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Aesthetics, Politics and Histories: The Social Context of Art
2018 AAANZ Conference RMIT School of Art

AAANZ art association of
australia & new zealand



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RMIT University acknowledges the people of the Woi wurrung and Boon wurrung language groups of the eastern Kulin Nation on whose unceded lands we conduct the business of the University. RMIT University respectfully acknowledges their Ancestors and Elders, past and present. RMIT also acknowledges the Traditional Custodians and their Ancestors of the lands and waters across Australia where we conduct our business.



Welcome to AAANZ 2018 at RMIT School of Art

At this year's AAANZ Conference in Melbourne, we are pleased to host 5 keynote speakers, 270 diverse presentations and a rich artistic program. We have endeavoured to create a space to deepen discourse on what we see as new priorities in the fields of art practice and scholarship. Located in a region marked by multiple and overlapping colonial and postcolonial histories alongside contemporary processes of globalisation, we aim to open up critical conversations which foreground the complex contexts, diverse practices, multiple histories and contested trajectories of art. We have been delighted and overwhelmed by the huge response and interest in the event.

Our distinguished invitees will present expanded and alternative frameworks for understanding the diverse and sometimes competing histories of art. **Genevieve Grieves**, Head of the First Peoples Department at Museums Victoria; **Gabi Ngcobo**, curator of the 10th Berlin Biennale; and **Ema Tavola**, independent curator, are each engaged in critical curatorial practices aimed at democratising and decolonising art institutions and opening up art collections to alternative perspectives and narratives traditionally overlooked by museums and galleries. *colonise/decolonise* is a collaboration between **Maree Clarke**, **wāni LeFrère** and **Megan Evans** who will feature as artists-in-residence, offering an alternative format within an academic conference to ask new questions and create new contexts. **Professor Griselda Pollock** is renowned for her feminist and postcolonial analysis of the visual arts, visual culture and cultural theory. **Associate Professor David Teh** is a curator and scholar who specialises in contemporary art in Southeast Asia.

Artists whose practices examine the social contexts of art are also central to this year's program. **Dr Kim Donaldson** and **Dr Katve-Kaisa Kontturi** invite you to participate in their *Feminist Colour-IN* throughout the conference. In and around Kaleide Theatre (Building 8, Level 2) you will experience a number of performances, lectures, artist talks and social art engagements. **Ben Landau's** *Ramble* is a method for ideas to be made public. Conference delegates are invited to write their musings on the pavement with water and literally take their idea for a walk. Exploring the process of making art public, **Lynda Robert's** *Public Field Office* is a mobile space (a converted ice cream van) for reflection, consultation and exchange through a series of short lunchtime workshops. *The Bureau for the Organisation of Origins* (BOO) will inhabit RMIT Creative Space with a series of poster projects and performative gestures of production and labour. BOO artists include **Benjamin Sheppard**, **Dr Peter Burke**, **Rumen Rachev**, **Dr Ceri Hann**, **RMIT School of Art students**, and guest artists from interstate

AAANZ 2018 has two primary parallel programs targeted at engaging emerging scholars and the independent arts sector. The **Griselda Pollock Masterclass** for HDR candidates and early career researchers took place on Tuesday in advance of the conference, followed by a special HDR reception. The Masterclass was convened by Dr Kristen Sharp (RMIT) and Dr Jacqueline Millner (La Trobe) through a competitive EOI process on themes of trauma, feminism, transgenerational feminism, virtuality and affect. RMIT School of Art has partnered with All Conference (national network of artist-led organisations) and West Space to deliver **PARASITE: an Experimental Arts Laboratory** to bring together members of the independent art sector. On Saturday, West Space will host *PARASITE* with curators **Ema Tavola** and **Gabi Ngcobo** leading discussions to consider methods of cooperation and resistance for working within and beyond the sometimes exclusionary institutions of art. Together, participants will imagine inventive ways to survive independently by parasitically drawing on, rerouting or subverting art's cultural capital to create challenging work and new systems of critical knowledge. Thank you to Channon Goodwin (Bus Projects), Zoë Bastin (RMIT) and Patrice Sharkey (West Space) for coordinating this event.

We are also pleased to highlight some **special events at RMIT University** this week for conference delegates:

- RMIT Gallery invites delegates to the opening of their new exhibition 'Analogue Art in a Digital World' curated by alumni Sam Leach and Tony Lloyd (5.30–7.00pm, Thursday, 344 Swanston Street). Please note the capacity of the venue is limited.
- Various book and journal launches will be hosted in Kaleide Theatre (Building 8) in the breaks across the conference and at the final AAANZ and COVA celebration (5.30–7.30pm, Friday, Building 80 Rooftop).
- RMIT invites delegates to celebrate the achievements of our art students. After the closing, everyone is welcome to the opening of two exhibitions on Friday night 6.00–9.00pm: 'RMIT School of Art, Masters and Honours 2018 Graduate Exhibition' (Buildings 2, 4, 6, and 24 surrounds) and 'Selections from the Higher Degrees by Research Candidates Exhibition' (Project Space, Building 94, Level 2, 23-27 Cardigan Street).

The vision and delivery of the AAANZ 2018 conference are the outcome of the collaborative efforts of a wonderful team of committed people at the School of Art, RMIT University, and beyond. We would firstly like to acknowledge the fearless and visionary efforts of two people: our Conference Producer Dr Amy Spiers, and Dr Grace McQuilten, who both went beyond the call of duty at the last minute when more help was urgently needed. The success of the conference is largely due to their singular commitment. Special thanks also to Shannon Stanwell and Malik Malik, Dr Kristen Sharp for leading the Masterclass, Clare McCracken for coordinating volunteers, Zoë Bastin and Fiona Hillary for managing the artistic programs, Dr Gretchen Coombs and Laura Gardner for proofreading, and Niraj Joshi and Noray Neberay for the accounting. Of course, we are also extremely grateful to all our incredible volunteers. We also wish to thank Dr Anthony White, Giles Fielke, and Katrina Grant from AAANZ for their ongoing commitment. Andrew Chapman has provided excellent design and STREAT Catering has delivered delicious ethical food. Thank you also to colleagues Professor Julian Goddard, Professor Kit Wise, Andrew Tetzlaff, Peter Westwood, Bronwyn Hughes, Rose Lang, Helen Rayment, Evelyn Tsitas, and Ann Carew for their support and collaboration.

As you can see from the list of conference committee members below, this event is supported by a number of leading scholars from Australian and New Zealand universities. Our sincere thanks to the conference committee for helping to put together an excellent program and hosting this event with us.

This year's conference is supported by a number of institutional partners and sponsors without whom we could not have realised our vision. The RMIT Design & Creative Practice Enabling Capability Platform (DCP ECP) has contributed to supporting our keynote Genevieve Grieves and partnership development with the independent arts sector. The RMIT International Visiting Fellowship has supported Dr Marnie Badham to host Professor Griselda Pollock from Leeds University to deliver a keynote and Masterclass. The Ian Potter Foundation and the Contemporary Art and Social Transformation (CAST) research group (RMIT) has contributed resources to support Ema Tavola's role in the conference and PARASITE Arts Lab. Gabi Ngcobo's visit to Australia has been supported by RMIT University School of Art and Monash University Museum of Art (MUMA). Associate Professor David Teh's visit is supported by a partnership with Monash University's Department of Fine Art and the Network for Asian Art Research in Australia and New Zealand. Finally, the Centre of Visual Art (CoVA) at the University of Melbourne is co-hosting the closing celebrations with a number of book launches.

We trust you will enjoy the program.

Dr Marnie Badham and Professor Daniel Palmer
Conference Co-Convenors, AAANZ 2018

THE ART ASSOCIATION OF AUSTRALIA AND NEW ZEALAND (AAANZ)

AAANZ is the peak professional body for the region's art writers, curators, and artists. Since 1974 it has fostered the dissemination of knowledge and debate about art, curatorship, and artistic practice throughout the region. By increasing the visibility of Australasian artists, curators and writers and encouraging critical inquiry into their work, the Association plays an important role in supporting the resilience and sustainability of the local visual arts sector. The principal activities of the Association are the publication of the Australian and New Zealand Journal of Art (ANZJA), holding an annual conference, and administering annual prizes which recognise outstanding achievement across the local and international art publishing industry. Through these activities, the Association acts as an established and highly successful advocate for the visual arts in Australia and New Zealand.

AAANZ CONFERENCE COMMITTEE, MELBOURNE 2018

Conference Co-Convenors

Dr Marnie Badham, Vice Chancellor's Post Doctoral Research Fellow, School of Art, RMIT University
Professor Daniel Palmer, Associate Dean Research and Innovation, School of Art, RMIT University

Committee Members

Dr Anthony White, AAANZ President, Senior Lecturer, Cultural and Communications, University of Melbourne
Dr Grace McQuilten, Lecturer, School of Art, CAST, Contemporary Art & Social Transformation, RMIT University
Dr Amy Spiers, Conference Producer
Zoë Bastin and Clare McCracken, RMIT HDR Student Representatives
Professor Barbara Bolt, Victorian College of the Arts, University of Melbourne
Dr Gretchen Coombs, Post Doctoral Research Fellow, Design & Creative Practice ECP, RMIT University
Professor David Cross, Visual Arts, Deakin University
Dr Ngarino Ellis, Senior Lecturer, Art History, The University of Auckland
Giles Fielke, AAANZ Business Manager
Mr Stephen Gilchrist, Associate Lecturer of Indigenous Art, University of Sydney
Dr Francis Maravillas, School of Design, University of Technology, Sydney
Dr Jacqueline Millner, Associate Professor Visual Arts, School of Humanities & Social Sciences, La Trobe University
Dr Kristen Sharp, Coordinator Art: History + Theory + Cultures, School of Art, RMIT University

Registration

Registration is located in the Kaleide Theatre Foyer and outside the Creative Space in Building 8, Level 2 (entrance via Swanston Street). Registration is open from 8am to 5pm on Wednesday 5 December and Thursday 6 December and 8am to 11am on Friday 7 December. Please be aware that the period between 8–9am on Wednesday 5 December will be our busiest registration period. Please arrive early to ensure you can obtain your printed schedule, lanyard and name tag before the first keynote starts across the road in Building 80 at 9am.

Wayfinding

Please consult the conference map on the conference schedule to find the key venues of the conference in Building 80 and Kaleide Theatre. Other locations on the map indicate where artistic projects and events will occur.

Volunteers in red t-shirts, as well as red markers and signage, will be placed around the conference to help you find your way around. RMIT rooms are coded in the following way: Building number. Level number. Room number (e.g. 80.04.11 is Building 80, Level 4, Room 11). Please be aware there may be other conferences across RMIT campus during the AAANZ Conference, and don't hesitate to ask our volunteers for help if you find yourself lost.

Venue for keynotes and live streaming

All keynote lectures will be presented in the lecture theatre in Building 80, Level 4, Room 11 (80.04.11). Unfortunately, the capacity of this lecture theatre is limited to 300, so please be aware we have arranged live-streaming in a nearby lecture theatre: Building 80, Level 4, Room 6 (80.04.06). To ensure seating in the main lecture hall please arrive early. This is especially important during Griselda Pollock's keynote, which is also open to a limited registered public.

Staying on time

Sessions are 90 minutes. If you are presenting please ensure you keep to your allotted time. We ask all presenters and session convenors/chairs to please be at your room 5-10 minutes prior to the session to set up. Volunteers will be on hand to assist. We ask session convenors to be strict with time keeping, to ensure delegates have enough time to take a break and collect refreshments before the next sessions begin.

Conference breaks

A light morning and afternoon tea, as well as a more substantial lunch, will be provided by STREAT, a social enterprise catering service. Coffee and tea will also be available. See the conference map for further suggestions on barista coffee and food outlets near the conference venues which are marked with a coffee cup.

RMIT's city campus is undergoing a lot of construction, as well as surrounding metro works, during the time of the conference. For this reason, we have located conference breaks inside the Kaleide Theatre Foyer. This foyer has a limited capacity so we recommend you collect your refreshments and head out along the corridor or up the lifts or stairs to find seating areas throughout Building 8, or locate one of the outdoor public spaces marked on the conference map.

Reducing waste

We aim to limit the ecological footprint of the event by avoiding single-use plastic wherever possible. Please bring a reusable coffee cup and water bottle if possible.

Program

The organisers have made every effort to ensure the information contained in this program is correct. We sincerely apologise for any errors or omissions that might have slipped through.

WiFi and social media

Network: RMIT-Guest Code: 448298

Full details about the 2018 AAANZ Conference, the theme and keynotes are available here: <http://aaanz.info/aaanz-home/conferences/2018-conference>. To stay informed and get updates about the conference, follow us on Facebook and Twitter, or subscribe to the AAANZ newsletter:

<https://www.facebook.com/events/193150874673350/>
<https://twitter.com/ArtAustraliaNZ>
<http://aaanz.info/>

If you wish to discuss the conference on social media, please use the tag **#aaanz18**

KEYNOTE SPEAKERS | AESTHETICS, POLITICS & HISTORIES: THE SOCIAL CONTEXT OF ART

Day 1 – Wednesday | 9.00–10.30am following Welcome to Country
Room: 80.04.11 and 80.04.06

First Peoples First: Decolonising/Indigenising the Arts and Culture Sector

Keynote Speaker 1: Genevieve Grieves, Head of the First Peoples Department at Museums Victoria

Throughout Australia, arts and cultural organisations and institutions are attempting to transform their practice and their spaces to acknowledge and redress the trauma and injustice central to the nation's history and contemporary reality. There is a growing awareness of and movement away from colonising frameworks with the aim of decolonising and/or Indigenising the sector. These transformations range from the development of Reconciliation Action Plans, inclusion of Indigenous content, recruitment of Indigenous staff to the creation of advisory bodies. There is a sense, among many, that the inclusion of First Peoples is a necessary step for the progressive organisation or institution. However, shifting focus in such a radical way can be a difficult process for spaces that have historically excluded our bodies and our expression of power. It is also difficult for these actions, however benign in intent, to move beyond mere acts of tokenism that create the impression of inclusive and progressive spaces without the necessary substance.

This paper explores this movement and the transformation of one entity, Museums Victoria, from a space that objectified and excluded Indigenous knowledge and bodies to an institution that aims to place First Peoples first. This shift of power within the Museum follows the success of the 'First Peoples' exhibition (2013) that privileges and centres community voices and was created in partnership with communities, heralding a new era of collaboration, empowerment and self-determination.

Genevieve Grieves is Worimi – traditionally from mid north coast New South Wales – and has lived on Kulin country in Melbourne for many years. She is an educator, curator, filmmaker, artist and oral historian who has accumulated nearly twenty years' experience in the arts and culture industries. Some of her projects include the documentary, *Lani's Story*; the video installation, *Picturing the Old People*; and, she was the Lead Curator of the internationally award-winning 'First Peoples' exhibition at the Melbourne Museum. Genevieve has a role as a public intellectual and speaker and is undertaking her PhD in arts, memorialisation and frontier violence. She is Head of the First Peoples Department at Museums Victoria.

Day 1 – Wednesday | 6.00–7.30pm
Room: 80.04.11 and 80.04.06

Addressing History in the Present

Keynote 2: Gabi Ngcobo, artist, curator and educator (South Africa)

The 10th Berlin Biennale for Contemporary Art marked 20 years of the biennale's existence. Titled *We don't need another hero* the 10th Berlin Biennale was a collaborative undertaking that refused to embrace a celebratory tone at the same time reconsidered what it means to commemorate. Curator of the 10th Berlin Biennale Gabi Ngcobo will discuss the series of strategies set up by the curatorial team. Starting from the public program titled *I'm not who you think I'm not*, she will touch on how conversations, proposals and negotiations with artists, institutions, press and the Berlin art communities provided the many layers that shaped the exhibition, design and publications of the biennale. Ngcobo will unpack how artists responded to urgent questions that can help shape a language from which we can continue to make visible that which requires undoing beyond the metaphorical notions of the decolonization process.

Gabi Ngcobo is the curator of the 10th Berlin Biennale. Since the early 2000s Ngcobo has been engaged in collaborative artistic, curatorial, and educational projects in South Africa and on an international scope. She is a founding member of the Johannesburg based collaborative platforms NGO – Nothing Gets Organised and Center for Historical Reenactments (CHR, 2010–14). NGO focusses on processes of self-organization that take place outside of predetermined structures, definitions, contexts, or forms. CHR responded to the demands of the moment through an exploration of how historical legacies impact and resonate within contemporary art. Ngcobo co-curated the 32nd Bienal de São Paulo, which took place in 2016 at the Ciccillo Matarazzo Pavilion in São Paulo, and *A Labour of Love* at Weltkulturen Museum, Frankfurt am Main in 2015/16) and travelled to the Johannesburg Art Gallery in 2017. She has been teaching at the Wits School of Arts, University of Witwatersrand, ZA, since 2011. Her writings have been published in various catalogues, books, and journals. She currently lives and works between Johannesburg and Berlin.

Day 2 – Thursday | 9.00–10.30am
Room: 80.04.11 and 80.04.06

Festivity and the Contemporary: Worldly Affinities in Southeast Asian Art

Keynote 3: Associate Professor David Teh, National University of Singapore

What is the place of the festival in the global system of contemporary art, and in that system's history? Can the large, recurring surveys that are its most prominent exhibitions today even be considered festivals? Such questions become more pressing as sites newly embraced by that system take their place on a global event calendar, and as the events increasingly resemble those held elsewhere, or merge with the market in the form of art fairs. What becomes of community and locality, of spontaneity and participation, as that market – and art history – take up the uncommodified fringes and untold stories of contemporary art's ever widening geography? This paper stems from my research for a recent volume

entitled *Artist-to-Artist* (Afterall, 2018), concerning a series of artist-initiated festivals held in Thailand during the 1990s known as the 'Chiang Mai Social Installation.' These gatherings, and others like them, suggest that while national representation was the usual ticket to participation on a global art circuit, the agencies and currencies of national representation weren't essential determinants of contemporaneity; and that it was localism, rather than any internationalism, that underpinned the worldly affinities discovered amongst artists in Southeast Asia at that time. The sites of this becoming contemporary were mostly *festive*, sites of celebration and expenditure rather than work and accumulation. What does this mean for contemporary art's history and theory, and how might it change our understanding of the region's art and its international currency today?

David Teh is a curator and Associate Professor at the National University of Singapore, specialising in Southeast Asian contemporary art. His curatorial efforts have included *Unreal Asia* (55. Internationale Kurzfilmtage Oberhausen, 2009), *Video Vortex #7* (Yogyakarta, 2011), *TRANSMISSION* (Jim Thompson Art Center, Bangkok, 2014), *Misfits: Pages from a Loose-leaf Modernity* (Haus der Kulturen der Welt, Berlin, 2017) and *Returns, a project for the 12th Gwangju Biennale* (2018). David's writings have appeared in journals including *Third Text*, *ARTMargins*, *Afterall* and *Theory, Culture and Society*. His book *Thai Art: Currencies of the Contemporary* was recently published by the MIT Press. David is also a director of Future Perfect, a gallery and project platform in Singapore.

Day 3 – Thursday | 6:45 seating for 7.00–8.30pm
Room: 80.04.11 and 80.04.06

The State of Art History, with Denmark in Mind

Keynote 4: Griselda Pollock, Professor of Social and Critical Histories of Art and Director of the transdisciplinary Centre for Cultural Analysis, Theory and History, University of Leeds

Art History, like the Arts and Humanities in general, is structurally challenged by neoliberal rationality of marketization and financialization (Wendy Brown) that is reshaping the academic, heritage, museal and commercial environment of the study of art and the support of its contemporary practice. It is also profoundly challenged to reform by historical demands for reconfiguration – decolonization and intersectionalization – addressed to all fields and practices of knowledge in the Arts and Humanities. Art History has, in addition, been challenged internally by those dissenting from, and seeking to difference if not displace, the canonical stories and methods established when Art History served as the spiritual and cultural mirror for the formations of the nation states in colonizing Europe. Hans Belting declared the 'End of Art History', the discipline being a protocol inadequate to 'the contemporary' in art while, grasping that nettle, Terry Smith declared we must formulate new methods to grasp what is 'the contemporary' before it destroys us. This drama in the tea-cup of a tiny, embattled discipline, working on the edges of what artist-writer Hito Steyerl reveals as the massive investment game in 'duty-free art', incites a mixture of shame (as to what purposes art and art history are being harnessed) and Benjaminian resolve to 'think' the dialectics of a knowingly tragic resistance. This lecture will explore in what terms can we defend and project the validity of the discipline's self-named historical questioning and historical methodologies in the liquid modern present as culturally defined by Zygmunt Bauman and when the historical has become an embarrassment art history transforms into visual culture studies.

Griselda Pollock is Professor of Social and Critical Histories of Art and Director of the transdisciplinary Centre for Cultural Analysis, Theory and History (CENTRECATH) at the University of Leeds. Committed to creating and extending an international, postcolonial, queer feminist analysis of the visual arts, visual culture and cultural theory, she researches issues of trauma and the aesthetic in contemporary art expanding her concept of *the virtual feminist museum* (*After-affects / After-images: Trauma and Aesthetic Transformation in the Virtual Museum*, Manchester, 2013); *Art in the Time-Space of Memory and Migration* (Freud Museum & Wild Pansy Press, 2013); both offer a feminist rereading of Aby Warburg's concept of the *pathos formula* at the intersection with psychoanalytical aesthetics. Since 2007, she has elaborated the novel concept of *concentrationary memory* in relation to the Arendtian critique of totalitarianism, in four publications with Max Silverman, *Concentrationary Cinema* (Berghahn, 2011), *Concentrationary Memories: Totalitarian Terror and Cultural Resistance* (I B Tauris, 2013), *Concentrationary Imaginaries: Tracing Totalitarian Violence in Popular Culture* (I B Tauris, 2015), and *Concentrationary Art: Jean Cayrol the Lazarean and the Everyday in Post-war Film, Literature, Music and the Visual Arts* (Berghahn, 2019). Just published is her monograph: *Charlotte Salomon: The Nameless in the Theatre of Memory* (Yale, 2018) and forthcoming are *Is Feminism a Bad Memory?* (Verso, 2019), *The Case against 'Van Gogh': Memory, Place and Modernist Disillusionment* (Thames & Hudson, 2020) and *Monroe's Mov(i)es: Class, Gender and Nation in the work, image-making and agency of Marilyn Monroe* (2020).

Day 3 – Friday | 9.00–10.30am
Room: 80.04.11 and 80.04.06

Vunilagi Vou – A New Horizon: Curating as Social Inclusion in Moana Oceania

Keynote 5: Ema Tavola, independent curator (Fiji)

Art has the power to broker relationships, understanding and meaning, but the value systems of galleries and museums are not mutually transferrable. As collective peoples, my communities define themselves by their relationships with and to others. The practice of sharing knowledge, belonging and positionality through the facilitation of dialogue creates safe space. This necessary rule of engagement enables multiples voices to be heard and valued, allowing power dynamics to be critiqued, analysed and reframed. My curatorial practice is underpinned by a methodology that privileges the process of engaging Moana Oceania / Pacific communities, but increasingly, the gallery is not enough. The positionality of indigenous peoples in institutions of colonial power too often perverts the presence of our voices. Power is not simply in the inclusion of our bodies, cultural languages and ideas, but in the receiving, the promotion and decision-making that surrounds all of our material production and its associated social currencies.

Curating is a mechanism for connection and power sharing, an intrinsically collective practice. In the understanding of Moana Oceania / Pacific ways of being, and the meaning and mana of the spiritual and functional application of creative energy, curating 'Pacific Art' has become a platform to embody a process of decolonisation and real-time social inclusion, by re-centering and embracing the diversity of indigenous experience, bodies and worldviews. This presentation will provide insight to three curatorial projects that have simultaneously struggled and embodied these ideas; The Veiqia Project (ST PAUL St Gallery, Auckland, 2015-16), *Dravuni: Sivia yani na Vunilagi – Beyond the Horizon* (New Zealand Maritime Museum, Auckland, 2016) and *A Maternal Lens* (4th International Biennial of Casablanca, Morocco, 2018).

Ema Tavola (b.1982) is an independent curator based in South Auckland, New Zealand. Having established her practice whilst managing Fresh Gallery Ōtara, a local government funded community art gallery, Tavola's curatorial concerns are grounded in the opportunities of contemporary art to engage grassroots audiences, shift representational politics and archive the Pacific diaspora experience. Tavola has worked in galleries and museums throughout New Zealand and is committed to curating as a mechanism for social inclusion, centralising Pacific ways of seeing, and exhibition making as a mode of decolonisation.

Recent national projects include *Kaitani* (2017) for The Physics Room (Christchurch), *Dravuni: Sivia yani na Vunilagi – Beyond the Horizon* (2016) for the New Zealand Maritime Museum (Auckland) and *between wind and water* (2015) for Enjoy Public Art Gallery (Wellington). Tavola has discussed and advocated for a Pacific people centred approach to curating Pacific art at institutions and symposia in Australia, Canada, the US and Fiji. In 2012, she was the first curator awarded the Creative New Zealand Arts Pasifika Award for Contemporary Art, and wrote a manifesto on Pacific curatorial practice as Artist in Residence with the Macmillan Brown Centre for Pacific Studies at the University of Canterbury in 2017. In 2018, Tavola was appointed to the curatorial committee for the 4th International Biennial of Casablanca under Artistic Director, Christine Eyene.

BOOK LAUNCHES | AESTHETICS, POLITICS & HISTORIES: THE SOCIAL CONTEXT OF ART

Wednesday | 1pm | Kaleide Theatre

Ian North: art/work/words edited by Maria Zagala (Art Gallery of South Australia, 2018)
Venues: lecture recording (check) – Gabe

Thursday | 10.30am | Kaleide Theatre

Art Museums in Australia by Katarzyna Jagodzinska (Jagiellonian University Press, 2018)
→ book launch by Professor Ian McLean, Hugh Ramsay Chair of Australian Art History, University of Melbourne

Thursday | 1pm | Kaleide Theatre

Garland ('Ikiteiru Kogei', Living Craft) edited by Kevin Murray
→ journal launch by Professor Julian Goddard, Dean of the School of Art, RMIT University

Friday | 1pm | Kaleide Theatre

Undesign: Critical Practices at the Intersection of Art and Design edited by Gretchen Coombs, Andrew McNamara and Gavin Sade (Routledge, 2018)
→ book launch with Dr Gretchen Coombs and Associate Professor Brad Haylock

Friday | 5.30pm | Building 80 Rooftop. (Hosted by CoVA (Centre of Visual Art))

Writing & Concepts edited by Jan van Schaik (Art + Australia in partnership with RMIT, 2018)

Apostrophe Duchamp edited by Edward Colless (Art + Australia, 2018)

Art + Australia (Issue 55.1: 'The Miracle')

Ways of Following: Art, Materiality, Collaboration by Katve-Kaisa Kontturi (Open Humanities Press, 2018)
→ book launch by Norie Neumark, Honorary Professorial Fellow, Victorian College of the Arts, Melbourne

Wednesday | 11:00am | parallel sessions

Room: 80.04.11 (Wednesday | 11:00am)

All Art is a Conversation

Conversation: Natalie King, Curator, Writer, Enterprise Professorial Fellow, Victorian College of the Arts, University of Melbourne & Djon Mundine OAM, Curator, Writer, Artist, Activist

How do you remember and maintain language and a social consciousness with no-one to talk to?

To forget is to offend, and memory, when it is shared, abolishes this offence. If we want to share the beauty of the world, if we want to be solidarity with its suffering, we need to learn how to remember together.

Édouard Glissant, Martinique negritude poet (1928-2011)

All art is a conversation, and is a social act – it is personal, event and site related. It is about the people: the voice of a society. Art is also about memory. In this paper, we delve into our evolving methodology as a collaborative curatorial duo by presenting two exhibition case studies: 'Shadowlife' touring Asialink exhibition and 'TarraWarra Biennial 2014: Whisper in My Mask', followed by a screening of short films.

A rare alliance between Indigenous and non-Indigenous curators, our work is akin to an open conversation that unfolds, diverts and retracts as we draw on literature, poetry, film, politics and meandering memories. Our curatorial modality explores the unknown and the overlooked, and we look sideways to diverse practices especially by including a film or cinematic encounter in our exhibitions.

The relationality of curating individual artists, community and society, both inside and outside the gallery; and creating a conversation between objects and community, through a number of devices and on a number of levels, is our mode. It is not only about re-reading the archive, but also about creating new archives and memories of the now.

Room: 80.04.06 (Wednesday | 11:00am)

Blockbuster or Bust: The Political and Social Context of Large-scale Temporary Exhibitions

**Convenors: Dr Anna Lawrenson, Museum and Heritage Studies, Department of Art History, University of Sydney
Dr Chiara O'Reilly, Museum and Heritage Studies, Department of Art History, University of Sydney**

While art can offer 'a site for modelling political alternatives, questioning dominant discourses, and producing new historical narratives' it engages with audiences through the filter of the gallery exhibition. This session examines the role of large-scale temporary exhibitions – blockbusters – considering how they might contribute to a discourse on the history of art. In 1984, American art historian Albert Elsen argued that blockbuster exhibitions are 'quintessentially democratic' because they 'make intelligible the most important... esoteric knowledge' and facilitate access to 'the most beautiful and significant art in a meaningful context.' More than thirty years later, the allure of the blockbuster is still felt. Major state-funded galleries are investing in significant expansion projects to create new spaces for such exhibitions. These galleries are increasingly expected to fulfil government expectations around economic impact tied to destination marketing campaigns, meaning that their measures of success are likewise focused on quantifiable outputs. As a result, many now question the value of blockbusters arguing that they are intellectually vacuous and motivated only by financial reward. It is therefore timely to interrogate how blockbusters function as sites of discourse, popular democratic events and financial investments. What does this mean for the educational and social role of galleries? Can blockbusters create a space for social engagement, debate and participation?

Presenters:

Dr Jim Berryman, University of Melbourne

The Blockbuster's 'Alibi': The Exhibition Catalogue and Legitimacy

Nothing denotes an exhibition's blockbuster status more than its large and lavishly illustrated catalogue. But what is the catalogue's value, and what role does it play in the blockbuster enterprise? The blockbuster catalogue is plagued by internal contradictions and competing values. On the one hand the catalogue can act as an 'alibi' for commercial and economic interests, by providing a scholarly or educational justification for these spectacular events. On the other hand, the catalogue is merchandise: a commemorative commodity highly conducive to the interests of marketing and sponsorship branding. This paper considers the catalogue's symbolic value and its privileged status in the blockbuster exhibition. As the commodity with the greatest intellectual respectability, the catalogue stands above the paraphernalia of the exhibition shop.

Dr Lee Davidson, Museum & Heritage Studies, Victoria University of Wellington, New Zealand

Blockbusters at the Polycentral Museum: Towards a Cosmopolitan Agenda

Capitalising on the appeal of monumental, spectacular and priceless art and artefacts, blockbuster exhibitions are seen as a strategy to boost visitor numbers and generate revenue by attracting less frequent museum visitors. However, their economic benefits and effectiveness for audience development are questionable, while the drivers for their production are far more diverse. This paper draws on insights from a long-term, multi-sited, 'mobile' ethnography involving two large-scale temporary exhibitions that crossed five countries and three continents, connecting six high profile cultural institutions and spanning almost

a decade from initial conception to completion. This research reveals that the production and consumption of these exhibitions were influenced by a combination of drivers across diplomatic, museum mission-related, and market-oriented domains. Any effort to evaluate their success must therefore account for a multiplicity of related impacts.

An in-depth analysis also illuminates the ways in which large-scale international exhibitions are assemblages of people, objects, practices and meanings, that create a series of temporary centres with the potential to dissolve cultural frontiers and boundaries of practice, thus allowing dialogue and negotiation to take place. On this basis, I propose a new model of museums as polycentral: as places that might use temporary exhibitions to produce a kaleidoscopic vision of multiple centres and advance a cosmopolitan agenda on the world stage.

Dr Anna Lawrenson & Dr Chiara O'Reilly, Museum & Heritage Studies, Art History Department, University of Sydney
Socialising the Exhibition Experience: Courting New Audiences Through Blockbusters at the National Gallery of Australia

Since 2008 to 2009 the National Gallery of Australia have experimented with the introduction of a family space at the heart of its blockbuster exhibitions – this began with 'Degas: Master of French Art'. The space encouraged families to stay longer in the exhibition and opened up opportunities for new engagement with art based on the conversations and activities inspired within this break-out space. Family spaces have thus become important fixtures in the offerings associated with blockbusters at the NGA. A lack of family space can significantly influence overall exhibition visitation. This paper examines the way that engagement strategies aimed at families cultivate intergenerational dialogue and invite visitors to reconsider art in new ways. It argues that family spaces have become central sites by which the intellectual content of exhibitions is presented within a social scaffold in order to increase visitation in both the short and long term. This is in line with general tendencies to broaden visitation and reach beyond standard audience profiles. However, tensions remain as moves towards accommodating different audience profiles subtly shift the way that galleries communicate, and in turn alter the experience for all patrons.

Room: 80.02.02 (Wednesday | 11:00am)

Beyond Institutional Critique: Broader Applications of Creative Dissent
Convenor: Gabrielle de Vietri, independent artist

Since the 1970s, there has been growing validation of institutional critique as one of the pillars of socially-engaged art. From last-minute inclusions in exhibitions by artists, to curated disruptions and celebrated unsanctioned interventions, artists have built a predictable expectation that the gallery or museum will be the subject of scrutiny via their artworks. This panel centres around two questions about moving beyond the forms of institutional critique that today can be so readily co-opted into the institution. Firstly, how can institutional critique be taken further to incite widespread reform of the art sector? And secondly, how can the motivations, methodologies and tactics developed through institutional critique be applied by artists to broader social and political concerns, beyond the museum and beyond the conditions of art?

Presenters:

Gabrielle de Vietri, independent artist
Social Practice of the Fossil Fuels Industry

This paper presents the preliminary findings of a research project conducted by A Centre for Everything in collaboration with Tori Ball and Andy Butler into the connections between the fossil fuels industry and the arts. Tracing the paths of influence through partnerships, sponsorships, and memberships of arts organisations in Australia, this paper will reveal the multiple and pervasive ways in which companies connected with our growing climate crisis use the arts to 'artwash' their brands, to make deals, and to buy their social licence to operate. From law firms that represent mining companies, to consultancies and investment companies, this research begins to unpack the links between the social, artistic and economic value of the arts.

Eloise Breskvar, independent arts writer and curator
We Are the Institution

The public discourse on institutional critique presents a grey area in understanding the foundation of the institution of art. Artists are often pitted against 'the institution' for its operations that perpetuate inequalities in representation and unfair labor conditions, and rightly so. However, what does it mean to critique the institution when, to quote Andrea Fraser, 'we are the institution'? This paper will answer the questions posed by the session through intimating the material ways in which change can be effected beyond the art institution through the labor of arts workers. I seek to address concerns about labour, highlighting that part of the labour of the 'artist' is exactly the labor of the 'arts worker', i.e. the arts administrator, curator, exhibition designer and educator, and more broadly, the art academic and critic. If we seek to address the various exploitations by, and within, the institution of art as being inextricably tied to economic factors beyond art, I believe we can better understand ourselves as agents capable of effecting change. In my experience working within arts institutions, I have witnessed an ever growing collective awareness of the need for a call to action and the ways in which this materialises through working roles inside the institution, even sometimes through the slightest negotiations. In discussing, for example, the roles of the art administrator, the artist-as-educator, and the art academic, this paper will variously evidence the capacity for arts workers to activate agency within, and potentiate change beyond, the art institution. I reverse the logic of Andrea Fraser to focus on activations of feminist and activist agency of arts workers, and, in highlighting these example, this paper celebrates past and current efforts made by those who critique the institution in this way.

Nina Ross, independent artist

Artslog: A Log of Claims

This paper outlines and analyses some of the findings from Artslog, an online database of working conditions in the arts launched earlier this year as part of 'The State of the Union' exhibition at the Ian Potter Museum of Art. The project, put together by an informal group of artists and arts workers in Naarm (Melbourne), was created to examine the systemic ways in which the arts sector consistently exploits its primary producers: the artists. It also celebrates the ways in which artists are supported with fair working conditions and pay. This paper offers solutions to incite change across the industry, starting with Artslog as a 'log of claims'.

Room: 80.03.15 (Wednesday | 11:00am)

The Durational Drama of Collective Labour

Workshop Convenors: Peter Burke, University of Melbourne & Rumen Rachev, Auckland University of Technology

Help us help you help us unleash our productivity. In this workshop, the artists Rumen Rachev and Peter Burke present a burning question: What does it mean to endure the durational drama of labour? The dynamic duo will open up a lively space to reflect upon collective labour in contemporary art practice. In a race against the clock, you will join forces with your fellow participants and unpack a series of conundrums in order to examine the precariousness of artistic labour. If you are looking for a workshop in the AAANZ program that is fun, cutting-edge, thought-provoking and great value for your time and money, then this is it! Endure labouring with us.

Room: 80.05.12 (Wednesday | 11:00am)

The Print and its Double: Narratives of Power and Resistance

Convenor: Dr Deidre Brollo, University of Newcastle

Print in its many forms has long been associated with political action, resistance and protest. Along with the printing press came the capacity to reproduce voices of opposition; impressed onto the pages of heretical books and protest pamphlets, these dissenting views could more readily bridge geographic, economic and social divisions to find new audiences. Today, printed matter continues to agitate for change, with photocopied flyers, screen-printed posters and paste-ups proliferating within a greatly proscribed public space. However, a disquieting doubling is at work here: print culture has also always been inseparable from power itself, acting as a mechanism to facilitate the expansion, maintenance and expression of power. This panel will explore the ways in which contemporary artists are engaging with the relationships between print and power. Discussions will reflect on print culture, the social and political operations of print, and the ways in which artists use print media to explore this dynamic between print as a vehicle of power and print as an agent for protest and critique.

Presenters:

Marian Crawford, Fine Art, Monash Art Design & Architecture

The Printed Portrait

In 2014 while working in Riyadh, the capital of the Kingdom of Saudi Arabia, I visited a private museum filled with dust-covered Bedouin necklaces, rings and coins, and shelves crowded with antique Arabian coffee pots. Sitting awkwardly amidst this collection of artefacts, I discovered a glittering contemporary portrait of one of the Kings of Saudi Arabia. Employing the patterning of the printed half-tone dot, his face had been imagined in a dazzling arrangement of pearls on a black velvet ground. This paper explores how an analysis of those pearls as signifiers of contemporary power structures in the Middle East might present a framework with which to contextualise the agency of a printed image, making reference to my hand printed book *The King*, 2018. This paper considers the tradition of the printed portrait with reference to the artistic lineage of Andy Warhol's celebrity portraits, the capacity of an image to represent fame and power, and the agency of the contemporary art object contextualised within the frameworks of politics and the history of the printed image.

To test these arguments, the paper analyses the artworks of the trans-Tasman artist group The News Network, of which I am a member. This group examines the dissemination and ubiquity of news media, and the relationship of this dispersal of information to the fine art print. As a network of artists, The News Network responds to current events and explores how the fields of the news, the print and contemporary art intersect.

Trent Walter, artist, printer, publisher

The Social Workshop

The power of print has traditionally been in its ability to be distributed widely. Now that online media has largely taken over this social and political function, how can print practice assert power and facilitate change within communities? Drawing on historical examples of socially and politically engaged print practice, this paper explores the social potential of the print workshop as a space for resistance and the dissemination of knowledge alongside more traditional outputs.

Dr Deidre Brollo, University of Newcastle

Raising the Spectre: Contemporary Art and Print Culture in the Aftermath of Colonialism.

In recent decades, attention has turned to the role played by print culture in the expansion and expression of imperial power. With its ability to reproduce, and therefore mobilise information, the printing press became an indispensable tool of empire; its operations extending beyond colonial administration into areas such as anthropology, botany and cartography for the purposes of defining and controlling people, space and the natural world. Print imbued such documents with an authority, reach and

audience that bolstered and fortified efforts to claim, organise and control these 'new' lands and their inhabitants. Embedded within the material language of these historical print forms then, is a set of associations heavily aligned with power and its effects. Print is haunted by colonialism. The languages of these marks, their particular vernaculars, carry a taint that still endures today. But these languages are now also being spoken by other voices, and this paper examines the work of a number of contemporary artists who appropriate these print vernaculars in their work as a means of investigating and critiquing the ongoing effects of colonialism in contemporary culture.

Room: 80.09.06 (Wednesday | 11:00am)

RMIT Art School Artists as Social Commentators, 1945 to Now

Convenors: Jane Eckett, University of Melbourne; Victoria Perin, University of Melbourne & Helen Rayment, RMIT University

Art schools and their staff and students are usually in the trenches of historical, political and social debates. Some of these debates are external to the organisation while others are internal and reflective of activities within the school. When we focus on a single organisation, such as RMIT's School of Art, we can attempt to map these external and internal discussions as a means of understanding a specific, localised social history. Against the broader conference theme of 'the social context of art', we invite papers that explore the social context of the School of Art at RMIT. How has the school been viewed and used on a local, national and international level? Has its origin as a working-class educational institute placed it in contrast to other art schools? Papers might address a range of subjects such as pedagogical changes, the art school studio as a space of exchange; organisational or individual responses to external contexts such as the Vietnam War; changes in the union movement as well as the concurrent rise of feminism and the environmental movement. This panel anticipates an exhibition opening in June 2019 at the RMIT Gallery, titled 'Europeans at RMIT: Art, Architecture and Design, 1945 to Now', which will focus on the legacy of post-war European *émigré* teachers at RMIT. We welcome, in particular, papers that address the historical networks formed in the post-war years at RMIT, considering the porosity and opportunity for cultural exchange possible within the studio context.

Presenters:

Sarah Scott, Australian National University

Udo Sellbach: The Target is Man

This paper examines the role of Udo Sellbach as a social commentator who lectured at RMIT University between 1965 and 1971 and was a co-founder of the Print Council of Australia, with particular focus on his series of prints from 1965 entitled *The Target is Man*. This powerful but often overlooked response to the Vietnam War forms a central part of Sellbach's oeuvre exploring the human body as 'battlefield'. The paper considers the social, political and aesthetic impact that these prints had through their inclusion in 'Australian Prints Today' (1966) held in Washington and through reproduction in *BROADSHEET*, a left-wing publication involving a collaboration between artists and writers and distributed in Melbourne. Later works including *Nightwatch: A Print Cycle of 30 Etchings* (1990) and *Peninsula Heads* will also be considered in relation to *The Target is Man* series and it will be argued that Sellbach continued to be responsive to broader social and political concerns.

Harriet Edquist, RMIT University

Victor Vodicka, Agency and RMIT Gold and Silversmithing

By the early 1960s *émigré* artists and designers headed up the gold and silversmithing, industrial design, printmaking, sculpture and embroidery courses in the School of Applied Art at RMIT University, while many more taught in these and other courses across the School. Sculptor Victor Greenhalgh had succeeded Harold Brown as Head of School in 1955 and was responsible for these appointments, continuing Brown's initiative of hiring newly arrived, highly educated *émigrés* with industry experience in Europe, to teach. One of Greenhalgh's first appointments was Vaclav (Victor) Vodicka, a Czech goldsmith who had migrated to Australia in 1949 after the Communist coup in Czechoslovakia. In 1955 Greenhalgh brought him in to teach in what was known as the 'light metalwork' course and then to establish a new diploma in gold and silversmithing, the first of its kind in Australia. In the context of the session's themes, this paper explores the agency of Vodicka in the complicated structure of the RMIT School of Art. It will do this on two registers. Firstly, an internal examination of Vodicka's years as head of gold and silversmithing, soon renowned across Australia, and the course he built, the European professionalism he accessed to do this, the staff he appointed, including German-born jeweller Wolf Wennrich, and its relationship to the other courses in the school. Secondly, an external examination on Vodicka's role as a public advocate for the discipline and his students, his research and publication on design pedagogy and the impact of his alumni.

Sheridan Palmer, University of Melbourne

A Cosmopolitan Community: Peter Clarke at RMIT 1965–1975

From the mid 1960s to the late 1970s the Department of Fine Art at RMIT was resoundingly cosmopolitan. This reflects the post-war emigration of displaced Europeans and the number of outstanding artists employed within educational institutions. Many Australian art teachers at RMIT had also travelled and studied extensively in the UK and Europe during the post-war period, thus when Peter Clarke joined the painting school as a teacher in 1965, a position he held for another twenty-five years, an understated camaraderie existed amongst the staff. His colleagues included the young Latvian Jan Senbergs, British Andrew Sibley and New Zealand's George Johnson. Similarly, the sculpture and printmaking departments were dominated by Europeans including Vincas Jomantas, Herman Hohaus, Teisuitis Zikaris, Inge King, Udo Sellbach, George Baldessin and the Irish Tate Adams.

Tasmanian-born Peter Clarke and his Australian colleagues Lindsay Edwards, Rod Clark, Len Crawford, James Meldrum and Grahame King had all drawn from the well of late international modernism, and this paper considers how RMIT's School of Art, while catering to a vast range of students, was also a significant platform for transferring transnational values and various

models of abstraction. In particular, I will focus on the Spanish influence and texture and gestural abstraction in Peter Clarke's painting.

Room: 80.03.14 (Wednesday | 11:00am)

Open Paper Session 1

Zoe Freney, Llewellyn Negrin, Silvia Wistuba

Presenters:

Zoe Freney, Adelaide Central School of Art and Australian National University

Mother Artists: Strategies for Creativity and Care

Mother artists are often conflicted in the pursuit of their careers by society's expectations that generally expect after having children, women assume the main caring roles and domestic duties. This paper takes a matricentric feminist standpoint in challenging patriarchal structures of motherhood and gender bias in care work. Further, it explores alternative art practices that allow mothers to reconcile the still extant dichotomies of artist and mother.

The *2018 Household, Income and Labour Dynamics in Australia (HILDA) Survey* identified that there are persistent gender biases in the areas of care and domestic labour. The *2018 Women's Health Survey* reports that 67 percent of women feel anxiety or on edge nearly every day, with researchers linking this to time pressures experienced by working, caring women. In her 2015 book, Anne-Marie Slaughter identifies the failure of society to recognise care roles as fundamental to the functioning of society. The *Countess Report*, published in 2016, shows the ongoing gender inequality in representation and participation in the visual arts. Narrow models of motherhood and of care work are surely responsible for the 'drop out' rate for women in art.

Like feminist artists before them, mother artists today are using a range of unique and inventive strategies, including collaboration, performance and humour, to critique the sidelining of care within a neoliberal patriarchal society whilst also highlighting notions of the gendered nature of care work. This paper explores these strategies as challenges to the status quo, so that mothers can care and create in equal measure.

Dr Llewellyn Negrin, School of Creative Arts, University of Tasmania

Beauty Versus Politics: A False Dichotomy

In recent times, there has been a reassessment of the eschewal of beauty and pleasure by feminist artists. Whereas once the embracement of the abject was seen as the most effective strategy for countering the objectification of women, increasingly this has been criticised as a puritanical asceticism which estranges rather than engages its audience. Theorists such as Dave Hickey (1993), Jeremy Gilbert-Rolfe (1999), Wendy Steiner (2001), Alexander Nehamas (2007), and Noël Carroll (2013) all share the conviction that artists need to recover the pleasure of beauty which was once integral to the experience of art. However, while these theorists quite rightly point to the aridity of much politically-driven art of the 1970s, 1980s and 1990s, the recent rehabilitation of beauty has been problematic insofar as it leaves unchallenged the opposition between sensory pleasure and ideological critique. In many cases, rather than interrogating this dichotomy, a number of the recent advocates of beauty seek simply to reverse its terms, privileging sensory pleasure over the intellect. Gilbert-Rolfe for instance, champions the glamour epitomised by the world of fashion as an antidote to the sensuous impoverishment of art precisely because of its refusal of meaning. As shall be argued in this paper, the revival of beauty in art does not necessarily have to be at the expense of its political content. This is evident in Cindy Sherman's 2016 series of ageing Hollywood doyennes where, at the same time as she appropriates the seductive aesthetic of fashion photography, she goes beyond the glossy façade, revealing the pathos of a lost youth.

Silvia Wistuba

Gabriele Münter and the Age of Modernist Society

Throughout history art made by women has been considered 'low art', insignificant as it has been created by an irrational mind, yet art made by men is considered 'high art' because it is rational and purposeful. Women artists were victimised by a patriarchal society resistant to moral change and the male-dominated artworld held the power to decide which artists were worthy of recognition and representation. In the early twentieth century women artists faced a myriad of social, academic and political obstacles whilst trying to achieve their goals of attaining an artistic career. Such was the case for German expressionist artist Gabriele Münter, who, until the last decade of the twentieth century, was known only as the student, muse and lover of Wassily Kandinsky, rather than recognised as an artist in her own right. Münter was a pioneer, experimenting and developing her creativity independently through photography, wood- and lino-cut prints, paper collage, sculpture, painting and the Bavarian craft of *Hinterglasmalerei* (reverse glass painting) to create her own style, and even her own genre of art. Münter presented in her paintings a different reality from her male contemporaries. Her paintings of interior scenes of the people and objects in her environs reveals the gender disparity which was evident in society at that time. This presentation will illustrate how Münter's extensive oeuvre developed, and survived, despite the social, academic and political adversities which she faced throughout her lifetime.

Wednesday | 2:00pm | parallel sessions

Room: 80.04.11 (Wednesday | 2:00pm)

Kia hiwa ra, kia hiwa ra. Maori, Pacific and Indigenous Art History Today

Convenor: Dr Ngarino Ellis, University of Auckland

Kia hiwa ra, kia hiwa ra. This session creates a critical space for Maori, Pacific, and other indigenous artists, writers, curators, researchers to discuss their art practice, research and/or teaching. The conference offers an opportunity to come together and consider key issues in our art world. The session welcomes papers that might think through questions such as, what are some of the challenges facing artists in the making, funding, and promoting of their art works? How can indigenous methodologies be central to art projects, including research? What are the responsibilities of us as makers and writers to our communities? What kinds of research is happening in our universities, museums and galleries? And how can we ensure that the teaching of indigenous art histories is integral in curriculum in schools and in the tertiary level?

Presenters:

Professor Paul Tapsell, University of Melbourne

The Woven Intersection of Life and Death

Prestigious woven garments, have long been used in marae associated ceremony, acting as a boundary metaphor (whāriki/kiekie) between Skyfather (Ranginui) and Earthmother (Papatuanuku); as a container (kete/pingao) of male-ordered prestige (mana) protected by female values of nurturing (manaaki); and an genealogical (whakapapa) cloaking (kakahu) of the ancestors (tupuna) on the present (uri). From a pre-Indigenous perspective of kin-accountability as experienced by me as a descendant of the Arawa and Ngāti Raukawa Māori peoples of central North Island, I will unpack the underpinning philosophy driving these three female-controlled prestigious art forms and continuing roles in customary tribal marae contexts. In particular, I will focus on three particular Kakahu, one from c.1800 (Kahumamae); the second c.1860 (Kahukiwi); the third made in 1953 (Kahukiwi), and their continuing use at today's twenty-first century intersection between life and death.

Anna McAllister, Massey University

The Maori Minority: Doing 'Maori Art' in a Pakehā Institution

For young Māori artists, occupying a pākehā institution has deep and meaningful effects. From the very commencement of study there is a need to identify whether or not we fit into the perceived prototype of a Māori student. As well as clear traces of the racist quantifiers that were introduced and enforced by such institutions. Those who are white-passing are allocated a set of privileges that allow us to occupy the space with less friction. Regardless, once 'Māori-ness' is known, labels are placed on our work, and even our existence. Their work is seen as 'very political' as if it is inherently political to be Māori. This is because in a pākehā institution, whiteness will always be seen as neutral, and anything else as atypical. Students must then decide, are they prioritising the pākehā audience or, the one that they themselves belong to. Rejecting pākehā needs is something that takes a level of confidence and, at times, apathy. Simply refusing to translate common words, means some students refuse to engage with the work at all. However like many mana wāhine Māori, there is a need to continue to resist, leaving behind a legacy for those that will inevitably come after us.

Dr Ngarino Ellis, University of Auckland

Kaupapa Māori Approaches in Art History: The Way Ahead

Māori art history has been practiced for hundreds of years within communities, and driven by chiefs, artists and historians. From this base, this paper argues that Kaupapa Māori (Māori methodologies) can and should be at the core of teaching and research about Māori art in the first instance, and even about art history on a wider scale. Such approaches are increasingly important across the range of research projects based in New Zealand today, and offers both Māori and non-Māori critical approaches in which research can be for and about Māori. Through a number of case studies, the paper offers terminology, theories and approaches which might be useful for anyone researching or teaching indigenous art history today.

Room: 80.04.06 (Wednesday | 2:00pm)

Vulnerability with/in the Body Through Spatial Encounters: Contemporary Art Practice, Feminist Activism and Social Justice

Convenor: Basia Sliwinska, University of the Arts London

Women today can sometimes say I. The most difficult thing for them is establishing a relation between I and she.

Luce Irigaray, *Elemental Passions* (1992) [1982]

The proliferation of visual interventions and practices representing gestures and acts of dissent, resistance and resilience raises questions about a growing visual engagement with economic, social, and political circumstances; and dissatisfaction with patriarchal, sexist societies and neo-liberal, right wing and nationalist agendas. This demonstrates the current sense of crisis related to conditions of vulnerability and precarity, negotiated with/in the body through spatial encounters. It also signals transnational and intersectional modalities of vision and activism of the affective interpersonal exchange, highlighting complex and shifting relationship between art practice and politics.

This session, through art historical and practice-led considerations, seeks to explore contemporary artistic gestures of disobedience and dissatisfaction through varied embodiments in the context of politics of intimacy and vulnerability. It focuses on acts and interventions that go beyond social practice and socially-engaged art. How can artistic practice seek new models of sexual identity and engage with political discourse facilitating social change and justice? How do feminist strategies of engagement enable activism with, and through, the body and equal access to space? How do visual practices of transformation facilitate political resilience through visual means and embodied action? Papers in this session address artistic practice through feminist discourse based on solidarity and commonality across borders, challenging unjust and/or oppressive social and political conditions and enabling transnational and intersectional politics of togetherness.

Presenters:

Anastasia Murney, University of New South Wales

Bodies, Sovereignties, Futurities: On Adelita Husni-Bey's Practice

The contemporary nation-state is tangled in the twin forces of nationalism and neoliberalism. According to a range of scholars, this has forged particular geopolitical conditions, for example, 'predatory formations' (Sassen, 2014) and 'checkered sovereignties' (Ong, 2006). This paper explores what it means to imagine an exit from the capitalist nation-state focusing on the artistic practice of Adelita Husni-Bey and her interests in anarcho-collectivism, feminism, and radical pedagogies. One key work discussed is her film *The Reading* (2017), featuring a tarot card reading with a group of North American teenagers. The cards were printed with terms such as 'Extraction', 'Dirt', 'Vulnerability', and 'The Colony' with dialogue that subsequently reflects on ecological catastrophe, responsibility, and kinship. The film is also interspersed with images of silicon props and electronic components that allude toward prosthetic and technologically-mediated futures. A key influence for the exercise was the indigenous-led protests against the Dakota Access Pipeline (#NoDAPL) at Standing Rock in 2016. In considering these dissident spatial formations, it is relevant to call upon what Judith Butler describes as bodies acting in concert; bodies that are both vulnerable and demanding, contesting the legitimacy of state power (Butler, 2015). More broadly, Husni-Bey's work considers how bodies can be positioned as acts of refusal, obstructing capitalist, settler-colonial, and patriarchal regimes of spatial control. This paper forms a part of my doctoral research on contemporary art and its spatial imaginaries with a particular focus is on anarcho-feminist subjectivities that are shaped through acts of spatial defiance and transgression.

Caroline Wallace, La Trobe University

Fragmented traces... The Tactile Feminist Un-monuments of Sheila Levrant de Bretteville

Traditional monuments reject the tactile, functioning at a physical remove from their public through the use of pedestals and plinths, scale and boundaries. The memorials and public artworks of feminist designer and educator Sheila Levrant de Bretteville reverse this convention, taking the monument down to the level of touch. De Bretteville's un-monuments are perceived through the hands and bodies of a public who can trace and 'feel' as much as see. The privileging of touch in de Bretteville's works is explicitly feminist, reinterpreting conventional stone and steel through a counter-hegemonic sensory modality. Historically gendered as feminine (Classen, 1997 & 2005), tactility is characterised by somatic reciprocity and a non-hierarchical responsibility, suggesting an intersubjective form of knowledge that resists the power of vision (Irigaray, 1999).

This paper moves between and across de Bretteville's public projects such as *Step(pe)* (2006), *Workers Constellation: Take A Break... Out To Lunch... Back To Work* (2000), and *Biddy Mason's Place* (1989), where the processes of production and reception privilege shifting, personalised understandings. These collaboratively produced works record and remember the forgotten in history – workers, women, and persons of color – not only in their subjects but also their form. They are a site of contact, where the meaning is contingent and incomplete encouraging a rethinking of public space and making sense.

Evelyn Kwok, University of Technology Sydney

Spatial Resistance: The Sunday Gatherings of Foreign Domestic Helpers in Hong Kong

The gathering signifies in excess of what is said, and that mode of signification is a concerted bodily enactment, a plural form of performativity.

Judith Butler, 2015

On Sundays, the public spaces of Hong Kong's CBD facilitate a social gathering that is different to regular capitalist engagements. Thousands of Filipino women can be seen sitting in makeshift cardboard units; eating, sleeping, playing card games, tending to each other beauty routines, chatting on digital devices and conversing loudly in groups in Tagalog. These units temporarily proliferate the external conduits of shopping malls, international hotels, airport express stations via elevated walkways, underpasses and atriums. Over time, the CBD of Hong Kong is repeatedly transformed and infiltrated by what has become known as Little Manila, a spatial phenomenon of resistance and autonomy. The Filipino women who occupy these spaces are part of a marginalised contingent of 350,000 Domestic Helpers in Hong Kong. Living away from their own families for two contractual years at a time, they are live-in domestic workers who attend to chores and care for the children and elderly. Every aspect of their lives are governed by laws, giving power to the employers at the expense of exploiting the workers, who are spatially restricted and disciplined in their bodies and appearance. Every Sunday, what appears as a gathering of foreign women engaging in banal activities in temporary, self-erected spaces is an activation of resistance. This paper explores how these female bodies in public spaces have consistently disrupted the hegemonic spatial order and the confines of their intersectional restrictions, revealing the importance of having space, not as a commodity, but as a human condition to live a dignified life.

Minor Activisms 1

Convenors: Dr Kim Donaldson, University of Melbourne & Dr Katve-Kaisa Kontturi, University of Turku

As a concept and practice, 'Minor Activism' contests the normative understanding of activism as something associated with loud and ardent messages, outspoken charismatic leaders and forms of protest such as mass demonstrations, processions, rallies and strikes. The recent burst of craftivism (craft activism), with its cross-stitched mini banners anonymously left in public space, could be considered minor activism, however minor activisms are not only about size. The slow art movement, with its focus on time-consuming processual making, could also be understood as minor activism. Further, minor activisms are not only about speed; they also offer, in more-than quantifiable measures, a subtle and attentive mode of practicing activism that suggests other ways of living and making. Conceptually, minor activism links with the affirmative process philosophies of matter and relation. For Gilles Deleuze and Félix Guattari, minor occurs in relation to major, yet its actions are not only reactionary towards the major, the minor is an unruly self-organising, creative force. As Erin Manning suggests, 'minor isn't known in advance. Each minor gesture is singularly connected to the event at hand, immanent to the in-act' (Manning, 2017, p.2). This session explores the potentialities of 'minor' gestures in art that bring aesthetics and politics into an intimate, enabling encounter, and consequently offer new perspectives to art and social engagement.

Presenters:

Dr Fayen Ke-Xiao d'Evie, Monash University

Be-holding and Re-locating Echoes: Minor Activisms of Blindness

Since 2015, through hybrid artist-curatorial experiments, I have been exploring how blindness offers critical positions that agitate ocularcentric norms of exhibition-making, and introduce ways of encountering artworks and exhibitions attuned to sensory translations, uncertainty, the tangible and intangible, complex embodiments, concealment, hallucination, and the invisible. Through a blundering methodology that I have been working with to structure and unstructure writing and movement, this paper shares emerging propositions for a concept of beholding that reclaims the etymological root *bihalden*, to thoroughly guard, preserve, hold, take care. Enmeshing Erin Manning's writings on intimacy, attentiveness, sensorial complexity, and the minor gesture; with writings from blind authors, including Deaf Blind poet John Lee Clark's concept of distantism, I propose beholding as a minor activism that has the potential to disturb ocularcentric norms of encounter with artworks. My wayfinding towards this concept of be-holding involves stumbling through a succession of intimate moments from recent creative research that occur outside or at the margins of public exhibitions. These include: private making-unmaking sessions with Janaleen Wolfe and Ben Phillips, actors from the Theatre of the Blind, preceding the opening of an exhibition at Casula Powerhouse Sydney; a walking/bus tour involving sensory meditations with artworks in three landscapes in Serbia, in collaboration with White Cane; and private sensorial encounters with artworks from the collection of SFMOMA, San Francisco. Performative aspects will be enfolded into my presentation, including: a score for listening based on echolocation that was developed for an encounter at SFMOMA with *Sonic Shadows* by Bill Fontana; and fragments of sound works, minor propositions for transfiguring audiodescription as a creative medium, to allow the vibratory echoes of intimate be-holding encounters to be shared with an expanded, public audience.

Dr Victoria Wynne-Jones, University of Auckland

Digging Holes and Pulling Weeds Together: Minor Activisms in Recent New Zealand Performance Art

Hole-Dig involves a group of participants digging a shallow hole together. The participants in this on-going series of works by Auckland-based artist and educator Cat Ruka take part in a physical workshop that is entangled within the very materiality of Papatūānuku, the generative earth mother of Māori world-views (Mika, 2016, p.43-55). *Hole-Dig* activates and disrupts the land, the entity which has been occupied by colonisers and the site for attempts at re-indigenising spaces and places. It involves dirt, labour, kōrero (discussion) and writing in order to explore how unexpected processes of relationship-building can critique as well as make possible new innovations in the making and teaching of art.

In *Group Weed Wrestle* (2017), artist Mark Harvey together with volunteers made up of fellow artists, academics and their children drive around the native forests of West Auckland and pull Australian wattle trees out of the ground. Over the course of an afternoon they take turns obsessively-compulsively removing the invasive weed trees and carefully collecting the fallen seed pods. Bringing new meaning to the term 'grass roots', this paper investigates the deterritorializing 'political program' of these performances (Deleuze and Guattari, 1986, p.16-17). In small, seemingly insignificant groups, Ruka and Harvey co-opt their participants' strength, exertion and physical endurance in order to perform particular instances of 'minor activism'. Both social-practice works are unruly, dis-obedient and un-disciplined, they use at-hand techniques and abilities to produce spontaneous, small-scale minor gestures as part of broader strategies of de-colonisation and sustainability.

Dr Stephanie Springgay, University of Toronto

Walking in/as Minor Activisms

This paper discusses the research-creation collective WalkingLab, focusing on the theoretical foundations of our walking-with practice which includes notions of land, affect, transmateriality, and movement. WalkingLab is a queer, feminist collaboration co-directed by Stephanie Springgay and Sarah E. Truman. This presentation focuses on our queer walking tour: *Stone Walks Lancaster: Militarisms, Migration, and Speculative Geology* which took place in Lancaster, Pennsylvania with more than 60 participants. The walk included pop-up lectures and artistic interventions into the name, place and concept of 'Lancaster'. Approaching topics from a queer, feminist, Indigenous and critical race framework, the walk took up the theme of Lancaster obliquely. Topics ranged from the Lancaster Bomber, the Lancaster Treaty, the Sims Speculum (from Lancaster South Carolina), militarisms, migration, settler colonisation, Black diaspora, free market capitalism, sinkholes and speculative geology. Attending to minor activisms, on the walk participants were invited to embroider and stitch onto three different cards, each with an image of a Lancaster militarism: the Lancaster Bomber, the Sims Speculum, and the Lancaster Treaty from 1748. Participants at the conference are invited to stitch as I present my paper in this session.

Room: 80.02.03 (Wednesday | 2:00pm)

Artistic Labour Under Post-Fordism

Convenor: Benison Kilby, Monash University

In recent years, there has been a growing interest in, and debate around, the topic of artistic labour. The concept of immaterial labour, in particular, has been widely influential in analyses of artistic labour. Theorists of immaterial labour, such as Hardt and Negri, believe that labour is becoming more creative and knowledge-based, as well as is increasingly indistinguishable from all other aspects of life. Some theorists go even further and suggest that artistic labour is paradigmatic of labour under post-Fordist capitalism. In *The New Spirit of Capitalism*, Luc Boltanski and Eve Chiapello argue that artistic production has become a model for new forms of management whereby managers are driven to develop skills similar to those of artists, such as creativity and innovativeness. Pascal Gielen arrives at a similar conclusion in *The Murmuring of the Artistic Multitude*, arguing that the contemporary art world has been a social laboratory for post-Fordist forms of work. This panel looks at how artistic labour has changed under post-Fordism and whether it should be considered distinct from other forms of labour. It does so, through a performance work by artist, David Brazier, as well as by examining the work of Piero Manzoni and contemporary artist, Cameron Rowland.

Presenters:

David Brazier, Curtin University

Going Public

In the context of this conference, the phrase 'going public' brings to mind the practice of taking art into the public realm. It might suggest participatory or social practice that engages the public as its *modus operandi*. It may also imply the merger of art and life, allowing art to have traction in the real world. In the real world of commerce, however, 'going public' means something entirely different. In this context, the term 'going public' refers to a private company's 'initial public offering', or IPO. It is where a company will make its stock available to the public for the first time, thus becoming a publicly traded and owned entity. This type of going public is used to raise capital for a business's expansion or is practiced by venture capitalists as an exit strategy, or way to cash in their investment. While the ideologies of these two forms of going public contradict each other, for this presentation I bring them together, in an albeit uneven alignment. In the process of going public, I am looking to sell a 49% share of my social practice.

Tara Heffernan, University of Melbourne

The Charlatan Economist/The Charlatan Artist: Piero Manzoni's Prophetic Embrace of the Ephemeral Commodity

Despite his early death at 29, the work of post-war Italian artist Piero Manzoni has always occupied a place in cultural consciousness. This appeal is likely indebted to Manzoni's preoccupation with capitalism's intersection with art – a topic that has renewed interest in the twenty-first century's biopolitical turn. *Merda d'artista* (*The Artist's Shit*) (1961), perhaps Manzoni's most iconic series, has been lauded as a fervent example. The series of ninety cans purportedly contained the artist's excrement, each bearing the title 'artist's shit', his signature, and an edition number to attest its uniqueness and priced at its equivalent weight in gold. Analyses of Manzoni's works astutely apply Karl Marx's theory of commodity fetishism to *Merda d'Artista* to elucidate its crude critique of the commodification of the art object. However, despite the pertinence of this contained analysis, Manzoni's broader oeuvre is preoccupied with performative and participatory projects where objects constituted mere relics. As a neo-dadaist on the precipice separating modern and conceptual art, Manzoni's concerns with commodification were influenced by a compelling investment in art as ephemeral experience. This paper attempts to consolidate Manzoni's oeuvre by acknowledging the artist's prophetic embrace of the experience economy: a theory that addresses experience as one of the most sought after commodities within contemporaneity. Though Marxist theory provides a productive analytic tool for reading *Merda d'artista*, revised readings of commodity culture – specifically, the shift from commodified objects to experiences posed by James Gilmore and Joseph Pine – enable an innovative analysis of Manzoni's work that acknowledges the complexities of his oeuvre, and Manzoni's own latent capitalistic motivations.

Nicholas Tammens, European Graduate School/University of Melbourne

Expropriation: the Form and Subject of Labour in the Work of Cameron Rowland

This paper will centre on analysing the use of the labour process as both the subject and formal element of the work of US-American artist Cameron Rowland. In recent years, Rowland's largely celebrated work has utilised the not unrelated formal languages of the ready-made and 'institutional critique' to cite a continuity of labour exploitation in the United States, namely the arrival of African slavery to North America to the present day, to the expropriation of a largely Black labour force in the American prison system. In this acute conceptual practice, Rowland makes visible the wholly historical grounding and legal hedging from which his existing, 'ready-made' materials appear and then exist on the art market.

For instance, in Rowland's exhibition '9102000' at Artists Space, New York in 2016, the artist exhibited a range of purchased items produced by an incarcerated labour force, registering the nonprofit as a legal customer of Corcraft; the market name for the New York State Department of Corrections and Community Supervision, Division of Industries. As stated in the company's mission: 'Corcraft can only sell to government agencies (including other states) at the state and local levels, schools and universities, courts and police departments, and certain nonprofit organizations.' In this exhibition Rowland brought serious tension to the implications between what we might deem as 'artistic' labour and the production process; the raced labour relations in the United States and the Whiteness of the artworld; and finally, the resulting existence of these works on the international art market and the artist's own use of a fixed lease contract to extract profit from his work.

Room: 80.03.15 (Wednesday | 2:00pm)

Community Guidelines: On Artistic Responses to Social Media Censorship and Potentiality

Convenor: Ann Shelton, artist and Associate Professor Photography, Whiti o Rehua School of Art, Massey University, Aotearoa

In the late twenty-teens Instagram censors art history, bodies and birth from its illuminated scroll of endless, perfectly formed, pixels. This panel will explore how social media platforms limit the tactile, visceral and experiential subject-hood of bodies and how equally, social media can promote a newly configured notion of a body in a positive and beneficial sense. Mining this conflicted territory, the panel responds to contemporary artistic interventions in this social media space and introduces their art historical precursors. This panel is made up of papers that explore the potentiality and/or the limitations of social media in the broadest possible sense, discussing the systemic operations therein and the monetising drivers that support these platforms.

Presenters:

Tyler Payne, RMIT University

Challenges for Women Artists' Self-Representation in the Age of Social Media

Our era presents two historical events whose interplay has so far been underexplored artistically and theoretically. At the same time that art's representations of the female body have undergone reevaluation as a result of a critique of the male gaze, a culture of women's self-representation of their bodies has emerged online via social media sites. Today, women's own publication of their bodies online has become part of everyday life. Certain cultural forms made possible by social media, such as that grouped around '#fitspiration', demand ever-greater (self-) scrutiny of women's bodies. While this cultural form's practice of peer rewards, along with the rhetoric of 'choice', appears to emphasise women's agency, #fitspiration is arguably a powerful disciplinary tool, functioning in the Foucauldian sense to correct deviant behaviour. Visual analysis shows that #fitspiration in fact continues to emphasise women's experience as exhibitionist. This argument is bolstered by social psychology research evidencing the negative effect of peer-on-peer body comparison on women. This relationship complicates the argument that 'only women should depict women' insofar as the gendered subjectivity of art-makers is formed (in part) through participation in these social media cultural forms. This paper will reflect on the interplay between art making and cultures of self-representation through discussion of my own artistic practice, which engages social media as a reception site and as an image library of women's bodily self-representation. I will reflect on my abandonment of self-portraiture after being diagnosed with an eating disorder. I developed this through my interaction with social media and the use of body-correcting editing tools. This latter fact is ironic, given that I used these tools to make art critical of the prevalence of the male gaze in visual media.

Paula van Beek, Toi Whakaari: New Zealand Drama School, Aotearoa

#visibility as power – feminist identity-based art and the online dynamics of recognition, control and spectacle

Visibility is a key power dynamic that feminist art has worked to expose, resist and exploit. Today, turning to social media seems like a great strategy for female artists to create, exhibit and promote their work where the reach is global and access is universal. The conditions of these self-publishing sites can facilitate self-representation and the presentation of diverse digital identities. However, censorship guidelines, corporate agendas and the internalised basis of moderators on the image-driven platforms of Instagram and its parent corporation Facebook that work to control who and what is seen. In this video presentation, I use social theorist Andrea Brighenti's (2007, 2010) models of visibility: recognition, control and spectacle as a framework to explore the complications of creating identity-based work online.

The recent trend of selfie feminism, epitomised by Instagram artists Audrey Wollen and Petra Collins champions Brighenti's visibility-as-recognition. This model considers how a subject can find empowerment through being seen. These artists confront the #social aspects of #visibility in their art making, but do not challenge the #media platforms on which they post. Considering visibility-as-control reveals the complications of uploading images to corporate controlled sites. Being visible in this sense is being watched, surveyed, traced and tracked. Artists such as Intimidad Romero, Giselle Stanborough and Hannah Black create works that respond to the tracking and monetising of personal data and the censoring of non-normative identities online. Visibility-as-spectacle is concerned with the mediation of images where identities are dislocated from their original context or are entirely fictional. I will discuss works such as Amalia Ulman's online performance *Excellences and Perfections*, as well as my own work to explore how exploiting and collapsing these models of visibility is a useful feminist strategy in creating identity-based work on and about social media.

Lucy Boermans, Elam School of Fine Art, Auckland University, Aotearoa

Connected Bodies? where do our bodies begin and end in a networked world?

Since the turn of the millennium, a surge in digital technology has led to a rise in the adoption of creative practice utilising interactive media across a multitude of fields. Now, almost twenty years on, aside from accelerated technological advancement and swelling digital development, there is an increase in practitioners responding to 'digitally-induced' sociological concerns and social media. This paper examines and questions the sociological shift in primary communication from the physical (face-to-face) to the virtual (text-messaging and gramming), with aim of reaching a clearer understanding of this shift and in turn, its impact on relational being. From an artist's perspective, via a hermeneutical framework, I question: what if in running counter to our exponentially expanding 'digital body', there lies an equally significant 'inner body' or affective dimension. How do these dimensions relate to one another? If we consider their relationship as 'intercorporeal' (Merleau Ponty) then perhaps we are looking towards a 'readjustment' or, 're-balancing' of bodily relations? This paper is an exploration of 'this neglected relationship'.

Room: 80.04.19 (Wednesday | 2:00pm)

Contemporary Chinese Art in Transition

Convenor: Olivier Krischer, University of Sydney

In the late 1980s and early 1990s a critical change occurred across Chinese contemporary art discourse, in artworks, art criticism and curatorship. For much of the 1980s, consciously avant-garde art practices in China had orbited around the issue of the function and nature of cultural production in post-Mao, post-reform China, engaging with the legacy of the Cultural Revolution, the rise of self-identity and a growing sensitivity to the nature of Chinese authority and an emerging commodity culture. Art critics, artists and curators waged often heated debates to articulate their vision of new art, often entangled in ideas of a new China and new world contexts. Antagonism between these different forces arguably came to a head at the February 1989 'China/Avant-Garde' exhibition, yet events of June that year, with the bloody resolution of student-led protests, would have an even greater effect on cultural life in the early 1990s. On the eve of the thirtieth anniversary of the landmark 'China/Avant-garde' (Beijing) and 'Magiciens de la Terre' (Paris) exhibitions, this panel critically re-examines some of the individual artistic responses, collective efforts, and social and geopolitical contexts that shaped the art and discourse of the period.

