



**AAANZ Conference, Auckland, 3-6 December, 2019**

Owen G. Glenn Building, The University of Auckland  
12 Grafton Road, Auckland 1010

&

Te Noho Kotahitanga Marae, Unitec Institute of Technology  
139 Carrington Road, Mount Albert, Auckland 1025

&

Auckland Art Gallery Toi o Tāmaki  
Corner Kitchener and Wellesley Streets, Auckland 1010

## Full Programme of Abstracts and Biographies

The AAANZ Conference 2019 is supported by the Te Noho Kotahitanga Marae, and the School of Architecture, Unitec Institute of Technology, Waipapa Marae, Elam School of Fine Arts and the Faculty of Arts at the University of Auckland, ST PAUL St Gallery and the Faculty of Design and Creative Technologies at Auckland University of Technology, Whitecliffe College of Art and Design, the Auckland Art Gallery Toi o Tāmaki and the Chartwell Trust.



NGĀTI WHĀTUA ŌRĀKEI

The University of Auckland is proud to acknowledge Ngāti Whātua Ōrākei as mana whenua and the special relationship they have with the University of Auckland City Campus. Mana whenua refers to the iwi and hapū who have traditional authority over land. We respect the tikanga (customs) of Ngāti Whātua Ōrākei as mana whenua and recognise their kaitiakitanga (stewardship) role over the land the City Campus is located on.

**NAU MAI HAERE MAI!**

**Welcome to AAANZ 2019 Ngā Tūtaki – Encounter/s: Agency, Embodiment, Exchange, Ecologies in Tāmaki Makaurau!**

The theme for this year's conference had as its starting point a critique of the Ministry for Culture and Heritage's Tuia Encounters 250<sup>th</sup> commemorations taking place in Aotearoa in 2019: the notion of encounter was one to conjure with. What is understood by the word encounter? Does it connote an unexpected meeting or a purposeful exchange? What is gained and what is lost? How do we understand encounter/s in 2019? For some, encounters manifest as social, cultural and global provocations, whilst for others, encounters represent the history of exchange and colonial settlement. Recent events, both locally and globally, have highlighted the urgency for wider conversations regarding encounter. For this year's conference we wanted to encourage presentations that re-consider disciplinary boundaries to counter dominant narratives and offer decolonising strategies and alternative viewpoints within the arts and cultural sectors. In this way, encounters have the power to be transformative.

The conference has four major themes:

Agency                      Embodiment                      Exchange                      Ecologies

The dynamics of **Agency** are contextual and are often influenced by hierarchies that determine who speaks and when, whose voices are heard, listened to and valued, and which histories are written and passed on. **Embodiment** explores how a diversity of cultural traditions and historical encounters are written into and onto the body. In this sense encounters are embodied with the body potentially becoming a battleground for contesting normative, gendered and colonial models of what a body is, or can be. **Exchange** often describes the art of giving one thing and receiving another, sometimes at the expense of balances in power, gender, and mātauranga/knowledges. **Ecologies** are characterised by relationships within complex networks of natural, social and cultural systems. The cultural properties of land are determined by the specifics of worldviews that produce ways of engaging with and caring for the environment. In what ways can whenua/landscape be considered as medium rather than genre, and be used as a stimulant for conversations about ecological crises?

Four keynote speakers will lead discussion on these themes. We are honoured to have Distinguished Professor Bob Jahnke speak about his own history of encounters and about living as an artist in Te Ao Māori with its inherent responsibilities to whanau, hapū and iwi. From Edinburgh, Professor Jill Burke joins us to explore the implications for the appearance of the female body of being under constant surveillance and policing, addressing the theme of embodiment. New York-based Dr Maura Reilly, previously Professor of Art Theory at the Queensland College of Art, Griffith University in Brisbane is known to many in our field for the game-changing book on agency which she published last year with Thames and Hudson, *Curatorial Activism: Towards an Ethics of Curating*. We are so grateful to these overseas speakers for putting their bodies and minds through the torment of long distance flying to join us here for these few days. Maura Reilly's visit has been supported by the Chartwell Trust and Jill Burke's by Faculty of Arts Research Support Funds. Unfortunately, due to recent surgery, Professor Geoffrey Batchen is unable to present the last key note, *Going Postal: Photography and Exchange*, and this will be read by Dr Sophia Powers who was appointed to the Marti Friedlander Lectureship in Photographic Practices and History at the University of Auckland in 2019.

This conference has been organised collaboratively by the Elam School of Fine Arts, the Art History Department at the University of Auckland, St Paul Street Gallery at Auckland University of Technology, Whitecliffe College of the Arts and Unitec Institute of Technology with support from the Auckland Art Gallery Toi o Tāmaki and the Chartwell Trust.

We hope that you will enjoy the programme and your time with us in Tāmaki.

