited widely, including at MONA (Hobart), Museum of Contemporary Art (Sydney), and Ian Potter Centre: NGV Australia (Melbourne). Robb is also active in the field of public art and has recently completed two major sculpture commissions for the Australian War Memorial in Canberra. He currently serves as Deputy Chair of the Australian Council of University Art and Design Schools.

A/Pro Lucas Ihlein is an artist-researcher focusing on regenerative agriculture and the social and cultural

dimensions of environmental management. He also collaborates with Dr Louise Curham as Teaching and Learning Cinema, re-enacting and documenting 1970s expanded cinema as an experimental method of intangible cultural heritage preservation. He teaches Contemporary Art at University of Wollongong, Australia.

Panel #62

EZONENTH: [111] Learning Studio

Australian object histories

Abstract: 'Australia' is both a place and an idea – a home and a prison, a colony and a nation, as well as a locus of Country and kinship connections – and in this contested space objects have been crucial in materialising identity. The prevalence of objects in Australian culture is distinctive, posing challenges and opportunities for scholars. Objects are an intrinsic part of Aboriginal and Torres Strait Islander cultures, which form the world's longest enduring civilisation. Beyond linking nations and language groups with each other and with the wider Indo-Pacific region through their circulation, objects are integral to the histories of migration of people to Australia and their relationship to diasporic experience. Since British invasion, they have been implemented in narratives of empire and nation-building. More recently, they have been enlisted to explore the imbricated, dispersed, and relational aspects of contemporary Australian culture through revisionist and decolonising initiatives.

In conjunction with the publication of the edited volume, *The Australian Object: Making Material Histories* (Bloomsbury Academic Press, March 2026), this session offers a material intervention into Australian art histories by examining objects that expand definitions of art, nationhood, and identity. It combines art history's attentiveness to form and meaning with material culture's concern for use, materials, and patterns of movement to explore objects that have enriched culture and shaped personal and political life in this country in complex, often overlooked ways. Seeking papers that employ an object-led approach to explore the functional, multi-sensory, and mobile aspects of Australian objects across time and space, the session embraces the slipperiness of the term 'Australian' to generate unruly material histories of Country, concept, and place.

Session #1 Object trajectories

This session traces the movements and life cycles of objects, exploring their shifting significance over time in different cultures and contexts.

CONVENOR

Molly Duggins, National Art School

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

Dr Molly Duggins is a lecturer in the Department of Art History and Theory at the National Art School, Sydney. Her research explores the intersections between colonial art, craft, and environment and has been supported by fellowships from the Yale Center for British Art and the State Library of New South Wales. Recent publications include 'The Australian Object: Making Material Histories' (co-edited with Dr Georgina Cole and Dr Mark De Vitis, Bloomsbury Academic, 2025); 'Sea Currents in Nineteenth-Century Art, Science, and Culture' (co-edited with Dr. Kathleen Davidson, Bloomsbury Academic, 2023); and 'Sailors' Valentines: Shell Mosaics from Victorian Barbados', *British Art Studies* (Autumn 2023).

PRESENTATION #1 — Odyssey of a Mawurndjul, from Maningrida to Tate Modern

Roger Benjamin, University of Sydney

The great bark by the late Balang (Mawurndjul) – variously entitled *Untitled*; *Buluwana*; and *Female Ancestor* – has shaped my life as a collector. In this academic confessional, I recount owning an art object in hindsight destined to enter a major museum.

In 1989 as a newly-salaried lecturer, Balang's 'museum-sized' bark at Deutscher Gertrude Street blinded me with its unruly intensity. Reserved by Perth's AGWA, it became available when curators adjudged its story too frightening for the public: *Binnin – black men. A murderer in early times he killed all these children – Wurdud*.

Living alone, I fearlessly hung the Ancestor on the double-height wall over my desk. I would look up to a landscape of extra-fine *rrark* and painted bones, fringed by clutches of children's skulls. Over decades the Mawurndjul moved from a Parkville terrace to the concrete blocks of a modernist house in Canberra; two children grew up in its presence. In Sydney at last the bark went public, presiding over the Schaeffer Fine Arts Library.

From there the Ancestor travelled to the AGNSW's *Crossing Country* (2004), to Basel, Switzerland (2006), and the MCA's *I am the Old and the New*, now reinterpreted as *Buluwana* – a benign female figure whose children merely died of thirst. But the image remains inscrutable; Balang's 'inside' story is lost.

Aura engenders picturing: from a book cover, to *Art Monthly*, to London's *FT*, announcing *Buluwana*'s purchase via the Qantas/Tate/MCA acquisition scheme in 2020. *Buluwana*, the first Aboriginal bark to enter the museum, will henceforth chasten modern art-lovers by the thousand.

Roger Benjamin is a professor of art history, curator and occasional critic based at the University of Sydney. He trained at the University of Melbourne and Bryn Mawr College, and has held posts in

Melbourne, Canberra (ANU) and Sydney (Power Institute). He has lectured and published widely on Henri Matisse, French Orientalist art, and contemporary Australian and Aboriginal art. His books include *Orientalist Aesthetics* (2003), *Icons of the Desert* (2009), *Kandinsky and Klee in Tunisia* (2015), and *Growing up Modern: Canberra's Round House and Alex Jelinek* (2023).

PRESENTATION #2 — Casuarina glauca/guman in Farm Cove/Wuganmagulya

Michael Hill, National Art School

There is a clump of *Casuarina glauca* in Sydney's Royal Botanic Garden that springs from pre-1788 rootstock. The tree was once the dominant species on harbour foreshores: its roots nourished the soil, secured the high tide line, and provided the governing element of the ecological community. The Eora named the *Casuarina guman* and wove it into the story of country. The colonists cleared the tree for crops; soon after, it was identified as good for roof shingles, and the surrounding inlets were also stripped of *Casuarina*. Felled but not dug up, *C. glauca* roots continued to sucker and in 1842 three specimens on higher ground were deemed the suitable backdrop for the colony's inaugural monument to Governor Bourke. The trees stood beside the statue for seventy years, surviving even the fire that consumed the Garden Palace only metres away, until vanishing in the 1920s for the newly expanded State Library. The reappearance of the *Casuarina glauca* down by the water reveals both the ecology lurking within the Botanic Gardens, and the cultural transformation of Wuganmagulya into Farm Cove.

Dr Michael Hill is Head of Art History and Theory at the National Art School, Sydney. His research begins and ends with the Italian Baroque, with detours through classical architectural theory, historiography, Australian sculpture, and Sydney's ecology. His most recent publication is *Death, Disease, and Mysticism in Early Modern Art*, edited with Jennifer Milam, Amsterdam University Press, 2025.

PRESENTATION #3 — Made in Poland: textile anamnesis and the Australian souvenir

Grace Pundyk, Australian National University

The vintage Australian souvenir textile, with its pictorial narratives of native flora or fauna, industry, sport, agriculture, indigenous representation and so on is widely viewed as a marker of national memory and identity. Even so, these designed artefacts of tourism are highly fabricated fictions of place. They speak more to the dominant masculine narrative of a colonised Australia, one that continues to silence/contain the wild and to erase/forget that which came before.

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

This is evident in the disregard of the place of manufacture and the role these designs play in manipulating the narrative of First Peoples or the destruction of natural habitats and species. Even those vibrant and widely produced souvenir textiles depicting native flora are representative of colonisation; they are inscribed (quite literally) with the names of the plants and the places on Country, as if this then affords legitimacy to the claiming of this land.

'Made in Poland: textile anamnesis and the Australiana souvenir' is an interdisciplinary project exploring the notion of the Australiana textile souvenir as an ontological marker of memory, identity, renewal and restoration. Specifically, its focus on vintage Australiana souvenir linen textiles 'Made in Poland' during Poland's communist era reframes these ontological assumptions: the textile objects' printed designs may be recognised as Australian, but the 'Made in Poland' labels stitched on the underside, the quality of the linen and a score of other signifiers undeniably locates them within a Polish milieu and raises the question: to whom do these objects and their stories belong?

Dr Grace Pundyk is an interdisciplinary artist and scholar based in Melbourne, Australia and living on the lands of the Woi-wurrung and Boon-wurrung. Her work has been exhibited / performed in solo and group shows across Australia, as well as in Poland, Ukraine and Chile.

Published works include *The Honey Trail* (St Martin's Press, New York); *Sons of Sindbad – the Photographs* (National Maritime Museum, Greenwich); *Steppe* (Australian Plays); and chapters in academic publications including Jagiellonian University Press, Polish Academy of Sciences, and Routledge. Grace's current project is an interdisciplinary/creative practice exploring notions of memory and identity, renewal and restoration via an investigation of vintage Australian souvenir linen textiles made in Poland during the communist era. In addition to exhibiting her work, she is progressing research in her capacity as Visiting Fellow at the Centre of European Studies, Australian National University, as well as carrying out research at the Państwowe Muzeum Etnograficzne w Warszawie (National Ethnography Museum Warsaw).

Panel #63

PHYS: [G41] Ross Lecture Theatre

State-owned cultural material: the trials of care and poetics of change

National and state cultural institutions (including galleries, museums, libraries and archives) are responsible for acquiring, preserving and interpreting

objects of national significance, and making them accessible to the public. How do these institutions acquire, accession, care for and interpret objects that question, criticise or intervene in government policies, decisions, or national histories? Are there examples of state-owned objects that disrupt past or present government actions, ideals and power structures through their materiality, content or the way they have been studied, displayed and interpreted? What knowledge, change, poetics or other outcomes have resulted from these objects?

How do curators bear both the burden and responsibility to care for objects that relate to trauma caused by government failures, destructive policies or harmful state actions? How do curators who are also public servants navigate relationships with artists and communities while respecting that our actions and employment are governed by a democratic framework based on the concept of service to the Australian public? How do artists, curators and institutions navigate bureaucracy together?

CONVENOR

Elise Routledge, *Australian War Memorial*

Elise Routledge graduated from the University of New South Wales with a Bachelor of Art Theory and Master of Art Administration, where she was awarded the Master of Art Administration Scholarship. She has worked with Monash University Museum of Art (MUMA), Melbourne; Experimenta Media Arts, Melbourne; Shepparton Art Museum (SAM), Shepparton, Victoria; Museum of Contemporary Art Australia, Sydney; and the British Council Australia, Sydney. Elise has helped to manage an artist-run-gallery, curated independent exhibitions, delivered exhibitions, commissions and public art, and written for publications in Australia and abroad. In 2016 she completed a curatorial residency at the International Studio and Curatorial Program, New York City, USA. In 2015 she was awarded funding from the Australia Council for the Arts to research ambitious curatorial programming models in non-capital cities across Europe.

PRESENTATION #1 — A Korean object in global circulation: investigating the limits of repatriation discourse through the example of the Moon Jar at the British Museum

Anna Stewart-Yates, *University of Oxford*

This paper explores how national cultural institutions can responsibly engage with objects that challenge assumptions of rightful ownership, historical justice, and institutional authority. Focusing on the complex biography of an eighteenth-century Moon Jar in the British Museum's Korea Foundation Gallery, it raises broader questions of cultural stewardship, institutional responsibility, and the political meanings embedded in state-held objects. Prompted by a

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

visitor's question — "Shouldn't we give it back?" — it challenges the assumption that cultural artefacts naturally belong to a fixed origin and that their removal is inherently unjust. Instead, it argues that objects such as the Moon Jar are active participants in dynamic networks of power, meaning, and exchange.