Presenters:

Dr Claire Roberts, University of Melbourne

Xiao Lu: Inner Dialogue

Xiao Lu (b. 1962) is best known for her installation and performance work *Dialogue* displayed in the landmark 'China/Avant-Garde' exhibition at the National Art Gallery, Beijing in February 1989. The act of the artist shooting her sculptural work, a milestone in the development of contemporary art in China, has been read locally and internationally as a critical turning point in China's recent history. While *Dialogue* is one of the best-known works of twentieth century Chinese art, it is also one of the most misunderstood. This talk critically re-examines *Dialogue* and its fraught relationship to the writing of art history. Through the biographical recuperation of Xiao Lu's period of residence in Sydney from 1989 to 1997, the presentation draws links between her refuge in Australia and her ongoing creative interest in deep emotion, extreme action and chance.

Dr Olivier Krischer, China Studies Centre, University of Sydney

China Today for Tomorrow: A Vision of Chinese Contemporary Art after 1989

As a young Francophone art history graduate in 1980s, curator Fei Dawei came to assist French curator Jean-Hubert Martin during research trips for the landmark 1989 exhibition 'Magiciens de la Terre'. This informed Fei's own curatorial research for the 'China/Avant-Garde' exhibition, a fraught project that eventually reflected the tension between different visions of art in China at the time. In late 1989, with the support of the Centre Pompidou, Fei moved to Paris, from where he and a group of émigré Chinese artists pursued a pointedly 'universal' narrative for Chinese contemporary art, no longer imbricated with the burden of national identity. This included the exhibitions 'Chine Demain Pour Hier' (1990), France and 'Exceptional Passage' (1991), in Fukuoka. This paper revisits the narrative arc of these exhibition projects and related discussions, including critical exchanges with colleagues in and outside China who actively debated the path Chinese contemporary art should take, particularly in the wake of 1989.

Carol Yinghua Lu, University of Melbourne

The Prophecy: Split Realities and Changing Measurements in Post-1989 China

The beginning of the 1990s heralded the arrival of a gradual construction of contemporary art in China. This vision of contemporary art was one strongly influenced by the prospect of creating an art industry that could enable and support artistic practices without dependence on state-provided resources and infrastructure. The disillusion of 1989 propelled an aspiration for autonomy, which was made possible at this moment with the further implementation of a market economy. The marketisation of art was thus taken up by art practitioners both in and outside of the state-supported structure as a proposal and a plan for action. This talk examines the impact of the market economy on the imaginary and practice of contemporary art in China in the 1990s. It will argue that this vision for art was embedded in the market discourse and the discourse of modernisation, both part of the state ideology of this period. It underestimated the power of the state structure and instead of offering an outlet for independent art practice, the market was further implicated in the political agenda of the state. As the 1990s continued, the market and the state become tightly connected with each other instead of working in opposite directions. As those involved would soon realise both the separation of the market from the state and that of politics from art were simply enduring myths.

Room: 80.05.12 (Wednesday | 2:00pm)

Towards an Aesthetics of Earwitnessing in the Asia-Pacific and Oceania

Panel Roundtable Conversation Convenors: Dr Nancy Mauro Flude, RMIT University & Dr Maria Rae, Deakin University

According to Annette Wieviorka (1998), we have entered the 'era of the witness' in which personal testimony has displaced 'objective' historical accounts. Accompanying this shift has been a scholarly debate on the complex relationship between media, digitalisation, human rights, political activism and bearing witness. Our panel considers how voices such as those of women, migrants and refugees can be more widely heard through conversations, oral histories, sound and voice messages. We question how post digital culture and art can mediate such earwitnessing to sonic stories rooted in subjugated experiences of those whom often find themselves on the margins. Examining specific auditory artistic instances that have manifested and triggered debates, our inquiry focuses on how an aesthetics of earwitnessing may be experienced and consider its potential to have a broader political impact. We acknowledge John Ellis' important work *Seeing Things* (2000) which argues that to witness is to become responsible to it. Such acts of giving voice connote to the dispelling of worries, we extend this to question what happens upon 'hearing things', which potentially serves a therapeutic curative function. Does the active relationship of listening

become a form of soothsaying, hence empowering both sender and receiver? So often, the narrator is speaking as much to the present as to the past; this panel proposes that such earwitnessing is as much a reflection of current situations, as of predictive technologies.

Presenters:

Claire Field, independent curator, FavourEconomy
FavourEconomy

Can voicing, recording and listening to the female* experience of working in the arts have an impact upon the circuit of contemporary art production and dissemination? FavourEconomy is a collection of audio recordings created by women* for the benefit of other women* working in the arts (*female identifying and non-binary inclusive). In this discussion FavourEconomy co-founder Claire Field will unpack the conceptual underpinnings and development of the project to explore how 'value' can be experienced, shared and received through the mode of an audio recording. The FavourEconomy recordings are termed 'favours' because they have been produced with the intention of being of value for other women* working in the arts to hear. The project operates as an audio gift economy, where each contributor has determined the content of their recording in accordance with their own experience and is received by the listener according to their current situation and need. FavourEconomy is investigating at a time when we have the greatest numbers of women* working in the arts, yet there still is not commensurate representation in leadership positions, exhibitions, publications and collections. For so many women* the path to 'success' in the arts is hazardous, with a multiplicity of journeys simultaneously being navigated. Subsequently female* voice and experience often vanishes from public discourse before being heard. FavourEconomy aims to actively support a culture where women* support each other in order to strengthen the female* perspective, presence and power in the arts.

Dr Maria Rae, Deakin University
Earwitnessing Detention: How Podcasting Mediates Secret Carceral Soundscapes

Abdul Aziz Muhamat is a Sudanese refugee who has been detained on Manus Island in Papua New Guinea for more than five years under Australia's offshore processing of asylum seekers. The policy has been criticised for its pervasive culture of secrecy that shields and allows human rights abuses to occur within the detention camp. Since 2016, Aziz has been reporting from Manus via WhatsApp messages sent from a smuggled phone to Melbourne-based journalist Michael Green. Their exchange of more than 3500 messages has been produced into an award-winning podcast called The Messenger. Despite numerous news stories about offshore processing, this is one of the first insider accounts of life inside the detention camp from the perspective of a refugee. This raises the question of what impact Aziz can have in being the messenger and the voice for those whose experiences and stories of detention have been subjugated. This paper analyses some of the potentialities, limitations and aesthetics of podcasting as a medium for bearing witness to injustice.

Dr Nancy Mauro Flude, RMIT University
Spectral Whispering, Poetic Justice and Embodied Listening

Known as the 'citizenship seven' case, in 2017 the Australian High Court ruled many Australian MPs ineligible to sit in parliament, this unfolding citizenship crisis allowed for radical constructions of (Australian) subjectivities to emerge. Many more can more fully understand the nationhood as a precarious, contested state, which also presents fresh opportunities to develop a more critical transnational consciousness. With this in mind, this paper considers the particular Tasmanian predicament, drawing upon case studies of cultural manifestations that have attempted to address the hackneyed post-colonial scenario of the Island state (Tasmania). That is, Tasmanian Aboriginal politics – the ongoing dispute about who actually qualifies as and who determines (Palawa) aboriginality. Reaching beyond politics, this inquiry instead points to how a deeper engagement with such issues of nationality can occur through the reexamination of cultural practices. This analysis reflects on the problems and possibilities of the relationship of Ear Witnessing to the 'postcolonial archive' (Shetty and Bellamy 2000, after Spivak 1988), a concept that has yet to be widely taken up in regard to twenty-first century artforms and culture. Case studies examine specific cultural instances that have either manifested and triggered community debates, for instance; the Aunty Ida West Healing Garden at Wybalenna on Flinders Island in Bass Strait, Christoph Büchel's *DNA Test* performance (2014) commissioned by MONA, Mike Parr's *Undeneath the Bitumen* (2018) during Dark Mofo, and the MangoGate (2017) controversy, among others. Drawing on experimental ethnography, this paper sheds an array of critical viewpoints allowing us to speculate on future potentials.

Room: 80.09.06 (Wednesday | 2:00pm)

The Politics and Aesthetics of Documentary in Australia and New Zealand
Convenor: Dr. Paolo Magagnoli, University of Queensland

Despite the emergence of a new 'documentary turn' in contemporary art over the last twenty years, the discussion of the rich history of this constantly evolving form is not unified, relegated to scattered texts in various catalogues and journals. This session aims to engage with the different politics and aesthetics of documentary in Australia and New Zealand from its heyday in 1930s to the present. With an eye on documentary's often contentious relations to art, this session explores both past and present artistic practices that explored the question of the document. Can we distinguish between a liberal, reformist and conciliatory documentary and an antagonistic and radical documentary? How was the genre reinvented in the 1970s and 1980s after the critiques of authors like Martha Rosler, Susan Sontag, and Allan Sekula? What have been the risks and, equally, the advantages of merging documentary with traditions such as video, performance and conceptual art? Where does cinema fit within this discussion? What social practices and realities are marginalised by the art museum today, despite its apparent embrace of realist modes of representation? What is the political significance of documentary in the age of post-truth politics?

Presenters:

Athol McCredie, Museum of New Zealand Te Papa Tongarewa

An Affectionate Sampling of the World: Documentary Photography in New Zealand c.1960s

A generation of documenters also arose in New Zealand in the late 1960s, but there were no reformists such as the 1930s FSA or Photo League photographers here to react against, nor even much awareness of these earlier Americans. Neither had NZ photographers seen the work of Arbus, Friedlander and Winogrand. And while New Zealander Gary Baigent's landmark *The Unseen City* (1967) has been compared to Robert Frank's *The Americans*, Baigent never saw Frank's work. Where did personal documentary photographers in New Zealand draw from then? What enabled them to develop a creative practice when the only local framework for this was Pictorialism?

Kirsty Baker, Victoria University of Wellington

Active Images: The Photography of Fiona Clark

New Zealand photographer Fiona Clark has been making photographs with a powerful political charge for almost fifty years. Whether photographing a *Gay Lib Dance Party*, people living with AIDS, or Te Iwi o Te Wāhi Kore ('the people with nothing') in Taranaki, Clark's photographs confronts the fraught power dynamics of mid-twentieth century documentary photography, while resisting fetishisation. This paper considers how artist's photographs have been harnessed as literal documents in order to affect political change. Presented as visual evidence in the Motonui–Waitara Treaty of Waitangi Claim in the 1980s, Clark's pictures have worked actively within a political discourse. This presentation will argue that the artistic and political complexity of Clark's practice stems from her refusal to adhere to the boundaries that delineate and reify the art photograph.

Charlotte Tegan, Queensland University of Technology

Contemporary Australian Landscape Photography and Allegorical Political Discourse

This paper looks at the work of Australian contemporary photo-media artists Kristian Haggblom, Christopher Handran and Bartolomeo Celestino. It argues that these artists deploy landscape photography as a form of political allegory and social commentary on Australia's present and future. The complex themes of their photographic projects underscore familiar iconography and landscapes, imbuing a deep sense of connection to the earth in a time saturated with spectacular visual imagery and affected by a pervasive historical amnesia. The subtle prompts in Haggblom, Handran and Celestino's works – this paper argues – offer pause and prompt viewers to consider settings and realities often taken for granted: the rugged Southern coastline, abandoned regional towns, which reveal persistent economic inequalities. Their work invite critical reflection about the role of place for Australian national identity.

Alan Hill & Dr Kelly Hussey-Smith, RMIT University

Doing Visual Politics: Reflections on Teaching Documentary

Given its location at the intersection of art, journalism, social practice and social research, while raising questions about advocacy, ethics and justice, documentary presents a complex set of pedagogical challenges. This paper explores how universities might approach these challenges, through an examination of two projects being developed and implemented in a tertiary setting: *The Nonfiction Visual Storytelling Network* and *The Social Turn: Collingwood Studio*. Both these projects are predicated on expanding the conception of 'documentary' beyond a genre or mode of photographic practice in the art-historical tradition. These projects are aimed at developing forms of praxis that appropriately engage with the politics of representation inherent in documentary work (highlighted by postmodern critiques) without disabling practice or marginalising it through sublimation into the art world.

Room: 80.03.14 (Wednesday | 2:00pm)

Open Paper Session 2

Andrew Atchison, Mick Douglas and Clare McCracken

Presenters:

Andrew Atchison

Public Annotations: Temporary Sculptural Mediations as a Strategy for Realising Artwork in Public Spaces

This paper will explore the possibilities of engaging with existing permanent public artworks through temporary 'annotative' sculptural interventions as a strategy for realising contemporary artworks within public space. This discussion is anchored to a practice-led artistic research project that apprehends existing public artworks, primarily statues and memorials, as starting points for creative, critical and open dialogues. It analyses these works as communicative texts and questions what is articulated by such artworks, whom is represented, and, in turn, what are the possibilities for queering these conditions? In conceptualising artworks in public space as communicative of what a society, or the powers that be, wish to see projected back into that society, such works can be recognised as powerful means of both publicity and instruction. At a moment when, internationally, statues of racist and violent figures are being torn down, this project looks to the nimble potential of a queer, dialogic methodology to hold such problematic figures in place as visible subjects of creative and critical attentions, rather than removing them from public space all together (and in doing so granting an exit from critical appraisals). A core question to consider is: if a statue becomes invisible what are the dangers that the ideas it represents will be able to return more easily in other forms? In the local context, we find colonial figures in abundance. This project proposes that maintaining these figures is crucial to cultivating mindfulness of local histories, and that abstract sculptural 'annotations' can point toward the possibilities of alternate readings of these figures, whilst resisting the establishment of a new grand narrative. Simultaneously, this strategy is explored as one that, because of its zero-impact physicality and resource cost, is likely to be viewed as permissible by councils who control the art that is commissioned for public spaces.

Mick Douglas, RMIT University

Situated Moments of Emergent Public Criticality and the Blur of Artist-curator

Creative work that enlivens situated engagements in the public domain can open up the uncertainties and politics at play in living conditions; can resist the framing of 'artwork' as identifiably separate from 'the world', and thus can elicit potential attention toward – and learnings from – resonant instances of the entanglements of life-worlds. Tracing through a range of project activities that blur across artistic and curatorial lines, I elaborate three operative approaches to reveal how temporary art in the public domain can emerge with affective and forceful implications. 'Detouring infrastructure' offers insights into activating public infrastructures in surprising ways, and the challenges of working with civic authorities. 'Self-organising and self-authorising actions' considers how by-passing permissions activates the response-abilities of temporary publics. 'Amplifying affordance' explores how creative works may leverage beyond given curatorial frameworks with counter-curatorial moves that expand the emergence of experiences and encounters that potentially challenge and enrich the located everyday. These approaches are unpacked in the endeavour to foster a poetics of criticality through the potential multiplicity of public engagements.

Clare McCracken, RMIT University

The Role of the Artist in a Rapidly Growing City

The American architect and urbanist Keller Easterling notes that 'the subtraction of buildings is as important as the making of buildings, and most buildings trigger a subtraction of some sort' (Easterling, 2014, p.1). For the architect or urban designer 'subtraction is erasure' it is the 'hiding of an error' (Easterling, 2014, p.2) while for artists across the world, disruption, subtraction and the constant rebuilding of the city, can be an opportunity to extend practice beyond the studio and gallery, to use the soon to be subtracted as material. This paper grew out of a collaborative research project, *Section 32*, between socially engaged artist and PhD candidate, Clare McCracken and Knox City Council (a local government located on the Eastern Fringe of Melbourne). It articulates how artists are working with the fabric of the city, as it is demolished, to create a locally-specific dialogue about gentrification, planning and growth within those communities. It does this through a close analyses of *Section 32* and *Spirit Houses*, a work created by Cambodian artist Lyno Vuth after the demolition of the White Building – a medium-density apartment block in central Phnom Penh. There has also been substantial discourse about the role of the artist in shrinking cities like Detroit. This paper is focused on the far more common urban narrative – rapid growth. Through looking at a series of art projects created from, and for, buildings that are being demolished as part of urban renewal and gentrification projects, it articulates how artists are creating a dialogue about growth and the future of their urban environments.

Room: Kaleide Theatre (Wednesday | 2:00pm)

Performance Lectures 1

Jen Bowmast and Naomi Lee McCarthy

Presenters:

Jen Bowmast, University of Canterbury

Performing the Future

Making art is a beguiling proposition. The artist's intent is seemingly just one of many ingredients in a series of chemical reactions to create an artwork. My practice casts a space where the esoteric is evidenced every day, the poetic transcends mundanity and the abstract triumphs over the figurative. A felt world of unseen presences, inaudible messages, and omniscient guidance is a curious notion. There are those amongst us offering themselves as conduits to glimpse behind the veil. My encounters with psychics, clairvoyants, soothsayers, and oracles have offer fruitful ground for art making. I use these ancient tools to aid my metaphysical navigation. This research has ultimately transformed my position from querent, to participant, to mystic. Learning to walk in the dark. Sometimes my sage and ritualistic encounters are immediate catalysts for making. Other times objects materialise from layers of conversation with shapes and lives all of their own. My sculptural investigations into purity of form are transcended by an embodiment of spirit. Staring back at me, emanating a question rather than an answer, self-propelled divinatory alternators. Ruminating on the invisible and intangible is futile. Truth hunting is dead. Incantation is drawn from materials both physical and arcane. The listening clay with its willingness to be transformed, bronze with its sculptural heritage and the scrying reflective light of perspex. The blackest black travelled in sacred vials from far off lands. Clandestine conversations dancing with the time stream. Other makers hands raising the frequency. Yes, chasing the divine through materiality.

Naomi Lee McCarthy, The Art School

Art Appreciation: Would you like fries with that?

Be part of a live action research session – view excerpts from selected digital artworks (with the blessing of the artists) and experience art appreciation as a social practice, including participating in a series of simple performative gestures in response to the works. Creative amateur Naomi Lee McCarthy will examine whether the act of guided interpretation is a political act itself and invite audiences into an examination of the dialogues generated through engagement with culturally and politically divergent artworks. This presentation will explore some of the challenges and possible impacts of participating in mediated and unmediated art encounters when navigating complex contested histories. The represented artists have diverse cultural backgrounds and their work has been chosen for its engagement with contemporary polemics around race, place and identity.

Wednesday | 4:00pm | parallel sessions

Room: 80.04.11 (Wednesday | 4:00pm)

What Do Indigenous Art Centres Do?

Convenor: Ian McLean, University of Melbourne

In his provocative *Bell's Theorem: Aboriginal Art – It's a White Thing* (2002), Richard Bell made a case that the key players in, and the ends of, what he called the Aboriginal art industry are white. In the seeking to assess Bell's claims, this session will focus on the workings and examples of activities that have occurred around the Buku-Larrnggay Mulka Centre at Yirrkala to ask: what are the roles of centre managers, curators, critics, dealers, collectors and artists who meet in these places?

Presenters:

Siobhan McHugh, University of Wollongong & Margo Neale, National Museum of Australia
Inside the Art Centre

This paper will discuss the outcome of interviews McHugh conducted at Buku Larrnggay Mulka with artists, managers, workers, visitors and others associated with the art centre, which sought to unpack the dynamic relations of the various players in Indigenous art centres. The interviews, which are being made into podcasts, were part of an ARC project undertaken by McHugh, Neale and McLean. The podcast series, *Heart of Artness*, can be accessed at <http://artness.net.au>

Oliver Watts, Artbank

The Saltwater Collection: Law, Resistance and Friendship

Following on from my previous work on the Yirrkala and the Saltwater Collection, on the 10th anniversary of the case, I revisit the way Yolngu have used the art centre as a nodal point of legal and political activism. The history of the Buku Larrnggay Art Centre is founded on the idea that the centre protects and proclaims Yolngu sovereignty and autonomy. How does Richard Bell's *Theorem* apply to such a powerful centre as Buku? My conclusion will propose that Buku is a site of creative subject hybridity, not reconciliation as such, but a form of parallel sovereignty, both white and black.

Kade McDonald, Hanging Valley and Durrmu Arts Aboriginal Corporation & Henry Skerritt, University of Virginia and Wukun Wanambi, Director the Mulka Centre
Madayin: Curating Across Cultures and Oceans

In 2015, the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia began a project to collaboratively curate the history of Yolngu bark painting at Yirrkala with senior members of the Yolngu community through the Buku Larrnggay Mulka art centre. We ask how can this project, *Madayin: Eight Decades of Aboriginal Bark Painting from Yirrkala*, activate and develop cross-cultural as well as cross-institutional discourses from both the position of its Indigenous and non-Indigenous participants? This paper questions how competing systems of time, history and aesthetics might be held in balance through the curatorial process, while also considering the challenges and pitfalls of such an approach. In doing so, it considers the potential of practice-driven research to develop new trans-cultural art histories.

Room: 80.04.06 (Wednesday | 4:00pm)

The Women Artists' Exhibition: a Typology Consigned to the Past?

Convenor: Linda Tyler, University of Auckland

This session will focus on the phenomenon of the 'women only' art exhibition as a way of presenting subjectivities that have been historically marginalised. It is occasioned by 2018 being the 125th anniversary of New Zealand's 1893 Electoral Act which gave women the right to vote, a year that is also the centenary of women's suffrage in the United Kingdom. Museums and galleries in New Zealand have chosen to respond to this occasion with historical or collection-based exhibitions rather than focussing on what women artists might be doing now: 'Collective Women' at the Auckland Art Gallery comprised feminist art archives from the 1970s to 1990s; Te Uru Waitakere Contemporary Gallery's 'Envoys', shows work from the 1990s produced by the Association of Women Artists, while Christchurch Art Gallery has scoured its collection to find four decades of women's art work for the exhibition 'We Do This'. While it is now fashionable to gaze back fondly at the radical activities of women involved in the Women's Art Movement or women's suffrage, it would seem that gender is now no longer considered a useful curatorial rubric for exhibitions of contemporary art, if it ever was. Has queer theory's refusal to accept identity as a static aspect of subjectivity made the use of the binary anachronistic? Papers in this session consider the efficacy of the female-only exhibition as a feminist strategy for the twenty-first century, as well as those which describe exhibition practices where the contribution of women artists to art history is honoured.

Presenters:

Professor Catherine Speck, University of Adelaide
The Contemporary Situation

This paper considers the shifting sands of gender inclusivity in art exhibitions and argue that the recent visibility of the LGBTQI sector does not imply the demise of feminist art exhibitions. While the agenda around women artists' exhibitions staged in the last few decades of the twentieth century is largely passé, the phenomenon itself lives on and is gaining new energy at the close of the second decade of the twenty first century. Moreover, the *Countess Report* shows a continuing lack of gender equity

in museological practice, so against this background this paper will explore contemporary women artists' exhibitions and factors impeding gender equity in the museum.

Julia Holderness, Auckland University of Technology

Ever Present Archiving: New Methodologies for Women's Art Histories through Fabrication, Approximation and Invention

This paper explores how an installation-based practice might critique assumed forms of collected knowledge by uncovering histories that have previously been side-lined, this project reassesses the contribution made by particular women artists and arts professionals, and the venues and organisations that supported them. Focusing particularly on how representations of the past constitute 're-presentations', this project revisits various epochs in New Zealand's art history, with a focus on the attention given to the so-called 'minor decorative arts' and women involved in those practices and movements. Creative projects have included re-formatting mid-century catalogues where art and craft works by women were consigned to end pages and re-presenting historic exhibitions. Eschewing hierarchies and classifications within local art histories, this practice also imagines possibilities for entanglements with international movements such as the Bauhaus. This paper will discuss how the invention of a fictional artistic persona (Florence Weir, 1899-1979) offers scope for historical variations and inclusions. In creating narratives that might or might not have existed – encompassing artists, groups, movements, and exhibitions – this paper deliberates on the role of fiction in both the collection and interpretation of material histories, critiquing traditional divides between art historical scholarship and artistic fabrication. The making of objects and assemblages based on archival fragments becomes part of an original practice-led methodology for art-historical investigation that highlights both the productive nature of the archive (Zapperi, 2013), and gaps and slippages within the information it stores. In privileging decorative and domestic categories, this practice traces alternative histories of modernism in New Zealand in a reflexive and subjective research process that contributes to a feminist rethinking of the archive.

Becky Nunes, Whitecliffe College, Auckland

Co-opting the Apparatus: The Lens as Feminist Tool for Socially Engaged Art Practice in Aotearoa-New Zealand

This paper proposes that a project of curatorial and critical focus on women artists is both relevant and compelling in contemporary art discourse. I suggest that those artists who identify as female demonstrate a consistent, urgent and active engagement through their art practices with aspects of the current capitalist, neo-patriarchal (Campbell, 2013) and Anthropocenic era which we inhabit. I argue that an empiricist feminist standpoint also offers epistemic advantage through the contributions of the 'insider-outsider' to the community of ideas (Intemann, 2008). It is women in Aotearoa who are at the forefront of this urgent need for art to act, to have agency, to empower subject and to interrogate our institutions and infrastructures. This paper therefore argues that a place exists within intersectional feminism for a more nuanced and revised feminist theoretical standpoint attuned to the complex multiplicities of social positions and relations. This paper refers to strategies for new co-operative art practices in relation to what Rebecca Ann Hobbs describes as the 'aspirational meeting point' of the creative project. I suggest that the contemporary practices of lens-based women artists in Aotearoa such as Hobbs, Amundsen, Robertson and Jansen are at the forefront of this alliance with Indigeneity and ecology. Taking examples from contemporary lens-based practices in Aotearoa-New Zealand, I propose ways in which new photographic approaches are operating in the service of cultural knowledge production.

Room: 80.02.02 (Wednesday | 4:00pm)

Minor Activisms 2

Convenor: Stephanie Springgay, University of Toronto

Presenters:

Jeremy Eaton, University of Melbourne

Drag Family Values: Lineages of Drag Gestures

The paper and presentation *Drag Family Values* explores lineages of the gestural movements of drag queen performance. Through a gesturally-activated lecture, I aim to focus on drag movement as a form of activism beyond the oft quoted 'gender performativity' attributed to drag culture as a major facet of its social and political challenge. By looking at hand gestures, voguing, donkey kicks, pointer-sister dancing and spoken word collage, I will analyse the history of these movements and consider their repetition as a form of embodied queer historiography. I will draw in various contemporary artists that quote this movement such as Matthew Lutz-Kinoy, Callum Harper and Frédéric Nauczycie into consideration to articulate how these gestures act as a form of resistance to both the binaries of gender and as an application of queer failure. I will identify how these minor, convivial actions accrue social and political weight through the way they propose approaches to social forms of identification and as a form of ongoing activism that revives the past.

Lee Cameron, University of Toronto

MINOR ROLEPLAY: Minor Gestures, Everyday Eroticism

Pretend you've never touched a
body before
Touch a body as though you've never
touched a body before
like you're aliens
Poke around
like you don't know anything
about pleasure pieces and parts

In this panel presentation, I will discuss my recent self-published zine entitled *MINOR ROLEPLAY*. *MINOR ROLEPLAY* exists as an intervention in my own sexualities education practice and those of the larger sex-positive, kink and BDSM scenes.

Feminist Colour-IN

Feminist Colour-IN is a collaborative endeavour devised by artist Kim Donaldson and art scholar Katve-Kaisa Kontturi, who took an interest in the 'colouring book boom' of 2015 and began to think about how colouring-in could be employed in activist and specifically feminist ways. The *Feminist Colour-IN* is a practice and a methodology where participant-performers colour-in black and white designs while following a lecture in a teaching situation, a presentation at a conference, or, for example, a political speech or performance in a public space. Feminism is present in the practice either in the subject matter of the colouring designs, in the content of the lecture or reading, or both. Through the act of colouring-in participant-performers engage in the co-creation of a visual-material archive of the event they are attending, in new, vibrant colours. The practice critically re-visits contemporary mindfulness techniques, the tradition of feminist consciousness-raising and sit-in demonstrations by proposing a quiet, relational mode of activism that speaks through the rhythmic, affective materiality of colours and lines and collective doing. The conference participants will be invited to join the *Feminist Colour-IN* and offered material specifically designed for this event. At the end of the conference the individual sheets will be gathered together and displayed as a collective work of art.

Room: 80.02.03 (Wednesday – 4:00pm)

Creative Resistances

Convenors: Dr Jacqueline Drinkall, University of Tasmania & Dr Carolyn Mckenzie-Craig, National Art School, Sydney

The panel speculates on visions and worlds where art might exist without capitalism, asking: how will cultural capitalism create visions and worlds that resist being reduced to financial capitalism? Is creative speculation and radical energy both aligned to the problems of capitalism whilst working to transcend capitalism, exploitation and alienation? What is the role of imagination, sense-work and immaterial labour within radical art practice and how futile and/or fertile is it to resist? What is the role of virtuality within both creative speculation and financial capitalism? Are feminist-oriented forms of radical education at the forefront of imaginative post-capitalist art practice? Speakers are invited to reflect on the fiftieth anniversary of 1968 and use examples of past and present radicalism to project in the future. The panel is concerned with how radical pandemics become a productive force, and differentiating the contagion of capitalism from the contagion of radical resistance. Key questions to consider are?

- What might be a/our/your/their future manifestation of 1968 radicalism, now or in the future?
- How does the historical framework of radicalism in the arts inform current and future responses?
- Is the current production level of arts economies a capital contagion?
- Can feminist responses to capital economies provide a framework of resistance?
- What kind of practices or alternative educative forms exist now or in the past or future that enunciate radical departures from conformist production?

Speculative discussions are encouraged as well as discourse around specific artists practices, either historical, current or proposed

Presenters:

Jacqueline Drinkall

Telepathy, Walter Benjamin and The Tiger's Leap

I will examine artists and theorists who work with telepathic resistance such as Jean Jacques Lebel, who wrote the telepathic text 'On The Necessity of Violation' just before and at the end of the May 1968 riots in Paris, and my own text 'Neuromodulations of Extro-Scientific Telepathy' within Warren Neidich's book *Psychopathologies of Cognitive Capitalism* launched this year in Paris, fifty years since 1968. I use Quentin Meillissoux's theory of *Extro-Scientific Fiction* to speculate on how a world with consciousness and not science may be a fertile speculative form of resistance with which to leverage post-conceptual artists work with telepathy (for example, Susan Hiller, Robert Barry, Marina Abramovic and Gianni Motti) as a form of human resistance against capitalism, and in particular, financial capitalism. I pay 'presentist' attention to current telepathic technologies, telepathic psychogeographic resistance as well as current telepathic artistic experiments. I examine these forked and differentialised telepathies via Walter Benjamin's notion of the angel of history and *The Tiger's Leap* as a kind of revolutionary cultural/martial arts technique with which to modulate neuropower, psychopower, biopower as the society of control moves to place smart phones on the inside of our skulls as well as on Mars for increased internal and external mind control. Finally I will sketch out an alternative creative resistance of artist telepathy and artistic action-at-a-distance, building on my own art practice in context with post-conceptual artists whilst integrating theory of Gerald Raunig, Isabell Lorey, Franco 'Bifo' Berardi, Michel Foucault, Gilles Deleuze and Bruno Latour.

Warren Neidich, Weißensee Kunsthochschule Berlin, Saas Fee Summer Institute of Art *Cognitive Capitalism*

Cognitive capitalism emerges around 1975 and marks the moment when mercantile and industrial capitalism gives way to a third type delineated by information and semiotics. The brain and the mind are the new factories of the twenty-first century. We no longer labour on assembly lines, mass-producing material objects, but rather interact and perform immaterial labour on network websites like Google and Facebook. In other words, we are cognitariats not proletariats. Lately the material brain is being appropriated and commodified by new neural technologies in the hands of megacorporation like Google and Facebook. My neon installation *Pizzagate* (2017) is a large-scale coloured light sculpture shaped like the iCloud logo which delineates some of the apparatuses at work. It addresses the ways in which biopower has transitioned to neuropower through an analysis of the events relating to the conspiracy theory of the same name and its consequences during the 2016 American Presidential election campaign. Pizzagate alleged that a Washington pizzeria and apparently frequented by Hillary Clinton and her organisation, was the site of a child prostitute business and a child pornography ring. This ludicrous pseudo-event manipulated

online audiences belief systems producing false perceptions and memories. In fact, fake news is engineered to be more emphatic and engaging than 'real news', outcompeting it for the tender events occurring at the neural synaptic junctions across the neural field potential of the brain. Pizzagate poses the question: might the added interest such conspiracy theories manifested as fake news produce, for instance, obsessively conjured increases the rate of clicks at right wing internet sites due to a mutation of the circuitry of the material brain?

Miranda Samuels, artist educator

Localised Action for Imaginative Post Capitalist Arts Practices

This paper considers participatory actions to dislodge conformist production within educative frameworks. The Key Arts Programme is discussed as a model for localised radical departure from static and extraction models of socially practice. The project discussed developed after recognising the failure of the object-exhibition format – both aesthetically and in terms of social value – when applied to Othered groups. In this study, homeless youth worked backwards from the failure of outcome-oriented pressure to consider the role of production and consumption itself within the educative form. A participant-led collective approach was designed expressed in an audience-participant hybrid banquet that utilised the objects produced throughout the sessions as experimental crockery, tableware etc., that the audience/guest haptically explored in an intimate material dialogue. The development of this project will be expanded to and discuss how this experience can inform other modes of imaginative post-capitalist art practice and pedagogical inquiry.

Room: 80.03.15 (Wednesday | 4:00pm)

Shapes of Knowledge

Convenors: Hannah Mathews & Shelley McSpedden, Monash University Museum of Art

This session addresses the recent educational turn in contemporary art, which has seen a significant increase in artists undertaking further academic research, along with the adoption of pedagogical methodologies (including lectures, workshops, site visits and publishing) by artists and curators. Via a focus on recent local and international case studies, it considers how the rise of such knowledge-making art practices is transforming our understanding of what art can and should do. Papers in this panel address a range of pedagogically informed practices, attending to the distinct questions that they evoke, including: what kind of alternate knowledge and knowledge systems art is capable of producing; what new ways these works engage or produce audiences; how artistic research might be utilised to enable marginalised peoples and modes of production to emerge; and what impact such works have on our understanding of social and art histories and futures.

Shapes of Knowledge is staged in advance of an exhibition of the same name, to be presented by Monash University Museum of Art in early 2019. Curated by Hannah Mathews, the exhibition brings together eight projects from artists, collectives and organisations from across Australia and the globe to reflect on the different platforms, spaces and timeframes in which knowledge is produced and shared.

Presenters:

Ellie Buttrose, Queensland Art Gallery | Gallery of Modern Art, Brisbane
'Collective Intelligence' at Centre Pompidou

This paper will reflect on how the exhibition 'Cosmopolis #1: Collective Intelligence at Centre Pompidou' in Paris (2017), placed collective knowledge sharing at the centre of an exhibition through the presentation of installations and programming by artistic collectives, musicians, filmmakers, architects and theorists. Held within the gallery space, programming consisted of weekly artist-led workshops, reading groups, discussions, lectures, screenings and concerts.

'Cosmopolis #1' focused on collective, research-based practices whose knowledge-sharing projects contribute to the development of social fabrics. This paper considers the reoccurring lines of inquiry within the exhibition, such as: informal transmission, cultural translation and forms of indigenous knowledge. And, how these themes were elaborated upon by the project's participants, including: Art Labor, Cabello/Carceller, Chimurenga, Chto Delat, Chus Martínez, Manthia Diawara, Foundland Collective, Theaster Gates, Karrabing Film Collective, Walter Mignolo, Mixrice, Matana Roberts, Irit Rogoff, ruangrupa, Ravi Sundaram and Tamar-Kali.

This paper analyses how the artists and this exhibition model pushed the institution to work in new ways in order to host these pedagogical forms of practice, and will compare the structural approaches of this French art museum to its Australian counterparts. The exhibition was realised by a group of curators that consisted of Kathryn Weir, Caroline Ferreira, Charlene Dinhut and Ilaria Conti (on staff at Centre Pompidou) as well as myself (in the role of independent curator) and I will examine the reflexivity of this joint curatorial model.

Melinda Reid, University of New South Wales

An Amended Circle: Talking and Listening at Keg de Souza's 'Redfern: School of Displacement'

Two years ago, Keg de Souza installed the transpedagogical project 'Redfern: School of Displacement' as part of the twentieth Biennale of Sydney. Reflective of the Biennale's theme ('The future is already here – it's just not evenly distributed'), de Souza's work developed an educational space catered to sharing lived experiences of dispossession and displacement. In this paper, I will closely analyse de Souza's employment of transpedagogy – that is, the combination of elements of socially engaged art and radical pedagogies to develop temporary alternative artist-led schools – in this project, with particular focus given to her amendment of circle-talking tactics to prioritise the voices and knowledge of oft-marginalised individuals in a Biennale context. Key themes that will be addressed in this paper include transpedagogy, intersectional feminism, dialogue and listening.

Brian Martin

Intology: (Re)shaping Knowledge through Indigenous Agency

Indigenous Australian knowledge and cultural productions not only shift understandings of practice led/based research, but underpin the very fabric of practice itself. This paper looks at reconfiguring accepted discourses on ontology itself. In asking ourselves what defines ontology, we are, the majority of the time, driven to art and its practice(s) for answers. This trajectory, which has evolved out of Aristotelian physics, Heidegger's ontological 'truths', through to Barad's onto-epistemological and optics of agency, has missed a very important beat. This beat is a practice that has existed for millennia, through physical and metaphysical production, predicated on the importance of Country. Indigenous ways of knowing reconfigure ontology and in this paper, I propose a type of 'intology'. I posit that 'intology' is the inseparable relationality between things both human, non-human and non-physical. This reconfiguration of 'ontology' is necessary in the subversive act of colonising western ideological structures that have persisted for too long despite their redundancy.

Room: 80.04.19 (Wednesday | 4:00pm)

Historicising Networks: The Aesthetics and Social Context of Photography in Asian Art

Convenor: Dr Yvonne Low, Power Institute, University of Sydney

This panel investigates the recent employment of photography by contemporary artists, amateur photographers and art patrons to stake their role and place in the social art worlds of Asia. An area that has not been given substantial attention in Asian art discourses where focus is often paid to the rise of photography as a fine art medium, this panel aims to expand the discursive contexts for considering the wider social functions of its use by various actors. Chen Shuxia, PhD Candidate at ANU will speak on the growth of a photography liupai (school of thought) in eighties China which demonstrated how artists have imagined their role in society that served to differentiate their mode of artistic practice against others which included their public presentation as belonging or participating in a group activity. Dr Yvonne Low will speak on the desire to belong as evident in the fastidious documentation of one's public role and identity in the photography archive of Dr Melani Setiawan, a significant patron of contemporary art in Indonesia. Published in three volumes, the book, *Doctor Melani's Archives and Indonesian Art World (1977-2011)*, which included over 45,000 photographs of her at events, serves to also historicise her participatory role as audience, patron and 'friend' of the artists. Dr Matt Cox will speak on the ways in which the colonial photographic archive has been used by Southeast Asian artists as a discursive and artistic strategy to contextualise contemporary art within regional histories.

Presenters:

Dr Yvonne Low, Power Institute, University of Sydney

Becoming the 'Mother of Indonesian Artists': Dr Melani and Her Photo-Archives

The history of art patronage in modern Indonesia is traceable to the country's first president, Sukarno. Being in the forefront of cultural formations at the height of nationalism and anti-colonialism, Sukarno, as the country's patriarch and connoisseur, was able to authorise his 'male' taste and subjectivity in the shaping of an Indonesian public art culture. Sukarno's close relations with Indonesian artists were documented and historicised in nationalist narratives to underscore his position as the 'Father of Indonesia'. Such narratives serve to perpetuate the invisible roles women historically performed in the production and reception of modern art. Following the rise of the New Order and economic reform, from the 1970s, female patrons such as Dr Melani Setiawan 'entered' the art scene as active collectors and dedicated cultural patrons. Affectionately known as the 'Mother of Indonesian artists', Melani has been fastidiously documenting herself photographed in public and social settings together with members of the art circuit, both local and international. How might self-published texts such as *Doctor Melani's Archives and Indonesian Art World (1977-2011)* featuring over 45,000 photographs function as a form of visual and discursive intervention in authorizing female taste and subjectivity? How might it shape and concretise crucial social networks and relations between the artist and patron? This paper explores the public role and identity of Melani in the visual archives as a performance of 'sympathetic aesthetic reception'; it aims to discuss the function of documentary photography in historicising her participatory role as audience, patron and 'friend' of the artists.

Chen Shuxia, PhD Candidate, Australian National University

The Birth of a Photography Liupai: The Fission Group, 1986-1988

Compared to the dominating realistic approach in Chinese photography, art photography that experimented with modernist style generally remained marginal during the 1980s in China. Under the pressure of possible disapproval by cultural establishment and with only limited spaces to practice and publish their work, some photographers explored darkroom and studio techniques to create more conceptual images, often as direct comments on new social realities or exploring their long-forsaken inner worlds. Through the case study of the Fission Group (active between 1986 and 1988 in Beijing) and their attempt to form a photography liupai (school of thought), this paper tries to investigate how Chinese photography practitioners and critics perceive the idea of liupai in mid-1980s, a time that more and more photographers formed groups? What motivated them to form a liupai? And how the establishment reacted to the idea of forming a liupai? By answering these questions, this paper seeks to examine the construction of their own discourse on photography by amateurs and their negotiation with the establishment.

Dr Matt Cox, Art Gallery of New South Wales

Aestheticising the Archive: At an Intersection of Curatorial and Artistic Practice in Asian Contemporary Art

In the world of global art and exhibition-making, perceived as it often is to operate on an equal playing field, there appears to be increasing curatorial engagement with the archive as an aesthetic strategy to contextualise contemporary art within regional art histories. At the same time, under pressure to present newness, the archive serves the curator to provide a visible representation of accumulated research that can be used to support the curatorial premise. Artists too are turning to the archive as a source of historical lineage and discursive practice, as noted by Katoaka in the catalogue for her 2017 exhibition, 'Sunshower: Contemporary art from Southeast Asia 1980 to Now': 'Among the wide range of expressions in contemporary art found in Southeast Asia... we are seeing a movement... to preserve such intangible expressive activities as archives and

exhibiting them... which has made the research and editing of a wide range of materials an essential part of the contemporary artmaking process.' To this end, this paper asks, how are the relationships between regional art histories and contemporary practice problematised by curatorial and artistic intent to aestheticise the archive?

Room: 80.05.12 (Wednesday | 4:00pm)

Tropicality and Transculturation: The Tropics in Art, Popular Culture and Tourism
Convenors: Miriam Oesterreich & Hanna Büdenbender, Technische Universität Darmstadt

The concept of tropicality describes the 'conceptualization and representation of the tropics in European imagination and experience' (David Arnold). As an imaginary place of longing, the tropics are at the same time a geographical region as well as a cultural construction. Like Orientalism, tropicality is part of a discourse of power closely connected to the history of colonial expansion and tourism to tropical destinations often follows colonialism in the steps of the 'great explorers'. Stereotypes and colonial views of tropical nature, race, gender and sexuality endure and inform representations of tropical regions in tourism and popular culture today. Western art and art history have helped with shaping such framing across time. This panel aims to focus on recent art practices that have questioned such normative ascriptions parallelly to the history of tropicalisation.

The panel addresses the power and politics of representation of the 'tropics' in art history and visual culture as well as the social implications on the lives of the inhabitants. It asks for artistic responses of resistance by modern as well as contemporary artists of all media related to the Pacific, South America and the Caribbean that reverse the gaze from a post-colonial, transcultural perspective. It seeks papers that analyse the specificities of tropicality in relation to other forms of 'regional othering' and its construction as well as deconstruction in artistic practices. Instead of a one-way flow of the 'West' projecting its sense of cultural difference on the 'rest', transcultural approaches help with addressing cultural contact and processes of cultural exchange and powerful negotiation.

Presenters:

Lara Nicholls, National Gallery of Australia, Canberra

Venus Refracted: The Pursuit and Disavowal of the Tropical Exotic in the Art and Exploration of the Pacific

This paper examines the portrayal of the feminine and the landscape in images of Pacific culture during the French and English voyages of discovery and the radical reinterpretation of the depiction of women in pacific culture by contemporary women artists today. Drawing on paintings by John Webber in the Collection of the National Library of Australia and the National Gallery of Australia, This paper examines Webber's two paintings made following his assignment on Cook's third voyage to the Pacific on board the Resolution in 1776: *Portrait of Poedua, Daughter of Orio, Chief of Ulietea, Society Islands (1782 – 1785)* and *A chief of the Sandwich Islands (1787)*. Cook's voyages, and the vast repository of works made by artists such as Webber from these journeys, heralded a similar fascination for the tropical paradise represented by the Pacific in Europe and images of the tropics influenced all spheres of visual culture including the applied arts. One of the most revered examples remains the immersive woodblock printed and hand-painted gouache wall paper scheme of Joseph Dufour et Cie and Jean-Gabriel Charvet, *Les Sauvages de la mer Pacifique*, inspired from the Voyages of Captain Cook of 1805, catapulted Dufour et Cie into a major interior design success in Paris. Such works seduce with their exotic delicacy and technical prowess and yet their portrayal of women in the pacific and the gentility they attempt to express belies the dark reality of colonisation as it was experienced by indigenous women. Today, women artists in the Pacific are radically rewriting the visual documentation and expression of the feminine, quite often using historical works as their immediate reference. Like a velvet hammer, Lisa Reihana's, *In pursuit of Venus [Infected]*, shown at the 2017 Venice Biennale, transforms Dufour's decorative wall papering into a filmic image that redacts the metanarrative of colonial history and reinserts the pacific woman as a powerful voice today. The paper will conclude with Rosanna Raymond's installation for *APT15 SaVAge Club* at the Queensland Art Gallery & Gallery of Modern Art and examine further her portraits of the omniscient feminine which return the power to the colonised.

Alexandra Karentzos, Technische Universität Darmstadt

'Tropicália' (it's become fashionable)'. (Re)Visioning Tropicalism in Brazilian Art and Fashion

Hélio Oiticica's complex installation *Tropicália* from the year 1968, which gave the Tropicalism movement in Brazil its name, combines exotic attributes such as simple wooden huts as a reminiscence of Brazilian favélas, palm trees, fine sand and parrots. This paper discusses how Oiticica uses these objects ironically to call identities and colonialist power relations into question. The Tropicália movement, embracing the fields of art, music, theatre, film and fashion, works with notions of Brazilian identity along the lines of a difference between cliché and 'authenticity'. The movement refers back to Oswald de Andrade's provocative *Manifesto Antropófago* from the 1920s and its propagation of a cannibalistic appropriation of cultural influences. When considered in this light, the movement thus sees the 'Brazilian' to be already hybrid. At the same time, the movement's broader context is that of an industrial fashion which codifies and stereotypes what 'Brazilian' is to be. The paper explores this tension and seeks to theoretically elaborate its main contours by using the concept of entangled histories to show the transculturality and processuality of art. Approached in this way, tropicalism proves to be not something 'originally' or inherently Brazilian but the product of complex processes of exchange.

Lisa Andrew, University of Wollongong

Modified Fruit: Weaving Transculture through Consumption and Practice

This paper addresses the politics of authenticity through a strategy of displacement and appropriation. I draw on the history of Piña (Pineapple cloth from the Philippines) as a metaphor for a transcultural 'traveller' – because of its mobility – which I compare with my position of being from 'elsewhere' and my own relation to both the Philippines and South America. The pineapple, indigenous to Brazil was thought to have been accidentally brought to the Philippines during Magellan's circumnavigation of the globe; the accidental arrival of the pineapple in the Philippines, its production into Piña cloth and eventually into a national symbol, may be attributed to the action of technologies associated with European colonialism and indigenous weaving practices, which, in the age of nineteenth-century nationalism, converged with print technology. This paper

contextualises the transculturation of Piña cloth as a site of resistance with a strategy of displacement to address ideas on identity informed by fragmented influences, a heterogeneity and intertextuality which repositions alliance through affinity. The research reverses the gaze through a post-colonial, transcultural perspective by revisiting the Tropicalia movement in Brazil and Oswaldo Andrade's manifesto on cannibalism and Anthropophagy as a strategy of appropriation which suggests symbolic digestion – or artistic 'cannibalism' – of outside influences. Through my research, I am practicing 'alongside' Trinh Minh Ha to address the politics of displacement exemplified by Piña, a politics that is also reflected in my own life experiences as a white Anglo woman living and working in colonised spaces.

Room: 80.09.06 (Wednesday | 4:00pm)

Creative (art) Writing Assembly

Convenors: Dr Gretchen Coombs, RMIT University & Professor Naomi Stead, Monash University

How can writing as a creative practice operate as a way to convey new knowledge, understanding and experiences by which we reorganise our lives and our approach to knowledge production? The relationship between artistic practice and writing in the context of research is a challenging and much debated topic within the framework of creative practice degree programmes as well as for visual criticism more generally. Writing offers an explicit verbal account of the implicit knowledge-based on creative practitioners experiences, reflections, and encounters during their research, yet often transcends what can be expressed by words. Moreover, it has traditionally resisted academic conventions of accountability. In conversations about art practice and writing the fact that writing itself is a practice is often ignored. Giving a written expression to one's research, ethnographic or otherwise, demands as much dedication and commitment as any creative work does. Writing, like most art, is not just practice, but itself an interactive process that enables the emergence of the new, the unseen, and the unforeseen. This fact subverts academic conventions and qualitative research agendas.

Each paper in this panel will be 'performed' rather than simply read; that is, they will tackle the epistemological and methodological questions posed by writing and creative practice through the writing itself. These papers will investigate the slippage or intersections between art criticism, ethnographic research, creative nonfiction (or other literary devices) and creative practice. They can explore how the intimate and critical, the personal and public offer a rich texture and account of creative practice research. Each presenter will have 10 minutes, followed by a roundtable discussion.

Presenters:

Sarina Noordhuis-Fairfax, Australian National University, National Gallery of Australia
Form and Function: Alternative Strategies for Narrating Research

Within the field of creative practice degree programs, the written exegesis required for practice-led research offers a strategic opportunity for visual artists to use complementary literary devices that perform key ideas from the studio work. In this paper, I discuss the creative possibilities of the exegesis as demonstrated through two examples. The postgraduate research of textile artist Dr Ruth Hadlow (University of South Australia, 2010) 'explored dislocation and other-ness in relation to the experience of living between languages and cultures, specifically those of West Timor and Australia'. Hadlow's considered presentation of her PhD thesis as a miniature mobile library underscored these concepts. 'Library of Translation Exercises' consisted of a series of narrative investigations presented as twelve small books including a dictionary, instruction booklet, journal, manual, catalogue and pattern book. I will also discuss the written presentation of my drawing-based research into the use of diagrams as an alternative language for articulating encounters with landscape. My exegesis, *Field | Guide: John Berger and the Diagrammatic Exploration of Place* (Australian National University, 2018), utilised the familiar format of the illustrated field-guide as a framework that links knowledge with the embodied experience of the local environment. The specificity and utility of the traditional natural history handbook also facilitated how the exegesis acts as a reliable companion through unfamiliar terrain, with early chapters identifying theoretical concepts and methodologies. Four studio investigations were then examined within essays that structurally reflected formal aspects of the associated diagrammatic formats. Although both experimental examples involved risk, they also demonstrate the generative potential of writing that subverts academic conventions.

Jess Richards, College of Creative Arts, Massey University
Transformations of Text: Artistic Processes within a Creative Writing Practice

This presentation will demonstrate an example of a hybrid project that is simultaneously 'art' and 'writing'. Within my practice-based PhD I am researching the use of artistic processes within my creative writing practice. The presentation will focus on the processes involved with some examples of work in progress. Books and printed texts are treated as physical objects in three ways: folded into sculptures which are used to generate new sentences within more conventionally-structured texts; cut into fragments and recontextualised within other texts and redactions and partial redactions of text within the pages of old books.

In these processes, choice of vocabulary is limited to the words within the source text, and yet these processes also expand the vocabulary, as the source texts contain words which wouldn't be habitually used. The textual processes are extensions and distortions of the experimental 'cut-up' approaches developed by writer William S. Burroughs and artist Brion Gysin (and their Dadaist predecessors) and the fragmented 'plagiarism' explored by Kathy Acker.

The redaction processes produce fragmented new narratives of poetic prose – using imagery and poetic language. The redacted books become an 'art' or 'writing' object in their own right as the material qualities of these transformed objects combined with fragmented literary narratives (which can be 'read' in a number of ways) produce unique hybrid objects. They are intended to be read in a controlled solitary environment by individual readers, so the experience of 'reading' mirrors the experience of 'writing' – simultaneously intimate and performative.

Dr Ella Morrison, Australian National University
Articulating the Ineffable: the Artists' Books of Petr Herel

This paper argues that art historians must engage with their experiences of encountering works of art and use informed creative writing as an effective (affective) methodology. Drawing upon my innovative research of Petr Herel's artists' books, I use an experiential interpretation that incorporates sensory and temporal phenomena, resulting in a new art historical writing that is both subjective and scholarly. Conventional analysis provides limited means for interpreting Herel's books, as it gives no credence to our real experience of these works. Foregrounding the encounter with the art object, I will demonstrate that a subjective approach is necessary for engaging with artists' books as experiential, phenomenological and tactile objects. My analysis uses creative writing strategies to disrupt viewing patterns formed through habituation, which deny the complexity of the object, by instead engaging with stream of consciousness, automatic response and poetry.

I will approach the artist's book using the temporal method of 'slow looking' (championed by Jennifer Roberts), then analyse field notes taken during this study to demonstrate the validity of engaging with the subjective encounter of the artists' book. These field notes are written from a first-person point of view, challenging the notional distinction between scholarly and subjective responses to artworks. This method is supported by contemporary writing from the likes of Siri Hustvedt, T.J. Clark, Susan Stewart and Briony Fer amongst others. This paper places artists' books at the forefront of our discipline, with implications for the analysis of other objects that sit uncomfortably within the canon.

Lyn Merrington, University of Western Australia Alumni
The Read y made, Read and Made

Marcel Duchamp undeniably changed the way in which art is practiced, perceived and theorised, declaring that he thought the readymade was the most important contribution he made to art history. He also claimed he preferred to have been influenced by writers rather than painters. His linguistic games have for the most part been overlooked in relation to his oeuvre, and have been malentendu, misunderstood, or literally misheard, as he has largely been interpreted by an Anglophone audience of a particular intellectual and social sphere. What is central to the read y made is that it be read, and read with a similar esprit, spirit, or wit, to that from which it emerged. An understanding of his French language games is essential for an understanding of Duchamp, his oeuvre and all that goes with it; Duchamp was firstly a writer. This paper discusses his 'work' in relation to his performative alter ego Rrose Selavy and his taking on a new gender.

Gabrielle Amodeo, College of Creative Arts Toi Rauwharangi, Massey University
Dear Reader: The Intimate Space of Reading in Art

This is one way of viewing love.

It is through the mess of shared objects, through the accumulation of shared time, through a shared negotiation of space, shared thoughts and words. This paper looks at the intimate space between reading and writing: between reader and writer.

I have been a practising artist for fifteen years, making object after object. But always words and words and more words have hovered behind these objects, and often have ultimately been more satisfying than the objects. I feel most at home in writing. Recently I have been examining the essay form as art object through audio essays: performances of me reading essays, either recorded or live. These essays talk about objects, usually objects from my personal archive (read hoarded detritus). Essays give me a way of understanding the rich association between objects and language, and how humans create intimacy between each other through objects and words. The subject of love and the operations of intimacy in art are a substantial part of my practice and I am trying to untangle how these then relate to the essay form; how they fit with language in art (as distinct from text in art) and the intimacy of the personal archive.

This paper looks at the essay form as artwork, a form forces open the idea of intimacy in art in an important way: through the intersection between objects and words between artworks and thoughts, between artist and viewer, between reader and writer.

Room: 80.03.14 (Wednesday | 4:00pm)

Open Paper Session 3
Chloe Watfern, Dorothee Pauli, Lara van Meeteren & Bart Wissink

Presenters:

Chloe Watfern, University of New South Wales
Crown Reading by Thom Roberts

Thom Roberts has a multi-faceted practice encompassing drawing, painting, installation and performance, which builds upon his interest in trains and skyscrapers personified as people, amongst many other things. In this paper I focus on a particular dimension of his practice involving the crowns of peoples' heads. When I first met Roberts at Studio A, a supported studio for artists with complex needs, we didn't shake hands but he did on multiple occasions hold his palm across the crown of my head and run his fingers through my hair, at other times using his thumbs to search through my whorl, where at one point he found a millipede. As I have gotten to know Roberts a little bit more, I have learned that such gestures are a common part of his day to day interactions – a beautiful blessing that he enacts in his encounters with his friends and fellow artists. Roberts has also incorporated 'crown readings' into his performative art practice. For example, at Cementa in 2017, a crown-reading installation and workshop was staged within the Kandos Cuts Colours N Curls hairdressing salon. In this paper I draw upon my insights as an observer during a crown reading at an event in Sydney to consider how embodied interactions between people who are cognitively different might be a force for social change, whilst also simply making for interesting art.

Dorothee Pauli, Ara Institute of Canterbury, Christchurch
Seeing Red and Feeling Blue: The Work of Michael Reed

By his own admission, Michael Reed is an artist who is hard to pin down. He displays a magpie's appetite for trying new techniques and new directions in his creative practice, underpinned by a life-long commitment to the ever-versatile medium of print. He has been exhibiting steadily since the 1970s and is the recipient of numerous national and international awards. His work, which has been shown in Australia, South America, Cuba, the United States, Europe and Japan, is held in collections all over the world (including the British Museum) but rarely appears in New Zealand's arts publications. This is perhaps best explained by the fact that Reed aligns his work with Ernst Fischer's views on the social function of art, that it must show the world as changeable, or at least attempt to help change it – even if the price he pays for his commitment to socially engaged art is limited public recognition. This paper focuses on Reed's politically-themed prints and *Medals of Dishonour*, as they address the business of war, deals done in the corridors of power, and the social and economic exploitation of indigenous people, especially in Pacific region. It aims to establish how an artist, born and raised in the cultural confines of mid twentieth century New Zealand responded to the ideological shifts associated with twenty-first century thinking, while adding a voice of dissent to the mainstream canon of New Zealand art history.

Lara van Meeteren, independent & Bart Wissink, City University of Hong Kong
Curating Openness, or How Not To Be Complicit: The Bangkok Biennial as a Counter-strategy to State and Market-led Identity Projects

Will contemporary art be one more complicit social practice guided by the ulterior motives of economy and state, or can curatorial resistance somehow help to support a more critical role? This paper reflects on this question through an analysis of the curatorial strategies and outcomes of the *2018 Bangkok Biennial* (BB). Thailand has since long been dominated by a political, economic and cultural hegemony that combines specific views of nation, religion and monarchy with related notions of 'Thainess'. Under the current military leadership, art is consciously employed to legitimise this dominant discourse. One example of this 'complicity' is the upcoming *Bangkok Art Biennale* (BAB), a top-down curated event, which in a setting of enormous social polarisation highlights the theme 'bliss'. Biennale venues include retail spaces and Buddhist temples.

We explore how in this restrictive setting, the BB has consciously refrained from central curatorship. Its decentralised approach has stimulated collective authorship and helped opening up dialogues by creating platforms for alternative Thai and other identities. On the basis of our experiences as pavilion organisers, and some twenty interviews with artists, pavilion curators, BB organisers, and other experts, as well as interviews with the eleven artists that were part of our research-based BB pavilion, we will address the following questions: how was the BB organised and why; which artistic practices did these choices stimulate; did this transform art from complicit to critical practice and could this be improved; is this approach sustainable; and is it transferable to other contexts?

Thursday | 11:00am | parallel sessions

Room: 80.04.11 (Thursday | 11:00am)

Contemporary Art Histories

Convenors: Diana Baker Smith, Anneke Jaspers and Verónica Tello, University of New South Wales

This panel is invested in understanding the role of art, writing and exhibition making as critical tools for conceiving and re-articulating contemporary art history. It engages with the interconnected methods and concepts of the archive, memory and historiography, which have occupied contemporary art discourse over the last few decades. It does so to address the ways in which these shape subjectivity along the axes of gender, sexuality, race and class – including for the art historian/theorist, artist and/or curator. Critical approaches to the canon and the politics of art history are central to this session.

Presenters:

Diana Baker Smith, University of New South Wales

24 Hour Concert: The Politics of Reanimating Performance

In October 1974 Australian artist and dancer Philippa Cullen (1950-1975) presented *24 Hour Concert* at Hogarth Galleries in Sydney. This visionary performance incorporated forms of dance, performance and music, and included some of Australia's leading experimental artists. Over the 24-hour period, Cullen led a series of choreographic actions that aimed to merge art and life, artists Aleks Danko and Ian Robertson played a protracted game of chess, and musician Chris Mann deconstructed an upright piano. This collaborative event was one of the first of its kind in Australia, pushing the boundaries of artistic practice, bringing together artists from divergent fields, and inviting audience members to directly engage with the action. Like many early performances and happenings from the 1970s, there is limited documentation of the *24 Hour Concert* and Cullen's practice is largely unknown in the histories of Australian art. The story of Cullen is not unfamiliar, yet it does raise a number of pressing questions about how we engage with historical performances long after the live event. To what extent can Cullen's practice be reanimated in the present, and animate new conceptions of Australian contemporary art? With regard to the Australian art historical canon, what are the politics of reanimating the work of a marginalised artist? In response to such questions, this paper will test and develop art historical and artistic methods for critically reanimating *24 Hour Concert* in the contemporary context.

Verónica Tello, University of New South Wales

On the Margins of Global Art History

In 1986 Chilean/Australian artist Juan Dávila and French/Chilean theorist Nelly Richard co-curated the exhibition 'Margins and Institutions: Art in Chile Since 1973' with the support of the Experimental Art Foundation and *Art + Text* (Paul Taylor and Paul Foss). Travelling across Adelaide, Hobart, Melbourne, Sydney and Brisbane – with the support of the Australia Council – the exhibition brought to Australia the work of numerous Chilean artists involved with La Escena de Avanzada (a Chilean neologism, drawing on but differentiated from the avant-garde, developed by Richard). Most importantly, 'Margins and Institutions: Art in Chile Since 1973' culminated in a catalogue, with the same title, which represented the first monograph on La Escena de Avanzada. Authored by Richard, and published by *Art + Text*, this monograph is still considered to be one of the most vital texts of Chilean, and Latin American, art history. The exhibition was developed by Davila and Richard during the Pinochet Regime, fierce censorship and the correlative neoliberal experiments of the Chicago School in Chile, and within the context of multiculturalism and debates on art and provincialism in Australia – the Cold War forms the broader geo-economic and political context. This paper analyses 'Margins and Institutions' vis-a-vis concepts it mobilised and engaged – 'south' 'margins' and 'peripheries' – as well as asynchronous, current, discourses of 'global art'. It does so in order to understand the extent to which such an exhibition project might disrupt contemporary discourses of global art; and offer a southern, and even productively marginal, reading of 'global art'.

Anneke Jaspers, University of New South Wales

Dale Harding's Wall Compositions

Since 2014, Brisbane-based artist Dale Harding has produced a series of works that incorporate the object and image making practices of his Bidjara, Garingbal and Ghungalu ancestors. These installations are underpinned by Harding's research into the various forms of drawn, incised and stenciled imagery present at rock art galleries throughout Carnarvon Gorge, on his country in Central Queensland. Among them, a number have been realised as ephemeral interventions onto the architecture of collecting institutions, both in Australia and internationally. This paper analyses the relationship Harding stages between the Gorge and the museum in these wall paintings, focusing on how they unsettle the dualisms of actual and symbolic, singular and iterative, embodied and material, preservation and cultural continuity. By thinking across these categories, it considers how Harding's works figure the contemporary art museum as a context in which the knowledges and histories he draws upon are productively 'in place', even as they insist upon the legacies of displacement.

Room: 80.04.06 (Thursday | 11:00am)

Care: Forging an Alternative Ethics Through Contemporary Art 1

Convenor: Associate Professor Jacqueline Millner, La Trobe University

In 2019, it will have been fifty years since Mierle Laderman Ukeles, as part of her *Manifesto for Maintenance Art*, proposed an exhibition entitled 'CARE', in three parts: personal, general and earth maintenance. Ukeles' manifesto and its legacies have been much written about in the context of the histories of institutional critique and feminist performance. Less analysed has

been the concept of care at the heart of her gesture and its implications for broader socio-economic critique. In recent years, feminist critiques of neo-liberalism have argued for the concept of care as an alternative structuring principle for political systems in crisis and have proposed that the transformation of the existing capitalist order demands the abolition of the (gendered) hierarchy between 'care' – the activities of social reproduction that nurture individuals and sustain social bonds – and economic production. What would it mean to substitute care for economics as the central concern of politics? What would caring for democracy look like? We are interested in how contemporary artists engage with, interpret, and enact care in practices which might forge an alternative ethics in the age of neo-liberalism. We are also keen to test what might be revealed by applying a theoretical focus of care on recent art, which could include works of self-care, care for country and the environment, care for material culture and heritage, care for institutions and processes, as well as care for others. This panel addresses the conference themes directly by examining how art offers a site for modelling political alternatives.

Presenters:

Dr Gretchen Coombs, RMIT University
The Aesthetics of Care in Contemporary Art

The Aesthetics of Care in Contemporary Art explores how socially-engaged art projects embed care as a conceptual lens and a frame of action, providing new ways to understand aesthetics and ethics in contemporary art. Such work is underscored by an understanding that ethics and aesthetics are embedded and defined through actions in the world. How they are discussed is constantly in transition, subject to social relations, situations and political contexts. As we move towards increasingly complex political and social entanglements, a complex understanding of ethics and aesthetics is required, and care as a diverse set of social practices takes central focus.

This paper takes as its provocation a quote from curator Kirsten Lloyd: 'what forms can care relations take in the encounters produced through contemporary art?' This question acts as a prompt to consider the aesthetics and ethics of care-focused practices in contemporary art. I will use case studies to reflect on the effects, the limits and possibilities for social and political action realised in multiple aesthetic forms, for example: curation, mobile think tanks, satirical exhibitions, and community workshops. The encounters between artists, their allies, and their communities offer the framework in which to understand these art forms and indicate their value for cultures in crisis. They raise particular questions about the value of facilitating social relationships through 'care'; the nature of intimacy, and the methodological approaches to understanding care through contemporary art enacted with and through care.

Sera Waters, University of South Australia
A Care-full Re-membering of Australian Settler Colonial Home-making Traditions

My research focusses upon hauntings which linger in Australian settler colonial homes, which I refer to as 'genealogical ghostscapes'. As an artist I dwell within archives which record how generations of colonial home-makers, including my ancestors, have recalibrated this country; littering and layering it with domestic matter, imported rhythms, and remnant patterns from home-making labour often performed by women. Through art works which investigate hand-made and home-craft practices, I particularly focus upon inheritances passed along matriarchal lines through comforting textiles and traditions of hand-making with care. My art practice unsettles these traditions, re-reading them as discomfiting, and recognising the lack of care they engender as they simultaneously home and unhome. This presentation will discuss my postgraduate research, particularly my 2017 exhibition 'Domestic Arts' at ACE open (Adelaide), where the use of time-consuming and repetitive methods, similar to that worked by my ancestors, became a means of conjuring an embodied way of scrutinising my colonial ancestry. An ethics of care is critical to this approach, and I articulate this through the writing of ethicist Fiona Robinson; aiming not for reconciliation, but towards recognition and taking responsibility. By making time to examine my tacit knowledge of stitch I seek to unpick intergenerational traditions, and care-fully re-member them into alternative patterns so as not to pass them along, as is, to future generations.

Miriam Kelly, Australian Centre for Contemporary Art
The Sustaining Stitch

In the 1984 edition of the *The Subversive Stitch*, Rosika Parker cited the needle as the new 'pen' as a means of proposing alternate discourses of power. The foreword of her 2010 re-release touched on a shift in perceptions of textiles in the twenty first century and examined instances where the needle has 'failed' the feminist movement, before turning to the stitch's new role in a continued expression of the personal and political in contemporary art. In this paper, I use Parker's 2010 reflections as a springboard for considering the roles that textiles have played in their renaissance in contemporary art over the past decade, as both subversive and sustaining. I pay homage to the ground work established by our feminist and activist forebears in the twentieth century – from the Women's Domestic Needlework Group in Australia, to Ewa Pachhuka and Louise Bourgeois.

I then turn my focus to three contemporary Australian art practices: the artists working in the Yarrenyty Arltere sewing room; Raquel Ormella's manipulation of the Australian flag; and Kate Just's approach to collaborative knitting. I address how these practices reflect on or support the development of healthy communities, by generating information sharing and education. I also consider the particular characteristics of cloth and the stitch – from the role of touch, to the associations with gender, histories of trade, culture and political identity – that continue to provide artists a unique mechanism for critique, or the capacity to propose alternatives to the current structures of Australia's social fabric.

Room: 80.02.02 (Thursday | 11:00am)

At the Intersection of Theory and Practice

Convenors: Risa Payant, Shaunna Dunn and Judy McNaughton, Common Weal Community Arts, Canada

Convened by Canadian arts organisation Common Weal Community Arts, *At the Intersection of Theory and Practice* will bring together our Australian counterparts for a rich investigation of our work, examining the point at which intention meets in-the-moment realities. Because this panel includes a blend of academics and practitioners, we are eschewing the proposed model and will instead briefly introduce our work, then delve into an immersive discussion. Our conversation will consider: the challenges inherent in genuine collaboration; participant-centric models in art making; issues of intent and scale and the realities of balancing best laid plans with the flexibility necessary to work in a socially-engaged manner; and de-colonised models of art making.

What is our commitment to models that exist outside of colonial structures? How is this commitment changing the face of community arts in our home countries? Are there Australian parallels to the growth of socially-engaged practice in Canada? As participatory arts grow in relevance, testing the traditional aesthetic of the contemporary art world, how are our institutions fostering this practice, increasing the profile of socially-engaged artists in our communities? What are the opportunities and challenges inherent to the collaborative process? How do our peers consider culture, perspective, and social issues, then finding a method of expression that is most appropriate for their specific constituencies?

Presenters:

Adam Douglass, artist

Elizabeth Pedler, artist

Room: 80.02.03 (Thursday | 11:00am)

The Fugitive Aesthetics of Australian Contemporary Art

Convenors: Una Rey & Belinda Howden, University of Newcastle

Australian contemporary art shares many of the characteristics of global contemporary art, and yet relevance must be found in its points of difference. Notwithstanding the unequivocal originality (and site specificities) of much Australian Indigenous art, describing the distinctive characteristics of Australian contemporary art opens the door to an intrusive art history conventionally associated with nation and national identity. The simplest solution (albeit won by decades of identity politicking and institutional activism) is to pluralise, and indeed the broad church of the contemporary art world welcomes plural art histories and celebrates multiple identities – Indigenous, migrant, settler, hybrid. As Australian contemporary art discourse grapples with decolonising the postcolonial, the post-national and the trans*, can Australia's art historical stigmata (Blainey's tyranny of distance, Smith's provincialism problem, Phillips's cultural cringe, everyone's landscape) be salvaged and reimagined into new formations of Australian contemporary art's apparently fugitive aesthetic?

We suggest that there are shared but often suppressed particulars in the general and diverse desires of Australian contemporary art, and that collective art histories, including those articulated through contemporary exhibitions are rich sources of aesthetising. This panel invites intergenerational artists, curators, art critics and art historians to play with the problematic idea of a distinctly Australian contemporary aesthetic; to suggest a provisional hierarchy of genres; or to propose any non-negotiables in a locally imagined twenty-first century aesthetic informed by political, social or cultural relations.

Presenters:

Dr Belinda Howden, University of Newcastle

Fugitive Islands and Shifting Monuments

In 2018, *The 1818 Project* at Newcastle Art Gallery invited contemporary artists to respond to colonial convict artist Joseph Lycett's paintings – three of his four extant oil paintings dated c.1818 are held in Newcastle Art Gallery's collection. While not a novel curatorial gambit (Newcastle mounted *Curious Colony* less than a decade ago), it is emblematic of many recent exhibitions in which Hal Foster's archival impulse and Fred Wilson's mining-the-museum metaphor reveal long tails in Australian contemporary art and curatorial practice. If Lycett was the tacit catalyst in the 1818 Project, the paintings' bicentenary was scarcely noted, symptomatic of current disquiet around monuments and memorialising contact histories. Rather, Lycett's works were 'interrogated', re-convicting the forger along with his work's implications of constructed landscapes, landscaping, land-claiming and escaping.

This paper investigates works of art that reveal these colonising forces and tensions at large in the contemporary artist's imagination. Further, it explores the central motif of Nobby's Island/Whibayganbah in Lycett's *Inner View of Newcastle* reformed by a number of artists in the exhibition. Can Australian artists stake a claim on 'island-ness', dystopian/utopian emblems of isolation whose forms have a tendency to shape-shift beneath our gaze – and beneath our feet?

Scott Robinson, Monash University

Gordon Bennett's Fugitive Abstraction: Irony and Heteronomy as De-Colonial Agents in Post-Colonial Aesthetics

Gordon Bennett's 'Numbers' series of abstracts are not generally written into the standard narrative of his immense contribution to Australian contemporary art and its (post-)colonial reckoning. In this paper, I examine them as objects with fugitive intentions, paintings with the capacity to question from within the stability of white settler identity and its attempts to engage in

reconciliation. Their deeply ambivalent reference to Frank Stella, like many of Bennett's better-known works, both externalises the sources of Australian art and simultaneously lassoes modernism's stolen aesthetics back to its sources. But the 'Numbers' series do not offer to post-colonial discourse any easy purchase, which, in my view, ignites a need for further reflection that unravels the dominant categories at work in interpretation. I consider the ways in which Bennett's abstracts throw the question of identity and colonisation back against white settler colonials through the ironic representation of modernist painting's heteronomy. I argue that Bennett's abstract paintings evade dominant modes of sense-making, and that they demand acknowledgment in ways that can only be met through a recognition of settler culture's dependence on Indigenous autonomy. The irreparably uneven nature of obligation unsettles the post-colonial, reconciliative notion of Australia, and its attendant politics and aesthetics.

Fiona Rafferty, Charles Sturt University
The Road to Jigalong (Ol Jikalong)

The Road to Jigalong (Ol Jikalong) is a 163 kilometre stretch of corrugated gravel road, leading to the Jigalong Aboriginal community, situated in the Pilbara region of Western Australia. This stretch of road encompasses the plural histories of Indigenous, colonial and contemporary Australia. In 1904 the Rabbit Proof Fence was built to halt rabbits migrating into Western Australia and Jigalong was built as a workers station. In 1947 a mission was established for Indigenous Australians and Ethel Creek Station, established in 1898 geographically close to Jigalong, was bought by Daisy Bates for use as a pastoralist station, currently in use and owned by mining giant BHP. Adjacent to Ethel Creek Station is Roy Hill Station, formerly one of the largest pastoralist stations in the Pilbara and now home to Andrew Forrest's Fortescue Mining and Gina Rinehart's Hancock Resources. This paper addresses the changing nature of Australia and its national identity through the interaction between contemporary artists propelled into the region, the Indigenous Martu custodians, pastoralists and the hybrid relationship that exists between them.