**AAANZ Conference Committee, Auckland 2019**

Nigel Borrell, Curator, Māori Art, Auckland Art Gallery

Jane Davidson-Ladd, Postgraduate Convenor, the University of Auckland

Ngarino Ellis, Convenor of Art History, the University of Auckland

Sarah Farrar, Head of Curatorial and Exhibitions, Auckland Art Gallery, Toi o Tāmaki

## AAANZ 2019 Ngā Tūtaki – Encounter/s: Agency, Embodiment, Exchange, Ecologies

Charlotte Huddleston, Kaiurungi / Gallery Director and Curator, ST PAUL St Gallery, AUT University  
Erin Griffey, Associate Professor, Art History, the University of Auckland  
Gavin Hipkins, Acting Head of School and Associate Professor, Elam School of Fine Arts  
Jane Legget, AUT University and Chair of ICOM New Zealand  
Greg Minissale, Associate Professor, Art History, the University of Auckland  
Becky Nunes, HOD Photomedia, Whitecliffe College of Arts and Design  
Sophia Powers, Marti Friedlander Lecturer in Photographic Practices and History, Art History, the University of Auckland  
Christoph Schnoor, Associate Professor, School of Architecture, Unitec Institute of Technology  
Megan Shaw, Student Representative, the University of Auckland  
Linda Tyler, Convenor of Museums and Cultural Heritage, the University of Auckland  
Caroline Vercoe, Senior Lecturer in Art History, the University of Auckland

## 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.

### 2019 AAANZ conference sessions thematic streams

1. Indigenising and decolonising
2. Exchanges
3. Methods
4. Gender
5. Embodiment and the Body
6. Ecologies
7. Politics and War
8. Museums and galleries
9. Art Education
10. Early Modern Encounters
11. Performative encounters
12. Architectural encounters

### **Registration**

The registration desk is in the Owen G. Glenn Building, lower ground foyer, FOYER 260-071 (entrance via 12 Grafton Road, turn right past the mauri stone and go down the stairs). Registration is open from 12.30pm-2.30pm Tuesday 3 December, 8.15am-11am Wednesday 4 December and 8.30am-11am on Thursday 5 December and Friday 6 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 and lanyard before the first keynote starts in Lecture Theatre 260-098 at 9am.

### **Wayfinding**

Please consult the conference map on the conference schedule to find the key venues of the conference in Building 260, the Owen G. Glenn Building (OGGB) at the University of Auckland. For the Wednesday architecture stream taking place in Building One at Unitec on the Mount Albert Campus, catch the Outer Link bus from the bus stop opposite OGGB to travel 5 stops to Unitec, cash fare is \$2.50. The Auckland Art Gallery Toi o Tāmaki is 700 metres away, a ten-minute walk up Grafton Road, along Alfred Street and through Albert Park. St Paul Street Gallery is a 650-metre nine-minute walk away, up Grafton Road and south down Symonds Street to turn right into St Paul Street. All sessions at the University of Auckland will take place in OGGB and rooms are coded in the following way: Building number 260 – Room number 098. Please don't hesitate to ask our volunteers for help if you get lost.

### **Venue for keynotes**

All keynote lectures and Maura Reilly's roundtable will be presented in the Fisher & Paykel lecture theatre in Building 260 Lecture Theatre (260-098).

### **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 with loading your PowerPoints onto the desktop during the breaks if you have not already emailed a copy to [megan@arthistorysociety.co.nz](mailto:megan@arthistorysociety.co.nz)

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**

Conference breaks are located in the OGGB foyer which has a capacity of 350. A light morning and afternoon tea, as well as a more substantial lunch, will be provided by Flametree, the University of Auckland's catering service on Wednesday and Thursday, afternoon tea only on Friday. Coffee and tea will only be available during morning and afternoon tea breaks but will also be available during the lunch break on Friday. See the conference map for further suggestions on barista coffee which is available upstairs in at The Deli upstairs in OGGB 8am-4pm and also at Mojo Coffee in the Arts Quad 7.30-5pm. For other options on campus, see <https://www.auckland.ac.nz/en/on-campus/facilities-and-services/food-and-retail/food-and-drink-on-campus.html> where you can download a food and retail map of the campus. 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. The University of Auckland's city campus has a large Engineering Building undergoing construction opposite the OGGB during the time of the conference so only the footpath on the northern side of the road will be open.

### **Programme**

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

### **WiFi and social media**

Network: UoA-Guest-WiFi  
Username: aaanz2019@aucklandwifi  
Password: 2nDS7XGy

### **Social Media**

Full details about the 2019 AAANZ Conference, the theme and keynotes are available here: <http://aaanz.info/aaanzhome/conferences/2019-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/431650857507686/>  
<https://twitter.com/ArtAustraliaNZ>  
<http://aaanz.info/>

If you wish to discuss the conference on social media, please use the tag **#aaanz19**

### **Campus Security**

24 Symonds Street  
0800 373 7550

### **Key meetings:**

AAANZ Executive Meeting: Thursday 5 Dec 8 to 8.30am in The Deli, Owen G. Glenn Building (OGGB).

AAANZ AGM: Thursday 5 December 12.30-1.30pm in OGGB Lecture Theatre 260-098

PhD Prize Presentations: Friday 6 December 12.30-1.30pm in Room 260-005 Case Room 1

## Keynote Speakers

DAY 2 - Wednesday 4 December 9am -10.30am in OGGB Lecture Theatre 260-098

### **Robert Jahnke, ONZM, Professor of Māori Visual Arts, Massey University, Palmerston North, *Encounters of a Māori kind***

This keynote traces encounters with people and places which have resulted in award winning children's books, an animated film, an ancestral house, a seminal indigenous degree programme within an Aotearoa New Zealand university. This lifetime of encounters will culminate in the publication *Understanding Māori art: from carving to sculpture*. These encounters form a trajectory that is interwoven with the development of a research paradigm. They have shaped my research experience from one that privileged the notion of artist as creative genius to one that embraces Te Ao Māori with its inherent responsibilities to whanau, hapū and iwi.