Though centred on a non-Australian collection, the case study speaks directly to the responsibilities of Australian institutions that hold items implicated in colonisation, displacement, and contested ownership. It considers how curators — as both public servants and cultural interlocutors — navigate tensions between bureaucratic accountability and ethical responsiveness. Drawing on actor-network theory, object biography, and material culture methodologies, the paper presents the Moon Jar as an agent whose significance has been continuously remade through interactions with collectors, curators, institutions, and states.

Through its journey — from eighteenth-century Chosŏn to colonial excavation, British Studio Pottery workshops, and contemporary display — the Moon Jar has accreted multiple meanings. By foregrounding object agency and institutional responsibility, this paper contributes to a broader conversation about what it means to belong — and how cultural institutions might serve the public not only by preserving national identity, but by complicating and interrogating it.

Anna Stewart-Yates is a current masters student at the University of Oxford, UK in the History of Art and Visual Culture, where her research focuses on intercultural exchange and the global movement of Korean and Japanese objects in the early 20th century. She is a graduate of the Australian National University, Canberra with First Class Honours in Art History/Curatorship and Law and practiced as a commercial lawyer with a pro bono focus supporting First Nations artists. She has previously held positions as a sessional academic at the Australian National University in art history and legal theory, and conducted provenance research on the South East Asian antiquities collection at the National Gallery of Australia, Canberra. She is interested in developing interdisciplinary approaches across art history, law, and heritage.

PRESENTATION #2 — Walking home: road to Trachoni Kythreas

Nike Savvas

This abstract integrates archival research with contemporary art practice in the context of my recent body of work titled "Walking Home: Road to Trachoni Kythreas" (2025) and as a case study of extensive engagement with official archives in Cyprus. These include the Cyprus Research Centre, Committee on Missing Persons, Press and Information Office and CyBC Historical Archives.

The research - in developing studio outcomes and coinciding with the 50th anniversary of the Turkish invasion and occupation of Cyprus, delves into personal and collective memory, intergenerational trauma, and the complex narratives surrounding loss and identity.

My research navigated diverse archival sources, from official government records to personal testimonies and photographic collections that were often fragmented and dispersed across various institutions. This presentation discusses the challenges and insights gained from accessing these archives, interpreting the research information gleaned and the resulting outcomes that were developed.

The artistic outcomes - encompassing video and wall based works, translate these archival encounters into a resonant visual language. "Walking Home" explores how artistic intervention can re-animate dormant histories, giving voice to suppressed narratives and fostering empathy for those impacted by geopolitical conflict. This paper demonstrates how a creative research methodology, rooted in archival engagement, can offer critical new perspectives on complex intergenerational histories.

Trained as a painter, Nike Savvas works across scale and materials to create large-scale installations. She has made work for the Toi Art Te Papa, Wellington; Art Gallery of New South Wales, Sydney; Museum of Contemporary Art, Sydney; Auckland Art Gallery; Australian Centre for Contemporary Art, Melbourne; Art Gallery of South Australia, Camden Arts Centre, London; Artspace, Sydney; IMA, Brisbane; Performance Space, Sydney; Museum of Contemporary Art, Los Angeles; Leeds Art Gallery, UK; Southbank Centre, London, UK.

Savvas' work is held in many public collections including Art Gallery of New South Wales, Auckland Art Gallery; Toi Art Te Papa Tongarewa, Wellington; Museum of Contemporary Art, Sydney; Cyprus Ministry of Culture Collection (National Collection), Nicosia, Cyprus; Tate Library Collection, London; Scottish National Gallery of Modern Art, Edinburgh; British Museum, London; Chelsea College of Art and Design, London; The Royal College of Art, London; Victoria & Albert Museum, London; UTS Gallery Art Collection, Sydney; RMIT University Art Collection, Melbourne; Deakin University Museum, Melbourne; The Whitworth Art Gallery, Manchester, UK.

PRESENTATION #3 — Confronting the archive: creative responses to state histories

Natasha Cantwell, Public Record Office Victoria

Victoria's state archives are home to many confronting histories - records of state sanctioned abuse, the destruction of Country, and the persecution of those who defied the prevailing moral codes of their time. Bureaucratic in tone and often clinical in detail, these documents can be

[Map](#)
[Schedule](#)
[Panel #53](#)
[Panel #54](#)
[Panel #55](#)
[Panel #56](#)
[Panel #57](#)
[Panel #58](#)
[Panel #59](#)
[Panel #60](#)
[Panel #61](#)
[Panel #62](#)
[Panel #63](#)
[Panel #64](#)
[Panel #65](#)
[Panel #66](#)
[Panel #67](#)
[Panel #68](#)
[Panel #69](#)
[Panel #70](#)
[Panel #71](#)
[Panel #72](#)
[Panel #73](#)
[Panel #74](#)
[Panel #75](#)
[Panel #76](#)
[AAANZ AGM](#)
[Keynote #4](#)
[Sundowner](#)

deeply distressing, their matter-of-fact language only amplifying the gravity of the events they describe.

In this presentation, we'll explore how the Victorian Archives Centre's Creative in Residence program works to bring these stories into public consciousness, and how contemporary artists are giving a voice back to those historically reduced to case files and administrative entries. For example, Shannon Slee's investigation into the inquest files of 965 women who died as a result of laws denying access to safe reproductive healthcare, and Sam Wallman's reflection on Max Du Barry, who was driven to suicide in 1972 following police persecution in a state where homosexuality was criminalised.

Now in its second year, the program supports Victorian creatives to undertake research into local histories that resonate with them personally. By displaying their works in dialogue with original records in the foyer gallery of the Victorian Archives Centre, they invite powerful new ways of addressing the archival past.

For *Unruly Objects*, this talk will bring together the perspectives of the curator and the artists involved in the 2025 Creative in Residence exhibition *Rewind Forward*, reflecting on the research and exhibition process, the responses these works have prompted, and the challenges of working creatively and ethically with histories of trauma, resistance and silence.

Natasha Cantwell is the Communications & Public Programming Officer at Public Record Office Victoria, Melbourne. She is the curator and manager of the Creative in Residence Program at the Victorian Archives Centre. The 2025 Creative in Residence exhibitors are: artist, filmmaker and performer, Emile Zile, Illustrator and comics journalist Sam Wallman, visual artist Shannon Slee, graphic designer and illustrator Susan Fitzgerald and Queer-ways collaborators LUCIANO and George Keats.

[Panel #64](#)

ARTS: [G59] Fox Lecture Hall

Early modern unruliness

Session #1 — Unruly media and artistic processes

Abstract: This panel investigates objects made between c.1400-1800 which defy classification, resist control, or transgress normative boundaries. In an era marked by burgeoning empirical science, expanding colonial empires, and increasingly elaborate systems of order (from cabinets of curiosities to theological taxonomies), certain objects stood out not for their conformity but for their disruptive potential. Unruliness could manifest in an object's material properties (melting wax, unruly hair, alchemical substances), its representational

ambiguity (hybrid monsters, anamorphic images, or deceptive materialities), its behavioural agency (automata, relics), or unknowability (when artworks or archives are lost). Paper in this section seek to explore what unruliness meant in early modern contexts, and how it continues to challenge our historical narratives or curatorial strategies today.

CONVENOR

Susanne Meurer, University of Western Australia

Susanne Meurer's research focuses on the cultural and technical history of printmaking, the history of collecting and art historiography. Her recent publications include articles on sixteenth-century etching in *Renaissance Quarterly* (2022) and *Print Quarterly* (2023). She is currently completing a monograph on the earliest German collection of artists' lives, Johann Neudörffer's *Notes on Nuremberg's Artists and Craftsmen* (1547).

PRESENTATION #1 — Collecting oil sketches in seventeenth-century Naples and Florence

Daniel Dolin, University of Western Australia

Abstract: In 1656, as an outbreak of plague ravaged Naples, city officials commissioned the Calabrian painter Mattia Preti to paint votive frescoes over the city gates. A century later, when the Neapolitan painter and biographer of artists Bernardo De' Dominici authored his *vita* of Preti, the frescoes were in a dire state of disrepair. De Dominici noted, however, that a "memory" of the works endured in a *sbozzetto*, or oil sketch, owned by the collector Don Nicola Garofano, while other preparatory *macchie*, or rapid studies in oil paint, entered the large gallery of Nicola's relative, Carlo Garofalo. This paper will address the growing market for such works—variously called *bozzetti*, *sbozzetti*, or *macchie*—in late seventeenth-century Naples, considering the ways in which oil sketches engaged a growing appreciation for artistic virtuosity not only in their aesthetic immediacy, but in the way the painterly trace connected the work to the biography and cult of the artist. Transgressing their original, preparatory function to become autonomous works of art, *bozzetti* are also notoriously conceptually unstable. Halfway between painting and drawing; ideated as a direct trace of the artistic process, but in some cases made after the work, as a *ricordo*, or retouched: oil sketches were prized by some collectors for their vitality and dismissed by others, like Cardinal Leopoldo de' Medici, as overly sketchy. The paper will consider some of these interpretive problems by turning to the *bozzetti* that the Neapolitan painter Luca Giordano produced for Medici patrons in Florence in the 1680s.

Daniel Dolin is a first-year PhD student in History of Art at the University of Western Australia. His research focuses on painting in seventeenth-century Italy.

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

PRESENTATION #2 — Margaret Layton's ungovernable biography: reading sartorial agency as feminine self-fashioning in early modern England

Georgia Horsley, Australian Catholic University

Abstract: At first blush, the early seventeenth-century waistcoat and portrait of Margaret Layton (1590-1641) are not 'unruly' in the way we might expect early modern objects to be unruly. The waistcoat-object pair have become snowed under by institutional narratives, held up for decades as a rare example of an early modern object and a contemporary painted representation—and nothing more.

The summary repeated about Layton's embroidered testimony is not only far too neat, but causes us to overlook a moment of real insight into the complex material world of early modern womanhood.

Margaret brought her waistcoat on her journey from an unmarried maiden to wife; the represented garment, by extension, reveals the same nuanced set of identities co-existing within her portrait. Moreover, this dualistic social identity is not simply represented in the waistcoat: the object enables Layton to embody physically her multiplicity of social roles through one object.

My paper will demonstrate that Margaret Layton, like most early modern women, expressed herself against the grain, using her material culture as an alternative textuality through which she spoke loudly and fluently about her social and familial identities.

In tandem, Layton's portrait and waistcoat convey much more than a generalised representation of an early modern wife interested in fashionable botanical motifs. Drawing on previously unknown primary source evidence, my argument reconsiders the biographies of Layton's waistcoat and portrait to examine how this early modern woman used material culture to explore and assert a multiplicity of gendered identities for herself.