Room: 80.03.15 (Thursday | 11:00am)

Art in Conflict: The Politics of Compromise and Complicity in Contemporary Art about War and Political Violence

Convenor: Kit Messham-Muir, Curtin University

Today, we see images of war and political violence quite unlike those seen in the past, and this shift is often reflected in much contemporary art. The stakes are high in visual culture surrounding conflict, with media images of the 2015 attacks on Paris, or Nice and Berlin in 2016, or London and Stockholm in 2017. In these times, contemporary art can provoke us to reflect on those images and offer alternative views of modern war and political violence. As Laura Brandon argues, 'war art has an important role to play in the public's understanding of conflict'. Some national institutions engage official war artists, while other artists embed themselves with troops similar to journalists, and others operate independently. But what are the political complexities surrounding contemporary art that addresses war and political violence? How might commissioned contemporary war art be seen as compromised or complicit with official narratives around war? Does aesthetics necessarily depoliticise images of violence and its aftermath? Theorists such as Sarah James and Julian Stallabrass argue that contemporary artistic images of war and its aftermath are a form of 'military sublime', neutralising the political dimensions of violence with the beauty of an image. Yet others, such as official war artists Lyndell Brown and Charles Green, challenge the common assumption that aesthetics and politics are mutually exclusive. They argue that the didacticism of overtly political contemporary war art effectively nullifies its political effect; while, as Jacques Ranciere argues, the most effective politics in art operate through the aesthetic realm. This session aligns very closely to the 2018 conference theme of aesthetics, politics and histories, because it explores the overlaps of aesthetics and politics and considers the social and ethical dimensions of art that addresses contemporary warfare.

Presenters:

Emma Crott, University of New South Wales

Speaking and Keeping Silent: Rethinking the Critical Potential of Photographing the Aftermath of War

This paper considers the genre of 'aftermath' or 'late' photography that responds to contemporary war, which has been variously rebuked by commentators for sublating geopolitical issues under a merely 'aesthetically rarefied response' (Campany, 2003: 132). Described as distant, mute, emotionally detached, visually banal (or conversely, spectacular), politically withdrawn, ethically reprehensible, melancholic, morally dubious, fetishistic and also sublime, the category of aftermath photography is certainly not without its critics. Examining examples of work by Sophie Ristelhueber and Simon Norfolk, I reframe the debate in order to account for the critical saliency of aftermath practices that provoke thoughtful reflection on the nature and impact of contemporary warfare. Drawing on Derrida's theorisation of the double structure of the 'event' as both resistant to representation and necessarily subject to representational translation, I argue that the aesthetic strategies employed by Ristelhueber and Norfolk allow various interpretative possibilities to remain in play, yet without ceding to the 'failure' of representation. In other words, these works are critically significant in their capacity to simultaneously 'speak' and 'keep silent' about the events of war. By sustaining a tension between intelligibility and indeterminacy, such works amplify the complexity of contemporary warfare (so often glossed over by the neoliberal media-machine) in order to prolong and expand our thinking of these events. This paper will offer some generative points of departure to ignite this thinking process.

Chelsea Hopper, Australian War Memorial

The Power of Display: Curating and Visualising 9/11 and its Aftermath

Independent curating gives exhibition-making a certain freedom to display and elaborate relationships between artworks that can deal with confronting subject matter. War and conflict, for example, are topics approached by many artists who highlight political, social and cultural concerns that continue to resonate within our ever-changing global landscape. One event, the September 11 attacks on the World Trade Centre, signified a historical turning point, a disruptive moment that ended one era

and ushered in the new age – the age of terrorism, mass surveillance, and perpetual warfare. These attacks are among the most pictured events in history and are widely represented in cultural discourse, yet remain underrepresented in the realm of contemporary art. In this paper, I will compare two curatorial projects relating to 9/11, one independent and the other held at a major public institution. I will examine two interrelated issues; the difficulties in presenting images and producing narratives of current conflicts and the challenges of working as an independent curator to those of working as a curator at a national institution, particularly regarding representing the work of artists whose practices engage with the subject of war and conflict. The first project I curated in 2015 titled 9/11, which showcased the work of eleven Australian and international artists at Moana Project Space, a small artist-run space in Perth. The second project was a semi-permanent exhibition titled 'Afghanistan: the Australian story', which presented experiences of men and women serving in Afghanistan and the Middle East Area of Operations (MEAO) at the Australian War Memorial (AWM).

Kebedech Tekleab, City University of New York, Queensborough Community College
Finding a Voice: Art in a Time of Crisis

The paper will discuss the processes and influences of my recent body of work, which has been inspired by the current global migrant crisis. Content and form, material and process, intent and impact are some aspects of the works that coexist as entities but not without competition. It is the negotiation between them that shapes the aesthetics of the works. As an Ethiopian woman who lives in exile, examining how my work is evolving in the era of high technology and the time of refugee crisis, the paper focuses on selected pieces of installations, pliable sculptures, paintings, digital photography and short documentary video as my relevant thematic pieces. Most of the selected works are part of the outcomes of a research project I did in Uganda a year ago visiting two major refugee camps, Bidi Bidi and Nakivale. While Bidi Bidi, one of the biggest refugee camps in the world, houses more than 200,000 South Sudanese refugees, more than 60,000 Nakivale settlers came from five Sub-Saharan countries. Using video and still photography, I documented sample stories of the refugees. While their stories, that are unique and universal at the same time are still fresh in my mind, I focused on my studio work, which has become the first phase of my project. As a backdrop, the paper also samples my previous works that had been influenced by global humanitarian issues. It also includes the influence of my own experience as a student activist living in Addis Ababa, Ethiopia during the infamous era of the 'Red Terror' as well as my life as a prisoner in Somalia's concentration camps for ten years because of the Ethio-Somali/Ogaden war.

Politics and Aesthetics of Public Space Performance
Convenor: Godwin Constantine

Performance art entered the placid modernist art world of Sri Lanka in mid 1990s with the works of Godwin Constantine and Bandu Manamperi. Their performances emerged from the avant-gardism of the art of the '90s Trend' that contained positions of resistance to established art practices of the time by way of making art that intended to go beyond being encoded symbolic propositions of the world. Focusing on the particular history of performance art in Sri Lanka the presenters will attempt to trace one possible source of the philosophical pre-history of performance art in the Romantic notion of a civic religion and the political environment that precipitated this art practice. In the backdrop of an ethnic war and organised political violence, that was raging at that time in Sri Lanka, these artists engaged in enacting and performing auto-biographically informed stances of resistance.

The war brought in countless suffering to countless number of people, but at the same time it paved way for a collective imaginary of protest and intervention into the coercive structures informed by the religious nationalist thoughts of southern Sri Lanka. Intervention of public space performance interfered with the routine public space dynamics. It came as a challenge and a surprise for the artist and the 'spectator'. This panel will also present some view regarding the spectatorship in the institutionalized art as presented in the white cube and the 'free art' presented as public space performance.

Presenters:

Vangeesa Sumanasekara, Theertha School of Art, Sri Lanka
Parousia After Philosophical Modernity: Towards a Philosophy of Performance Art

Focusing on the particular history of performance art in Sri Lanka this paper will attempt to trace one possible source of the philosophical pre-history of performance art in the Romantic notion of a civic religion. It will begin with a brief analysis of the short history of performance art in Sri Lanka, with a particular focus on the political context in early 1990s, both in Sri Lanka and the world in general. It will then attempt to make explicit the continuities and the discontinuities with the emergence of the idea of performance arts in 1960s, as a response to the dominant mode of artistic production which had increasingly mimicked those of industrialized commodity production. In order to locate one of the alternatives offered by the development of performance art, the paper will refer to the question 'what is a modern ceremony'. Focusing on Alain Badiou's brief allusion to this question apropos Wagner's 'Parsifal' and, especially, Quentin Meillassoux's elaboration of this question apropos Stephan de Mallarme, the paper will raise the possibility and necessity of a modern ceremony when one is delievered from every belief in a transcendence. It will also seek to expand this problematic in the global political after the failure of the twentieth century communist project and the possible new meaning of the idea of human emancipation. Finally, it would conclude with certain observations of the contemporary practice of performance art in Sri Lanka.

Jagath Weerasinghe, Theertha School of Art, Sri Lanka
Exposing the Body: Performance Art Through War and Peace in Sri Lanka

Performance art entered the placid modernist art world of Colombo in mid 1990s with the works of G.R. Constantine and Bandu Manamperi. Their performances emerged from the avant-gardism of the art of the '90s Trend' that contained positions of resistance to established art practices of the time by way of making art that intended to go beyond being encoded symbolic

propositions of the world. In this paper I claim that the arrival of performance art in Colombo is rooted in such a collective impulse that artists of the 1990s showed. In the backdrop of an ethnic war and organised political violence, that was raging at that time in Sri Lanka, these artists engaged in enacting and performing auto-biographically informed stances of resistance. The determinedness of Constantine and Manamperi to bring one's body into the public space at a time the society was hugely militarized and war-mongered, I'd claim, came from the very performativity of the warring environment itself. Like a suicide bomber, the artist enters a public space and exposes/explodes himself disrupting the established and routine flow and the dynamics of the place. The war brought in countless suffering to countless number of people, but at the same time it paved way for a collective imaginary of protest and intervention into the coercive structures informed by the religious nationalist thoughts of southern Sri Lanka. This perhaps is the reason behind the popularity of performance art among the younger generation of artists associated with the artist group, 'Theertha' in the post-war era.

Godwin Constantine, Theertha School of Art, Sri Lanka
Performer and the Public Space: Easy / Uneasy Intervention

Intervention made by the performance artist into public space dynamics is a challenge and a surprise for the artist and the 'spectator'. The politics and the aesthetics of this practice has not been discussed extensively. This paper attempts to address some of these issues. It starts with basic differences between institutionalized art as presented in the white cube and the 'free art' presented as public space performance. The spectator is responsible to 'make meaning' of what he encounters in public space; whereas the spectator in the white cube must 'find the meaning' which was intended by the artist in that aesthetically intimidating environment. In the public space the 'emancipated spectator' interacts with the performer to arrive at a meaning of that encounter. This meaning making process and the meaning are subject to the political disposition of the spectator and the performer. This paper will also deal with politics of cultural context in public space performance. As the public space performance enter the public sphere the need for the performer to be sensitive of cultural context is also an important issue. Finally this paper will question whether a 'common public space' is a possibility or the public space is always culturally coded.

Bandu Manamperi, performer
Charcoal Eater

Bandu creates highly personal art experiences based on the transformation of his own body. His art practice also encompasses sculpture, drawing, painting, and installation art. He lectures and consults widely on a range of topics including contemporary art, performance, museology, and local craft traditions. Manamperi's praxis brings together notions of memory, and demonstrates how the effects of external events and doctrines are absorbed into the individual's being through the body to create memories that become inscribed within us.

Room: 80.05.12 (Thursday | 11:00am)

Social Practice – Encounters on Ngambri, Ngunnawal and Yuin Country
Convenors: Dr Alex Martinis Roe, Australian National University & Dr Amanda Stuart, Australian National University

This panel will be structured as a dialogue among the panellists, exploring the potential and conditions for art and art teaching projects to facilitate encounters on and with Country. The panel will discuss transformative experiences of truth telling and knowledge sharing within social art projects on and with Ngambri, Ngunnawal and Yuin countries and peoples they have engaged with. They will share some practices and protocols which have been integral to their process and impact. The panel will consider the usefulness of situating their practices within the broader field of 'social art practice', the reasons for and the implications of working within academic and contemporary art contexts with regard to authorship, funding, and institutional politics. The panelists have differing and complementary knowledges, including knowledge of Country, Indigenous policy research, land management, social art practice, and represent a range of relevant Indigenous and non-Indigenous positions and roles in: community leadership, academic research and education, cross-cultural facilitation and art practice.

Presenters:

Dr Matilda House, Ngambri-Ngunnawal elder, artist

Aidan Hartshorn, Wiradjuri man, artist

Dr Kirrily Jordan, political economist, visual artist and Research Fellow at the Centre for Aboriginal Economic Policy Research (CAEPR)

Room: 80.09.06 (Thursday | 11:00am)

Challenging the Art Historical Narrative of Australian Media, Video and Performance Art
Convenor: Matthew Perkins

Constructing an art historical narrative of Australian media, video and performance art has been challenging because older technologies are becoming obsolete and there has been a lack of collection and documentation. This situation is further exasperated by what theorist Raymond Williams calls a 'selective tradition'; that is, the way in which one particular account is presented as 'the history'. An institutionalised historiography also tends to privilege a homogenous history that is 'mainstreamed' by art galleries and museums, particularly affecting 'non-painting' practices such as media, video and performance art because of their perceived peripheral status as a cultural activity.

This panel seeks papers that engage with or challenge the historicisation of media, video and performance art in order to revive, remediate, unravel and remodel artworks and art histories that have been wallowing in a state of archival hibernation. Media archaeologist Erkki Huhtamo claims those engaged with art histories 'have begun to acknowledge that they cannot ignore the web of ideological discourses constantly surrounding and affecting them and, in this sense, history belongs to the present as much as it belongs to the past.' How does this web of ideological discourses influence the construction of such histories? How can there be a discussion about bodies of work that are in a state of constant revision and remediation? What is the role of authenticity in the re-presentation of historical work of video and performance art? How can we give new shapes to these art histories?

Presenters:

Melanie Swalwell, Flinders University

Australian Media Arts Heritage: Towards a National Distributed Collection

Australian artists were significant contributors to the development of media arts internationally, yet only a relatively small portion of their work has to date made it into institutional collections. This scenario is not unique to Australia but is an international problem, as Christiane Paul has explained: few media artworks have been collected by Art Museums in part because the preservation of works that contain variable media elements is perceived to be outside the understanding of a traditional twentieth-century museum and as such too difficult (2015). This is a 'Catch 22', as artwork that is not collected is typically not preserved, nor exhibited: writing of video art, Buttrose recently noted, 'little is seen...in the Australian art collection displays in our state and national galleries' (2017), a statement that also holds for CD-ROM, net, and software art, for example. Despite the publication of important local historical surveys (Zurbrugg, 1994; Jones, 2003; Tofts, 2005), many artworks still have not been documented. We are facing the loss of cultural memory and heritage. Artist Leisa Shelton sums up the current situation succinctly: 'Australia was at the forefront internationally in the development of media arts. It's not that we don't have a history and lineage, it's that we don't know it' (private communication). This paper discusses a current proposal for remedying this situation, following the recent transfer of two Australian media art organisations' archives (dLux media arts, ANAT) into cultural institutions (AGNSW, State Library of SA). The proposal is for a digital preservation and emulation project with multiple partners. The intent is to establish a best practice method for preserving Australian digital media arts heritage, to lay the groundwork for digitisation and imaging at scale, and to work towards a distributed national collection. Whilst partners' imperatives vary, the project team are cognisant of going beyond simply re-creating or displaying artworks, important though that is. Also significant are documenting changing processes in the development of artworks, being able to trace an intellectual lineage, and securing archives that will be the basis for future scholarship.

Helen Stuckey, RMIT University

Selectpark.net – Insurgent Art and Games

Selectparks.net (1999-2009) was a virtual organization created by artists interested in the creative potential of games technologies. Not welcome in traditional institutions, the Australian game/art collective Selectparks invented a new kind of online 'guerrilla institution'. The web portal selectparks.net operated as a resource for news, exhibitions, artworks, tools and theory relating to the practice of artistic computer game modification and development. This paper explores how selectparks.net circumnavigated the traditional cultural gatekeepers to build a global artistic community. It examines how the site operated to support born-digital art practice and reflects on its absence from the annuals of Australian art history.

Eric Riddler, Art Gallery of New South Wales

The Man with the Red Beam

Sometime in the early seventies Elwyn Lynn, acting in his role as curator of the Power Gallery of Contemporary Art at the University of Sydney, took two slides during a performance by an artist. The slides are unlabelled and a bright red light partially obscures the artist's face. The artist was a white male, naked, bearded. That doesn't exactly narrow things down. Who was the man with the red beam? Stelarc? Laurence Weiner? Keith Sonnier? Wolf Vostell? Luke Samaras? Pistoletto? 'The artist as hero' in flux(us)? The Art Gallery of New South Wales was already engaging with performance art and experimental film in the late 1960s. Since then the Gallery's National Art Archive has amassed an extensive collection of visual records of the early days of performance, digital, conceptual and video art in Australia and New Zealand, as well as documentation of international artists hosted in this region through the vision of patrons and organisations like the Kaldor Art Projects and Biennale of Sydney.

Ideas came from anywhere. From the laneways of Adelaide to the motorways of Auckland, from the universities of Melbourne to the gardens of Canberra, from the coastal scenery of Sydney to the red earth of Mildura. Frame by frame, anecdote by anecdote, a visual history is coming together, documenting the pioneering digital, performative and installation work of the sixties, the conceptual and media experiments of the seventies and the sophisticated anarchy of the eighties.

Room: 80.03.14 (Thursday | 11:00am)

Open Paper Session 4

Lizzil Gay, Shelley McSpedden, Edwina Bartlem

Presenters:

Lizzil Gay, RMIT University

Surplus Bodies: Art, Activism and Dissensus in the Performance Art of Mike Parr

This paper draws on Jacques Rancière's discussion of 'dissensus' to locate performance art within contemporary political debates. Focusing on the body as a site of political contestation, I look to the performance art of Australian artist Mike Parr and protests by asylum seekers held in detention to consider how art and activism intersect. Asylum seekers, seeking to arrive in Australia by boat, have been subjected to mandatory detention since 1992. Through government policies which serve to render

them invisible within the Australian community they have, in Rancière's terms, become 'surplus' bodies with no allotted space to speak and be heard. However, during the twenty-first century detained asylum seekers have engaged their bodies in acts of self-harm such as hunger-strikes and lip-sewing. This paper reads these acts as moments of agency and resistance which locates the body as a site of politics.

Historically, performance artists have engaged their bodies in artistic practices positioning themselves, and their art, within the social and political field. As a point of departure this paper will read works by Mike Parr that explicitly engaged with the political status of detained asylum seekers. In the central work that I will be considering, 'Close the Concentration Camps', Parr self-harms in an act he describes as being in solidarity with asylum seekers. With reference to Rancière's concepts of 'dissensus' and the 'political', this paper will seek to evaluate Parr's work and its position both within and outside of the discourse of art and the discourse of activism.

Shelley McSpedden, Monash University Museum of Art
The Beehive: The Multifarious Construction of a City, its Past and its Future

This paper addresses Zanny Begg's recent work, 'The Beehive' (2018), a non-linear experimental documentary on the unsolved 1975 murder of the young, beautiful magazine editor and King's Cross anti-development campaigner, Juanita Nielsen. Revelling in the flamboyant aesthetics of 1970s Bohemia King's Cross and the lurid characters that populated it, the work layers real life interviews, stylised re-enactments, dance sequences and fictionalised segments to reckon with the historical crime. Sophisticated sequencing technology underpins the logic of the work, as a software algorithm reorders approximately 20 video sequences into a new iteration each time the film screens, with a total of 1,344 possible versions of the work.

This paper argues that 'The Beehive' represents a form of historiographic practice that promotes an understanding of history as continually reconstituted in the present, with explicit political implications for our contemporary world. With a focus on the narrative, structural and technological devices employed by Begg, I will explore how the viewer is seduced into reflecting on a range of pressing political issues in contemporary Sydney, including: gentrification, corruption, feminism, LGBTQ rights, and the legacy of colonial occupation. I will contest that Begg portrays the city as a 'sphere of multiplicity' in a state of continual reconfiguration and asks us to examine both the histories that have led to its current formation and the shape we want it to take in the future.

Edwina Bartlem
Activating Space: The Aesthetics and Ethics of Site-responsive Installation

Site-responsive installation art has emerged as an important practice for generating discussion about how humans shape and experience the world through art, architecture and built environments. Influenced by Fluxus, Conceptual, Land Art and the Environments of the 1950s and 1960s, these works do not simply represent environments, they create new spaces for participant-viewers to experience spatially, multi-sensorially and conceptually. Since the 1960s, installation art has increasingly focused on activating public space by creating site-responsive, evolving and participatory environments that engage the viewer in a dialogue with the historical, social and ecological conditions of those sites. In *Installation Art: A Critical History*, Claire Bishop argues that two interrelated concepts support understandings of the viewer's relationship to installation practice: the ideas of 'activating' and 'decentering' the viewing subject. This paper is shaped by two questions: In what ways do selected site-responsive art installations contribute to an awareness of the ecological, social and cultural histories of particular public spaces? How do these art environments activate or decenter the participant-viewer in order to provoke a change in thought about the ecologies and histories of these sites?

Close analysis will be undertaken of installations that utilise natural, organic or living materials to create temporary, site-responsive and evolving environments in public spaces. Two case studies take centre stage: Linda Tegg's 'Grasslands' (2014) project that entailed the artist researching and growing native Victorian grasses and plants for a year before creating a living installation/garden on the forecourt of State Library Victoria, and the process-driven, sustainable and relational art practice of the Slow Art Collective.

Room: Kaleide Theatre (Thursday | 11:00am)

Performance Lectures 2
Katie Lee, Ryoko Kose, Katie Sfetkidis

Presenters:

Katie Lee, Victorian College of the Arts
Performing the Installation

The haptic and embodied processes of making and installing exhibitions are often cleaned up and erased when artworks are 'on display' in the gallery. This can encourage a mode of thinking that I refer to as 'Object Thinking' – whereby processes of formation become forgotten and instead viewers encounter 'Objects on display.' In this performance lecture I will further discuss my idea of Object Thinking along with its political implications, and apply these ideas to the usually unseen labour and processes involved in installing sculptural work. In this work actions such as sweeping, pushing heavy objects and holding things up in the air becomes integral and extend and elaborate the language of the sculptural work itself. Rather than claiming to be heroic or virtuosic, *Performing the Installation* is the result of speculative and embodied knowledge and actions, and celebrates the unspectacular nature of processes that often remain unseen.

Ryoko Kose, RMIT University

'Just Keep Going' _ An art practice transformed from an installation to a gentle activism

Disasters often deprive the victims of their own narratives to seal their experience off to survive in the aftermath of the incidents; Consequently, people forcefully displaced due to disasters often suffer from loss and confusion of identity. They need a safe environment to face the past and the present to reconstruct their lives, which requires them to recommit to their identities established by their background which were destroyed by these incidents. In this process, they have no choice but to transform their identity, to reconnect themselves to their new environment, which can be promoted not by getting back their narratives but by developing new ones that are properly connected to their past.

I arrived in Melbourne in 2013 as an evacuee from the Fukushima nuclear accident. Since starting my research in 2017, I firstly recognised I hadn't digest my experience of the disaster at all and I needed to face myself to go forward. However, it was difficult to extract what I have been experiencing.

I will present how the 'Just Keep Going' series proved to be a healing process for myself by revealing what happened to me. It was originally developed as an installation to create a safe environment and encouragement for self-reflection for the public in a globalised, technological world. Afterwards, it encouraged me to start sharing a new narrative, which, ultimately, resulted in transforming my practice toward a gentle activism for the right to live in a 'safe' place as an environmental refugee.

Katie Sfetkidis

An Artist's Guide to Becoming Lord Mayor

In this 20-minute lecture-performance, artist Katie Sfetkidis offers a 'how to guide' for artists considering running for office drawing on Sfetkidis' personal experience of running for Mayor of the City of Melbourne in April 2018. In an era where female political leadership is on the rise and anyone, even Donald Trump can get elected; can a feminist artist become Mayor? Running on an intersectional feminist platform, Sfetkidis' campaign placed gender and art at the forefront of the electoral conversation highlighting the lack of women and artists in the role since its formation in 1842. Throughout the campaign Sfetkidis galvanised the creative sector of Melbourne, championing their voice in the broader political sphere and making a case for the importance of art and culture to the life of the city. This guided seminar will cover all aspects of running for office from getting on the ballot to running a campaign. Topics will include Enrolling To Run – dealing with the Electoral Commission; Making Money – how to fundraise; Creating a Platform – how to choose what's important, Getting Your Message Out – how negotiating the press; creating campaign material; campaign stunts and how to speak to the public as well as Working the System – forming alliances with other candidates and making preference deals. Throughout, Sfetkidis will offer her unique insider perspective on the electoral system and insider tips on how you can become the next artist Mayor of your city council. This performance will run in conjunction with Sfetkidis' exhibition "An Artists' Guide to Becoming Lord Mayor" at Kings ARI, 1 – 20 December, 2018.

Thursday | 2:00pm | parallel sessions

Room: 80.04.11 (Thursday | 2:00pm)

The Living Archive of Aboriginal Art: A Conversation about a Pilot Project Focusing on the Work of Aboriginal Artist Maree Clarke

Round Table Discussion Convenor: Fran Edmonds, University of Melbourne

For over thirty years the Mutti Mutti/Yorta Yorta BoonWurrung/Wemba Wemba artist Maree Clarke has been researching and breaking new ground in the making of southeast Australian Aboriginal art. Her work consists of the revivification of material culture including kangaroo teeth necklaces and possum skin cloaks, alongside elaborate video installations and the imaginative use of digital technologies to produce innovative photographic images. All incorporate her reprisal of Ancestral knowledge, as well as the everyday stories of contemporary Aboriginal life. While Maree's work emphasises Indigenous connections to Country and kin, her work is emphatically embedded in re-thinking the Western concept of the archive – where the historical sources held in institutional collections serve as reminders and representations of Western approaches to the ordering of 'things', including cataloguing Indigenous cultures. These Western approaches are juxtaposed and reframed alongside the archive that exists as part of Maree's lived reality, where her oeuvre is inextricably linked to who she is and where she comes from – experienced and witnessed most vividly within her own backyard. Here, the process of 'art making' emphasises the interconnection of everything – where the past, present and future form part of a culture-making process – providing opportunities for exploring and re-situating the concept of the 'archive' as living and dynamic, and specifically embedded in an Indigenous knowledge system.

In this round table discussion, members of Maree Clarke's family, alongside researchers Fran Edmonds, Sharon Huebner and artist Megan Evans will hold a conversation, discussing the concept of the Living Archive of Aboriginal Art (LAAA) as experienced in Maree's backyard. The LAAA is a pilot project currently being conducted at the University of Melbourne. It includes a collaborative methodology and an immersive ethnographic approach to research, including the realities of developing a digital interactive platform for linking up Maree's archive.

Presenters:

Maree Clarke, Mutti Mutti/Yorta Yorta/BoonWurrung woman, multi disciplinary artist

Members of Maree Clarke's family

Fran Edmonds, University of Melbourne

Sharon Huebner, University of Melbourne

Megan Evans, independent artist

Room: 80.04.06 (Thursday | 2:00pm)

Care: Forging an Alternative Ethics through Contemporary Art 2

Convenor: Dr Catriona Moore, University of Sydney

In 2019, it will have been fifty years since Mierle Laderman Ukeles, as part of her *Manifesto for Maintenance Art*, proposed an exhibition entitled 'CARE', in three parts: personal, general and earth maintenance. Ukeles' manifesto and its legacies have been much written about in the context of the histories of institutional critique and feminist performance. Less analysed has been the concept of care at the heart of her gesture and its implications for broader socio-economic critique. In recent years, feminist critiques of neo-liberalism have argued for the concept of care as an alternative structuring principle for political systems in crisis and have proposed that the transformation of the existing capitalist order demands the abolition of the (gendered) hierarchy between 'care' – the activities of social reproduction that nurture individuals and sustain social bonds – and economic production. What would it mean to substitute care for economics as the central concern of politics? What would caring for democracy look like? We are interested in how contemporary artists engage with, interpret, and enact care in practices which might forge an alternative ethics in the age of neo-liberalism. We are also keen to test what might be revealed by applying a theoretical focus of care on recent art, which could include works of self-care, care for country and the environment, care for material culture and heritage, care for institutions and processes, as well as care for others. This panel addresses the conference themes directly by examining how art offers a site for modelling political alternatives.

Presenters:

Rebecca Mayo, School of Art and Design, Australian National University

Matters of Care: Art Practice and Urban Ecologies

This paper explores how an art practice built upon labours of care can offer a means of enacting ecological responsibility. In contrast to economic modes of measuring value, such as GDP and growth, I use examples from my art practice to show how care of and for plants and their habitats is revealed through working with matter. I use site or species-specific botanical dyes to establish material relations that form a tangible connection between studio, site, labour and care. Liz Mitchel and Sharon Blakey

draw connections between 'material time' (apprehended in environments that activate heightened material awareness) and practices of care. They suggest listening to ourselves, each other and the world can foreground the experience of material time. In my practice, material time and its connection to care is produced through walking and during repetitive studio activities of printing, dyeing and sewing. By using plant matter, material connections to place or species are activated through encountering these works in the gallery and on site. By examining the production and exhibition of *Tending the Merri* (2013-2016), *Habitus* (2017) and *A cure for plant blindness* (2018) I explore how the reworking of plant matter as colour proffers a material connection between the careful labour of studio and field work practiced by me and volunteer participants. In this conflation of matter, process, repetition and labour I propose it is possible to produce artworks that manifest through – and reveal – practices of care that offer an alternative path with which to navigate an increasingly precarious world.

Vivian Sheng, University of Hong Kong

Yin Xiuzhen's Fabrication of 'Home': A Legacy of Caring and Domestic Preservation

This paper considers a series of artworks made by Chinese artist Yin Xiuzhen since the mid-1990s. The majority of Yin's works are constructed from familiar household items, second-hand clothes in particular. Through her creative and manifold acts of placing, sewing, knitting and packing, Yin investigates issues of rapid urbanization, the pervasive development of global trade networks, and unprecedented transnational flows and cross-cultural exchanges, which all, in certain way, disrupt the stability and groundedness of identity and home. In this paper, I would suggest Yin's artistic practice of employing repetitive, banal labour, typically associated with female domesticity, demonstrates an overlooked, yet significant aspect of caring and cultivation in the formation of 'home' and one's sense of belonging, which feminist philosopher Iris Marion Young proposes as a form of 'preservation'. According to Young, preservation not only maintains things at home against their possible destruction, but constantly endows those objects with new social and cultural meaning in so doing to sustain individual identity and familial history. This paper examines how Yin's practice of engaging with seemingly trivial, unremarkable domesticity might articulate an alternative, reciprocally constructive process of 'homemaking', which fabricates and refabricates moments of grounding in place and in relation to other subjects that interrupt a constant state of transition and precariousness; and in what ways Yin's works might challenge the normative accounts of social advancement, global capitalism and international migration, which often push women aside, forging immediate social connectedness across regional, national and cultural boundaries without negating inevitable conflicts and disparities.

Dr Susanne Julia Thurow, University of New South Wales

Modelling Political Alternatives through the Artistic Process – A Case Study

A key component of Australian arts and social change company Big hART Inc.'s working model is a reflected adoption of an ethics of care that places the wellbeing and personal development of project participants at the center of the creative process. The intercultural company has an established track record of working with and for marginalised communities, having for 26 years conducted projects yielding professional outputs in visual, video, performing and digital arts that were presented in both national and international first-tier venues. The presentation will illustrate and critically explore the translation of their ethics by discussing Big hART's *Namatjira Project* (2009-17). This project was designed on the one hand to provide the means for descendants of late Western Aranda water-colour artist Albert Namatjira (1902-59) to maintain, strengthen and promote his artistic legacy within their community on Country. On the other hand, it was to negotiate and publicise the family's understanding of the 'Namatjira story' in a national forum through a travelling exhibition of contemporary water-colour artworks and a professional theatre production. Whilst these public-facing components of the project mostly reaped mainstream acclaim for their rewriting of dominant colonial imaginations, the decolonising impetus of Big hART's work was much clearer articulated in the exemplary process of intercultural mediation that underpinned these outputs: It prioritised Western Aranda values of relational practice and care and enabled the emergence of a 'third space' of artistic practice in which cultural worldviews and differing epistemologies as well as sector requirements and economic reasoning could be productively mediated in an alternative expanded framework for professional arts practice.

Room: 80.02.02 (Thursday | 2:00pm)

Strategies of 'Curatorial Resistance' – Socially-engaged Practices in the Asia-Pacific

Convenor: Tian Zhang, University of Sydney

This panel aims to examine artistic and curatorial practices developed in response to unique moments of socio-political change in the Asia-Pacific region. More specifically, focussing on socially-engaged and social art practices implemented by artists, curators, directors and the public to test and counteract dogmatic agendas such as changes in public policy, Occupy movements and uprisings, colonisation and censorship. The papers will examine different perspectives of voice and identity in wide-ranging contexts, including through site, space and institutions towards an understanding of what we mean by 'curatorial resistance'. Furthermore, this panel encourages an opening up of dialogues, possibilities and futures in what are unique and constantly changing political climates, often resolute in shutting them down. As such, questions include, when a group is politicised by 'the mainstream', what can art do? What role can artists, curators and institutions play in negotiating politicised identities? Can artistic and curatorial practices become sites of creative recovery, resistance and resolution? How do we document, archive and re-present such practices for future reflection? What role do different publics play in these moments of resistance?

Presenters:

Alana Hunt, independent artist

Relationships, Urgency, and Circulation: One Approach to Social Practice in the Most Densely Militarised Place in the World

This presentation will discuss the last 10 years of my creative engagement with the Indian occupied portion of Kashmir, a society divided by Partition's borders whose determined desire for the right to self-determination has made it the most densely

militarised place in the world today. My presentation will reflect on the work I have made to date, including Paper txt msgs from Kashmir (2009-2011) and Cups of nun chai (2010-2018), discussing the methodologies I have employed and developed in the process, which are less about 'community, ethics, planning and participation' and more about 'relationships, urgency, intuition and circulation'. I will discuss the cultural scene upon which my engagement with Kashmir began and the cultural scene that exists today, exploring forms of violent and non-violent resistance within society and art. I will also discuss the circulation and censorship of my work within Kashmir, particularly through the banning of internet, phone and newspapers which my work has dealt with and been affected by directly; in 2016 the newspaper serialising Cups of nun chai was banned for three months, a series of events which Kashmir's fragile media fraternity is still dealing with today. Finally, I will critically reflect upon the circulation of my work outside of Kashmir, in the media across India and Pakistan, and also via events, exhibitions, archives, and durational readings in Sydney, Darwin, Perth, Makassar, and most recently in the US via a series of exhibitions and artist presentations bringing together communities from the visual arts and South Asian studies at Brown, Parsons, Tufts and Indiana Universities scheduled for November 2018.

Aneshka Mora, University of New South Wales

Resisting Structures: Decolonial Strategies of Solidarity in Australian Contemporary Art

Despite the 230 years since colonisation, Australia continues to function within white, settler-colonial infrastructures that inflict a range of subtle to extreme forms of oppression. As a reaction to this various cohesive social movements have manifested in a number of cultural forms, including in contemporary art. This paper is part of a research project that articulates solidarity as a key strategy within decolonial practices in Australian contemporary art. Decolonisation and decolonial thought are two dynamic catalysts for breaking the borders that facilitate the exogenising and indigenising logic of white settler colonialism. Decolonial thinking and solidarity allows for a more fluid understanding of discourse, contemporary art and subjectivities as opposed to often stifling Euro-centric, post-Enlightenment categorisation that reinscribes colonial typology. Presenting Richard Bell's *Embassy* (2013 – ongoing) as a case study situated within the idiosyncrasies of Australia and Australian art, this paper proposes that artists who utilise decolonial solidarity as a strategy in art expedite the erosion of physical, political and social infrastructures constructed by colonial legacies. *Embassy* is both a product of and a direct reference to the Aboriginal Tent Embassy (1972-ongoing), inclusive of its political and aesthetic weight. As such it is an exemplary embodiment of the kind of art practice that intersects with political, artistic and infrastructural resistance, which is emerging out of Australia's national climate as defined by neo-liberalism, globalisation, neo-colonialism and white supremacy. Reflecting on the work of Australian and international scholars in the field, I consider what it means for Aboriginal artist-cum-activist Richard Bell, to exhibit a replica, homage or consulate, of the Aboriginal Tent Embassy in an art context both locally and internationally.

Adrian Tan, School of Art, Design and Media, Nanyang Technological University, Singapore

Understanding the 'Open Work' of 'The Artists Village' as Socially-engaged Practices

This paper uses Umberto Eco's 'Open Work' as a methodology in exploring how the three instances of an open-studio, art exhibition and art event were key examples of 'The Artists Village' (TAV)'s socially-engaged art practice in Singapore. This paper analyses The First Open Studio (1989), Artists Investigating Monuments (2004) and */*semble*/* (2015) as instances of 'Open Work' during three moments in TAV's history: The First Period (1988), the Final Period (1999 to 2015) to The Period Beyond (after 2015). The three instances are comparatively analysed against the socio-political changes in the rapidly urbanising nation-state, from a period where Singapore experienced rapid modernisation in the late 1980s, to a time where Singapore's art infrastructure was developed through the Renaissance City Plan (2000) and the year that the city celebrated its Golden Jubilee of 50 Years of independence (2015). With this analysis, the paper sought to understand TAV's artistic endeavours as socially-engaged forms of art and interconnect the three art instances as dynamic fields of open interpretations, situations for audience participation and opportunities for multiple levels of social interaction and engagement. Together the paper explores how TAV came to define an artistic practice and strategy that was consistently 'open' and enabled the public to navigate their art and negotiate the artists' role in questioning the publics' understanding of the city. As a result, TAV can be understood as Singapore's first 'artists' colony' and artist collective that engendered radical shifts in contemporary art practices in Singapore through socially-engaged practices.

Tian Zhang, University of Sydney

Curating Politicised Identities: 4A Centre for Contemporary Asian Art and the Asian-Australian Voice

This paper examines the curatorial strategies of 4A Centre for Contemporary Asian Art (4A) in positioning and re-positioning Asian-Australian identities. Located in Sydney's Chinatown, 4A was established in 1997 to promote the contributions of Asian-Australian art to Australian culture and history, and to this day, remains the only gallery dedicated to Asian-Australian artists. The gallery was created during a critical disjuncture in Australia's relationship with 'Asia' in both art and politics: Asian-Australian artists were often left out of exhibitions exploring 'Australia' and 'Asia'; meanwhile the Asian-Australian identity became highly politicised due to the rise of anti-Asian sentiment as popularised by Pauline Hanson.

Room: 80.02.03 (Thursday | 2:00pm)

How can Non-Indigenous Artists Contribute to Integrating Horrors of our Colonial Past into the National Identity?

Convenor: Gretel Taylor, University of Melbourne and Deakin University

Mike Parr's *Underneath the Bitumen the Artist*, and his lack of consultation with local Aboriginal groups, provokes important questions: How can non-Indigenous Australian artists who feel strongly about acknowledgement of colonial violence and dispossession, incorporate these histories and legacies into our art? Is this work towards decolonisation only possible in collaboration with Indigenous people? Can worthy contributions also entail works by non-Indigenous artists from our own experiences of living in this country, with this history?

Parr's work literally unearthed issues of Tasmania's brutal past into the national media. It is unfortunate that it has taken a white man hiding under a road to rouse mainstream public consciousness, however this may be a significant moment towards incorporation of darker aspects of our history into Australia's sense of identity. Does this broader, paradigm-shifting effect towards decolonising the mainstream view, justify the means of possibly offending local Aboriginal people who feel they should have been consulted? Other risks to consider might be: who does such work serve to benefit? How can we ensure we are not claiming or assuming others' voices?

This panel called for presentations that discuss:

- art projects that attempt to face, integrate and (re)memorialise the colonial past;
- Indigenous perspectives on whether or not, or in what circumstances, whitefellas should be allowed to present their responses;
- suggestions towards a 'best practice' map of what the boundaries or qualifications to such responses might look like.

Presenters:

J D Mittman, Burrinja, the Dandenong Ranges Cultural Centre ***It's Shared History! Indigenous Experience in the Big Picture – A Case Study***

In his 2016 book *The Eighties: The Decade That Transformed Australia* historian Frank Bongiorno declared the 1984 Royal Commission into the British atomic tests in Australia the arrival of 'post-imperial Australia'. Australia was growing up. Yet, in view of Australia's subservience to the mother country in allowing the test on home soil, and the Federal Government's complicity in the program and its subsequent negligence to protect Aboriginal people from the effects of the nuclear tests the Commission Report was scathing.

The events, which took place in the 1950s, were the undoubtedly the last great act of colonial violence and dispossession. While these caused the permanent dislocation of the Pitjantjatjara Anangu in South Australia and the devastation of vast tracts of country they also have long-lasting repercussions for all Australians. In the exhibition 'Black Mist Burnt Country – Testing the bomb – Maralinga and Australian Art' I have set out to illustrate this story and make it accessible through a variety of works of Indigenous and non-Indigenous artists from across the country over several decades. In this paper I will illustrate how the exhibition communicates past and present aspects of the events and explore some of the challenges I have encountered as a non-Australian, white-fella curator while producing this exhibition.

Amy Spiers, RMIT University ***#MirandaMustGo: Contesting Settler Australia's Obsession with Lost-in-the-bush Myths***

In January 2017, non-Aboriginal Australian artist Amy Spiers launched a campaign to contest habitual associations at the site of Hanging Rock with a white vanishing myth. Entitled 'Miranda Must Go', the campaign's objective was to provoke thought and unease about why the missing white schoolgirls in Joan Lindsay's fictional novel, *Picnic at Hanging Rock*, prompted more attention and feeling in the settler Australian public than the actual losses of lives, land and culture experienced by Aboriginal people in the region as a consequence of rapid and violent colonial occupation. To date the campaign has incited significant media attention, substantial public debate and some reconsideration of the stories told at Hanging Rock. In this paper, Spiers will describe how she conceptualised the artwork/campaign as a propositional counter-memorial action that attempted to conceive ways in which non-Aboriginal Australians can acknowledge, and take responsibility for, the denial of colonisation's impact on Aboriginal people. She will discuss how she envisaged this counter-memorial work as a complimentary but limited endeavour, that worked in parallel to the more significant efforts of traditional owners to secure self-determination and land management rights in the region. Drawing on the work of theorists Eve Tuck and Wayne Yang, Sara Ahmed and Clare Land, Spiers will discuss how the artwork/campaign aims to be neither a redemptive nor consoling settler gesture – a move to innocence – but one which must remain agitating and unsettling. This is because in a continually colonising and racist scene, the Miranda Must Go campaign is what Ahmed would describe as an 'unhappy performative', as the conditions are not in place that would allow it to 'do' what it 'says'.

Mandy Nicholson ***The Voice of Narrm***

The colonial voice is everywhere in the city, while the Wurundjeri (the Traditional Custodians of Narrm-Melbourne) voice is louder, it still cannot be heard. There are grandiose statues, street names and institutions named after the 'founders' and 'entrepreneurs' of Melbourne. Narrm and Melbourne are the same, but also are two separate entities, but form the timeline of place.

There is no reference to the true founders of Narrm, the Wurundjeri as 'scientists', 'politicians', 'doctors', 'professors', 'environmental specialists', 'animal husbandry experts', etc and this shows in how Wurundjeri and Aboriginal people are represented in Narrm. They are all colonial terms, however for someone living in Narrm today, referencing in such a way would help them understand that Wurundjeri people didn't cease existing when Melbourne was getting built, neither did their identity end at the outskirts of the built environment. By understanding the 'true' timeline of Narrm/Melbourne, people will begin to understand that atrocities occurred to Wurundjeri people, and have come through the other end of that. This is the story that needs to be told.

There are some very attractive artworks dotted throughout the city, while others are not so attractive, all relating to Wurundjeri people and culture. There is no context. What is the story of the art installation at Birrarrung Marr for example; who knows what the images carved on the rocks and shields mean? There is also a widespread 'trend' of using language to name buildings, meeting rooms etc. However, again there is no context. What is the 'story' of Country and who has the right to portray it?

Perhaps working with a Wurundjeri person/artist (painter, sculptor, singer, dancer, writer etc) collaboratively, not just on a consultative level, would be a start to integrate a Traditional Custodial view of the 'art' of Narrm?

Room: 80.03.15 (Thursday | 2:00pm)

Distributed Authorship: Considering 'Post-autonomous' Art Practice

Convenor: Charles Robb, Queensland University of Technology

A significant tendency in contemporary art is a marked shift in the nature of authorship – where the early twentieth century valorized the autonomy of the artist, contemporary practitioners commonly work in more mobile, diffuse and ad hoc ways. In 2004, *Third Text* dedicated an issue to the topic of art and collaboration in which a varied field of theorists and practitioners reflected on the 'post-autonomous' status of art (Roberts and Wright 2004). They observed that collaboration was employed by artists as a form of cultural resistance and political critique, built on the substrate established by the post-structuralist, post-colonial and feminist critiques of the author that occurred since 1968.

15 years later, the radical escalation of the twin forces of climate change and neoliberalism invites a revisiting of the notion of 'post-autonomous' art practice, to consider the impact that these environmental and social forces have had on the way in which art is authored. If the notion of a work of art that is separate from the conditions of its production and reception is increasing unsustainable, what new modes of authorship can artists call upon? This panel brings together practice-led researchers in contemporary art that explore forms of authorship that are distributed across open, multiple or complex fields.

Roberts, John, and Stephen Wright. 2004. 'Art and Collaboration: Introduction'. *Third Text* 18 (6): 531–32.
<https://doi.org/10.1080/0952882042000284934>.

Presenters:

Dr Lisa Radford, Victorian College of the Arts & Patrice Sharkey, West Space

Dear Masato, you've always wanted to know what your work is about: (A dialogue between a curator and an artist)

Framed as a conversation between a curator (Patrice Sharkey) and artist (Lisa Radford), this paper will discuss the idea of co-presentation and de-centralised authorship via a case study of the exhibition 'Dear Masato, all at once (get a life, the only thing that cuts across the species is death)'. Referencing the history and logic of avant-garde theatre, 'Dear Masato' took form as an absurd dialogue performed across the entire West Space gallery by a cast of 10 amateur actors. The project finds its origins in an earlier project Radford coordinated, where invited artists were asked to exhibit an artwork pertaining to a material relationship to politics – be they personal or public or somewhere in-between. This subsequent exhibition envisages the artworks featured in this earlier project as autonomous subjects, devoid of the biography of the artist who made them, and activated as characters in a larger narrative.

Scripts for 6 'Acts' that interweave storytelling, pantomime, Australian vernacular and dry humour were co-authored with a variety of collaborators, including members of Casula Powerhouse Youth Committee in Western Sydney, secondary school students from Maffra High and individuals from George Gray Centre; a day service for adults living with a disability. As both a play and an exhibition, the project found form in the co-presentation of artworks, people, dialogue and subjectivity. 'Dear Masato' asks not for an answer, but for a mapping of the knowledge and un-knowledge of what is shared, and sometimes unspoken between character-images.

Adrian Tan, Nanyang Technological University, Singapore, with Deborah Ong & Jennifer Ng, The Artists Company, Singapore

An Analysis of The Artists Company's Participatory Art Project 'Got Your Name Or Not?' (GYNON)

This paper is an analysis of our research-based art collective The Artists Company (TAC)'s participatory art project 'Got Your Name Or Not?' (GYNON) held at Your Mother Gallery, Singapore (YMG). The experimental month-long project was supported by the National Arts Council (NAC) of Singapore in exploring 'Time as Currency; Labour as Art' through a 'post-autonomous' project space where interaction, participation and co-authorship took place. TAC transformed the art gallery into an 'art factory' with collaborators working in diverse fields including design, research, arts management and education. TAC recreated a workshop environment where tools, designs, photographs and videos were interspersed in a convivial setting where dialogue with food and drinks created a communal space for art production. The public were given an opportunity to contribute to the show from 1st of May (Labour Day) for a month. Participants committed time and effort in using cement and sand as materials, where timestamps recorded their artistic labour and the more than one hundred 'artists' became both co-authors and co-owners of the resulting two-hundred and sixteen works of art. In this model of art production, the artists' individuality was relinquished for an altruistic model of co-authorship where one's labour hours determined the percentage of the work on owned at the end of the show, and thus the commission one received when the work was auctioned. This analysis posits GYNON as a project with an objective of highlighting the power struggle between artworks and their worth as embodied labour.

Dr Timothy Alves, Monash University

Autonomous Artists: Dependence and Independence

The notion of autonomous art defined by Theodor Adorno (namely, art that is dependent on the market place, but consequently, independent from social purpose) today has been superseded by the figure of the autonomous artist. Since the beginning of this century many art theorists and historians have contributed to defining this figure. The autonomous artist embodies the precarity of contemporary project-based working conditions experienced by everyone. They gain independence through freelancing, loose collaborations and a form of self-production that is understood through the metrics of human capital. Artists who are often engaged with the issues associated with this figure include Tania Bruguera, Paul Chan and Thomas Hirschhorn. They co-author work with others and realise their projects outside the bounds of existing institutions. However, a survey of literature from the last five years shows that the general tenor of the conversation has become more urgent than before. It is increasingly clear that autonomy is synonymous with exploitation. This paper will explore the work of artists who share this concern.

Room: 80.04.19 (Thursday | 2:00pm)

Theorising and Historicising Contemporary Asian Art: Critical Reflections on the Social Contexts of Art in/from Asia

Convenor: Dr Michelle Antoinette, Monash University

This panel proposes to explore the significances of theoretical and historical work for probing contemporary Asian art and its social contexts. This includes consideration of such work from within the academy, as well as within the work of art museums, galleries and other art institutional platforms. What use is theory to critically examining contemporary Asian art's aesthetics, politics and histories? What is the significance of an historical lens in informing and shaping aesthetic and social narratives of contemporary art in/from Asia? Rather than a specific focus on any one Asian country, this panel proposes a regional lens to examine critically, intersecting themes and issues of relevance in discussing contemporary Asian art. In particular, it reflects on the relevance of theory and history in articulating distinct aesthetic and social narratives for contemporary Asian art.

In exploring the 'contemporary' and 'Asia', the panel invites reflection on the diverse temporalities and social contexts of contemporary art. In this way, the panel session responds to this year's AAANZ theme especially by seeking to expand the discourse of visual arts in our region to include contemporary Asian art and museum perspectives. Particular attention will be paid to recent debates related to the term contemporaneity that have sought to extend critical legitimacy to experiences and representations of modernity divergent from those conventionally associated with western(ized) post-Enlightenment discourses. The panel will attempt to look beyond the becalming perspectivism of those debates towards the possibility of a critically dynamic contemporaneity located in productive interaction between differing cultural outlooks.

Presenters:

Professor Paul Gladston, University of New South Wales

Responding to the Question: What Use is Poststructuralist Theory to a Scholarly Understanding of Contemporary Art in and From the People's Republic of China?

Since the so-called 'critical turn' of the 1960s, poststructuralist theory has become increasingly institutionalized within the Academy. That institutionalization has not only supported a widely held scepticism with regard to the validity of western(ized) modernist and related masculinist-colonialist discourses, but also radical re-motivations of cultural and social historiography. Recently, the institutional standing of poststructuralist theory has been challenged in two significant ways: by a return to Marxian and related rationalist-dialectical discourses sometimes referred to as the 'social turn'; and decolonizing extensions of critical legitimacy to experiences and representations of modernity divergent from western(ized) post-Enlightenment thinking and practice as part of debates related to the term 'contemporaneity'. Ensuing from the latter is a seemingly intractable perspectivism – referred to by Peter Osborne as 'disjunctive unity' – under which poststructuralist theory's status as a locus of immanent critique no longer persuasively holds. This paper will address contemporaneity's challenge to the institutional standing of poststructuralist theory with specific reference to contesting international and local mainland Chinese perspectives on the critical significances of contemporary art in and from the People's Republic of China. It will be demonstrated that internationally dominant conceptions of artistic criticality and those prevailing locally and differently within mainland China are each party to an extended relay of resonant parallaxes and deferred actions historically constitutive of the other. Rather than ushering in a critically becalming perspectivism, contemporaneity can thus be understood to point instead towards a re-envisioning of criticality as something always-already manifested dynamically and plurally as a consequence of durable trans-cultural polylogue.

Dr Justine Poplin, Victoria University Australia

Interpretations of Chinese Art and Design; Visual Metaphors that Shape Social, Political and Historical Narratives with Contemporaneity

We are now in the twenty-first century: 'the Asian century'. Here, trans- and cross-cultural texts, images and audio are readily available online to those with access. This opportunity to source material from countries other than our own can broaden our idea base and cultivate the creation of new work in art and design. While online sources can extend cross-cultural exploration, they do require the user to encompass the ability to decipher, comprehend and use those sources in a culturally specific way. Thus, the ability to read, create and shape social narratives with cultural specificity is central to this paper.

In the digital age, the notion of what McLuhan (1992) refers to as the 'global village' and (Mirzoeff 2002) 'global visual culture' still suffers from what Van Den Berg (2004) claims is the Western domination of 'art history's universal museological scope'. This refers to looking at visual forms through lenses and methods created and used in Western culture. What use is a historical lens in informing and shaping aesthetic and social narratives of contemporary art in/from China? The need exists for a heightened exploration into Chinese visual culture, to identify cultural and ideological signifiers incorporating a world spirit and new symbolism of the digital age. I suggest a new way to look at Chinese art in the twenty-first century is through an extended and culturally specific lens exploring the historical and cultural significance of artefacts, demystifying stereotypical interpretations of Chinese art.

Dr Michelle Antoinette, Monash University

Cultural Similitude and Divergence: New Asian Art Publics and the Production of Asian Art History and Theory in Global Currents

The recent proliferation of Asian art museums has helped precipitate rapid growth in art historical writing and theoretical deliberations regarding modern and contemporary Asian art. This is attendant with the development of new museum art collections and exhibitions where this history and theory helps to contextualise museum projects and address new publics for Asian art. Exhibitions have proved to be especially germane as platforms for the development and dissemination of modern and contemporary Asian art histories and theories, not only via the specific exhibition narratives they propose, but also through

related para-curatorial initiatives, such as the exhibition catalogue, symposia, and educational programs. As the Hong Kong based Asia Art Archive, offers: 'Exhibitions are where artworks meet their publics. In the context of Asia, however, in the absence of systematic public collections and substantial academic art history departments dedicated to twentieth and twenty-first century art from the region, exhibitions have become the primary sites of art historical construction.' The exhibition practices of new major Asian art museums and galleries are continuing powerful demonstration of this, holding tremendous authorial force to articulate Asian art histories and theories. What kind of art historical and theoretical narratives are being forged, for what purpose, and for whom? This paper proposes to explore such questions via major Asian art collecting and exhibiting projects, considering their effects and consequences for producing the pasts, presents and futures of Asian art histories within contemporary global currents, and alongside emergent Asian art publics positioned between socio-aesthetic similitude and divergence.

Room: 80.05.12 (Thursday | 2:00pm)

Queer Objects

Convenor: Judith Collard, History and Art History, University of Otago

This session consists of four papers based around a collection entitled *Queer Objects*. *Queer Objects* examines the different ways in which artists and other figures have negotiated their own and other identities and the queer interpretations that have been placed upon objects produced or used by them. As such it is particularly interested in the individual material artifact and how it intersects with questions of gender, and sexuality as well as how these categories are modified by situating them in time. The social histories that this produces and how we can further understand queer identities is nuanced by the wealth of material involved, including art works, toys, tombs and photographs are all possible subjects for research.

Presenters:

Dr Peter Sherlock, University of Divinity

Same-Sex Monuments in Seventeenth-Century England

The tomb of John Finch (1626-1682) and Thomas Baines (1622-1680) at Christ's College Chapel, Cambridge, is a celebrated representation of affection between two persons of the same sex. This paper explores this unusual genre in English sepulchral monuments, highlighting a range of other examples of same-sex monuments from the seventeenth century. Key cases are the massive tomb for Fulke Greville (1554-1628) at St Mary's Warwick, inscribed 'Friend to Sir Philip Sidney', and the joint memorial at Westminster Abbey to naval heroes Charles Harbord and Charles Cotterell who perished at sea in the battle of Sole Bay in 1672. The paper explores the motivations behind the erection of these tombs, the visual and verbal forms used to communicate affection, love and friendship between persons of the same sex, and the changing ways in which such objects have been interpreted by subsequent generations.

Judith Collard, University of Otago

A. Lois White's Demeter and Persephone (1933)

A. Lois White's *Persephone Returns to Demeter* (1933) is a painting about a mother and daughter, and about the promise of Spring and new life. The scene is also homoerotic. It shows two women rushing to embrace each other. The theme of the 'new woman', and the ambiguously erotic nature of art deco design also reflected the growing confidence of women artists. This work, found in the Dunedin Public Art Gallery, fits readily into this trend, White herself is less easy to categorise. Single, she presents an almost asexual persona to the viewer, and her sexuality is merely the stuff of rumour. This ambiguity of identity and the imposition of meaning onto art is explored here.

Dr Helen Pausacker, University of Melbourne

Pasting Together an Identity: The Scrapbooks of Monte Punshon, 1920s to 1950s books of Monte Punshon, 1920s to 1950s

In the pre-internet age only way that Ethel May (Monte) Punshon (1882-1989) could collect information about her lesbian and gay 'tribe' and her interests was through snippets of information in the newspapers. These newspaper clippings, from about 1923 to the mid-1950s, were stuck into two scrapbooks, now held in the Australian Lesbian and Gay Archives (ALGA). Reflecting Monte's eclectic interests, among clippings of the Australia-Japan relationship, sailing and the arts, there were clippings about women in non-traditional occupations, women adventurers, as well as cross-dressing women. There were also clippings about women, who had women as life partners, although their partnerships are not necessarily spelled out. This last category reflected Monte's own life. She started her first, 12 year, relationship with a woman in about 1914, when Monte was already 32 years old. In the absence of serious biographies about women, which mentioned their lesbianism incidentally, Monte found kinship with the women who 'passed' as men and had relationships with women; or women whose relationships only made the newspapers because of their tragic ends. As a respectable middle-class woman, Monte would not have wanted her own personal life to be sensationalised in the newspapers, yet the collection of these clippings had both provided her with the knowledge of other women like her and also role-models for living her own life. The scrapbooks, in turn, provide us a valuable insight into Monte, her times and her interests.

Dr Greg Minnisale, University of Auckland

Schizo-dollies

This paper draws some analogies between the psychoanalytical theory of part-objects and the fragmentation of bodies seen in Surrealist collage, montage, dolls and mannequins, and continued in various contemporary artworks that extend this tradition. What emerges is the consistent avoidance of explicitly acknowledging the queer potential of these works, reducing this to a faint background hum. The paper examines how the 'outing' of this queerness involves a positive openness to fragmentation as an artistic process of breaking up, splicing and cannibalizing 'approved' bodies. These techniques become isomorphic with

'schizoanalysis': the splintering and jamming of psycho-heteronormative cohesion in order to liberate free associations and spontaneous desires.

Room: 80.09.06 (Thursday | 2:00pm)

Advocacy in the Arts and Arts Research: How can we Work Better Together?

Round Table Convenor: Anthony White, University of Melbourne

Contemporary arts practice and humanities research in Australia is compelling – working aesthetics, politics, histories and theory into critical new experiences and perspectives. Yet, while a diverse industry has evolved which provides employment for a growing range of arts workers, educators and intellectuals, these roles are increasingly precarious. Those working in the arts now earn on average the same or less than they have in recent decades directly affecting their quality of life. In addition, the rise of extended unpaid internships has led to an additional entry barrier for those who are not from wealthy family backgrounds. This attitude is also often implied in the all too frequent demand that artists and those writing in the arts can be expected to work for nothing, with 'exposure' being our only reward. Further, public funding for arts and humanities is limited, overly competitive, and in recent years arbitrarily restructured without even attempting to provide a rationale. The 2016 Federal Budget, the 2018 South Australian Budget and the 2018 NSW funding round have had a devastating effect on arts organisations and those who work in them. Most recently we discovered that, acting on a whim, the former Minister of Education and Training, reversed several research funding decisions made by the Australian Research Council (ARC). While hundreds of millions are spent on state gallery developments and monuments across the country, the rights of artists and academics are at a low point. Fees are underpaid or unpaid, intellectual property and peer review systems disrespected, and the country still lacks national policy frameworks. This panel brings together national experts in their respective fields to ask 'What advocacy strategies can be developed to better our working conditions and the value of art and humanities practice and research?' This session aims to create a robust and generative discussion amongst panelists and audience.

Presenters:

Esther Anatolitis, National Association of Visual Arts (NAVA)

Joanna Mendelssohn, University of New South Wales

Channon Goodwin, BUS Projects

Room: 80.03.14 (Thursday | 2:00pm)

Open Paper Session 5

Nikita Vanderbyl, Helen Hughes, Anna Daly

Presenters:

Nikita Vanderbyl, La Trobe University

William Barak and Melbourne's Nineteenth Century Artworld

Coranderrk Aboriginal Reserve, sixty kilometres from Melbourne (operating c.1863-1924), was known as a hub of Aboriginal art production. Andrew Sayers has written of Coranderrk as a place where Aboriginal artists worked (Australian Art 2001:71). Wurundjeri artist and Elder William Barak (c.1824-1903) is the most well-known of these artists, and while Sayers' observation encompasses the men and women producing baskets, carved weapons and other objects for a predominantly tourist market, less has been written on the social context or the relations of production around this creative hub. This paper details this social context by examining friendships between Barak and the Scottish, Swiss, Portuguese and South-African-born artists who painted both his portrait and country in the Yarra Valley. Barak sat for five portraits during his lifetime and the men and women who commissioned and/or painted these also acquired his depictions of Wurundjeri ceremony. This paper presents a little-known history of artistic encounter between an Aboriginal artist and these members of the Victorian Artists' Society, revealing another side to the production of his work as well as exploring the role of these artist-collectors. Friendship was at the centre of some of these encounters leading to the creation of some of Barak's most interesting and unique paintings, including one of only two landscapes (e.g. Musée d'ethnographie, Neuchâtel). I emphasise the role of the artist in ensuring the survival of their work, making an examination of the social context and aesthetics of this encounter a valuable undertaking.

Helen Hughes, Monash University

Francis Greenway's [Scene inside Newgate Prison] and The Mock Trial, 1812

When we think of the words 'art' and 'forgery' together, we conjure visions of highly skilled eccentrics – like the prodigious twentieth-century Dutch art forger Han van Meegeren, most famous for producing a number of 'lost Vermeers'. But there is another – admittedly much less glamorous, though no less curious – way to think art and forgery together, one that illuminates aspects of early colonial Australia and its residual visual iconographies. This would be to consider the number of convicted forgers who, after transportation for their crimes, would become some of the first European artists and architects to work in Australia after 1788.

One such example was the civil architect Francis Greenway who was convicted of forging a promissory note for the value of £250 in Bristol in January 1812. He was transported to the penal colony of New South Wales in 1814 where he quickly took up the office of Colonial Architect for a tenure of six years under Governor Macquarie. While awaiting his trial in Newgate Prison in Bristol, Greenway painted two small oils, [Scene inside Newgate Prison] and The Mock Trial (both 1812). While much research

has already been done on Greenway's architectural work in Australia, this paper performs a detailed analysis of these two paintings, using them to speculate that the origins of Australian art post-colonisation can be understood productively through the prism of forgery, both in the specific sense of the crime and its punishment, and through the theoretical framework of concealing one's own identity to speak through the image of another.

Anna Daly, Monash University

Colonialism, Illusionism and Identity: A Ruminati on C.H.T Costantini's 1857 Trompe l'Oeil

In *Of Mimicry and Man*, Homi K. Bhabha establishes an explicit connection between discourses surrounding perspectival representation and those of colonialism by presenting trompe l'oeil, along with irony, repetition and mimicry as traits with which colonial texts are replete. While Bhabha's arguments have been well-rehearsed in the almost 35 years since the essay was first published, they still have something to offer contemporary analyses of colonial representation. The inclusion of a textbook 'mimic man' in a mid-nineteenth century Australian trompe l'oeil painting suggests, for example, that the apparently passing relationship between illusionism and mimicry found in the opening paragraphs of Bhabha's essay warrants further investigation.

Through a close examination of C.H.T Costantini's 1857 trompe l'oeil, this paper seeks to describe the ways in which colonial illusionism, as a form, may picture a relationship between art and social relations by serving as a heightened representation of the uncertainties surrounding the construction of European subjectivity under the conditions of colonial modernity. Importantly, illusionism in this instance heightens the impact of mimicry by suggesting that the fragility of European identity is not just attributable to post-contact social relations. Rather, this fragility can be attributed, more broadly, to the system of colonialism itself, one which requires the decontextualisation and fragmentation of European identity across time and space.

Room: Kaleide Theatre (Thursday | 2:00pm)

Performance Lectures 3

Melissa Deerson and Briony Galligan, Elena Betros & Georgina Criddle

Presenters:

Melissa Deerson & Briony Galligan

Full of Holes

Briony and Mel discuss heaven, hell and limbo.

Elena Betros & Georgina Criddle

An intersection or a cross reading?

In the 1950's Simone Beauvoir proposes an idea of individual and collective responsibility in relation to shared and personal histories. We might say that this was the beginning of feminist standpoint theory and theories of sexual difference. More recently, feminist theories of embodied knowledge production and sexual difference have been critiqued by Goenpul/Nunukul scholar Aileen Moreton-Robinson for privileging middle class white subject positions. Elena Betros López and Georgina Criddle will present 'an intersection, or a cross reading' as a performative lecture on Beauvoir and Aileen Moreton-Robinson's writing and how their ideas can or can't be applied in an art practice within a colonial Australian context.

Thursday | 4:00pm | parallel sessions

Room: 80.04.06 (Thursday | 4:00pm)

World Cut Up: Collage, Montage, and the Contestation of the Real

Convenor: Raymond Spiteri, Victoria University of Wellington

In his essay 'The Work of Art in the Era of its Mechanical Reproducibility' Walter Benjamin compared the role of the camera operator in the film process to that of a surgeon: in contrast to the magic of theatre or painting, which maintain a cultic distance between the artwork and its audience, film intervenes directly in the body of the world. While the metaphor of the artist as surgeon can be traced back to Apollinaire's comment that 'Picasso studies an object as a surgeon dissects a cadaver', Benjamin's interest here is in the way the technique of montage constitutes not only the filmic world through the act of juxtaposition of unrelated images, but also the audience as a new collective who is self-consciously immersed in the fabricated world. This session will explore the dynamics of collage and montage as techniques that intervene in the body of the world. What modes of contestation do these techniques open? What type of collective or emancipatory subjects do they establish? Do they promise the ruin of reality, or the enchantment of a new world?

Presenters:

Raymond Spiteri, Victoria University of Wellington

Max Ernst, Collage and Contestation in 1929

In 1929 Max Ernst compiled his first collage-novel, *La femme 100 têtes*, a cycle of 147 collages with brief captions. Collage had been an important technique for Ernst during the early 1920s, but after the publication of the 1924 Manifesto of Surrealism he largely abandoned collage in favour of the quasi-automatic technique of frottage. This paper examines the circumstances of Ernst's return to collage in 1929. It situates this return in the context of a profound crisis that polarized the surrealist movement into antagonistic factions. At issue was the revolutionary position of surrealism, particularly the collective character of creative endeavour and its relationship to political action. In this context collage, particularly the extended cycle of *La femme 100 têtes*, exemplified a practice that could navigate the cultural and political impasse that confronted surrealism, adopting an ambivalent position beyond art, yet before politics. Collage, with its refashioning of outmoded material, systematic use of ambiguity and contradiction, and emphasis on the role of the image, represented an aspect of surrealist practice that could contest the aesthetic project of the modernist avant-garde in the late-1920s. However, this strategy was ambiguous: while collage initially refused the autonomy of pictorial form, it was soon assimilated as a new cultural form in the history of art.

Natalya Lusty, University of Melbourne

Hannah Höch's Feminist Assemblages

In an essay from 1934, Hannah Höch drew attention to the potential of photomontage 'to yield new forms', signaling the power of photography in having opened up an 'immensely fantastic field for a creative human being.' According to Matthew Biro (2009), Höch's photomontages thus anticipate Donna Haraway's own radical resignification of the cyborg in terms of its disruption of the division between the animate-inanimate. Like Haraway's deliberately anxiety-producing cyborg, which offered a critique of the Cold War political and military apparatus and a feminist project aligned to nature (and against technology), Höch's photomontage cyborg assemblages are open to the creative possibilities of new commercial and technological networked formations, whilst cognizant of the politically exploitative possibilities of advertising and new technology.

This paper examines the hybrid female assemblages in Höch's photomontage work from the 1930s in terms of an erotically-charged metamorphic coupling. These works denote a shift away from an overt Dada didacticism, toward hybrid and fantastic Surrealist forms, not dissimilar to the collage work of Max Ernst. The paper suggests that in these later works, photomontage became a more subtle political and aesthetic weapon for Höch, one that represented the new networked formations (commercial, technological, political) that marked the shifting status of the 'New Woman' during the turbulent period of the Weimar Republic and the Third Reich. In creating hybrid assemblages that reflexively invoke liberation and immanence, alongside critique and protest, Höch's photomontage work contributed to a modernist (and early feminist) project that anticipated the creative and terrifying possibilities of the cyborgian figure as both history and myth.

Chari Larsson, Queensland College of Art, Griffith University

Fragmented Forms and Forms that Fragment: Negotiating the fragment and the whole in the work of Godard and Didi-Huberman

What is a fragment? Can a fragment exist as a singularity? Or, is the fragment forever subordinated to montage's multiplicity? If the logic of montage relies on the juxtaposition of disparate fragments, what role does the fragment play in the work of Jean-Luc Godard and Georges Didi-Huberman? Didi-Huberman (1989) has asserted the fragment relates to the whole, 'only to question its status, to suggest its absence, or propose it as an enigma or an effaced memory.' In this presentation, I will consider the fragment in respect to Godard's *Adieu au langage* (2014) and Didi-Huberman's *Aperçues* (2018). While both figures have long embraced montage as a cinematic and epistemological principle, this paper will argue the fragment can be understood as a distinct counter-current to the broader montage impulses in their respective practices. Both film and text demand to be repositioned in a broader literary framework that recognises the fragment as a genre in its own right.

Room: 80.02.02 (Thursday | 4:00pm)

Public Art at the Periphery: Resistance and Flow in Research
Convenor: Amanda Shone, The Rogue Academy

The Rogue Academy brings together curators, artists, and academics who have used public art to explore sites at the periphery of culture. In the Western Treatment Plant, the Mission To Seafarers, Victoria and in the de-industrialisation of Geelong, three recent projects have commissioned artists to reveal a set of communities and histories that would otherwise go unnoticed. These projects have caught the attention of creative practitioners, who sense a breach and opportunity to test the aesthetic possibilities and limits of creative practice in these places. But outside of amplifying the aesthetic experience of a site, we ask the question: does public art matter? The commitment to the fact that something matters comes out of Martin Heidegger's, 'The Origin of a Work of Art,' where he illustrates that for a truth to reveal itself something has to be 'set up' so something at stake can appear. The critical work we suggest emerges when there is something at stake. In temporary public art projects, as they have been applied at these three sites, the role of the artist, the curator, the academic and the educator blur to bring events into being – but what was at stake? Cameron Bishop, Anne Scott Wilson and Fiona Hillary are brought together by Amanda Shone of The Rogue Academy, to analyse and debate these questions from three perspectives, and to interrogate the role of the artist, curator, and academic in these large-scale temporary public art projects that take into account their often interchangeable and interdependent nature.

Presenters:

Dr Cameron Bishop, Deakin University
A General Economy for Temporary Public Art

In this paper I explore the *Treatment* public art project for its failings. As someone (with others) who has worked hard to build the project, from conception to production and curation, there are a variety of convenient critical frames through which *Treatment* can always be justified. In a project such as this, however, there are many challenges presented to the curator that need to be confronted in creating a conceptually rich 'total work', that logistically coheres the 11,000 hectare area, taking in the diverse environments, histories and technologies of Melbourne's oldest water treatment facility and the communities that work in and visit it. Contemporary art and excrement, both in language and practice, are not unknown to each other, but it is in their combined fascination that this project generates interest and paradoxically reveals our collective denials and desires, as well as our progressive and conservative tendencies. Temporary public art in this place, emerging in many different forms, acts as a kind of channel for different aspects of the site, but it has its limits, a zone into which it slips into impossible realization, unrecognizability, and outright offence. Picking up on Georges Bataille's theory of the accursed share I look to relay some of the discrete experiences of the public on the bus tours, and at the same time knit together an overarching perspective, a general economy for assessing the good, bad and ugly in temporary public art.

Fiona Hillary, Deakin University & RMIT University
Traces

Exploring the palpable nature of haptic and sonic interventions as a series of generative ruptures, this paper will reveal the potency of the inventive, progressive nature of site-specific durational research and creative practice. Revealing the nuances of working with the Western Treatment Plant (WTP) as a test site of creative practice this paper will present a case-study of evolving creative experiments that give rise to unexpected moments and ultimately unexpected outcomes. We will explore how these moments and outcomes create alternative narratives of site that reveal traces of the world through repetition and refrain. This paper invites you on a journey to consider how we 'stay with the trouble' (Haraway, 2016) and stake a claim for the imagination as urbanization reterritorializes the landscape of the WTP.

Dr Anne Scott Wilson, Deakin University
In Search of a Threshold: Public Art, Risk and Pedagogy

This paper will explore evidence of learning in public art projects by analysing if a threshold concept embedded into the works themselves that involves risk leads to an impartation of knowledge and if it matters at all in the case of art. By contrasting differences between curating a work for entertainment and a work thought of as art, the paper will respond to Heidegger's idea that for something new to happen a work must be set up with something at stake (Lee, 2016). Looking for the threshold concept in each project, ie 'something at stake' the paper will seek to identify success or failure and if it is relevant to public art, in the curation of, for example, *Sounding Histories* and *Groundplane Opera* and *Groundplane Opera City* for White Night.

Room: 80.02.03 (Thursday | 4:00pm)

Sound and Social Contexts
Convenor: Kristen Sharp, RMIT University

This panel examines the public sphere as a site of sonic intervention and social participation through creative practice. Focussing on contemporary sound art examples, participants will discuss site-specific sound incursions as a way to interrogate the material, symbolic and social production of public space and to question how sound art activates and shapes publics. The session considers alternative approaches to the production of public sound art as both an affective encounter that presses on perception to catalyse emotional/playful change for improved social wellbeing, and sound art as a conceptual apparatus for delivering sociopolitical content that challenges lived interpretations of the everyday.