**About the speaker:** Robert Jahnke ONZM Ngāi Taharora, Te Whānau a Iritekura, Te Whānau a Rakiroa o Ngāti Porou completed his PhD at Massey University, and also holds an MFA (Hons) from the Elam School of Fine Arts and an MFA from CalArts as well as a Diploma of Teaching. He is the former Head of Te Pūtahi a Toi the School of Māori Knowledge at Massey University in Palmerston North, and is currently the Professor of Maori Visual Arts for the Toioho ki Apiti Maori Visual Arts programme in Whiti o Rehua the School of Art. He is responsible for setting up the first Māori Visual Arts degree in a university: a Bachelor of Māori Visual Arts at Massey in 1995. A Postgraduate Diploma of Māori Visual Arts and a Master of Māori Visual Arts were introduced in 1999. He contributes to Māori development through his teaching at undergraduate and postgraduate level, and his research into customary Māori carving and painting. His academic writing on Māori art education, contemporary and customary Maori art, and identity politics are widely cited and influential. Jahnke is also an artist whose practice over the years has straddled design, illustration, animation and sculpture. Since his solo exhibition in 1990, Jahnke has maintained his practice as a sculptor with commissions and exhibitions. He is represented in major national and private collections in Aotearoa New Zealand and Australia.

DAY 3 - Thursday 5 December 9am-10.30am in OGGB Lecture Theatre 260-098

### **Jill Burke, Professor of Renaissance Visual and Material Cultures, Edinburgh College of Art, *'Under his Eye': Women, beauty and the crafted body in Renaissance Italy***

In 1575, the "Gentlewomen" of the Northern-Italian city of Cesena, wrote a letter to the president of Romagna protesting against a new sumptuary law. The ability to beautify themselves through clothing, jewellery and cosmetics, they explained, was their only consolation from being excluded from public life. In the fissile intellectual and cultural world of sixteenth-century Italy, the question of female beauty – how to represent it, how women should achieve it, and its relationship with gender, nature, and the divine – were hotly debated topics, and women's bodies were subject to an evaluative gaze like never before. This debate is reflected in images of this period, in particular the new "ladies at their toilet" genre – women depicted modifying their bodies in the intimacy of the bedchamber. Rather than focussing on men's depictions of women, however, this lecture will consider women's response to this new age of body surveillance, investigating how in Renaissance Italy – to paraphrase Anne Fausto-Sterling – 'bodies physically imbibed culture'. It will do so by approaching the body itself as a crafted object, examining the beauty advice and cosmetics recipe books, both printed and manuscript, that proliferated in this period, alongside a large range of texts and objects made, used or annotated by women, such as the proto-feminist discussions of beauty and cosmetic culture by Moderate Fonte and Lucrezia Marinella, and paintings by Lavinia Fontana amongst others. The lecture will set these investigations in the context of wider social change; how the growth of wage-earning economies in urban areas meant that women became more economically dependent on their husbands; the counter-reformation church's emphasis on wifely duties in marriage; and the rise and fall of courtesan culture. It will consider who is excluded from beauty culture – often the preserve of white elites, served by (and sometimes depicted alongside) darker-skinned slaves or servants. Finally, it will argue that renaissance art historians and curators should re-evaluate and re-contextualise images of "beautiful women" made in this period to fully acknowledge how these objects affected – and still affect – their viewers.

**About the speaker:** Jill Burke is a leading international expert in Italian Renaissance Art. Her research and teaching focuses on the representation and understanding of the body in Italy and Europe from around 1400-1600 and she has published widely in this field. Her latest monograph, *The Italian Renaissance Nude*, was published with Yale University Press in 2018, and she was one of the curators of the *Renaissance Nude* exhibition which took place in Los Angeles and London 2018-19, including co-editing the catalogue for this show. Jill won the Philip Leverhulme prize for her "outstanding" contribution to art history, and has also held a fellowship at the Harvard University Center for Italian Renaissance Studies (Villa I Tatti, Florence). Previous to working on subjects relating to the body, Jill's work has focused on topics relating to social identity and the

visual arts. Her interest in periodization led to her edited book, *Rethinking the High Renaissance* (Routledge, 2012); her interest in patronage and identity was discussed in her first monograph which was based on extensive archival research - *Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence* (2004). Perhaps her happiest research moment was stumbling across a previously unknown scribbled note on the back of a receipt from 1509 describing a robot lion made by Leonardo da Vinci. The subsequent article "Meaning and Crisis in the Early Sixteenth Century" was published in *Oxford Art Journal* (2006).

DAY 3 - Thursday 5 December 2 6pm-7.30pm in OGGB Lecture Theatre 260-098

**Maura Reilly, author of *Curatorial Activism, New York, Museum Trouble***

A recent spate of scandals and protests have plunged some of the world's greatest museums into a crisis not seen since the furor of the 1980s culture wars. Whereas back then, it was a group of right-wing U.S. senators attempting to defund the National Endowment for the Arts, now it's the public and artists themselves leading the charge in the form of protests, petitions and open letters. While censorship remains an issue, there are also systemic, ethical problems that museums need to address immediately if they are to maintain public confidence in their missions. These include reassessments of their board vetting procedures to avoid reputational controversies and charges of "dirty money," reevaluations of institutional obligations associated with naming opportunities (e.g. the Sacklers), and more thorough reviews of corporate sponsors vis-à-vis a museum's mission. Museums also need action plans to address the legacy of colonial theft and Nazi looting. Non-profit institutions must look closely at recent analyses of staffing demographics and salary differentials, and make the necessary changes to address those disparities. Finally, museums need more thoughtful plans for addressing racial and gender diversity in acquisition policies, permanent collection displays and exhibition schedules. The public is demanding change and, as public charities, museums should feel obligated to address these widespread concerns. The question is, will they? This lecture will offer an overview of these pressing issues, and use a few recent events at US and UK institutions as case studies.