Georgia Horsley will embark on a PhD examining embroidered dress objects and the construction of feminine bodies and identities in early modern England at the Australian Catholic University in 2026. She currently works on artificial intelligence strategy for the Australian Government.

PRESENTATION #3 — *Polypus* in print: the reach of the unruly octopus in the early modern imagination

Alys Daroy

Elizabeth Burns-Dans, Murdoch University

Abstract: In the early modern era, shaped by expanding systems of scientific, theological and colonial order, the *polypus* (octopus) proved remarkably resistant to imaginative and epistemological capture. This paper examines how these cephalopods were represented in early

modern manuscript and print illustrations and their classical and medieval inheritances. Whether rendered as marginal ornamentation, monstrous enigmas or zoological specimens, the octopus's material and cognitive unruliness animated complex visual and conceptual negotiations. We explore how these images, including a folio from *Kitāb al-Hayawān* (date), a medieval Latin manuscript, a fifteenth-century copy of Oppian's *Halieutica* and Ulisse Aldrovandi's engraved *polypus* in *De Mollibus* (1606), among others, stage encounters that are as affective as they are epistemological.

While previous scholarship has often foregrounded the mythic or proto-scientific aspects of marine imagery, few studies attend to their ecological and emotional dimensions. Drawing on the eco-aesthetic and eco-cognitive framework of affective ecology (Barbiero 2014; Berto et al. 2015), we argue that the liminal octopus' fluid morphology and ambiguous agency blur the boundaries between knowing and feeling. In eluding visual and conceptual fixity, it performs a poetics of disturbance where fear and fascination coalesce. Amidst early modern anxieties about the sea's unknowability, the octopus becomes a figure of entangled perception, one that gestures toward enchantment even as it foreshadows extractive and classificatory violence. In an era of accelerating biodiversity loss and marine collapse, such unruly objects offer not only historical insight but a vital reminder of artistic enchantment as a mode of attention and wonder.

Alys Daroy PhD works in the ecological arts. She is co-author of *Shakespeare, Ecology and Adaptation* (Bloomsbury Arden Shakespeare, 2025) and *Sydney's Food Landscapes: Agriculture, Planning, Sustainability* (Palgrave Macmillan, 2025), and has published in *Performance Research*, *Stanislavski Studies*, *RiDE* and *Sustainability*, amongst others. Her creative work has been featured at the Venice Biennale, FORM Gallery and was listed in Australia's Culture for Climate Report. Alys is Lecturer in English and Theatre at Murdoch University, Boorloo.

Elizabeth Burns-Dans PhD is a lecturer of history and arts at Murdoch University, Western Australia. Her PhD explored the lived experience of artists grappling with new technological innovations in the early sixteenth-century book industry. Her current work focuses on the relationship between history and contemporary visual arts, exploring the power artists have to reimagine, recreate and reinterpret our past.

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

[Panel #65](#)

GGGL: [107] Woolnough Lecture Theatre

Occlusion

Session #2

CONVENOR

Richard Read, *University of Western Australia*

PRESENTATION #1 — Abstraction to disclose the imaginary

Dominik Lengyel, *BTU University Cottbus*

Abstract: Occlusion has a lot in common with abstraction, in terms of terminology and misunderstandings. This is because abstraction also emphasises absence. Unlike occlusion, though, nothing that exists is merely concealed; it is removed. Essentially, abstraction is not a deficiency, but a focusing, an emphasising of a deliberately selected aspect of an otherwise complex object. The purpose of abstraction is not actually to remove, but rather to reveal or uncover, to liberate content otherwise hidden in the abundance of complexity, which brings us back to occlusion. Abstraction is more or less prominent in different communication media. In language, for example, the use of highly abstract terms is very common and goes almost unnoticed. The term 'the house', for example, is both very clear and completely open. In the visual realm, abstraction is most common in pictorial form, in the form of functional symbols, such as the symbol for escape routes. In three dimensions, on the other hand, abstraction is almost non-existent. Yet it functions in exactly the same way. It is capable of making the invisible visible, for example by showing the design intentions underlying a realised piece of architecture. Similar to low-resolution photography, such a representation suggests more than it discloses. It does not speak about the real, built architecture, but rather about the imaginary, the idea, for example a design, or even a hypothesis about an archaeological condition. This paper aims to demonstrate a series of successful case studies of abstraction in the communication of architectural hypotheses in archaeology.

Dominik Lengyel. Full university professor and Chair of Architecture and Visualisation at BTU University of Technology since 2006. Studied mathematics and physics for one year before studying architecture at University of Stuttgart in Germany; graduated with distinction and architecture prize after two years at Ecole d'Architecture Paris-Tolbiac and ETH Zurich, Switzerland. Worked as architect at Prof. O. M. Ungers in Cologne, Germany, where he founded an office for architectural visualisation with Catherine Toulouse. First deputy professor, then full professor at Cologne University of Applied Sciences. Member

of European Academy of Sciences and Arts in Salzburg and Koldewey Society, Association for Architectural History Research. His research projects are funded by the German Research Foundation (DFG), the private German Gerda Henkel Foundation for Historical Humanities and the Federal Ministries for Education and Research (BMBF), for Economic Affairs and Energy (BMWi) and for the Interior, Building and Housing (BMI), among others.

PRESENTATION #2 — Decolonizing esoteric practice: unruly methodologies and settler reflexivity

Emma Gardner

Abstract: This paper positions the settler artist engaged in esoteric practice as an unruly object—one whose methodologies resist disciplinary coherence and searches for ethical resolution. Drawing from my practice-led research in textiles, photograms and ritual gestures, I explore how working on Country demands a reflexive, accountable approach to embodiment, myth, and materiality. The recent resurgence of esoteric thematics in contemporary art—through exhibitions of Hilma af Klimt, scholarship on Leonora Carrington and Itell Colquhoun, and Amy Hale's Magic in Contemporary Art lecture series—has opened space for renewed engagement with the numinous and the opaque. Yet for settler artists, this engagement must be critically situated within the colonial histories and ongoing sovereignties of place.

I propose a methodology of attunement—one that responds to what is obscured, overwhelming, or withheld. Occlusion, excess, and refusal are not merely aesthetic conditions but ethical provocations: they ask artists to listen differently, to work with what resists legibility, and to remain accountable to what can not be fully known. I also reflect on the work of Australian artists navigating a similar terrain, whose practices foreground repair. In reframing esoteric practice through a decolonial lens, this paper asks how we might embrace the unruly without reproducing harm—moving beyond self-reflexivity towards accountable entanglement.

Emma Gardner is an interdisciplinary artist based in Meanjin/Brisbane. Her practice explores self-portraiture through reworked textiles, drawing, printmaking, and embroidery, engaging with paganism, folklore, and ritual through a decolonial lens. Gardner's materially driven works interrogate Western mythologies and their entanglements with power, place, and identity, often incorporating textile repair, seasonal gestures, and kinetic installation as modes of embodied critique. Gardner holds a Bachelor of Fine Arts (Honours) and is currently undertaking her Doctor of Visual Arts at Queensland College of Arts. Recent solo exhibitions include, *Ethereal Selves*, at Northsite Contemporary Arts in Cairns, *Fictionalish*, at Logan Art Gallery and *Wildish*,

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

which toured from Redland Gallery to Lismore Regional Gallery. She's also participated in multiple group exhibitions in spaces including the Museum of Brisbane, State Library of Queensland and D-Lux. Gardner's practice-led research has taken her to England, India, Spain and South Africa, supported by funding from the Australian Government, Arts Queensland, the Sydney Myer Foundation and Creative Arts Research Institute.

PRESENTATION #3 — Slippery subjects: eels, resistance and public memory in parramatta

Christiane Keys-Statham, Western Sydney University

Abstract: This paper investigates unruly public objects in Parramatta, Western Sydney, that portray the eel, *Anguilla reinhardtii* and *Anguilla australis* (long and short-finned), or *bara/burra* in Dharug language. For over 60,000 years, Parramatta, also known as Baramada or Burramatta, has been occupied by the Baramadagal / Burramattagal people of the Dharug nation. The city's name derives from the Dharug word for "place where the eels lie down" (City of Parramatta, 2025). Parramatta is a significant place in the story of Australia: one of the earliest administrative hubs of the colony, a site of first contact, Frontier Wars, trauma and dispossession. It has also been a place of reconciliation, of struggles for justice, of cultural diversity and intensive industry. Alongside these human narratives, eels have maintained their migratory routes through the waterways of Parramatta and Western Sydney, despite disruption and environmental degradation. The eel has also persisted in visual representation, its totemic power seemingly undiminished throughout the city's transformation, particularly in the last four decades as Parramatta undergoes fresh waves of urban renewal and reimagining. The artworks and designs featuring eels not only engage with the past but also mediate tensions between memory and erasure, making visible layered temporalities of place embedded in Parramatta's landscape (Somerville, 2015). Informed by recent scholarship on decolonising nature (Demos, 2016) and planetary aesthetics (Ballard, 2021), the paper proposes that public visual culture deploys the eel as a symbol of cultural continuity whilst also perpetuating its invisibility in the urban environment through a process of unintentional memorialisation.

Christiane Keys-Statham is a curator and cultural researcher living and working on unceded Wangal, Gadigal and Dharug lands. Her practice focuses on public art, museums and environmental care, and is grounded in a firm belief in the potential for cultural institutions and artists to contribute to positive social and ecological change. Christiane's work is grounded in collaboration, cultural infrastructure research and place-based projects, and she is

committed to expanding the role of contemporary art in public life. Her curatorial approach is guided by a dedication to equity, inclusion and meaningful engagement, supporting artists and communities to realise ambitious projects across diverse contexts. She has led major curatorial initiatives that integrate cultural policy, community knowledge and creative practice, working closely with local governments, institutions and Indigenous communities. Christiane is currently undertaking PhD research exploring how cultural infrastructure can be successfully embedded through strategic planning, collaborative projects and innovative curatorial practices.

[Panel #66](#)

MATH: [G17] Cheryl Praeger Lecture

Agency, access and relational ethics: case studies drawn from La Trobe University's Collections

Abstract: Three case studies will demonstrate how deep and sustained engagement with artists and community can enable better care, understanding and access of complex collections and cultural materials. This will be modelled through three instances of collection engagement at La Trobe Art Institute, a university gallery situated regionally on Djaara Country in central Victoria. These case studies include radical collections care and access through commissioning, archival research and long-term development projects with partner organisations.

Case study 1, presented by Director Karen Annett, will draw from the research and development of The Centre for Cultural Collections (CCC): an ambitious, multi-year project between Djaara, La Trobe University, and Bendigo Art Gallery. This presentation will discuss the methods of consultation underpinning the project. It will demonstrate how challenging received ways of working can redefine 'best practice' for museums in collaboration with First Nations communities world-wide.

Case study 2, presented by Curator Jacqui Shelton, will consider the project *Lying Inside* by artist Roberta Joy Rich. Contemporary commissions such as this can open up otherwise inaccessible materials to communities' of origin. *Lying Inside* represents the beginning of an alternative repatriation process, guided by community voices and enabled by artists to reassess institutional processes of accessing, archiving and administering cultural materials.