Presenters:

Dr Jordan Lacey, RMIT University

Posthuman Performative Practice: Finding Zoe in The Sonic Works of a Design Research Studio

Performative research and posthuman performativity make reference to two different modes of thought. The first, performative research, is posited as an alternative research methodology to quantitative and qualitative methods, which foregrounds practice-led research as a means for knowledge production via intuitive and exploratory making processes. The second, posthuman performativity, presents a new understanding of matter as being inseparable from ideation, in which both are intertwined and always in a process-of-becoming. In so doing, the Cartesian tripartite of knower, words and things (as represented through language) is collapsed into a flux of potentialities. This flux presents a creative dynamic, which is best articulated through artistic practice. I explore this claim through reflections on a research studio taught in combination with multidisciplinary arts practitioner Ceri Hann, to 2nd and 3rd year design students. The studio challenged students to produce new relationalities between human and non-human bodies through sonic performative experimentation. Four exemplary works that successfully intertwined bodies into real-world environments are presented, demonstrating the pedagogical value of combining performative research and posthuman performativity. The paper concludes by evoking Rosi Bradotti's speculative zoe-principle to suggest that 'vitalist materialism' might be a suitable theoretical basis for contextualising the potential of playful (qua experiential) encounter, as an alternative form of knowledge-production via artistic research processes.

Dr Ben Byrne, RMIT University

Sonic Magnitude – John-Cage-Orgel-Kunst-Projekt Halberstadt

Human societies are now struggling to deal with challenges, such as climate change, which exist at global and multi-generational proportions. This necessitates attempting to think and live at immense, almost unimaginable, spatial and durational scales. Despite the proliferation of work on the Anthropocene, and in particular the interest in recent years in Timothy Morton's concept of the hyperobject, spatial and durational articulations of immense magnitude have not yet been theorised as a way of understanding and guiding sonic arts practice. This paper seeks to theorise sonic magnitude as can be heard in sonic art of great scale. Drawing on Morton's articulation of hyperobjects, as well as Michel Serres's earlier world-objects and Douglas Kahn's account of earth magnitude in the arts, it presents a detailed and aurally driven analysis of the John-Cage-Orgel-Kunst-Projekt Halberstadt as an example of an artwork of sonic magnitude. The project involves an actualisation of John Cage's piece *Organ?/ASLSP* (As Slow as Possible) in St. Burchardi church in Halberstadt, Germany, which started in 2001 and is scheduled to run until 2640. Spatial and durational sonic artworks of massive scale, such as this project, can be understood as producing sonic magnitude, only a fraction of which is heard by any particular listener. Stretching well beyond the duration of individual human lifetimes, the project is thus necessarily a social project as much as an aesthetic one.

Dr Kristen Sharp, RMIT University

Echoes in the Underground: Mapping the Social Contexts of After the Deluge (2018) by Kingsley Ng

Echoes in the underground examines sound art as an apparatus operating in the public-sphere to deliver sociopolitical content to interrogate the social, material and symbolic spaces of the urban environment. Using echoes as a metaphor it traces the themes of environmental forces, urban development and maintenance, and socio-economic landscapes in the work *After the Deluge* (2018) by Kingsley Ng. Located in the Tai Hang Tung Stormwater Storage Tank, Sham Shui Po, Kowloon, Hong Kong, *Deluge* is an immersive, site-specific installation. It is an inter-disciplinary work involving sound, theatrical sculptural installation, text, sound walks and guided information about the site. The work reveals the hidden structures embedded into the everyday urban environment, and the workers who maintain them. In *Deluge* sound plays a critical role in animating the spatial environment and creating a heightened awareness of the aural. This paper offers a way to reconsider the embodied experience of place through sound and public art as a means to activate the complex reverberations of urban social histories.

Room: 80.03.15 (Thursday | 4:00pm)

Excess and Loss: The Aberrant Body as a Site of Decentred Authorship

Convenors: Jacqueline Chlanda, University of Queensland & Dr Louise Mayhew, Griffith University

In practices that are conceptually collaborative, decentred modes of authorship suggest an expansion and amalgamation of previously distinct minds; creativity and imagination break free from the limits of one consciousness in order to combine and operate in a new – in between – space. Rather than describing this space as a 'third mind' (which, he notes, was previously done by Debra Bricker Balken), Charles Green opts for an embodied metaphor with his phrase: the 'third hand'. The concept ascribes an excess and a physicality to collaborative practice. Intriguingly, metaphors of reduction (collapse, erasure and dissolution) also recur in literature attentive to collaborative and participatory practices.

This panel calls for papers that productively reverse the order of Green's metaphor, taking practices (collaborative, participatory, performative or representational) that produce a 'third body' as the starting point for contemplating decentred modes of authorship.* In these negotiations, the body is not decentred via displacement. Instead, aberrant bodies double and multiply (producing excess), halve and congeal (suggesting loss), calling into question the boundaries, singularities or wholeness of the body as 'origin, priority, or essence'. In keeping with the conference theme, these papers perform a double shift in focus: from the solitary to the collective and from the cerebral to the embodied, physical, tangible and lived.

*Although this panel does not specifically draw on Hélène Cixous' concept of a third body, which also functions as an embodied metaphor of excess, engagements with psychoanalysis, sexual difference, absence and presence, are welcome.

Presenters:

Dr Sophie Knezic, The University of Melbourne
Diabolical Mise-en-abymes: Ronnie van Hout's Bad Body Infinities

Ronnie van Hout's sculptural installations meld scenes and characters gleaned from sci-fi films with eccentric objects like sausages and bananas, uncannily sprouting human heads and limbs – hybrid bodies transmogrified by the fact that they often feature a cast of the artist's middle-aged, jowly visage. *BED/SIT* (2008) replicates Robert Morris' iconic installation of an interrogation room, *Hearing* (1972), warped by the addition of two robot figures topped with van Hout's scowling head. In *Brett and Michelle* (2014) van Hout usurps the dialogue of the male and female protagonists from Rowan Woods' crime thriller *The Boys* (1998) in an unsettling and parodic displacement of gendered and cinematic subjectivities. Other installations present shit-covered bodies or pyjama-clad children – almost always sporting van Hout's own face as confronting and multiplying interpellations of the artist into the history of Conceptual art and popular culture.

This paper analyses van Hout's satirical installations in terms of Georges Bataille's enshrinement of ecstatic movements and rupturing discharges theorised in *Eroticism* (1962) and *The Accursed Share* (1993) – an ethos extended in Jean-Francois Lyotard's *Libidinal Economy* (1974) – alongside Mikhail Bakhtin's expansive theory of the carnivalesque developed in *Rabelais and His World* (1984). The paper proposes that Bataille's principle of non-productive expenditure, Lyotard's dramatisation of the flows of bodily excess (the 'libidinal band') and Bakhtin's notion of carnival laughter collectively insist on the dissolution of singular identities and orthodox bodies: postulates that correspond to van Hout's aberrant modes of embodiment and comic forms of mise-en-abyme.

Jacqueline Chlanda, University of Queensland
Re-reading Wean: Janine Antoni, Maternal Origins and Subjectivity

Wall impressions of Janine Antoni's breast and nipple begin the sequence that makes up *Wean* (1990). Accounts of this work tend to align behind a reading of it as an articulation of a daughter's separation from the body of her mother, nominating Antoni herself as the daughter in question. Yet it is Antoni's own body that is used to make *Wean*. Given her frequent collaborations with her mother, in this paper I argue that this ambiguity about the body in *Wean* is particularly important for considering the form of subjectivity that it articulates, one that disrupts the assumptions of both the Freudian and Lacanian models of subjectivisation. Drawing on Luce Irigaray's writings about maternal origins and the morphology (mediating language) of the female body, as well as Bracha Ettinger's theory of matrixal transsubjectivity, I argue that in *Wean*, as well as in *Eureka* (1993), *2038* (2000) and *Saddle* (2000), Antoni articulates a structure of subjectivity that needs to be understood through an embodied relationship of reciprocity and contiguity with, not repression of, the mother.

Dr Louise Mayhew, Griffith University
Chicks on Speed and Bodies in Flux: Performing collaboration

In 1997, a trio of ex-art students, Alex Murray-Leslie (Australia), Melissa Logan (USA) and Kiki Moorse (Germany), formed Chicks on Speed (COS). For the last 20 years, the shapeshifting collective has worked at the intersection of art, music, fashion and design, generating a raucous, DIY, performative pop practice. Across their experimentations, the Chicks' bodies are hyper-present: performing on stage, modelling fashion online, populating their artworks and illustrating their wild, scrap-book-esque publication *Chicks on Speed: It's a Project* (2003). This collective visibility stands in opposition to the hegemonic figures of the lone, male, genius from art history and his equally pernicious counterparts: the technological gatekeeper and the cock-rock superstar. As electroclash musicians, COS were at the forefront of a female-dominated turn in music, trashing up the dj scene with faux rock instruments and singing 'we don't play guitars'. Elisabeth Bridges argues that electronic music is suited to feminist politics for its horizontal, hybrid and non-narrative forms. In keeping with Bridges, in this paper I argue that the (cyber)feminist politics of Donna Haraway and Sadie Plant can equally be located in this Chicks' visual phenomena. Fragmented, collaged and repeated bodies reiterate the Chicks' denial of stable and singular authority.

Room: 80.04.19 (Thursday | 4:00pm)

Memory and Performance Art in Southeast Asia
Convenor: Dr Francis Maravillas

In recent times there has been a growing critical and artistic interest in the role of performance in the production and transmission of knowledge, memory and history as an embodied act and archival residue. Significantly, the epistemic and mnemonic functions of performance have focused attention on the relationship between the performance art event and the archive, and the various ways performance may function as a site of memory and counter-memory in Pierre Nora's sense – as the lieux de mémoire that actively resists history as a representation of the past, and is 'open to the dialectic of remembering and forgetting ... as a perpetually actual phenomenon, a bond tying us to the eternal present'. This panel will explore the relationship between memory and performance art in Southeast Asia by examining a range of works that enlist the agency of remembrance or forgetting to open new horizons or entry points that critically probe the numerous pasts by which the present is always haunted.

Presenters:

Chloe Ho, University of Melbourne
Lucid Dreaming: The Case of Lee Wen's Independent Archive

The art historian's archive, in the historical Euro-American sense of the word, is losing its currency. While the institution called 'archive' still exists, it has been increasingly excavated not only for the writing of art histories but also the production of contemporary art. In a sense, art is becoming art historical, though perhaps not art history. How could we deal with the archive as a work of art, the archive in a work of art and the work of art that is an archive? When these categories coincide and implode upon each other and artistic value is derived from archival authority, the archive's ability to hold on to memory is being called

into question. Taking the publication *Lee Wen: Lucid Dreams in the Reverie of the Real* (2012) as both an exhibition catalogue and an object that informs the work of art, this paper discusses how archives could be understood in artistic terms and argues that photographic documentation could be understood as both documentation of a performance and an activation of the viewer's own performance. In this sense, Lee Wen's Independent Archive could be seen not as an archival institution but as an artistic work predicated on the (artist's?) performing body.

Dr Francis Maravillas, University of Technology, Sydney
Eating the Archive: The Culinary History of Singapore Performance Art

In recent times there has been a growing critical and artistic interest in the use of food as a performance medium. This renewed interest in the performative qualities of the alimentary – along with the sensory processes and relational dynamics it engenders – has coincided with a heightened awareness of the role of performance in the production and transmission of knowledge and memory as an embodied act. Significantly, both the epistemic and mnemonic functions of performance have focused attention on the relationship between the performative event and its archive, and the various ways embodied practice may be understood as iterative – as a precarious site for both the reworking of history and the staging of its own afterlife. This paper explores the historiographical implications of performative iterability and the afterlife of performance through a critical examination of Lina Adam's *The Culinary History of Singapore Performance Art Re-Presented* (2014). In particular, it seeks to probe the ways in which Adam deploys food and its embodied repertory to engender modes of knowledge and memory that unsettle the conventional relations between the performance and the archive, and open new horizons for understanding the fraught history of performance art in Singapore.

Dr Wulan Dirgantoro, University of Melbourne
Things Happen When We Remember: Memory and the Archive in FX Harsono's works

Indonesia's post-New Order era that began in 1998 ushered in a revival of Chinese Indonesian identity politics. After the abolition of the New Order's assimilation laws, Chinese Indonesians were once again able to express their culture and identity, as well as revisit their history in ways previously prohibited or limited. Taking advantage of these newfound freedoms, a number of Chinese Indonesian visual artists began exploring themes of trauma, memory and history in their works. Drawing on both personal and collective memories about past anti-Chinese discrimination and violence, Chinese Indonesian artists 'remember' and explore alternative views of Chinese Indonesian history. The paper will examine the works of FX Harsono (b.1949), in particular how his performance works engage with the archive and 'the impulse of collect' to remember and perform history and trauma of Chinese Indonesians in the post-New Order era. The paper seeks to establish that the works of Chinese Indonesian artists need to be understood within the contexts of both the Indonesian contemporary arts scene and attempts to revisit historical 'truths' in the post-New Order era.

Room: 80.05.12 (Thursday | 4:00pm)

Queer(y)ing Creative Practice: 'it's a thing'
Convenor: Dr Alison Bennett, RMIT University

Beyond the mainstreaming of issues such as marriage equality, queer cultural practices investigate the arbitrary construction of cultural paradigms, driven by an intersectional approach to social justice and embodied lived experience. Queer cultural practices go #beyondyes to generate reparative actions by gently holding together intersecting alliances of practice, ideology, politics and lived experience. Queerness is a slippery field that resists definition. More than an alternative term for homosexuality, it is a shifting coalition of political and cultural positions and strategies that critique, defy and ignore arbitrary normativity. Queer cultural practices have been deployed to interrogate the cultural construction of gender, race and disability. In the twenty-first century, queer cultural practices are turning increasing towards new materialism and posthumanism to interrogate the agency of things and the culturally constituted hierarchies of objects and subjects, positioning the artist as 'a thing amongst things'. This panel will consist of a series of short papers followed by a discussion.

Presenters:

Zoë Bastin, RMIT University
What Makes an Object Happy?

Sarah Ahmed describes happiness objects as things we strive towards. As objects they have a timely pull that seeks the conclusion of a happy affect. They draw us in under the promise they will (eventually) make us happy. They are constructs; thoughts, ideas as well as physical manifestations that see no distinction between concepts and physical objects but treat both as the same; intertwined 'thing'. An example of a happiness object could be the engagement ring. A ring made of silver and diamonds, and also made of the conceptual promise it offers of happiness, of marriage, or an adherence to a predefined notion of a heterosexual family. The construct and the physical object are one in the same. The thing itself, the idea of the thing and the idea the thing represents are one object.

By applying Ahmed's notion of an object as an enmeshment of idea and physical form this paper asks, what can the practice and theorisation of an encounter with abstract sculpture do to present/ disrupt/ shift perceptions of queer bodies and identification? Through my own practice based reflections on the sculptures I create and analysis of other artists work I will consider the set of relations present in a gallery between viewers and objects from an queer object oriented position. I will use Ahmed's term 'object' to seek an equalness in describing relations between human and non-human objects that allows us to understand abstract form, potentially forming part of an affectual system of logic that exists in shapes and forms outside the gender segregatory nature of language.

Paul Kelaita, University of Sydney
Faggots in the Suburbs

The western suburbs of Sydney are framed in the cultural imaginary as queer wastelands. Asserting a connection between queerness and suburban space remains a challenge to dominant perceptions that position queer identity and culture exclusively in inner-city locales. This paper looks at two works oriented around the figure of the faggot in spaces geographically and aesthetically framed as suburban: the first, a video work titled *Faggot* (2017) by George Tillianakis exhibited as part of Mosaic: LGBTIQ Artists of Western Sydney held at Parramatta Artist Studios; and the second, a performance titled *ஒன்பகுடி* (2018) by Shahmen Suku (performing as Radha La Bia) included in the exhibition 'Suburbia', held at inner-city gallery Cement Fondu. Specifically, I consider the ways these two works enact a reciprocal relationship between queerness and suburbia that capitalise on their different exhibition contexts. Two versions of suburbia are encountered: the first is the more expected western Sydney suburbia with its dominant image revolving around class difference and ethnic otherness, the second is a freighting of suburbia directly into the heart of Sydney's historical gay ghetto. Together these two works transect lines of ethnicity, migration, and gay history to suggest a more complex relationship between sexuality and space. By focusing on spaces imagined to be oppositional, this paper reconfigures received wisdoms around queer geography and suburban creativity.

Wil Polson, RMIT University
Becoming Self-Portraits

New affiliations between bodies, sex, and power remind us that the categories of being that seemed to specify and define human nature over one hundred years ago have quickly become rather inadequate placeholders for identity.

Jack Halberstam (2012), 'Gaga Feminism: Sex, Gender, and the End of Normal', p.67

The self is itself a multiplicity, a superposition of beings, becomings, here and there's, now and then's. Superpositions, not oppositions.

Karen Barad (2014), *Diffraction: Cutting Together-Apart*, *Parallax*, 20:3, p.176

New materialism cuts 'facets' into the world, exposing relationalities between subject, object, culture, nature and technology. These facets queer scale, time and space and have the potential to reconfigure traditional notions of self and identity. Cutting facets into the surface of photographs re-conceptualises the photographer as a new materialist sculptor; each 'facet' reflecting an entanglement of the human and non-human in photographic practice.

This presentation interrogates the potential for new materialist thinking to queer notions of self and identity. Metaphorically cutting facets into my practice of photographic self-portraiture I ask how the 'self' behaves as it passes through an aperture, is bent, diffracted and cut together-apart to become a photograph. How might diffraction patterns disrupt the 'placeholders for identity' that haunt us from the twentieth century and provide a more mercurial (queer) notion of self that challenges humanist 'categories of being'? Questioning what it means to become a photographic self-portrait enacts a critical-imagining of the world that acknowledges the queer interconnectedness of human and nonhuman things. This presentation celebrates the potential for new materialism to rupture the self/other binary and embraces the queerness in becoming self-portraits.

Scarlett Steven, University of New South Wales
A Sticky Post-Queer: Using Stickiness to Critique Queer Fluidity

Stickiness describes a material in transition – it is neither solid nor fluid, but exists at the viscous midpoint. It is fluidity in slow motion. It may be human or non-human, organic or synthetic – it is a property, a process, and a material simultaneously. 'A sticky-post queer' is a practice-led research project that investigates the material qualities of stickiness as a methodology for rethinking queer's relationship with fluidity. Fluidity is characterized by its speed and movement – it is flexible, and agile. Fluidity – of desire, gender, orientation – has been a fundamental promise of the queer agenda and is considered the crux of its radicality. Where rigidity and stasis imply conservatism, movement and flexibility become modes of critique. However, fluidity has paradoxically become one of the primary driving forces behind almost all facets of dominant contemporary culture. The 'poor image' is valued for its perceived authenticity; neoliberalism monetizes the flexibilization of laws, workers, and ethics; 'heteroflexibility' permits mutable desire while upholding heterosexism. The co-option of fluidity renders it an ineffective critique of dominant culture. Questions have also been raised about queer's capaciousness – is queerness now so agile that it has become too fleeting? Fluidity is fast and forgetful – it swallows and erases. But stickiness is a moving memory. It maintains the flexibility of fluids, but is not as slippery. Both materially and epistemologically, stickiness finds a way through the question of queer fluidity. Stickiness has an elasticity that retains instead of dissolves – it forms an active archive that is fractional, multiplicitous, and ever-moving.

Room: 80.09.06 (Thursday | 4:00pm)

Art and Revolution in Europe between 1918 and 1925
Convenors: Deborah Ascher Barnstone, University of Technology Sydney & Donna West Brett, University of Sydney

The end of the First World War in 1918 ushered in an era of political and social turbulence in Germany, the Soviet Union, and larger Europe, that opened up a space for unprecedented experimentation in the arts. The utter devastation wrought by the first industrial war caused despair but also left many Europeans eager to start anew, to invent the future. Not only did they want to imagine art for the coming age, they hoped to imagine a new society that was better than the social and political order they had had before. Organizations like the Working Council for Art in Germany, and the Suprematists and Constructivists in the Soviet Union believed that art and society needed to merge in a revolutionary new social, political and cultural model; while members of De Stijl in the Netherlands envisioned a new art and architecture that reflected the altered conditions of modernity. Indeed, for

most artists active during the period art was inseparable from the social context. The explosion of avant-garde work produced by movements such as Dada, Expressionism, Verism, New Objectivity, and Surrealism (to name only a few) that followed is well known but the close ties between artistic experimentation and changing social models is less studied. In this session, we seek papers that explore the myriad ways in which interwar art of all kinds -- fine art, architecture, film, photography, and more -- interacted with the evolving social context of the European Avant-Garde.

Presenters:

Donna West Brett, University of Sydney
Moholy-Nagy's Utopian Photographic Vision

In opposition to many photographers of the Weimar period who sought to depict the world as it was, László Moholy-Nagy considered the purpose of photography to make visible a new reality, rather than reproducing an existing one (Margolin, 1997). This new reality lay in presenting the world as it had never been seen before – as sensory phenomena or an inner truth, depicted through the new vision – and in seeking to represent the fourth dimension as encompassing light, space, and time, elements that he understood could be recorded and 'fixed' by the photographic medium. His 'social vision' was to compel everyone to see 'objectively the optically true', that as Margolin puts it would draw people together in a community which would be based on a shared understanding of the world. This paper considers a number of Moholy's photographs and photograms in terms of his photographic strategy for a shared social vision capable of transforming human potential through perception and camera vision.

Tom Loveday
El Diablo, An Artist's Perspective On Malevich's Black Square and Lissitzky's PROUN Room

This paper sets out the conditions under which Malevich's Black Square and Lissitzky's Proun Room are heretical-flavoured, doubled images. Malevich asserts in 'The Non-objective World,' that his painting, Black Square, as a secular icon, is a new beginning for art and humanity. In order to do this, the work must remove the conventional difference in representational painting, between the picture's surface and depth. Rather than ridding painting of this distinction, Black Square raises it to its extreme, in which the surface is doubled with the infinite depth of the dark abyss. While this is well known, the explanation discussed by Geoffrey Broadbent, is not clearly articulated.

Likewise, the geometry of Lissitzky's Proun works is also not clearly expressed. Lissitzky uses orthographic geometry to avoid the depth of perspective, and yet the doubled conceptual/visual properties create ambiguity in the figure-ground distinction, and thereby create a theoretical doubled-space. While Malevich asserted a denial of the figure-ground relation, Lissitzky used orthographic means to create a new world within Malevich's anti-perspective.

Doubling in modern non-objective painting also has a religious flavour articulated as a pagan spirituality, one that confronts bourgeois Christianity in both the Roman and the Pauline churches. In European religion, doubling is also connected to the special name of the devil, 'El Diablo,' from which this paper takes its title. From an artistic perspective, I propose that Malevich's and Lissitzky's secular revolutionary urge is part of the long tradition of European heresy in which doubling is concealed and the authority of secularity is challenged and resisted.

Deborah Ascher Barnstone
The Colour Revolution in 1920s German Architecture

'The past decades have killed the optical sense of joy through their purely technical and scientific emphasis', declared Bruno Taut in *Call to Coloured Buildings*, early in 1919. Taut's appeal to his fellow architects was more than a call to alter ornamental practice by reintroducing colour as a key aspect of design, it was a pointed response to the residual trauma from World War I. He firmly believed that coloured buildings would alter the urban landscape, act differently on people in order to effect social norms and behaviour, and become an agent for positive social change. In fact, in utopian societies Taut drew in books like *Alpine Architektur* (1919), coloured architecture is an antidote to human failings – to depression, conflict, and war. By the end of the 1920s, German avant-garde architects had completed arrange of colour experiments. Taut and Karl Krayl applied colour to Magdeburg facades to enliven the buildings and street, and create the 'optical joy' Taut felt was missing in German cities; on the interior, Taut followed psychological colour theory to make emotionally charged coloured spaces. Inspired by Anthroposophy, Hermann Finsterlin and Wenzel Hablik created mystical alternate realities with abstract coloured interiors, whilst Adolf Rading used coloured abstractions to dissolve conventional spatial boundaries at the Rabe House (1929). Together, these innovative uses of colour helped fashion spaces for a new post-war social reality.

Robert Barnstone, University of New South Wales
The Built Environment as Laboratory for Social Ideals: W. M. Dudok's Progressive School Design

W. M. Dudok's school designs in the Netherlands serve as excellent case studies for ways in which architecture can embody social concerns for education reform. Dudok's school architecture exemplifies the social ideals and reformist goals of his generation. The buildings embrace ideas derived from Maria Montessori's writings, Froebel's approach to education, contemporary ideals for healthy and hygienic environments, in short, a radical rethinking of educational methods and the environment in which these are employed. Dudok's schools also represent a departure from traditional urban planning. They were built as integral parts of the town of Hilversum's social and cultural fabric rather than as architectural anomalies or afterthoughts. The notion of the school as a pivotal element in an urban plan is central to Dudok's urban design philosophy. Dudok uses the school building as a symbol, a prominent urban icon for community worth and progress. Furthermore, the schools represent an important entity in the community support structure because they give a competitive advantage to Hilversum's youth by providing first-rate, up-to-date educational facilities. His concerns were not limited to providing for the program of a school, the school must also have inherent cultural value and was conceptualised as one key to creating a better future society.

Open Paper Session 6

Kate O'Connor, Heather Contant, Lachlan Taylor

Presenters:

Kate O'Connor, University of Queensland

Forms of Cultural Ventriloquism in Contemporary Art

Ventriloquism, in its various allegorical forms, offers an explicit method for speaking through and on behalf of something other. This paper aims to highlight the destabilising nature of ventriloquism as a quintessential tool for enabling eruptions and discontinuities in existing historical narratives in contemporary art. I draw on examples of contemporary artworks such as William Kentridge's 'Ubu And The Truth Commission' (1997), a multi-media production involving performers and puppeteers who re-enact the testimonies from South Africa's Truth and Reconciliation Commission, commenced in 1995. The Commission was a monumental push toward bringing justice to the victims and survivors of human rights violations committed during apartheid. The puppet in this instance served as a device for communicating the atrocities of apartheid. In this paper, I aim to excavate the discourse of ventriloquism to better understand the political and ethical dimensions of its inclusion in contemporary works of art. I argue that the artworks discussed can operate as forms of historical reimagining through their use of cultural ventriloquism. More specifically, the ventriloquised puppet offers a proxy for highlighting ethically contentious histories and thus functions as a powerful historiographic tool for contemporary artists.

Heather Contant, University of New South Wales

From Mapping to Enacting: Makrolab's Responses to Climate Change on Isola di Campalto, 2003-2004

In this paper I propose new ways of understanding and discussing artworks that collectively engage with climate change and the environment by focusing on the activities of Makrolab during its installation on Isola di Campalto in the Venice Lagoon between 2003 and 2004. Makrolab was an ambitious project created by Slovenian artist Marko Peljhan and Projekt ATOL. It travelled to remote locations around the world from 1997 to 2007 so that small crews of individuals could conduct artistic and scientific research on three global systems – migrations, telecommunications, weather and climate – during short-term residencies. Makrolab crews stayed aboard a mobile environmentally sustainable solar- and wind-powered vessel equipped with living amenities and an array of technologies for collecting data from the wireless apparatuses surrounding and monitoring Earth, including weather satellites, geospatial information systems, and other telecommunications and broadcasting devices. During its decade-long tenure, Makrolab travelled to different parts of the world (e.g. Germany, Australia, Scotland) to provide crews with access to these technologies, so that they could conduct artistic and scientific research about their environment on a local and global scale. My paper focuses on Makrolab's activities on Isola di Campalto, a small Venetian island already experiencing the effects of climate change during the project's installation there in 2003 and 2004. I describe how Makrolab became a node connecting researchers from various artistic, scientific, military, and civilian organizations, allowing them to work collectively on projects surrounding water filtration, bird migrations, weather balloons, and telecommunications mapping. I argue that these projects not only produced knowledge about the environment, they also enacted new creative methodologies for the collective production of art and knowledge by engaging with the environment in an area and during an era affected by climate change.

Lachlan Taylor, Victoria University of Wellington

Confronting Romantic Vision in the Photography of Conor Clarke

The emergence of Anthropocene thinking is often treated as an axial moment, one in which the old ways of thinking about the nonhuman world are tossed aside and replaced with the innovations of New Materialism, Object-Oriented Ontology, and various other post-humanist schools of thought. While these new methodologies (arguably even new modes of art history) possess undeniable merit, they cannot succeed without a sustained investigation into and interruption of the kind of thinking that brought us to this ecological precipice in the first place.

The dominance of a strain of naïve and Romantic reverence of the natural world has not been eradicated by the identification of the Anthropocene. A dangerous conception of green-primitive thinking (and seeing) remains deeply embedded in considerations of the nonhuman world, and artistic depictions of it. This is true even of many artists and works which purport to be ecologically minded.

The Berlin-based, New Zealand photographer, Conor Clarke, has crafted a practice that exposes the inveterate strength of this thinking, and challenges the Romantic ideological foundations upon which these fantasies of nature reside. This paper explores the benefits that a practice like Clarke's can provide the art history of the human epoch. It is an art history that, rather than relying on future-focused speculation, asks how we got to where we are right now, and exposes the ideological threads – emanating from the past – that suture us to outdated models of seeing the nonhuman world.

Friday | 11:00am | parallel sessions

Room: 80.04.11 (Friday | 11:00am)

Postnational Art Histories

Convenor: Professor Charles Green, University of Melbourne

Jürgen Habermas introduced the notion of postnational identity in 1987 to describe the impact of post-WW2 migration and multiculturalism on traditional configurations of national identity. As contemporary art practices since the 1960s increasingly engaged with extra-national contingencies, the discourse of national cultures which shaped so much thinking about modern art lost traction, creating the need for the now ubiquitous Museum of Contemporary Art – which in effect is a museum of postnational art. Yet the nation state and its institutions, including its arts funding bodies, are more powerful than ever, the increasing transnationalism of contemporary art is accompanied by a simultaneous increase in nationalisms, and traditional configurations of national identity continue to underwrite the dominant discourse of national art in state art museums and histories. The rubric of postnational art histories has the potential to galvanise new categories of contemporary art production – such as migrant, diasporic and Indigenous – that have been pushing against the assumptions of national art cultures, and offers new ways of thinking about national cultures. If there is such a thing as ‘postnational’ art and art histories, what forms of solidarity or belonging could such art/art histories mobilize or articulate, and could such alternative ‘communities’ be compelling enough to dislodge the ‘comfort’ offered by the national? This session calls for papers that address examples of art historiography and curatorial practices in which the notion of postnational art histories has been, or could be, used to think anew about discourses of national cultures and their critique.

Presenters:

Zoe De Luca, McGill University

‘You can go now’: Richard Bell’s Embassy Project as a Transnational Movement and Acquisition

Since 2013, Richard Bell’s (member of Aboriginal Kamilaroi, Kooma, Jiman and Gurang Gurang communities) *Embassy* project has utilised the infrastructure of biennial culture to tour Cairns, Moscow, New York City, Jakarta, Palestine, Sydney, and beyond. In 2017, the Tate Modern, London, and the Museum of Contemporary Art Australia, Sydney jointly-acquired the work. In this paper, I ask: how can these institutions’ collaborative purchase of Bell’s *Embassy* be understood in the context of both artistic production and art history’s formative relationship to ongoing projects of colonisation, nation building, globalisation, and decolonisation? How does *Embassy* as acquisition figure/reconfigure these practices?

In its approximation of the original Aboriginal Tent Embassy, which has remained in place on Australian Parliament lawns since 1972, Bell’s *Embassy* generally comprises a tent and agitprop signs to house site-specific programs of screenings and talks. This paper is part of larger project in which I build on recent transnational approaches in Indigenous studies to foreground how Bell works the original Aboriginal Embassy’s global networks of anti-colonial Indigenous and diasporic Black Power movements. Tony Bennett has evolved Pierre Bourdieu’s field theory to accommodate the dimension of race within settler-colonial art contexts (2016). However, in combination with archival and collaborative research with Bell, I return to the artist’s earlier observations on racialised and financialised dynamics to understand the movement-building stakes of his recent work (*Bell’s Theorem: It’s a White Thing*, 2003).

Professor Rex Butler, Monash University & Dr ADS Donaldson, National Art School

Emily Kngwarreye, John Russell and an UnAustralian Art History

We might begin another, post-national history of Australian art by looking at John Russell’s *Rough Sea, Belle-Île* (1900), which we encountered in 2002 at the National Gallery of Victoria in the first of the rooms devoted to the Joseph Brown collection. It is a small, square painting, some 63 x 63 cms, apparently depicting the land, sea and sky around Belle-Île, off the coast of Brittany, where Russell had lived periodically since 1886. With its smeared passages of green, pink and white, the painting seems unable to register the distinction between the various elements of the landscape it wants to represent. The canvas seems in constant movement, with its endless dashing of waves and turbulent atmosphere overwhelming the conventional demand made of painting to picture the world. It is as though we were somehow inside both the landscape and the painting at the same time. It is undoubtedly a provocation of sorts. We can certainly think of no comparable work made by any other artist anywhere at the time. Indeed, we are struck by how mid-century modern, how abstract expressionist, how physical and material, even how contemporary, the painting feels, how in a sense it is nothing less than painting against painting.

Perhaps the only real equivalent to John Russell at the beginning of our history is Emily Kngwarreye at the end. Certainly, we find no comparison to that extraordinary explosion of paint in Russell’s *Rough Sea, Belle-Île* in 1900 until we get to Kngwarreye’s *Yam Dreamings* of the 1990s. And in both of their works we want to find a kind of utopia or erewhon or crossing of space: in Russell an Australia that is in the world and in Kngwarreye a world that is in Australia. For if our encounter with Russell is one inspiration for a post-national history, it is equally true that the encounter with Kngwarreye is another. Indeed, we even feel that we would not have been struck by one without the other.

Suzy Faiz, Sydney College of the Arts, University of Sydney

Sydney/Vienna

Sydney/Vienna is an analysis of the movements of artists between Australia and Austria, specifically the cities of Sydney and Vienna. Examined are the various reasons why artists have communicated between the two cities over two centuries. From curiosities about the ‘new world’ and having to escape one’s home, to needing to connect to cultural capitals and trends, artistic conduits have always been at the forefront of international communications.

The subject developed whilst on a student exchange at the Akademie der bildenden Künste in Vienna, an experience that made me question the history I was stepping into. The research into this legacy has informed my position as an artist from an already culturally diverse (Sydney) art world. A long relationship exists, from the Viennese botanical draughtsman Ferdinand Bauer, residing in Australia in 1801, to Sydney artist Mike Parr and his first European retrospective held at the Vienna Kunsthalle in 2012. Like many other contemporary artists working between the two cities, I found myself continuing in a lineage. Although Australia enjoys a unique position with its multicultural heritage, its international artistic conduits remain largely unexamined and often ignored. Many individual artistic migrations have taken place over centuries and these endeavors deserve scholarly and institutional attention. This talk will share with an audience the significant role that Austria and Vienna represent in the history of Australian art.

Room: 80.04.06 (Friday | 11:00am)

New Art Histories for Climate Change

Convenors: Susan Ballard, University of Wollongong & Bridie Lonie, Dunedin School of Art

A growing number of art exhibitions and events engage with climate change, in tandem with a slow but steady emergence of publications from art history and visual culture that address today's critical social, political and environmental crisis. The Paris Agreement (2015) clearly states that bottom-up, communitarian action is needed to enable communities to adapt to climate change. This adds urgency to the need for art history to discuss art projects both contestatory and communitarian. Artists draw attention to the socio-political entanglements of climate change and help us imagine what the future might look like, documenting everyday inequalities, and mapping transformations in land, air and sea. The terms used to characterize this new era – the Anthropocene/ Capitalocene/ Necrocene/ Chthulucene/ Plantationocenedemonstrate the need to label, characterize and understand. This panel directly addresses the social contexts of aesthetics and politics by examining environmental transformations in art practice and art history. It is interested in papers that approach the environmental as a public sphere and contested site for resistance as well as a location within which social, experimental and interdisciplinary practice happens; connecting art and ecology, culture, publics, economics and politics. Climate change has resulted in an intrinsic de-centring of our discipline as artists and art writers negotiate engagements with systems and non-human entities and re-frame human/non-human hierarchies. Art writing that enfolds new forms of art history, and approaches that are complementary to or intersect with existing discourses in the soft and hard sciences are key. How can art history contribute to environmental thought?

Presenters:

Bridie Lonie, Dunedin School of Art

Climate Change and the Anthropocene in the Art History of Aotearoa/New Zealand

This paper sketches a trajectory for an art history of the impact of the Anthropocene on environmental and climate change art with a focus on Aotearoa/New Zealand. In that context it argues that while the term 'climate change' asks artists to get 'down and dirty', to use Lucy Lippard's words, the wider approach found in the notion of the Anthropocene is more likely to be adopted by artists concerned with the episteme shifts and alternative politics of transforming geopolitics. In the face of climate change denial, works in the noughts of the century sought to make visible the data on global warming. In this decade artists have turned their attention to the underlying socio-economic problems that generate both climate change and its denial as well as exploring changing notions of human agency and worth. Collaborative and group exhibitions enable the manifestation of the complexity of the Anthropocene. Alternative terms are understood as further deepening the critical debate: some artworks may be better characterized by such alternatives as the Chthulucene and the Capitalocene.

Case studies are used to argue that both the historical and the contemporary artforms offer specific and relevant approaches. Participatory artworks offer new engagements with local geographies, while traditional artforms such as jewellery and plinth-based sculpture may use their implied histories to negotiate relations of grief and loss. Gregory Minissale's characterization of conceptual art's systematicity is used to explain the particular usefulness of that mode. Climate change as nested within the Anthropocene remains a distinct concern that offers specific challenges for contemporary art.

Tara McDowell, Monash University

Amor Mundi as a Curatorial Ethics

In recent years, we have witnessed a rise of authoritarianism alongside an increasing precarity for the most socially, economically, and racially vulnerable among us. The former condition gathers strength by eroding social support for the latter, bonds long thought to be fundamental to democracy, not to mention our sense of responsibility to one another. Not for nothing has the work of one of the last century's great critics of fascism, Hannah Arendt, experienced a resurgent popularity in these debilitating times. With a planet in crisis and a sixth mass extinction currently underway, these conditions are likely here to stay. This paper charts the philosophical, ecological, and infrastructural terrain of a curatorial ethics for a warming planet. The word curator, as curatorial discourse repeats like a mantra, derives from the Latin verb *curare*, or to care for. This paper takes seriously this duty of care, and offers as a model and provocation what Arendt called, simply and vastly, *amor mundi*--love for the world. With the increasing power, authorial voices, and sheer numbers of curators, abetted by the global proliferation and circulation of contemporary art and the rise of contemporary art history, it's now urgent to ask what a code of conduct might be for this art worker, and how care for the world might motivate that conduct. What institutional futures need reimagining by the curator? What models of art world degrowth need enforcing? What artistic propositions for alternative social, environmental, and aesthetic bonds need nourishing? What relations of time, labour, family, domesticity, and neighbourliness need increased visibility?

Susan Ballard, University of Wollongong & Liz Linden, University of California, Berkeley
Smithson in the Sand Box: A Geology of Art Writing in the Anthropocene.

Despite the call for artists and writers to respond to the global situation of the Anthropocene (Castree, 2017; Ghosh 2015), art has not yet been taken seriously as a major commentator, indicator or active participant in understanding climate change. Furthermore, art history itself has found it difficult to engage directly with geological and environmental discussion. This paper employs a definition of art writing as writing that entangles the personal and performative roles of creative nonfiction with the critical and analytical modalities of art history. We suggest that the Anthropocene has in fact been embedded within this particular strand of art writing since the metaphoric shifts in art and text that occurred as part of the postmodernist challenges to the discipline in the 1970s and 1980s. We take as our case study the work of Robert Smithson who declared himself a 'geological agent' in 1972. Drawing on Smithson's own writing we playfully suggest that Smithson's 'Spiral Jetty' (1970) is in fact the first artwork of the Anthropocene, representing the Anthropocenic 'golden spike' for art history. If that was then, what is now? The paper extends our discussion of Smithson's work to examine what art writing in the Anthropocene can be. We locate some characteristics common to art writing that might contribute to and expand our geoaesthetic understandings of dramatic environmental transformation.

Room: 80.02.03 (Friday | 11:00am)

One and Three Ecologies: Resurrecting Félix Guattari's Activist Politics in Contemporary Art Practice
Roundtable Participants: Tessa Laird, Victorian College of the Arts, University of Melbourne; Andrew Goodman, La Trobe University; Chris Cottrell, Monash University and Mattie Sempert, RMIT University

Earlier this year, it was announced that a Gilles Deleuze conference would be held in occupied Jerusalem, sending shockwaves through an international community of scholars who felt Deleuze's activist politics were being expunged from his philosophy. A series of globally distributed events were conceived to coincide with the December Israeli conference to counteract the instrumentalisation of his radical thought, including this proposed round table. Focusing on Deleuze's long-time collaborator, psychoanalyst and political activist Félix Guattari, in particular his *Three Ecologies*, we hope to reactivate radical potential within the academy. Instead of fostering the institutional 'Deleuzian cottage industry' of obfuscating terminology we suggest that while Deleuzian concepts may be overused (and misunderstood) in art writing, they are underutilised in activism and pedagogy. As a group of artists, educators and writers, we wish to activate Guattari's *Three Ecologies* toward transformation on ethical, aesthetic and political registers simultaneously. Our title reframes Joseph Kosuth's classic conceptual work *One and Three Chairs*, acknowledging one interconnected ecology made of many ecologies, while nodding to the situatedness of our varied practices within art discourse. This panel intends to question the very apparatuses of pedagogy by staging a round table as an opportunity for 'study' or collective and emergent thought (Stefano Harney and Fred Moten, *The Undercommons*) rather than premeditated panel sessions.

Room: 80.02.03 (Friday | 11:00am)

Curated Exhibitions and Cultural Insights
Convenors: Joanna Mendelsohn, University of New South Wales; Catherine Speck, University of Adelaide; Catherine De Lorenzo, University of New South Wales and Monash University & Alison Inglis, University of Melbourne

When Arnold Hauser wrote *The Social History of Art* (1951) his focus was on ways of reading particular art and artists. Art exhibitions can also be seen as opening new modes of sociality. Sometimes the social aspect is both historical and generative, as with the recent exhibitions May '68 that incorporate archival material and actively provoke new work on issues today. More often exhibitions can provide a space where complex cultural conceptions invite critical reflections on society. When these exhibitions travel from local to global contexts they can also trigger new social insights. This session examines three separate perspectives on how art exhibitions can open new concepts and critiques of society as well as strategies for employing contemporary art as a tool for dealing with history and politics around the place where museums are located.

Presenters:

Catherine De Lorenzo

'...a cycloramic impression of a new nation's significance' – not 'eggs and dried fruit and butter'!

On 27 October 1936, three days before the closing date for nominations and seven months after receiving the invitation, Australia agreed to sponsor a pavilion at the 1937 Paris International Exhibition dedicated to arts, crafts and sciences in modern life. The Government assumed that the world would most want to see examples of Australian wool, but the Advisory Committee (chaired by Charles Lloyd Jones and including Sydney Ure Smith, G.V.F. Mann and Ulrich Ellis), thought differently. In just three months the Committee pulled together an exhibition that, according to a minute paper, was 'guided by two main principles – artistic merit and simplicity of presentation'. For the small site the Committee wanted a simple and spacious building, and Stephenson, Meldrum and Turner's cylindrical building was a striking realisation of these goals. It set the scene for a minimalist display of the selected exhibits, with the total experience designed to counter 'an idea overseas that Australians lack 'culture''. Mindful of the Paris Exhibition goals, the Committee prioritised Australian art and photography even as it wove into the display trade items such as wool products and timbers. There were many curatorial surprises, not least the way in which Aboriginal art was shown with products from the Australian Wool Board.

Based on archival research in Australia and France, this paper seeks to recover knowledge of this forgotten exhibition's genesis and realisation. Particular attention is given to the daring curatorial manoeuvres, the controversies they provoked within the government and the press, and the immediate legacies.

Dr Michael Garbutt & Dr Scott East, University of New South Wales
Curated Exhibitions and Cultural Insights

This paper reports on a pilot study conducted at the Art Gallery of New South Wales, using wearable eye tracking technology developed in collaboration with our colleagues Prof Branka Spehar & Vicente Estrada Gonzalez, we were able to investigate visitors' experience of exhibitions. The study explored both a temporary curated exhibition, John Russell: Australia's French impressionist (curator Wayne Tunnicliffe) and a room in the Gallery's Australia collection without a single curatorial author. That most art is experienced through exhibitions is axiomatic, yet scholarly attention to such contexts has been scarce. Bal (1996), *Afterall's Exhibition Histories* series, and locally Mendelssohn, De Lorenzo, Speck & Inglis's (2018) agenda-setting focus on considering Australian art through its exhibitions are important exceptions. Obtaining a thick description of the embodied visual experience of art museum visitation draws attention to the site of the exhibition, unpacking what exhibitions are and what they could be. We demonstrate that attention to visitors' embodied, situated visual experience alongside qualitative data provides new insights into exhibition experience. We also argue that these insights can extend and enhance the exhibition experience, enabling visitors to become more active, critically-engaged participants.

Katarzyna Jagodzińska, Institute of European Studies, Jagiellonian University and Research Institute of European Heritage, International Cultural Centre, Kraków
Art in Contested Place and the Social Context (Case Study of Polish Art Museums)

Museums of contemporary art are platforms for discussing various -- often burning, difficult, or disturbing -- issues of contemporary world (not necessarily artistic). Contemporary art can be a tool for establishing a social dialogue, and a museum -- a ground where a conversation starts. Two contested places in Poland were selected as sites for museums of contemporary art. In Krakow, MOCAM Museum of Contemporary Art was created within the production halls of the former Oskar Schindler's Factory (where during the World War II a branch of the labour camp was located), and in Warsaw, Museum of Modern Art (MSN) will be built on a representative plot in the Defilad Square, at the footsteps of the Palace of Culture and Science considered a Stalinist symbol of the capital. Both locations were highly debated, not only by the profession, but also by the general public thank to wide coverage in the daily press. MOCAM (opened in 2010) deals with the history of the place in the program of exhibitions, while MSN (since 2008 in temporary buildings) initiated festival 'Warsaw Under Construction' to debate on the implications of the space (edition in 2017 was dedicated purely to the square).

In a paper I will discuss strategies for employing contemporary art as a tool for dealing with history and politics around the place where museums are/will be located. Referring to other examples and drawing on museological literature I will also enquire to what extent institutionalized contemporary art supports and develops values of civil society.

Room: 80.03.15 (Friday | 11:00am)

The Pleasure of Politics in Visual Culture

Convenors: Professor Sue Best, Griffith University & Dr Jess Berry, Monash University

The feminist anarchist activist Emma Goldman famously said: 'If I can't dance I don't want to be part of your revolution.' Her implication was that pleasure and sensuality should be part of progressive politics. In the current climate, politics is all too frequently confronting, aggressive and eviscerating. This panel considers how political art and visual culture diverge from the didactic and divisive to embrace instead complexity, ambiguity, humour, and sensuality. Ways forward have recently been shown to us by Soda Jerk in *Terra Nullius* (2018), which combines sharp political critique with highly satisfying irreverent humour. The rollicking narrative of *Terra Nullius* engaged and entertained audiences through a radical recasting of Australian films and television. Similarly, Nat Randall in *The Second Woman* (2016) combines queer politics and an incisive critique of masculinity. The highly compelling twenty-four hour performance drew audiences into encounters of great emotional intensity.

This panel welcomes papers that address these kinds of models of political art and visual culture, where soft power modes of attraction and co-option recast visual pleasure as an effective mode of dissent, protest and critique. Submissions may engage with the historical or contemporary; from sumptuous surfaces that revel hard truths, camp to kitsch, or an aesthetics of ambiguity, how does visual culture move beyond the pleasure principal to not simply aestheticize suffering but embraces joyful action and riots of revelry over earnest righteousness.

Presenters:

Professor Sue Best, Griffith University
The Intensity of Bodies

How does something as evocative as the body become a relatively neutral material for art? Beginning in the 1960s, much body art and performance conformed to the anti-expressive framework of minimalism and conceptualism while using the highly volatile materials of the body and bodies. This paper investigates some of the ways in which women artists used the nude female body in a manner that is at once political (defying gender stereotypes) and yet sensuous and engaging. The body in such works is not sexualised in the tradition of the female nude and yet still attracts the eye. This careful tightrope of allure and reframing is enabled by a number of aesthetic strategies: stripped back to something like the revelation of bare life, self reflexivity and an inward turning eye. The paper will examine these strategies and the use of a singular or isolated body in the work of seminal artists of the 1960s and 70s such as Ana Mendieta, Joan Jonas, Marina Abramovic. It will also consider contemporary artists such as Amalia Ulman where the female body is explicitly sexualised. How do we understand this shift from attenuating the objectifying gaze to explicitly addressing it?

Dr Natalya Hughes, University of Technology Sydney
Photography and the 'Glanz auf der Nase' or Unctuous Gleam

In Freud's much cited 1927 essay 'Fetishism' he makes exemplar the case of a young man who 'endowed at will' a 'luminous shine which was not perceptible to others' on the nose of any given unsuspecting woman. This luminous shine is, according to Freud, the result of a homophonic displacement. The fetishist has unconsciously shifted his investment -- provoked by a foundational glance/ glanz -- to an imagined gloss. 'The shine on the nose was in reality a glance at the nose'. But the nose here is also a stand in: for the absent penis of the maternal body. For Freud all fetishes are the result of a disavowal in response to this first look which finds the mother lacking. What the gloss on the nose makes apparent is the willed coincidence of an object, a sheen -- both visual and symbolic- and a look, in the pursuit of a difficult pleasure. In this paper I will examine gloss in Elad Lassry and Yvonne Todd's strange but seductive photographic practices. Both photographers use the shiny language of commercial photography to make apparent the peculiar investment photography betrays. Like Freud's glanz auf der nose gloss has, in Lassry and Todd's work, been deposited somewhere it ought not be. In so doing both artists implicate what is commonplace in photography at large: an investment in the spectacular but compromised scene.

Dr Jess Berry, Monash University
The Luxurious Longing of Queer Heterotopias on Screen

Pleasure in the visual and stylistic extravagances of classic Hollywood cinema has often been interpreted through the lens of camp as a means of queering heterocentric film culture (Sontag). Recently, queer cinema has adopted a different form of aesthetic excess in the shape of nostalgia. The pastiche of historical styles, colours, and textures on film draws attention to inherent artifice, making highly inhibited times in queer history open to reconstruction and reclamation. For example Todd Haynes' *Carol* (2015), set in the 1950s, draws attention to the textural experience of desire through attention to the fabrics of dress, along with the mood and lighting of interior spaces. Luxurious longing in rich emotion is expressed through the pleasure of surface, visualising for the audience erotic reverie and the subjective passions of queer romance. Tom Ford's *A Single Man* (2009) adopts a similarly hyper-stylised aesthetic, consisting of saturated hues, decadent details and concern for the poetic possibilities of décor. Engaging with a nostalgic interpretation of 1960s design, inherent artifice is again a mode of mise-en-scène that constitutes a visual language associated with queer sensuality. Through an examination of queer nostalgia on screen, this paper argues that these films move beyond the aesthetics of camp to produce a new type of queer heterotopic space (Foucault). These 'other spaces' challenge the order of things by subverting and transforming the ordinary to disrupt time and space, history and memory, through the politics and poetics of pleasure.

Room: 80.04.19 (Friday | 11:00am)

Japanese Aesthetics in Australia: From its Beginnings to Today
Convenors: Tets Kimura, Flinders University & Richard Bullen, University of Canterbury

Japanese aesthetics are ubiquitous in today's Australia through the consumption of popular culture and lifestyle. Famous creators such as Akira Isogawa (fashion designer) and Tetsuya (chef) are contributing to a fusion of cultures between the two countries. Although the Japanese presence has been moderate throughout modern Australian history, waves of Japanese people have arrived at different stages. The earliest recorded Japanese people in Australia were acrobats and jugglers who performed in Melbourne in 1867. Since then, the Japanese arrived as divers in the late 19th century, as POWs during WWII, and as war brides in the 1950s -- some of whom were skilled art and craft makers. Their contributions to Australian culture might have been subtle and elusive; however, they have left Japanese footprints throughout Australian history.

Research focusing on how Australians understand Japanese culture was famously developed by David Sisson, who passed away in 2006. His various works were published as an edited monograph, *Bridging Australia and Japan*, in 2016, which offers chronological views of the Japanese history in Australia. This panel gathers the current generation of scholars who study Japanese culture in Australia -- and Japanese cultural influences on Australian culture -- both historical or contemporary, in order to understand further the presence of Japanese aesthetics in Australia and its impact.

Presenters:

Emily Wakeling, Queensland Art Gallery & Gallery of Modern Art
Japan and Japanese Women Artists in APT

This paper will discuss the Queensland Art Gallery | Gallery of Modern Art's (QAGOMA's) evolving curation of Japanese women artists over the past 25 years in the Asia Pacific Triennial of Contemporary Art (APT) and what this means for its Australian audiences now. Since its inaugural exhibition in 1993, Japan has been a strong element in QAGOMA's flagship exhibition series that connects Australian audiences with contemporary Japanese art. However, women artists of Japan haven't consistently been included. With some standout exceptions such as Emiko Kasahara and Yayoi Kusama, the curious omission of Japanese women artists may be attributed to a number of factors: Australia's nascent interest in the region; a lack of women artists' visibility in general; early curatorial models reliant on one local advisor; or later curatorial models based on selections by in-house staff could have all played a part. More recently, the APT has engaged with a wider diversity of Japanese artists, including more women. By prioritising more women, the exhibitions can give a platform to artists of all kinds of diverse identities that intersect with gender, such as Yuko Mohri's work dedicated to an Ainu artist, and Mao Ishikawa's images of Okinawans resisting US occupation. With a more diverse selection of artists in this year's APT9, audiences in Australia have been given a wider scope of what Japanese contemporary art practices are and can be.

Jennifer Harris, University of Adelaide
Australia's Earliest Engagement with Japanese Aesthetics

The taste for Japanese aesthetics in nineteenth century Australia followed very quickly after the 'opening' of Japan and the discovery of Japanese art in the West from the early 1860s. Aesthetic awareness was facilitated through the advent of international exhibitions and the fashion for British Aestheticism. Exhibitions held in Australia included Japanese decorative arts displayed within officially endorsed Japanese Courts or by private Japanese and Anglo entrepreneurs. The range of objects they chose to display had a marked effect on domestic household tastes as well as nascent museum collections of Japanese art. The fashion for Aestheticism, a hybridity of Western function with Japanese decoration, further contributed to the exoticism of Japan which beguiled late 19th century Australians. This paper will consider the early tastes for Japanese objects in colonial Australia, their availability and depiction within domestic and institutional scenes.

Tets Kimura, Flinders University
Not Quite in Love with Japan: Perceptions of Contemporary Japanese Fashion in Australia

Since the international debut of the 'big three' Japanese fashion designers, Issey Miyake, Yohji Yamamoto and Rei Kawakubo, almost 40 years ago, Japanese fashion has established its strong presence in the global fashion arena. Australia is not the most fashion-conscious country, due to its laid-back culture and its distance from international fashion capitals such as Paris and New York, but by the early 00s, as Yuniya Kawamura notes, Japanese fashion is shown in a positive light in Australian boutiques. Australia is even home to Akira Isogawa, the Kyoto-native designer, who was chosen as one of the six best Australian fashion designers at the 2005 Australian Legends stamps collection.

Japanese fashion designers are well-known for challenging the established Western discourse of fashion, for example, by avoiding vivid colours, employing new synthetic materials such as polyester and applying traditional Japanese folding techniques as seen in the kimono and origami to present modern two-dimensional designs. My analysis of Australian fashion magazines suggests that Japanese fashion items are well accepted by Australians. To a degree, this evidence is also supported by qualitative interviews I conducted both in Australia and Japan with professionals in the world of fashion, including designers, journalists and retailers. However, the interview findings from Australian participants reveal that they do not necessarily find Japanese fashion better than that from other countries. Japanese fashion is only attractive because it is different. Japan's alternative designs are not winning over the hearts of the Australian people.

Room: 80.05.12 (Friday | 11:00am)

Social Change, Art and The Archive 1
Convenor: Dr Kate Warren, Australian National University

Far from a nostalgic retreat to the past, returning to and reconsidering forgotten art and social histories can help illuminate the contradictions and complexities of our contemporary social moment. The 'archival turn' of the 1990s shifted critical engagement with the archive outside of the exclusive domain of history departments and into cultural studies, art history and the social sciences. Today archives no longer refer exclusively to sites of evidence, authority, memory and classification, but also to diverse modes of knowledge production, research methodologies, theoretical frameworks and information networks. The archive could be said to represent the historical limits of systems of knowledge, but it also determines how knowledge is exercised. Artists, art historians and curators are ideally placed to interrogate the archive because they approach archives not just as sources, but as subjects of creative research. This cross-disciplinary reframing of the archive in the arts has the power to reshape histories, memories and meanings.

This panel will explore and engage with artists, art historians and curators using archival-led processes to research social histories of and/or through art. In particular, we are interested in interrogating the possibilities of researching overlooked art and social histories as a means of agitating for contemporary social change. We invite papers across the expanded field of archival research, whether physical or digital, official or informal, institutionally-sanctioned or culturally-constructed. We especially welcome submissions that engage with the relations between art and social histories across gender, sexuality, race and class concerns.

Presenters:

Lissa Mitchell, Museum of New Zealand Te Papa Tongarewa
Lost Women Camera Workers of New Zealand

Through my research into early women photographers in New Zealand, I am finding aspects and personalities which have been forgotten and underrepresented in this country's history of photography. This paper comes out of my work as a curator attempting to disrupt the dominant narrative of historical New Zealand photography and create what Helen Ennis has called 'purposely fractional' histories which split and broaden that narrative and seek out new meanings. Through this research, specific genres and personalities have surfaced which are enabling the creation of new narratives and stories and informing my acquisition work at New Zealand's national museum – Te Papa Tongarewa.

I am seeking to make the lives and contribution of women more visible and reclaim some of the photographers from obscurity. Women have been involved in amateur and commercial photography since the earliest days of the medium but their contribution has been poorly documented. My research is also working to recognise and address the ways institutional collecting has been complicit in allowing this aspect of history to be forgotten. This paper will discuss some of the ways this research is showing the photographic object to be revealing and directing the search for knowledge about women photographers. In this case, archives are the primary source for assessing what the involvement of women was in the history of

photography in New Zealand. In many cases images remain as the only information that a women maker existed and are informing my research and shaping the knowledge coming out of this project.

Dr Drew Pettifer, RMIT University
Raising the Zeewijk

This paper derives from a broader investigation within my work to unearth hidden queer histories through archival art practices. This specific research centres on the shipwreck of the Dutch ship the Zeewijk off the coast of Geraldton, Western Australia in 1727. While the ship's crew were stranded on Gun Island 60 km from the mainland coast, two young mates – Adriaen Spoor (23) and Pieter Engels (18) – were accused of committing the 'sorrowful and God forsaken act of Sodom and Gomorrah, to the great sorrow of the officers, dismay of the crew, and disturbing of our island' (Zeewijk's log, 2 December 1727). In one of the earliest quasi-judicial acts on Australian soil by Europeans, the captain convened the ship's council to sit as a jury to hear the case. The two young men were found guilty and sentenced to death.

Working in an archival mode during a residency at the Perth Institute of Contemporary Arts, this project has taken the form of photographs, video, audio and installation. My research has engaged with various sites, objects and experts to reveal these hidden histories. Photographs of the island hint at how trauma might be traced through site. Reproductions of historical documents offer unseen perspectives on legal and social records. Using this historical narrative as a case study, this paper argues that archival art practices offer vehicles for historical revisionism that can recontextualise social histories and potentially advance the case for social change in the present.

John Kean, University of Melbourne
Before the White Frame: Namatjira's Early Influences

The history of art in Central Australia has been written around a sequence of apparently unrelated cathartic moments. The literature reprises accounts of white 'catalysts' who through their special insight realise inherent Indigenous talent. Through their encouragement, discreet 'schools' of painting are instituted, most notably instances at Hermannsburg (1936) and Papunya (1971). This paper will interrogate the limits of the archive to challenge the model of the external 'catalyst'. Instead, and on the basis of multi-disciplinary analysis it will be argued that Central Australia has been fertile ground for transcultural expression since Erikiyika Jim Kite grasped an anthropologist's pencil and notebook at Alice Springs in 1901. Since then, the idea of becoming an artist has been propagated along both customary and colonial lines of communication.

It will be revealed that Albert Namatjira was propelled towards an artistic career as 'camel boy' when working with the 'Afghan' cameleer, Ali Mohamed in the 1920s. While there is an absence of archival evidence of their meeting, it will be shown by an analysis of material evidence that Namatjira learned much from his progenitor. Critically, Namatjira was a skilled craftsman before encountering Rex Battarbee at Hermannsburg in 1936. This paper will unveil the identity of a previous unacknowledged mentor and inspiration.

Further, the paper will argue that beneath the surface of marketable taxonomies there exists a lineage of Indigenous practitioners 1901-1971 that if given regard suggest a new history of art of Central Australia.

Room: 80.09.06 (Friday | 11:00am)

Material and Making Agency in Craft Practice
Convenor: Dr Mark Edgoose, RMIT University

This panel presentation examines how transformative acts in material and making production are active elements in extending our understanding of social, political, physiological and economical networks of people and our landscape. Starting from a notion of 'material' and 'making' agency, this presentation examines as researchers and makers how we can use our work (jewellery, political placards, crafted objects and more) to analyse our surroundings, to recall histories, cultures and narratives, as well as to critically probe possible futures or suggest alternatives to what already exists through the agency of material and making. Material and Making Agency in Craft Practice aims to define creative practices where the act of 'making' and 'doing', using 'skill' and 'hand', fuels, privileges, heightens and impacts in the conceiving and comprehension of creative production in this burgeoning area of practice, and in doing so, establishes new ways to view, think differently and potentially transform our world. This panel seeks papers that extend the social, aesthetic, experimental, participatory, interdisciplinary, technological and conceptual nature of craft through material and making research practices.

Presenters:

Fleur Summers & Dr Angela Clarke, RMIT University
Art is Everything – Material and Performative Agency in the Act of Marching for Art

Protest marches unite people and raise awareness. They make ideas visible through the use of text on placards, flags and banners and activate space through movement, voice and costume. They are performative events that can express dissent or celebrate and activate communities in solidarity and strength. The craft of making, improvised methods, found materials, creativity and sometimes humour are central in this participatory endeavor. This paper analyses the transformative possibilities inherent in a socially engaged project in art education that celebrates the culture building aspects of art practice and art-based interventions. It explores the tensions between aesthetics and politics in an act that simultaneously promotes and questions the position of art in the institution through the acts of 'making' and 'doing'. Ultimately it makes a case for the position of art making in the growth and transformation of social, political and cultural agency and identity.

Dr Yu-Fang Chi, RMIT University

Weaving Narratives: A Feminine Response in Contemporary Jewellery within a Taiwanese Cultural Context

This paper engages practice-led research through the making of jewellery and objects to investigate the materials, forms and narratives that can convey femininity as an aesthetic attribute and social characteristic. The methodology specifically draws from mid-twentieth century, French feminist, gender studies, such as *Écriture féminine* (women's writing) by Hélène Cixous and *Chora* (maternal space) by Julia Kristeva.

With particular attention to gender and the art of contemporary jewellery, the use of weaving locates seminal aspects of the research. These include the skilled techniques employed in personal artworks, the connection of craft and domestic art, the conceptual engagement of a feminine approach to create artwork, the reflection of personal memories and my Taiwanese cultural context. Through presenting series of artworks and curatorial projects as case studies, the paper focuses on how personal artworks and curatorial female artists' exhibitions interact with, and re-think gender studies theories through material practices.

Weaving Narratives presents a way of interrogating the relationship between the experience of being and the experience of jewellery making and practice. The process of enquiry through making responds to the non-linear writing processes of *Écriture féminine* (women's writing), which privileges cyclical writing and situates experience before language. Through weaving, making, recording, curating and displaying these bodies of work, the marginal perspectives emerge. The research is discovering new possibilities for positioning, perceiving and appreciating contemporary gold and silversmithing practice; and through this practice alternative narratives are becoming apparent.

Dr Kevin Murray, RMIT University

Beyond the Craft Commodity – Post-capitalism and the Experience Economy

The Western craft movement is largely predicated on the art product, to be sold in either a shop or gallery. This does not account for the more ephemeral handmade objects that are used in ritual, festival or performance. *The Asia Pacific Encyclopedia of Crafts* and *Garland* magazine are two projects associated with the World Crafts Council – Asia Pacific, which seek to reconfigure craft practice within an eastern and southern context. This post-colonial revision parallels the rise of the 'experience economy' and the horizon of post-capitalism in the West. How to these two trends combine and what alternative forms of sustainability in craft practice are emerging?

Room: 80.03.14 (Friday | 11:00am)

Open Paper Session 7

Seth Ellis, Crystian Cruz, Nur Shkemi

Presenters:

Seth Ellis, Griffith University

Embodiment at the Edge of the Archive: Private Audience and Public Experience

The role of 'public space' within an expanded, problematised, post-colonial definition of public culture is being re-examined within many sectors of the GLAM space. With this comes the dilemma of the continuing representation of the archives on which these institutions were founded – archives that form an important historical record, but that were themselves formed by colonialist imperatives. How can these de-contextualised archival objects be re-embodied in experience, given the innate demands of archival practice? Most importantly, for whom are these objects re-embodied?

This paper will examine the Queensland Museum's recent exhibition 'This is our heritage' as a case study of this issue – in particular, the roles of art and audience, and the creation or curation of affect. Huizinga's concept of the 'historical sensation' is a useful one for examining the possible phenomenological affect underlying the experience of historical artifacts. In his conception, this sensation is an individual connection to a concept of past experience, an idea that is reflected in the construction of 'this is our heritage.' Indigenous artists are included in the exhibition, but as subjects/audience, not as makers. The role of audience of the archive is undertaken by these artists; what results is not artwork, but a documentation of the historical affect understood by those individuals. The end result is a record of a transient moment of embodied experience, whose objects that remain at a distance from the larger public. Might this reveal possible boundaries of intelligent pluralism within our evolving notion of archives as public spaces?

Crystian Cruz, University of Newcastle

The Impact of Censorship on Creative Arts During the Brazilian Dictatorship (1964-1985)

This practice-based research aims to investigate the censorial activities applied to creative practices during the Brazilian dictatorial military regime and correlate to the present, in a way to provide to current and future generations a better understanding of the consequences of censorship in activities that involve creative work, such as visual arts.

Photographs, illustrations, carnival costumes, cartoons and book jackets are some of the items that would under the siege of censorial activities, based on principles or morality and good manners. That created a space for dissent art, most of them clandestine manifestations. The research examines primary sources such as thousands of official documents produced during the censorial process and that now are part of the Brazilian National Archive, in an attempt to reason if the constraints imposed were prejudicial to the creative process of artefacts or if it enhances the quality and relevance of the result by inflicting more challenges to the creative process.

In 2017, the matter of censorship was brought back to the spotlight through the exhibition 'Queermuseum', which promoted the discussion of diversity through a curatorship of art objects related to the theme. Conservative groups of Brazilian society

reacted, and the exhibit was shut it down by the promoter one month earlier than expected. Mixed reactions were noted on social media regarding this interdiction. Art has always been a form of transgression, exposing the arbitrariness of moral principles, and how a political agenda in both democratic and authoritarian societies may impact the work product of visual artists.

Nur Shkemi, University of Melbourne

Subverting the Cultural Script; Curating Contemporary Australian Muslim Artists Post 9-11

This paper examines the curation of contemporary Australian Muslims artists within the complexities of a post 9-11 world and discusses some of the challenges and opportunities presented in the current socio-political climate. In the essay, *Fear of Small Numbers and The Geography of Anger*, Arjun Appadurai speaks of the anxiety and sense of uncertainty that minority communities create within the 'nation-state' in the context of globalisation; Appadurai states the 'history of Muslim minorities in the twenty-first century surely is the dominant tale of this kind of fearful symmetry between the fear of small numbers and the power of small numbers.' Multiple scripts relating to the Muslim identity re-surface and can often overwhelm the context or reading of the work of contemporary Muslim artists. These scripts, for the most part, oscillate between the exoticisation and 'othering' as observed with Orientalism; and the fear and uncertainty associated with the so-called 'war on terror'. Burdened with preconceived notions about the Muslim identity, curating within this context is immediately laden with the expectation that you either speak back, or speak to, the anxieties and expectations of 'White Australia'. However, through a deliberated curatorial approach, various opportunities to reimagine these complexities are made apparent, and can in fact be harnessed to amplify the voice of the artist.

Room: Kaleide Theatre (Friday | 11:00am)

Sisters – Confronting the Oppression of a Patriarchal Art World

Convenors: Danielle Mccarthy & Caroline Phillips, Deakin University

It's almost fifty years since the deliberate production of feminist art became a strategy for equality and political change. The widespread dissent and rejection of the status quo in the art world of the early 1970s gave rise to new imagery, new collaborative formats and new ways to make art. Women, in particular, gravitated to this milieu of freedom and experimentation, combining their artistic efforts with cultural and political activism, to forge a path of positive change.

More recently, over the last 10 years, a resurgence of political and cultural interest in feminist art, both in Australia and globally, has provided space to push back once again, against new forms of political and social oppression. So what's different this time? Has anything changed? Why should we care (again)? How can we produce ethical social change through feminist art practice? This panel considers the profound impact of feminism at the forefront of culture, social equity and the production of art, in particular, through grass-roots and collaborative activism.

Presenters:

Veronica Caven Aldous

Lingering: Models for Staying Longer

For many years I have exhibited my artwork. I have made the art, found a space, installed, held an opening, de-installed and perhaps sold a work. It usually costs me money to hold an exhibition. I question this format and have set up other methods to engage with ephemeral, transient and more collective experiences in art making and exhibiting. Through my paper I am presenting 4 models I have already used as alternative methodologies. I propose that my earlier experiences have grown out of a patriarchal 'artist as hero' model that is being questioned by ARIs, local council galleries and by other individuals and collectives. My presentation is not an exhaustive research of the field but a straightforward presentation about 4 ways to engage with art that I have implemented. The aim of all these methods is to slow down the experience of engagement with art, to linger longer and connect with other artists and the general audience.

Kate MacNeill, University of Melbourne

Discounting Women's Art: Gender Equity in the Artworld

In a devastating study in 2016, Tamar Kricheli-Katz and Tali Regev established that where male and female sellers place the same item for sale on ebay, a female seller receives 80% of the price that a male seller obtains for the same product. The authors conclude that: 'the gender price gap cannot be attributed to the quality of the product but rather to beliefs about gender' (2016: 4). Could it be that art by women has always suffered the same fate?

The purpose of this paper is to contribute to a better understanding of gender discrimination in the visual arts, so as to combine and strengthen efforts to redress this. It examines the respective earnings of male and female artists, the value of art sales for male and female artists' work, and gender breakdowns of institutional holdings, purchases and exhibitions. A range of strategies and projects are surveyed which have sought to improve the status of women artists and of artwork by women, and an assessment is made of their impact. The paper concludes that the gender gap in financial rewards and recognition from a visual art practice persists for a complex range of reasons, one being the continuing legacy of a canon that privileges the male artist. An argument is advanced that in order to address present inequities, and to ensure that women's art realises its true value, the canon itself requires remediation, along with broader social attitudes to the value of women's work.

Dr Natasha A Kelly

Milli's Awakening. Black Women, Art and Resistance

In the works of many Expressionists Black women were merely portrayed as 'objects of desire'. The German painter Ernst Ludwig Kirchner (1880-1938), for example, was less interested in exploring the anatomy of the female body. Rather, he wanted

to feel his own manhood through the alleged 'bondage to nature' of his motives. In 1911, at the height of German colonialism, he painted *Sleeping Milli* naked on a couch. His only source of inspiration was his male potency. While numerous art historians focus on the aesthetics as well as the sexual fantasies of Kirchner, this paper wants to immerse in the thought and emotions of his 'muse' and let 'Milli' awake figuratively. In my documentary film *Milli's Awakening*, which is part of the AAANZ conference programme, eight female Black German artists and curators of various generations, voice how they have overcome the common colonial stereotypes and have formed their own self-determined identity as Black Women within the white German majority society. In sequential short-films woven in Black Feminist tradition like quilts onto each other, they speak about everyday racism, how they position themselves, and the frictions and doubts that arise from the lack of diversity in the German cultural sector. On this background and on the basis of a publication of the same name, which consist of the uncut interviews conducted with these women, my paper will sketch the impact of Black Feminist Thought in Germany from the early 1970s to this day and portray how it has brought about ethical social change.

Friday | 2:00pm | parallel sessions

Room: 80.04.11 (Friday | 2:00pm)

Working the Memorial: Current Research and Practice

Convenors: Neika Lehman, University of Melbourne; Yhonnie Scarce & Jessica Neath, Monash University

Australia is under a creative resurgence addressing the histories and legacies of colonisation and frontier violence. This panel acknowledges the long history of First Nations art and activism that makes this moment possible. Along with current public debate around the fate of colonial monuments, there have been major exhibitions concerning the Frontier Wars and massacre, and research expanding the visibility of trauma sites and places of significance. First Nations artists, researchers and communities are once again at the forefront of this discussion and developing new methods for memorialisation.

Internationally, discourses around counter monuments, cultural heritage, memory-work, and decolonisation continue to proliferate, and new museums and memorials to histories of slavery, state violence, and genocide are being built. While it is important to be attendant to the particularities of place, connecting with these discourses and developments can generate new insights and ways of doing business. This panel will detail recent artworks and architectural projects that work with material remains at sites that remain contested in Australia, South Africa and Iraq, following histories of state violence and urban displacement. We will consider the role of practitioners, communities and governments in memorialisation, emerging methods for making memorials, and the unexpected outcomes of this work.

Presenters:

Joel Sherwood-Spring & Genevieve Zoe Murray, Future Method Studio
Building Narratives

Indigenous self-determination has manifested itself spatially in the neighbourhoods of Redfern and Waterloo over the last 40 years. However, the community has not withstood the incremental inequality caused by creeping gentrification. From 30,000 strong by the end of the 1960s to a small 300-400 people today, the community is being excised from their neighbourhood, while support and recognition for Indigenous rights is on the rise.

Gentrification, the process of 'renewing' or 'redeveloping' a neighbourhood to conform with middle-class taste and values, has been for Redfern, and will be for Waterloo, a means of extinguishing local Indigenous and working-class culture. In Australian cities, the built environment is the projection of capital into artefacts that support and enable the further extraction of value from stolen land. How do we memorialize these sites of ongoing struggle – within the home, schools, streets that a community is composed?

Future Method Studio developed an intervention for the 2018 Sydney Biennale for the public programming space on Cockatoo Island. A table centered in a space for dialogue and conversation was broken into five parts and assembled in the form of a pre-colonial Cockatoo Island. An island on the island. The table itself is made of terrazzo, a material traditionally associated with luxury but in this instance made with rubble from construction sites in Redfern. Remnants of old buildings can be touched and seen in section, like artefacts within the surface of the table. Crystallizing the processes and relationships of gentrification into a solid object. The table represents the very tactility of the debris of displacement.