**About the speaker:** Dr. Maura Reilly is an arts writer and curatorial activist. She is the founder and director of Curatorial Activism Consulting – an art consultancy firm in NYC dedicated to eradicating sexism and racism in the art world. Previously, Reilly served as Executive Director of the National Academy of Design (in New York), Chair and Professor of Art Theory at the Queensland College of Art, Griffith University (Brisbane, Australia), and has held Senior Curator positions at the American Federation of Arts and Location One, both in New York City. As Founding Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, she launched the first exhibition and public programming space in the USA devoted exclusively to feminist art, where she organized multiple exhibitions, including the permanent installation of Judy Chicago's *Dinner Party* and the blockbuster *Global Feminisms* (co-curated with Linda Nochlin). Reilly has authored and edited many books and articles on contemporary art, including most recently *Curatorial Activism: Towards an Ethics of Curating* (Thames & Hudson, 2018) and *Women Artists: The Linda Nochlin Reader* (Thames & Hudson, 2015). Other major publications include monographs on artists Ghada Amer, Nayland Blake, and Richard Bell. Reilly is a founding member of The Feminist Art Project (TFAP) — an organization dedicated to fighting discrimination against women in the art world. She is also a founder, along with Helena Reckitt and Lara Perry of fCU (Feminist Curators United), a network of curators and scholars committed to feminist curatorial practice. Reilly is the recipient of several prestigious awards, including ArtTable's Future Women Leadership Award and a President's Award from the Women's Caucus for Art, and, in 2015, was voted one of the 50 most influential people in the art world, by both *Blouin Art Info* and *Art & Auction*. Dr. Reilly holds a PhD in art history from the Institute of Fine Arts, New York University.

DAY 4- Friday 6 December 9am-10.30am in OGGB Lecture Theatre 260-098

**Geoffrey Batchen, Professor of Art History at Victoria University of Wellington, *Going Postal: Photography and Exchange* (read by Dr Sophia Powers)**

Exchange has always been a—perhaps even the—primary motivation for the taking of personal photographs. This paper will offer a history of the real-photo postcard, millions of which were sent and received during the first two decades of the twentieth century. The real-photo postcard has its own distinctive attributes as an image form, but it has also had a significant impact on avant-garde photographic practice, thereby engineering a formative exchange between the vernacular and artistic worlds. A study of that exchange may well provide a critical insight into those worlds, and especially into their respective political economies.

**About the speaker:** Geoffrey Batchen is Professor of Art History at Victoria University of Wellington. He is an expert in the general theory and historiography of photography who has helped to pioneer the study of vernacular photography. Batchen has published extensively, in twenty-three languages to date, and has curated numerous exhibitions around the world, the most recent being *Still Looking: Peter McLeavey and the*

*Last Photograph* (Adam Art Gallery, 2018) and *Live from the Moon* (Suite, 2019). He is the author of *Burning with Desire: The Conception of Photography* (MIT Press, 1997); *Each Wild Idea: Writing, Photography, History* (MIT Press, 2001); *Forget Me Not: Photography and Remembrance* (Princeton Architectural Press, 2004); *William Henry Fox Talbot* (Phaidon, 2008); *What of Shoes: Van Gogh and Art History* (Seemann Henschel, 2009); *Suspending Time: Life, Photography, Death* (Izu Photo Museum, 2010); *Emanations: The Art of the Cameraless Photograph* (Prestel, 2016); and *Obraz a diseminace: Za novou historii pro fotografii* (NAMU, 2016). A new collection of his essays, 更多的疯狂念头 [*More Wild Ideas: History, Photography, Writing*], appeared in Chinese in 2017. He has also edited *Photography Degree Zero: Reflections on Roland Barthes's Camera Lucida* (MIT Press, 2009) and co-edited *Picturing Atrocity: Photography in Crisis* (Reaction, 2012). His latest book is *Apparitions: Photography and Dissemination* (Power Publications, 2018). In January 2020, Batchen will be taking up the Professorship of Art History at Oxford University in the United Kingdom.



**WEDNESDAY 4 DECEMBER | 9.00am | KEYNOTE**  
**Room 260-098 OGGB Fisher & Paykel Lecture Theatre (Wednesday | 9.00am)**

**Robert Jahnke, Professor of Māori Visual Arts, Massey University, Palmerston North, Encounters of a Māori kind**

The keynote address traces a number of encounters with people and places which resulted in award winning children's books, an animated film, an ancestral house, a seminal indigenous degree programme within an Aotearoa New Zealand university; culminating in a forthcoming publication 'Understanding Māori art: from carving to sculpture'. The encounters reveal a research trajectory that is interwoven in the development of a research paradigm that has shaped my research experience from one that privileged the notion of artist as creative genius to one that embraces Te Ao Māori with its inherent responsibilities to whanau, hapū and iwi.