Case study 3, presented by guest curator Jacina Leona and Senior Curator Amelia Wallin, will detail the curatorial process behind the exhibition *Healing: art and institutional care*. This presentation will detail the application of relational ethics; whereby ethics

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

is understood as constantly changing, requiring ongoing participation and reflection. By building relationships with those who have stakes in the collection, the ethics of display and access are navigated collectively.

CONVENOR

Karen Annett, La Trobe Art Institute

Karen Annett is a passionate and dedicated regional arts leader with almost two decades experience working in the gallery and museum sector. She holds a PhD from La Trobe University and is an unwavering advocate for the benefits of regional tertiary education. Prior to her current role as Director of La Trobe Art Institute (LAI), Karen held numerous roles at La Trobe University, including Assistant Director LAI, Public Programs Coordinator, sessional lecturer, Visual Arts, post-graduate supervisor and ITAS tutor. Karen has been key in leading partnerships across the community and cultural sectors in central Victoria, establishing LAI's residency program, and nurturing relationships with key stakeholders in the University and beyond. Karen is also a practicing artist with a strong understanding of the challenges and opportunities presented to artists working regionally.

PRESENTATION #1

Karen Annett, La Trobe Art Institute

Abstract: Session 1 draws from the research and development of The Centre for Cultural Collections (CCC): an ambitious, multi-year project between Djaara, La Trobe University, and Bendigo Art Gallery. Key to the conception of the CCC is balance: between access to collections with their protection, transparency of practice with the privacy of ceremony, and the exchange of Western and First Nations methodologies with the safeguarding of cultural knowledge. This presentation will discuss the methods of consultation underpinning the project. It will demonstrate how challenging received ways of working can redefine 'best practice' for museums in collaboration with First Nations communities worldwide.

PRESENTATION #2

Jacqui Shelton, La Trobe Art Institute

Abstract: In late 2023 curator Jacqui Shelton commissioned Roberta Joy Rich to develop a new work for La Trobe Art Institute's architectural façade. Drawn to Rich's methodology of an-archiving, Shelton and Rich shared early conversations on University archives and collections which informed a deeper investigation into La Trobe University's holdings. Upon discovering Southern African cultural materials in the University's Ethnographic collection, Rich was intrigued by their deficient administration. *Lying Inside*, a large photographic vinyl installation and sound work, considered the repatriation of

cultural materials that lie oceans away from their motherland.

In this panel, Shelton will explore the many questions and discoveries raised by *Lying Inside* about institutional archives, access and speculative approaches to repatriation. She will speak to the process of initial research and archival investigation into provenance, as well as Rich's methodology of community access and consultation. Key to this paper will be a consideration of how this artist-led project has facilitated wider institutional change and approaches to collection access, and the impact of this on future commissioning processes.

Jacqui Shelton is the Curator at La Trobe Art Institute and an award-winning artist. In her role at La Trobe Art Institute, she curates and produces exhibitions and works closely with artists to commission new works for the exhibition program and University's collection.

Jacqui has presented in exhibitions at the Irish Museum of Modern Art, Art Gallery of New South Wales, Monash University Museum of Art, Australian Centre for Contemporary Art, National Gallery of Victoria, Perth Institute of Contemporary Art, the Institute of Modern Art, Gertrude Contemporary and artist-run spaces across the country. She won the 2025 Nillumbik Shire Contemporary Art Prize and has been a finalist in the Ellen José Art Award, Incinerator Art Prize, Darebin Art Prize, John Fries Award and HATCHED.

Jacqui has previously worked as a sessional lecturer at Monash University, RMIT University and Melbourne University, and holds a PhD from Monash University. In 2024 she published *Something Like Dancing* with 3-ply as a continuation of their This-Ass project, investigating the adaptation of artist PhD theses for a public audience.

PRESENTATION #3

Amelia Wallin, La Trobe Art Institute

Abstract: Session 3 details the curatorial process behind the exhibition *Healing: art and institutional care*. The exhibition draws from the Larundel Collection, which comprises artworks produced by patients in what was formerly known as the Larundel Psychiatric hospital (1953–1999), on what is now the grounds of the University's Bundoora Campus. This presentation will detail the application of relational ethics; whereby ethics is understood as constantly changing, requiring ongoing participation and reflection. By building relationships with those who have stakes in the collection, the ethics of display and access are navigated collectively.

Amelia Wallin is Senior Curator at La Trobe Art Institute where she shapes the artistic direction, produces residency programs and cares for the University's collections. Wallin was formerly Director of West Space, where she spearheaded the organisation's relocation and new artistic direction,

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

and initiated innovative cross-organisational programming including Disorganising (with Liquid Architecture and Bus Projects) and The Region (with RMIT, Para Site, Western Front and Enjoy Contemporary). Formerly based in New York, Wallin worked earlier as a Curatorial Fellow at Performa at the inaugural Australian Pavillion without walls. She completed her graduate studies at the Centre for Curatorial Studies, Bard College, and her undergraduate studies at the University of New South Wales. She is a Senior Research Associate at the Australian National University on the Australian Research Council funded project 'Difficult Objects: Mediating Controversy in Museums'. Amelia has worked as a teaching associate within the Faculty of Art, Design and Architecture at Monash University, where she is completing a practice-led PhD.

[Panel #67](#)

ARTS: [G60] Arts Lecture Room 4

Out of order: practices of matter and material agency

Abstract: Material Assembly (MatA) is a group of artist researchers within RMIT University whose studio-led enquiries explore the interrelationships between meaning and making with an emphasis on experimentation with material.

MatA is a shared and innovative working space that fosters and facilitates research activity and collaboration. The group engages with an expanded field of contemporary art and craft practices, investigating the properties of art objects and matter as transmitters of ideas in contemporary culture.

As a group, MatA engages in critical, sensory and speculative practices that create the space for new manifestations of form and experience within a rapidly changing and expansive field of emerging technologies and cultural production.

CONVENORS

Mark Edgoose, Material Assembly (MatA), RMIT University

Penny Coss, University of New South Wales

Mark Edgoose is a Naum/Melbourne based craftperson, artist and academic. His work has been shown nationally and internationally in major exhibitions and continues to make a significant contribution to Australian object-making and jewellery. His practice works at the intersections of craft, design and architecture and is fueled by an interest in fusing both traditional and hi-tech materials and processes.

Mark's material-driven research manifests in exhibitions that explore the form and metaphor of objects. Meticulously produced, created largely

from titanium, enables Mark to explore his interest in craft objects as they exist in space and time while interrogating notions of form and function, more recently through iterations of the rail, Cicely & Colin Rigg Contemporary Design Award (National Gallery of Victoria). Mark's more speculative practice through MatA (Material Assembly) explores the transformative potential of matter and making in a rapidly changing cultural and technological landscape.

Penny Coss is an interdisciplinary artist/academic/educator living and working on Gadigal and Noongar lands whose practice-led research employs stratigraphic thinking to explore ecological fragility, material agency, and situated fieldwork. Her methodology attends to self-organising material processes, reflecting the interdependencies of the human and more-than-human. Through residencies supported by FORM, WA, Department of Arts, WA and University of NSW development grants, her research has focused on the stratigraphic agency of living stromatolites, whose microbial and geological structures negotiate the temporalities of material entanglements. Coss's practice emerges through embodied research and the performative agency of matter. With over two decades of contribution to exhibition making, teaching, and mentorship, she continues developing interdisciplinary approaches connecting her field encounters with studio experimentation. Coss is a casual academic at The University of NSW and formerly with the Faculty of Architecture, Landscape and Visual Arts, University of WA. Published in catalogues for major institutions and festivals (Perth Festival, PIAF, PICA), her work appears in academic and curatorial essays on new materialism and geological / archival entanglements. Currently Coss is working alongside the restless materiality of calcium carbonate, its opacity and permeability, through art-based research of thrombolites and limestone architectures. This work draws on extended situational fieldwork across the tidal and lacustrine environments of Gathaagudu (Shark Bay) and the Tamala formations and undertaken with Shear Zone artists, Sarah Tomasetti and Perdita Phillips (est. 2023).

PRESENTATION #1 — Extreme waters: insolence, extractive terrains, and others

Perdita Phillips, Material Assembly (MatA)

Abstract: Phillips' paper explores the limits of bodies of water where extremophiles survive in undrinkable conditions, making linkages to the more-than-human as insolent collaborators in artistic processes. Phillips research practice includes salt, soil and mineral assemblages from extractivist terrains including the 'void' rug works from the 2023-2025 Terrane Project. These dye sublimate velvet carpets feature satellite imagery of abandon gold mining pit that re-present the unruly materialities of the environment as saturated, synthetic and

[Map](#)
[Schedule](#)
[Panel #53](#)
[Panel #54](#)
[Panel #55](#)
[Panel #56](#)
[Panel #57](#)
[Panel #58](#)
[Panel #59](#)
[Panel #60](#)
[Panel #61](#)
[Panel #62](#)
[Panel #63](#)
[Panel #64](#)
[Panel #65](#)
[Panel #66](#)
[Panel #67](#)
[Panel #68](#)
[Panel #69](#)
[Panel #70](#)
[Panel #71](#)
[Panel #72](#)
[Panel #73](#)
[Panel #74](#)
[Panel #75](#)
[Panel #76](#)
[AAANZ AGM](#)
[Keynote #4](#)
[Sundowner](#)

seductive pelages in the gallery. Extremophiles (microorganisms) live in the highly saline polluted waters featured—that are otherwise inhospitable to larger life. Likewise, the pits themselves are inaccessible—often with dangerously unstable pit walls and behind fences and surrounded by berms that are meant to prevent flooding, but in reality, hide the voids from locals, tourists and travellers. Working through theories of the limits of life and non-life and Glissant's right to opacity, the paper argues that 'insolence' works at different levels of an unruly (Australian) uncanny: as microorganisms that eke out existing, as in the depths of the waters which may or may not hide dumped remains, as Australian badlands, and as extractivist follies that will last for millennia.