'It sums up the way colonisers destroy an Indigenous culture and try to absorb its remnants by making over the past – building, rebuilding, developing – to accord with each new version of their still colonial selves.'

– Catherine Skipper, South Sydney Herald.

Carol Que, University of Melbourne

'Revolutionary' Repair? Printing the Destroyed Artefact in Morehshin Allahyari's ISIS Series (2015-6)

This paper examines Morehshin Allahyari's Material Speculation, ISIS series (2015-16), where the artist reconstructs and prints Hatra and Assyrian artifacts from Nineveh that were destroyed by ISIS in 2015. My presentation will focus on the potential of technological and material practices that work to repair collective cultural memory – reconfiguring the notion of heritage and iconoclasm associated with it – also preoccupations regarding freedom of production, the division of labour, and questions around ownership of knowledge and power. Allahyari identifies a paradigm for ethics that points to the need to seriously engage with peoples' right to their own heritage, and avoid the easy pitfall of declaring an overriding neo-colonial capitalist interest in claiming the right to knowledge and visibility of artefacts. The text follows a series of images, and will be read through three themes 1) memory and the archive 2) repair and reconstruction 3) labour and exchange.

Room: 80.04.06 (Friday | 2:00pm)

How Humans Think (chirped the sparrow): Art-jamming the Anthropological Machine

Convenor: Fernando do Campo, University of New South Wales

The 'question of the animal' remains central to all political, aesthetic and social dimensions of human history; exemplified in the ways that we assume human-centric bias as a species. Continental philosophy defined 'the animal' in ways that perpetuate this ignorance, while numerous thinkers have since proposed the need to counter this. The emergence of the posthumanities and its many iterations and subheadings, offers a theoretical in-road into ways of (borrowing from Matthew Calarco) 'jamming

Agamben's anthropological machine'. Calarco proposes that identifying humans' perpetual anthropocentrism is not enough, we must locate new methods of resistance.

Contemporary art and its many discourses epitomize our anthropocentrism, while offering ways of finally countering it. Various forms of anthropomorphism; the re-narration of non-human species histories through fictio-criticism; the re-authoring of zoological archives via the curatorial turn; new material hierarchies/isms; pausing to listen to the conversation that emerges 'when species meet' – art-jamming the anthropological machine.

This panel considers the complicated and nuanced ways that we have historically engaged and/or taken for granted the presence of non-human animals in contemporary art. Can the human animal work with the non-human animal, to be simultaneously subject and author of its own history of representation?

Presenters:

Fernando do Campo, University of New South Wales
To Companion the Human

In the mid to latter parts of the nineteenth century, fauna was transported and introduced into new territories as part of the colonial project. Today these animals exist around us but often go unnoticed. They are not native, but neither are they fully wild or domestic. This paper focuses on house sparrows (*Passer domesticus* L.) introduced across the colonised world from 1850-1870, and my ongoing negotiation of speaking with, as, as companion to; this species. Situating this project between the disciplines of animal studies and postcolonial studies, the gesture to re-narrate the colonial histories of non-human animals becomes an artistic problem.

This paper begins by questioning the contemporary affect produced in humans by house sparrows in today's post-colonies. They simultaneously signify a particular definition of 'the animal' and a lingering stain of coloniality. Recognizing the ways that anthropocentrism drove these species introductions (and arguably the colonial project at large), my project considers the ways that contemporary art can counter anthropocentrism by producing re-narrations of colonial non-human animal histories. In that moment, anthropomorphism becomes a productive (albeit contrary) tool. Using Pierre Huyghe's *Human Mask* (2014) as a case study and the house sparrow as a constant human companion; I will consider the complex ways that anthropomorphism/zoomorphism transpires, and present the ways I am currently navigating that moment in my work. A critical re-thinking of the human-house sparrow relationship; as perpetual and colonial companion species to each other – offers a model through which we might move beyond anthropocentrism and the colonial project.

Sara Oscar, University of Technology Sydney
Restaging the Anthropomorphic Animal in David Claerbout's The Pure Necessity

Anthropomorphosis or, the attribution of human characteristics to nonhumans has been a standard trope in popular culture, particularly in the animations produced by Walt Disney studios. In animated films such as *The Jungle Book*, Mickey Mouse, or *The Chipmunks*, nonhumans speak in the mediated language of the human. But this technique of representation feeds the human as the anthropocentric, pivot of the world because in this narrative, the human makes meaning for nonhuman entities. This is particularly relevant in the writings of posthuman philosophers such as Karen Barad, Joanna Zylińska and Donna Haraway, who call for a radical decentring of the human from the nonhuman to foster a more ecological and connected way of being in the world. This involves shifting tropes of representation so that the human is decentred from the narrative of being at the top of the hierarchical order of things. In contemporary photographic practice, such a shift can be recognised in David Claerbout's animated film, *The Pure Necessity* (2017), where human characteristics have been stripped from the popular film *The Jungle Book* and reanimated so that nonhuman species behave according to their own characteristics, rather than as human actors. This paper considers the historical and theoretical basis for such a shift in Claerbout's contemporary photographic practice and argues that distillation techniques and the stripping back of narrative can underscore anthropomorphic tendencies in popular culture, but that the decentring of the human in such photographic practices point to a paradoxical circuit in discourses of posthumanism.

Raquel Ormella, Australian National University
Children's Zoos: Sentimental Fictions in Takayuki Yamamoto's A Week of the Animals (2010 – ongoing)

This paper explores *A week of the animals* by Japanese artist Takayuki Yamamoto, a single channel video that documents a performance from a children's workshop at Nagoya Zoo (Japan). In the workshop the children change the lyrics to a popular school song about the days of the week, as though they are describing the events of a week in the lives of the zoo animals. Unlike other artworks that use delegated performance or other conventions associated with relational aesthetics, where an art workshop for children might be an end in itself, Yamamoto uses the workshop to mobilise children, as collaborators in his own projects for an art world audience. In this way the artwork is not the workshop that provides a transformative experience by re-connecting children to the lives of animals, rather Yamamoto uses this convention as a culturally acceptable way of gaining access to children's imaginations.

The artistic process engaged in this work simultaneously presents two representations of the animals living in the zoo. One is the imaginative and sometimes anthropomorphised, 'voice' of the animal in the child's song, and the second is a zoological framing of a wild creature. Both representations are sentimental fictions, and I argue that it is the conjunction of the two where the power and meaning of the work resides, as it is precisely because of these limits that the living animals remain active agents in this work.

Jaklyn Babbington, National Gallery of Australia
Patricia Piccinini and Hyper Real

Patricia Piccinini is an artist of extraordinary imagination. Her work resides in a complex sphere of the real and hyperreal, the factual and speculative, and is mindfully engaged with a wide range of ideas from the uncanny to the cyborg, biopolitics and posthumanism. In this paper, I will explore the specific functioning of Piccinini's hyperrealism to trigger our anthropomorphic

instinct to ascribe human characteristics and emotion onto that which is non-human. Based on a deep curiosity with the natural world, Piccinini's wonder situates her practice at the frontier of the natural and the artificial, the human and non-human.

Hyperrealism as an artistic genre gives primacy to surface, seeking to simulate the real, and to destabilise our ability to distinguish the inanimate from the living. In this process, the intellect is momentarily unsettled and unnerved, and in our uncertainty there is potential for our cognitive manipulation. I argue that it is this momentary psychological instability that is a defining aspect of the genre, and that this affect engenders a greater physical and emotional response from the viewer. In this way, Piccinini's transgenic creatures trigger a wide range of emotionally charged reactions: from astonishment and compassion through to outrage and repulsion. Due to the cognitive dissonances in Piccinini's work, our response registers at a point of deep biological identification. These are psychological and physiological processes that are minutely honed to recognise variation in the categories of human, non-human, real and artificial.

It is argued that Piccinini's ability to take the temperature of our 'technoculture' – our contemporary culture as continuously adapting to, and transformed by, science and technology – is a central factor in her successful engagement of contemporary audiences. As reoccurring themes within the artist's practice, special focus will be given to the concepts of anthropomorphism, interspecies dependence, empathy and bodily nurturing.

Room: 80.02.02 (Friday | 2:00pm)

Wrangling Temporary Public Art: Curation and the Meaning of Logistics
Convenor: Professor David Cross, Deakin University

While there is an increasingly extensive discourse on the theories and practices of temporary public art, there is a relative dearth of critical reflection on how these projects are made. This session will examine the oft overlooked subject of how we make temporary public artworks including issues of logistics, funding, risk, partnership building, curatorial framing and the curator/artist relationship. The session will interrogate how might these issues best be negotiated, and what strategies could or should be developed to ensure the complex matrix of negotiations and compliance issues do not neuter adventurous artistic practice. It will specifically ask how these modalities both inform and shape the assorted meanings of temporary artworks and, how the narrowing of public discourse more broadly might be challenged/resisted through carefully considered curatorial framing.

Presenters:

Glenn Wallace, City of Sydney Council
The Aesthetics and Politics of Class Confrontation in Simryn Gill's Food on the Table

For the City of Sydney's laneway art program in 2010, Sydney based artist Simryn Gill proposed a meal – using discarded food gleaned from the city's bins – to which those who build and shape the city would be invited by those who can least afford to live in it. Given the 'tangled undergrowth' of regulations and laws surrounding food waste, and the potential political ramifications of the artwork, Gill's proposal highlighted questions about what was at stake in producing a confrontation between two disparate groups, or users of the city. What issues would the City face by bringing those 'refuseniks' who are unimpressed with or displaced by the circulation of wealth in the city, together with city elites such as, politicians, bankers and developers responsible for the deepening divisions between these two groups?

This paper reflects on Gill's proposal and its subsequent manifestations by drawing on Jacques Ranciere's writings on both aesthetics and politics. It compares Gill's work with that of Rirkrit Tiravanija whose meals produced in museums became one of the exemplars of Nicholas Bourriaud's concept of relational aesthetics. Though in contrast to rendering the social context of art as a form of aesthetic experience, the paper employs Ranciere's re-conception of aesthetics to illustrate key aspects underpinning the politics of temporary public art. Through the dissensual, as opposed to consensual, effect of aesthetic experience, Ranciere indicates the way in which artists, curators and local government have the capacity to reframe and challenge the dominant order of the city.

Anne Loxley, Senior Curator, C3West, Museum of Contemporary Art, Sydney
A Critical Reflection on 'Food Fight: The Battle For Food Security'

C3West creates contexts for artists to work on particular issues and with specific communities. Each project is co-commissioned and co-funded by C3West in collaboration with a non-arts organisation. The program is as utopian as it is instrumental: grounded in the idea that artists are uniquely skilled to change the world beyond the gallery, it creates opportunities for them to do so. C3West projects habitually involve multiple complexities, balancing and negotiating stakeholder interests, diverse communities and the challenges of producing ambitious art events in paddocks, car parks and other non-purpose built venues.

In 2015-16 C3West collaborated with Liverpool City Council on a project to raise awareness about the issue of food insecurity in Australia. We engaged artists Diego Bonetto and Branch Nebula, who proposed a program of community engagement to produce a 'sensational, critical and satirical' live art event that used a game format to map the ecosystem of the food security sector. In April 2016 'Food Fight: The Battle For Food Security' was presented in Liverpool's Bigge Park, involving more than 70 participants and attracting a live audience of more than 2000 people. The project's media campaign reached 1.4 million readers and it was nominated for an FBI radio SMAC award for Best Arts Program. Nonetheless, as the project team worked with the artists to develop the project, they negotiated major hurdles in terms of cultural difference, systemic lethargy, public perception, artistic interpretation, compliance and regulations.

Felicity Fenner, curator, writer, Chair of the City of Sydney's Public Art Advisory Panel
Curating Public Art for Biennales

With the proliferation of biennial exhibitions across the globe since the 1990s, temporary public art projects are increasingly being conceived, developed and delivered in the context of major recurrent exhibitions ('biennales') of contemporary art. No longer considered parallel or add-on programs to the main event, temporary public art is today embedded in the brief and curatorial rationale of international biennales. In contrast to public art delivered by civic authorities or established cultural institutions, temporary public art projects in biennales are often conceived by artists and negotiated by curators working as fly-in fly-out contractors whose relationship with the location of the artwork is as transitory as the work itself. With a particular focus on the Biennale of Sydney, the paper will consider the curatorial imperative of temporary public artworks created in the context of biennale exhibitions. How do independent curators develop temporary public art projects in cities and cultures other than their own? What role does the biennale and its staff play in successfully realising the artist's and curator's vision? Taking an art historical perspective, the paper will explore the intrinsic conditions of curating public art for biennales.

Room: 80.02.03 (Friday | 2:00pm)

Between Picture and Object: Painted Material Cultures 1500-1800 1
Convenor: Dr Lisa Beaven, University of Melbourne

This session explores the relationship between images and the objects depicted in them. Knowing about people's possessions is crucial to understanding their experience of daily life, how they saw themselves in relation to their peers, and what their aspirations were in relation to the society they lived in. While in recent years a great deal of attention has been directed at real objects that survive from medieval and early modern Europe, including everyday objects, less attention has been directed to painted material culture. Yet in many cases what survives is only a fraction of what existed, particularly in relation to dress, decorative arts and textiles, so that the painted image of an object may provide critical evidence for its use. Our session hopes to address this gap, particularly focusing on how representations of painted material culture help us to understand how objects were used, what value was placed on them, and how people felt about them.

Presenters:

Laura Jocic

Pelerines, Silks and Satins: Fashionable Dress and Portraiture in Australia, 1820s-1840s

In 1831 Mary Blaxland, who lived in Sydney, wrote to her sister Anna, now living in Van Diemen's Land, describing a party hosted by the French explorer Captain Laplace. Attended by what she describes as an 'aristocratic selection of Ladies', which included the wife of Alexander Macleay the Colonial Secretary of New South Wales, all in full dress, 'wearing book muslin, pelerines, silks and satins', Mary emphasised that her party, who wore tippets and sleeves of book muslin, were complimented on their 'tasteful appropriateness' of dress. In a society that had become a fluid mix of free settlers, convicts and emancipated convicts, dress was an important indicator of position and respectability. However since few garments from the early colonial era with an Australian provenance survive, it is the painted image which provides a vital record of how colonial settlers chose to present themselves. This paper discusses fashionable dress depicted in colonial Australian portraits from the 1820s-1840s and poses questions about the relative fashionability of colonial settlers in relation to current modes in Britain

Matthew Martin

Painted Porcelain

The former Schwarzenberg summer house of Červený Dvůr in Bohemia is home to a delightful rococo confection – the so-called 'China hall'. This reception room is decorated with a sumptuous tromp l'oeil decorative scheme executed in 1756 by the Bohemian rococo painter František Jakub Prokyš. The room's name derives from the fact that the painted decoration imitates a mid eighteenth-century porcelain room: images of vases and porcelain figures resting on illusionistic painted consoles recreate the type of porcelain-decorated chamber found in aristocratic apartments across Europe in the mid-eighteenth century. It is even possible to identify a number of the painted images with real products of the Meissen porcelain factory in Saxony. This paper will explore the manner in which this illusionistic porcelain room highlights the importance of the idea of porcelain in eighteenth-century absolutist culture. Porcelain was, especially on the continent, closely associated with the idea of power and the 'China hall' stands as part of a tradition that begins with Louis XIV's Trianon de porcelaine, where, despite an absence of real porcelain in this garden pavilion's decoration, the idea of porcelain the building evoked served as expression of the king's political and military ambitions.

Dr Victoria Hobday

Taking the Piss: 17th Century Physician Paintings and the Importance of the Urine Flask.

Gerrit Dou's painting *The Physician* (1653), painted on copper, was bequeathed to the Christchurch gallery in 1965. It features a physician holding aloft a flask containing urine. It was Dou who was credited with making this genre scene a particularly popular one in the low countries, and similar scenes were painted by other Dutch artists such as Jan Steen, who used the same object to ridicule the role of the 'quack'.

This paper considers the painted depiction of the urine flask and other items in the work in relation to the history and symbolism of similar extant objects. Were such objects legitimate props in the physician's trade or do they operate here as a means of reinforcing satirical, comic or moral messages concerning a skepticism about medicine in general? Can this and other paintings of the subject be understood as a running commentary on two competing medical belief systems, one the long-established Galenic humoral theory and the other based on recent discoveries of the circulation of the blood? By comparing this painting to a number of similar works from the seventeenth century, this paper explores the ambiguous nature of the flask, to be read either as important equipment that reinforced the physician's expertise and status, or as a sign of rapidly changing attitudes to medical examination.

Room: 80.03.15 (Friday | 2:00pm)

colonise/decolonise

Artist in Residence Talk: Maree Clarke, wāni LeFère and Megan Evans

All art is a kind of confession, more or less oblique. All artists, if they are to survive, are forced, at last, to tell the whole story, to vomit the anguish up.

James Baldwin, *Nobody Knows My Name*, 1961

Maree Clarke, wāni LeFère and Megan Evans are Narrm (Melbourne) based artists who are friends, colleagues and collaborators. They work individually but in partnership based on collaborative conceptual ideas, being respectful of the power relationships between coloniser, immigrant and Indigenous identities that are the cultural crucible they work within. Maree Clarke and Megan Evans confront the impact of colonisation. Evans, taking the role of the coloniser, asks the audience to locate themselves in the ongoing violence of the colonial mind. Clarke responds to the impact of this violence through the traditional practices of mourning. wāni presents the provocation around what it means to decolonise both space and body outside of a white gaze. Together these artists will collide with the thinking of an academic conference with the aim to ask new questions and create new contexts.

Room: 08.04.19 (Friday | 2:00pm)

Transience and Afterlife: The Political World of Things

Convenor: Chaitanya Sambrani, Australian National University

Taking examples of the work of contemporary artists from China, Indonesia and Japan, this panel would address social, political, environmental and philosophical questions pertinent to 'the world of things'. Alex Burchmore's paper discusses Liu Jianhua's installations of massed ceramic replicas of consumable objects; Elly Kent focuses on Tisna Sanjaya's engagement with industrial waste in his restaging of Sundanese agrarian rituals; and Chaitanya Sambrani seeks to draw out the philosophical implications of Kohei Sekigawa's performance and video work dealing with quotidian objects. These case studies highlight responses to some of the most pervasive questions attendant on contemporary art's relationship with its aesthetic, political and historical context. Specifically, these papers aim to contribute insights into how artists harness and critique the politics of commodities – ranging from manifest realities in trade and exchange, to more subtle implications in ontological and epistemological terrain. In doing this, the papers raise questions not only of the afterlife of consumer objects, but the very fundamental effects that our immersion in 'the world of things' has on international relations, community dynamics and linguistic relationships at different scales, from the geopolitical to the personal.

Presenters:

Alex Burchmore, Australian National University

The Social Context of Massed Porcelain Display: Aesthetics, Politics and History in Liu Jianhua's Installation of Regular-Fragile at Oxburgh Hall, 2007

In 2007, Chinese contemporary artist Liu Jianhua installed a version of his Regular-Fragile series of massed porcelain displays in the Tudor estate of Oxburgh Hall, Norfolk. In all its manifestations, Regular-Fragile represents the artist's desire to reveal the transience of material existence, using overwhelming quantities of low-end consumables replicated in porcelain in China's 'Porcelain Capital', Jingdezhen. These evoke comparison with Liu's parallel projects Yiwu Survey (2006) and Export: Cargo Transit (2007), both of which more directly interrogate China's status as the world's leading exporter of low-end consumables and most prolific importer of industrial waste. At the same time, the Oxburgh Hall installation also recalled the European history of massed porcelain displays that achieved a peak of popularity during the eighteenth century, when carefully-curated arrangements of porcelain (primarily produced in Jingdezhen) could be found in stately homes throughout Europe. Yet Liu's contemporary revival of this tradition shifted the balance of power from owner to objects, casting off their usual confinement to shelves and cabinets. As in Yiwu Survey and Export: Cargo Transit, the sheer mass of things exposes the material realities of global exchange with an intensity so disruptive that Liu was forced to de-install his work four weeks before the scheduled date. This paper will examine the sentiments underlying this early closure, and the subsequent lack of critical attention given to the exhibition. It is my contention that this refusal to engage with the issues raised derives from Liu's own refusal to obscure the inequalities of global capital.

Ellen Kent

Plastic Relations: Tisna Sanjaya's Critical Recycling

Tisna Sanjaya is known for his intricate and expressive etchings, his performative interventions on public space, and his large-scale 'body paintings'. Tisna uses these diverse mediums to further environmental activism in Bandung, West Java, particularly in industrial Cigondewah, once his family's semi-rural home. Here he has built the IBU cultural centre amongst plastic recycling facilities.

Tisna's intermittent engagement with IBU has brought him international recognition and supported at least three dedicated exhibitions of work inspired by his experiences there. Catalogue essays and reviews often draw attention to the pigeon racing, tree planting, soccer matches and band rehearsals and other community activities that are purported to regularly take place there. Less commonly examined are the appropriated Sundanese agrarian rituals, in which the products of industrial waste substitute for more traditional offerings of rice, and exploited workers are elevated to become the subjects of oration and song. IBU has conventionally been positioned as a place of environmental healing and utopian imaginings – a site of 'social interstices' in the realm of relational aesthetics. This paper describes a more antagonistic role for IBU within Tisna's practice: a

site for carefully orchestrated encounters between lax government officials, marginalised residents, wide-eyed middle-class students and content-hungry media, all exposed to the confronting realities of the post-consumer phase of the industrial cycle.

Chaitanya Sambrani, Australian National University
Those [things] That Arise and Subside: Kohei Sekigawa's That (solo)

Through an analysis of Kohei Sekigawa's performance-video *That (solo)*, 2017, this paper will speculate on the nature of human relationships with aspects of the phenomenal world. Sekigawa's eight-hour performance-video consists of the artist naming individual aspects of the world (things, perceptions, events) as though recollecting them from memory. None of the named entities are represented in any way other than sound accompanied by neutral gesture. The work embodies a powerful yet gentle insistence on careful consideration of two aspects of our relationship with objects in the world, especially those not immediately or manifestly present before us. Firstly, Sekigawa invites the audience to re-cognise, via his speech and action, the essence of various physical and mental phenomena that comprise human experience. He seeks to remind each individual of their own remembrance of things. Secondly, the work highlights the tenuous ties that bind signifiers to their signified counterparts, especially in the sense that utterances such as 'that chair' can evoke unique associations for individual audience members, and that such evocations could be contradictory to each other.

This paper suggests that Sekigawa's work taps into several philosophical traditions that seek to understand the nature of the world and human understandings of it. In the midst of a tumbling tumult between real, unreal and hyperreal experiences, Sekigawa's work offers up a moment of truce. The work makes it incumbent on the viewer to enter a shared experience of evaluating the momentary and the everyday with deliberation and precision.

Room: 80.05.12 (Friday | 2:00pm)

Social Change, Art and The Archive 2
Convenor: Dr Drew Pettifer, RMIT University

Far from a nostalgic retreat to the past, returning to and reconsidering forgotten art and social histories can help illuminate the contradictions and complexities of our contemporary social moment. The 'archival turn' of the 1990s shifted critical engagement with the archive outside of the exclusive domain of history departments and into cultural studies, art history and the social sciences. Today archives no longer refer exclusively to sites of evidence, authority, memory and classification, but also to diverse modes of knowledge production, research methodologies, theoretical frameworks and information networks. The archive could be said to represent the historical limits of systems of knowledge, but it also determines how knowledge is exercised. Artists, art historians and curators are ideally placed to interrogate the archive because they approach archives not just as sources, but as subjects of creative research. This cross-disciplinary reframing of the archive in the arts has the power to reshape histories, memories and meanings.

This panel will explore and engage with artists, art historians and curators using archival-led processes to research social histories of and/or through art. In particular, we are interested in interrogating the possibilities of researching overlooked art and social histories as a means of agitating for contemporary social change. We invite papers across the expanded field of archival research, whether physical or digital, official or informal, institutionally-sanctioned or culturally-constructed. We especially welcome submissions that engage with the relations between art and social histories across gender, sexuality, race and class concerns.

Presenters:

Dr Mikala Tai, 4A Centre for Contemporary Asian Art
Obscured Archives: Exhibitions as Archives of Political Policy

In 1958 Australia was host to two publicly funded exhibitions of Japanese art, 'The Hiroshima Panels' by Toshiko Akamatsu and Iri Maruki and 'Contemporary Japanese Art'. At the time Australian public opinion of Japan remained anchored by post Second World War sentiment that cast Japan as an aggressor. These two exhibitions were strategic partnerships between the Australian and Japanese governments that sought to forge new understandings of Japan within Australia and to foster greater ties within the region. The gently radical strategic aim of this programming was to shift Australia public opinion through utilising arts ability to evoke empathy and understanding.

Despite receiving record attendances across state museums these exhibitions fall out of major narratives of Australian exhibition histories. While 'Two Decades of American Painting' is lauded as reimagining the United States in the post-war era these exhibitions fail to be recognised for the intrinsic political role they played ten years earlier. Revisiting government supported exhibition archives is an imperative act of remembrance as they are visual documents of political policy and demonstrate shifts in allegiances and allies. This paper will examine the shifts that these two exhibitions helped usher in, tracing public opinion and political networks that supported the recasting of Japan as an integral part of Australia's future in the later twentieth century.

Dr Stuart Bailey, Sydney College of the Arts, University of Sydney
Redback Graphix and its Aftermath

Between 1979 and 1994 Redback Graphix was an art and design collective known and respected for its political activism. Grass-roots in its relationship to politics, the collective designed posters that were plastered in public spaces throughout Australia and beyond. The ethos of Redback Graphix was democratic and egalitarian, with a special bent to give voice to the marginalised and oppressed. They addressed economic inequality, advocated for fairness in the workplace, promoted union membership and focussed on issues affecting migrants. Today, these posters provide rich insight into social issues of the 1980s and '90s, and are a model of political engagement for artists, designers and activists.

The recent exhibition 'Fresh Blood: Redback Graphix and its Aftermath', 2018, curated by Wendy Murray and Stuart Bailey installed the posters of Redback Graphix in dialogue with contemporary works by artists Mini Graff, ZAP!, Blak Douglas, Alex Latham, PITS and CAMO. The exhibition highlighted how issues addressed by Redback Graphix in the 1980 and '90s are still relevant to contemporary art and artists, many of whom chose printmedia as a key dimension of their practice. They vouch for the fact that the poster is perhaps not as otiose or as out-of-date as some may have us believe. Thus this paper poses the question: Why are political posters still relevant in the age of social media, and how have the issues they address shifted since the era of Redback Graphix?

Toby Miller, Monash University

The Curious Afterlife of John Vickery's Commercial Art in the Age of the Internet

When John Vickery left Australia on 1 January 1936 he was following the familiar path of Australian artists who look to overseas to further their study and ultimately careers. However, unlike many of his successful expatriate contemporaries, Vickery's travels to the USA and Europe softened rather than hardened his desire to be 'an artist'. Having less means than many ex-patriates who preceded him, Vickery's travels were funded by freelance commercial illustration work and he eventually settled in the U.S.A where married life, and the demand on his skills as a commercial illustrator saw his aspirations to be an artist put on hold. Vickery would not return to painting as an expressive mode until the post-war breakdown of his marriage lead him to take up art seriously once again. During this hiatus, however, Vickery produced a vast number of commercial illustrations that are now considered to be classics of the golden age of magazine and poster illustration. In fact, many of the works produced during this period have achieved a level of recognisability that far outstrips Vickery's own status as an Australian artist. The purpose of this talk is to draw attention to a number of these works and to examine their place within Vickery's oeuvre both then and now. By examining this 'unofficial' archive, one that has re-emerged in parallel with the trend towards digitisation and digital image proliferation, we gain insight into Vickery's art and a new perspective on the social milieu in which it developed.

Room: 80.09.06 (Friday | 2:00pm)

The Social Context Does Not Exist

Convenor: Robyn Adler, Centre For Ideas, Victorian College of the Arts, University of Melbourne

Playing on Lacan's infamous statement 'The Woman does not exist', this panel, in format of a tribunal that intends to deliver a decision, puts into question the very notion of the social context and the implications this has on judgement. Lacan's statement and his formulas of sexuation, are far from the erasure of Woman, but point to the fact that she is not-all in the phallic function, meaning there is something in her that keeps escaping the universal. There is no closed set that would define a universal 'all women' and thus she must be taken in her radical singularity, one-by-one. This is later generalised so that it applies to all speaking beings, not just the ladies. And this is good news for collective action and politics since the subject by definition, cannot be exhaustively represented. Could we think about social context in a similar way? Is social context just the reiteration of identity politics that insists simultaneously on sameness and exclusion? Are there other ways of engaging with otherness that could lead to a re-invigoration of critique and notions of authority on the side of the subject, not on the side of sovereign power or the law?

Presenters:

Sandra D'Urso, University of Melbourne

On the Political Origins of Genital Panic and the Securitarian Response to Deborah de Robertis' Mirror of Origin (2014).

On May 29th 2014, performance artist Deborah de Robertis entered the Musee d'Orsay in Paris and staged her impromptu performance, *Mirror of Origin* (2014), igniting the attention and ire of d'Orsay's security staff. De Robertis sat in front of Gustave Courbet's canonical painting, *L'Origine du Monde* (1866), which famously depicts the vulva of a reclining and headless woman – also the backdrop for de Robertis as she mirrored the pose for unsuspecting visitors at the museum. The security staff made attempts to obscure de Robertis' body and later sought criminal charges against her. *Mirror of Origin* exposes the symbolic economy that underscores histories of artistic canonicity, showing that Courbet's representation of the sexed and headless body is authorised by the institution while also resting on the repudiation and punishability of de Robertis' body. The performance sparked a chain of events that calls into question the gendered nature of securitarian responses to nudity in an institutional setting. Securitarianism is often associated with the advent of neoliberal reform, implemented in museums and galleries in recent decades through strict occupational health and safety protocol among other policies. This chapter suggests a longer genealogy for tracing the origins of 'genital panic' – also the title of Valie Export's 1969 performance. I turn to a short passage in Thomas Hobbes' *Leviathan* (1651), to suggest how the civic category of 'woman' is used to invite sanctions on an array of outsider figures, which have long been constituted as threats to security, in a European political imaginary.

Edward Colless, Victorian College of the Arts, University of Melbourne

Nondescript

In Edgar Allan Poe's short story, 'The Man of the Crowd', an anonymous flâneur amuses himself by gazing out the smoky window panes of a London coffee-house throughout an evening. In his smugly analytical gaze, this narrator can read the typology and racket of the surging crowd outside as easily as he reads the newspaper on his lap. But his idle fascination and self-congratulatory recognition of character types is suddenly interrupted by figure whose appearance, although nondescript, defies classification and even description due to its 'absolute idiosyncrasy.' Despite assiduously following this figure – if we can call it that – for the entire night, traversing the city without pause and without rest (down alleys, across bridges, dawdling in squares, in and out of taverns), the narrator can gain no sense of purpose in the restless momentum which, paradoxically with hysterical mimicry of the social field, brews this figure as conspicuous and unmistakably singular although with an indefinite, if not even infinite, identity. A hallucinatory blot, phantasmic hole and emblematic acephalic blob all at once, this thing – despite its eponymous status as a personified representative, distillate or essence of the crowd – is a scintillating occultation of the

social sphere. This is not the generic abstraction of the social, but – in Poe’s verdict – its ‘genius of pure crime.’ Its pedigree incorporates monstrous, nameless creations hatched from grimoires and gothic laboratories, and its progeny include global AI entities, contagions of the undead, and the cyborgian tentacular sprawl of social media.

Nusra Latif Qureshi
The Specifications of a Doubt

Central to an/any art practice is an intent of the concept and the intentionality of material. The artist is required to explain her intent in terms of her traditional values, whatever they are assigned to be. Does she carry the burden of her civilization and its material manifestations?

Room: 80.03.14 (Friday | 2:00pm)

Open Paper Session 8
Jill Carrick, Monica Lee Steinberg, Giles Fielke & Nicholas Hausdorf

Presenters:

Jill Carrick
Displacing the Colonial Eye: François Dufrêne’s Critical Toponymies

In what ways did 1960s art in France engage with French colonies; so-called ‘postwar’ wars of independence? This paper focusses on an intriguing if little-known Fluxus artists’ book by François Dufrêne and Daniel Spoerri titled *L’Optique moderne...D’inutiles notules* (1963), and presents a case study of its text-image relations through the contextualizing lens of political conflict. Historical records (both official and unofficial) clearly articulate François Dufrêne’s anti-colonial perspective on the Algerian War of Independence. Yet the majority of his artworks do not overtly declare a position on colonialism: indeed, ambiguity and playful polysemy characterize his oeuvre. Parsing Spoerri and Dufrêne’s book for its intricate word-plays and fractured toponyms, this paper resituates *L’Optique Moderne* within the context of linguistic displacement and decolonization.

Monica Lee Steinberg, University of Hong Kong
Art Chasing Fraud: Parajournalism and Transmedia Storytelling

Artists such as Mark Lombardi, Paolo Cirio, Joana Hadjithomas and Khalil Joreige, and Paolo Woods and Gabriele Galimberti have realized projects which deconstruct complex systems hidden below layers of subterfuge and misdirection, merging original research with creative practice. Through multiple formal languages, the artists trace the transactionary pathways of global tax evasion, fraud, and corruption. This form of transmedia storytelling has emerged as an important practice in recent art – one which is discussed as the documentary-, pedagogical-, and journalistic-turn, as well as the more recent, aesthetic journalism. Here, however, I am not interested in considerations of the artist as witness, reporter, or documentarian of a contemporaneous environment. Rather, I am interested in plotting connections between experiments in information gathering and sharing, and broader shifts in how that information is distributed and valued.

The shorthand I propose for discussing art which narrates in a ‘proximal system,’ alongside but also separate from the practice of reporting, is parajournalism. Like a personal blog as opposed to an investigative news article, parajournalism is related to but remains separate from professional journalism. While journalism is ideologically grounded in fact-based narratives and corroborated sources, parajournalism interweaves statistics and personal accounts into a story less bound to facts than to the visualizing of systems through an aesthetic lens – spotlighting a larger, but no less real, issue. While the artist-practitioners under consideration here make no claims to journalistic authority, they nonetheless mobilize the tools of the trade to tell a story.

Giles Fielke, University of Melbourne & Nicholas Hausdorf
Ambivalence: Lutz Dammbeck’s Art and Power

If the vicissitudes of contemporary art and its relationships to politics remain permanently unsettled, then there could hardly be any artist who embodies the historical instability and uncertainty of German history better than media-artist and filmmaker Lutz Dammbeck. Dammbeck worked as an artist and animator in the GDR, and created animated short films. Film was one place for critical artists and dissidents to produce subtle sociopolitical reflections and commentary on the repressive East-Berlin dictatorship, precisely because of the ambivalence of images. As a result, some of Dammbeck’s work fell victim to censorship and some of his exhibitions were prohibited. In 1986, Dammbeck and his family were finally allowed to leave East Germany.

Arriving in West-German Hamburg, Dammbeck meanwhile refrained from the temptation of many a dissident to uncritically (and profitably) join in the pervasive chorus of early 1990s liberal-capitalist triumphalism. Rather, the artist retained a more nuanced and critically observing position. This distance of the observer characterises a series of documentaries he produced between 1992 and 2004, later assembled as the tetralogy ‘Art and Power’. This paper will engage with Dammbeck’s series, focussing on his aesthetic strategy of ambivalence and its availability to the documentary form, in the context of a recent screening of the films at the University of Melbourne in August 2018.

Room: Kaleide Theatre (Friday | 2:00pm)

Milli's Awakening. Black Women, Art and Resistance Film Screening and discussion presented by Natasha A. Kelly

In the works of many Expressionists Black women were merely portrayed as 'objects of desire'. The German painter Ernst Ludwig Kirchner (1880-1938), for example, was less interested in exploring the anatomy of the female body. Rather, he wanted to feel his own manhood through the alleged »bondage to nature« of his motives. In 1911, at the height of German colonialism, he painted *Sleeping Milli* naked on a couch. His only source of inspiration was his male potency. While numerous art historians take the aesthetics as well as the sexual fantasies of Kirchner in focus, this panel wants to immerse in the thought and emotions of his 'muse' and let Milli awake figuratively. In my documentary film *Milli's Awakening* eight female Black German artists of various generations, who have overcome the common colonial stereotypes and have formed their own self-determined identity as Black Women within the white German majority society, have their say. In sequential short-films woven like quilts onto each other, they report on their challenges in and with German art institutions, visual representation, and political and social exclusion. The following lecture and discussion with me as a visual communication sociologist and film-maker will ask: Where can international artists and curators build on the experiences of these women? Which strategies can be brought together? Which must be re-thought? Thus, art does not only form the architecture of the film, but is also presented as the foundation for the social and political activism of the interviewees.

Friday | 4:00pm | parallel sessions

Room: 80.04.11 (Friday | 4:00pm)

Navigating the Hyphenated Space between Cultures

Convenor: Dr Tammy Wong Hulbert, RMIT University

'Hyphenated' was an exhibition exploring the Asian-Australia diaspora, featuring the work of ten Victorian contemporary artists at The Substation in March 2018. The exhibition critically engaged with the construction of an Asian-Australian Identity by focusing on the complex and layered space existing between cultural constructions, the hyphen, to interrogate the broad notion of an Asian outlook in contemporary Victoria. Presenting diverse voices, experiences and generations of the Asian-Australian experience, the exhibition sought ways to break away from the stereotype of the Asian voice as a singular cohesive community. Co-curator and artist, Tammy Wong Hulbert, with exhibiting artists Rhett D'Costa and Sofi Basseghi, will discuss how living in the hyphenated space between cultures has informed the curatorial concept and their art practice and works in the show. Tammy, an intergenerational Australian of Chinese descent, will present and reflect on her role as the co-curator of the exhibition and how her socially engaged projects, developed with migrant communities, focuses on issues of transience, mobility and belonging. Rhett will consider the role of post-colonial theory as a way to interrogate connections to his Anglo-Indian history, and Sofi will reflect on her work investigating the challenged position of women in contemporary Iranian society.

Presenters:

Dr Tammy Wong Hulbert, RMIT University

Considering the Hyphenated Space

As co-curator of the exhibition 'Hyphenated' (The Substation, March, 2018), Tammy Wong Hulbert will present and reflect upon the exhibition and consider the curatorial framework of working with artists who identify as Asian-Australians based in Melbourne. The exhibition presented the work of a diversity of Asian-Australian contemporary art practices, focusing on the 'hyphenated' space, the complex and layered space between cultures. Also as an artist in the exhibition, she will reflect upon the importance of curating amongst a community of practitioners in order to converse with ideas and concerns of each of the artists, emerging from the curatorial process. Each of the artists presented works which uniquely presented their own circumstance and outlook. Ultimately the artists were unified by the underlying narrative of the shifting rights of the individual in various societies and how this impacts upon us personally. Artists included Rushdi Anwar, Sofi Basseghi & Ehsan Khoshnami, Andy Butler, Rhett D'Costa, Tammy Wong Hulbert, Nikki Lam, Eugenia Lim, Slippage, Vipoo Srivilasa and Hoang Tran Nguyen. Co-curated by Phuong Ngo and Tammy Wong Hulbert

Dr Rhett D'Costa, RMIT University

Becoming Differently

The exhibition premise exploring the Asian-Australian diaspora, and the title 'Hyphenated', intrigued me simply because it was the first time I would show my work under an ethnically defined thematic, and because as an Anglo-Indian I have always had to navigate the hyphen in my own ethnicity. Now I would have to negotiate a double hyphen as an Anglo-Indian-Australian. This paper will discuss an installation developed for the 'Hyphenated' exhibition held at The Substation Gallery, Melbourne in 2018. The installation *Becoming Differently* (2018) draws on ideas of migration, place, belonging and identity as it relates to culturally composite ethnicities, specifically the Anglo-Indian community. It alludes to identity as always in formation, and that these shifting forms can potentially differ to normative ways of thinking about identity.

This paper explores the Anglo-Indian's dual ethnicity, revealing uncertainty contained in the indeterminate space they occupy and the conflicting and often discursive position of being both compatible and incompatible with aspects of Indian and British/European cultures. Drawing on my own personal experiences, this position becomes doubly conflated and complex as a consequence of migration and relocating to the Australian bush, a space steeped in its own unreconciled histories between indigenous and white settler cultures. This paper puts forwards its primary enquiry of how a space of 'in-betweenness' can emerge in the context of place, belonging and identity in the context of contemporary fine art, and how Anglo-Indian-Australian identity emerges, evolves and shifts in the context of nationalism, culture, community, history and location.

Sofi Bassghi, RMIT University

Elusive Paradise

I will be discussing a multi channel video installation work entitled *Elusive Paradise* within the context of my extended artistic practice. This work charts the experiences of Iranian women living in Australia and in Iran where my own lived experiences as a woman of mixed heritage living in Australia are interwoven. It is an extension of my practice-led PhD project entitled *Narratives of Emergence*, which investigates the complexities and contradictions within contemporary Iranian society from a female perspective.

Through my practice, I have been following and seeking narratives relating to the lived experiences of Iranian women of my own generation, women born after the 1979 Islamic Iranian Revolution. I am especially interested in untold narratives of rebellion against family expectations together with resistance against superstitious belief systems, social, cultural and religious pressures, manifested through women's appearance and behaviour. My projects investigate the affect on women living under the duality of a dominant patriarchal legal system yet in a fast-paced and contemporary society. My artwork interweaves lived experiences together with fictitious narratives informed by Persian culture set in a landscape where the boundaries of dream and reality are blurred. It depicts a woman's struggle having to battle multiple personas while rebelling against a society whose moral and social compass is everchanging.

Elusive Paradise is a body of work exhibited as part of 'Hyphenated' curated by Tammy Wong Hulbert and Phuong Ngo at The Substation in 2018. The work was filmed in Iran in collaboration with Michka Mansour and exhibited in collaboration with exhibition designer Ehsan Khoshnami and sound artist Ai Yamamoto.

Room: 80.04.06 (Friday | 4:00pm)

More-than-human Social Relations in the Anthropocene: Art, Extinction and Nonhuman Futures at Home and Abroad

Convenors: Louise Boscacci, University of Wollongong and the National Art School & Pip Newling, University of Wollongong

The work of art in the Anthropocene is under interrogation by contemporary artists, theorists, historians and curators. New collaborations across the emerging open-field of the postconventional humanities and arts are creating alternative critical frameworks to engage with: the human is more-than-human and the social is an ecosocial domain in this age of extinction and climate change. In the past forty years, as scientists and environmental humanists have recently documented, the abundance of thousands of monitored animal species on the planet more than halved. In Australia this year, a new scientific assessment of imperilled fauna warns of a coming wave of bird and mammal extinctions in the next two decades if there is no change to cultural business as usual. This adds to entangled histories of colonisation and species extinctions regionally, most notably of Australian mammals and New Zealand birds.

Art has long been a site of experimentation, debate and speculation, nuanced translation, and active intervention. We ask: What is the work of art and art history in confronting extinction now? How are contemporary artists in Oceania engaging with transformed and precarious naturecultures or Country? What is the role of art historians, theorists and curators in this conversation? Can new perspectives be gained from socially engaged and participatory art methodologies alongside exhibition practices and scholarship? How can art communicate, intervene or create alternative frameworks for more capacious nonhuman futures? We invite papers and presentations on practices, case studies, collaborative projects, and alternative pathways that engage with the new age of extinction at home and abroad.

Presenters:

Louise Boscacci, University of Wollongong

Melomys And The Anemometer: Unsettling Climate Change Extinction in a Photograph and New Interdisciplinary Ecobiography

Lean into the wind and listen. From the top of the lighthouse, call out across the strait into the warm dark: *Dear Ruby, where are you now?* In 2016, devastated Queensland scientists announced the extinction of the first Australian mammal directly connected to anthropogenic climate change. The Bramble Cay Melomys – *Melomys rubicola* – known from a sole population living on a sand cay at the northern tip of the Great Barrier Reef had completely disappeared. In their report is an unsettling photograph taken a mere thirty-six years ago when hundreds of animals thrived on the island. This paper begins with the haunt of that photograph to trace and retell this extirpation story as an *ecobiography*, drawing investigative and generative art-based practice into conversation with the scientific account of one small mammal's demise. Artful work, in alliance with but unbound by the need for falsifiable metrics crucial in scientific research, can open up the prevailing necroaesthetics of extinction narratives to questions of affect, beauty, wonder, idiosyncrasy and the value of more-than-human cultures – and to untold life and death stories of individual animals captured in photographs or held as bodies in the zoological archives of museums. The more-than-human ecobiography is textual, visual, sonic and material in its methods and manifestations. This is the second instalment in an art-science project on wit(h)nessing, reanimating and unsettling mammal extinction stories to give voice and energy towards crafting more capacious co-species futures in Australia: *Thirty Living Ecobiographies for Thirty Extinct Mammals*. This, in the larger press and pulse of a transforming planet.

Lisa Chandler, University of the Sunshine Coast

Sites of Connection: Combining Artistic and Scientific Approaches to Investigate Endangered Plant Species

This paper examines the work of artist Donna Davis, specifically her projects *The Plant Room* (2013) and *Unseen* (2015-2018), in which she draws on residencies at the Queensland Botanical Gardens and long-term engagements with the Queensland Herbarium. In both these series, Davis focuses on endangered plant species and the vital interactions and functions they perform within wider ecological systems, whilst also highlighting the ecological implications of species loss. Central to Davis practice is engaged enquiry and extensive interactions with environmental scientists, bringing together different knowledge systems and approaches to generate both scientific and creative outcomes. For *Unseen*, Davis undertook a systematic year-long period of field research at a single site dominated by the endangered Swamp Tea (*Melaleuca irbyana*), providing valuable data to the Queensland Herbarium regarding the presence of certain fungi which form a mutually beneficial relationship with the endangered plant species. Additionally, the exhibitions which resulted from her investigations provided an imaginative means of complementing scientific discourses and connecting wider audiences with unseen and unknown aspects of ecological systems – and their vulnerability to Anthropogenic impacts. The paper draws on Davis' work to highlight the role that artists can play in working with scientists to engender enhanced awareness of ecological systems so that they might be better valued and nurtured.

Lea Kannar-Lichtenberger, Sydney College of the Arts

Propelling the Dystopian: The Bucket List Desire for the Authentic

This examination of two World Heritage locations, Lord Howe Island and the Galapagos Islands creates a colonialist discourse into the tourist as consumer. Between the baby boomers' 'bucket list' and the millennials' 'selfie shot' the transient migration of tourism around our globe is being shaped by online culture. This paper is an analysis of how consumerism, at the core of our society manifested in tourism, sits on a precipice. Contemporary civilization shifts between the desire to exploit another holiday

destination and the pressing need to protect the terrestrial and marine life that inhabit these remote spaces for future generations. Through my onsite investigations (as artist traveller) and theoretical analysis I bear witness to moments in time. Across video, sound and installations, my creative inquiries function as one way to initiate awareness about the impact contemporary society and the tourist is having in places once deemed only for the experienced intrepid trekker. Deploying an interdisciplinary eco-critical vision that traverses the traditional disciplinary boundaries between the sciences and humanities, these explorations are just one small part of a greater discussion of how society's seemingly simple actions in travelling potentially have a disastrous 'butterfly effect' on such remote and utopian destinations.

Richard Read, University of Western Australia

The Anthropogenic Aftermath of Molyneux's Question in Nineteenth-Century American and Australia Landscape Painting

In his 'Essay Concerning Human Understanding' (1689), John Locke tackled the question posed by his friend, the Irish philosopher William Molyneux, of whether a blind man newly restored to sight would be able to distinguish between a globe and a cube without resorting to touch, the only faculty through which s/he could have prior knowledge of their solid shapes. Since Locke grounded his account of perception in analogies with painting, the Question has always interested critics and artists.

In a previous paper to the AAANZ I considered its use in British Romantic aesthetics, whereas here I show how it determined whether colonial artists chose to apprehend the spatiality of landscapes meagre in Western historical associations either by empirical means or by direct visual revelation, as Ralph Waldo Emerson claimed by employing George Berkeley's response to Molyneux's Question. Setting the Question in the context of nineteenth-century scientific and theological understandings of natural relationship, I use Anthropogenic perspectives to speculate on what environmental impact either negative and positive answers might have fostered. In a period when species extinction, including human extinction, had just been conceived of, I compare Thomas Cole's American paintings with Eugene von Guérard's Australian paintings to show how Molyneux's Question was either used to screen out non-human relevance from painting or used in ways that anticipate today's anthropogenic understandings of an unstable, multi-state earth that 1) challenges the separation of human and non-human spheres, 2) implicates human agency in natural catastrophe, and 3) refuses to decentre the rest of creation.

Room: 80.02.02 (Friday | 4:00pm)

Making space: Field Notes from a Creative City

A performative debate by Martyn Coutts, independent artist & and Lynda Roberts, Deakin University, with panel mediator Emily Sexton

Melbourne is growing at an extraordinary pace and with it, the demands on public space. How can Melbourne's public sphere support social, experimental and artist-led practices that offer alternative viewpoints? What are the shifts in production that artists as well as local authorities need to negotiate within this increasingly contested field? Working from multiple viewpoints, this panel will critically examine two City of Melbourne initiatives and specific project outcomes from *Test Sites* (2015-18) and *Melbourne Biennial Lab* (2016). Both programs were inspired by the iterative nature of artist laboratories as a propositional and process driven approach to develop situation-responsive temporary public art, but in reality, what can be gleaned in hindsight?

Framed as a performative debate, the session will entail two presentations from Lynda Roberts (role: commissioner) and Martyn Coutts (role: commissioned artist) discussing their respective experiences. Projects include Field Theory's *9000 Minutes*, a sprawling durational performance artwork that gave a platform to stallholders, managers and shoppers of Queen Victoria Market in Melbourne; and *The Fire Within* a participatory audio project for Bourke Street Mall, Melbourne that meditated on urban public spaces, the people that use it and the events that happen there. A discussion will follow based on questions gathered from AAANZ participants from a pop-up mobile *Public Field Office* during the AAANZ conference proceedings. These accumulated insights will consider new modes of enabling artistic activity within Melbourne's public realm and a guide for both artists and commissioners to creatively work with and within civic systems.

Room: 80.02.03 (Friday | 4:00pm)

Between Picture and Object: Painted Material Cultures 1500-1800 2

Convenor: Dr Erin Griffey, Auckland University

This session explores the relationship between images and the objects depicted in them. Knowing about people's possessions is crucial to understanding their experience of daily life, how they saw themselves in relation to their peers, and what their aspirations were in relation to the society they lived in. While in recent years a great deal of attention has been directed at real objects that survive from medieval and early modern Europe, including everyday objects, less attention has been directed to painted material culture. Yet in many cases what survives is only a fraction of what existed, particularly in relation to dress, decorative arts and textiles, so that the painted image of an object may provide critical evidence for its use. Our session hopes to address this gap, particularly focusing on how representations of painted material culture help us to understand how objects were used, what value was placed on them, and how people felt about them.

Presenters:

Associate Professor Erin Griffey, Auckland University

Re-Dressing the Evidence: The Relationship Between Documented and Depicted Dress in the Portraits of Henrietta Maria

Dress historians have traditionally used portraiture as evidence of clothing as it was actually worn at a particular time. If portraits document clothing, it is worth asking the extent to which portrayed dress matches with accounts of actual garments made for a subject. Queen Henrietta Maria (1609-1669) is a particularly suitable case study, both because her portraits are so well known to art historians and dress historians, who have used them as evidence that she dressed in the English style after her marriage. However the accounts from her cutters, mercers, tailors and embroiderers survive, and they suggest that the queen, far from embracing a specifically English style, had a wide array of clothing in a range of styles. Moreover, the portraits that present the queen in 'English' dress validate the queen's position at the Stuart court, but they do not necessarily offer a representative view of the more varied garments she wore.

Dr Lisa Beaven, La Trobe University

Seeing and Touching Painted Material Culture

This paper seeks to explore painted and printed images of a range of specific objects, specifically rosaries, jewellery and snuff boxes in paintings and prints in the early modern period, from the perspective of the senses. Scientific advances have underscored the sophistication of sensory modalities, demonstrating that multiple sources of sensory information have to merge in order to perceive the external environment. These findings have encouraged art historians in recent years to examine the visual beyond vision, and to question how other senses might be implicated in the process of looking. Sight and touch are linked in a cross-modal arrangement in the brain, revealing that when looking at an object, the brain not only processes what it looks like, but also processes what it feels like. How do printed and painted images invite the viewer to understand the material qualities of painted objects, by means of the haptic, and to what extent do such images effect the virtual animation of such objects? And finally in what ways does the painted treatment of material objects speak to a different kind of touch, that of the artist, whose virtuoso representation lies behind such representations?

Dr Katrina Grant, Australian National University

The Painted Garden and the Virtual Garden

This paper will look at the representation of several painted gardens from seventeenth-century Italy. The ephemerality of gardens means that paintings (along with prints, drawings and written descriptions) are often used to help us understand these spaces that are lost or substantially changed. As part of an ongoing project to experiment with the use of 3D reconstruction and VR to 'rebuild' lost spaces, I have been critically examining these representations to try and understand what they can tell us about how such spaces were designed and experienced. There is also a need to understand the idealisation of such spaces, not only to avoid treating a painted garden as a 'snapshot' of reality, but also to understand how the painted representations of such spaces (which often conflated real spaces with mythic spaces) transformed the audience's imaginative idea of real gardens.

Room: 80.03.15 (Friday | 4:00pm)

Art as Active Agent: Democracy, Pluralism and the Production of Knowledge

Convenor: Dr Fiona Lee, The Rogue Academy

Once an experience of a work of art is radically untethered from a singular object or location, its capacity to eclipse and transform traditional systems and circuits of display and consumption might be more easily realised. As contemporary art is now accessed in numerous ways and across multiple materialisations, situations and locations, it is increasingly important to consider ways in which art is connected with broader social, political, economic and environmental systems.

In *Forgetting the Art World* (2012), Pamela Lee's Heideggerian description, work of art's world, accounts for a shift in focus from the 'art world' itself to the work of art's world. Once we begin to consider the world of a work of art at a point where there is less concern for a passive form or product to be consumed, and rather with the idea of art as active agent, we can begin to more actively rethink the way in which systems of dominance might be reconfigured.

Taking the impetus from a Community of Inquiry (COI) approach, adopted from The Philosophy for Children movement of the 70s, as a methodology for concrete action, this panel will present alternative models for the production of knowledge that are considered at once counter to, and complicit within, dominant systems of authority.

Drs Lucas Ihlein, Sean Lowry, Jen Rae and Fiona Lee and PhD candidate, Rosemary Forde present a range of approaches, traversing models of art production, participation and dissemination that deal with environmental management, food dissemination, art evaluation, social agency and curatorial pedagogy while at the same time acting as agents and objects in new platforms for knowledge production.

Presenters:

Dr Sean Lowry, Victorian College of the Arts, University of Melbourne

Project Anywhere: Representation and Evaluation Outside Traditional Exhibition Circuits

Today, artists are increasingly working across spaces, places and temporalities well-beyond the limits of traditional exhibition formats. Accordingly, much activity is more concerned with events, actions, sites, relations and processes than with discrete outcomes. Artistic knowledge production can be potentially represented in multiple ways and materialisations as it moves between modes of conception, production and dissemination. This presentation will explore challenges associated with presenting, experiencing, discussing and evaluating art outside traditional exhibition formats and circuits. In particular, it can be

difficult to determine how and when radically intermedial projects presented outside traditional circuits are best evaluated or represented. Although most established models tend to focus upon evaluating and presenting an artistic project at its perceived point of realisation or conclusion (documentation/experience), Project Anywhere is focussed upon evaluating artistic projects at the proposal stage (speculation).

Project Anywhere is a global blind peer reviewed exhibition program dedicated to art at the outermost limits of location-specificity. Although descriptions and images of hosted projects are featured on its website, Project Anywhere is neither an online exhibition nor a journal. It is perhaps best imagined as an exhibition comprising the entire globe in which the role of curator is replaced with a peer evaluation system. Significantly, all proposals are comprehensively reviewed by 4 artist academics of international standing and all applicants receive a comprehensive compilation of critical feedback. At the cessation of the hosting period, all artists are invited to present at a biennial conference supported as part of a partnership between the Centre of Visual Art (University of Melbourne) and Parsons Fine Art (Parsons School of Design, The New School).

Dr Lucas Ihlein, University of Wollongong

Sugar vs the Reef? Socially Engaged Art and the Composting of Diverse Knowledges

Complex environmental management problems tend to cross disciplinary boundaries, yet people are often constrained by clearly defined professional roles. We (Lucas Ihlein and Kim Williams) are artists who have, since 2014, been working in Queensland, Australia, at the intersection of industrial agriculture, social history, and environmental heritage. Our project *Sugar vs the Reef?* considers the relationship between the sugarcane industry and the plight of the Great Barrier Reef. The agricultural catchment which runs off into the Coral Sea affects the ecology of life on the reef – and so land and sea can properly be considered to be bound together as a lively mega-object, or *worldscape*.

During the four years we have engaged with this *worldscape*, we have continually expanded the scope of our socially-engaged art project to consider the myriad factors at play: government policy and agricultural extension; the everyday lives of farmers; the global commodity trade of sugar; nitrogen run-off from farms to the sea; carbon emissions and their effect on the reef; labour histories of slavery in Australian History; Aboriginal displacement from farmland; and so on. We have become familiar with grasses, flowering forbs, corals, algae, 'weeds', legumes and brassicas, as well as an array of chemicals and bio-brews. We have been exposed to the wisdom of octogenarians and teenagers; Australian South Sea Islander cultural workers; Yuwibara Elders; traditional farmers alongside the new wave of regenerative agriculturalists; and natural resource managers.

This chapter weaves some of the stories emerging from our work. As we sift, mix, process, and pass what we learn back and forth between these groups and individuals, the energetic 'nutrient' that emerges is also shared with the world beyond Central Queensland. Our social exchanges are, in this sense, 'composted', churned, refined into narrative and action – and in our case the composting metaphor draws richly from the actual soil of the sugarcane farms we visit regularly as part of our research.

Dr Jen Rae, Deakin University

Art As Data Generator: Preparing for Disaster through Disruption and Surprise

In the context of what Margaret Atwood calls 'everything' change, how we generate, validate, and transfer skills and knowledges now may be vital for future survival. The urgent nature of impending climate impacts, in an increasingly complex socio-political climate, means that the problems we will need to address in the future provides fertile ground for trans- and pan-disciplinary collaborative practice.

Perhaps bees have some of the answers. This paper reflects upon the patterns and conditions of creating works in the context of disaster preparedness through the immersive and durational work of Fair Share Fare (FSF), specifically Apitherapy Quarantine (AQ). The AQ is a multiplatform creative work in collaboration with a colony of bees, presented at Arts House for the third iteration of the *REFUGE project* – a 5-year transdisciplinary collaboration that explores the role of the arts in climate-related disaster preparedness. In 2018, *REFUGE: Pandemic* explored the health impacts of climate change: epidemics, grief, isolation, stigma, and anxieties invoked through the language of disease.

The AQ, along with other FSF projects act as data generators with embedded mechanisms for translating complex data through experiential learning that point to what Hannah Arendt calls 'startling unexpectedness'. The AQ was created in response to what is seemingly an increase in 'quarantine' and 'isolationist' thinking in today's world. By focusing on 'big', sometimes 'imagined' or 'fake' threats, we limit our ability to see what may be a greater danger lurking. It is through such unexpected surprise or 'penny drop' moments, where new knowledge and understandings may emerge, challenging what might be the ignorance that makes us more vulnerable in these complex times.

Rosemary Forde, Monash University

Exhibition as Study: Curating in the University

This paper reflects on my recent PhD research project *Art holds a high place in my life | Damp: study of an artist at 21*, which sought to bring the curatorial activities of exhibition and public display together with the research, teaching and learning activities of a university art school. Through this case study, I discuss the curatorial model of 'study' – one that leverages its pedagogical setting and tools to directly address and engage small, localised audience groups as 'cohorts'.

The 'exhibition as study' is offered as a model that seeks a crucial role for the curatorial as it enters the academy. It demonstrates one way in which the curatorial within the university can do things that traditional art history cannot (in terms of dealing with the contemporary), and that public institutions tend not to (in terms of audience requirements). While acknowledging the question of critical distance as a source of tension between art history and curatorial scholarship, I argue for the value in the curatorial's contribution as a para-art history, particularly as it pertains to contemporary practice and to localised art histories.

Room: 80.04.19 (Friday | 4:00pm)

Australian Art Practice in the Context of Urban China: Media, Policies, and Social Engagement
Convenor: Wilson Yeung Chun-wai, RMIT University

In recent years, large-scale and festive art events such as contemporary art exhibitions, biennales and art fairs have rapidly grown in Asian-Pacific cities. Artistic events actively assimilate international perspectives and increasingly blend with local cultural and economic imperatives. As a result, these international events have affected the development of local communities regarding traditional arts, crafts, values, modes of practices and governmental art policies.

What are the strategies used by Australian artists in China? How did they communicate with and engage the local? What is the influence? This roundtable discussion includes several case studies to showcase the practices and research of Australian artists in various large art events and art communities in Chinese cities in terms of identity, media and social engagement issues. The panelists will critically analyse the status of Australian Art and its influence on China from various micro perspectives.

This research will employ a collective approach using interviews and focus groups to involve participating artists, curators and creative practitioners. The roundtable will explore values and issues of Australian engagement in contemporary art events and the potential of authentic cultural development models of communities within and beyond these emerging frameworks. The research will conclude with a list of findings to support positive cultural impact on this rapidly changing environment.

Presenters:

Wilson Yeung Chun-wai & Geoff Hogg, RMIT University

Curatorial Dialogue: Investigating Collaboration with Australian Artists through Intercultural Projects in China

What roles can Australian artists play in strengthening Chinese urban communities? In this presentation and conversation, we want to put a special focus on investigating the Australian artist and forerunner Geoff Hogg and his intercultural arts practices in China from the 1970s to present. Being trained as a painter, Geoff Hogg contributed to the early development of socially engaged public art between Australia and China. As a significant introduction to this discussion, we refer our audiences to the understandings of Geoff Hogg's social collaborative art practices and contemporary public art projects between Australia and China. In his article, An interconnected cultural practice, Geoff Hogg stated 'Collaboration, as an alternative to individual arts practice and re-invigorated Australian class based social activism, became part of a wider social and political push focusing on the politics of gender, Indigenous experience and cultural diversity.' Through my own experiences collaborating and exploring with Geoff Hogg in term of the artistic and cultural development between Australia and China in the last year, our ongoing practice-based research will allow for more individual considerations of Australian contemporary art practices in Chinese urban communities and may direct future investigation on contemporary collaborative and collective curatorial practices between Australian and Chinese art projects.

Zora (Linyi) Pang, Australian National University

Exchanging Perspectives: Reflecting on Social Engagement through Welcome Home Project, UABB

Social engagement connects Art and non-Art, personal space and public, local and international, mundane and academics. Through engaging with various perspectives we attempted, failed, experienced, exchanged and learned. This research critically investigates, practices and reflects on the question of 'what is social engagement in art, how we do it and why' through a public educational project 'Welcome Home' in Shenzhen\Hongkong Bi-city Biennale of Urbanism/Architecture (UABB). This project, involving roundtable and mapping workshops, is an example of the unique Australian art influence in a Chinese biennale. The project further reveals the potential demands and opportunities in the contemporary art region in urban China. This research also critically investigate whether identity and audience groups are problematically biased in art social engagement and whether an international involvement is opportunistic. The methodology is not analytical under a traditional epistemology. Instead of relying on data and distanced observation, this research applies embodied, empathetic, attached looking, generative potential, ambiguity, indeterminacy, and co-producing. The audience are not participating as data information to be analysed for revealing pre-determined knowledge, but co-producers of a shared future. Therefore, the 'Welcome Home' project, which is the practice component that leads this research on understanding social engagement, is implicating that Relational Aesthetics, Situationalism (derives), locality and belonging are at core of art social engagement.

Mark (Cheng) Ma, RMIT University

Unfamiliar Space: The Group of Australian Contemporary Artist with China's Media

Australian contemporary artists emerged on the stage of the rise of Urban China as a part of the group of foreign contemporary artist in recent years. Media plays an irreplaceable role in communication between the artists and Chinese audiences. However, Australian artists face an unfamiliar media context in the different language, culture, and politics with their contemporary art practice in China during this period. This research focus on China's three types of media: state media, art media, and social media through a range of interviews and observation, investigating the relations between the artist group of Australia and China's media for reflecting the questions of 'what are the features of Australian artist group in China's media', 'how Australian artists involve and communicate with China's media', and 'how China's media affects China-based Australian artists in practice'. The purpose of this research is to study how China's media reports and reflects Australian contemporary artists and their art practice in the specific media context of urban China. This research also intends to reveal the real influence from Australian artists in the field of China's contemporary art through the typical interviewees including the senior editors in China's media field and both Australian and Chinese contemporary artists.

Room: 80.05.12 (Friday | 4:00pm)

Best in Show: The Impacts of Art Prizes on the Australian Arts Ecology
Convenor: Tony Curran, Australian National University

While contemporary art on the international stage hosts numerous art prizes, including the Turner Prize in London and the Golden Lion at the Venice Biennale, within the last several years there has been increased attention to the idiosyncratic character of the Australian art world in relation to art prizes. Sasha Grishin has claimed that Australia is host to the most art prizes per capita than anywhere in the world while artists such as Michael Zavros and Richard Lewer have commented publicly on the importance of artists contributing to prizes to increase their exposure to new audiences, institutions, curators and collectors. Prizes are used by public donors and institutions to more simply and equitably build public collections, however renowned Australian artists such as Mike Parr have publicly denounced prizes as spectacle and at odds with currents in contemporary art practice.

This panel seeks papers that discuss the effects of art prizes on the local as well as global art ecologies. The modern art canon refers to the rejection of juried exhibitions, such as the Salon in the 19th century and in its wake a 'democratized' market-oriented artworld has grown in its place. In looking to art prizes, this panel aims to build discourse around the effects of local patronage on Australia's aesthetic culture, regionally, and its resulting capacity to participate in the international arena of contemporary art.

Presenters:

Dr Tony Curran, Australian National University
Trojan Horses: Artists in Disguise

If contemporary art can be characterized as post-medium, hybrid, formless, and about – as Terry Smith argues – contemporaneity, then the art prize can be said to stimulate art that is at odds with the aims and ambitions of global contemporary art by promoting medium specificity, in particular, painted portraiture. By reviewing the author's own recent studio research, this paper looks at the ramifications of art prize patronage in Australia to argue that the Australian arts ecology privileges artists that are double agents or 'artists-in-disguise'.

The paper bases its theoretical grounding in the through categories of artworld systems and critical theory proposed by Thierry de Duve and Jacques Rancière respectively. Thierry de Duve identified three distinct artworld systems in order to explain the passage of artistic development through the Salon Academies, modern art and into the 'anything goes' postmodern artworld of today's global contemporary art. De Duve's Systems – the Beaux-Arts, Dealer-Critic and Art-in-General – each stimulate different modes of aesthetic reception in line with French Philosopher Jacques Rancière's ethical, poetic and aesthetic scopic regimes. What is at stake is if Australia's artworld is built upon a network of Beaux-Arts Systems, it will perpetuate a 'way of seeing' that is rear-guard to an international audience.

This article proposes a method of 'passing' to build on the institutional infiltration pioneered by artists such as Marcel Duchamp, Richard Goodwin and Kerry James Marshall. By placing Trojan horses, art prizes can be mapped according to their scopic regimes and ultimately their aesthetic porosity.

Dr Erica Seccombe, Australian National University
Maggot Wins Art Prize: Interdisciplinary Art Practice in a Competitive Field

I am a visual artist who has been investigating frontier scientific technology and data visualisation through practice-led research. This year I have been fortunate in that my recent work *Metamorphosis* (2016), a digital projection revealing the mysteries of a pupating fly, won the Waterhouse Natural Science Art Prize. By looking objectively at how my interdisciplinary practice-led research has been supported and received in the last decade I will discuss some of the questions I have about interdisciplinary art practice and its future in a techno-scientific world that is becoming increasingly digitized. In the era of STEAM, science, technology, engineering, art and mathematics, I also have some questions about what kind of identities or roles artists, or how artists are viewed in collaborative research. For this purpose, I will briefly reflect on some of the pioneers in this field, and then discuss in more depth the processes, subjects and concerns of other contemporary artists. I will also examine current competitions, funding bodies, scholarships and recent commission that support critically engaging, experimental and speculative creative practices.

Dr Kate Warren, Australian National University
Prizes, Commissions, Acquisitions

Prizes and awards remain a bedrock of Australia's art landscape, not simply in the visual arts but across literature, performing arts and film. In the visual arts, the suite of lucrative prizes is increasingly being supplemented by competitive commissioning programs, often supported and managed by state and national institutions. As contemporary artists are producing work at ever growing scales and budgets, commissions are key vehicles for the creation of new work. However, recent high-profile examples – such as the Ian Potter Moving Image Commission and the Olive Cotton Award for Photographic Portraiture – have shown that as vehicles for artists to create experimental works, prizes and commissions have both benefits and limitations.

My paper will explore whether competitive commissions can be considered the 'new art prize' in Australia's visual arts landscape. While commissions offer clear advantages for practicing artists, they can also be seen to feed into the spectacle culture of contemporary art institutions. In particular, I will examine the relations that prizes and commissions have to institutional acquisition practices, as well as the complex considerations at play regarding funding, commercial sponsorship and patronage of these competitive art endeavours.

Room: 80.09.06 (Friday | 4:00pm)

Collecting Identities: Women and their Collections in the Long Eighteenth Century

Convenor: Ekaterina Heath, University of Sydney

Collecting Identities contributes to a growing body of scholarship which seeks to deconstruct the normative models of cultural production in the eighteenth-century by focusing on the multiple meanings of collections and their use in the negotiation of individual, social and cultural identities. Our focus on antiquarian collecting alongside other collecting practices, ranging from the Anglo-Irish Wilmot sisters Martha and Katherine's collection of keepsakes to the Empress Maria Fedorovna's courtly display of peasants and retired soldiers, in itself challenges the hierarchies of value which continue to be maintained by many scholars who concentrate instead upon the statues, paintings, and architectural pattern books purchased at great expense by the wealthy male elite. By contrast, this session engages with collecting as a gendered practice, so opening up its significance as a richly rewarding topic through which to investigate female agency in the long eighteenth century. The relationship between gender and the consumption of goods during the late eighteenth century has recently become a topic of scholarly interest for historians and literary scholars. This interest is reflective of a broader scholarly turn towards the subject of material culture over the last two decades and a concomitant concern with consumption, luxury, taste, and politeness in long eighteenth century historical studies. Collecting Identities uncovers women's gendered engagement in this practice and just how much the significance of the collection was determined by the gender of the collector. The papers in this session focus on the social and political context behind the consumption and display of art during the eighteenth century.

Presenters:

Dr Ekaterina Heath, University of Sydney

Collecting and Displaying People in Russian Late Eighteenth Century Gardens

This paper will focus on two Russian eighteenth century women, Russian Empress Maria Fedorovna and an aristocrat Yekaterina Dashkova, and their practices of collecting and displaying people in garden settings to articulate their roles of caring mothers and managers of their lands. This practice became so prominent among Russian women due to the fact that they continued maintaining ownership of their lands after their marriage. Property gave them agency to be garden patrons in their own right. They became the brightest representatives of the trend of permanent display of large amounts of people for the purposes of promoting their motherly love and care after their 'subjects'. This strategy allowed them to shape their identity and their legacy in Russia and abroad.

Maria Fedorovna and Yekaterina Dashkova focused their collecting and displaying activities on their gardens, whereas previously only a small number of Russian patrons utilised human beings in gardens for this purpose. This practice was heralded by Peter the Great and his daughter Elisabeth Petrovna who displayed samoyeds in their gardens to promote the spread of the Russian empire and its threat to Sweden. In the first half of the eighteenth-century people kept exotic people in the houses and gardens. Towards the end of the century, due to the short supply, people of 'exotic' origins were replaced by the Russians.

Dr Emma Gleadhill, Macquarie University

Transnational Gift-exchange between the Anglo-Irish Wilmot Sisters, Martha and Katherine, and the Princess Yekaterina Dashkova

Gifts and gift-giving pervaded relations between women during the long eighteenth century, yet the critical focus has, until recently, centred on the unequal exchanges of patriarchal marriage and philanthropy. In this presentation I will analyse the material development of an extraordinary friendship between the closest confidante of Catherine the Great and the Director of the Russian Academy, Princess Yekaterina Dashkova (1743-1810), and the Anglo-Irish Wilmot sisters, Martha (1775-1873) and Katherine (1773-1824). Through accepting gifts that ranged from peasant costumes and imperial jewellery to a personal memoir, the sisters entered into a volatile, but profitable relationship with the Princess during their stay in Russia in the first decade of the nineteenth century. Following their stay, Martha and Katherine enlisted their gifts as souvenirs, so styling themselves as self-proclaimed 'adopted daughters of Russia'. A closer look at these exchanges demonstrates the capacity of gifts to act as carriers of emotional meaning and, upon the sisters' return from their travels, to provide them with social and cultural capital. It contributes to a wider recovery of the material strategies women used to develop alliances and achieve economic and political agency during a period when most lacked property rights and professional opportunities.

Dr Jessica Priebe, National Art School

Making Spaces: The Immersive Politics of the Imaginary Museum, c.1800

In 1814, the Bullock Museum in London exhibited six watercolor paintings by Leroy de Barde, the emigré artist, collector and future first painter of natural history to king Louis XVIII. The paintings, which were later bought by Louis XVIII and shown at the Salon of 1817, represent different collections of minerals, shells, birds, antique vases and even a tiger being strangled by a boa constrictor. Neatly arranged on wooden shelves and in glass boxes, the series signals the epistemological shift in what Stephen Bann has called the old 'regime of curiosity' to the new visual order of systematic display that emerged with the expansion of the modern natural history museum at the end of the eighteenth century. Indeed, de Barde's attention to contemporary modes of classification and new technologies of display, together with his use of artistic techniques, such as the trompe l'oeil, invites the viewer to imagine these objects as they actually exist within the space of the museum. A phenomenological reading of the Louvre series is intrinsic to its epistemic persona. Painted over the course of a decade, the objects in the Louvre series are an analogue for the real, having been drawn from examples in private collections and well-known institutions in London.

This paper examines de Barde's reimagining of known objects from multi-sited collections across England and France at the beginning of the nineteenth century. Drawing on supporting material in the form of a detailed description of the series, it explores the relationship between these paintings and the collections they represent. In thinking through some of the epistemological and ontological concerns of this kind of image-making, it also considers the extent to which de Barde's work functioned as a political agent during the early years of the Bourbon restoration.