**WEDNESDAY 4 DECEMBER | 11.00am | parallel sessions**  
**Room 260-073 OGGB 4 (Wednesday | 11.00am)**

**(Decolonial) Encounters in the Classroom 1**

**Convenor: Ngarino Ellis, Ngapuhi, Ngāti Porou, the University of Auckland**

How do you engage your students in the classroom when discussions about colonialism arise? What are some of the practical strategies can be used to unpick some of the issues and emotions at stake? Inspired by some of the ideas published on the website Art History Teaching Resources and the changing global dynamic that is Art History today, this session addresses both indigenising and decolonising. It invites speakers to present some of the ways in which they address this area in the classroom and lecture hall. What has worked, and what has not? Come and share what you have learned along the way.

**Presenters:**

**Cathleen Rosier, the University of Melbourne**  
**'Call 'Em Out**

Trigger warning: genocide, massacre, intergenerational trauma.  
This paper is based on a tutorial activity I devised for first year BA students while tutoring the subject Aboriginalities. The activity sought to extend students' understandings of race, racism, Social Darwinist and Eugenics concepts introduced in lectures that week. The activity was centred around 'Call Em Out', a song by A.B. Original (Yorta Yorta man, Adam Briggs, and Ngarrindjeri man Daniel Rankine, featuring Guilty Simpson) from their 2017 album Reclaim Australia. Here, A.B. Original disrupt the problematising of Aboriginality by demonstrating that white sovereignty is the core problem. The activity consisted of playing the song followed by a group discussion. In the group discussion I directed a series of questions to encourage the students to reapply knowledge introduced in the lectures (being Social Darwinist and Eugenics concepts) and identify and historically position these concepts in alternative contexts (being, in this case, music). I also encouraged students to further engage with concepts from Critical Race Theories, being race as a social construct and the very real, daily impact of racism for Aboriginal and Torres Strait Islander Peoples, including hyperincarceration and deaths in custody. As a decolonial method, I found this activity a very effective introduction for both Indigenous and non-Indigenous students to distinguish the episteme of whiteness and its impacts while centring Indigeneity through A.B. Original.

**Nerina Dunt, Adelaide Central School of Art and the University of Adelaide**  
***Altering Frameworks: Advancing Decolonial Awareness in Art History and Theory***

Australian Indigenous art has an essential place in Adelaide Central School of Art's Visual Arts undergraduate degree. It is encountered initially by students in the level one course Introduction to Art History and Theory as notions of colonialism are exposed within art of the Enlightenment, Australian colonial art and the art of Federation. Building on this introduction, the discrete course Contemporary Indigenous Australian Art delivers decolonising content, designed specifically to Indigenise the curriculum and students' knowledge. This paper demonstrates how the application of decolonial methods proposed by Linda Tuhiwai Smith (2012) allows students to experience decolonial encounters in and outside the classroom that challenge and expand their social, cultural and conceptual frameworks, as they journey further into their degree. Within the course, as Indigenous perspectives and voices are projected and prioritised, Indigeneity is acknowledged as present and continuing, and accepted notions of history and knowledge are ultimately resisted, students engage with innumerable subversions of colonialism. Students explore and articulate their responses to the decolonising content of the course through a variety of structured and unstructured activities and projects. These encourage students to consolidate an understanding of the coloniser and colonialism, how the Indigenous subject is recovered and why self-determination is a significant objective. Central

to this understanding is the viewpoint of contemporary Indigenous Australian artists, curators, scholars and critics, whose insights form the foundation of the course.

**Dr Ngarino Ellis, Ngapuhi, Ngāti Porou, the University of Auckland**  
*Teaching from the land: Possible implications of WAI 262 and Vision Mātauranga in Art History Classrooms in a 21st century Aotearoa New Zealand*

What might teaching Art History look like in 21st Century Aotearoa New Zealand given the recent shifts in research funding and projects? This paper will address this changing landscape in which Maori stories and histories are now considered imperative following the recent WAI 262 report and the concept of Mātauranga Māori. For those in the classroom, this means re-thinking our pedagogy and role as teacher to a new generation whose outlook is increasingly global and multi-vocal. Our teaching spaces have the capacity to become transformative as we journey with our students through increasingly-diverse visual landscapes, both real and digital.

## **WEDNESDAY 4 DECEMBER 11.00am | parallel sessions** **Room 260-092 OGGB 3 (Wednesday | 11.00am)**

### **Decolonising Design History 1**

**Session Convenors: Katherine Moline (University of New South Wales) and Livia Rezende (University of New South Wales)**

Note that the format for these two sessions will be two papers followed by roundtable discussion.

This session explores the imaginaries of the decolonisation of design history through case-studies, practitioner accounts, and emergent models that contextualise the agencies engaged in historicising design. Histories of design can frame design cultures and discourses as the product of advanced industrialised economies, capitalist modernity, star practitioners, company biographies, and present designers as the sole custodians of the design profession. This historiographical tendency equates design with the colonial endeavour and denies the co-existence of diverse approaches. Drawing from both art history and cultural studies, design history on the one hand reasserts disciplinary boundaries to define the specificities of the field and validate the profession – a defensive disciplinarity that mirrors the current moment of hyper-nationalism. On the other hand, histories that open up the social and political imaginaries of design by offering alternatives to the status quo of the Eurocentric canon complicate such disciplinary boundaries.