Dr Perdita Phillips is a contemporary visual artist/ researcher/writer living on Whadjuk Noongar land who brings nonhuman worlds into interaction with audiences. She spends time 'listening' and responding to country scapes, undertaking projects that incorporate walking, ecology and resensitisation to the physical environment, often enfold past and future conditions into complex ways. With a previous background in environmental science, she has undertaken a number of Creative Australia residencies with Symbiotica. and her field practices and artworks reflect deeper investigations into the underlying causes of the environmental crises that we are facing. Recently staging the solo shows "Collected Habitats" (Ellenbrook Arts) and "Rock Love" (Kalgoorlie-Boulder), Phillips has written about rock love (about her complicity in extractivism) for The Architectural Review (2022), curated the online exhibition "Tectonics: bringing together artistic practices united by lithic thinking beyond human scales" (2021), co-written/created about stygofauna and mining with Astrida Neimanis ("Postcards from the Underground", 2022), was keynote speaker at "Ore Core Score: The Roles of Arts, Social Values and Science in Mining" (Charles Darwin University, 2021), and won the 2023 Open – Film & video category in the Northern Beaches Environmental Art & Design Prize. Publications include "Follow the water" (Living with water, Manchester University Press), "Writing with multiple appendages: scratchings of the skittering limbs of stygofauna", "Seeping, maintaining, flooding and repairing: how to act in a both/and world" (Swamphen 2023 and 2022), "Clotted Life and Brittle Waters" (Landscapes 2020) and "Fossil III" for the "Lost Rocks" publishing project (2019). She was the 2024-2025 Tate Adams Memorial Fellow at the State Library of Victoria and Baldessin Studio and is continuing to work on "Lithic Traces in the Archive" that developed from it. Along with

PRESENTATION #2 — Dream City: Errant Objects and Shifting Territories

Vittoria Di Stefano, *Material Assembly (MatA)*, RMIT University

Abstract: *Dream City: Errant Objects and Shifting Territories* explores the ways in which processes of material sculptural practice can employ entanglements of human and material agency to produce creative outcomes. Beginning with a public callout for dreams, I translated intimate dream narratives into sculptural assemblages using a diverse palette of found objects and agential matter. Exhibited under the title *Dream City* at the City Library Gallery in Melbourne, the works navigated the unstable terrain between interior experience and material form; mirroring the shifting, often elusive qualities of both dreaming and creative processes.

Vittoria Di Stefano's sculptural practice employs a methodology of generative material investigation to explore themes around liminality, the uncanny, transformation and desire, with a particular emphasis on domestic space and intimate materiality. Through the employment of a diverse material palette, and often using art history, design or cinema as points of departure, she will employ a feminist lens to critique and challenge historical power structures and notions of value. The psychological and affective impacts of the material encounter are explored through a range of experiments in a variety of display contexts, offering new ways of contemplating and experiencing material realities. Di Stefano has taken part in numerous solo and group exhibitions nationally and lectures in Art History & Theory and Sculpture Studio at RMIT University, Melbourne.

PRESENTATION #3 — What matters? Entropy, decay and unruliness in the search for new forms.

Sarah Tomasetti, *Material Assembly (MatA)*, RMIT University

Abstract: This paper draws on four distinct material practices of artists in the RMIT MatA research group, following each reciprocal dialogue with matter to identify the point where the agencies and affordances of the materials themselves both limit and enable the co-emergence of new forms. Through an examination of both process and the final form of the artwork, the inquiry aims to identify how art practice corresponds with the agential turbulence of different kinds of matter evoking entropy, chaos and decay alongside the ordering frameworks of making. The paper explores how corresponding with these cyclical material agencies constitutes a response to the ecological and political disorder of contemporary conditions. Although the distinct transformative properties of each kind of matter link to diverse histories and cultural ideas, the outcome of each process may ultimately evade categorisation, retaining its own unruliness in each successive encounter.

Dr Sarah Tomasetti is based in Naarm/Melbourne and specialises in medieval material technologies such as fresco, sgraffito and stucco lucido, that

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

involve a correspondence with the matter-energy of slaked lime. Her doctoral research examines how the slow sensing of moisture, temperature and molecular interaction involved in these temporal processes, can constitute a correspondence and entanglement with the living geological world through making. Using cloth to remove fresco skins from the wall, and encaustic wax to render these both fluid and sculptural, Tomasetti searches for new forms that explore flow, aggregation and instability in the landscape. Combining fieldwork with narrative research, Tomasetti is interested in the ways that cultural imaginaries of landforms, atmospheres and rivers inflect the ways humans imagine, traverse, worship and destroy the more than human world. Through collaboration and decolonisation, she seeks to participate in the formation of new imaginaries that can address contemporary ecological conditions. She has exhibited widely across Australia and overseas with 21 solo and over 40 group exhibitions, and is currently a lecturer at RMIT University. Current projects include The Shearzone residency at WFAC, Geo-luminescence III for Latrobe Regional Gallery and One Wall One Planet in collaboration with ClimArte for COP 31.

[Panel #68](#)

ARTS: [159] Austin Lecture Hall

UnAustralian Australians

Session #2

CONVENORS

Rex Butler, *Monash University*

A.D.S. Donaldson

PRESENTATION #5 — Translation as the tool of art historical inquiry: migration, nation, gender and Eurocentric modernity in nineteenth century Australian art

Ivana Ninić, *University of Western Australia*

Abstract: This paper inquires into the legacy of Australian art history by focusing on the conceptual and political complexities in writing and exhibiting the stories of Australian nineteenth century art (the most recent exhibition of Australian impressionism titled *She Oak and Sunlight: Australian Impressionism* of the National Gallery of Victoria from 2021, serves as an appropriate example). Turning to the relation between *un Australianness* and *Australianness* from the standpoint of the nation, my inquiry problematises the nation as a formation intrinsic to nineteenth century Western modernity in the global context (Kasai) which was inevitably complicit with three forms of dominance: colonialism, patriarchy and capitalism (de Sousa Santos), and not an entity independent of Western modernity.

Remaining within the boundaries of the cultural logic of Western modernity and its ideological relation to nation and gender, this paper seeks to explore the possibility of employing translation as the epistemic tool to destabilise the preconceived art historical models (and the related debates: national versus transnational, centre and periphery) with aim to propose diversity and complexity that was operating from within (here applied in the context of the nationality of Australian nineteenth century art). By foregrounding the overlooked artists or reconfiguring the understanding of the well-known ones, this paper then shifts the hierarchies within the story of nineteenth century Australian art as a preliminary step in creating new spaces and possibilities for deepening the conversations between *Australian* and *un Australian*.

Ivana Ninić is an art historian specialising in nineteenth- and early twentieth-century Australian and European art, with a particular focus on the intersections of migration, identity politics, and modernity. Her doctoral research provided an analytical perspective on Eurocentric expressions of feminine modernity within colonial contexts, concentrating on the works of Charles Conder.

Currently, Ivana's research operates at the convergence of art, visual culture, intellectual history, social and cultural theory, and translation studies, examining manifestations of romantic sensibility in colonial modernity. She is developing her PhD thesis into a scholarly book under the working title *Longing in Australia: Romantic Sensibility, Gender, Class, and Nation in Australian Arts and Culture between 1820 to 1914*.

PRESENTATION #6 — No redemption for George Lambert's Palestine landscapes

Suzannah Henty, *University of Melbourne*

This paper examines the poetics of nation-building in George Washington Lambert's (1873–1930) landscapes of Palestine. Appointed as one of Australia's first official war artists in 1917, Lambert travelled to Palestine with war correspondent Charles Bean in 1918, where he joined ANZAC troops who had been redeployed from Egypt following the defeat at Gallipoli. While in Palestine, Lambert produced a series of minor studies and large history paintings that reimagined war as scenes of national genesis. Along with their companion pieces that mythologise the ANZAC defeat in Gallipoli, Lambert's paintings tell a story of tragedy and triumph, which immortalised the role of the Australian military in the establishment of the British Mandate in Palestine. Lambert's paintings also serve as a symbolic origin moment for the Australian nation, for which the war instilled a national spirit, for the British Mandate, and, ipso facto, the Zionist project of a Jewish-only nation-state. This paper argues that Lambert's paintings are best understood as transnational myth-

Map

Schedule

Panel #53

Panel #54

Panel #55

Panel #56

Panel #57

Panel #58

Panel #59

Panel #60

Panel #61

Panel #62

Panel #63

Panel #64

Panel #65

Panel #66

Panel #67

Panel #68

Panel #69

Panel #70

Panel #71

Panel #72

Panel #73

Panel #74

Panel #75

Panel #76

AAANZ AGM

Keynote #4

Sundowner

making images that articulate, and, paradoxically, challenge the systems of power upon which both Israel and Australia depend.

Suzannah Henty is the Hugh Ramsay Postdoctoral Fellow at the University of Melbourne. She researches and teaches Australian art history, with an interest in the radical potential of a temporal consciousness in activist, decolonial and post-national art. In 2019, she co-convened the Black-Palestinian Solidarity conference with Professor Gary Foley. Her work has been published in *Radical Philosophy*, *Index Journal*, *The Funambulist*, *Jerusalem Quarterly* and *Kunstlicht*, among other places.

PRESENTATION #7 — Into and out of Central Europe—UnAustralian art and Eastern Europe 1933-1962

Rex Butler, Monash University

A.D.S. Donaldson

Abstract: "One of you, among you, with you"; Australian art and Central Europe 1935-1958

Mittel Europa has been a hidden origin place of Australian art, and much more an unknown destination for Australian artists. Hidden because our immigrant artists, and especially those coming from behind the Iron Curtain after the war, never really counted as part of Australian art history. In this paper we examine the transnational artistic exchanges between Australia and Czechoslovakia, Poland, Rumania and Hungary before and after the Second World War, countries that have hitherto been perceived as marginal to our art history. Nonetheless, the work of artists such as the Hungarian Desiderus Orban and the Czechoslovakian brothers Dusan and Voitre Marek was crucial to the artistic evolution of Sydney and Adelaide, just as the architecture of the Czech Alex Jelenik was to Canberra. Much less well known is the work in Melbourne of the Rumanian Constantin Brancusi's great muse, the Hungarian Margit Pogany, let alone the 1962 exhibition of the work of the Ukrainian David Burliuk in Brisbane; and more or less forgotten today is the importance of the Polish-born collector and patron Helena Rubinstein to Australian art in the 1950s and into the 1960s. And completely unknown to Australian art history is the presence of the great Czech surrealist Bohuslav Brouk in Melbourne in the 1950s and of his friend the Australian Mary Low in Czechoslovakia and Rumania in the 1930s. It was in Prague in 1949 that Bernard Smith sampled communism, the religion behind his art history, and disgraced himself by having an affair with his translator while his wife and children were holed up in London. This paper aims, then, to reveal the extent of the influence of Central European artists in Australia and to place all these figures in the context of both the rise of Fascism before the war and the imposition of Soviet communist authority after it. Like Brancusi's love-child with the New Zealand pianist Vera Moore, it has been disowned.

Panel #69

ARTS: [G61] Arts Lecture Room 5

The objects held within: exhibition histories and their discontents

Session #2

CONVENORS

Hilary Thurlow, Monash University

Amelia Brown, National Gallery of Australia

PRESENTATION #4 — Impactful, yet invisible: the perverse status of lost landmark exhibitions

Chris McAuliffe, Australian National University

Abstract: In the exhibition, art becomes public. It is positioned within the structured space of display and the discursive fields of engagement, interpretation and value. This is especially the case in exhibition platforms with an anticipatory, if not predictive character: the biennale, alternative space or 'cutting edge' dealer gallery. Here, the unruly art work answers certain desires of a specialist, highly-engaged audience alert to signifiers of negation, disruption and change. From 1970-71, versions of Ti Parks' *Banner* (1969) were exhibited in rapid succession at the Mildura Sculpture Triennial, the re-launched Pinacoteca gallery in Melbourne and Harald Szeeman's Kaldor project, *I want to leave a nice well-done child here* in Sydney and Melbourne. Since then, it has remained public as photographically-documented totem of the emergence of post-formalist 'new sculpture' in Australia but is rarely experienced in its materiality. (Acquired by the National Gallery of Australia in 1978, *Banner* has been exhibited only twice in the fifty years since its 1970-71 debut.) Parks participated in 39 exhibitions at 22 galleries between 1966-75: an intensive burst of activity in a period that Terry Smith dubbed 'a turning point in the history of Australian art in general.' Most of Parks' installations, process- and time-based works, and *informe* sculpture survive only as blurred media images. Many are undocumented or lost. As art history increasingly attends to the history of exhibitions, what impact does a perverse historicity of the invisible, the immaterial, the lost and the inexplicable have?