Room: 80.03.14 (Friday | 4:00pm)

Open Paper Session 9

Adam Staples, Cathleen Rosier, Carina Nandlal

Presenters:

Dr Adam Staples, Australian Catholic University

Imagining a Pedagogical Topology of the Artist as Researcher-Teacher (AaRT)

The Artist as Researcher-Teacher (AaRT) conceptual framework enables an examination of the pedagogical topology of the artist as researcher and the artist as teacher in the 'after-neoliberal' society. AaRT is a way of describing and understanding the three interwoven professional practices I enact, namely that of teacher; artist; and researcher, and it is the focus of an ongoing scholarship of teaching and learning (SoTL) project. The practising of a pedagogical topology addresses both the pedagogical – the art of teaching – and the topological, which 'deals with non-measurable properties of things; of insides and outsides, surfaces, shapes and connections... (and) with relative positions, not measurement' (de Klerk, 2007, p. 134). AaRT is underpinned by the recent work of Burns, Lundh & McDowell (2018), who have documented practitioner perspectives explaining the ways in which 'artists move through the world, and how that movement might necessitate other roles to pursue a project, a position, a politics, or a practice' (p. 9), as well as by the work of Holmes (2015), who challenges that 'artists, intellectuals, and technologists can bring a lot to the grassroots processes of change' (p. 21). The rapidly increasing corpus of literature examining the role of the contemporary artist (Burns, Lundh, & McDowell, 2018), especially in the context of artist as researcher (Barrett & Bolt, 2007/2010) and artist as teacher (Lutters, 2018), confirms there exists a dynamic between the artist, the researcher and the teacher, with the potential to challenge the era of Trump, fake news and fake knowledge. In this paper the potential dimensions of AaRT are presented.

Cathleen Rosier, University of Melbourne

Collecting Australian Art in 'The Boom' Period

Private art collecting became increasingly popular in Australia during the first half of the twentieth century. Collectors favoured the local arts scene, with the growth in patronage such that by 1934 William Moore described the preceding 30 years dramatically as 'The Boom'. Today however, Moore's robust collecting scene is shrouded in mystery. Beyond a few prodigious and very generous collectors, little is known of the patrons or the collections amassed. This paper will address the paucity of information through a study of a newspaper series published in *The Age* in 1930 titled 'Victoria's private galleries'. The series was written by artist and art critic Alexander Colquhoun and profiles 18 leading Victorian collectors and their collections. I will argue that the series alleviates the lack of complete surviving collections and corresponding loss of archival material evident in current literature. Through Colquhoun's series, I will portray a more detailed and nuanced image of the growth in private collecting during Moore's 'Boom' period.

Carina Nandlal, University of Melbourne

A Trip to the Louvre with Jay Z and Queen Bey

'Apehit' is a song by the Carters, aka Beyoncé and Jay-Z, and co-written with Pharrell Williams. It is the lead single from the album *Everything Is Love*. The music video, directed by Ricky Saiz, was filmed at the Louvre in Paris and features the couple inhabiting spaces of western high art while singing directly to the camera of their wealth and status. This is an extravagant video with the pair in matching pastel powersuits walking, dancing and lounging in the aesthetic space of one of the world's most famous art museums. The imagery of the Carters in this space links the successful duo with the wealth, status, and royalty that is displayed in the art works of this site. Importantly, they are alone amidst the splendour suggesting that art is fetishistic object of cultural capital which they can access due to their wealth and prestige. Importantly the pair show their backs to the artworks themselves. As such, this video is critical of the western aesthetic tradition. Supporting this view, is the image of the duo in front of the Mona Lisa which is juxtaposed with the *Portrait d'une Negresse*. The inclusion of this latter portrait reminds the audience powerfully that racial subjugation and slavery still exist. I argue that this video reveals the power imbalance in a site like the Louvre, where art and commodity co-mingle. The video can be read as a critique of the dominance of western aesthetic standards and its relationship to racial power relations.

SPEAKER BIOGRAPHIES | AESTHETICS, POLITICS & HISTORIES: THE SOCIAL CONTEXT OF ART

Robyn Adler

Robyn Adler practices art, philosophy and psychoanalysis and is a PhD researcher at the Centre for Ideas where she is reconsidering the notion of judgement in art criticism from the perspectives of the later Lacan as a way of rethinking the contemporary imaginary with its roots in the iconoclastic crisis in the Byzantine following the work of Marie-José Mondzain. She calls it 'Writing the Invisible'. At least that's likely.

Timothy Alves

Tim Alves is a writer, a sessional teacher and a learning skills advisor at Monash University. He has completed a PhD in art history in the faculty of Art Design and Architecture at Monash University. His research focuses on the nexus between art, politics and activism in the twenty-first century.

Gabrielle Amodeo

Gabrielle Amodeo is an artist and writer living and working in Te Whanganui-a-Tara Wellington, New Zealand. She was the 2015 recipient of the Parkin Prize, and has shown at several of New Zealand's premier public galleries, including Artspace (Auckland); Dunedin Public Art Gallery (Dunedin); Papakura Art Gallery (Auckland); and The Dowse Art Museum (Wellington); and Te Uru Waitakere Contemporary Art Gallery (Auckland). During 2016, Amodeo completed the Late Winter Intensive Residency at The Banff Centre, Canada. Her practice was enthusiastically reviewed in the cover feature of *Art New Zealand's* 2014/15 summer edition, along with two others, as artists to watch. Amodeo completed her Masters of Fine Arts in 2007, achieving First Class Honours and coming top of her cohort. Since graduating, she has shown throughout New Zealand and overseas, her work being frequently and warmly reviewed. Amodeo is in the first year of a PhD Fine Arts at Massey University's College of Creative Arts Toi Rauwharangi.

Esther Anatolitis

Esther Anatolitis is a writer, facilitator and critic with an abiding interest in how art creates public space in all its forms. Her practice rigorously integrates professional and artistic modes of working to create collaborations, projects and workplaces that promote a critical reflection on practice. Esther is Deputy Chair of Contemporary Arts Precincts, the company leading the development of the Collingwood arts precinct, and a former director of ACM, Elbow Room and the Arts Industry Council (Victoria). Her past leadership roles include Regional Arts Victoria, Melbourne Fringe, SYN Media, Craft Victoria, the Emerging Writers Festival and Express Media. A passionate advocate for the arts, Esther is Executive Director of NAVA.

Lisa Andrew

Born in Tokyo, Lisa Andrew's art practice draws on her history of moving and addresses identity, nationalism and place through the dialectics of natural / synthetic, analogue / digital through photography and textiles. Andrew's practise-led research focuses on ideas surrounding authenticity and appropriation through the transcultural history of the pineapple. In 1994 she received an MFA at the School of Visual Arts in NY and in 2017 she presented *Modified Fruit: Weaving a transcultural practice through leaving, returning and about being from elsewhere* at the University of Wollongong.

Michelle Antoinette

Dr Michelle Antoinette is an Australian Research Council DECRA Fellow (2017-2020) and Lecturer in Art History and Theory at the Department of Fine Art, Monash University, Melbourne. Her research focuses on modern and contemporary Asian art histories especially of Southeast Asia, compelling examinations of the Euro-American biases of art history, and highlighting the constituent role of Asian art and artists in larger world projects of modern and contemporary art history and theory. Michelle was previously affiliated with the Australian National University (ANU) and an ARC Postdoctoral Fellow there from 2010-2013 for the project, 'The Rise of New Cultural Networks in Asia in the Twenty-First Century' (DP1096041) which researched the emergence of new regional and international networks of contemporary Asian art and museums. She was also Co-convenor for the major international conference at ANU in 2011, *The World and World-Making in Art: Connectivities and Differences*. Her current ARC DECRA research project, *Asian Art Publics*, explores the role of art and its public significance in rapidly changing cultural contexts in contemporary Asia and new Asian public participation in art and museums (DE170100455). In 2018, Michelle led the *Making Asian Art Public/s* (29 June – 2 July 2018) program across Melbourne and Sydney, engaging leading artists and curators from Southeast Asia, to reflect on past and present practices of making Asian art public/s. Michelle's major publications include *Reworlding Art History: Encounters with Contemporary Southeast Asian Art After 1990* (2015) and as co-editor with Caroline Turner, *Contemporary Asian Art and Exhibitions: Connectivities and World-making* (2014).

The Artists Company

The Artists Company (TAC) is the re-imagined vision of a group of artists about precisely what a company made up of artists can and should be. Founded in 2017, TAC was started by Deborah Ong, Jennifer Ng, Fave Ng and Adrian Tan to undertake the ongoing 'Got Your Name Or Not?' project. In this project, TAC aimed to work using co-

operative and open-ended methods in conceptualising an art, social and research-based project that enabled 'everyone to be an artist'. Working across areas of education, research and art, TAC embarks on durational or locational projects, both creating things and things happening through their collaborative approach. Currently, TAC is working towards a publication of critical essays, photographic documentations and design interpretations of artworks as part of the 'Got Your Name Or Not?' project.

Deborah Ascher Barnstone

Deborah Ascher Barnstone is Professor of Architecture at University of Technology Sydney. Barnstone's primary research interests are in the origins of classical modernism and exploring the relationships between art, architecture, and culture more broadly. Her new book, *The Break with the Past: German Avant-garde Architecture, 1910-1925* was published by Routledge in 2018 and *Beyond the Bauhaus: Cultural Modernity in Weimar Breslau, 1918-1933* was released by University of Michigan Press in July 2016. Recent publications include articles in *Journal of Architecture*, *Journal of Design History*, and *New German Critique*. *Art and Resistance in Germany*, which looks at ways artists resisted political oppression in Germany during the last 100 years, is in press at Bloomsbury Academic for a September 2018 release.

Andrew Atchison

Andrew Atchison is an artist, educator and writer currently based in Melbourne/Narrm. He completed a Master of Fine Arts (research) at MADA, Monash University in 2018. He has exhibited extensively, including at Testing Grounds, Greenwood Street Projects, Light Projects, First Draft, West Space, Kings ARI, Seventh, First Site Gallery, and Next Wave and Midsumma Festivals. In addition, he has completed several artworks for public space, including a public art commission for The City of Melbourne. He currently holds the position of Artist Educator at The Australian Centre for Contemporary Art.

Jaklyn Babbington

Jaklyn Babbington is the Senior Curator, Contemporary Art at the National Gallery of Australia. Jaklyn's recent exhibitions and projects include 'Jess Johnson & Simon Ward: Terminus' (soon to embark as an NGA travelling exhibition); 'Sarah Contos: Nikola Tesla Sends Theda Bara to Mars'; 'Hyper Real; Angelica Mesiti: Five Video Works' (co-curated with Shaune Lakin); 'Ramesh Nithiyendran: Mud Men and Rodel Tapaya: New work from the Philippines' (co-curated with Lucie Folan). Previously, Jaklyn was Curator of International Prints and Drawings at the National Gallery where her projects—mixing contemporary, monographic and thematic issues—included 'Roy Lichtenstein: Pop remix' (2013), 'Space invaders: Australian street, stencil, posters, paste-ups, zines and stickers' (2011–12) and 'Robert Rauschenberg' (2007–08). A graduate of the Australian National University, Jaklyn was awarded the Sarah & William Holmes Scholarship in 2008 to study the twentieth century and contemporary holdings of the Prints and Drawings Collection at the British Museum. Jaklyn worked with Patricia Piccinini in the presentation of Hyper Real, at the National Gallery of Australia, 20 October 2017 – 18 February 2018.

Marnie Badham

Marnie Badham has 20 year history of art and social justice practice in Canada and Australia, with expertise in socially-engaged art, cultural value and the politics of cultural measurement, and participatory research methodologies. Her current project, *The Social Life of Artist Residencies: connecting with people and place not your own*, examines how relationships and motivations are negotiated between artists, communities and institutions working in socially-engaged arts. Marnie is Vice Chancellor's Post Doctoral Research Fellow at the School of Art, RMIT University in Melbourne, Australia.

Stuart Bailey

Dr Stuart Bailey works across media including printmaking, sculpture, and installation. He engages with a kind of disconnection between political awareness and actions. Employing emotional reactions to political information, his response more idiosyncratic than activist. Stuart studied Printmedia at Canberra School of Art, ANU and Kyoto Seika University, Japan and works nationally and internationally as an artist and curator. He completed his Doctorate at Sydney College of the Arts, University of Sydney in 2014 where he currently lectures in contemporary art.

Diana Baker Smith

Diana Baker Smith is an artist and writer based in Sydney. Her current projects focus on reanimating archives and revisiting historical narratives through forms of performance, collaboration and moving image. She is a founding member of the art collective Barbara Cleveland and the feminist pedagogical project Sunday School. Her recent exhibitions and performances have included *The Barbara Cleveland Archive*, 2018 (Adelaide Biennial of Australian Art); *The History of Performance* (Hayward Gallery, London, 2017); *In Search of Pat Larter*, 2017 (Artspace, Sydney); *Making History* (20th Biennale of Sydney, 2016); and *Bodies in Time* (Art Gallery of NSW, Sydney, 2016). Diana's writing has been published in *Artlink*, *Performance Paradigm*, *The Live Art Almanac* and *Oberon Magazine*. She was the 2017 recipient of the Australia Council Studio Residency in London and is currently Associate Lecturer at UNSW Art & Design.

Kirsty Baker

Kirsty Baker is a doctoral candidate in the Art History Department of the Victoria University of Wellington. Influenced by an enduring engagement with feminism, Baker's research explores the role of Women's Gallery in Wellington within New Zealand's socio-political and artistic landscape and the historiography of the discourse surrounding women artists in Aotearoa. Her writings have appeared in *n.paradoxa international feminist art journal* and *Art New Zealand*.

Susan Ballard

Susan Ballard is a writer from Aotearoa New Zealand. Her research is concerned with the ways in which art and writing intersect with big ideas about the environment, technology, and culture in the age of the Anthropocene. Her essays focus on artistic and other cultural engagements with species extinctions, affect, earthquakes, New Zealand birds, and sympathy, including recent pieces in *Reading Room*, *Convergence*, *Environmental Humanities*, and *Art and Australia*. Her co-authored book *100 Atmospheres: Studies in Scale and Wonder* will be published by Open Humanities Press in 2018. Su is Co-Director of the Centre for Critical Creative Practice at the University of Wollongong, Australia.

Robert Barnstone

Robert Barnstone is an artist, architect, and educator based in Sydney. Barnstone received his B.A. in sculpture and architecture at Bennington College, and his Master of Architecture degree at Harvard University Graduate School of Design. Recent publications include papers in: *Pure Plastic*, *The Green Braid*, *Architecture of the Americas*, *AD*, *Sculpture Magazine*, *The Journal of Architectural Education*, *Azure*, and *OnSite*. His recent scholarly research has focused on architecture technologies in product design and sustainable material science. His research includes; wood/plastic extrusions made from recycled wood and plastic, three dimensional oriented strand board, cardboard emergency housing, phosphate cements, pozzolanic cements, and thermal chromic coatings.

Edwina Bartlem

Edwina Bartlem is a Melbourne-based curator and creative producer with twenty-five years experience conceptualising, researching, developing and delivering contemporary art and social-history exhibitions and programs. Professional experience includes Exhibitions Manager at State Library Victoria (6 years); Gallery Curator at Counihan Gallery In Brunswick (5 years); Exhibitions Curator at Manningham Art Gallery, and Curator of Griffith Artworks, Griffith University. She has curated around a hundred art exhibitions, as well as programs of performance art, video art and experimental film. At the State Library she managed the exhibition team and program, overseeing major exhibition projects such as 'Self-Made: Zines and Artist Books', a national touring exhibition (2017-2019); 'On Air: 40 Years of 3RRR' (2016-2017), 'Inspiration by Design: Word and Image from the V&A Museum' (2015); 'Bohemian Melbourne' (2014-15), and Linda Tegg's 'Grasslands' (2014) installation. Edwina has lectured and tutored in Culture and Communication at the University of Melbourne. She holds a BA with Honours from Griffith University and a Masters in Art Curatorship from the University of Melbourne. Current areas of research include participatory art; site-responsive installations; sustainable art, screen-based media and child-focused exhibitions. She is on the Board of the Centre for Projection, the association that develops and presents the Gertrude Projection Festival.

Sofi Basseghi

Sofi Basseghi is a visual artist based in Melbourne, Australia. She completed a Masters of Fine Arts degree in 2007 at the Royal Melbourne Institute of Technology and pursued further graduate studies in directing in 2011 at the Victorian College of the Arts school of Film and Television. Her award winning films, photographs and video work have been exhibited at internationally acclaimed venues and galleries including West Space, The Substation, Australian Centre for the Moving Image, Perth Institute of Contemporary Art, Tehran Museum of Contemporary Art and the Palazzo delle Esposizioni in Rome. Her work is based predominantly on real and fictitious stories born of experiences arising from the complexities of the cultural, religious and social climate people find themselves in. Her desire to cross inflicted boundaries and question cultural and traditional mores is evident in her work. She is currently a PhD (Art) candidate at RMIT University where her practice-based research uses photography, documentary and video art practices as tools to express narratives revealing an image of contemporary female Iranian rebellion. Sofi serves on the Board of West Space and she is a committee member on the Arts Advisory Committee at Manningham Council.

Zoë Bastin

Zoë Bastin is an artist and curator who works in-between sculpture and dance creating choreography, objects, videos, photos and performances. Exploring the tension between the human form and the art object, her practice re-imagines her body and its connection to spatial, material and social contexts. Sculpture approximates the body through material while dance re-creates experiences using the body itself. Her recent projects include curating 'Presence' with Brigid Hansen at BLINDSIDE Art Space, curating 'Body Politics' at Bus Projects and solo exhibitions at Seventh Gallery and Felt Space. Currently undertaking her PhD at RMIT University, Bastin researches the materiality of bodies and objects to understand ontology. Graduating in 2015 with a Vice Chancellors Award for Academic Excellence, Bastin has an Undergraduate Degree in Fine Arts. She is on the

committee for the 2018 AAANZ Annual Conference and has written and presented papers within Australia and internationally. Her research interests include feminist theory, new materialism, affect studies and ontology.

Lisa Beaven

Dr Lisa Beaven is a lecturer in art history at La Trobe University. Her research is centred on the art, collecting and material culture of seventeenth-century Italy, from the perspective of the history of emotions and the senses. Her books include *An Ardent Patron: Cardinal Camillo Massimo and his artistic and antiquarian circle*, Paul Holberton Press: London, and CEEH: Madrid (2010), and *Baroque to Neo-baroque: Emotion and the Seduction of the Senses*, (edited with Angela Ndaliansis), Medieval Institute Press, 2018.

Alison Bennett

As a neuroqueer new-media artist, Bennett's work has explored the performance and technology of gender identity and considered the convergence of biological and digital skin as virtual prosthesis. Their work has generated international viral media attention more than once; been featured on ABC TV Australian Story, the New York Times, Mashable, The Huffington Post, BuzzFeed, Motherboard, The Creators Project, KillScreen, ABC TV News, and The Guardian 'best Australian photographs of 2015'. Dr Alison Bennett works as a lecturer in photography at RMIT School of Art. They are a convenor of the Queer(y)ing Creative Practice group and the QueerTech.io collective.

Jess Berry

Dr Jess Berry is Senior Lecturer Design History Theory at Monash University. Her research primarily centres around the visual culture of fashion and dress and its intersections with the interior, art, architecture, new media and film. Her most recent publication is the monograph, *House of Fashion: Haute Couture and the Modern Interior* (Bloomsbury 2018).

Jim Berryman

Jim Berryman works as a librarian at the University of Melbourne. He has a PhD in art history from the Australian National University. His research interests include Australian art and cultural history, art historiography, and documentation relating to art. His research has been published in national and international journals.

Sue Best

Susan Best is a professor of art history and theory at Queensland College of Art, Griffith University. She is a fellow of the Australian Academy of the Humanities. She is the author of *Visualizing Feeling: Affect and the Feminine Avant-garde* (2011) and *Reparative Aesthetics: Witnessing in Contemporary Art Photography* (2016).

Elena Betros

Elena Betros López is an artist who lives and works in Narm/Melbourne. Recent exhibitions include: SAFARI-ISH, SafARI Biennale, Sydney; The room limits established by us, EFFE, Paris; The performance of an act by someone who could have done otherwise, West Space, Melbourne. In 2017 she was awarded the Moya Dyring Memorial Studio at Cité Internationale des Arts, Paris by the Art Gallery of New South Wales to undertake further research on the aesthetics of feminist activist filmmaking at the Audio-visual Simone de Beauvoir. Betros López is the recipient of the Ian Potter Cultural Trust Artist Research Grant, Australian Council for the Arts New Work Grant and Australian Council for the Arts Art Start Grant. She is currently undertaking a Masters of Fine Art at Monash University.

Cameron Bishop

Cameron Bishop is an artist, writer and curator lecturing in Art and Performance at Deakin University. As a curator he has helped initiate a number of public art projects including *Treatment* (2015/17) at the Western Treatment Plant, *Sounding Histories* at the Mission to Seafarers Melbourne with Annie Wilson, and the ongoing *VACANTGeelong* project, with architectural and creative arts researchers, and with leading Australian artists, to explore and activate spaces left behind by de-industrialisation. As the recipient of a number of grants, awards and commissions he has been acknowledged for his community focussed approach to public art. All of his work explores the shifting nature of the term public, ideas around place-making, and the body's appearance and experience as a political, private, and social entity. To this end he has published writing in book chapters, journals and exhibition catalogues while addressing these issues in the artwork he makes, mainly in collaboration with the artist and engineer, Simon Reis. With David Cross he has also worked on consultancy projects like the Metro Tunnel Creative Strategy, which saw them team with Claire Doherty from the UK based Public Art Commissioning Agency, Situations. He is a senior academic at Deakin University where recently, with David Cross, Katya Johanson and Hillary Glow, he helped establish the Public Art Commission, a strategic research initiative in the School of Communication and Creative Arts.

Lucy Boermans

Lucy Boermans is a Lecturer in Motion Design, Bachelor of Media Design, at the Media Design School in Auckland. Having begun postgraduate study at Elam School of Fine Arts in March, Boermans's work investigates relational aesthetics and social ecology within the field of creative multidisciplinary practice. Her practice originates in

Broadcast Design and often incorporates parallel enquiry into a variety of media through practice-based research. In 2014, Boermans received first prize for 'Best New Startup' at 'Launch:ed' (Scottish Cultural Enterprise). In 2012, she received support from Creative Scotland (Craft Award 2012-2013) enabling her research and development into laser cutting natural (fiber-based) materials. In response, Boermans created *BREATHE*, a capsule collection, which extended into digital textile design and exhibited with 'Collect Scotland' at Indigo, Paris.

Louise Boscacci

Dr Louise Boscacci works at the intersection of art and the environmental humanities. She draws a past working background as a biologist-ecologist into big questions of global ecosocial change, collaborating in interdisciplinary teams and partnerships to develop critical and aesthetic responses to the local Anthropocene via art, writing, ecological thinking and affect scholarship. She has a particular interest in the more-than-human and affective dimensions of response-ability. Louise lectures in Contemporary Arts (Visual Arts) at the University of Wollongong, where she is a postdoctoral researcher and steering member of the C3P Research Centre for Critical Creative Practice. She lectures in studio practice at the National Art School, Sydney. Her artworks are held in the collections of the National Gallery of Australia, major regional galleries in NSW and private collections in Australia, USA, UK, Hong Kong and Singapore. Recent publications in 2018 include *Wit(h)nessing* (Environmental Humanities, Living Lexicon) and *After the Cyclone* (*Ecozon@: European Journal of Literature, Culture and Environment*). Louise is a co-author and editor of the multi-authored book, *100 Atmospheres: Studies in Scale and Wonder*, forthcoming with Open Humanities Press. In 2018, she co-founded Professors-at-Large with fellow director Dr Pip Newling.

Jen Bowmast

Within Jen Bowmast's studio based art practice, encounters with clairvoyants are catalysts for intuitive making with bronze, ceramics and craft materials. These artefacts become transitional objects between one place and another reflecting the moment of exchange between artist and reader during esoteric meetings. Jen is interested in the position of artist as querent, researching real and imagined relationships between artist, objects, materials and the space they inhabit. Jen lives in Motueka, New Zealand, and holds an MFA from Canterbury University. www.jenbowmast.com

David Brazier

I'm an artist, PhD candidate and Australian Postgraduate Award recipient at Curtin University, Western Australia where I am researching socially engaged art in the context of evolving contemporary labour practices. I gained my MFA with distinction from Goldsmiths College in London in 2008 where I was selected to take part in an international performance residency with Dan Graham in Essen. Prior to this I was awarded a scholarship to École Nationale Supérieure des Beaux-Arts in Paris where I began working site specifically in the studio of Richard Deacon. I have been selected for high profile, funded residencies including KHOJ New Delhi through the British Council, ARCUS Japan, Aberystwyth Arts Centre Wales, Gertrude Contemporary Melbourne as well as an associateship at Delfina Foundation London. Other highlights include teaching MFA Social Practice students at California College of the Arts, a review in *Frieze* magazine, featuring in the 'Urban Performance' edition of *Kunstforum International*, as well as a write-up in the book *What We Want is Free: Critical Exchanges in Recent Art* (Purves and Selzer). In 2017, I presented papers at the AAANZ conference in Perth and the Art & Activism Conference in Holland. Recent awards include a WA Department of Culture and the Arts Artflight award, two National Association for the Visual Arts Australian Artists' Awards, an Arts Council England grant and a Curtin University PhD Conference Grant. In 2017, I was awarded an Australia Council residency to KHOJ New Delhi.

Eloise Breskvar

Eloise Breskvar is an emerging arts writer and curator. In 2017, she completed a Bachelor of Arts (Honours) in Art History, receiving first class for her dissertation titled "Complicit Relations: feminist criticality and relational labour in Barbara Cleveland's *Performance Fee* (2012)". She presented a contraction of her thesis at the Women, Art and Feminism in Australia conference held at the VCA in March 2018, and is continuing her research into the efficacy of feminist critical strategies in the art world.

Deidre Brollo

Deidre Brollo is an artist and Printmedia Lecturer at the University of Newcastle. Her practice is centred around the forms of printmedia, artist's books, installation and performance, and draws strongly on print culture and its inherent ideas: the logic of the archive, the transmission of narrative, and the notion of exchange. Her work has won a number of awards, and is represented in regional, state, and national collections. She holds a PhD from Sydney College of the Arts, University of Sydney.

Hanna Büdenbender

Hanna Büdenbender works as an academic assistant at the Trier Center for Digital Humanities (TCDH) at Trier University. She studied Art History, English Linguistics and Media Studies in Trier and Reading (Great Britain). In 2018, she finished her PhD at the Technische Universität Darmstadt with the thesis "*Wow, that's so postcard!*" *De-/Konstruktionen des Tropischen in der zeitgenössischen Fotografie*, focusing on the Western gaze on the tropics in art, tourism and visual culture and its de-/constructions in contemporary photography. She was academic assistant in two German Research Foundation (DFG) funded research projects: *Fremdheit und Armut. Wandel von*

Inklusions- und Exklusionsformen von der Antike bis zur Gegenwart (Trier University) and Weiße Umhüllungen – weiße Verblendungen. Zur Bedeutung des weißen Tuchs in der visuellen Kultur seit dem 20. Jahrhundert (Technische Universität Darmstadt). She worked as a curatorial assistant at the Moderne Galerie (Saarbrücken) in several exhibitions on modern and contemporary art and photography and curated an exhibition drawing on the museum's archive of documentary photography. Her publications include *Massimo Vitali: Dream Beach versus Tourist Crowds*, in: Karentzos/Kittner/Reuter, eds.: *Topologies of Travel. Tourism – Imagination – Migration*. Online publication, Trier University library 2010, 283–293: http://ubt.opus.hbz-nrw.de/volltexte/2010/565/pdf/Topologien_des_Reisens.pdf

Richard Bullen

Richard's principal areas of research are Japanese art and aesthetics, and Chinese art collections in New Zealand. He curated the 'Pleasure and Play in Edo Japan' exhibition at the Canterbury Museum (December 2009 - March 2010) and edited the accompanying publication. With Ass Prof James Beattie (Victoria) he completed a Marsden-funded project on the Rewi Alley Collection at Canterbury Museum. Their website catalogues all 1400 objects in the collection: <http://www.rewialleyart.nz>. In 2014 with Beattie he co-authored *Visions of Peace* and co-curated an accompanying exhibition. They co-curated the 'Bringing China Home' exhibition (MTG Hawke's Bay July 2016 - June 2017). In 2017 their co-edited book *New China Eyewitness: Roger Duff, Rewi Alley and the Art of Museum Diplomacy* was published by Canterbury University Press. Recently he has also published on Japanese aesthetics and the aesthetic philosophy of David Hume, and the aesthetics of the Japanese Tea garden. He is currently working on art made in WWII by Japanese POWs held at Featherston, NZ, and with Tets Kimura (Flinders) that made by Japanese in Australian POW and internment camps. He is a Research Fellow at Canterbury Museum, and Honorary Curator of Asian Collections at MTG Hawke's Bay.

Alex Burchmore

Alex Burchmore is a PhD candidate in Chinese art history and Lecturer at the Australian National University, Canberra. His research focuses on the use of porcelain by Chinese contemporary artists as part of a longer history of global ceramics export and exchange between China and the world, though he is also interested more broadly in issues of travel and translation across cultures, and in both contemporary and historical Chinese art. Prior to commencing his PhD studies, Alex graduated from the University of Adelaide with a double Master of Arts in Art History and Curatorial & Museum Studies in 2013, then spent a year living and studying in Beijing, after receiving a Prime Minister's Australia Asia Endeavour Postgraduate Award. He has published articles with *The Australian* and *New Zealand Journal of Art*, *The Asian Art Society of Australia Review*, and *Kunstlicht*.

Peter Burke

Peter Burke is a visual artist and lecturer based in Melbourne. He employs marketing strategies and fictional personae to generate social interactions in public space. He does this in order to examine topical issues and to question the general condition of contemporary society. His cross-disciplinary approach embraces performance, painting, drawing, digital media, video, graphic design and the mass media. Burke creates 'pop-up' interventions at highly regulated commercial and civic sites, including international art fairs, biennales, galleries, shopping precincts and streets. He manipulates the conditions of these sites by combining fiction and humour to 'perform' surprise and benign disruption. His aim is to open up an understanding of art as social space and to examine how the blended relationship between artworld, commerce and the public may be negotiated. In 2017, Peter Burke completed his PhD research project "Pop-Up Art: Performing creative disruption in social space". Through a series of performative and participatory projects he investigated how artistic interventions in the street and commercial or artworld marketplaces can critique power relations. He currently lectures in the School of Design and the School of Art at the University of Melbourne.

Rex Butler

Rex Butler and ADS Donaldson have just completed a book of essays, *Outside in: 10 Essays on UnAustralian Art*, which will be published by Power Publishing in early 2019.

Ellie Buttrose

Ellie Buttrose is Associate Curator of Contemporary International Art at the Queensland Art Gallery | Gallery of Modern Art. At QAGOMA, Ellie serves on the curatorial team for 'The 9th Asia Pacific Triennial of Contemporary Art' (2018) and has curated 'Limitless Horizon: Vertical Perspective' (2017), 'Cindy Sherman' with Dr Miranda Wallace that toured to City Gallery Wellington, New Zealand (2016), 'Harvest' (2014), 'Sculpture is Everything' with Kathryn Weir (2012), 'Pacific Jewellery' with Zoë De Luca (2010), and contributed to the 6th, 7th, and 8th Asia Pacific Triennials (2009, 2012, and 2015). Ellie is a guest programmer for 'Brisbane International Film Festival' (2018) and for the Australian Cinémathèque has curated the thematic film and video programs 'Limitless Horizon' with Robert Hughes (2018) and 'Divided Selves' (2014), as well as a survey of The Otolith Group (2013). Ellie is curating a forthcoming exhibition at University of New South Wales Galleries (2019); and was on the curatorial team for 'Cosmopolis: Collective Intelligence' (2017) at Centre Pompidou, Paris, with Kathryn Weir, Caroline Ferreira, Charlène Dinhut, and Ilaria Conti.

Ben Byrne

Dr Ben Byrne is a scholar, media artist and curator who explores sound, media and culture through technology, engaging the complex interplay that exists between identity, mediation and environments. He is a Lecturer in Digital Media at RMIT University in Melbourne, Australia. He is also the founder and director of Avantwhatever, an organisation that publishes contemporary experimental music, sonic art and media. www.benbyrne.com.au

Lee Cameron

Lee Cameron is a kink-adjacent sex educator weirdo based in Toronto, ON. This piece is a result of their master's thesis work at the Ontario Institute of Studies in Education. Lee believes that kink does not and should not be limited to the tied-and-true limits of BDSM practices, and urges all to stretch the limits of their erotic enactments by making sex weirder, truer to life, larger than life. Lee's practice and propositions are designed with the intent to provide offerings and openings into Doing Sex Differently.

Jill Carrick

Jill Carrick (M.A. University of Melbourne, Ph.D. Bryn Mawr College) is an Associate Professor in the Department of Art History at Carleton University, Ottawa, and a member of the Institute for Comparative Studies in Literature, Art and Culture. Her current research focuses on Neo-dada in 1960s Europe, and on the work of Daniel Spoerri and François Dufrêne. Her publications include the English monograph *Nouveau Réalisme, 1960s France, and the Neo-avant-garde: Topographies of Chance and Return*, 2010 (second edition published in French by Editions de la Sorbonne as *Nouveau Réalisme: Retour sur les topographies du hasard*, 2018), a co-edited book with Fabrice Flahutez and Pauline Goutain titled *Dimensions de l'art brut: une histoire des matérialités* (2017), and chapters in John O'Brian and Serge Guilbaut (eds) *Breathless Days, 1959-1960*, (2017) and Natalie Adamson and Steven Harris (eds) *Material Imagination: Art in Europe, 1946-72* (2017).

Veronica Caven Aldous

My practice includes printmaking, painting, sculpture, light works, installation, curating shows and discussions that draw on my interests in Feminism, art history and the history of philosophy particularly from Indian Vedic literature. Rather than only exhibiting works I am interested in the ideas that surround them. I completed a light art based PhD at Monash University in 2016, having previously completed a MVA at the VCA, Melbourne. I work with diverse media, outdoor public art and indoor exhibition formats. I have exhibited extensively with 12 solo and more than 30 group exhibitions in Melbourne and Perth. In 2015 I won the Contemporary Sculptors Association Annual Award. I have been a finalist in the Mary & Lou Senini Award, McClelland Sculpture Gallery, Langwarrin. I attended an Associate Artist Residency, ACME Studios, London based around the Hayward Gallery, Light Show, supported by the Post Graduate Research Travel Grant, Monash University and the Australian Postgraduate Award. I was also a finalist in the Albury Art Prize, the Emerging Artist Award, Walker Street Gallery, Dandenong and the VCA Atheneum Club Visual Arts Award, Atheneum Club, Melbourne.

Lisa Chandler

Dr Lisa Chandler is Associate Professor in Art and Design at the University of the Sunshine Coast. She leads the ARCH creative humanities research group and was the foundation director of the USC Gallery. She has curated numerous exhibitions and published widely on contemporary art, art and ecology, and visual culture. She was co-curator of the award-winning touring exhibition East Coast Encounter: re-imagining 1770, was shortlisted for the Art Association of Australia and New Zealand catalogue prize for Dialogues with Nature (2014) and in 2018 she was awarded the National Library of Australia's inaugural curatorial fellowship.

Yu-Fang Chi

Yu-Fang, Chi is a Taiwan-born artist. In 2014, she moved to Melbourne where she studied PhD degree at RMIT University, School of Art, Gold & Silversmithing. Her research project investigates the concept of femininity in jewellery and objects and its cultural connotations. Yu-Fang introspects the processes of making and the position of female body. Her practice involves repetitive fibre-related techniques which can be connected to traditional domestic art processes. Yu-Fang works across different facets of craft practice and collaborates with diverse artistic fields. Her recent curatorial project assembles jewellery narratives with the potential to bring subjective encounters into wider social assignments. Her artwork has been exhibited in international institutions and platforms, such as Talente 2008 and Schmuck 2009 in Germany, Cheongju International Craft Competition in Korea, and exhibitions in Japan, China, Poland, the Netherlands, India, and Estonia.

Jacqueline Chlanda

Jacqueline Chlanda is a PhD candidate in the School of Communications and Arts at the University of Queensland (UQ). She has worked in the Aboriginal and Torres Strait Islander Art and Australian Art departments at the National Gallery of Australia. She has tutored in Art History at UQ and Griffith University's Queensland College of Art (QCA), where she has also worked as a lecturer. She is from Alice Springs.

Angela Clarke

Angela Clarke is a Melbourne based, multi-disciplinary artist-researcher-educator who uses embodiment practices to create both live & recorded performance work and learning events. She has worked extensively within art

contexts, schools, universities and community settings as a performer, teacher, workshop leader and group facilitator. In both performance & educational practice she uses improvisation techniques to explore human creativity and its interrelationship with the natural world and organic structures. Recent original live works include *Imagine This . . .* at Abbotsford Convent and *The Last Ovum* at Melbourne Fringe Festival. Angela is a tertiary teaching specialist, educational scholar and creativity advocate who provides academic leadership on research and teaching in creative disciplines at RMIT University. She has published work on creativity, fine art education, professional learning, educational change management, motherhood, and performance philosophy. Most recently she is one of two founding members of the social enterprise Live Particle that provides embodied education experiences to adult learners in multiple settings.

Maree Clarke

Maree Clarke is a Mutti Mutti, Yorta Yorta, BoonWurrung woman from Mildura in northwest Victoria currently living and working in Melbourne. She is a pivotal figure in the reclamation of southeast Australian Aboriginal art practices and a leader in nurturing and promoting the diversity of contemporary southeast Aboriginal artists. Her continuing desire to affirm and reconnect with her cultural heritage has seen her revivification of the traditional possum skin cloaks, together with the production of contemporary designs of kangaroo teeth necklaces, and river reed necklaces, alongside multi-media installations of photography and video work. Clarke's work explores the customary ceremonies, rituals and language of her ancestors and reveals her long held ambitions to facilitate cross-cultural dialogue about the ongoing effects of colonisation, while simultaneously providing space for the Aboriginal community to engage with and 'mourn' the impact of dispossession and loss. Maree has been an invited guest speaker and contributor to a number of international museum panels, most recently at the Art Gallery of Ontario in Toronto and the Museum of Ethnography in Geneva.

Judith Collard

Dr Judith Collard is a senior lecturer in Art History and Visual Culture. She teaches Gender Issues in Art, Art in Crisis and Medieval and Renaissance art.

Edward Colless

Edward Colless is editor of *Art+australia*, and its book publications program; he is also senior lecturer in Critical and Theoretical Studies at the Victorian College of the Arts at the University of Melbourne. He has taught art history, aesthetics, cinema and performance studies in various universities, and has worked in theatre, film, journalism and architecture.

Godwin R. Constantine

Godwin Constantine is a pioneering performance artist in Sri Lanka. He is a medical practitioner. He also has BA in philosophy, BA in social sciences and a MA in Tamil. He has written extensively on aesthetic philosophy, art and literature in Tamil language periodicals and academic journals. He has published a book on art history and the second book on aesthetic philosophy is under review. At present he is the chairman of the Theertha International Artists Collective and a codirector of Theertha Performance Platform. He is a visiting lecturer at the Swami Vipulananda Institute of Aesthetic Studies, University of Batticaloa, Sri Lanka.

Heather Contant

Dr. Heather Contant researches communities that have come together throughout history to explore the possibilities of the radio band of the electromagnetic spectrum in an artistic context. She lectures in media art and audio production at the University of New South Wales | Art & Design in Sydney, Australia, where she is a member of the Sound, Energies & Environments research group. Her writings have appeared in publications, such as *Leonardo Music Journal*, the *Journal of Sonic Studies*, and the book, *Transnationalizing Radio Research: New Approaches to an Old Medium*. Her PhD thesis was about Walter Benjamin and collectivist tendencies in radio throughout history.

Gretchen Coombs

Gretchen Coombs is a Post Doctoral Research Fellow in the Design & Creative Practice Enabling Capability Platform at RMIT. She has a PhD in anthropology and a MA in visual criticism. In addition to academic journals, her art writing has appeared in *Hyperallergic*, *The Brooklyn Rail*, and *Eyeline*. Gretchen runs writing workshops (Writing the Social) for artists who want to learn more about ethnographic and creative methods for their social practice. Gretchen's most recent writing navigates a spectrum where at one end she works closely with artists as part of her ethnographic research, and on the other she tries to find a critical distance to write about their art. The results of this journey will be an intimate and academic; personal and public creative ethnography: *The Lure of the Social: encounters with contemporary artists* (Intellect 2019).

Chris Cottrell

Chris Cottrell's research practice operates across installation and performative art, architecture and interior design. He proposes 'architectural judo' as a way of gently destabilising environments, and explores this 'gentle way' through working with buildings and interior spaces as events comprised of an ecology of relations. This way of practicing was developed and articulated through his recently completed PhD in the School of Architecture and Design at RMIT University. Chris' work has been exhibited extensively in New Zealand, Australia and the United

Kingdom and he has held artist residencies in Piran, Slovenia, the Orkney Islands, Scotland and Fox Glacier, New Zealand. He has presented at numerous international conferences and his writing has been published in *Leonardo*, *IDEA Journal*, *International Journal of Interior Architecture + Spatial Design* and *Interstices: Journal of Architecture and Related Arts*.

Martyn Coutts

Martyn Coutts is an interdisciplinary artist with a postgraduate degree from the Victorian College of the Arts in Melbourne. The work he creates expands across theatre making, dance dramaturgy, video design and festival curation. As a founding member of artist collective Field Theory, Martyn was co-project lead of durational radio broadcast project *9000 minutes* at Queen Victoria Market 2016, part of the Melbourne Biennial Lab.

Matt Cox

Dr Matt Cox completed a BA in Asian Studies with a major in Indonesian Studies (UNSW), a MA in Art History (USYD) and recently completed his Doctoral thesis *The Javanese Self in Portraiture from 1880 to 1955* (USYD). Cox has published in Australia and internationally on Asian art and architecture and is curator of Asian Art at the Art Gallery of New South Wales. As a curator he is broadly engaged with both historical and contemporary art as brought to the fore in two recent exhibitions, *Beyond Words: Calligraphic traditions of Asia* and *Passion and Procession: Art of the Philippines*. Integral to these exhibitions and his curatorial practice more generally is his work with artists, curators and academics in Australia and Asia to explore relationships between art history and living communities.

Marian Crawford

Marian Crawford's research explores fine art printmaking processes' critical engagement with repetition and multiplicity, and the relationships between the book, printmaking processes, and the printed image in contemporary culture. Her research has recently been published in *The Blue Notebook* (published by University of the West of England), and in the University of Canberra peer-reviewed on-line journal *Axon: Creative Explorations*. Her writings about the book have been published in *Verso Magazine, 2015–2018*. She has presented her artworks publicly for over twenty years, including recent exhibitions at NGV Art Book Fair, c3 Contemporary Artspace, Abbotsford and the Forrester Gallery, Oamaru, North Otago, NZ in 2018. In 2015 Crawford established a collaborative research network The News Network Project drawing together colleagues from RMIT University, Australian National University, Auckland Institute of Technology, and Dunedin School of Art. This network of artists creatively recontextualise current events in public outcomes that contribute to contemporary visual art. She has a Bachelor of Arts (Melbourne University), a Bachelor of Fine Art (Victorian College of the Arts) and a Master of Arts (by Research), from RMIT University, Melbourne, and teaches at Monash Art Design and Architecture.

Georgina Criddle

Georgina Criddle is a visual artist, writer and educator based in Naarm, Melbourne. Recent exhibitions include 'it started with three round nobs', Bundoora Homestead Art Centre, (2018), Studio Visit, Melbourne's Living Museum of the West, (2017), 'Cabal', Aperto Gallery (2016), 'Before too Long', West Space (2015). In 2006, Criddle completed her bachelor of fine arts, honours year at Ecole Nationale Supérieure des Beaux-arts in Paris. Her work has been exhibited internationally at Kunsthalle Fridericianum, Kassel, (2010); GIZ-Hauz Berlin (2011); Rote Fabric, Zurich (2011); and La Générale en Manufacture, Paris (2011). She is currently undertaking a PhD at Monash University.

David Cross

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

Emma Crott

Emma Crott is an Associate Lecturer at UNSW Art & Design. Her research interests include the politics of aesthetics, the representation of war, photography theory and contemporary art.

Crystian Cruz

Crystian Cruz is a Brazilian graphic designer and researcher with broad experience in editorial design and typography. He holds a Master degree in Typeface Design from The University of Reading, in United Kingdom.

Currently is undertaking a PhD at the University of Newcastle, Australia, with the aim to explore the impact of censorship on creative practices during the Brazilian dictatorship from 1964-1985, including visual and performing arts. He has worked as creative director of major Brazilian magazines and newspapers, and as type director at Agência Africa, one of the biggest advertising agencies in Brazil. He also worked as a part-time lecturer in some Brazilian bachelor and postgraduate courses for 15 years. Crystian is a current board member of Association Typographique Internationale (ATypI) and casual academic at The University of Newcastle, and presented talks on more than 60 events in Brazil, Australia, Ireland, Poland, USA and Mexico.

Tony Curran

Dr Tony Curran is a Canberra based artist, and Sessional Academic at the Australian National University School of Art & Design in Painting, Foundation Studies and the Centre for Art History and Theory. His research focuses on systems of art production, in particular between digital media and material manufacture. He holds a PhD from Charles Sturt University and in 2016 was awarded a Vice-Chancellor's College Visiting Artist Fellowship at the ANU School of Art & Design.

Anna Daly

Anna Daly teaches design history and theory at Monash University. She is currently in the final stages of her PhD candidature.

Lee Davidson

Dr Lee Davidson is a Senior Lecturer in Museum & Heritage Studies at Victoria University of Wellington, New Zealand, where she specialises in visitor studies, international exhibitions, natural heritage and heritage tourism. Her interdisciplinary research has been published in journals such as *Leisure Sciences*, *Journal of Sustainable Tourism*, *International Journal of Travel Research* and *Visitor Studies*. Since 2011 she has been involved in two interconnected transnational research projects on international touring exhibitions. She is the co-author (with Leticia Pérez-Castellanos) of *Cosmopolitan Ambassadors: International Exhibitions, Cultural Diplomacy and the Polycentral Museum* (forthcoming, Vernon Press) and has contributed chapters to volumes by major publishers across the fields of museum studies, leisure, tourism and anthropology, including a chapter on visitor studies in the volume *Museum Practice* (published by Wiley-Blackwell in 2015).

Rhett D'Costa

Born in Bombay, Dr Rhett D'Costa migrated to Australia at an early age. His artistic practice draws on this hybrid background of British, Australian and Indian culture and is extended across photomedia, drawing, painting and installation processes. Rhett's artistic practice sits within the context of postcolonial theory, migration and contemporary art practice and is contextualized from within and outside of a Western trajectory. Rhett's most recent pan-disciplinary projects have centered on the 'right to belong' in the intersecting areas of migration, identity, nationalism and belonging. In a career spanning almost thirty years in art practice and tertiary art education, Rhett has held numerous solo shows and contributed work to many group and curated exhibitions, both within Australia and overseas including; Castlemaine State Festival, Visual Arts Biennial, Victoria (2013), Contemporary Australian Drawing, Bury Art Museum & Sculpture Centre, Manchester (2016), Contemporary Australian Drawing: 90 Australian Artists, SACI Gallery, Firenze, Italy (2015). His particular focus in teaching has centered around the Asia-Pacific region. He has taught in a range of universities and art schools including; RMIT University, Monash University, LaTrobe University, Lasalle College of the Arts (Singapore), and the Hong Kong Art School.

Melissa Deerson

Melissa Deerson is a Narm/Melbourne-based multi-disciplinary artist working across performance, text, video, sound, installation and drawing.

Catherine De Lorenzo

Catherine De Lorenzo is an art historian whose research covers Australian art and photo historiography, Australian and European photographic exchange, contemporary public art and architecture. She is a co-author of *Australian Art Exhibitions: Opening Our Eyes*. Much of her research is energised by cross-disciplinary insights and cross-cultural convergences. Having taught for many years in Built Environment at UNSW, including interdisciplinary studios and electives that provided opportunities for original research in art and architecture, De Lorenzo was awarded the Australian Institute of Architect's Marion Mahony Griffin Prize in 2009 for '...a distinctive and multifaceted approach to architectural education...[using] her cross-disciplinary strengths...'. She has served on the editorial boards of *History of Photography*, *Design and Art Australia Online*, and *Visual Studies* and is currently Honorary Associate Professor at UNSW Art & Design, Sydney and Adjunct Associate Professor at Monash Art Design and Architecture, Melbourne.

Zoë De Luca

Zoë De Luca is a PhD candidate in Art History at McGill University, where her doctoral research is supervised by Professors Charmaine Nelson and Jonathan Sterne. Her current project focuses on the global circulation of artistic and intellectual work that challenges the official settler-occupation discourses of accommodation and recognition plated by present day nation states Canada and Australia.

Gabrielle de Vietri

Gabrielle de Vietri (b. Kalgoorlie 1983) is an artist and activist living and working in Naarm (Melbourne). Her work is collaborative, conceptual and social, and has taken form as public interventions, community events, interactive performances, audio recordings, pedagogical systems, documents, invented languages, fictional historical insertions, a time capsule, lectures and a garden. Gabrielle is a co-founding member of the Artists' Committee, an informal association of artists and arts workers that makes collaborative public interventions around the intersection of politics, ethics and culture. Since 2012 she is co-director of A Centre for Everything, a curated series of collaborative pedagogical, political and creative events.

Fayen Ke-Xiao d'Evie

Dr Fayen d'Evie is an artist, writer, and curator based in Muckleford, Australia. Her projects are often conversational and collaborative, and resist spectatorship by activating diverse audiences in embodied readings of artworks. Fayen is a Creative Victoria Creator 2018. She was awarded the Melbourne Sculpture Prize Rural and Regional Development Award 2017, and an Ian Potter Cultural Trust Award 2017. She was a finalist in the John Fries Award 2017, a resident artist at Gertrude Contemporary 2014-2016, and a finalist in Macquarie Emerging Artist Award in 2014. Fayen is currently a candidate for a PhD in Curatorial Practice at Monash University. She holds a BFA in Painting from the Victorian College of the Arts, University of Melbourne, a PhD in Environmental Studies from the Australian National University, and a BSc (Hons) in Physics from the University of Canterbury.

Wulan Dirgantoro

Dr Wulan Dirgantoro is a McKenzie Postdoctoral Fellow in the School of Culture and Communication at the University of Melbourne. Her research interests are gender and feminism, and trauma and memory in Indonesian modern and contemporary art. Her publications including *Feminisms and Indonesian Contemporary Art: Defining Experiences* (Amsterdam University Press, 2017) and 'Aesthetics of Silence: Exploring Trauma in Indonesian Painting 1970-1980' in *Ambitious Alignment: New Histories of Southeast Asian Art* (Power Publication and the National Gallery of Singapore, 2018). She has also contributed to various art publications in Asia, Australia and UK on Indonesian modern and contemporary art. Prior to her current role she was a lecturer at the MA Asian Art Histories program at LASALLE College of the Arts, Singapore (2014-2016) and research fellow of Art Histories and Aesthetic Practices 2016/2017 program, at the Forum Transregionale Studien and Visiting Fellow at the Institute for Cultural Inquiry (ICI), Berlin.

Fernando do Campo

Fernando do Campo is an artist, curator and associate lecturer at UNSW Art + Design, Sydney. He was a Sir General John Monash Foundation Scholar, completing the MFA Program with Departmental Honours at Parsons School of Design, The New School, New York in 2016. During 2014-2016 he was also assistant curator to The New School Art Collection and archives. He has received grants from the Australian Regional Arts Fund, Arts Tasmania, Ian Potter Cultural Trust, Australia Council for the Arts, and The New School. Since 2015 he also produces work as the HSSH (House Sparrow Society for Humans) an entity that re-narrates the history of non-human animals via anthropomorphism, speculative fiction and archival research. This has been presented in collaboration with collection material; recent projects include partnerships with the Brooklyn Museum, the Greenwood Cemetery (NY) 2016; Allport Library and Museum of Fine Arts (Hobart), Ararat Regional Art Gallery (VIC) 2017; and Newcastle Regional Art Gallery (NSW) 2018. Fernando has presented solo exhibitions in Australia and the USA and group exhibitions internationally. His work and writing has been published in numerous books and journals. Fernando is currently undertaking the PhD program at MADA, Monash University with the support of a RTP and a Monash Graduate Excellence Scholarship. He is represented by Praxis Gallery, Buenos Aires & New York.

ADS Donaldson

Rex Butler and ADS Donaldson (National Art School) have just completed a book of essays, *Outside in: 10 Essays on UnAustralian Art*, which will be published by Power Publishing in early 2019.

Kim Donaldson

Dr Kim Donaldson was awarded a PhD from The University of Melbourne in 2016. Her research interests focus on the potential for movement and change in the activities of the 'artist as curator' and embodied art practices used in performance and exhibition formats that contest established notions of space and time. These interests inform a conceptual art practice that has utilized aspects of drawing, painting, moving image, photography, sound and performance. Since 2016 she has been collaborating with Dr Kaisa Kontturi on the *Feminist Colour-IN* which last appeared in "Unfinished Business: Perspectives on Art and Feminism" at the Australian Centre for Contemporary Art earlier this year. Donaldson is a Senior Lecturer, Masters of Contemporary Art, Victorian College of the Arts, Faculty of Fine Arts and Music, The University of Melbourne.

Mick Douglas

Mick Douglas is an artist, curator, writer and initiator of projects, often exploring mobility and situating platforms for experimental modes of creative practice. Projects where he straddles these roles include socially engaged public projects *W-11 Tram: an art of journeys*, commissioned by the cultural festival of the Melbourne 2006 Commonwealth Games, and the ongoing *tramjatra: imagining Melbourne and Kolkata by tramways*. Recent

collective creative process-driven projects include *PPPPP*, and *Shuttle*, a mobile performance research initiative through North American deserts. His three-part series of solo durational performance installations *Container Walk*, *Carriage* and *Return* (2013-15), were presented by the Performance Arcade Wellington and New Zealand Festival, with expanded versions *Container Island Walk* and *Collective Return* presented at MONA FOMA 2017. He recently curated *Performing Mobilities* (RMIT Gallery & Margaret Lawrence Gallery), the Australia cluster program of the Performance Studies International PSi#21 2015 project *Fluid States*. His contribution to *Fluid States* as artist was a series of *Circulations* installation performances in 5 locations conducted through the medium of salt. Mick supervises doctoral performative creative practice research at RMIT University, where he is Associate Professor of Transdisciplinary Creative Practice Research.

Adam Douglass

Adam Douglass is an artist and researcher. He works as a solo artist and collaboratively with diverse communities. Douglass' interests relate to representations of space - cosmology and social space through painting and the psychosocial effects of participatory painting. Douglass has exhibited broadly in galleries and site-specifically through Australia, New Zealand and Tonga. His work has been discussed and published in a variety of publications including: *Eye Contact*, *Project Freerange*, *Un Magazine*, *Art New Zealand*, *Art News New Zealand*, *Scope: Contemporary Research Topics*, and *The Artists: A Snapshot of Contemporary New Zealand Art Practice*. Alongside lectures and teaching at the University of Melbourne, Fremantle Art and Design Campus, Otago Polytechnic School of Art, and Vicserv Douglass has worked for numerous community mental health and social arts programs in various roles including leadership. Recently Douglass completed an MFA research project. This practice-led research examined aesthetic systems of participatory painting and the psychosocial outcomes of socially engaged painting in cross cultural contexts. During 2018 Douglass was shortlisted as an Obama Foundation fellow for social change and a finalist in the 2018 Incinerator Art Award for social change.

Jacqueline Drinkall

Dr Jacqueline Drinkall lectures in Art at the School of Creative Arts, University of Tasmania, based in Launceston, and Professor at Saas-Fee Summer Institute of Art in Berlin 2018. She is this year exhibiting in Riga Triennale (Latvia), The Altitude Project (Blue Mountains), Articulate Gallery (Sydney), Sawtooth Gallery (Launceston), School of Creative Arts Inveresk Foyer Space (Launceston) and more. She holds a CSA ANU BA (Visual Art) H1 University Medal and Masters by Research (Painting), and COFA UNSW PhD in Art History and Theory, and has received numerous awards including Artspace residencies and Marten Bequest Travelling Art Scholarship in the Field of Painting. In 2016 she received two international grants from The Banff Centre and a NAVA grant. In 2017 she was awarded a second international Saas-Fee Summer Institute of Art full tuition scholarship, a Create NSW Artist Grant and residencies at Phasmid (Berlin) and Frontyard (Marrickville). In 2017 she published in *Artbrain.org* and co-edited *Artbrain's Art and Telepathy* section with Warren Neidich, *Leonardo Electronic Almanac* and *Psychopathologies of Cognitive Capitalism Volume Three*. Her PhD thesis (2006) was on Telepathy in Contemporary, Conceptual and Performance Art, and she continues her work with telepathy in Energy and Society Series.

Shaunna Dunn

Shaunna Dunn is an artist, educator, and cultural programmer, and Southern Artistic Director at Common Weal Community Arts. Community engagement, interdisciplinary collaboration, and educational models have become the focus of her creative practice. She has spent nearly two decades contributing to Saskatchewan's cultural landscape as an artist educator, and served as the Director of the Globe Theatre School from 2010 to 2017. She has worked closely with numerous local and national artists to create professional workshop opportunities, build collaborative artistic programming, and develop community partnerships in support of access and inclusion. Shaunna holds a Bachelor of Fine Art in Studio Arts from the University of Regina and an Masters of Fine Art in Sculpture and Ceramics from Concordia University. She has taught with the University of Regina, Concordia University, Regina Public Schools Learning Through the Arts, Neil Balkwill Centre, and MacKenzie Art Gallery. In 2012 she was awarded Regina's Mayor's Arts and Business Award for Excellence in Arts Related Service.

Sandra D'Urso

Sandra D'Urso is a researcher at The Australian Centre, The University of Melbourne, where she is investigating Australian theatrical modernism and the plays of Patrick White, as well as the state of contemporary Australian poetry. Her primary research interests include political and feminist performance art, at the intersection of religion, political philosophy, and the law. She has published on the topics of contemporary European theatre, feminist performance art and the 'state of exception', and Australian theatrical modernism. Sandra has conducted extensive interviews with contemporary Australian poets and theatre practitioners. She is the co-author with Denise Varney on the book, *Australian Theatre, Modernism and Patrick White: Governing Culture* (2018), Anthem Press. Sandra is the Book Reviews Editor for *Performance Paradigm* journal, a theatre reviewer for *The Conversation* (Australia) and a current member of the IFTR, Feminist Research Working Group.

Scott East

Dr Scott East is a Lecturer at UNSW Art & Design committed to engaged research with the GLAM (Galleries, Libraries, Archives and Museums) and broader cultural sectors having presented his research in policy, academic

and industry settings. Current projects include a gallery visitor study utilising eye-tracking, a community arts project with a disability arts group and a project investigating the construction of creativity in international cultural policy. Previous projects have investigated the cultural sector's role in communicating climate change.

Jeremy Eaton

Jeremy Eaton is an artist and writer working in Naarm/Melbourne. Jeremy has exhibited nationally and written for various artists and publications. Recent exhibitions/projects include: 'The Enigma Code', Sarah Scout Presents, 'Departed Acts: Lineages of Queer Practice', Centre for Contemporary Photography; 'Summer Group Show', Dominik Mersch Gallery, Sydney (2018); a group exhibition with Seven Valencia and Camille Hannah at C A V E S, Melbourne (2018); and 'Of Everything That Disappears There Remains Traces' curated by Lauren Ravi at the Honeymoon Suite, Melbourne (2017). He has undertaken solo projects at West Space, KINGS Artist-Run and a residency at the Perth Institute of Contemporary Art. Jeremy has written for *un Magazine*, participated in the Gertrude Contemporary Emerging Writers Program and recently wrote a catalogue essay to accompany Meredith Turnbull's current exhibition, 'Closer' at the Ian Potter Museum of Art, Melbourne. www.jeremyeaton.org

Jane Eckett

Jane Eckett is a teaching associate in the University of Melbourne's art history and gender studies programs and the 2018 Ursula Hoff Fellow at the Ian Potter Museum of Art. Her research interests include alternative modernist histories, art and architectural synthesis, and post-war transnational artistic exchange. Recent publications include chapters in the forthcoming *Bauhaus Diaspora: Transforming Education in Art, Architecture and Design* (Melbourne University Press in association with Power Press, 2019) and *Australia: Australian Modernism in Architecture, Landscape and Design, 1925-75* (Thames and Hudson, 2018), as well as essays in *Antipodean Perspective: Selected writings of Bernard Smith* (Monash University Publishing, 2018) and *Vincas Jomantas* (Beagle Press, 2018). Her work on the Centre Five group informs an exhibition she is currently guest curating, Europeans at RMIT: Art, Architecture and Design, 1945 to Now, which opens at RMIT Gallery in June 2019.

Mark Edgoose

Working at the intersections of craft, design and architecture and fuelled by an interest in both traditional and hi-tech materials, Dr Mark Edgoose has made a significant contribution to Australian object-making since 1989. A global expert in titanium, Mark worked with specialists from RMIT's D_LAB, Industrial Design, Engineering and Rapid Prototyping to produce an innovative new ceremonial mace for RMIT, which was 3D-printed in titanium at the university's Advanced Manufacturing Precinct. Mark's material-driven research also manifests in exhibitions that explore the form and metaphor of the rail, in its multiple definitions. These meticulously produced objects, created largely from titanium, enable Mark to explore his interest in craft objects as they exist in space and time – the rail is a linear structure that viewers experience by travelling along it. Mark's works also interrogate notions of form and function and experiment with new significations for an object – his rails reference ubiquitous forms in the world but they also offer unexpected delights and new possibilities. Iterations of the rail have been exhibited at the Cicely & Colin Rigg Contemporary Design Award (National Gallery of Victoria, 2012), Unexpected Pleasures (Design Museum, London and National Gallery of Victoria, 2012), Melbourne Now (National Gallery of Victoria, 2012).

Fran Edmonds

Fran Edmonds is a Research Fellow in the School of Population and Global Health at the University of Melbourne. She is currently working on the project, *The Living Archive of Aboriginal Art*, with Aboriginal artist Maree Clarke. Previously, she was the Research Fellow on the ARC LP Aboriginal young people in Victoria and Digital Storytelling, located in the School of Culture and Communication, University of Melbourne. Her work is interdisciplinary with a focus on anthropological approaches to collaborative and participatory methodologies, specifically as they relate to intercultural collaborations in the arts; all of which draw on her 25 years of ethnographic and archival research with and in Aboriginal communities across Australia. Her work is frequently embedded in understanding the intersections between non-Western (Indigenous) and Western knowledge systems including the use of digital technologies to support cultural revival - particularly interventions in the colonial archive. She has published broadly on the creative use of digital technologies by Indigenous young people to support explorations of their culture and identity, and on the continuing practice of southeast Australian Aboriginal art since colonisation.

Harriet Edquist

Harriet Edquist is Professor of Architectural History at RMIT and Director of the RMIT Design Archives. Active in the architectural and design community for many years, Harriet is an Honorary Fellow of the Royal Australian Institute of Architects and a Fellow of the Australian Academy of the Humanities. In 2015 she was appointed inaugural President of Automotive Historians Australia Inc. An author and curator, Harriet's research includes Australian art, design and architectural history situated within a global setting. Recent titles include *Globalisation, Entrepreneurship and the South Pacific* (2017) *Shifting gear. Design, innovation and the Australian car* (2015), Michael O'Connell. *The Lost Modernist* (2011), George Baldessin. *Paradox and Persuasion* (2009), and *Pioneers of Modernism: the Arts and Crafts Movement in Australia* (2008). Her exhibitions include 'Shifting gear. Design, innovation and the Australian car' (NGV), 'The Lost Modernist. Michael O'Connell' (Bendigo Art Gallery) and 'Free, Secular and Democratic: building the Public Library 1853-1913' (Murdoch Gallery SLV). Harriet is currently a CI on

the ARC Discovery Project 'Bauhaus Australia: Emigres, Refugees and the Modernist Transformation of Education in Art, Architecture, and Design, 1930 to 1970'.

Ngarino Ellis

Dr Ngarino Ellis (Ngāpuhi, Ngāti Porou) is a Senior Lecturer in Art History at the University of Auckland specialising in Māori and Indigenous Art, and teaching as well in the areas of Gender, and Art Crime. Her recent publications have focused on tribal carving, moko signatures, and biography. She is currently completing a book manuscript with Deidre Brown on the Marsden-funded project entitled *Toi Te Mana: A History of Indigenous Art from Aotearoa New Zealand*.

Seth Ellis

Seth Ellis is Senior Lecturer in the Creative and Interactive Media program at Griffith University. He is also the Program Director of the Master of Interactive Media program, and South Bank campus coordinator for the Bachelor in Creative and Interactive Media. He is a narrative artist and interface designer; his work draws upon local history, allegorical narrative, and experience design to create stories both historical and fictional in new, experiential forms. Seth has worked with local museums and galleries on their collections and exhibitions; his own projects have shown in galleries, streets, symposia and festivals throughout the U.S. and Europe, and at a few places in the Atlantic Ocean. Ellis has a BA from Yale University, and an MFA from Columbia University School of the Arts. Prior to Griffith University he taught at the University of Michigan and the University of North Carolina at Greensboro. He maintains both art and design practices.

Megan Evans

Megan Evans is a multidisciplinary artist, working in video, photography, sculpture, and installation. Megan's work is informed by social issues, examining the nature of belonging and the impact of colonisation on identity, both self and nation. Megan began her creative life doing large political murals in the 1980s during which time she met and later married Aboriginal artist and activist the late Les Griggs which informed her perspective on colonisation. Her career has spanned several decades and practices. Over the last six years she has exhibited both nationally and internationally, been published widely in books and journals and been awarded international residencies. Her recent major exhibitions include 'Squatters and Savages' with Peter Waples-Crowe, Art Gallery of Ballarat and Benalla Art Gallery; Parlour, Art Gallery of Ballarat; 'Unsettling' at Trocadero Art Space, Footscray; 'Unreconciled' at the Melbourne Water Western Treatment Plant; 'Meet your Criminal Ancestors' at The Royal Standard, Liverpool UK.

Suzy Faiz

Suzy Faiz (b. 1991, Gosford, NSW) is a Sydney artist whose practice investigates painting's critical relevance within contemporary art. Her work explores the medium's histories and materials and pushes the possibilities of abstract painting through various inquiries and methodologies. Faiz has exhibited locally and internationally in solo and group exhibitions. Recent exhibitions include: 'Rolodex Sydney', Design Festa Gallery, Tokyo, Japan, 2018; 'Coupling', Dominik Mersch Gallery, Sydney; 'New Contemporaries', Sydney College of the Arts, Lilyfield, 2018; 'Unmade', George Paton Gallery, The University of Melbourne, 2017; 'The Vienna Diaries', Sydney College of the Arts, Rozelle, 2017; Spring 1883, 'Minerva', Melbourne, 2016; Redlands Konica Minolta Art Prize (curated by Mikala Dwyer), 2016; Kunstnarhuset Messen, Galeri Puls, Norheimsund, Norway, 2016; Video One Painting, Airspace Projects, Marrickville, 2015; Rundgang, Academy of Fine Arts Vienna, 2015; TELEVISION (curated by Matthys Gerber), Sarah Cottier Gallery, Sydney, 2014; The Mind Body Problem, Gallery 2010, Surry Hills, 2014; Faiz Alias Scholes, Mori Gallery, Sydney, 2013. In 2014/15 Faiz undertook an exchange to the Akademie der bildenden Künste in Vienna, and from this experience commenced her research for the MFA thesis, Sydney/Vienna. Since 2017 she has worked as a Library and Archive Assistant at the Museum of Contemporary Art Australia.

Felicity Fenner

Felicity Fenner is a curator, writer and Chair of the City of Sydney's Public Art Advisory Panel. She has curated more than 40 exhibitions of Australian and international art, including Australia's group exhibition at the 2009 Venice Biennale. Other curatorial projects include the 2008 Adelaide Biennial of Australian Art, Primavera 2005 at the MCA Sydney, the 2013 International Symposium of Electronic Arts and Making Change at the National Art Museum of China, Beijing, 2012–13. As the inaugural Director of UNSW Galleries (2013–2018), Felicity brought to Australia a range of international contemporary art including Richard Mosse's *The Enclave*, John Akomfrah's *Vertigo Sea* and Diller Scofidio + Renfro's *EXIT*. Her international new media exhibition, 'People Like Us', is currently touring to 15 public galleries across Australia (2016-2019). Based at UNSW Art + Design, she teaches postgraduate curatorial studies and leads an annual field trip to international biennale exhibitions. Felicity's most recent book, about the role of public art in urban spaces across the globe, is titled *Running the City: why public art matters* (NewSouth Publishing, 2017). She is currently working on a book and exhibition project exploring curatorial aspects of the Biennale of Sydney since it began in 1973.

Claire Field

Claire Field is an independent curator and art consultant based in Sydney. Claire's curatorial methodology has a strong focus on developing inclusive contemporary art experiences that often involve collaboration and community engagement. Claire is a key founder of the participatory and socially engaged project *Favour Economy* - an online archive of audio recordings shared by women for the benefit of other women working in the arts. With currently over 100 contributors, Volumes 1, 2 & 3 have been published with Volume 4, 2018-19 now in development. This year Claire was commissioned by City of Sydney to co-curate 'Site of Passage', on show for six months at Customs House in Circular Quay, Sydney. It is estimated that over half a million people will experience this exhibition over the course of its duration. Claire has held curatorial, collection management and consultancy positions for the Department of Education NSW, Harvey Galleries, Biennale of Sydney, Hazelhurst Regional Art Gallery, Art Gallery of New South Wales Brett Whiteley Studio, George Paton Gallery, AIRspace Projects, Verge Gallery and Red Wall Gallery. Claire holds a Masters of Art and Curatorship from Sydney University (2015) and Bachelor of Fine Art from the University of Tasmania (2001).

Giles Fielke

Giles Fielke is a writer and musician. He is the Business Manager of the AAANZ and the treasurer of the Artist Film Workshop. His PhD at the University of Melbourne focusses on the work of Hollis Frampton.

Rosemary Forde

Rosemary Forde is a curator based in Melbourne who has presented exhibitions and events at a range of institutions and contemporary art spaces in Australia and New Zealand. She is a writer and editor of art criticism, and co-edited the book *un Anthology 2004-2014: a decade of art and ideas* (un Projects, 2016). Her PhD in Curatorial Practice is currently under examination. Her research project, *Art holds a high place in my life | Damp: study of an artist at 21*, presented an unconventional survey of the Melbourne artist group Damp, and formed a case study for the curatorial model of 'exhibition as study'. Rosemary is a Teaching Associate at VCA, University of Melbourne, and at MADA, Monash University, where she coordinates Curating: Practices. She has served on the board of un Projects (2011-2018) including as Chair (2015-18), publishing the Australian art journal *un Magazine*. Rosemary was previously the Communications & Publications Coordinator at Monash University Museum of Art (2010-2014) and Director at the Physics Room contemporary art space in Christchurch (2002-2004). She holds a MA from the University of Melbourne and a BA (Hons) from the University of Otago.

Zoe Freney

Zoe Freney is an artist, writer and educator living in the Adelaide Hills. She teaches Art History & Theory at the Adelaide Central School of Art, where she is also Acting Head of Art History & Theory. She is a PhD candidate at the Australian National University, where her project investigates the creation of alternative representations of the mother. These works privilege the embodied experience of mothering over stereotypes perpetuated by the media and western, Christian traditions. Through paintings, drawings and video Zoe attempts to express the feelings of powerlessness, precariousness, love and frustration that continue to accompany her as she negotiates the often-conflicting roles of artist and mother. Her works have been selected as Finalists in the Heysen Landscape Prize 2018, the Fleurieu Art Prize 2018, and the Prospect Portrait Prize, 2017. Recently her work was included in the exhibition, 'Labors: An Exhibition Exploring the Complexities of Motherhood', at the Pearl Conard Gallery, Ohio State University, Ohio.

Briony Galligan

Briony Galligan is a Narm/Melbourne based artist working with textiles, installation, video and performance.

Michael Garbutt

Dr. Michael Garbutt is a Senior Lecturer at UNSW Art & Design, where he teaches spatial design, and design history and theory, with a special interest in the role of visual behaviours in art museums, health care environments, and public spaces. He is the co-editor of *The Mindful Eye: Contemplative pedagogies in visual arts education*. (Common Ground Research Networks: Champaign IL, 2018).

Lizzil Gay

Lizzil Gay is a performance and video artist and a PhD candidate in the School of Media and Communication at RMIT. She is researching the framing of the lives of asylum seekers held in Australian detention centres as 'non-grievable' in relation to the capacity of the performance artist to speak to the suffering of those whose political voice is excluded from the polis.

Paul Gladston

Professor Paul Gladston is the inaugural Judith Neilson Chair of Contemporary Art at the University of New South Wales. He was previously Professor of Contemporary Visual Cultures and Critical Theory and Director of the Centre for Contemporary East Asian Cultural Studies at the University of Nottingham. From 2005 to 2010, he was inaugural Head of the School of International Communications and Director of the Institute of Comparative Cultural Studies at the University of Nottingham Ningbo, China. He has written extensively on contemporary art in and from the People's Republic of China with specific reference to the concerns of critical theory. His recent book-length

publications include *Contemporary Chinese Art: a Critical History* (2014), which received 'best publication' at the Award of Art China 2015. His forthcoming monograph presents a critical meditation on contemporary Chinese art's status as a locus of aesthetic modernity in light of recent debates related to the term 'contemporaneity', including a case study of the work of the artist Zhang Peili. He was founding principal editor of the peer-reviewed *Journal of Contemporary Chinese Art* (2014-2017) and an academic adviser to the exhibition 'Art of Change: New Directions from China', staged at the Hayward Gallery-South Bank Centre London in 2012.

Emma Gleadhill

Emma Gleadhill's research interests are women's history, material culture and tourism studies. She was awarded a PhD from Monash University in early 2017 for her dissertation titled "Travelling trifles: the souvenirs of late-eighteenth century female British tourists". Her thesis explored how British women touring Europe and the British Isles used their travel accounts and collections to construct their identities and lay claim to knowledge and expertise. Emma's Junior Research Fellowship project at Macquarie University concerns eighteenth-century women's contributions to scientific enquiry through the experience of travel. She argues that women's scientific activities, commonly belittled as hobbies, need to be recast as serious pursuits. In the eighteenth-century scientists deliberately enlisted women to promote their fledgling discipline through an array of lectures, periodicals and instruments. Historians have placed these trends within a wider historiography on consumer culture, terming them "polite science", but while polite scientific texts have been fruitfully analysed, the female audiences who avidly consumed them have yet to be considered. By taking a closer look at their journals, personal correspondence and collections, Emma seeks to show that women challenged the gendering of scientific knowledge far more consistently than is suggested by the prescriptive literature of the time.