Possible topics include:

- Histories of design in the Postcolonial / Global South
- Decolonisation of curriculum, bibliographies, and teaching methods
- Dori Tunstall's proposal for Respectful Design
- Case-studies of indigenous design and interpretive frameworks
- Accounts of the challenges of redressing injustice as defined by Tuck and Yang (2012) when decolonising design practices
- Emergent models that contextualise the agencies engaged in the production of alternative design histories.

### **Presenters:**

**Livia Rezende, University of New South Wales**

*Design at crossroads: student protest and design education during the first International Design Biennial in Rio, Brazil, 1968*

This paper focusses on a case study – the International Design Biennial held in Rio, Brazil, in 1968 – to discuss design education in a postcolonial context and to propose how to decolonize the design history discipline. Across the globe, 1968 was a year marked by political turmoil, decolonial struggles and student protests. In Brazil, crucially, this historical moment was compounded by the intensification of a right-wing dictatorial military regime that rose to power in 1964 and whose developmentalist public policies foregrounded design as a tool for national development and nationalism. During the Biennial, design students from ESDI – Rio's College of Industrial Design, one of the first established in Latin America staged protests against the co-opting of design by the oppressive regime and criticized what they considered an imperialist design education predicated on modernist canons distanced from Brazilian socioeconomic and industrial contexts. In this paper, I frame the 1968 International Design Biennial as a moment when design in Latin America and beyond was at a crossroads; I map the events in their local and global contexts and through discourse and textual analyses I unpack the terminology and strategies employed in this critique. Furthermore, this paper aims at excavating historical precedents and in developing innovative archival methods that contribute to the current decolonial debate in design history.

**Lisa Andrew, University of Wollongong**

*Modified Fruit: The pineapple as an agent of decolonization in the Philippines*

Modified Fruit addresses the politics of authenticity through a strategy of transcultural appropriation. I draw on the history of piña (pineapple cloth from the Philippines) as a metaphor for a transcultural

'traveller'. 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 symbol of Nationality, 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. Ecclesiastically Baroque embroidered piña cloth was gifted to European courts as lace; Indigenous animism was conflated with Christian vestiaries and embroidery illustrating the power of cloth as a quintessential colonising tool. Until the early twentieth-century embroidery designs remained Eurocentric and white, embroidered piña cloth designs during this time demonstrate the transcultural conflation of a Chinese technique and the Spanish missionary. This paper contextualises piña cloth as an agent of cross-cultural ideas across geographies. I argue, through two case studies of a weaver and designer in the Philippines, that since piña's revival in the late '80s, the cloth has become a site of indigenisation through transcultural processes of appropriation, non-prescriptive practice and the ecological turn. Piña cloth as an agent of displacement addresses ideas on an identity informed by fragmented influences which reposition alliance through affinity.

**Geoff Isaac, University of Technology, Sydney**

**Can plastic chairs adapt to a sustainable-design ecology?**

Through a case study of Iratzoki Lizaso's Kuskoo Bi chair this paper will evaluate recent innovations in plastics designed to reduce their environmental impact. Tony Fry argues that climate change should be addressed by product designers taking the lead to guide the human race toward 'sustainment'. But how can product designers respond to our environmental emergency while satisfying their clients' commercial demands? To tackle the environmental crisis we must reduce our reliance on fossil fuels, currently the main source of plastics. However, plastics can be made from organic material—and designers are beginning to explore the potential of these eco-friendly materials. In 2015, the first bioplastic chair was launched, is this the gold standard for ecologically sound plastic products? Lizaso's Kuskoo Bi chair was made from a plastic (PLA) which, critics argue, competes for agricultural land use as it is made from corn starch or sugar cane. Since then several product designers have launched new designs featuring a range of materials sourced from biomass feedstocks such as algae. In parallel confusing claims about biodegradability and bioplastics have been made. For this paper, I explore this emerging territory and argue that product designers can navigate the jargon and help drive the uptake of environmentally-efficient product design satisfying both environmental and economic goals.

**WEDNESDAY 4 DECEMBER 11.00am | parallel sessions**

**Room 260-051 OGBB 5 (Wednesday | 11.00am)**

**Agencies of Communication: kōrero, talanoa & dialogue**

**Session convenors: Layne Waerea (AUT University) & Chris Braddock (AUT University)**

This session considers agency in communication. Online environments & imaging, text, voice and performative exchanges for and with Māori, Moana nui and Pākehā in Aotearoa NZ are exploring kōrero, talanoa & dialogue. These are ways of communicating that might contest institutional and academic structures, qualitative research methods and so-called rational discourse. This panel will focus on the transformative and decolonising strategies of language in social media, informal and participatory encounters. We explore art practices embracing different forms of communicating through social media, text, voice, song, blogs, Instagram, dialogue, story-telling, workshop, signs, humour and so on. We are mindful of what Paul Tapsell says of kōrero's thread; like the flight of the tui, appearing and then disappearing, time after time. Or the ways in which Carl Te Hira Mika positions whakaaro (thought and thinking) and kōrero with its own ontological and participatory dimension where 'active thinking' assumes a life of its own. Or Timote Vaoletti's exploration of processes of talanoa including personal encounters and co-constructed stories interacting without rigid frameworks. And we are cognisant of quantum physicists such as Karen Barad or David Bohm who discuss complex cosmic entanglements and where Bohm refers to dialogue as a stream of meaning flowing among and through us and between us. These kinds of participatory thought and performative communication see that everything partakes of everything; active thought and language do not have an independent being.