Dr Chris McAuliffe is Emeritus Professor at the School of Art and Design, Australian National University. He was previously head of the Centre for Art History and Art Theory and Sir William Dobell Professor at ANU. From 2000–2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. He taught art history at the University of Melbourne and was Gough Whitlam and Malcolm Fraser Visiting Professor of Australian Studies at

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

Harvard University (2011–12). He is currently a research partner in the ARC Linkage Project 'Difficult Objects: Mediating Controversy in Museums' (ANU, Federation University, Eureka Centre, Art Gallery of Ballarat).

PRESENTATION #5 — '... No-one wants to move one way or another...': the unruly traces of Hal Missingham's proposed but abandoned contemporary American art exhibition

Eric Riddler, Art Gallery of New South Wales

Abstract: Unexpected narrative twists in exhibition histories can emerge from random places in visual resources archives. In late 1960 Hal Missingham, the Boorloo Perth-born director of the Art Gallery of New South Wales, embarked on an overseas journey. His itinerary included the USA and Canada, where he began negotiating loans for an exhibition of North American art, intended as the next show in the Art Gallery's successful run of in-house curated touring exhibitions of contemporary overseas art, beginning with *French painting today* (1953) and *Italian art of the 20th century* (1956). It came to nothing, in the end, and most of Missingham's personal records of the journey were lost when his studio, in the hills east of Boorloo Perth, burnt down in 1986. The traces which survive, in the Art Gallery of New South Wales institutional archives and the National Library of Australia, hint at what might have distinguished this exhibition from the American-sourced ones which followed and the (not entirely unrelated) Cold War politics which, along with Australia's 'credit squeeze', ultimately cancelled it.

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

PRESENTATION #6 — Daniel Spoerri and the 1979 Sydney Biennale: Australian and European tabletop dialogues

Deirdre Cannon, National Gallery of Australia

Abstract: Widely acknowledged as the pivotal coming-of-age iteration of Australia's first large scale, international art exhibition, the 1979 Sydney Biennale forged new ground in providing a platform for the 'new art' and its practitioners. *European Dialogue: Origins of Recent European Art and Aspects of Recent Australian Art* brought Romanian-Swiss artist Daniel Spoerri (1930-2024), one of the original signatories of the 1960 Nouveau Réalisme manifesto, to Australia for the first and only time in his 70 year artistic career.

On opening night Spoerri staged a dinner at the Art Gallery of New South Wales in the manner of his infamous Eat Art banquets. The remains of the meal—plates, glassware, cutlery, ash trays and wine bottles—were fastened to six tabletops the attendees dined at and hung as one of his offerings to the exhibition. The National Gallery's inaugural director James Mollison was a guest at this culinary happening, and the tabletop at which he sat is held in the National Gallery collection alongside a perspex box containing remnants that fell to the floor during its inaugural display. Now identified in Spoerri's oeuvre as *Eaten partly by: Visitors of the Biennale of Sydney 1979*, it is the only example of Spoerri's iconic *tableaux-pièges* (snare pictures) in an Australian public collection.

This paper will explore Spoerri's contribution to a historically significant edition of the Sydney Biennale. Using Spoerri scholar Jill Carrick's idea of the 'micro-territories of chance' revealed by the artist's multifaceted practice, I will examine the ways in which his work distilled and amplified the dialogue between Australia and Europe that the exhibition aimed to capture.

Deirdre is currently Assistant Curator, Australian Art at the National Gallery of Australia. Recent exhibitions include *Cézanne to Giacometti: highlights from Museum Berggruen / Neue Nationalgalerie* (2025), *Know My Name: Global* (2025), *A Sun Dance* (2024) and *Clarice Beckett: paintings from the national collection* (touring nationally).

[Panel #70](#)

LWAG JHAC Gallery

Wrapped in meaning – the Saree as living archive

Workshop

Abstract: Wrapped in Meaning invites participants into a sensory and reflective journey through fabric, story, and sound. An exploration of belonging and becoming through the embodied act of draping the saree. The saree, often perceived as an ethnic costume, is here reimagined as a living archive, a fabric that breathes memory, gender and resilience across generations and geographies.

Drawing on her transcultural arts-based wellbeing practice, including work with Yolŋu women on Elcho Island, Dr Neeti Sethi facilitates a visual and sensorial experience where creative and meditative processes intertwine. Participants begin with a short grounding meditative process, connecting breath and awareness to the textures of the natural world of birds, trees, wind and fabric, before learning to wrap and interpret the saree as gesture, rhythm and narrative.

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

The session unfolds through storytelling and song, drawing from oral traditions that link land, ancestry and body. Through touch, movement and shared vulnerability, participants experience fabric as language and empathy as practice.

In a time marked by fractures, lack of trust and intolerance, Wrapped in Meaning becomes a quiet act of repair, an offering of care, connection, and embodied understanding that celebrates the wisdom of hands, the intimacy of voice, the aesthetics of drapes and folds, and the beauty of being wrapped, spiced and seen.

CONVENOR

Neeti Sethi

[Panel #71](#)

EZONENTH: [109] Learning Studio

Relational ecologies and the unruliness of practice: tools, toolkits and situated methodologies towards climate aware practices

Session #2

Please note, this session is outside and will have some walking.

Abstract: This outdoor session activates the body, senses, and material environments through a participatory format that brings the audience into direct engagement with the unruliness of creative climate methodologies. Building on the themes of Relational Ecologies, a laboratory and intensive held at ACCA over 2024/2025, this session invites attendees to step into the practice itself through sensing and tool-sharing. Framed as an informal toolkit unpacking and sharing, the panel explores how site-responsive and embodied methods can act as forms of climate pedagogy. The event unfolds an outdoor encounter with place, materials, and weather as co-conspirators in meaning-making. During the session, panelists share short "tools" from Relational Ecologies and their own practice that open new ways of attending to climate and ecological entanglements. Each tool - be it a material object, a gesture, a prompt, a metaphor, or a sound - acts as a point of encounter. These tools are not demonstrated in a conventional presentation format, but are offered through embodied engagement with participants in situ. This might involve guided listening, small tasks, readings, or relational experiments with found materials. These objects, gestures, methods, or metaphors seek to open new ways of attending to climate and ecological entanglements. The panel will draw from CACP

members involved in the Relational Ecologies project Beth Arnold, Lleah Smith, Mark Friedlander, Dr Anastasia Murney, Dr Courtney Pedersen, Dr Lucas Ihlein and Dr Clare McCracken.

CONVENORS

Bronwyn Bailey-Charteris, University of New South Wales

Jo Pollitt, Edith Cowan University

PRESENTERS

Katie Lee, Deakin University

Terri Bird, Monash University

Charles Robb, Queensland University of Technology

Lucas Ihlein, University of Wollongong

[Panel #72](#)

EZONENTH: [111] Learning Studio

Australian object histories

Session #2 — Object conduits

This session considers objects as conduits, as channels that connect or mediums that activate heritage.

CONVENOR

Molly Duggins, National Art School

PRESENTATION #4 — Heritage houses as unruly objects: John Curtin House

Hannah Lewi, University of Melbourne

Abstract: John Curtin House was built in 1923 in the suburb of Cottesloe, Western Australia. Curtin was the Prime Minister of Australia during WWII and died in office in 1945. His family home was a functional bungalow designed by Curtin himself with a wide verandah so he could rehearse speeches and feed his love of poetry while perambulating its perimeter. It was a seaside respite away from the slings and arrows of political and public life in Canberra. Today the home is managed by the National Trust WA as an intimate object of historical and national significance.

In fulfilling my long-term research project of sleeping in heritage houses and recording their affective atmospheres or 'resonance', I had the opportunity of spending a long weekend alone in the Curtin home. Unlike other house museums, here there are few intimate or original artefacts remaining. So my mission became a creative exploration to re-introduce unruly intimacy, in the mode of re-interpreting the historical biography of the house, and to experiment with other ways of drawing out the hauntings of prior occupation.

Taking theoretical inspiration from Arjun Appadurai's "The Thing Itself" essay of 2006 on rethinking

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

objects and their social lives, and creative inspiration from David Hockney and Michael Wesley who have profoundly addressed the troubled presence of time in the photographic image, I set out to document the micro-time of my own everyday domestic rituals set against the longer duration of official historical narratives and situated within the spectral shadows of Curtin's family life in this house.

Hannah Lewi is a Professor in the Faculty of Architecture, Building and Planning at the University of Melbourne. She is co-director of the research centre ACAHUCH (The Australian Centre for Architectural History and Urban and Cultural Heritage). She is a past-president and life member of SAHANZ. She researches and publishes in architecture, art and cultural heritage history and theory. One longterm project is writing about and creatively documenting unruly historic house museums. Her forthcoming book is titled ADAPT: New Lives for Old Buildings, URO Books, 2025.

PRESENTATION #5 — Cycles of material and bodily displacements

Kenzee Patterson, Monash University

Abstract: In my paper, the experiences of my three convict ancestors, and their contributions to the initial colonisation of Australia are explored in relation to four objects (tree stumps, the steel felling axe, a pair of basalt millstones and a basalt adze) and the processes that they perform, or which have been enacted upon them. These objects are directly and indirectly connected to the historical events leading to and emanating from the colonisation of Australia, and they register colonisation through their materiality or usage, or via their confiscation into institutional collections. I draw a parallel between the mobility of these objects and the transportation of my three convict ancestors, what British historian Clare Anderson refers to as "punitive mobility". Tracking the corresponding movements and intersections of people and objects provides the basis of an inquiry that frames both groups as agents of change, and demonstrates how their displacements were facilitated by and contribute to ongoing colonisation. I propose to present my paper in a performative mode, incorporating sonic elements and objects associated with my practice-led PhD research.

Kenzee is an artist and a descendant of transported convicts and British and Dutch-Sri Lankan immigrants. He lives and works on the unceded sovereign Country of Wurundjeri Woi Wurrung, Boon Wurrung and Bunurong Peoples. His art practice incorporates digital imaging and sonification technologies into expanded print, milling and casting processes. In 2023, Kenzee commenced his PhD at Monash University, and was awarded an RTP Scholarship and a Monash Graduate Excellence Scholarship. Kenzee's practice-led PhD investigates

the parallels between the global movement of objects resulting from trade and colonisation, and the punitive transportation of his own ancestors, speculating on the legacies of these corresponding displacements.