Andrew Goodman

Andrew Goodman is a visual artist and occasional writer living and working in regional Victoria. He has an interest in science fiction, participation, ecology and philosophies of process and science, and has a background in social and environmental activism. Andrew teaches art at Latrobe University and is the author of *Gathering Ecologies: Thinking Beyond Interactivity* (2018), published by Open Humanities Press.

Channon Goodwin

Channon Goodwin is an artist and arts-worker based in Melbourne. Currently, Channon is the Director of Bus Projects, founding Convener of the All Conference network, and makes films and podcasts for Fellow Worker. Prior to this he was a founding Co-Director of Boxcopy in Brisbane, Coordinator of Visual Arts at Metro Arts, and worked in Exhibition Management at the Queensland Art Gallery | Gallery of Modern Art. Channon is currently undertaking a Master of Arts at Monash University and his research interests include collective, collaborative and artist-run practice.

Katrina Grant

Dr Katrina Grant is a lecturer in Digital Humanities (art history) at the Australian National University. Her research focuses on the history of gardens and landscapes in Early Modern Italy, and on the visual culture of performance in the same period. She has published on the gardens of Lucca, history of emotions and set design, and artistic relationships between Britain and Italy in the eighteenth century.

Charles Green

Charles Green is Professor of Contemporary Art at the University of Melbourne in the Art History department, within the School of Culture and Communication. He has written *Peripheral Vision: Contemporary Australian Art 1970-94* (Craftsman House, Sydney, 1995), *The Third Hand: Artist Collaborations from Conceptualism to Postmodernism* (University of Minnesota Press, Minneapolis, 2001), and (with Anthony Gardner) *Biennials, Triennials, and documenta* (Boston, Wiley-Blackwell, 2016), and has held several Australian Research Council grants. He was Australian correspondent for *Artforum* for many years. As Adjunct Senior Curator in Contemporary Art at the National Gallery of Victoria, he worked as a curator on 'Fieldwork: Australian Art 1968-2002' (2002), 'world rush_4 artists' (2003), 2004: 'Australian Visual Culture Now' (ACMI/NGVA, 2004), and '2006 Contemporary Commonwealth' (ACMI/NGVA, 2006). He has worked together with Lyndell Brown as one artist since 1989. They were Australia's Official War Artists in Iraq and Afghanistan in 2007-08. Their works have been acquired by most major Australian public art museums and private collections.

Erin Griffey

Dr Erin Griffey is Associate Professor of Art History at The University of Auckland. She is the author of *On Display: Henrietta Maria and the Materials of Magnificence at the Stuart Court*, published by Yale University Press in 2015. She has written articles for the *Burlington Magazine*, the *Journal of the History of Collections* and *History Workshop Journal*. She is currently editing a collection of essays for Amsterdam University Press, *Fashioning Women at the Early Modern Court: Sartorial Politics, and working on aspects of emotion, piety, fashion and beauty at the Stuart Court*.

Jennifer Harris

Dr Jennifer Harris teaches Japanese Art History at the University of Adelaide and is a Visiting Research Fellow. Her PhD dissertation examined the formation of the Art Gallery of South Australia's collection of Japanese art within national and international contexts. She is author and curator of 'Netsuke and other miniatures from the Japanese Collection' (2014) and 'The Power of Pattern: the Ayako Mitsui Collection' (2015) at the Art Gallery of South Australia.

Aidan Hartshorn

Aidan Hartshorn is a Wiradjuri man from Tumut, N.S.W and a Sculpture student at the ANU School of Art and Design. His recent artworks respond to his experience of the Bundian Way, an ancient Aboriginal trading route used by his ancestors. In this work, Aidan incorporates traditional making methods taught to him by his father. The Bundian Way stretches around 380km's from Mt Kosciusko to the coastal town of Eden, on the far southeast of New South Wales. This shared cultural pathway has enormous historic and ongoing significance for a number of language groups (and more recently settlers) including giving opportunities for trade and knowledge exchange. More specifically, river stones used for axe making were traded – an area of deep resonance for Aidan, whose work stemmed from objects seen and conversations held in Eden, that revealed his own connectivity to the Bundian Way. Aidan's work explores relationships between the two tribes – Wiradjuri and Yuin – in an attempt to re-establish connections, lost due to the impacts of colonisation. By challenging Western museum display conventions, Aidan re-establishes the purpose of these objects and effectively, de-colonises them.

Nicolas Hausdorf

Nicolas Hausdorf is an editor, analyst and essayist living in Melbourne. His essay *Superstructural Berlin: : A Superstructural Tourist Guide to Berlin for the Visitor and the New Resident* was published by Zero Books in 2015.

Ekaterina Heath

Dr Ekaterina Heath received her PhD in Garden history at the University of Sydney in April 2018. Her PhD is dedicated to the Russian Empress Maria Fedorovna and her influence on Pavlovsk Park which she spent fifty years (1777-1828) developing. The PhD provides an interpretation to the way the Empress used plants, garden design and art in general to promote her agenda at the Russian court. Ekaterina's research interests include history of botany, cultural meanings of plants around the turn of nineteenth century and European garden history. She has presented papers on Maria Fedorovna's interest in botany, Joseph Banks' use of botany for diplomacy and Panopticon architecture in Pavlovsk at the following conferences and seminars; British Scholar Conference, London, ISECS Early Career Researchers Seminar (Enlightenment and Peasant), Sofia and David Nichol Smith Seminar, Sydney.

Tara Heffernan

Tara Heffernan is currently a Ph.D student in art history at the University of Melbourne. Her thesis explores the use of humour in the work of post-war Italian artist Piero Manzoni. Her broader research interests include humour, politics, and technology, and the lineages of American and European modernist art. She regularly contributes to Australian art publications such as *Eyeline* and *Artlink*, and she has co-authored a chapter in *Robots and Art: Exploring an Unlikely Symbiosis* (Springer, 2016) with Elizabeth Stephens titled "We Have Always Been Robots: The History of Robots and Art".

Alan Hill

Alan Hill is a lecturer in the Photography program at RMIT University in Narm/Melbourne. Hill's personal photographic work is primarily concerned with the politics of public space and he is increasingly interested in (re)considering photography as civic action.

Fiona Hillary

Fiona Hillary is a lecturer and Industry Fellow in the Master of Arts – Art in Public Space at the School of Art, RMIT University. Fiona curates the Urban Laboratory for RMIT University's Centre for Art, Society and Transformation. The Urban Laboratory uses live test sites of practice to explore urban contexts engaging art practices in a research and project delivery model in partnership with local government. She is a practicing public artist, collaborating on range of temporary and permanent investigative projects. Her most recent work curated by Cameron Bishop as a part of 'Treatment: Flightlines 2017', 37°57'02.5"S 144°38'02.0"E' marks the beginning of a creative cartography for the future. Fiona's research interests are in collaborative practice, the use of socially-engaged art practice as research methodology in public spaces with a specific focus on temporary installations. Fiona is a PhD Candidate at Deakin University exploring the role creative practice holds in our rehearsal of the future.

Chloe Ho

Chloe Ho is a doctoral candidate in the School of Culture and Communication at the University of Melbourne. Her research is in twentieth and twenty-first century Singapore art, specifically in relation to performance, performance art, and art historiography. She investigates the place of performance in the transmission of art and the art historical in the Singapore context, looking at both artistic works and social phenomena and its relation to society.

Victoria Hobday

Dr Victoria Hobday is a tutor of Renaissance and Baroque subjects at Melbourne University. Her research focus for several years has been the intersection of art and science in the seventeenth century, predominantly in the Netherlands. She completed her doctoral thesis in 2015 at the University of Melbourne.

Geoff Hogg

Adjunct Professor Geoff Hogg led the Public Art program at RMIT University Melbourne where he was Foundation Director of CAST the Centre for Art, Society and Transformation and is an Honorary Professor at Xianyang Normal University, Shaanxi Province, the centre of the Chinese peasant painter movement, a group with whom he has cooperated for many years. Geoff Hogg is an artist, organizer and curator of Public Art, he began his career as a mural painter gaining early experience in Australia, Mexico and the USA. He has specialized in the development of trans-disciplinary inter-cultural projects working with a wide variety of artists in Australia and overseas. He most recent projects have involved collaborations in Italy, China, Turkey, Cuba and Australia. Referring to Geoff Hogg's collaborative program, internationally renowned writer and art theorist, Lucy Lippard writes: "Their practice as much as their projects provide a model for those all over the world who know that art really does build bridges and bears witness to its times".

Julia Holderness

Artist Julia Holderness is based in Christchurch, New Zealand. She completed a Bachelor of Fine Arts at the University of Canterbury in 2002 and an Honours in Visual Arts from Auckland University of Technology in 2015. She is currently working towards a Visual Arts PhD in practice-led research at AUT, titled 'Ever Present Archiving: new methodologies for art histories'. Holderness develops practices of fabrication, approximation and invention to interrogate archives and their construction of art-historical narratives. Holderness was awarded a Vice-Chancellor's Doctoral Scholarship and won the Glaister Ennor Graduate Art Award in 2016. Recent exhibitions include 'Florence & Florence: other textile histories' at Ilam Campus Gallery, 'Overlooked Details' at Bartley & Company Art, Book covers – Textiles of the Bauhaus at Sanderson Contemporary, 'Gallery 91' for Scape Public Art, and 'The Group: homewares' which was shown at Objectspace and The National. Her installations combine textile and ceramic making with historical materials from art and design archives. Holderness's collaborative work as Fitts & Holderness has seen her participate in exhibitions and residencies both nationally and internationally.

Chelsea Hopper

Chelsea Hopper is a writer, independent curator and curator of Photography, Film & Sound at the Australian War Memorial. Her curatorial research focuses on Australian contemporary art. In particular, theories of how contemporary art dissect with political and historical moments as a means of assessing current conditions that shape our current global landscape. Since 2013, she has independently curated projects extensively in Perth, Melbourne and Sydney. Her recent exhibitions include 'They say I look like my Mother', 55 Sydenham Road, Marrickville, Sydney, 2 – 18 March 2018; 'Alex Hobba: A Conversation at Moana Project Space', Perth, 4 – 26 August 2017; 'I Can See Russia From Here', TCB art inc, Melbourne, 7 to 24 June 2017; 9/11 at Moana Project Space, Perth, 21 August – 13 September 2015. In October 2018, she will be curating an exhibition at Monash University Faculty of Art, Design and Architecture (MADA) titled 'In Prato, showcasing a retrospective of work by five Australian artists who've undertaken the Prato residency at Monash University' Prato Centre (MUPC) in Prato, Italy.

Matilda House

Dr Matilda House is a Ngambri-Ngunnawal elder with a distinguished career working for the rights and recognition of First Nations peoples in and beyond the Canberra and Queanbeyan region. She was one of the original protesters who established the Aboriginal Tent Embassy in 1972 and assisted in establishing the Aboriginal Legal Service in the 1980s as well as Canberra's two Aboriginal community-controlled organisations. She has served the community in numerous roles including formerly as Chair of the Ngambri Local Aboriginal Land Council and Joint Chair of the Interim Namadgi National Park Committee, and former member of the Aboriginal Justice Advisory Committee, the ACT Heritage Council, the United Ngunnawal Elders Council and ATSIC Queanbeyan Regional Council, among other bodies. Aunty Matilda was named Canberra Citizen of the Year in 2006 in recognition of her 'outstanding commitment to Indigenous issues,' and in 2017 she was awarded an honorary Doctorate by the Australian National University for her contributions to society. In 2008 she gave the first Welcome to Country to be held in the Australian Parliament. Aunty Matilda is also a proud mother, grandmother, great-grandmother and aunty, and a practising artist with works in the collections of the National Gallery of Australia and Australian National University.

Belinda Howden

Belinda Howden lives and works in Newcastle, NSW. In 2010 she received the Sydney University Medal for her research on the influence of ocean on Australian cultural subjectivity. In 2018 she was awarded a Doctorate through the Sydney College of the Arts. The focus was practice-lead research, using curatorial practice to investigate the conceptualisation of place, landscape and contemporary identity. She has presented at the 14th International Small Island Studies Association academic conference in Lesbos, Greece (2016), at the Australian

Museum (Sydney) and the 15th ISISA conference on Kangaroo Island, South Australia (2017). Belinda has over ten years of experience working within the museums and galleries sector, both locally and internationally.

Sharon Huebner

Sharon Huebner is a writer, oral historian and photographer with seventeen years of experience working with Australian Aboriginal family groups. She was first introduced to Victorian Aboriginal culture as part of the Koorie Family History Service (KFHS) based at the Koorie Heritage Trust Inc. in Melbourne, Australia. The KFHS was established in 2001 following the Australia Human Rights and Equal Opportunity Commission's national inquiry into the Separation of Aboriginal and Torres Strait Islander Children from their Families, 'Bringing Them Home' (April 1997). In 2003 Sharon helped to develop the Koorie Heritage Archive (KHA) for Victorian Stolen Generations and their descendant families. Since this time Sharon has continued her research of Aboriginal and Torres Strait Islander oral histories and engagement with digital technology for the cultural revival and sustainability of intergenerational memory. This includes her doctoral research at the Monash Indigenous Studies Centre (2016), a project that explored questions of cultural identity for Koorie (Victoria) and Noongar (Western Australia) families through the social performance of memory. Sharon has also been awarded two distinguished research grants, including a Creative Fellowship at State Library Victoria (2014) and the Hugh Williamson Fellowship at the University of Melbourne Archives (2015). The fellowships led to the production of a digital media project, *No Longer a Wandering Spirit* (2016).

Helen Hughes

Helen Hughes is Lecturer in Art History and Curatorial Practice, Monash Art Design and Architecture, Monash University. Between 2016 and 2018 she was the Curator of Research at Monash University Museum of Art, and before that, a curator at Gertrude Contemporary. Helen is the co-founder and co-editor of the art journal *Discipline*, and is also an editor of the art history journal *EMAJ*. Recent edited books include *Tom Nicholson: Lines towards Another* (with Amelia Barikin); *Kiffy Rubbo: Curating the 1970s* (with Janine Burke); *Impresario: Paul Taylor* (with Nicholas Croggon); and *Making Worlds: Art and Science Fiction* (with Amelia Barikin). Recent curated exhibitions include 'Mutlu Cerkez: 1988–2065', Monash University Museum of Art, 2018 (with Charlotte Day and Hannah Mathews), 'TarraWarra Biennial' 2016: 'Endless Circulation', TarraWarra Museum of Art, 2016 (with Victoria Lynn); 'If People Powered Radio: 40 Years of 3CR', Gertrude Contemporary, 2016 (with Spiros Panigirakis); and 'Gordon Bennett: Moving Images', Centre for Contemporary Photography and Sutton Gallery, 2016 (with Chiara Scafidi). Helen received her PhD in art history from the University of Melbourne in 2015.

Natalya Hughes

Natalya Hughes is an academic and artist whose research spans painting, photography, digital media and installation. Her practice is consistently concerned with maligned decorative and ornamental traditions and their association with the feminine, the body and excess. She is currently the Director of the Photography program at University of Technology Sydney but in January takes up the position of Lecturer in Fine Arts at Queensland College of Art.

Alana Hunt

With a long-standing engagement with the north-west of Australia and South Asia, Alana Hunt's activities as an artist and writer are defined by her commitment to challenging the possibilities of communicating ideas in the public realm. Since 2009, she has orchestrated participatory art and publishing projects that have activated different media forms in the public sphere to shed light on Kashmir. *Paper txt msgs from Kashmir* (2009–2011) prompted media in India and Pakistan to speak about a state-wide mobile phone ban they had previously been silent on. This work won the Fauvette Laureiro Artist Scholarship. In 2016, the seven-year participatory memorial *Cups of nun chai* circulated as a newspaper serial in Kashmir, reaching thousands of people on a weekly basis during a period of civilian uprising and state oppression. This work won the 2017 Incinerator Art Award. Her essay, 'A mere drop in the sea of what is', published by *4A Papers* (2016), explored the art circulating on the 'streets of social media' in Kashmir and made it into the Hansard Report of the Australian Parliament. Alana's recent work engages with the fragility and failure of colonial dreams, particularly in relation to development and relationships with Asia in the north-west of Australia; *Faith in a pile of stones* is currently on show in Temporary Certainty at 4A (Sydney).

Kelly Hussey-Smith

Kelly Hussey-Smith is a lecturer in the Photography program at RMIT University in Narm/Melbourne. Hussey-Smith's practice and research interests focus on collaborative methodologies in contemporary art, the politics of aesthetics, and relational ethics. She practices at the intersection of visual art, investigative journalism, and expanded documentary and believes these practices still have much to offer public discourse.

Lucas Ihlein

Dr Lucas Ihlein is an artist and the recipient of an ARC DECRA Research Fellowship in Creative Arts at University of Wollongong. His research uses socially-engaged art to explore cultural innovations in farming, principally in the sugar cane industry in Central Queensland. Major exhibitions include 'The Yeomans Project' (with Ian Milliss) at Art Gallery of NSW (2013-14) and 'Environmental Audit' at the Museum of Contemporary Art Australia (2010). His project *Baking Dirt: Soil and the Carbon Economy* will launch at Monash University Museum of Art (MUMA) as part

of 'Shapes of Knowledge' curated by Hannah Mathews in February 2019. Lucas is a founding member of artist groups Kandos School of Cultural Adaptation (KSCA), Big Fag Press, SquatSpace, and Teaching and Learning Cinema.

Alison Inglis

Alison Inglis is an Associate Professor in Art History at the University of Melbourne, and a Co-Director of the Australian Institute of Art History. She is a co-author of *Australian Art Exhibitions: Opening Our Eyes*, and teaches, researches and publishes in the area of nineteenth-century British and Australian art. She is also interested in artists' materials and techniques, and museum studies – especially the history of museum collections and exhibitions. Her experience in the field of art curatorial studies is reflected in her past and current membership of various cultural boards, including Museums Victoria and the Duldig Studio, and in her appointment as an Emeritus Trustee of the National Gallery of Victoria in 2010.

Katarzyna Jagodzińska

Dr Katarzyna Jagodzińska is an Assistant Professor at the Institute of European Studies, Jagiellonian University in Kraków (Poland), and Chief Specialist at the Research Institute of European Heritage, International Cultural Centre in Kraków. Her first book *Czas muzeów w Europie Środkowej. Muzea i centra sztuki współczesnej (1989-2014)* [The Museum Age in Central Europe. Museums and Centres of Contemporary Art (1989–2014)] (Kraków, 2014) was the first study of this important phenomenon. Her next book discussed museums in Australia, *Art Museums in Australia* (Kraków, 2017), and two books which are due in 2019 continue the subject of Central European museums, *Nowe miejsca nowej sztuki w Europie Środkowej* [New Places for New Art in Central Europe] (Kraków), and *Museums and Centres of Contemporary Art in Central Europe after 1989* (Routledge). She is an author of a number of research articles on museums and art. Fellow in the Australian Institute of Art History, University of Melbourne, granted by the Group of Eight in 2014/2015.

Anneke Jaspers

Anneke Jaspers is curator of contemporary art at the Art Gallery of New South Wales in Sydney. Her work is focused on socially engaged, situational and interdisciplinary practices. Most recently, in 2017 she co-curated the first iteration of 'The National: new Australian art', a biennial collaboration between the AGNSW, Carriageworks and MCA Australia. Her writing has been published in monographs, exhibition catalogues and periodicals nationally and internationally. She is currently completing a PhD in the Faculty of Art & Design, UNSW, examining Australian artists engaged with colonial histories and speculative futures.

Laura Jocić

Laura Jocić is undertaking a PhD at the University of Melbourne, researching dress and its role in Australian colonial society. She was formerly a curator in the department of Australian Fashion and Textiles at the National Gallery of Victoria where she curated a number of exhibitions including 'Australian Made: 100 Years of Fashion' (2010) and 'Linda Jackson: Bush Couture' (2012). In 2016 Laura curated the exhibition 'Louis Kahan: Art, Theatre, Fashion' for the Town Hall Gallery, Hawthorn. She is currently working on a project supported by a Local History Grant to research and catalogue key items of dress in the Brighton Historical Society's costume collection.

Kirrily Jordan

Dr Kirrily Jordan is a political economist, visual artist and Research Fellow at the Centre for Aboriginal Economic Policy Research (CAEPR) at the Australian National University. Her research interests are at the intersections of politics and art, including the potential of visual, participatory and community arts to challenge injustices and draw attention to issues of political concern. Her research at CAEPR over 10 years has included policy analysis focussed on the Australian Government's approach to 'work,' 'welfare' and 'development' for Australia's First Nations peoples, examining a number of community development projects as well as the impacts of new forms of welfare conditionality. This informs additional areas of Kirrily's research, including efforts to translate complex political and economic issues into visual representations, and looking at the ways in which First Nations peoples are working towards social, political and economic change through the use of visual and performing arts. Kirrily is lead researcher on the ANU's 'Two Way Project', which is facilitating a number of artistic collaborations between ANU and First Nations peoples in the region.

Lea Kannar-Lichtenberger

Lea Kannar-Lichtenberger, MA and MFA (Sydney College of the Arts) is an artist exploring connections between science and art. Her MFA research paper was titled 'Anthropocene: human influence on evolution and the biosphere'. Lea is an artist traveller whose work focuses on the impact of contemporary society and tourism on sensitive ecosystems and island communities through immersive residencies or ecotourism. Since 2014 she has investigated, through onsite research, small islands, World Heritage-listed and isolated environments: the Galapagos Islands (Ecuador 2014), the Faroe Islands (North Sea 2016) Lord Howe Island (NSW 2014 & 2015), Venice (Italy 2017) and Deception Island (Antarctica 2017). In visiting these islands, she sees what is normally unseen or overlooked—the impact of contemporary society on sensitive ecosystems. Lea has delivered papers on her research and artwork at conferences including Affective Habitus at ANU, Canberra; 2015; AESS at UCSD, San Diego CA; ISEAHK2016, Hong Kong; Arts in Society at UCLA Los Angeles, 2015; Paris 2016; ISACS17, Karlsruhe

Germany; and the Sydney Environment Institute (SEI), University of Sydney. Artist lectures have been given at Spektrum (in association with Art Laboratory) Berlin, Edith Cowan University, WA and Queensland College of Arts Griffith University, Brisbane.

Alexandra Karentzos

Alexandra Karentzos, PhD, is Professor of Fashion and Aesthetics at the Technische Universität Darmstadt in Germany. She was previously Junior Professor of Art History at the University of Trier and Assistant Curator at the Alte Nationalgalerie and the Nationalgalerie Hamburger Bahnhof – Museum of Contemporary Art (both in Berlin, Germany). In 2007 she was fellow at Dartmouth College, Hanover, NH, USA (Research group No Laughing Matter. Visual Humor in Ideas of Race, Nationality, and Ethnicity), in 2008 she was guest researcher at the Institute of Art History at the Universidade Federal de São Paulo/Brazil, and in 2011 she was fellow at the Alfried Krupp Wissenschaftskolleg Greifswald. She is member of the scientific network “Entangled Histories of Art and Migration: Forms, Visibilities, Agents” funded by the German Research Society (DFG), and Co-founder and member of the board of the Centre for Postcolonial and Gender Studies (CePoG) Trier, and Co-founder and editor of the new magazine for contemporary art and popular culture *Querformat*. Her research interests span the field of art, visual culture and fashion from the nineteenth century through to the present day, with special focus on transculturality and globalization and issues revolving around the methodological reflection on these phenomena.

John Kean

John Kean was Art Advisor at Papunya Tula Artists Pty Ltd, (1977-9) inaugural Exhibition Coordinator at Tandanya: the National Aboriginal Cultural Institute (1989-92) Exhibition Coordinator at Fremantle Arts Centre (1993-6) Producer with Museum Victoria (1996-2010). He is currently undertaking a PhD in Art History at the University of Melbourne. John has published extensively on Indigenous art and the representation of nature in Australian museums.

Paul Kelaita

Paul Kelaita is a researcher and arts writer working in Sydney. He has recently completed his PhD thesis on queer exhibition, performance, and video practices in the western suburbs of Sydney.

Miriam Kelly

I am a Melbourne based visual arts curator, writer and editor, motivated by art that operates at the intersection of politics and visual practice. I am currently the Curatorial Manager at the Australian Centre for Contemporary Art, Melbourne. From 2013 to September 2018, I held curatorial roles at Artbank, and was the Sub-Editor of Artbank’s arts and culture publication *Sturgeon*. Prior to that I was the Assistant Curator of Australian Paintings and Sculpture at the National Gallery of Australia, Canberra (2008-13). In my curatorial roles over the past decade, I have presented on a wide array of topics in Australian art, and have similarly produced essays and reviews, and edited content for journals and standalone publications. A focus on textiles in contemporary art has re-emerged as a key driver of my independent research and curatorial practice. During my honours course of study at the Australian National University (over a decade ago), I focused on Mumbai based Sharmila Samant and Jakarta based Mella Jaarsma’s, use textiles to consider ideas of value, labour and the social impacts of economic liberalisation. Motivated by a desire to re-engage with textiles in contemporary practice over the past two years, I curated exhibition for the University of Sydney’s Verge Gallery, ‘Can’t Touch This’ (2017), featuring 10 contemporary artists, including Kate Just, Paul Yore, Marlene Rubuntja, Troy-Anthony Baylis and Mumu Mike Williams.

Natasha A. Kelly

Natasha A. Kelly has a PhD in Communication Studies and Sociology. Born and bred in the United Kingdom and raised in Germany, she considers herself to be an “academic activist”, two important features that can be seen individually, but never separately from each other. Rooted in the Pan-African culture of her Jamaican heritage, her political and academic works relate to the past, present, and future of the African Diaspora in Germany. This is also the focus of her numerous art installations that have been shown in museums throughout the country. Since 2015 Natasha’s annual performance *M(a)y Sister*, which is dedicated to the Afro-German poetess and activist May Ayim, has been shown at the HAU Theatre in Berlin. Her first documentary film *Milli’s Awakening* focuses on the lives and works of Black German female artists and was shown at the 10th Berlin Biennale for Contemporary Art from June to September 2018. For more information see: <http://www.NatashaAKelly.com>

Ellen Kent

Dr Elly Kent is a visual artist and researcher with a strong personal and professional background in Indonesia. In 2017 she was awarded a doctorate through the School of Art and Design, College of Arts and Social Sciences, Australian National University. Her doctoral dissertation was based on archival research, translations, interviews and ethnographic studies of participatory and individual artistic practices in Indonesia and is the basis of a forthcoming book. Her PhD work also included collaborative, cross-cultural educational art projects. Elly’s writing on artists such as Heri Dono, FX Harsono and Jatiwangi Art Factory, has been published in books and journals, and she has exhibited individual and participatory art projects in Australia and Indonesia. She has worked as a museum and gallery professional in curatorial and collection research, education and public programs. Elly is the founder of Studio Auntara, partnering with creative groups and individuals working in the South East Asian region to deliver

innovative and intercultural creative projects. She works as a freelance curator, Indonesian language translator, educator, and arts consultant, and is currently the Academic Program Officer for ACICIS Indonesian Studies Creative Art and Design Professional Practicum, and the project manager of the Australian Indonesian Youth Exchange Program.

Benison Kilby

Benison Kilby is a PhD candidate and Teaching Associate in Art History and Theory at Monash University. She has an MA in Aesthetics and Art Theory from the Centre for Research in Modern European Philosophy, London. She has curated exhibitions addressing art activism and bio-politics at Skydive in Houston and Kings Artist Run Initiative in Melbourne. She is currently working on an exhibition to be staged at Bus Projects in Melbourne in 2019.

Tets Kimura

Tets Kimura is finishing his PhD research on Japanese fashion and soft power at Flinders University, Adelaide, where he teaches creative arts. He has been a winner of various awards including the Paul Varley Award (Japan Studies Association, USA, 2016). His latest publications include "Cool Japan: Fashion as a Vehicle of Soft Power" (*Transglobal Fashion Narratives*, 2018, Bristol: Intellect, editors Anne Peirson-Smith and Joseph H. Hancock II), "Creation of Contemporary Taiwanese Fashion" (*Fashion Practice* 9:3, 2017, co-author Shih-Ying Lin) and "Heroes and Villains" (*Continuum*, 2018, co-author Sandra Egege). He is a bilingual researcher and is the co-chair the 2018 Australian Institute of Interpreters and Translators (AUSIT) National Conference. He is conducting research on Japanese war art with Richard Bullen, and is working on an edited monograph on globalisation and glocalisation of Japanese culture with Jennifer Harris.

Natalie King

Natalie King is an Australian curator and arts leader who has realised landmark projects in India, Indonesia, Japan, Korea, Singapore, Taiwan, Italy, Thailand and Vietnam. She is an Enterprise Professorial Fellow, VCA, University of Melbourne. Currently, she is working towards curation of an exhibition at the Museum of Photography for the 2020 Tokyo Olympics. In 2017, she was Curator of 'Tracey Moffatt: My Horizon' at the 57th Venice Biennale. Recent projects include Chief Curator, 'Melbourne Biennial Lab: What happens now?' with City of Melbourne at Melbourne Festival 2016; 'Conversations: Entang Wiharso & Sally Smart', National Gallery of Indonesia, Jakarta; 'Whisper in My Mask': TarraWarra Biennial 2014, co-curated with Djon Mundine OAM and 'Episodes: 13th Dong Gang International Photo Festival', Korea. Natalie has curated exhibitions for the Singapore Art Museum; the National Museum of Art, Osaka; Tokyo Metropolitan Museum of Photography; and the Museum of Contemporary Art, Sydney. She has conducted in-depth interviews with Ai Wei Wei, Pussy Riot, Candice Breitz, Joseph Kosuth, Destiny Deacon, Massimiliano Gioni, Pipilotti Rist, Hou Hanru and Cai Guo-Qiang. She is widely published in arts media including *Flash Art International*, *Art and Australia* and the ABC. She is a Member of the International Association of Art Critics, Paris.

Sophie Knezic

Sophie Knezic is a writer, academic and visual artist who works between practice and theory. Her research has focused on the aesthetics and metaphysics of transparency, immaterialism, spectrality, memory, humour and sound. Her interdisciplinary research is conducted across art history, art theory, Continental philosophy, visual culture, literary fiction, science fiction and the post-humanities. Her critical writing has been published in journals and magazines including *Frieze*, *Broadsheet Journal*, *Evental Aesthetics: An Independent Journal of Philosophy*, *Invisible Culture: An Electronic Journal for Visual Culture*, *Art Monthly Australasia*, *Artlink* and *Australian Book Review*. Her work has been widely exhibited in artist-run spaces, commercial galleries and public venues across Melbourne. She has received several awards including grants from Arts Victoria (2003), the City of Melbourne (2005, 2008), and the Ian Potter Cultural Trust (2001) as well as an Australian Postgraduate Award (2009). She has participated in several national and international art history conferences including Humor, Globalization and Culture-Specificity in Modern and Contemporary Art, Frans Hals Museum (2017) and Thinking Colour, University of Oxford (2016). Knezic is currently a Lecturer (Sessional) in Critical and Theoretical Studies, VCA and MCM, The University of Melbourne.

Katve-Kaisa Kontturi

Dr Katve-Kaisa Kontturi currently works as a Senior Lecturer in Art History at the University of Turku, Finland, where she is an Adjunct Professor of Contemporary Art Studies. She is also an Honorary Fellow at the Victorian College of the Arts, the University of Melbourne. Her research spans the fields of material-relational philosophies of art and the body, new materialist research practices, contemporary art-making, and activism. She has published extensively on new materialisms and contemporary art and edited special issues for such journals as *Cultural Studies Review*, *Inflexions: A Journal for Research Creation* and *Studies in Material Thinking*. Her monograph *Ways of Following: Art, Materiality, Collaboration* is forthcoming from Open Humanities Press. Katve-Kaisa co-runs *Feminist Colour-In* project with Kim Donaldson and organises a craftivist group for 'paperless', rejected asylum seekers.

Ryoko Kose

Ryoko's art practice seeks to represent the flow, differences and connectedness of life; her style informed by backgrounds in both graphic design and Ikebana. She is interested in the development and conservation of human identity in a globalised, technological world. The strangeness among people often leads a transformation of their identity, inspiring them to find a new perspective for their life, which she hopes might make a world more thoughtful. Her works draw upon her own experience of the forced displacement derived from the Fukushima nuclear disaster in Japan. Ryoko is currently a candidate in the Master of Arts – Art in Public Space at RMIT University. She has exhibited 3D sculptures for West Projection Festival, The Other Art Fair Melbourne as a guest artist, the public event by Monash Gender, Peace and Security on the theme of 'displacement' in Monash Law Chambers, for the International Women's Day event in the Artists guild in the Docklands District, a digital vinyl printed 34m x 2m work for Metro Tunnel Project in Melbourne CBD 2018. She exhibited at Testing Grounds, Arland and Gasworks arts park in Melbourne in 2017. She has also exhibited in solo and group shows in Japan, France and Australia.

Olivier Krischer

Dr. Olivier Krischer is deputy director of the China Studies Centre, University of Sydney. He is interested in the role of art in modern and contemporary China and Japan, as well as intra-Asian networks of creative activism. He is co-editor of the journal special issue 'Asian Art Research in Australia and New Zealand: Past, Present and Future', *Australia & New Zealand Journal of Art* (Taylor & Francis, 2016), and the book *Asia through Art and Anthropology* (Bloomsbury, 2013). He has previously been managing editor of *ArtAsiaPacific* magazine in Hong Kong, while his curatorial projects include 'Zhang Peili: from Painting to Video' (co-curated with Kim Machan, Media Art Asia Pacific) and 'Weileng Tay: The Other Shore', both in 2016.

Evelyn Kwok

Dr Evelyn Kwok is a spatial design researcher with a research background in the politics of space intersected with social, cultural and economic contexts. Her ethos as a researcher, practitioner and educator at the University of Technology Sydney, is reflected through her interdisciplinary design approaches in teaching and research. Her PhD project explored the socio-spatial condition and resistance of a minority group through their appropriation and transformation of public spaces. As a Hong Kong-born, Chinese Australian, her education and cultural heritage have led her to develop a particular focus on the intercultural aspects of design and creative practices. With experience working across Hong Kong and Australian educational institutions, she has an active knowledge of the intercultural design context of the Asia-Pacific region. Evelyn is actively engaged in public lectures, conferences and exhibitions across public forums. She has presented work in Melbourne, Hong Kong, Lisbon, and has also exhibited at the Sydney Biennale 2012 and at 'This Is Not Art' 2012 in Newcastle.

Jordan Lacey

Dr Jordan Lacey is a lecturer in the School of Design at RMIT University, researching the interface of the sonic arts and urban design. His recently published book *Sonic Rupture: a practice-led approach to urban soundscape design* (Bloomsbury 2016) proposes the diversification of everyday life through the installation of networks of sounding artworks. He has led several research projects with industry partners, which explore new ways that urban planning and design strategies might include sound design to enhance urban liveability and creative encounter. Jordan has produced several innovative public sound installations and gallery works, which can be viewed on his website www.hiddensounds.com.au

Tessa Laird

Tessa Laird is an artist and writer lecturing in Critical and Theoretical Studies at the VCA School of Art, University of Melbourne. Originally from New Zealand, Tessa co-founded two important art magazines in the 1990s, and was director of the Physics Room Gallery in Christchurch before moving into tertiary teaching in the early 2000s. She completed her doctoral studies at the Elam School of Fine Arts on the affective potentials of colour and released her fictocritical thesis *A Rainbow Reader through Clouds* published in 2013. She recently published *Bat* as part of Reaktion's Animal series and has been thinking around animal and non-human ontologies in art and text. Tessa is currently the editor of *Art + Australia Online*.

Chari Larsson

Dr Chari Larsson is a lecturer at Queensland College of Art, Griffith University. She is completing a monograph on the work of French philosopher and art historian Georges Didi-Huberman.

Nusra Latif Qureshi

Born in Lahore, Pakistan, Nusra lives and works in Melbourne, Australia. She attended National College of Arts, Lahore and completed her Masters of Fine Art at University of Melbourne. Her practice ranges from small and highly detailed paintings to large scale digital prints that engage with the visual histories of South Asian region and Australian culture, questioning conventional interpretations, pulling apart and reconfiguring the found patterns to construct new narratives. This process occurs through complex layering, fragmentation, erasure and juxtaposition of visual material. Her particular focus has been investigating little known histories of colonial eras, questioning established narratives and engaging with the politics of representation. Nusra uses photographs, botanical drawings, technical illustrations and historical paintings as visual and conceptual references to construct

unanticipated accounts of known events. While heavily referencing 17th century Mughal painting with its exquisite detail, she interjects contemporary images to create a dialogue that offers new insights into both the past and the present while maintaining a visually appealing aesthetic. Nusra has shown nationally and internationally; her work features in several private and institutional collections within Australia and around the world, including the British Museum. She is currently the artist in residence at the Lyceum Club, Melbourne.

Anna Lawrenson

Dr Anna Lawrenson is a lecturer in the Museum and Heritage Studies Program at the University of Sydney. Her career has spanned critical museology and applied practice having worked in academia and the arts sector. Her research is concerned with how the history, funding and administration of public museums shapes public engagement through exhibitions and programs.

wāni Le Frère

wāni Le Frère, Congolese born, Aotearoa raised and Narm based trans-disciplinary artist, is most notably known for although not limited to Productions, Performance Poetry, Curation and Organising. He uses his artistic abilities to serve as a platform in his commitment to the flourishing of life, telling of the untold, as well as the collective empowerment of those peoples too often marginalized and not often enough celebrated. He is currently undergoing the final year of his Masters Degree at University of Melbourne's VCA, has had numerous selections representing the university as a speaker both at international and national level. He is also the Founder and member of 'Band Of Brothaz', Co-Founder Of 'Let's Talk' a series of free public talks addressing anti blackness and the Curator, Founder, Producer and Director of 'Sapologie'.

Fiona Lee

Dr Fiona Lee is an artist and co-founder (with artist Amanda Shone) of The Rogue Academy, a dialogical platform for social engagement that links conceptual forms of art with broader world issues. She has worked for the Australia Council at the 2009 Venice Biennale, received funds from them for two residencies and undertaken research at the Banff Research in Culture Residency organised by the Liverpool Biennale, The University of Alberta and the Banff Centre, Canada. She curated 'Our Day Will Come', an alternative art school, with Paul O'Neill (2011), for Contemporary Art Spaces Tasmania (CAST), co-curated with Pat Brassington, 'The Arresting Image' (2009) and facilitated 'The Plimsoll Inquiry' (2013-2015) for the Plimsoll Gallery, University of Tasmania. She is currently a sessional lecturer at Deakin Geelong and Burwood, teaching across contemporary visual culture, public art and art education. She holds a PhD from the University of Tasmania, titled *The Rogue Academy: Conversational Art Events as a Means of Institutional Critique*. More information www.therogueacademy.com

Katie Lee

Katie Lee is currently completing a PhD at the Victorian College of the Arts, University of Melbourne. She holds a Master of Visual Arts by research from RMIT (2009) and has also studied postgraduate education and urban planning. She has received numerous grants and awards, including the Australian Postgraduate Award, Creative Victoria and the Australia Council. Recent residencies include the Citadellarte, Biella, Italy 2016; Asialink, Indonesia, 2014; The Arts Incubator, Singapore, 2013; and Gertrude Contemporary, Melbourne, 2011–2012. Lee has exhibited widely both in Australian and internationally since 2005. Exhibition highlights include: 'Tool Things', Daine Singer Gallery, 2017; 'Chair in Cooperation with Orange', Margaret Lawrence Gallery, 2015; 'Inclinations', Sutton Gallery, 2015; 'Collected Objects, Varied Materials', Shepparton Art Museum, 2013; and 'We Will Never Be Still', Dance Massive, 2013. Lee has served on the board of Conical Inc., Gertrude Contemporary and West Space. She teaches Expanded Studio Practice at RMIT and Sculpture and Spatial Practice at the Victorian College of the Arts, University of Melbourne.

Neika Lehman

Neika Lehman grew up on mouheneener country and descends from the trawlwoolway peoples of North East Tasmania. She is a writer, filmmaker and 2018 co-editor of *un Magazine*. Neika teaches into the Australian Indigenous Studies Program at the University of Melbourne.

Liz Linden

Liz Linden is an artist based in Berkeley, California, US. She received her BA in Literature from Yale University in 2002, was a studio artist in the Whitney Independent Study Program from 2008 to 2009, and received her PhD in Art from the University of Wollongong in 2018. Her work is concerned with appropriation and text, as well as intersections between art practice and critical art writing. She exhibits her work internationally and publishes her writing in peer-reviewed journals including *Art Journal* and *Third Text*. She currently teaches at University of California, Berkeley, San José State University, and SFAI.

Bridie Lonie

Bridie Lonie has recently submitted the PhD project 'Closer Relations: Art, Climate Change, Interdisciplinarity and the Anthropocene' at the Department of History and Art History, University of Otago. She teaches art history and theory at the Dunedin School of Art, Otago Polytechnic and has published on art and science and within feminist contexts.

Tom Loveday

Dr Tom Loveday is a contemporary artist and academic working in Sydney. He is a senior lecturer at Sydney College of the Art, University of Sydney Australia where he supervises postgraduate research students and has taught undergraduate art theory. Dr Loveday exhibits artwork regularly both in commercial and independent galleries as well as maintaining an international and national research practice in art theory. Dr Loveday has also practiced and taught art and architecture, lectured in art history and theory and maintains a research profile in art theory and contemporary art practice.

Yvonne Low

Dr Yvonne Low specialises in the modern and contemporary arts of Singapore and Indonesia. Her research interests include colonial histories, cultural politics of art development, women artists and biographies, feminist art history, and digital methods. Yvonne has published in books, peer-reviewed journals, namely *Journal of Southeast Asian Studies* and *Journal of Australia and New Zealand Art*, and exhibition catalogues, and is on the editorial committee of *Southeast of Now: Directions in Contemporary and Modern Art in Asia*. She holds a PhD from the University of Sydney, and is currently a Lecturer in Asian Art at the University's Power Institute where she co-convened the inaugural Gender in Southeast Asian art histories symposium in 2017 and coordinated the units Contemporary Asian art (2016-17), Gender and Sexuality in Asian Art (2018), Curating Asian Art (2018). Her exhibition projects include 'Right at Home: Drawings and Prints of Ng Yat-Chuan' (2009) and 'Retold-Untold Stories: Phaptawan Suwannakudt' (2016). Her recent publications include an essay in *Feminism and Museums: Intervention, Disruption and Change* (2018) and a co-authored introduction in *Ambitious Alignments: New Histories of Southeast Asian Art* (2018).

Sean Lowry

Sean Lowry is a Melbourne-based artist, curator, scholar, musician and writer. He holds a PhD in Visual Arts from the University of Sydney and is currently Head of Critical and Theoretical Studies in Art at Victorian College of the Arts, University of Melbourne. Lowry has exhibited and performed extensively both nationally and internationally, and his published writing appears in numerous journals and edited volumes. His conceptually driven artistic practice employs strategies of concealment, subliminal quotation, erasure, remediation and intermedial expansion to explore the outermost limits of the world of a work of art. He is also Founder and Executive Director of Project Anywhere (www.projectanywhere.net), and one half (with Ilmar Taimre) of The Ghosts of Nothing (www.ghostsofnothing.com). For more information, please visit www.seanlowry.com

Anne Loxley

Anne Loxley is a Sydney-based curator and writer who works with contemporary artists both in and outside gallery contexts, in communities and in public spaces. As Senior Curator, C3West, for Sydney's Museum of Contemporary Art, she develops innovative ways for artists to work with businesses and non-arts organisations to address strategic issues and engage with communities. With Felicity Fenner, Anne is visual arts program associate for the 2017 – 2019 Perth Festivals. With Blair French she co-edited *Civic Actions: Artists' Practices Beyond the Museum* (MCA Australia, 2017). Previously she directed Penrith Regional Gallery & The Lewers Bequest, the Olympic Co-ordination Authority's Public Art Program and the National Trust's S.H. Ervin Gallery. A founding member of the City of Sydney's Public Art Advisory Panel, a member of the City of Sydney's Eora Journey Working Group, and a former Sydney Morning Herald art critic, her work has attracted numerous awards.

Carol Yinghua Lu

Carol Yinghua Lu is an art critic and curator. She is currently a PhD scholar of art history at the University of Melbourne and is advising director to the Beijing Inside-Out Art Museum. She is a contributing editor at *Frieze*. Lu was on the jury for the Golden Lion Award at the 2011 Venice Biennale and on the jury for the Filipino National Pavilion of 2018 Venice Biennale of Architecture. She was the co-artistic director of the 2012 Gwangju Biennale and co-curator of the 7th Shenzhen Sculpture Biennale in 2012. From 2012 to 2015, she was the artistic director and chief curator of OCAT Shenzhen. She was the first visiting fellow in the Asia-Pacific Fellowship program at the Tate Research Centre in 2013, and a researcher on exhibition history in China for the Asian Cultural Complex in Gwangju in 2015. She is one of the first four ARIAH (Association of Research Institutes in Art History) East Asia Fellows 2017 at Bard Graduate Center.

Natalya Lusty

Natalya Lusty is Professor of Cultural Studies in the School of Culture and Communication at the University of Melbourne and an ARC Future Fellow (2018-2022). She is the author of *Surrealism, Feminism, Psychoanalysis* (Ashgate, 2007; reprinted Routledge, 2017), *Dreams and Modernity: A Cultural History* (Routledge, 2013) with Helen Groth, the co-edited collection, *Modernism and Masculinity* (CUP, 2014), and most recently, *Photography and Ontology: Unsettling Images* (Routledge, 2018), co-edited with Donna West Brett. Her work examines the intersection of vernacular, intellectual, cultural, and political formations across both textual and visual media. Other recent publications include a lead essay on Riot Grrrl manifestos in *Australian Feminist Studies* (2017) and an essay on Australian surrealist photography in *Modernism/Modernity* (2018).

Mark (Cheng) Ma

Mark (Cheng) Ma is a researcher, lecturer and documentary producer. He is currently a PhD candidate at School of Media and Communication of Royal Melbourne Institute of Technology (RMIT University) and a lecturer of Shanghai Art and Design Academy (SADA). He holds a bachelor's degree in fine arts education from Minzu University of China and a postgraduate degree in media from RMIT. He started his media production career in 2002 and had taught in media production and documentary production for more than 15 years. The ex-director of Interactive Media Program in SADA (2008-2015), he is also a member of the professional appraisal expert team of the Shanghai Human Resources and Social Security Bureau, working in the appraisal project of Video Effects Producer Position. He published four books for media production, two of which are co-authored. His mini-documentary 'volunteering in Expo 2010 of Shanghai' got the Mini Documentary Award, issued by Documentary Institute of China Media and Broadcasting Council & Yellow River Television Station of China in 2010. His interests in research include documentary production, media convergence, social media and intercultural communication. His current research focuses on the expanding mini-documentary practice with mobile production techniques for social media posting.

Kate MacNeill

Kate MacNeill is an Associate Professor in the Arts and Cultural Management program at the University of Melbourne and Associate Dean (Graduate Studies). Her current research interests include creative practice research and ethics, intellectual property and creative practices, and the circulation of art in the public sphere. She has recently co-authored two industry reports on gender equity in the creative industries.

Paolo Magagnoli

Dr Paolo Magagnoli is a modern and contemporary art historian at The University of Queensland who specialises in the history of photography and the moving image. His essays have been published in refereed academic journals such as *The Oxford Art Journal*, *Third Text*, *Philosophy of Photography*, and *The Journal of Contemporary Chinese Art*. He is also the author of *Documents of Utopia: The Politics of Experimental Documentary* (Columbia University Press: 2015). He is also a critic, writing for international art presses and magazines such as *Frieze*, *Art in America*, *Afterall*, and *Camera Austria*. His research is committed to historically informed approaches to art theories and critical paradigms that mine the multiple overlaps between art and visual culture, art and social history.

Bandu Manamperi

Bandu Manamperi is a graduate from the Institute of Aesthetic Studies, University of Kelaniya, Sri Lanka. He obtained an M. A. in Archeology from the Post Graduate Institute of Archeology, University of Kelaniya. He is one of the pioneer performance artist in Sri Lanka. He has participated in many local and international performance art festivals. His art practice also includes painting and sculpture. He is a director of Theertha International Artists Collective and a codirector of Theertha Performance Platform.

Francis Maravillas

Dr Francis Maravillas teaches in the School of Design at the University of Technology, Sydney. His research interests focuses on contemporary art and visual culture in Asia and Australia, curatorial practice, socially engaged and participatory art. He is currently writing a book on the aesthetics and politics of food in contemporary Asian art. He has published articles and book chapters on the Asia-Pacific Triennial exhibition series, Asian artists in the diaspora in Australia, and food and hospitality in contemporary Asian art. He is area editor (Asia-Pacific) of the *Asian Diasporic Visual Cultures* and the *Americas* journal - published by Brill in association with the Asian/Pacific/American Institute (New York University) & the Gail and Stephen A. Jarislowksy Institute for Studies in Canadian Art (Concordia University, Montreal, Canada). He was previously a board member of the 4A Centre for Contemporary Asian Art, Sydney (2004-2007).

Brian Martin

Brian Martin is Associate Dean Indigenous at MADA (Monash University Art, Design and Architecture) and is from Bundjalung, MuruWarri and Kamilaroi ancestry. As a practising artist, Brian has been exhibiting his work for approximately 25 years, both nationally and internationally. His research has investigated the relationship of materialism in the arts to an Indigenous worldview and Aboriginal knowledge framework and epistemology. His work reconfigures understandings of culture and visual practice from an Aboriginal perspective. Currently, he is also an honorary professor of Eminence with Centurion University of Technology and Management in India, and a board director of the National Theatre in Melbourne. Brian also co-authored the 'Australian Indigenous Design Charter' and the 'International Indigenous Design Charter'.

Matthew Martin

Matthew Martin is Curator of International Decorative Arts and Antiquities in the National Gallery of Victoria. He holds degrees in Byzantine archaeology, semitic philology and art history. He was formerly Director of Studies at the Melbourne College of Divinity and has published extensively on eighteenth-century decorative arts in Europe, and on aspects of English recusant culture.

Alex Martinis Roe

Dr Alex Martinis Roe is an artist and Senior Lecturer and Head of Sculpture at ANU School of Art and Design. Her current research interests include feminist art practices and theory, especially those engaged with historiography and ethnographic practices. She uses artistic methods to rework the tropes of documentary and engages in socially engaged art practice. She is also concerned with the political role of transdisciplinary practices in reshaping knowledge production to address the 'super wicked' problems that we face today, especially where feminist, anti-racist and environmental concerns overlap. Alex is a former fellow of the Berlin Centre for Advanced Studies in Arts and Sciences (BAS) at the University of the Arts Berlin, and holds a PhD from Monash University. She has recently held solo exhibitions at: Badischer Kunstverein (Karlsruhe), 'If I Can't Dance, I Don't Want To Be Part Of Your Revolution' (Amsterdam), Casco – Office for Art, Design and Theory (Utrecht), The Showroom (London), and ar/ge kunst (Bolzano), and has recently exhibited her work at Centre Pompidou (Paris), Taxispalais - Kunsthalle Tirol (Innsbruck), Nottingham Contemporary, AGNSW (Sydney) and ACCA (Melbourne). She is the 2018 recipient of the Future of Europe Art Prize and co-leads the transdisciplinary working group FORMATIONS in Berlin with philosopher Melanie Sehgal.

Hannah Mathews

Hannah Mathews is Senior Curator at Monash University Museum of Art (MUMA). She has worked with contemporary art organisations such as the Australian Centre for Contemporary Art, Melbourne (ACCA), Perth Institute of Contemporary Arts (PICA) and the Sydney Biennale, as well as working as an independent project initiator and director. Hannah's key curatorial projects include 'The humours', MUMA (2017); 'Ulla von Brandenburg: It has a Golden Yellow Sun and an Elderly Grey Moon', ACCA (2016); 'Derek Kreckler: Accident & Process', PICA, Perth and national tour (2015-ongoing); 'Ryan Gander: READ ONLY', ACCA, Melbourne (2015); 'Framed Movements', ACCA (2014); 'In the Cut: Contemporary Collage', ACCA (2013); 'Power to the People: Contemporary Conceptualism and the Object in Art', ACCA (2011); 'NEW11', ACCA (2011); 'Johanna Billing: Tiny Movements', ACCA (2009); 'Primavera', Museum of Contemporary Art, Sydney (2008); and 'Old skool (never lose that feeling)', PICA (2007). Hannah has a Master of Art Curatorship from the University of Melbourne (2002). She has taught in the curatorial programs at Melbourne University, Monash University and RMIT University, Melbourne. She currently sits on the boards of the National Association for the Visual Arts, City of Melbourne Arts & Cultural Heritage and International Art Space, Perth.

Nancy Mauro Flude

Dr Nancy Mauro Flude is an artist, writer and curator of 21C artforms. Her work explores how we articulate the resonances and dissonances between performing arts and computer science, within the context of the contemporary art. Predisposed to performance art, Linux and metaphysics (software studies, her research interests are in visceral systems and "her attempt to grapple with practices and talismanic logics of island cultures does much to prick the art world with a potent needle," *Unlikely Journal* (2015). Mauro Flude exhibits and manifests this in places such as; Transmediale, Berlin; Radical Networks, Eyebeam, New York; MONA, DarkMofo, Contemporary Art Tasmania; KunstHalle, Vienna; v2, WORM, Rotterdam; ISEA; FILE, Gallery Vermelho, Sao Paulo; Critical Path, Artspace, Sydney; Eastern Bloc, Montreal; Netherlands New Media Art Institute, Amsterdam; Brighton Festival, UK; ArtScience Museum, Singapore; and STUK, Belgium. She has contributed to publications, such as: 'FLOSS+Art' *London: Mute*; 'Techne/Technique/Technology': *Intersecting Art and Technology in Practice*, Routledge; *Unlikely: Transdisciplinary Journal for Creative Arts*, University of Melbourne. Lecturer, Digital Media, School of Design, College of Design and Social Context, RMIT University, Australia.

Louise R Mayhew

Dr Louise R Mayhew is an Australian Feminist Art Historian and Foundation Theory Convenor at Queensland College of Art, Griffith University, Australia. Her doctoral thesis constructed the first history of women-only art collectives in Australia, c. 1970 to now. Mayhew is currently extending this research by exploring the critical cross-overs between feminist collaboration and relational aesthetics, especially in relation to Chicks on Speed. Further research interests include Australian art, women and modernism, political poster collectives, cyberfeminism and selfies.

Rebecca Mayo

Rebecca Mayo is a Lecturer in the Printmedia and Drawing Workshop at the School of Art & Design, Australian National University. Recent exhibitions include 'Habitat' at Heide Museum of Modern Art (2017), 'Water+Wisdom Australia India' at RMIT Gallery (2018) and 'Local Colour: experiments in nature' at UNSW Galleries (2018). Trained in printmaking, she draws upon its performative attributes of repetition and re-iteration, paying attention to how these processes might express and connect with ways of thinking and being. Mayo foregrounds practices of care present in her studio labour and embedded in our daily actions. Through this, she seeks to reposition care as central to how we might live. The repetitive and sometimes meditative act of walking has become integral to her practice, embodying as it does a way of paying attention and taking care of our environs. Mayo examines the relations and interactions between people and urban, ecologically significant sites. She screenprints with dye extracted from plants gathered at urban restoration sites such as her local creek, the Merri, in Melbourne. The resulting textiles – re-introduced to the sites by her walking body or by the bodies of fellow restoration volunteers – offer further material connections between site, studio, artist and action.

Anna McAllister

Anna McAllister (Te Aitanga-a-Mahaki, Ngati Porou) is a 23 year old mana wahine Māori intersectional feminist. Upon the conclusion of her Bachelor of Fine Art with First Class Honors in 2017, Anna started her Masters of Fine Arts at Massey University Wellington. Growing up as a self proclaimed white-passing diasporic Māori. Anna has had the pleasure of occupying both pākehā and Māori spaces whilst simultaneously never completely fitting in either. Anna is a poet, performance and installation artist whose work occupies a complex space within Te Ao Māori; interweaving responsibilities to tikanga Māori, mana wāhine, with contemporary ideas of sexuality, modern cultural identities, and social media. This array of interests and the tensions that these may give rise to, promote a perspective that is both timely and culturally aware.

Danielle McCarthy

Danielle McCarthy is a Melbourne based visual artist who is currently completing a Doctor of Philosophy (Visual Arts) at Deakin University. She completed a Master of Visual Arts (first class honours) at the Victorian College of the Arts in 2011. Her research and practice are focused on the expanded fields of painting and drawing through an engagement with life's momentums and the elaboration of difference through repetitive gestures, interventions and actions. Her work has been shown in a number of exhibitions in Melbourne including, 'You've got a Mouth', 'Unfinished Business', ACCA (2018), 'F Generation', George Paton Gallery, Melbourne, (2015), and 'Topologies of Sexual Difference', George Paton Gallery, Melbourne, (2014). She is currently a committee member with the Women's Art Register and in this capacity, McCarthy works as an advocate for women's art and artists through her involvement with various symposiums, conferences and artist talks. Significant events have included, 'The Great Divide: Feminist art practice across generations and geography', MEL&NYC, (2018), 'Material Matters', Panel Convener: 'This Wild Song' (2018), and 'Against the Odds: Women' in *ArtForum* (2017).

Naomi Lee McCarthy

Australian born, Naomi Lee McCarthy grew up travelling through England and Europe. During these early peripatetic early years, when she often didn't belong to the local culture, her spaces of delight and sanctuary were galleries and classrooms. These early experiences seeded her enduring fascination with the potential of art as a catalyst to foster reassuringly human encounters. Naomi currently works in art and education for Penrith Regional Gallery and maintains an independent creative practice exploring the relationship between words and images and the human desire to know the 'other'.

Clare McCracken

Clare McCracken is a Melbourne-based, socially engaged artist and PhD candidate at RMIT University. She is the recipient of the prestigious Vice-Chancellor's PhD Scholarship. Clare's research sits at the intersection of art, cultural geography and urban studies. She works site-specifically to create large-scale immersive installations, fine art objects and contemporary performance works that encourage a local dialogue about issues including planning, urban futures, connection to place, ecologies and gender equality. Her practice is characterised by strong and often textural visuals, innovation, performance, participation, story telling, humour and fiction.

Athol McCredie

Athol McCredie is Curator Photography at the Museum of New Zealand Te Papa Tongarewa, where he has worked since 2001. Prior to that he was curator and acting director at Manawatu Art Gallery (now Te Manawa) from 1993 and he has been involved with photography as a researcher, curator and photographer since the 1970s. His publications include *The New Photography: Personal Views of New Zealand in the 1960s and 70s* (Te Papa Press, forthcoming, 2019), *Ten x Ten: Art at Te Papa* (Te Papa Press, 2017), *New Zealand Photography Collected* (Te Papa Press, 2015), *Brian Brake: Lens on the World* (Te Papa Press, 2010), *Fields of Golden Daffodils: Themes in New Zealand Newspaper and Magazine Photography 1890–1970* (National Library of NZ, 1991) and *Witness to Change: Life in New Zealand; John Pascoe, Les Cleveland, Ans Westra photographs 1940–1965* (co-authored, PhotoForum, 1985).

Kade McDonald

Kade McDonald has worked for many years in Aboriginal art centres and as an independent curator and is currently Director of Hanging Valley and Executive Director of Durrmu Arts Aboriginal Corporation. Kade McDonald, Henry Skerit and Wukun Wanambi are currently joint curators of an upcoming exhibition of Yolngu art being organised between Buku Larrnggay Mulka and the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia.

Tara McDowell

Tara McDowell is Associate Professor and Founding Director of Curatorial Practice at Monash University in Melbourne, Australia. She lectures and publishes widely, and her criticism appears in publications including *Artforum*, *art-agenda*, *Filip*, *Mousse*, *un Magazine*, and *The Exhibitionist*, for which she was Founding Senior Editor. McDowell has held curatorial appointments at the CCA Wattis Institute for Contemporary Arts in San Francisco, the San Francisco Museum of Modern Art, and the Massachusetts Museum of Contemporary Art. She received a PhD in the History of Art from the University of California, Berkeley. Her most recent book, *The Artist As*,

was published by Sternberg Press in 2018, and *The Householders: Robert Duncan and Jess* is forthcoming from MIT Press in 2019.

Siobhan McHugh

Irish born Siobhan McHugh is an award winning internationally recognised oral historian, writer, podcaster, documentary-maker and critic. She is the author of six social history books and over 60 radio documentaries. In 2013, she founded the first journal of radio documentary and podcast studies *RadioDoc Review*. She is Associate Professor, Journalism, at the University of Wollongong.

Carolyn Mckenzie-Craig

Carolyn Lectures at the National Art School, Sydney and practices as an artist examining relations between power and body modalities. She holds a PhD from Queensland College of Art, Brisbane (2017). Her work is held in the National Gallery, Burnie Regional Gallery, Mackay Artspace, Lismore Regional Gallery, State Library of Qld., National Library of Australia, Griffith Artworks and others. She has been a finalist in numerous prizes such as the Churchie, Freemantle, Burnie, Bangkok Print and Drawing, Clayton Utz, Adelaide Perry and others.

Ian McLean

Ian McLean is the Hugh Ramsay Professor of Australian Art History at the University of Melbourne. He has published widely on Australian art, and particularly on Indigenous art.

Judy McNaughton

Judy McNaughton is a visual artist and cultural animateur living in Prince Albert, Saskatchewan. She has been Northern Artistic Director with Common Weal Community Arts since 2003. Judy has a Bachelor of Fine Arts degree in ceramics sculpture from the University of Regina and a Master of Applied Arts degree from Emily Carr University of Art + Design. Throughout her career she has been socially motivated, which manifests in cultural activism and socially engaged projects. She serves on numerous panels, juries, boards and consultation engagements. Her studio practice has produced several public ceramic murals and gallery exhibits, most recently in group exhibitions, 'UBER GURLZ: Denizen Femme' at the Art Gallery of Regina in 2018, 'Kingdom' at the Dunlop Art Gallery in 2016, 'Relative – Connections' at the Mann Art Gallery in 2014, and 'Offline' at the Charles H. Scott Gallery in 2013.

Shelley McSpedden

Shelley McSpedden is Research Curator at Monash University Museum of Art (MUMA). She has worked as an arts writer, researcher, educator and some-times curator over the past decade, most recently co-curating the international group exhibition, 'Unsettlement' (2018) at MUMA. Her research focus is on Australian and international contemporary art, with a specific interest in historiographic and site-based practices. Shelley recently contributed a chapter to *Tom Nicholson: Lines towards Another* (Berlin: Sternberg Press; Brisbane: Institute of Modern Art; and Melbourne: Australian Centre for Contemporary Art, 2018) and is the author of *Nicholas Mangan: Notes From a Cretaceous World* (The Narrows, Melbourne, 2010). She was editor of *un Magazine* Vol.10 and has written for art publications including *Eyeline*, *Discipline*, *MEMO Review* and *un Magazine*. Shelley has taught widely in the art history and theory units at Monash University and RMIT. She has a PhD (Art History and Theory) and Bachelor of Arts (Honours) from Monash University.

Joanna Mendelssohn

Joanna Mendelssohn is an Honorary Associate Professor at UNSW: Art & Design and was for many years the Program Director of Art Administration at UNSW and came to an academic career after an extensive curatorial background in art museums and as the award winning art critic of *The Bulletin*. She is now a regular correspondent for *The Conversation*. She is the lead author of *Australian Art Exhibitions: Opening Our Eyes* (Thames & Hudson 2018). Her earlier books included studies on Sydney Long, Lionel Lindsay and the Lindsay family. She was instrumental in organising the national collaboration of universities and cultural institutions that ensured the future of Joan Kerr's research for *The Dictionary of Australian Artists* by creating the *Dictionary of Australian Artists Online*, which has now evolved into *Design and Art of Australia Online* at www.daao.org.au

Lyn Merrington

BA visual arts, Curtin, French Studies UWA, postgraduate Diploma French studies, UWA, taught Université de Lille 3 from 2003- 2008, interpreted, translated, proofread wide range of subjects. Practicing artist, yes she will get it right sometime or art, Public art, and as an artist has also been hairdresser, waitress, drafts person, salesperson, cleaner, mother.

Kit Messham-Muir

Associate Professor Kit Messham-Muir is an art theorist, educator, researcher and critic based at Curtin University in Perth, Australia. He holds a Bachelor of Visual Arts (Honours Class 1) from the University of Sydney and a PhD in Art History and Theory from the University of New South Wales. His doctoral thesis examined the role of affect and emotion in political conflicts surrounding contemporary art in the 1990s. Since 1997, A/Prof Messham-Muir has taught art history at universities in Australia and Hong Kong and won multiple awards for teaching. He publishes frequently in peer-reviewed and popular press (*Artforum*, *Art & Australia*, *The Conversation*) and directs the

StudioCrasher video project. In 2015, A/Prof Messham-Muir published the book, *Double War: Shaun Gladwell*, visual culture and the wars in Afghanistan and Iraq (Thames & Hudson Australia). He is currently lead investigator on 'Art in Conflict', a three-year Australian Research Council funded linkage project in partnership with the Australian War Memorial and the National Trust (NSW), and in collaboration with the University of Melbourne, the University of New South Wales and the University of Manchester. 'Art in Conflict' receives a Linkage Project grant from the Australian Research Council of \$293,380 over 2018-2021.

Toby Miller

Toby Miller is a doctoral candidate in Art History at the Monash Art Design & Architecture School (MADA) at Monash University in Melbourne. He has worked previously as a curator and administrator at the National Gallery of Victoria and is currently Exhibitions and Collections Research Officer at the Shrine of Remembrance.

Jacqueline Millner

Dr Jacqueline Millner completed studies in law, political science, and visual arts, before consolidating a career as an arts writer and academic specialising in the history and theory of contemporary art. She is Associate Professor of Visual Arts and Deputy Head of the School of Humanities and Social Sciences, La Trobe University. Until recently she was Associate Professor of Art History and Theory at Sydney College of the Arts, University of Sydney. She has published widely on contemporary Australian and international art in key anthologies, journals and catalogues of national and international institutions. Her books include *Conceptual Beauty: Perspectives on Australian Contemporary Art* (2010), *Australian Artists in the Contemporary Museum* (with Jennifer Barrett, 2014), *Fashionable Art* (with Adam Geczy, 2015), and the recently published *Feminist Perspectives on Art: Contemporary Outtakes*, (co-edited with Catriona Moore, 2018). She co-convenes the research cluster Contemporary Art and Feminism and is currently leading the research project 'Care: Feminism, Art, Ethics in the age of neoliberalism'.

Greg Minnisale

Gregory Minnisale is Senior Lecturer in Contemporary Art and Theory at the University of Auckland. He is author of *The Psychology of Contemporary Art* (Cambridge University Press, 2013; pbk 2015) and numerous essays and articles on politico-aesthetics.

Lissa Mitchell

Lissa Mitchell is curator of historical photography at the Museum of New Zealand Te Papa Tongarewa in Wellington. Lissa has a First Class Honours Degree in Art History from Victoria University of Wellington and she has written for several publications including *New Zealand Art at Te Papa* (Te Papa Press, October 2018); *Ten x Ten: Art at Te Papa* (Te Papa Press, 2017); and *Brian Brake: Lens on the world* (Te Papa Press, 2010).

JD Mittman

JD Mittmann (MA, TU Berlin, 1996, GradDipl FTV, VCA 1999) is Curator and Manager of Collections at Burrinja, the Dandenong Ranges Cultural Centre in Upwey. He began research and development of Black Mist Burnt Country - Testing the bomb - Maralinga and Australian Art in 2013 and has managed its national tour since 2016. Subsequently, the exhibition has received significant industry recognition, a High Commended at the Museums Australia national awards (MAGNA) and the Museums Australia Small Museums Award in 2017. In the past 15 years JD has worked in the public and commercial arts sector as curator, gallery director, tour and event manager. Prior to his journey into the arts he was a documentary film-maker and political journalist. He is interested in exploring the interface of art, history and politics and the commemoration/memorialisation of historic events as part of our national identity.

Catriona Moore

Dr Catriona Moore is Senior Lecturer in Art History & Film Studies at the University of Sydney. She has published widely on feminist art and activism, and more broadly on modern and contemporary women artists. Her research and writing has opened up cross-cultural connections between women artists and explored the visual expression of cultural diversity in modern and contemporary Australian art, within a comparative international framework. She is the author and editor of books central to the development of the feminist history of Australian art, including *Indecent Exposures: Twenty Years of Australian Feminist Photography* (Allen and Unwin, Sydney, 1991) and *Dissonance: Feminism and the arts 1970-1990* (Allen and Unwin, Sydney, 1991). She is co-editor of the recently published Routledge anthology *Feminist Perspectives on Art: Contemporary Outtakes* and co-convenor of the research cluster 'Contemporary Art and Feminism'.

Aneshka Mora

Aneshka Mora is an emerging writer and academic in the arts. A PhD candidate in Art Theory at UNSW Art and Design, Aneshka is interested in theorising, analysing and problematising solidarities between Indigenous and non-Indigenous people of colour in an Australian contemporary art context and within the broader context of Australia as a white supremacist and settler colonial nation-state. With a focus on decolonising practices and strategies in Australian art Aneshka's aim is to identify, theorise, historicise and disseminate these strategies in order to invoke a wider delinking from white, colonial structures in the arts. Aneshka has written for *Framework's* issue on

'Constraint' in 2017 and, recently, *Disguise* in 2018. Earlier this year she was invited by *Runway magazine* to review the Adelaide Biennial of Australian Art 2018: 'Divided Worlds'.

Ella Morrison

Dr Ella Morrison is a Canberra-based writer and curator, who recently completed a Doctor of Philosophy at the Australian National University. Her dissertation was titled 'Petr Herel: the Artist's Book as Aberrant Object' (2018). She was recently appointed Assistant Curator of the Kenneth E. Tyler Collection at the National Gallery of Australia.

Djon Mundine

Djon Mundine OAM is a member of the Bandjalung people of northern New South Wales, is a curator, writer, artist and activist. He has held curatorial positions at the Art Gallery of New South Wales, Museum of Contemporary Art, Sydney and Queensland Art Gallery. Djon was art adviser at Milingimbi in 1979 and curator at Bula-bula Arts in Ramingining in Arnhem Land Aboriginal communities for sixteen years. Here he originated the 'Aboriginal Memorial', comprising 200 painted poles, each symbolising a year since the 1788 British invasion. The Memorial was central to the 1988 Biennale of Sydney and is on permanent display at the National Gallery of Australia. Djon's exhibitions include 'Sixth Sense', 2016, National Art School Gallery, Sydney; 'Whisper in My Mask': TarraWarra Biennial 2014, co-curated with Natalie King, 2014; 'Shadowlife', co-curated with Natalie King and Asialink tour to Singapore, Thailand, Taiwan and Bendigo; award winning 'Bungaree: The First Australian', Mosman Art Gallery touring nationally, 2015–16. In 1994 he co-curated with Fiona Foley, Tyerabowbarwarryaou — 'I Shall never Become a Whiteman', Contemporary Aboriginal Art for the Havana Biennale and Museum of Contemporary Art, Sydney. He is currently a PhD candidate at National College of Art and Design, University of NSW.

Anastasia Murney

Anastasia Murney is a Sydney-based PhD student and casual academic at UNSW Art&Design. She teaches a range of subjects relating to contemporary art and has published her research in *Third Text*. In the past, she has presented her research at the annual conferences of the Art Association of Australia & New Zealand (Brisbane, 2015) and the College Art Association (New York, 2017). Her core research interests are: contemporary art, feminism, anarchism, radical pedagogies, social movements, speculative fiction, and critical posthumanism. Her thesis is titled 'The Spatial Imagination in Contemporary Art and Politics'. It examines a range of artists who connect anarchist and feminist politics with questions of space in order to visualise possible futures beyond capitalism and the nationstate.

Genevieve Zoe Murray

Genevieve Zoe Murray, before establishing Future Method Studio in 2013, worked with Ric Leplastrier, Glenn Murcutt, McDonald Wright Architects (London), and Sydney based Hungerford+Edmunds, and Rod Simpson. Genevieve has written for *Assemble Papers*, *Architecture AU*, and the *Sydney Morning Herald*, and teaches and lectures between University of Technology Sydney and Sydney University on a sessional basis. Future Method Studio is a collaborative and interdisciplinary practice working across architecture, installation and speculative projects. The focus of the studio is on material culture and creative methodologies that are impact and process driven. We work with a variety of clients to design residential, health and civic buildings, and we design immersive and performative works, exhibitions and installations in collaboration with institutions and artists for a variety of spaces, scales and budgets.

Kevin Murray

Dr Kevin Murray is an independent writer and curator and Adjunct Professor at RMIT University. Major current roles are managing editor for *Garland Magazine* and the *Online Encyclopedia of Crafts in the Asia Pacific Region*. In 2000-2007 he was Director of Craft Victoria where he developed the Scarf Festival and the South Project, a four-year program of exchange involving Melbourne, Wellington, Santiago and Johannesburg. He has curated many exhibitions, including 'Signs of Change: Jewellery Designed for a Better World'; 'The World of Small Things'; 'Symmetry: Crafts Meet Kindred Trades and Professions'; 'Water Medicine: Precious Works for an Arid Continent'; 'Guild Unlimited: Ten Jewellers Make Insignia for Potential Guilds'; 'Seven Sisters: Fibre Works from the West'; 'Common Goods: Cultures Meet through Craft' for the 2006 Commonwealth Games and 'Joyaviva: Live Jewellery Across the Pacific' that toured Latin America. His books include *Judgement of Paris: Recent French Thought in an Australian Context* (Allen & Unwin, 1991), *Craft Unbound: Make the Common Precious* (Thames & Hudson, 2005) and with Damian Skinner, *Place and Adornment: A History of Contemporary Jewellery in Australia and New Zealand* (Bateman, 2014).

Carina Nandlal

Carina's research at the University of Melbourne focuses on Picasso's collaborations with the Ballets Russes between 1916-1920 and the works he produced with the composers Erik Satie, Manuel de Falla and Igor Stravinsky. She has published and also presented at academic conferences on this topic, most recently at the Association Répertoire International d'Iconographie Musicale. Her research areas also include Australian hip hop and racial politics; Louise Hanson Dyer and the L'Oiseau Lyre press; and film music. Recently, she presented at the Ian Potter Museum of Art for their 'Up From the Vaults' series on Marie Laurencin.

Margo Neale

Margo Neale (National Museum of Australia) is a senior Indigenous curator of many acclaimed exhibitions, the most recent, 'Songlines: Tracking the Seven Sisters', winning the Best In Show award at the annual Museums and Galleries National Award for 2018.