**Presenters:**

**Lana Lopesi, AUT University**

**Online communication and the Moana Cosmopolitan**

For digital natives (people who have grown up alongside digital technologies in diaspora communities, Barlow, 1996), the internet is now an essential way of connecting to people and lands, just as it is integral to almost every aspect of life. Its utilisation is evident in the significant uptake of social media by Moana (Pacific) cosmopolitan people, that is, people whose ancestries are "rooted" (Clifford, 2013) in the Moana while being simultaneously "globally connected" (Hanlon, 2017). Since Albert Wendt introduced the concept of vā as the "space between", which relates and holds "separate entities and things together in the Unity-that-is-All" (1996), vā has been developed as a Moana diasporic concept of space. Not geographically connected to place but rather imagined through material production and shared performances, vā helps to understand locally and globally connected deterritorial

neighbourhoods in the Moana diaspora. With advancing technology and the flux of culture, the vā, too is in motion. Today, vā also includes the online environment which constitutes, together with more customary forms of communication, Indigenous communicative systems or ecologies (Slater, 2013). For Moana cosmopolitans, the online environment enables the imagination of culture (Appadurai, 1996; Kelley 2006; Dillion 2012), building communities and contributing to a generative display of Moana culture online and in diaspora. This paper looks at how the online environment acts as a site of communication for Moana cosmopolitans.

**Victoria Wynne-Jones, the University of Auckland**

**When the sick rule the world: Zarah Butcher McGunnigle's self-imaging as resistance**

On-line self-imaging by young female identifying artists such as Melbourne-based, New Zealand poet Zarah Butcher McGunnigle (b. 1990) communicates affective autobiographical accounts to their friends, followers and readers. This paper closely reads the ways in which Butcher McGunnigle's use of Instagram subverts the platform's corporate agenda while at the same time negotiating precarious labour, the complexities of human/non-human relations and the vicissitudes of hook-up culture. Talking about nothing in particular, speaking in an informal way, telling stories and relating experiences are all elements that Timote Vaoletti's conception of talanoa (1999-2003) might be considered to have in common with social media. Indeed theorist Melissa Gronlund argues that verbal communication - voice, text, dialogue and language - is an intrinsic part of how identities are currently being performed online (2017). Butcher McGunnigle (@zarabm) uses images, captions and discussion to produce a specific form of mediatized performance that contextualises and destabilizes the myriad ways in which the bodies of young women are controlled by various majoritarian forces. Operating within an art-historical repertoire of works such as Cindy Sherman's Untitled Film Stills (1977-1980) as well as Amalia Ulman's Excellences & Perfections (2014) Butcher McGunnigle uses performative photography, poetry and humour in order to contest late capitalist, misogynist and able-ist structures. Responding to and scrolling down Butcher McGunnigle's feed involves participation in a performative exchange, to do so is to encounter the contradictions of selfie-feminism, the mobilisation of anguish and suffering à la Audrey Wollen's "Sad Girl Theory" (2017) and a complex entanglement with a startling variety of everyday objects from fake plants, to celery to tamagochi.

**Layne Waerea (Te Arawa, Ngāti Kahungunu), AUT University**

***But what if someone wanted to sue a river?***

In 2017, the NZ Government passed legislation – Te Awa Tupua (Whanganui River Claims Settlement) Act 2017 – that declared the Whanganui River to be a legal person. Given the legal rights/obligations similar to a corporation, this effectively meant a river could now enter into and enforce contracts, hold property and sue (and be sued) in a court of law. For over a century-and-a-half, Whanganui iwi have fought for appropriate recognition and acknowledgement of their longstanding relationship with the Whanganui River. This negotiated settlement with the local iwi and the Crown, established new governance structures and management arrangements to foster culturally sustainable practices centred in Te Ao Māori. For Whanganui iwi, the river is an ancestor, and the legislation a way of acknowledging their relationship with the river. The legal and commercial language, allowing the recent commodification of air, as a luxury item, harnesses and challenges notions of consumer law around a growing awareness of principles of kaitiakitanga (guardianship) and how we conceive and value the atmosphere in Aotearoa New Zealand. The legal frameworks in Aotearoa New Zealand can be used for both sustainable management and exploitation of our natural resources. Through performance art actions, artist and entrepreneur Waerea, explores the socio-legal and cultural dilemma in Aotearoa New Zealand of managing vs. harvesting natural resources for collective or individual/commercial gain. Her artworks, MAORI LANE, 2011; Free instructional video: How to catch air, 2015; and Blue Pacific Takeaways, 2018, consider the legal constraints currently in place and how any vacuums allow for other temporary, legal subjectivities to exist.