In 2024, Kenzee was a guest researcher at the Leibniz-Zentrum für Archäologie (LEIZA), Mainz and a visiting artist at the Kunsthochschule Mainz. His travel and research were supported by a Creative Australia International Engagement Fund Grant and a Research Grant from the Deutscher Akademischer Austauschdienst (DAAD).

PRESENTATION #6 — Museum learning programs and Indigenous education sovereignty: a critical analysis

Rebecca Renshaw, University of Melbourne

Abstract: The accumulation of objects signifies the colonial constructs and practices of the museum as a collecting institution for preservation and research, and the sharing of knowledge. For First Peoples, the collection of their socio-cultural materiality enacts cultural harm where Indigenous worldviews are othered and non-Indigenous views are privileged. Recognition of Aboriginal and Torres Strait Islander ways of knowing, being and doing signals for a collective process of decolonialism where Indigenous representational power contextualises museum practices. While the juncture between collections and cultural revitalisation programs has been explored in research centred on colonialism and museum practices, there is little critical examination of how Indigenous representational power can be embedded in museum learning programs.

In 'Indigenous education sovereignty: Another way of 'doing' education' (2022), Michelle Bishop proposes pattern thinking, Country, time, relationality, intergenerational reciprocity, and agency as six interconnected features for education sovereignty. Using Bishop's framework for a museum context, this paper conducts a critical analysis through the examination of the learning content and design from two exhibitions, *Punuku Tjukurpa*, an Artback NT traveling exhibition (2015 – 2019) curated by Steve Fox in collaboration with Maruku Arts, and *Ever Present: First Peoples Art of Australia*, a National Gallery of Australia touring exhibition (2021 – 2025) curated by Tina Baum, Gulumirgin (Larrakia)/Wardaman/Karajarri peoples. The intersection between the museum as an institution and a hub for knowledge sharing marks a point of convergence. This paper enquires if museum learning programs have the power to initiate epistemic transformation through the collective production of Indigenous-led knowledge sharing and culturally responsive pedagogy.

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

Rebecca Renshaw has worked for arts organisations in Melbourne and the Northern Territory such as Heide Museum of Modern Art, the Museum and Art Gallery of the Northern Territory, Artback NT: arts development and touring and was the Chairperson for Tactile Arts: Northern Territory Crafts Council. She holds a Bachelor of Ceramic Design from Monash University and a Master of Arts Management and Master of Education from the University of Melbourne.

[Panel #73](#)

PHYS: [G41] Ross Lecture Theatre

Maximum derailment

Abstract: The last twenty years have seen a renewed interest in materiality and objecthood as terms that reference something resistant to, if not outside of, the field of the discursive. Object Oriented Ontology, New Materialism, and Speculative Realism are all examples of influential philosophical projects that have been drawn on by artists, curators, and critics in order to explore the ways art objects resist the hierarchies and taxonomies of art history, theory, and criticism.

Against this intellectual backdrop, concerns around the unruliness of discourse have grown under the auspices of post-truth and conspiracy theory. Just as artists and intellectuals were looking for ways to escape the strictures and structures of discourse, the discursive seems to be approaching a kind of maximum derailment; with a variety of political and aesthetic vocabularies and projects flowing into one another in unpredictable and destabilising ways.

As such, this panel explores the topic of contemporary art's relationship to materiality in light of growing anxieties around the breakdown of discursive efficacy, and, in particular, reassessments of the legacies of the new materialisms and the turn to the object in the context of an apparent breakdown of truth and trust in Western liberal democracies.

CONVENOR

Francis Russell, *Dispatch Review*

Francis Russell is an writer and trade union official. He worked as a lecturer at Curtin University for over a decade, where he conducted research on neoliberal culture and taught art theory and cultural studies. He is the author of *Digital Media Ambient Therapy: The Ecological Self between Resonance and Alienation* (Routledge) and along with the artist David Attwood he is the co-editor of *The Art of Laziness: Contemporary Art and Post-Work Politics* (Art + Australia). He has published in a range of peer-reviewed journals and contemporary art outlets, and is affiliated with *Dispatch Review*.

PRESENTATION #1 — The conspiracy of disenchantment

Francis Russell, *Dispatch Review*

Abstract: Since at least Weber's *The Protestant Ethic and the Spirit of Capitalism*, many contemporary artists and theorists have begun from the assumption that we live in a disenchanted world, one dominated by the cold and unfeeling laws of instrumental rationality. Against this dour certainty, many early twenty-first century theoretical works such as Eugene McCarthy's *The Enchantments of Mammon: How Capitalism Became the Religion of Modernity*, Jane Bennett's *The Enchantment of Modern Life: Attachments, Crossings, and Ethics*, and William Mazzarella's *The Mana of Mass Society* have proposed that the discourse of disenchantment is one of modernity's great myths. To fight against disenchantment, then, one must begin by helping others to see the vitality of the world around us—that there is nothing to disenchant but the inflated metanarrative of disenchantment itself.

While there is something undoubtedly compelling and veracious about these accounts, they are often associated with a naïve optimism regarding the liberatory power of enchantment, such that they struggle to account for socially caustic but seemingly enchanted politico-aesthetic phenomena like that of QAnon. As such, in this paper I will unpack QAnon's relationship to conspiratorial performance art—such as the Luther Blisset project—in order to reconsider the oppositions between disenchantment and enchantment, alienated and resonant relationally.

PRESENTATION #2 — Painting and materiality in the post-truth condition

Jacob Kotzee

Abstract: The manifold deaths of painting had left the medium and its related discourses riddled with holes. This paper will argue that this porousness affords the medium a unique perspective from beyond the grave, allowing it to address the unruliness of contemporary discursive practices in material. The works of Martin Groß and Louise Giovanelli will be used as case studies in diverging attempts to embody this unruliness or reform it, respectively.

Groß adopts a frenetic visual language drawn from online debris—emojis, signage, glyphs. His canvases enact a kind of schizophrenic simultaneity, collapsing disparate registers into a single, disorienting pictorial field. His use of harsh primary colours, flat space, and fragmented figuration mirrors the incoherent and affectively overloaded experience of contemporary digital culture. Conversely, Giovanelli's work slows time down. Her paintings evoke a neo-nonsecular temporality grounded in painterly devotion: luminous passages of colour and light and reverently rendered figures, often sourced from digital images,

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

are re-inscribed with liturgical weight. If Groß's paintings perform discursive collapse, Giovanelli's propose painting as a site of sustained attention—a form of visual and material care that gestures toward the sacred.

By situating these contemporary practices in relation to historical instances of compositional simultaneity—such as the spatial logics of Mannerism and Van Eyck's *Ghent Altarpiece*—this paper posits that painting's contemporary condition necessarily embodies the breakdown of truth in Western liberal democracy. In doing so, these practices invite a reconsideration of the promises and limitations of the 'new materialisms,' not as theoretical abstraction, but as embodied, affective modes of seeing and knowing. In the context of a post-truth culture where discourse increasingly fails to persuade or cohere, these painters offer materially grounded strategies that demonstrate how painting's undead status enables it to maintain temporal contradiction, ambiguity, and epistemic entanglement amidst the instability of the present.

Jacob Kotzee is an artist based in Perth. Working primarily with painting, he is interested in using colour and surface to explore cultural myths and discursive practices. His recent projects investigate the intersection of digital photography historical pictorial logics. In addition to his painting practice, Kotzee has produced a number of projects as an independent curator. He holds a Bachelor of Fine Arts (Honours, First Class) from Curtin University

PRESENTATION #3 — Excessions

Kieron Broadhurst, Curtin University

Abstract: We live in a contemporary moment that involves an increasingly chaotic and destabilised relationship to truth. In this presentation I will draw on my own practice and the practices of other, similar artists in order to argue for the value of ambiguity, speculation, and paranoia as valuable means of responding to this aspect of contemporaneity. This will involve a focus on the viability of various methods, materialities, and conditions of display that allow artists to create works which exacerbate, rather than mitigate, the elements of our contemporary cultural fabric which lend themselves to conspiracy and post-truth.

Kieron Broadhurst is an artist and academic based in Boorloo (Perth), WA. Through a variety of media he investigates the speculative potential of fiction within contemporary art practice.

[Panel #74](#)

ARTS:[G59] Fox Lecture Hall

Early modern unruliness

Session #2 — Conceptual unruliness

CONVENOR

Susanne Meurer, University of Western Australia

PRESENTATION #4 — Faces in stone: the natural image in trecento and quattrocento wall painting

Mary Hurley McGillivray, University of Melbourne

Abstract: As far back as Antiquity – if not long before – people have been seeing faces and figures in stones. Precious stones such as marble and porphyry have been sites of particular interest to imaginative eyes because of their veining and colour variegation. Pliny the Elder wrote of an image of a satyr found in a quarry on Paros, the Byzantines saw hooded figures in their churches' marble revetments and busts, and Albert the Great recorded witnessing the splitting of a marble slab which revealed the head of a king '*pictum in lapide*'.

The natural image has many names: the chance image, the image-not-made-by-hands, the *acheiropoieta*. This paper, however, introduces a new kind of natural image that has received little-to-no scholarly attention to date: the fictive natural image.

A cluster of churches in and around Prato and Florence contain curious images in the margins of their fourteenth and early fifteenth century wall paintings. Emerging from panels of faux marble are faces: men, women, children, painted into the spatters and strokes of the imitated coloured stone. Some are barely noticeable, others are so crudely executed they could be mistaken for graffiti. Most notably, these images resist iconographic interpretation and often appear to have little to do with the principal scenes in neighbouring paintings.

These are images that defy categorisation. This paper explores how a mainstay of late-medieval wall painting became the site of these unruly images, and suggests some avenues for understanding the fictive natural image in fourteenth and fifteenth century Italy.

Mary McGillivray is a PhD candidate at the University of Melbourne. Her project explores the intersection of the natural image and fictive marble in late-medieval Italian wall painting. She holds a Masters degree in History of Art and Architecture from the University of Cambridge, and works as a history and visual culture communicator, collaborating with art galleries and cultural institutions across Australia, the UK, and Europe to bring their collections to a massive online audience of highly engaged young viewers. Mary also writes for ABC Arts and is a

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

presenter on ABC TV. In 2025 she was the recipient of the AIAH Early Career Research Award in tandem with Wiradjeri Astrophysicist Dr Kirsten Banks for their social media video project, "ArtStronomy".

PRESENTATION #5 — Liminal spaces and imagined objects: blue-and-white in Mughal funerary architecture

Miranda Luo, University of Sydney

Abstract: Chinese blue-and-white porcelain was highly coveted by the Mughal emperors (r. 1526-1857). Like others in the Persianate world, the Mughals displayed their porcelain collections in the chinikhana (porcelain house), an architectural feature which originated in the Timurid period (r.1370-1507), consisting of recessed wall niches for exhibiting precious wares.

This paper examines the tomb of Itimad-ud-Daulah as a case study to explore the representation of blue-and white wares in funerary architecture and how these familiar courtly objects were transformed into phantasmagorical artifices. The tomb features over 100 fresco paintings of mostly blue-and-white wares within physical niches. Rather than being modelled on the Chinese porcelain at the Mughal court, the blue-and-white wares reflect a broader visual repertoire including Dutch prints, Timurid and Rajput manuscript paintings while also evoking a range of materialities from stone, textiles and metalwork. Vertically stacked in impossible arrangements and embellished with serpentine handles, angelic wings and duck heads, these syncretic objects defy gravity and material logic.