Jessica Neath

Jessica Neath is a non-Indigenous Australian researcher and writer, currently based at Monash University where she completed her PhD in the Art History and Theory program in 2015. She is working with the artist Brook Andrew on the Australian Research Council project, Representation, Remembrance and the Memorial (www.rr.memorial), and in 2017 she was the Spiros Zournazis Memorial Fellow at the Australian War Memorial. She has published in Arena Magazine, Journal of Australian Studies, Fashion Journal, Eycline Art Magazine and forthcoming in the History of Photography.

Llewellyn Negrin

Dr. Llewellyn Negrin taught Art and Design Theory at the University of Tasmania and is now an Adjunct Senior Researcher in the School of Creative Arts, University of Tasmania. Her research interests include the fashioning and imaging of the body in contemporary Western society and the role of beauty in art and everyday life. She has published widely in journals such as *Theory, Culture & Society*; *Philosophy and Social Criticism*; *Feminist Theory* and *Body & Society* as well as in several edited collections on fashion theory. In 2008 her book *Appearance and Identity: Fashioning the Body in Postmodernity* was published by Palgrave MacMillan.

Warren Neidich

Warren Neidich is a post-conceptual artist, writer and theorist. He is currently Professor of Art at the Weißensee Kunsthochschule Berlin and founding director of the Saas Fee Summer Institute of Art. His multidisciplinary art practice includes photography, drawing, painting and sculpture. His latest works include speculative diagrammatic works of neon light that concern the relationship of Fake News, The Attention Economy and contemporary forms of governmentalization which include the material brain as their focus. Selected awards include The Fulbright Specialist Program, Fine Arts Category, University of Cairo, 2013, The Vilem Flusser Theory Award, Transmediale, Berlin, 2010 and AHRB/ACE Arts and Science Research Fellowship. Bristol, UK, 2004. Neidich studied photography, neuroscience, medicine, and architecture. He has published over twenty books including recently in German, *Neuromacht*, Merve Verlag, 2017 and in English, *The Psychopathologies of Cognitive Capitalism*, Part, Archive Press, 2017.

Pip Newling

Dr Pip Newling is a writer and communicator interested in engaging in complex discussions in our communities, particularly around place, race and belonging and human responses to climate change. She actively advocates for the arts in everyday thinking and living. She is a published author and holds a Doctor of Creative Arts from University of Wollongong. She has been a Professor-at-Large since 2018.

Lara Nicholls

Lara Nicholls is Curator of 19th century Australian Art at the National Gallery of Australia. She was recently the co-ordinating curator for the NGA exhibition 'The National Picture: the Art of Tasmania's Black War' and curated the NGA travelling exhibition, 'Abstraction: Celebrating Australian Abstract Women Artists'. She has researched in a diverse range of art historical subjects including obscure 19th century women artists through to the influence of Duchamp and Malevich on Australian contemporary art. She holds an MA in Art History (first class hon) from the University of Melbourne on the Orientalist paintings of the Duc D'Aumale at the Musée Condé, Chantilly.

Mandy Nicholson

Born in Healesville, I am a Wurundjeri-willam (Wurundjeri-baluk patriline) artist and Traditional Custodian of Melbourne and surrounds. Mandy also has connections to the Dja Dja wurrung and Ngurai illam wurrung language groups of the Central/Eastern Kulin Nation on her fathers side and German on her mothers. Throughout the last 25+ years I have produced carvings, etchings, prints, airbrushed works, ceramic pieces (carved, painted and produced), murals, corporate logos, children's clothing and public art works. Today she specialises in acrylic paintings and digital works. Wurundjeri are a carving culture and use many symmetrical lines and diamond motifs. My style consists of these traditional motifs of south-eastern Australia, blended with my own contemporary interpretation. The stories behind my designs all revolve around nature, animals, stories of my people, personal experience and my family. I gained a Bachelor of Arts (Honours) in Aboriginal Archaeology in 2011, worked for the Victorian Aboriginal Corporation for Languages for 6 years and am now PhD candidate studying how Aboriginal people connect to Country, off Country. I am also a cultural mentor to young Indigenous girls, through learning and teaching of culture, language, dance and ceremony, elements of which also guide my artworks.

Sarina Noordhuis-Fairfax

Sarina Noordhuis-Fairfax is a Sydney-born, Canberra-based artist and writer. She graduated in Painting from the National Art School in Sydney in 2002, and completed First Class Honours in Printmedia & Drawing at the School

of Art & Design, Australian National University, in 2004. She has worked as Curator, Australian Prints and Drawings at the National Gallery of Australia since 2008, and is a current PhD candidate at the ANU School of Art and Design, in the Printmedia and Drawing Workshop. Her research focuses on John Berger's suggestion of a diagrammatic articulation of relationships formed between self and place.

Becky Nunes

Becky Nunes graduated with a BA in film and literature from Warwick University, England. Nunes also holds a practice-based MFA, 1st class Hons. She is an NZIPP master of photography and a founding member of Tangent Photography Collective. In her previous role as commercial and editorial photographer, Nunes worked with publishers, designers and advertising agencies over a substantial period. Her images have been awarded, published & exhibited locally and internationally. Notable book projects include *Mau Moko: the world of Maori tattoo*. Penguin N.Z 2008. In 2016 Nunes completed an awarded feature-length documentary film: *This Air is a Material-the work of Ann Shelton*. The film was screened at the ARC Theatre, National Film and Sound Archive of Australia, 2017. The film was also selected for the NZIFF and DocEdge International Film Festivals of 2017, and was a finalist in competition for Best Feature Documentary at DocEdge. Recent papers include 'Triangulated Agency and Co-authorship in a Photographic Practice' published in *ArtMatters* April 2018 and Collaborative processes and key thematics in the film *This Air is a Material* presented at WCA Research Conference, ANU, Canberra 2017. Nunes is currently Head of Department: Photo Media at Whitecliffe College in Aotearoa-New Zealand.

Kate O'Connor

Kate O'Connor is a current PhD candidate in Art History at The University of Queensland whose research interests lie in contemporary art history, specifically in processes of re-enactment in moving image and performance art. Kate's PhD thesis aims to elaborate on the idea of the artist-as-historiographer, with a focus on a selection of contemporary artists such as William Kentridge, Kara Walker, and Wael Shawky.

Miriam Oesterreich

Miriam Oesterreich, PhD, works as a research assistant at the Technische Universität Darmstadt in the department of Fashion and Aesthetics. Her current habilitation project focuses on the global entanglements of modernist Mexican Indigenism. She studied Art History, Spanish Literature and Ancient American Cultures in Heidelberg, Havana (Cuba), Valencia (Spain) and at the Freie Universität Berlin. Her PhD on historical advertising pictures dealing with 'exotic' bodies is published as a book in the series Berliner Schriften zur Kunst, Wilhelm-Fink-Verlag. She was research assistant in Transcultural Studies at the University of Heidelberg and worked in the Wilhelm-Hack-Museum (Ludwigshafen a. Rh.) where she initialized and curated several exhibitions of modern and contemporary art. She was fellow at Transregional Academies in São Paulo/Brasil (2016) and Buenos Aires (2017). Her current research project was honored with the TU Darmstadt department prize for specifically innovative research. Recent publications include: 'The Display of the 'Indigenous' – Collecting and Exhibiting "Indigenous" Artifacts in Mexico, 1921-1940', in: *Artelogie* special issue: 'The Idiosyncrasy of Indigenism in Latin America', 2018 (forthcoming); *Bilder konsumieren. Inszenierungen ,exotischer' Körper in früher Bildreklame*. München: Wilhelm Fink, 2018; co-editor of 'Gottfried Lindauer' – Painting New Zealand, *RIHA* special issue 2018.

Chiara O'Reilly

Dr Chiara O'Reilly is Director of the Museum and Heritage Studies program at the University of Sydney. Her research has grown out of an interest in the complexity of the French Romantic movement and currently has a specific focus on the history of museums and galleries, institutional collections and exhibitionary space.

Raquel Ormella

Dr Raquel Ormella is an artist and academic based at the School of Art & Design, ANU. Her work explores two concurrent streams: political language and national identity; and the complex relationships between humans and the natural environment. In 2017 her performance *City without Crows* was included in The National 2017: new Australian art at the Art Gallery of NSW. This work recounted her experience of witness the trade of native wild caught birds in a market in Yogyakarta, Indonesia. She has been exhibiting regularly in national and international exhibitions for two decades with the most recent being the survey exhibition at Shepparton Art Museum and national tour NETS tour: 'I hope you get this'. In 2015, she was the Spiros Zournazis Memorial Fellow at the Australian War Memorial. Her research focused on the depiction of horses and landscape on the Western Front in works of art relating to the First World War.

Sara Oscar

Sara Oscar is an artist who works with the medium of photography and the archive, to explore the connections between aesthetics and politics. She received a Doctor of Philosophy (Visual Arts) from the University of Sydney in 2008. Group exhibitions include 'Under the Sun: Reimagining Max Dupain's Sunbaker' curated by Claire Monneraye at the State Library NSW, and 'An Elegy to Apertures' at the Centre for Contemporary Photography, Melbourne curated by Isobel Parker Philip. Solo exhibitions include 'From Here to Eternity' at the Centre for Contemporary Photography in Melbourne (2015). She lectures in photography at the University of Technology Sydney.

Sheridan Palmer

Sheridan Palmer is an art historian, curator and biographer and an Honorary Fellow at the University of Melbourne. She has worked as an art practitioner, in painting conservation at the National Gallery of Australia and as a curator at the Ballarat Art Gallery and independently curated exhibitions including 'The Goddess Grins: Albert Tucker and the Female Image', at Heide Museum of Modern Art in 2007. She has published extensively; her *Centre of the Periphery: Three European Art Historians in Melbourne* (2008), is a major study of the establishment of art history in Australia; *Hegel's Owl: The life of Bernard Smith* (2016) is her biography of Australia's most eminent art historian; and she recently co-edited with Rex Butler *Antipodean Perspective: Selected Writings of Bernard Smith* (2018). She is currently researching post-war Australian modernism.

Zora (Linyi) Pang

Zora (Linyi) Pang is a current masters student at the Australian National University (ANU) studying Art History and Curatorial Studies and a committee member of 2018 ANU Student Research Conference (SRC). She was the project coordinator of "Welcome Home" Roundtable & Mapping Workshop at 2017-2018 Shenzhen\HongKong Bi-city Biennale of Urbanism\Architecture (UABB) in Shenzhen, China. She is a starting intern at National Gallery of Australia (NGA) and was also an intern with collection manager at Monash University Museum of Art (MUMA) during her undergraduate at Monash University, Melbourne. Her interests in research include biennale studies, urbanism, public art, community engagement, sustainability, relational aesthetics, postcolonialism and cultural identities. More about her current writings and art projects please see zorapang.com.

Dorothee Pauli

Dorothee Pauli is a Principal Academic Staff Member at the Ara Institute of Canterbury's School of Art And Design in Christchurch, New Zealand. She is the Research Chair of the Department of Creative Industries at Ara, and lectures in the cultural history and theory of art and design. A historian of predominantly New Zealand art, she has more recently begun to investigate traditions of socially engaged art in the local and global context.

Helen Pausacker

Dr Helen Pausacker is the Deputy Director of the Centre For Indonesian Law, Islam and Society at the University of Melbourne. She is also the Principal Researcher in the Asian Law Centre.

Risa Payant

Risa Payant lives in Canada on Treaty Four territory with her children, Gaia and Ever. She has over 15-years experience in socially-engaged practice and is committed to supporting a thriving Saskatchewan arts ecology. Risa is the Executive Director of Common Weal Community Arts, an organization with a vision of communities engaged in participatory art for social change, and a freelance consultant supporting artists and organizations in persuasive writing and strategies for public engagement. She also sits as Treasurer on the board of the Saskatchewan Arts Alliance. Since settling in Regina, she has held positions at the Saskatchewan Arts Board, Regina Folk Festival, and MacKenzie Art Gallery. Risa became involved in the cultural community as an Art History and Interdisciplinary Studio Art student at the University of British Columbia. There, she immersed herself in roles at the Vancouver Art Gallery, ArtsStarts in Schools, and the Morris and Helen Belkin Art Gallery. Risa is a passionate champion for the arts across sectors, dedicated to connecting artists to broader community building efforts in meaningful and mutually beneficial ways.

Tyler Payne

I am a PhD candidate at RMIT University, where I also teach digital art. My current work *#antibodies* and *Kimspiration* are part of my creative practice research that investigates how Instagram use and consumption impacts female-users' body image disturbance and dissatisfaction. The works inquire into how imagery of women's bodies, regularly produced and consumed on Instagram, solicits a repetitive pattern of comparison between users' own bodies and other bodies and how this in turn transforms users' sense of their own bodies. I pay particular attention to the social media phenomena, *#fitspiration*. My PhD research is informed by my experience developing my previous series, *Womanhours* that was part of my Masters of Research. Advertising's 'Glossy Magazine Girl' – plucked, waxed, purged and shrunk to perfection – has intervened on women's relationships to their bodies. Although imagery of women's bodies that have passed through these cosmetic rituals is abundant in advertising, the labour, which produces this effect, is hidden. What is seen instead, is a singular and controlled perspective, a magical product naturalised by the advertisement's frame.

Elizabeth Pedler

Elizabeth Pedler was born and raised in Perth, and was recently awarded a PhD (Art) from Curtin University, the culmination of four years investigating how participatory art can be understood through models of exchange. Her work has been shown at TarraWarra Museum of Art, Casula Powerhouse Arts Centre, The Jewish Museum of Australia, Perth Institute of Contemporary Art, Harvest Music Festival (Melbourne), Melbourne Fringe Festival and Gertrude Street Projection Festival. Interested in the range of participation possible in art, Elizabeth's practice spans from playful and interactive installations to collaborative relational aesthetics. Exchange, food, and community involvement are areas of particular focus, and have led to significant artistic development in her recent

arts practice, engaging with audiences through the sharing of experiences and storytelling. Elizabeth has been working with Janet Carter since 2015, and on the project 'Eat the City' since 2016; sharing stories and knowledge relating to food through creative practice. 'Eat the City' has been presented as part of Know thy Neighbour by International Art Space, as well as at the Festival of Disrupted Ideas, Greenskills Sustainable Living Festival, Social Impact Festival, and Food for Thought Festival, engaging with audiences and building awareness of food precarity.

Victoria Perin

Victoria Perin is a PhD candidate and teaching associate in art history at the University of Melbourne. Her thesis concerns printmaking in Melbourne during the 1950s, 60s and 70s, positioning artists and artworks within their unique social and professional networks. In 2013, she was the Gordon Darling Intern in the Australian Prints and Drawings Department at the National Gallery of Australia. Since then she has published regularly on Australian printmaking and art historiography. She is a regular contributor to *Memo review*.

Matthew Perkins

Dr Matthew Perkins is an independent curator, writer and educator whose research focuses on media-based forms such as video art, photography and other electronic systems. He recently curated 'Red Green Blue: A History of Australian Video Art' (2017) for the Griffith University Art Museum in Brisbane and the survey exhibition 'Resistance: Peter Kennedy' (2016) for the Australian Experimental Art Foundation in Adelaide. In 2015 he was awarded the inaugural Video Lahey Memorial Travelling Scholarship to investigate a history of Australian video art and in 2014 edited the book *Video Void: Australia Video Art* (Australian Scholarly Publishing).

Drew Pettifer

Dr Drew Pettifer is an artist and academic who currently lectures in Art History and Theory and the Honours Program at RMIT University. He holds undergraduate degrees in Law and Cultural Studies, a masters in Arts Management and in 2017 received his PhD in Fine Art (Photography) at Monash University. His research interests include sexuality, power, agency, gender, photography, desire and queer histories. His current research focuses on contemporary representations of masculinity and the queer gaze. Drew's art practice works across photography, video, installation and performance. Recent exhibitions include: 'Equal Love', Kuandu Museum of Fine Arts, Taipei (2018); 'Fanatic', C3, Melbourne (2018); 'Look Both Ways', Kings, Melbourne (2017); 'Some Want Quietly', Daine Singer, Melbourne (2016); 'Less than Lovers', Utrecht, Tokyo (2015); 'Turnintensive', Kunstraum Tapir, Berlin (2014); and, 'Melbourne Now', National Gallery of Victoria (2013-14). His work is held in various collections, including the National Gallery of Victoria, Monash Gallery of Art and City of Melbourne's Arts and Heritage Collection, as well as private collections nationally and internationally. Drew currently hosts the Australian contemporary art podcast FIELD WORK and works from time to time as an independent curator and writer. He is also a member of the Shepparton Art Museum Foundation Board of Directors and a peer assessor for the Australia Council for the Arts. www.drewpettifer.com www.fieldworkpodcast.com.au

Caroline Phillips

Caroline Phillips is a Melbourne based visual artist whose work has been shown in a number of solo and group exhibitions in Australia and Internationally. Solo exhibitions include George Paton Gallery, Melbourne, Blindside, Melbourne, Margaret Lawrence Gallery, Melbourne, Factory 49, Sydney, Craft, Melbourne and the Cité International des Arts, Paris. Selected group exhibition venues include: Slade School of Art Research Centre, London; The Substation, Melbourne; The Great Hall, OCAD University, Toronto; M16, Canberra; West Space, Melbourne; Artscape Gibraltar Point, Toronto; Australian Tapestry Workshop, Melbourne; Ararat Regional Art Gallery, Victoria and First Draft Gallery, Sydney. She holds a PhD (Fine Art) from Victorian College of the Arts, University of Melbourne (2017), a Master of Fine Arts (2012) and a Postgraduate Diploma in Visual Art (2009), also from the Victorian College of the Arts, and a Bachelor of Fine Art (Painting) from Phillip Institute of Technology, Melbourne (1983). Phillips also works as an independent curator and researcher. Her most recent collaborative curatorial project 'f generation: feminism, art, progressions' (2015) explored connections amongst the work of 96 contemporary feminist artists at George Paton Gallery, Melbourne. From 2016-18 Phillips is Research Assistant for Prof Anne Marsh, working on the 'Women, Feminism and Art in Australia since 1970' Australian Research Council project at the Victorian College of the Arts, University of Melbourne.

Wil Polson

Wil Polson is a photographic artist, researcher and educator from Melbourne, Australia. Drawing on queer and new materialist philosophies, he is interested in the shift that occurs as the materials of the world collaborate with, and are transformed by, the materials of photography. Wil is approaching his final year of a practice-led PhD at RMIT that interrogates notions of historical background, inherited memories and the processes involved in becoming photographic self-portraits.

Justine Poplin

Dr. Justine Poplin is a researcher and artist with research interests in: Art/Design/Visual Culture, Chinese art and culture, online visual phenomena and new symbolism. She lectures in Aesthetics and Art Criticism, MA Digital Media & Communication at Victoria University. Her creative work examines the rapid cross-fertilisation in the arts in the digital age that extends preconceived notions of screen-based culture. Poplin's doctoral thesis (PhD) 'Cultural

Flows in the Digital and Beyond: The Potency of a Symbol in Visual Culture in Mainland China' examines emergent Chinese Visual Culture in the 21st century, focusing on new symbolism co-created anonymously through social media entering offline representations appearing in art and design. Her ongoing research and creative practice has witnessed the shift from analogue to digital on which she has published and exhibited in Australia and China. Most notable publications include; 'New Heroes, Ideological Shifts and Chinese Visual Culture': *E-Journal of the National Academy of Screen and Sound* (2016) 'A New Visual Grammar in Mainland China Iterates Shifting Ideologies': *The International Journal of New Media, Technology and the Arts* (2016) and 'Contemporary Art Studio – Artists in China', *Hunan Fine Arts Publishing House* (2008).

Jessica Priebe

I am an historian of eighteenth-century European visual and material culture, specialising in artists' collections. I was recently awarded a Junior Research Fellowship in Enlightenment Studies with the Sydney Intellectual History Network at the University of Sydney. I also lecture in art history at the National Art School in Australia, and have previously taught at the University of Sydney and the University of New South Wales. I have published essays on eighteenth-century French art and collecting, most recently in the *Journal of the History of Collections*. My book *François Boucher and the Luxury of Art in Paris, 1703-1770: Artist, Collector, and Connoisseur* is forthcoming with Routledge. Prior to receiving my doctorate from the University of Sydney in 2011, I worked as a political adviser and junior speechwriter for Ministers in the NSW and Federal parliament, including the office of the former Deputy Prime Minister.

Carol Que

Carol Que is a writer and educator based in Narm, born in Singapore and of Chinese descent. Her research revolves around visual cultures and histories of social movements, in particular theorising boycott as decolonising work. Carol also works with artists, and organises alongside anti-racist grassroots groups. She has published in *openDemocracy*, *Dissect Journal*, *The Jerusalem Quarterly*, and is forthcoming in *Overland*. Carol holds degrees from the University of Melbourne and the University of Oxford, and is currently teaching media studies at the University of Melbourne. www.carolque.work

Ruman Rachev

Rumen Rachev is a PhD candidate at the Auckland University of Technology. In 2014 he completed his Masters of Art by Research in the field of media and performance studies at Utrecht University, the Netherlands. Rumen arrived in New Zealand in 2017 and was immediately labelled 'crucial European artist' after his first performance by multidisciplinary performer Chris Berthelsen. Currently, Rumen is working towards states of fluid performative uncertainties. His research profile can be found at: <https://aut.academia.edu/RumenRachev>

Lisa Radford

Dr. Lisa Radford is an artist who writes and teaches. In 2016 she presented 'Dear Masato, all at once (get a life, the only thing that cuts across the species is death)' across the entire gallery at West Space. In conjunction with the exhibition, West Space and Surplus also launched *Aesthetic nonsense makes commonsense, thanks X*, a book presenting a collection of her writings. Other recent exhibitions have included 'State of the Union', Ian Potter Museum of Art (2018) and 'Painting. More Painting' at ACCA, 2016; 'Approx. Geez Louise', Sutton Projects, Melbourne, 2015. Between 1999 and 2010 she was a participant in the collaborative art group DAMP and between 2000 and 2015 she was a member of TCB artinc. She lectures at the Victorian College of the Art in Painting, is currently co-Chair of Un Projects and is on the ACCA Education Advisory Board.

Jen Rae

Dr Jen Rae is a Narm (Melbourne)-based artist, researcher and food futurist of Canadian Métis-Scottish descent. Her practice-led research expertise is in the discursive field of contemporary environmental art and arts-based environmental communication. It is centered around cultural responses to climate change, specifically the role of artists. Her work is engaged in discourses around food in/security, disaster preparedness and ecological futures predominantly articulated through transdisciplinary collaborative methodologies and community alliances. The outcomes of her creative practice are multiplatform, resulting in site and context-specific installation, performance, drawing and cookery. She is the Creative Lead of *Fair Share Fare*, a collaborative and multi-artform art project focused on future food security in a time of climate change. Using branding and food as mediums of exchange, *FSF* orchestrates interactive and cooperative works that act as data generators and community builders to: dispel myths and increase literacy around food systems; help decolonise thinking around food provenance, whilst advocating for food and land sovereignty; and facilitate knowledge creation and transfer through intercultural and intergenerational exchanges. Jen is a lead artist in Arts House's Refuge project, a board member of the Creative Recovery Network, and a Lecturer in Art & Performance at Deakin University.

Maria Rae

Dr Maria Rae is a Lecturer in Politics and Policy Studies at Deakin University. She researches media and politics, political communication, the role of the media in justice and human rights and hate speech. Her doctoral thesis was on the role of the mainstream media in post-conflict societies and how victims and human rights advocates use it as a democratic space to negotiate, challenge and resist discourses about a just future. More recently, her work

explores how marginalised communities use digital media to contest dominant narratives and make justice claims. Her methodological interests are in the ethics and practice of virtual ethnography. She previously worked as a journalist until Twitter stole the news.

Fiona Rafferty

Fiona Rafferty's work is site specific and informed by social, anthropological, ecological and political issues. Her practice is residency based and recent projects include 'Reminiscence - A Tribute to Judith Wright' on tour through regional galleries in Queensland. Her current project 'The Road to Jigalong (Ol Jikalong)' is based in the Pilbara region of Western Australia and is a contemporary reflection on postcolonial Australia. Rafferty is currently studying a Master of Creative Practice at Charles Sturt University, NSW and she received her Bachelor of Art from Curtin University, WA. A travel scholarship allowed her to travel to London to study for a year and her work is held in public and private collections in the UK, USA and Australia.

Helen Rayment

Helen Rayment is RMIT Gallery's Acting Director and has been the gallery's Senior Exhibition Coordinator since 2014. Over the past decade, she worked as a consultant on RMIT Gallery projects in India. In 2016 she independently curated a critically well-received project for the 2016 / 2017 Kochi Muziris Biennale in India, funded by Creative Victoria and the Australia India Institute. In 2018 she was awarded a professional development grant by the Australia Council to further her expertise in developing 'culturepreneurship' opportunities for Australian artists and arts workers in Asia. She is a former Executive Director of Museums Australia (Victorian Branch), and has worked at the National Screen and Sound Archive in Canberra and the Mornington Peninsula Regional Gallery.

Richard Read

Richard Read is Emeritus Professor of Art History and Senior Honorary Research Fellow at the University of Western Australia. He has published in major journals on the relationship between literature and the visual arts, nineteenth and twentieth-century European, American and Australian art history, contemporary film, theories of perception and complex images in global contexts. He wrote the first full-length book on the English art critic Adrian Stokes, which won a national prize in 2004. His book project on *The Reversed Canvas in Western Art* was funded by an Australian Research Council Discovery Grant. In 2016-17 he helped bring the 'Continental Shift' exhibition of c19 American and Australian Landscape Paintings to AGWA and Melbourne with teaching units and international symposia whose papers are to be published by Chicago Press in an anthology co-edited by Kenneth Haltman. He lectures and practices art criticism locally and internationally.

Melinda Reid

Melinda Reid is a Sydney-based art theorist, writer, and educator. She is a PhD candidate with the University of New South Wales, Sydney: Art & Design. She currently lectures and tutors at UNSW: A&D and at the University of Technology, Sydney (UTS).

Una Rey

Dr Una Rey lectures in art history and visual art at The University of Newcastle's School of Creative Industries. She worked in the Indigenous arts sector from 1995 -2005 and completed a PhD in 2009 on cross-cultural painting practices. In 2016 Rey curated 'Black White & Restive: cross-cultural initiatives in Australian contemporary art' for Newcastle Art Gallery and in 2017 she received the ANZJA/ AAANZ's Art Writing Award for her essay 'Women's Business: Cross-cultural collaborations in Remote Indigenous Art Centres'. Her writing and art criticism has been published in books, catalogues and Australian art journals and newspapers.

Jess Richards

Jess Richards's academic background is in Visual Performance (performance / installation / performance writing), Dartington, UK, 1994. She is the author of three literary fiction novels, *Snake Ropes* (2012) *Cooking with Bones* (2014) and *City of Circles* (2017) which are published by Sceptre, Hodder & Stoughton, UK. In recent years, she has collaborated with the artist Sally J Morgan (as Morgan + Richards) in live art / installation / writing performances. She is currently studying towards a practice-based PhD which explores the use of artistic processes within creative writing practice at the College of Creative Arts, Massey University, New Zealand.

Eric Riddler

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

Charles Robb

Charles Robb is currently a PhD candidate at QUT where he also co-ordinates the first year Open Studio program. Robb's work has been seen in numerous group and solo exhibitions at venues including MONA (Hobart), the Museum of Contemporary Art (Sydney), the Ian Potter Centre: NGV Australia (Melbourne), the Institute of Modern Art (Brisbane), the Perth Institute of Contemporary Arts and Monash University Museum (Melbourne). Robb was included in the 2012 McClelland Sculpture Survey (Langwarrin, Victoria), and he has been shortlisted for the Helen

Lempriere National Sculpture Award and the National Gallery of Australia Sculpture Award. He has received project grants from Arts Queensland and the Australia Council and was awarded the Australia Council studio residency at the Cité des Internationales, Paris in 2006. He has just completed a major sculpture commission for the Australian War Memorial in Canberra. Robb's research interests include self-portraiture, memorial objects, amorphism in sculpture and 'cloud' methodologies.

Claire Roberts

Dr Claire Roberts FAHA is an art historian specialising in modern and contemporary Chinese art and cultural flows between Australia and Asia. She is Australian Research Council (ARC) Future Fellow and Associate Professor of Art History, School of Culture and Communication, The University of Melbourne. Claire studied in Beijing at the Languages Institute and the Central Academy of Fine Arts (1978-81). She has a BA and MA from The University of Melbourne, and a PhD from The Australian National University. She was a Fellow at the Radcliffe Institute for Advanced Study, Harvard University (2009-10) and served as member and Deputy Chair of the Australia-China Council (2006-9). Claire was previously Senior Curator of Asian decorative arts and design at the Powerhouse Museum, Sydney. Her exhibitions include 'Yang Zhichao: Chinese Bible' (2015); 'Go Figure! Contemporary Chinese Portraiture' (2012); 'The Great Wall of China' (2006); 'New Art From China: Post Mao Product' (1992). Her most recent books include *Photography and China* (2013) and *Friendship in Art: Fou Lei and Huang Binhong* (2010). Her current ARC research project 'Reconfiguring the World. China. Art. Agency 1900s to Now' focuses on the international context of modern and contemporary Chinese art.

Lynda Roberts

Lynda Roberts is an interdisciplinary practitioner operating at the intersection of art, design and organisational systems. Projects include 'Public Assembly' and the City of Melbourne's 'Test Sites' and 'Biennial Lab', which provoke artists to test the social dynamics of public space. Lynda is currently a PhD candidate at Deakin University.

Scott Robinson

Scott Robinson is a PhD Candidate in Philosophy at Monash University. His work focuses on meaning and aesthetics in modernity, and he is interested in the implications of using European thought in Australia. His writing has appeared in *Overland*.

Cathleen Rosier

Cathleen Rosier holds a BA (Hons) and BMus (Hons) from the University of Melbourne and recently completed her Master of Arts (thesis) in art history, also at the University. Her Master's thesis examined the University's foundation art collection, the Ewing Collection. Cathleen is a current recipient of the Miegunyah Student Project Award and tutors Australian Indigenous Studies at the University.

Nina Ross

Nina (b. 1982) is a Melbourne based artist working predominantly with video, performance and photography. With a strong research-led practice, Nina's work explores experiences using and sharing language and its repercussions on a sense of self. Recent exhibitions include: 'X Words at Institut für Alles Mögliche', Berlin (2017); 'Tongue Tide', Flux Factory, New York (2017); 'Kitchen Studio', May Space, Sydney (2017); 'Mouthfeel' at University of Massachusetts' College of Visual and Performing Arts Gallery (2018).

Chaitanya Sambrani

Chaitanya Sambrani studied at the Faculty of Fine Arts, M.S. University, Baroda and the Australian National University, Canberra. He is a senior lecturer at the Centre for Art History and Art Theory, ANU School of Art and Design, where he teaches courses on modernist and contemporary art in Asia (India, Indonesia, China, Japan), and on art and urbanity. Among his research interests are relationships between art and nationhood, and contemporary art's links to traditional forms, practices and philosophical concepts. He has occasionally moonlighted as curator on projects such as 'Edge of Desire: Recent Art in India' (Australia, USA, Mexico and India 2004-07), 'Place.Time.Play: Contemporary Art from the West Heavens to the Middle Kingdom' (Shanghai 2010) and 'To Let the World In: Narrative and Beyond in Contemporary Indian Art' (Chennai, 2012). Current projects include a monograph *At Home in the World: The Art and Life of Gulammohammed Sheikh* (forthcoming 2018), and a mid-career survey of the work of Lao-Australian artist Savanhdary Vongpoothorn (2019).

Miranda Samuels

Miranda Samuels is a Sydney based artist and educator who works within the social and political arena. She contributes to the ongoing 'Countess' website and speaks regularly at conferences on gender representation in the arts.

Yhonnie Scarce

Yhonnie Scarce, who belongs to the Kokatha and Nukunu peoples, majored in glass at the South Australian School of Art, Adelaide, and completed a Master of Fine Art (Research) at Monash University, Melbourne, in 2010. Scarce's work often references the on-going effects of colonisation on Aboriginal people. In particular her research focus has explored the impact of the removal and relocation of Aboriginal people from their homelands and the

forcible removal of Aboriginal children from their families. Scarce's work is seen in the collections of the National Gallery of Victoria, The Art Gallery of South Australia, National Gallery Australia, Flinders University Art Museum, the Museum and Art Gallery of the Northern Territory, and the University of South Australia.

Anne Scott Wilson

Based in Melbourne Dr Anne Scott Wilson is an artist, academic and sometime curator who sustained a live performance career before studying at university. Anne explores the dichotomous relationship between movement and meaning experienced within a transition from live performance to the performative in curation and solo practice using video, sound, photography, and installation in public and gallery contexts. She received a Ph.D. from Monash University in Visual Arts in 2009 and is represented by Conny Dietzschold Gallery in Sydney, Hong Kong, and Cologne. Her work is held in public and private collections internationally and nationally. She is a lecturer in Art and Performance at Deakin University and a member of the research group #VacantGeelong.

Sarah Scott

Sarah Scott is a lecturer in the Centre for Art History and Art Theory at the Australian National University where she is teaching Art of the Modern Print amongst other subjects. Previously she published an interview with Udo Sellbach entitled 'Harsh Truths and Strong Feelings' in the Elders issue of *Artlink* (December 2006). She has recently published a review of 'Defying Empire: 3rd Indigenous Triennial' in the *ANZJA* journal as well as 'Art, Cold War Diplomacy and Commonwealth: Australian and Canadian Art at the Tate Gallery 1962-64' in the *Journal of Australian Studies*, issue 41:4. Other current research includes James Cant and his Aboriginal Rock Art inspired work, the activities of Aboriginal art Collector: Dorothy Bennett, art and the Commonwealth and overseas art exhibitions.

Erica Seccombe

A lecturer at the ANU School of Art & Design, I teach subjects from life drawing to Cyberculture, and I am the Convener of Graduate Studies Coursework for Visual Arts, Design and Art History and Curatorship. My practice spans from traditional and photographic print media and drawing to experimental digital platforms using frontier scientific visualisation software. Since 2006 I have been an artist and resident researcher at the ANU Department of Applied Mathematics and Vizlab, NCI. My PhD GROW: experiencing Nature in the Fifth Dimension was a practice-led research project investigating time-resolved (4D) micro-X-ray Computed Tomography through immersive stereoscopic digital projection installations and 3D printing. I am currently a Member of the Board of ANAT, the Australian Network for Art and Technology.

Mattie Sempert

Mattie Sempert is a practicing acupuncturist, creative writer and researcher. Her PhD project at RMIT explores the intersection of three practices: creative writing, acupuncture, and process-oriented philosophy. In blending these distinct fields, through lyric and experimental essay writing, she discovers the body as a site for knowledge production—alive—always in process.

Emily Sexton

Emily Sexton is a cross-disciplinary curator from Melbourne, and Artistic Director of Arts House, Melbourne's centre for contemporary performance. Emily was awarded a Sidney Myer Creative Fellowship in 2014. She has held multiple significant creative roles in Melbourne, including Head of Programming for the Wheeler Centre for Books, Writing and Ideas (2014-17), Artistic Director of Next Wave (2010-14), Creative Producer of Melbourne Fringe (2008-10). In 2018 she is a participant in the Australia Council's Arts Leaders Program. Emily has been a proud Board Member for Arena Theatre Company, Snuff Puppets and Theatre Network Victoria, and is also alumnus of the Australia Council's Emerging Leaders Program (2011). She is a regular peer assessor for the Australia Council for the Arts, Creative Victoria, and other philanthropic trusts and foundations. Emily holds a Bachelor of Arts (Media and Communications, English) from the University of Sydney. She's a regular host and facilitator for arts organisations and writers festivals across Australia, and often co-hosts radio for ABC Melbourne.

www.emilysexton.com

Katie Sfetkidis

Katie Sfetkidis is a contemporary artist and lighting designer living and working in Melbourne. She graduated from a Masters of Contemporary Art at the Victorian College of the Arts in 2018, where she was the recipient of the National Gallery of Victoria Women's Association Prize. Katie's multidisciplinary feminist practice includes the use of video, performance and role-play as tools for social critique. Her work often combines parody with serious intent, in order to question power structures in institutions both artistic and social. Katie has shown work with a number of festivals and galleries in Melbourne, Sydney and Brisbane. Earlier this year, she performed as part of the 'Feminist Colour-IN' at the Australian Centre for Contemporary Art as part of their exhibition 'Unfinished Business: Perspective on Art and Feminism'. Previously she has shown work at Trocadero Artspace (2018, 2017), Festival of Live Art, Melbourne (2016 & 2014), Underbelly Arts Festival, Cockatoo Island, Sydney (2013), Light Speculation, Lab14 – Carlton Connect Initiative, (2015) and Blindside Gallery Nite Art Series (2013).

Patrice Sharkey

Patrice Sharkey is the Director of West Space (mid 2015 – now). At West Space she has curated the group exhibition 'Real Life Fantasies', and commissioned solo projects by Lisa Radford ('Dear Masato, all at once (get a life, the only thing that cuts across the species is death)', 2016) and Jason Phu ('my parents met at the fish markets', 2017). She completed a Bachelor of Arts (Honours) majoring in Art History at the University of Melbourne in 2010. From 2011 to mid 2015, she was Assistant Curator at Monash University Museum of Art (MUMA) coordinated solo projects by Fiona Connor and Simon Starling. Patrice has published writing in *Art Monthly Australia* and *Discipline*. She is a previous member of *un Magazine's* Advisory Committee and was a Board Member of the artist-run space TCB art inc, 2012-2015.

Kristen Sharp

Dr Kristen Sharp is a researcher, writer and curator. She is the Coordinator of ART: History + Theory + Cultures and a Senior Lecturer in the School of Art, RMIT University. Her research focuses on contemporary art and urban space, contemporary Asian art, and collaborative art practices in transnational projects. Her publications include *Screen Ecologies: Art, Media and the Environment in the Asia-Pacific Region* (with L. Hjorth, S. Pink and L. Williams, MIT Press, 2016), *Re-imagining the City: Art, globalization and urban spaces* (co-edited with E. Grierson, Intellect, 2013) and *Sounds of Weather* (with P. Samartzis and C. Charles, Musashino Art University, Tokyo, 2016).

Ann Shelton

Ann Shelton (MFA, The University of British Columbia, Vancouver, Canada) was born in Timaru, New Zealand. Shelton is recognised as one of New Zealand's leading photographic artists. Auckland Art Gallery hosted and toured Shelton's mid-career survey 'Dark Matter: Ann Shelton', Auckland Art Gallery (Nov 2016) and Christchurch Art Gallery (Dec 2017) curated by Zara Stanhope. Shelton is Associate Professor in Photography at Whiti o Rehua School of Art, Massey University, Aotearoa. Her most recent work engages with plant narratives and histories, in particular the intersection of these histories with human knowledge systems.

Vivian Sheng

Vivian Kuang Sheng is an art historian in contemporary East Asian and transnational art and an assistant professor in contemporary art at the Department of Fine Arts, The University of Hong Kong. She completed her PhD, titled *Fantasies of 'Home-making' in the Works of Yin Xiuzhen, Mona Hatoum and Nikki S. Lee* (August, 2016) from The University of York, UK, and taught modern and contemporary art history and theory at The University of Manchester, UK, before joining The University of Hong Kong. Her current book project *Everyday Extraordinary—Women, Chinese Avant-Garde Art and the Local-global Nexus* attaches specific importance to women's contributions to the development of avant-garde art in mainland China and their transnational, transcultural artistic commitments since the 1990s, challenging the conventional discourses of Chinese avant-garde art, which marginalize women's practices, and raising questions about the interaction and negotiation between women and globalization. Her writings have appeared in *Sculptural Journal* and *Yishu: Journal of Contemporary Chinese Art*.

Peter Sherlock

Dr Peter Sherlock is a graduate of both Melbourne University and Oxford University. He is currently the Vice-Chancellor of the University of Divinity. He has published books and articles on the themes of memory, especially the commemoration of the dead in monuments, and on gender roles and representations in the Christian church.

Joel Sherwood-Spring

Joel Sherwood-Spring, a Wiradjuri man raised between Redfern and Alice Springs, is a Sydney-based Masters of Architecture student and interdisciplinary artist currently focusing on the contested narratives of Sydney's and Australia's urban culture and indigenous history in the face of ongoing colonisation. He teaches at the University of Technology Sydney on a seasonal basis. Joel began working with Future Method in 2017. Future Method Studio is a collaborative and interdisciplinary practice working across architecture, installation and speculative projects. The focus of the studio is on material culture and creative methodologies that are impact and process driven. We work with a variety of clients to design residential, health and civic buildings, and we design immersive and performative works, exhibitions and installations in collaboration with institutions and artists for a variety of spaces, scales and budgets.

Nur Shkembi

Nur Shkembi is a Melbourne based curator, writer and PhD candidate, undertaking interdisciplinary research at the Grimwade Centre for Cultural Material Conservation at the University of Melbourne. Over the past decade, Nur has produced more than 150 exhibitions, events and community engagement projects, both nationally and internationally. Nur was part of the team establishing the Islamic Museum of Australia and as the Art Director and foundation Curator she brought together artefacts, traditional art and contemporary art as a means for collective storytelling, subverting stereotypes and as a provision for the individual narrative. Nur serves on numerous boards and committees, including VicArts Visual Arts Advisory panel and as a Commissioner for the Creative State Commissions. She is an academic teacher and sessional lecturer for the Master of Art Curatorship course and an editorial assistant for the AICCM Bulletin, a peer reviewed material culture journal. Nur's practice as an independent curator include the recent projects; 'We are All Affected' (The Big Anxiety festival NSW), 'Waqf Al

Tagheer' (Adelaide Festival - ACE Open), 'Khalas!' (UNSW Galleries) and 'The Inner Apartment' at Nishi Gallery in Canberra. Nur is a founding member of eleven, a dynamic collective of Muslim Australian artists, writers and curators.

Amanda Shone

Amanda Shone is an artist, and co-founder of The Rogue Academy (with Fiona Lee), a dialogical platform for social engagement that links conceptual forms of art with broader world issues. Amanda's solo and collaborative practice is multi-disciplinary and focused on the idea that reality is contingent on the viewer. Over the past 15 years Amanda has exhibited and participated in residencies nationally and internationally, (including public art projects *Treatment Flightlines 2017*, and *Sounding Histories* with The Rogue Academy), and was a board member of the artist run gallery Six_a ARI in Hobart. Amanda holds a Bachelor in Fine Art with Honours from the University of Tasmania, a Graduate Diploma in Secondary Teaching (Art) from Victoria University and an Associate Diploma in Visual Arts from the Royal Melbourne Institute of Technology. <http://www.amandashone.com>

Chen Shuxia

Chen Shuxia is a PhD scholar at the Australian Centre on China in the World, Australian National University, with a research focus on Chinese photography and its aesthetic transformation in the 1970s and 1980s. Chen holds an MA in Art History from the University of Sydney; and an MA in Studio Art from Sydney College of the Arts. She is the grantee of the Robert H. N. Ho Family Foundation Greater China Curatorial Residency Programme 2014. Her articles and essays have been published in academic journals and art magazines such as *Trans Asia Photography Review*, *China Story Year Book 2014*, *Made In China Year Book 2017*, *Art China*, and *artforum.com.cn*. As an independent curator, she has curated exhibitions in Australia and China, such as 'Make Yourself at Home', 'Shen Jiawei: Brothers and Sisters' and 'A Home for Photography Learning: the Friday Salon, 1977-1980'.

Henry Skerritt

Henry Skerritt is the curator of the Kluge-Ruhe Aboriginal Art Collection of the University of Virginia. Kade McDonald, Henry Skerritt and Wukun Waqambi are currently joint curators of an upcoming exhibition of Yolngu art being organised between Buku Larrnggay Mulka and the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia.

Basia Sliwinska

Dr. Basia Sliwinska is a Senior Lecturer in Cultural and Historical Studies at the University of the Arts London. Her research is situated within feminist art history and critical theory and focuses on concepts of the body, activism, gender and citizenship within contemporary women's art practice. Recent publications include: a co-edited book *The Evolution of the Image: Political Action and the Digital Self* (2018 by Routledge), a book *The Female Body in the Looking-Glass. Contemporary Art, Aesthetics and Genderland* (with I.B. Tauris, 2016, 2018); and co-edited special issue of *Third Text: Trans-figurations: Transnational Perspectives on Domestic Spaces* (2016). Recently Basia co-curated an exhibition 'Home Strike' at l'étrangère gallery in London.

Catherine Speck

Catherine Speck is Professor of Art History at the University of Adelaide, and a Fellow of the Academy of Humanities of Australia. Her publications include *Painting Ghosts* (2004); *Heysen to Heysen: Selected Letters of Hans Heysen and Nora Heysen* (2011); *Beyond the Battlefield: Women Artists of the Two World Wars* (2014); 'Forging Culture: Australian Art in the Nineteenth Century', in *A Companion to Nineteenth Century Art* (2018) and *Australian Art Exhibitions: Opening our Eyes* (with Joanna Mendelssohn, Catherine De Lorenzo and Alison Inglis, 2018). She is a member of the Fay Gale Centre for Research into Gender, and the JM Coetzee Centre for Creative Practice.

Amy Spiers

Amy Spiers is a non-Aboriginal artist and writer living on unceded Kulin nation land. Spiers makes art both collaboratively with Catherine Ryan, and as a solo artist. Her socially-engaged, critical art practice focuses on the creation of live performances, participatory situations and multi-artform installations for both site-specific and gallery contexts. Her artwork aims to prompt questions and debate about the present social order — particularly about the gaps and silences in public discourse where urgent social issues are not confronted. She has presented numerous art projects across Australia and internationally, most recently at Monash University Museum of Art (Melbourne), the Museum für Neue Kunst (Freiburg), MONA FOMA festival (Hobart) and the 2015 Vienna Biennale. As an arts writer and researcher, Amy has published work widely in art journals, books and magazines, including producing texts for the Museum of Contemporary Art, Auckland Art Gallery, *Journal of Arts and Communities*, *Open Engagement* and *Das Superpaper*. Spiers completed a Master of Fine Art in 2011 and a PhD in 2018 at the Victorian College of the Arts.

Raymond Spiteri

Raymond Spiteri teaches art history at Victoria University of Wellington, New Zealand. His research and publications focus on the interface of culture and politics in the history of surrealism. He is currently working on a

book project on the polarization of French surrealism into antagonistic factions entitled *Surrealism circa 1930: Modernism and Dissensus*.

Stephanie Springgay

Teaching, and Learning at the University of Toronto. She is a leading scholar in research-creation methodologies with a focus on walking, affect, new materialisms and posthumanisms, queer theory, and contemporary art and pedagogy. Her most recent research-creation projects are documented at www.thepedagogicalimpulse.com, www.walkinglab.org and www.artistsoupkitchen.com. She has published widely in academic journals and is the co-author of the book *Walking Methodologies in More-than-Human World: Walkinglab* Routledge (2018), with Sarah E. Truman; co-editor of *M/othering a Bodied Curriculum: Emplacement, Desire, Affect* University of Toronto Press, with Debra Freedman; co-editor of *Curriculum and the Cultural Body*, Peter Lang with Debra Freedman; and author of *Body Knowledge and Curriculum: Pedagogies of Touch in Youth and Visual Culture*, Peter Lang.

Adam Staples

Dr Adam Staples is a Melbourne based academic and artist, based at Australian Catholic University. Adam trained as an artist at Central St. Martin's and the Slade School of Fine Art in London. As an academic in initial teacher education programs, much of Adam's research has focused on teaching and learning approaches in visual arts education. Following the set up of his art studio in 2016, and the reigniting of his art practice, Adam has realigned his research proclivities to include an interweaving of teaching and learning with the practice of artists and the spaces artists inhabit. Beyond the realm of education, Adam is an amateur naturalist and David Attenborough acolyte.

Naomi Stead

Dr Naomi Stead is Professor of Architecture in the Department of Architecture at Monash, Research Leader at Hayball and an Adjunct Professor in the School of Architecture at the University of Queensland. Her research interests lie broadly in the architectural humanities and the cultural studies of architecture: in its cultures of production, reproduction, mediation and reception.

Monica Lee Steinberg

Monica Lee Steinberg is a 2018-2021 postdoctoral fellow in the Society of Fellows in the Humanities at The University of Hong Kong. She earned a Ph.D. in Art History in 2016 from The Graduate Center of the City University of New York and was the 2016-2018 Doheny Postdoctoral Research Fellow at the University of Southern California. Steinberg's writing has appeared (or is forthcoming) in journals such as *American Art*, *Archives of American Art*, *Woman's Art Journal*, and *Oxford Art Journal*; exhibition catalogues such as 'Love Me, Love Me Not: Contemporary Art from Azerbaijan and its Neighbours' and 'The Abstract Impulse: Fifty Years of Abstraction at the National Academy, 1956-2006'; and an edited volume, '*Humor, Globalization, and Culture-Specificity in Modern and Contemporary Art*.' Her research has received generous support from The Amon Carter Museum of American Art, The Smithsonian Institution, The Georgia O'Keeffe Museum Research Center, The Center for Creative Photography, The Huntington Library, The Schlesinger Library at The Radcliffe Institute at Harvard, Brandeis University, the UNLV Center for Gaming Research, and several other institutions.

Scarlett Steven

Scarlett Steven is a Sydney-based artist and writer whose current research is centred around contemporary queer critical practice. She works across expanded painting, sculpture, and installation, and has exhibited in Australia and New Zealand. She is currently completing her Master of Fine Arts at UNSW Art & Design, Australia.

Amanda Stuart

Dr Amanda Stuart is a visual artist, writer, curator and art educator. Her works invite psychic re-imaginings of old, unhealed wounds between humans and unwanted animals. Embedded in a materiality of the Australian regional landscape and its fauna, her works refer to the social, cultural, ethical and political difficulties surrounding contested estranged human animal relations within contested landscapes. Amanda has a PhD in Visual Arts (Sculpture) and a Bachelor of Science (Land Management) – the latter of which quietly informs her art practice and concerns regarding relations with country. She is facilitator and convenor of the 'Balawan Elective' at ANU School of Art & Design, which engages students in field work and art making on Yuin country on the far south coast of NSW, responding to their encounters with indigenous knowledge.

Helen Stuckey

Helen Stuckey is a media arts curator and historian. Her current curatorial practice is focused the cultural significance of videogames and their collection and display. She was the inaugural Games Curator at the Australian Centre for the Moving Image (2004-2009). She was involved in media arts in Melbourne in the 1990s, has worked extensively in major arts organizations in Victoria where she was involved in national and international projects. She is currently the Games Program Manager in the School of Design, RMIT University, Melbourne, Australia. She is the co-editor of *Fans and Videogames: Histories, fandom, archives* (2017, Routledge).

Vangeesa Sumanasekara

Vangeesa Sumanasekara has a BA (first class honours) in Philosophy and a MA in Modern European Philosophy. He has written widely on contemporary French philosophy and has translated the works of Alain Badiou, Jacques Ranciere and Quentin Meillassoux into Sinhala. He is instrumental in initiating a renewal of interest in philosophy and, especially, philosophical interpretations of art, in Sri Lanka. He has also published lengthy exegeses on classical philosophical figures like Descartes, Kant and Heidegger, filling out a longstanding lacuna in the local literature. He is currently working on a philosophical re-reading of the art of the 1990s, in Sri Lanka, in the wake of the debate between Kantian aesthetics and German Romanticism, which pre-figured the twentieth century debates between formalist modernism and conceptual art. Along with this he regularly contributes critical readings of contemporary Sri Lankan works in film, theater and music, accompanying his social engagements in the capacity of political activist and critic. He has taught courses in University of Kelaniya, University of Sri Jayawardenapura, University of Visual and Performing Arts. He is currently working as the Principle Lecturer in philosophy at the Theertha School of Arts, Sri Lanka.

Fleur Summers

Fleur Summers is an artist and Lecturer in the School of Art at RMIT University. She primarily teaches students in the Sculpture Studio but also teaches into art history and theory. Fleur is a practicing artist and has exhibited both in Australia and overseas producing installation, video and object based works. Her interests include the intersections of art and science, perception and the embodied encounter and interactive and participatory practices in sculpture. Most recently she was awarded a sculpture commission for the Jewell Station redevelopment in Brunswick for the work *Making Sense* which focusses on touch and material interactions.

Melanie Swalwell

Melanie Swalwell is a scholar of digital media arts, cultures, and histories and an advocate for born digital heritage. Her research is concerned with complex digital artefacts such as games and media artworks: their innovation, preservation, and legacies. Melanie is the author of many chapters and articles on the histories of digital games, and co-editor of *Fans and Videogames: Histories, Fandom, Archives* (Routledge, 2017) and *The Pleasures of Computer Gaming: Essays on cultural history, theory and aesthetics* (McFarland, 2008). She is currently completing a monograph, *Homebrew Gaming and the Beginnings of Vernacular Digitality* for the 'Game Histories' series (MIT Press). Melanie is an Associate Professor in Screen and Media at Flinders University (Adelaide, Australia).

Mikala Tai

Dr Mikala Tai is the director of 4A Centre for Contemporary Asian Art, Sydney. As a curator, researcher, and academic specialising in contemporary Asian art, she has collaborated with local, national, and international organisations to strengthen ties between Australia and Asia. Her curatorial projects at 4A include 'The Burrangong Affray' (co-curated with Micheal Do, 2018), 'Before the Rain' (2017); 'I don't want to be there when it happens' (cocurated with Kate Warren and expanded at Perth Institute of Contemporary Arts with Eugenio Viola, 2017); and 'Jogja Calling' (2016). She received critical acclaim for her organization of the performance program at Art Central Hong Kong (2016 -2018). Her independent curatorial projects include 'Trompe-l'œil' (Sullivan + Strumpf Singapore, 2018) 'Abdullah M.I. Syed: Diving Economy—Structures' (Aicon Gallery, New York, 2017), 'Closing the Gap: Contemporary Indonesian Art' (Melbourne International Fine Art, 2011), and 'Yang Yongliang: On the Quiet Water' (Fortyfivedownstairs, Melbourne, 2009). Tai has taught at Monash University, Royal Melbourne Institute of Technology (RMIT), and the University of Melbourne in both undergraduate and postgraduate programs. Tai's writing can be found in several exhibition catalogues in addition to periodicals such as *Broadsheet Journal*, *Art Monthly Australiasia*, *Photofile*, *Vault*, and *Ocula*. In 2015, Tai received her PhD, focusing on the influence of the global city on China's local art infrastructure.

Nicholas Tammens

Nicholas Tammens is curator of 1856, a series of events at the Victorian Trades Hall; associate curator for Yale Union, Portland; tutor at University of Melbourne, VCA; and Masters candidate at the European Graduate School.

Adrian Tan

Adrian Tan is an artist-curator and a fine art graduate from Goldsmiths, University of London. He has exhibited in Singapore, United Kingdom and South Korea. Adrian has focused his practice helming art research and curatorial projects 'The Artists Company' (TAC) and 'sungei.net projects'. His curated exhibitions include '1 X 1 Metre Space' (2016), 'What is Going On?' (2017) and 'Got Your Name Or Not?' (2018). Adrian was awarded the Research Scholarship in 2017 and is a research scholar at Nanyang Technological University's School of Art, Design and Media, Singapore. He is currently starting his PhD research, where he is focusing on his practice-led research into art in public space and socially engaged artistic practices in Singapore.

Paul Tapsell

Professor Tapsell is a graduate of the University of Auckland (MA – Social Anthropology) and University of Oxford (DPhil – Museum Ethnography) and has had a career working within both the Museum community and academia. He was Tumuaki/Director Māori of Tamaki Paenga Hira/Auckland Museum from 2000-2008, and was appointed as

a Professor of Māori Studies in 2009 when he joined the University of Otago in Dunedin. Paul Tapsell (Ngāti Whakaue, Ngati Raukawa) is currently a senior research fellow at the Centre of Sustainability at the University of Otago. Paul is also a co-founder of the web-database Māorimaps.com and is now the Chair of its governing board Te Potiki National Trust. Paul's research interests include contemporary Māori identity, cultural heritage & museums, taonga trajectories, Māori values within governance policy frameworks, Indigenous entrepreneurial leadership, marae and genealogical mapping of tribal landscapes. He has most recently been appointed the Professor of Australian Indigenous Studies at the University of Melbourne.

Gretel Taylor

Gretel Taylor creates performances and other artworks, which are often site-responsive and activate decolonizing and ecological themes. Her 2009 PhD explored relationships between place, body and identity in Australia through performance. In 2009, Gretel initiated Southern Ngalia project with Warlpiri women in Yuendumu, Northern Territory, a now-ongoing intergenerational dance and cultural transference project. As Artist/Research Fellow at University of Melbourne on ARC Discovery Project, 'Challenging Stigma' (led by sociologist Deborah Warr), Gretel facilitated collaborative art projects exploring place-based issues with diverse residents of neighbourhoods in Victoria and Tasmania (2014-2017). Selected artistic works include: *Divining Melbourne, a triptych of performances at historic water sites* (2016); *Dances with Lyrebirds, Burrinja & The Memo* (2015); *Presence of the Past*, Melaka Arts Festival (Malaysia); and *Still Landing* video installation at Arts House, *Shifting Ground* (Alice Springs), and *Critical Path* (Sydney)(2008-9). Gretel recently curated live art exhibition, 'Force of Nature', at Yarra Ranges Regional Museum (September-October 2018). Since 2013, she has been a key artist of Environmental Performance Authority (EPA). A video work in process is *Trespass*, which continues to probe themes of Anglo-Australian presence. Research and artistic interests include further potentials at the crossroads of place, art/performance, bodies, cultural identity, social wellbeing, ecology/future climates and history.

Lachlan Taylor

Lachlan Taylor is an emerging curator and arts writer based in Te Whanganui-a-Tara Wellington. His writing has been published in *Art New Zealand*, *The Pantograph Punch*, and *EyeContact*. Lachlan's interests lie in the intersections of ecological thought and contemporary art practice, particularly those that complicate conventional narratives of nature, conservation, and environment. In 2018 Lachlan completed his MA in Art History at Victoria University of Wellington and worked as the Adam Art Gallery Te Pātaka Toi's inaugural curatorial intern.

Charlotte Tegan

Charlotte Tegan is a final year PhD candidate at the Queensland University of Technology (QUT). Her research investigates the effects of digital connection on contemporary lens-based art practices. Tegan is also a photo-media artist, working with film, photography and plastic cameras.

Kebedech Tekleab

Kebedech Tekleab is an Ethiopian painter and poet based at City University of New York. She attended the School of Fine Arts in Addis Ababa and became an active member of the student resistance movement during the revolution in the 1970s. Tekleab fled Ethiopia and became involved in that country's war with neighbouring Somalia. She was imprisoned in a labor camp for close to a decade.

Verónica Tello

Verónica Tello is a Chilean-Australian theorist and historian of contemporary art based in Sydney. Her work broadly focuses on aesthetics and technologies of counter-memory/history, bio- and necro-politics, and border politics. Her first book is entitled *Counter-Memorial Aesthetics: Refugee Histories and the Politics of Contemporary Art* (Bloomsbury, Radical Aesthetics-Radical Art series, 2016). She is currently working on two book projects: the first is based on the collaborative project, 'Future Souths: Aesthetics and Vocabularies of the Global Souths', <http://futuresouths.org>; and the second focuses on transnational collaborations led by Chilean artists during the 1970s-80s. Her writings have appeared in *Third Text*, *Contemporaneity*, and *Afterall*. She is currently Lecturer at UNSW Art & Design, and Research Fellow at Rhodes University, South Africa (Arts of Global South research cluster).

Susanne Julia Thurow

Dr Susanne Thurow is a Post-Doctoral Fellow at UNSW's iCinema Centre, currently researching best-practice digitally enhanced creative processes. Her PhD focussed on negotiations of identity in contemporary Australian Indigenous and intercultural performing arts, centralising in particular culturally informed creative processes and their impact on aesthetic framings on stage. She conducted extensive interviews with arts practitioners; and from 2011 to 2013, supported Big hART Inc. as Researcher and Associated Arts Manager on their multidisciplinary Namatjira and Yijala Yala projects. In this context, she observed and reflected their creative processes and accompanied the Namatjira family as Artist Support on the 2012 Namatjira national tour. Insights from this time significantly underpinned the case study analysis of Big hART's work in her PhD thesis, which she currently edits into a book with a major international publisher. Her academic track record has been further consolidated by work as Lecturer, Tutor and Research Assistant in Indigenous Studies and History (for the Universities of Melbourne and Sydney, and UNSW); while her prior professional trajectory encompassed work in print media, public broadcasting

and marketing, e.g. for the ABC and Thalia Theater (Hamburg, Germany), where she assisted in the company's 2009 rebranding and supported the curation of the 2017 Theater der Welt festival.

Linda Tyler

Linda Tyler is the David and Corina Silich Associate Professor of Art History at the University of Auckland where she is the convenor of Museums and Cultural Heritage.

Paula van Beek

Paula van Beek is an Artist and Arts Educator based in Wellington, New Zealand. Within an expanded performance practice, her work investigates the performance of identity in public/private spaces with a focus on feminine experiences. Based in Melbourne for the past 12 years, Paula gained a Graduate Diploma in Animateuring (performance creation) from VCA (2006) and has just completed a Masters of Fine Art at RMIT (2018). Her practice-led project examined self-surveillance and the social media obsession with the selfie through a feminist lens. She has presented about her research at symposiums hosted by Mobile Innovation Network Australasia (Melbourne), FRANfest (Adelaide) and Massey University in association with Auckland Art Gallery. She is a founding member of Triple F, a feminist art collective consisting of women from diverse cultural backgrounds and art practices. With Tripe F Paula has presented two group exhibitions and chaired the panel discussion 'Identity Intersection: Women, Art and Cultural Perspectives' at Counihan Gallery. She is passionate about expressing the complexity of creating meaningful representations of self in this data driven digital age. Paula has recently returned to her hometown of Wellington to join the Acting Department at Toi Whakaari: NZ Drama School where she teaches devising and mentors independent practice.

Lara van Meeteren

Lara van Meeteren is an independent art historian, currently involved in art research, curation and production. Lara van Meeteren and Bart Wissink have a research-based practice, focusing on issues relating to the social role of art in the early 21st century. For the 2018 Bangkok Biennial, they initiated the 'Coming soon • เร็ว ๆ นี้' research project and pavilion (www.facebook.com/comingsoonbkk; www.comingsoonbkk.com; www.bangkokbiennial.com).

Nikita Vanderbyl

Nikita Vanderbyl is a PhD candidate, writer and researcher focusing on colonial and transnational art histories, with an emphasis on Aboriginal material and visual culture from Australia's south east. She has tutored in Aboriginal Australian history at La Trobe University and her writing has appeared in *Aboriginal History* and on *The Conversation*. Her thesis narrates the transnational journeys of William Barak's paintings in a case study revealing Aboriginal involvement in processes of colonial-era collecting/acquisition.

Emily Wakeling

Emily Wakeling is Assistant Curator, Asian and Pacific Art, at the Queensland Art Gallery | Gallery of Modern Art and a PhD candidate at the Queensland University of Technology. Her Masters in Art History at the University of Queensland was a study of feminist representations of girls in contemporary Japanese art. Emily returned to Australia after several years in Tokyo as a researcher at Sophia University, art writer for international art journals, editor for *Tokyo Art Beat*, and lecturer at Joshibi University of Art & Design and Kanagawa University. She is the curator of the 2015 exhibition, 'Come Close: Japanese Artists within their Communities.'

Trent Walter

Trent Walter is an artist, printer and publisher interested in the relationship between contemporary art and printed matter. Through his imprint, Negative Press, Walter publishes limited edition prints and artists' books by Australian artists. Forthcoming publications include Emily Floyd's artist book *Female Orgasm* and Elizabeth Newman's *Polychrome/Monochrome* print series.

Caroline Wallace

Caroline Wallace is a Lecturer in Visual Art at La Trobe University. Her research focuses on the complex relationship between artists and institutions, looking at way that cultures of display contribute to ideas of gender, class and race. With a background as a studio artist, Caroline completed her PhD in Art History at the University of Melbourne in 2013. She has published on American art and museums, with a particular interest in the politicised art and activism of the 1960s and 70s. She is currently writing a book manuscript on the social space of New York museums from 1966 to 1976.

Glenn Wallace

Since 2004, Glenn Wallace has worked at the City of Sydney Council where he has played a key role in producing the City's Sustainable Sydney 2030 vision (2008); coordinating the development of the City Art Public Art Strategy (2012); and managing a number of public art projects and programs, including the City's temporary laneway art program (2008-2012). In his current role as Special Projects Program Manager (Public Art) in the City Design unit, Glenn is working with Indigenous curator Hetti Perkins on the Eora Journey: Recognition in the Public Domain program, which includes seven public art projects that acknowledge Aboriginal and Torres Strait Islander people and their cultures. He also oversees the implementation of the City's Public Art in Private Development guidelines.

Glenn has recently completed a PhD at Sydney College of the Arts, University of Sydney, on the emancipatory gestures of contemporary public art produced in Sydney between 2005 and 2015. Through the application of Ranciere's conception of dissensus his research analyses how public art creates and reactivates public space and has the potential to create equality by transforming the positions, places and perspectives of individuals and communities.

Wukun Waṅambi

Wukun Waṅambi is a Yolngu artist and a director of the Mulka centre at Buku Larrnggay. Kade McDonald, Henry Skerit and Wukun Waṅambi are currently joint curators of an upcoming exhibition of Yolngu art being organised between Buku Larrnggay Mulka and the Kluge-Ruhe Aboriginal Art Collection at the University of Virginia.

Kate Warren

Dr Kate Warren is a Lecturer in Art History and Curatorship at the Australian National University. She received her PhD in Art History from Monash University in 2016. Her research interests cover film, photography, video and new media, with expertise in modern and contemporary Australian and international art and cinema. Kate publishes extensively, including critical articles in *emaj: Online Journal of Art, Senses of Cinema, Persona Studies, History of Photography, Discipline* and *Australian and New Zealand Journal of Art*, as well as dozens of essays and reviews in art and film magazines, and exhibition catalogues. She is also an editor of *Peephole Journal*, an online journal dedicated to creative film criticism. From 2007 to 2011 Kate was Assistant Curator at the Australian Centre for the Moving Image in Melbourne. She has curated recent exhibitions including: 'I don't want to be there when it happens' (2017) with Dr Mikala Tai, Director of 4A Centre for Contemporary Asian Art; 'Future Tense' (2017) with Artistic Director Alicia Renew for Channels Video Art Festival; and 'Atong Atem: Come Home' (2017) at Blindside Gallery, Melbourne.

Sera Waters

Sera Waters is a South Australian based artist, arts writer, lecturer and PhD candidate (University of South Australia). She lectures at Adelaide Central School of Art and is Head of Art History and Theory (currently on leave until 2019). In 2006 Waters was awarded a Ruth Tuck Scholarship to study hand-embroidery at the Royal School of Needlework (UK). Since that time she has specialised in black work and a darkly stitched meticulousness. Waters exhibits nationally and is represented by Hugo Mitchell Gallery.

Chloe Watfern

Chloe Watfern is a Scientia PhD Scholar at the University of New South Wales' National Institute for Experimental Arts, with an academic background in art history and psychology. Her current research uses an ethnographic approach to examine how art operates within and beyond supported studios for artists with complex needs.

Oliver Watts

Oliver Watts is the Head Curator of Artbank, and also an artist and writer. Having studied arts and law at Sydney University, his chief concerns is the nexus of art and law.

Jagath Weerasinghe

Jagath Weerasinghe is an artist, and he is also a professor at the Postgraduate Institute of Archaeology teaching history and theory of archaeology, art history and heritage. He is also the Director of Archaeology to Sigiriya World Heritage Site managed by the Central Cultural Fund. He received his BFA degree from the Institute of Aesthetic Studies, University of Kelaniya and an MFA from American University, Washington D.C. He studied murals conservation in ICCROM in 1985. He is the founding Chairperson of the Theertha International Artists Collective, Colombo. He is the recipient of David Lloyed Kreeger Award of the Art Department of the American University; Bunka Cultural Award, Sri Lanka; and Hirayama Silk Road Fellowship. He has been Visiting Fellow, Institute of Archaeology, University of London; STIAS (Stellenbosch Institute for Advanced Studies) Fellow, Stellenbosch, South Africa, ICCROM Fellow for Conservation Studies, ICCROM, Rome and Visiting Scholar, University of California at Berkeley and at University of Texas at Austin. He is also a recipient of Art and Literary Arts Resident Fellowship, Bellagio Center of the Rockefeller Foundation.

Donna West Brett

Dr Donna West Brett is a Lecturer in Art History at the University of Sydney. She is author of *Photography and Place: Seeing and Not Seeing Germany After 1945* (Routledge, 2016); and co-editor with Natalya Lusty, *Photography and Ontology: Unsettling Images*, (Routledge, 2018). Brett is a recipient of the 2017 Australian Academy of the Humanities, Ernst and Rosemarie Keller Award; an Editorial Committee member for the *Australian & NZ Journal of Art*, and Research Leader for the Photographic Cultures Research Group.

Anthony White

Anthony White is a Senior Lecturer in the School of Culture and Communication at the University of Melbourne. His research focuses on the history of modern and contemporary art. He is the author of *Lucio Fontana: Between Utopia and Kitsch* (MIT Press, 2011) and, with Grace McQuilten, of *Art as Enterprise: Social and Economic Engagement in Contemporary Art* (IB Tauris, 2016). He has written for several peer-reviewed journals including

Grey Room, *October*, *The Australian and New Zealand Journal of Art*, and *Third Text*, and for exhibition catalogues published by The Metropolitan Museum of Art, New York; the Musée d'Art moderne de la Ville de Paris; and the Heide Museum of Modern Art, Melbourne. He is also a contributor to *Artforum*. During his tenure as Curator of International Painting and Sculpture at the National Gallery of Australia from 2000 – 2002 he curated several exhibitions including 'Frida Kahlo, Diego Rivera and Mexican Modernism'; 'Sol LeWitt Drawings, Prints and Books 1968-1988'; and 'Jackson Pollock's Blue Poles'. In 2008 he co-curated 'The Art of Making Sense' at the Cunningham Dax Collection in Melbourne. He has received several research awards from the Australian Research Council (2018, 2012, 2007) and the Ian Potter Foundation (2014) and was a named Collaborator on a project funded by the Social Sciences and Humanities Research Council of Canada (2012–2017). He has held visiting positions at the Department of Italian Studies, New York University (2013), The Centre for Advanced Studies in the Visual Arts, Washington D.C. (2006), and the Humanities Research Centre at The Australian National University (2005). In 2014 he was elected President of the Art Association of Australia and New Zealand, and was appointed a Research Fellow in the Centre of Visual Art at The University of Melbourne in 2018.

Bart Wissink

Bart Wissink is associate professor urban studies and urban policy at City University in Hong Kong. His interests include the role of art in entrepreneurial governance strategies. Lara van Meeteren and Bart Wissink have a research-based practice, focusing on issues relating to the social role of art in the early 21st century. For the 2018 Bangkok Biennial, they initiated the 'Coming soon • เร็ว ๆ นี้' research project and pavilion (www.facebook.com/comingsoonbkk; www.comingsoonbkk.com; www.bangkokbiennial.com).

Silvia Wistuba

My initial interest in art as a practicing artist led me to further my studies in Art History. In 2015 I attained a Bachelor of Arts degree graduating with distinction, and encouraged by Dr Sam Bowker of Charles Sturt University, decided to continue with an Honours dissertation. This dissertation titled *Gabriele Münter and the Modern World* was a great personal achievement and ignited my enthusiasm for becoming an Art History scholar. On completion of my dissertation, Dr Bowker referred to it as a masterpiece, demonstrating every skill required of a future PhD Student. I intend to continue my studies by undertaking a PhD on the issue of women artists similarly overlooked by a patriarchal society.

Tammy Wong Hulbert

Dr Tammy Wong Hulbert is an artist, curator and academic. Her current research engages both her curatorial and artistic interests and focuses on investigating how curating and socially engaged art practices can encourage inclusive communities in globalising cities. Tammy is currently a lecturer in the Master of Art (Arts Management) program in the School of Art at RMIT University, specialising in curating contemporary art and has lectured in Melbourne and Hong Kong.

Victoria Wynne-Jones

Dr Victoria Wynne-Jones is an Auckland-based art historian, curator, writer and researcher who has recently completed a Doctor of Philosophy in Art History at the University of Auckland examining the ways in which inter-subjectivity is choreographed in contemporary performance art. Focusing on intersections between dance studies, performance art history and theory, her other research interests include curatorial practice, art writing, feminisms, contemporary art theory and philosophy. Topics taught over the past five years include: performance art history, bodies in contemporary art as well as twentieth-century art together with Dr Gregory Minissale. Recent academic articles can be seen in *Performance Paradigm* Vol. 13 (2018) and on peer-reviewed website www.drainmag.com. Auckland Art Gallery's *Reading Room* journal, Art New Zealand, and pantographpunch.com have also published writing by Wynne-Jones. Catalogue essays by Wynne-Jones are regularly commissioned by artists and she has recently curated exhibitions at Patara Gallery (Tbilisi, Georgia) as well as at Auckland Art Gallery, the Gus Fisher Gallery, Artspace and Window (Auckland).

Wilson Yeung Chun-wai

Wilson Yeung Chun-wai is an artist, curator and researcher. He is a research fellow at the Museum of Chinese Australian History in Melbourne, Australia (2018 - 2019). Wilson is currently a PhD candidate at the School of Architecture and Urban Design and a member of the Contemporary Art, Society and Transformation (CAST) Research Group at the RMIT University. He holds a Master of Art Curating in the Department of Art History at the University of Sydney and a Bachelor Degree of Arts (Fine Art) with distinction awarded by the RMIT University. Wilson's PhD research 'Curating the In-Between' articulates curatorial practice that interrogates the role of a curator in facilitating cross-cultural collaborations as a 'cultural collaborator'. This practice-based research adopts the contemporary performance method of the 'collective creation' to devise and demonstrate how to present models of curating contemporary visual art to the public in an alternative way. Wilson is the founder and president of the RMIT Curatorial Collective. His curatorial projects have been presented nationally and internationally, including the Shenzhen & Hong Kong Bi-City Biennale of Urbanism\Architecture, International Multidisciplinary Printmaking Conference, International Academic Forum, Pingyao International Photography Festival, Ballarat International Foto Biennale and Hong Kong Jockey Club Creative Arts Centre.

Tian Zhang

Tian Zhang is an early-career curator, writer and researcher interested in socially-engaged, alternative and activist curatorial methodologies. Recent exhibitions include 'Site of Passage' (2018) at Sydney Customs House and 'I Am, You Are, We Are, They Are' (2017), which was nominated for a Museums and Galleries NSW Imagine Award. Currently completing a Master of Art Curating at University of Sydney, Tian is also a co-Director of Firstdraft, Australia's longest running artist-led gallery and a participant in the Australia Council's Future Leaders Program 2018 for emerging arts leaders.

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