Past scholarship has viewed the wine cups and flasks in Mughal funerary architecture as symbolic allusions to the vessels of Paradise as described in the Qur'an. Expanding on this interpretation, I argue that the stylistic depiction of blue-and-white at the Itimad-ud-Daulah reinforces their otherworldly nature. Engaging with Mughal discourses on perception and image-making, I consider the ontology of these painted objects as trompe l'oeil images framed by architecture and explore the chinikhana niche as a liminal space bridging the metaphysical and material, the real and imagined, and the earthly and celestial.

Miranda Luo is a PhD candidate, lecturer, and research assistant in the Department of Art History at the University of Sydney. She completed her Honours in Art History 2021 and her research interests include Persianate manuscript cultures, early modern cultural exchange, and digital methods in art history. Her PhD focuses on the interplay between architecture and portable objects by examining the chinikhana (porcelain house) in 17th century Mughal India in relation to connoisseurship, mobility, and monumentality.

PRESENTATION #6 — Maximilian's demons: the black art and witches in Maximilian I's memorial projects

Alexander Reed, University of Queensland

Abstract: In the first decades of the 16th century, Maximilian I of Austria (1459–1519) created a trio of encyclopaedic literary works to commemorate his life—*Freydal*, *Theuerdank*, and *Weisskunig*. In the midst of his life, at the very same time that he was elected King of the Romans in 1486–87, Heinrich Krämer and Jacob Sprenger published a treatise on witchcraft entitled *Malleus Maleficarum* (The Witches' Hammer). The worldview contained within the *Malleus* includes a theory of demonology that treads the line between divine providence and the necessary degree of agency that Krämer requires to persecute witches. Krämer was motivated to author this treatise after he attempted to conduct a failed witch trial, in his capacity as inquisitor, at the Tyrolean capital of Innsbruck—the residence of Maximilian's uncle, Archduke Sigismund, and his future imperial residence. Thus, Maximilian's own encyclopaedic literary works reflect this worldview in their own encounters with demons, the black art, and witches. It is unsurprising then that the worldviews of Maximilian, Krämer, and Sprenger intersect, and so this paper explores the relationship between the *Malleus* and Maximilian's encyclopaedic literary works.

Alexander Reed is a PhD candidate at the University of Queensland researching the literary memorial projects of Maximilian I of Austria—*Freydal*, *Theuerdank*, and *Weisskunig*. He has a Bachelor of Arts (Honours, Art History) with majors in Art History and German (2021), has contributed research and translations to the 2021 exhibition *Revelations* at the Queensland Art Gallery, has collaborated with the German audiobook publisher LILYLA Hörbuch-Edition for an audiobook edition of Maximilian's *Theuerdank* (2023), and received a Kinnane Art History PhD Bursary scholarship to research *Theuerdank* and *Weisskunig* in Austria (2025).

[Panel #75](#)

GGGL: [107] Woolnough Lecture Theatre

Please Say

Abstract: 'Please Say' is a social practice work by Danielle Freakley allowing us to script each other in real time.

The piece was exhibited at the Venice Biennale, Arsenale, 2024, in the Samstag Museum 2025, and Schauspielhaus Graz -Austrian National Theatre 2025, and in the Art Gallery of Western Australia 2022 (aka 'Equal Opportunity to be a Dictator'). Freakley also spoke in the 'Please Say' way in her daily personal life from 2017 - 2020.

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

In the 'Please Say' panel, all panelists and audiences are invited into discussions in a 'Please Say' manner where they can ask each other to say whatever they want. No person has to say what they have been asked to say, but in response can edit it into a version that works for them.

CONVENOR

Danielle Freakley

Danielle Freakley is a Seychellois-Australian artist working in performance, social practice, interactive systems and sculpture. Freakley has exhibited her artwork in the 2024 Venice Biennale - Arsenale, Schauspielhaus Graz - Austrian National Theatre, Tate - Liverpool Biennial, Museum of Contemporary Art - Sydney, Performa - Performance Biennial of New York, and in various other international biennials, triennials, national galleries, museums, theatres, contemporary art spaces, kitchen floors, snake temples, theme parks, clothes, bins, beaches, mouths, train station toilets and graves.

Her works can distort social communication, exposing lurking historical relationships, private subtexts, and slide into an unfading pit of re-authorship.

PRESENTERS

Paul Boyé, University of Western Australia

Penelope Trotter, Australian Catholic University

Dr Paul Boyé is a writer and curator living in Boorloo (Perth, WA). They have recently completed a PhD at the UWA School of Design, researching contemporary artistic and philosophical responses to emergent social technologies. Paul is on the directorial committee of Cool Change (an artist-run organisation based in Boorloo), and has recently worked at un Projects (Online Editor) and John Curtin Gallery (Assistant Curator). As an independent writer, artist and researcher, and often in collaboration, they make work about pathos, vibe, private experience and requitedness.

Penelope Trotter is a multi-disciplinary performance artist and feature writer for fine art journals. In her own practice her most prominent exhibitions have been performance installations based on fantasy fulfillment in relation to identity theory and activism. Key issues being explored in past performance shows are Surrealist fantasy fulfillment and its relation to notions of performativity. These performance interventions have been exhibited and performed in Australia, New York, Paris and in the Tuscany region of Italy. Trotter's solo performance work has also been written about/documentated in various books/articles on Public Art activism, Surrealism and Feminist performance art. The most widely received performances of Trotter have been in collaboration with the Surrealist experimental music and performance group the *Hi God People* at the Museum of Contemporary Art, Sydney, and the National Gallery of Victoria in 'Melbourne Now,'

as well as various music festivals such as *Liquid Architecture* and the 'Overground' component of *The Melbourne International Jazz Festival*. Recent solo research concerns itself with the concept of withheld knowledge created by historical phantoms and exploration of measures required to reclaim this knowledge, and an overriding desire to effectively become the "Other." Trotter also uses her skills in painting and drawing for her most recent anamorphic body of work that is concerned with speaking to the preservation and appreciation of our environmental heritage. Penelope Trotter is also a Visual Arts lecturer in Art History, Video Art, Drawing and Painting at the Australian Catholic University.

Panel #76

LWAG JHAC Gallery

Place Makers

Cruthers Collection of Women's Art
Curator led tours of exhibitions at
Lawrence Wilson Art Gallery with
Lee Kinsella.

3.00 - 3.30pm

PHYS: [G41] Ross Lecture Theatre

AAANZ Annual General Meeting

Keynote #4

PHYS:[G41] Ross Lecture Theatre

Wang Qingsong

Everlasting Inscription

Abstract: Wang Qingsong's photography is renowned for its monumentality, and its unveiling of the deep structures of Chinese history and society. His subjects are arranged in meticulously staged environments, as actors perform themselves as workers, students, professionals, peasants, and as historically symbolic figures, all arranged within expansive tableaux. The details of his pictures, and the smallest of their details, are arranged in relation to their overall compositions, and in this relationship of the small to the large Wang mediates the historical memory of China. Born and growing up during the Cultural Revolution, being young during the optimism of Opening and Reform, and witnessing the rise of authoritarianism and capitalism during the last three decades, Wang has lived through China's cataclysmic changes. This talk addresses the inspiration of his photography in a generational

[Map](#)

[Schedule](#)

[Panel #53](#)

[Panel #54](#)

[Panel #55](#)

[Panel #56](#)

[Panel #57](#)

[Panel #58](#)

[Panel #59](#)

[Panel #60](#)

[Panel #61](#)

[Panel #62](#)

[Panel #63](#)

[Panel #64](#)

[Panel #65](#)

[Panel #66](#)

[Panel #67](#)

[Panel #68](#)

[Panel #69](#)

[Panel #70](#)

[Panel #71](#)

[Panel #72](#)

[Panel #73](#)

[Panel #74](#)

[Panel #75](#)

[Panel #76](#)

[AAANZ AGM](#)

[Keynote #4](#)

[Sundowner](#)

experience of Chinese history.

王庆松 毕业于四川美术学院，1993年至今生活工作在北京，于1996年开始影像创作。在国内外诸多美术馆和画廊举办过40多个个展，参加过光州双年展、台北双年展、悉尼双年展、上海双年展、威尼斯双年展、伊斯坦布尔双年展、基辅双年展等多个国际双年展。2019 武汉合美术馆及韩国首尔摄影美术馆举办个展。2006年获得Outreach Award in Rencontres de le Photographie，法国阿尔勒杰出摄影奖。曾组织策划长江国际影像双年展及成都“金熊猫摄影艺术奖”等展览，现担任成都当代影像馆艺术总监。

作品被美国纽约国际摄影中心、纽约现代美术馆、盖蒂美术馆、旧金山现代美术馆、澳大利亚昆士兰美术馆、日本森美术馆、水户当代美术馆、巴西国家美术馆、法国巴黎欧洲摄影中心、奥地利MUMOK美术馆、澳大利亚维多利亚国家美术馆、英国维多利亚阿尔伯特美术馆、韩国大邱美术馆、中国中央美术学院美术馆、广东美术馆、湖北美术馆等60多家公立美术馆收藏。

Wang Qingsong Graduating from Sichuan Academy of Fine Arts, Wang Qingsong is among the leading Chinese contemporary artists. He lives and works in the artists village in Caochangdi, and has exhibited his large scale photography in more than forty solo shows in museums and galleries around the world. His works often assemble large casts of people to play out scenes from Wang's imagination, offering detailed and careful allegories for life in China, and the twenty-first century more generally. Wang has participated in the Gwangju Biennale, Taipei Biennial, Sydney Biennale, Shanghai Biennale, Venice Biennale China Pavilion, Istanbul Biennial and Kiev International Biennial among others. He is collected in Australia by both the Queensland Art Gallery and the National Gallery of Australia, as well as internationally. He is also a central figure in the Chinese artworld, organizing and curating the Changjiang International Photography and Video Biennale and Chengdu "Golden Panda Photography Award" exhibitions, as well as being the artistic director of the Chengdu Contemporary Image Museum.

5.00 - 7.00pm

UWA School of Art and Design, Cullity Gallery

Sundowner and exhibition opening: Restless Currents

Restless Currents is an exhibition that investigates the idea of unruly objects across multiple processes—ceramics, generative media, biological systems, neurotechnology and robotics. The exhibition shows works that embody unpredictability, spontaneity, and autonomous behaviours, challenging notions of control and stability.

Focused on the idea of objects and systems that resist fixed identities or predictable behaviours, the exhibition explores how material and technological entities can be inherently restless, transforming, evolving, or acting unpredictably. These "restless currents" reflect the permeable boundaries between order and disorder, human intervention and autonomous agency.

Curated by Sarah Douglas

Exhibiting artists include: Ionat Zurr, Vladimir Todorović, Annie Huang, Reegan Jackson, Samuel Beilby, Jimi DePriest and David Friedrich