**WEDNESDAY 4 DECEMBER | 11.00am | parallel sessions**  
**Room 260-005 Case Room 1 (Wednesday | 11.00am)**

**Affective Traces, Shadow Places, and Resonant Naturecultures**

**Session convenors: Louise Boscacci, University of Wollongong & the National Art School, Australia, Perdita Phillips, independent researcher, and Sally Ann McIntyre, independent researcher**

Listen. There. A Southern Boobook Owl is calling in the fresh dark. It is 6:58 pm, 9 June 2019. She reminds us that the work of art in the Anthropocene is under interrogation by contemporary artists, theorists and historians. New collaborations across the emerging open-field of the postconventional arts and humanities 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. How are artist-researchers in Australia and Aotearoa New Zealand responding to the impingements and implications—the effects and affects—of the Anthropocene-in-the-making? This panel highlights and explores the affective encounter as a vital waymaker of contemporary art praxis and action. Here we name, make, listen, think and intervene with three instances of particular-planetary aesthetics that emerge from the feminist ecosocial pivot towards local, embodied and affect-engaged practices that also trace and make planetary connections. Each begins with a bodily encounter, or an encounter-

exchange. Through multispecies conversations and resonances we listen to the faint signals of extinct New Zealand birds in the noise of history, lost traces re-collected from encounters with colonial-era ornithological collections re-figured as 'minor' memorials and re-sited within their original landscapes (McIntyre); trace, wit(h)ness and sound shadow ecologies of zinc entangled with extractive colonisation of Country in northern Australia, in the here and now (Boscacci); and follow the water down mountains to the sea, as the rocks, water, weeds and humans of Albany deal with seeping, maintaining, flooding, and repairing (Phillips).

**Presenters:**

**Louise Boscacci, University of Wollongong & the National Art School, Australia**

**Wit(h)nessing Zinland: From the affective encounter to unfolding a shadow country in the Anthropocene-in-the-making.**

Melodious and unmistakable. Brolgas are overhead, crossing country. They bugle on the fly. In a Sydney gallery, Elder, eminent artist, activator Nancy Yukuwal McDinny scans the postcard I hand her. An aerial photograph of a zinc refinery on the east coast of Queensland connected to the catastrophic McArthur River Mine in her Country (Yanyuwa, Garwra) near Borroloola in the Northern Territory, Australia. She pauses, steadies her hand, looks more closely, then speaks. This paper presents the project 'Greetings from Zinland: Unfolding a Shadow Country' associated with *Postcards from the Anthropocene*, an international exhibition held in Edinburgh, Scotland in 2017, and forthcoming as a book in late 2019. Greetings from Zinland, a postcard I sent across the equator as a digital image, a recorded voice reading, and a critical text, is a dispatch from belonged-by country and its shadow places. It recalibrates vintage 1950's imagery of local tourist views in the North Queensland port city of Townsville/ Currumbilbarra with one contemporary sighting of a twenty-first century becoming. It introduces and maps a scattered particular-planetary shadow country found in the glare of bleaching tropical light. With it, I unfold a wit(h)nessing story from one shadow place of unexpected connection and confrontation in the antipodean Anthropocene-in-the-making (Yusoff). If a picture postcard is a material form of encounter-exchange, an affect-charged one is also an im/material dispatch. And, Auckland, you are one of my shadow places.

**Perdita Phillips, Contemporary Artist/ Independent Researcher, Australia**

**Seeping, maintaining, flooding and repairing: how to act in a both/and world.**

A mouth full of rock, water and mud. Or at least that is what it feels like to seek to be a conduit for more-than-human concerns. At times, it is an uncomfortable fullness, at times it feels like blood in the mouth as you trip and fall when negotiating hard surfaces – whether they be the granitoids of Mount Melville Manitchpurting/Kardarrup or the streets of the regional centre of Albany. At other times the mouth dries up and there is nothing left of human-talk: it is time to listen and to defer to others. This presentation discusses issues raised as part of the *Follow the water* artist in residency in Albany, Western Australia, 2018-2020. Investigating the local network of urban and peri-urban drainage, the project is an attempt to reframe drains from what they are normally seen as — a way of transferring 'problems' to elsewhere — into a space of reparative engagement. Intimate, makeshift walks were taken with drain allies along road culverts and agricultural drains and through snaky, polluted and weedy country. Building on Neimanis and Phillips' recent (2019) exploration of the 'awkward commons', this art project works through the 'impurity of caring' — that acts of caring contain the wish that it were not so (Shotwell, 2016), at the same time that they are entangled — with a tactical move that I have termed 'porous repair'. Here, caring encompasses the difficulties of sometimes weeding and sometimes letting ugly love happen, sometimes resisting and sometimes caring for what you have to cleave.

**Sally Ann McIntyre, Contemporary Artist/ Independent Researcher, Aotearoa New Zealand**

**A Small Radius of Listening Within the Dead Silence of the Static Archive: Re:collecting Andreas Reischek.**

This paper focuses on a series of sound and radio art works I have been performing and exhibiting since 2012, which strategically utilise early recording and transmitting media such as wax cylinders, music boxes, and small-radius radio, to reveal a haunted poetics of the post-colonial landscape. Investigations are conducted on the border between empirical fieldwork and performative site-specific art practice, in which radio and sound function as a set of tools through which to enact a sonic repatriation of particular locatable extinction histories and silences. The materiality of modernist sound and transmission technologies is also approached as a haunted landscape, one whose afterlives can function critically to overlay the visible in order to elucidate memory, hauntings and presences otherwise empirically intangible within sites. Drawing on the collections of Andreas Reischek, an Austrian taxidermist who spent 12 years traveling in Aotearoa/New Zealand between 1877 to 1889, amassing a "near complete" collection of New Zealand bird specimens, including many now-extinct species, now housed in the Natural History Museum in Vienna, these works trace the haunted spaces of the colonial-era encounter and economic relation between Aotearoa/New Zealand and Europe, as well as that between the contemporary museum collection and the field, unpacking the uncanny traces of colonial-era extinctions that occur as buried narratives within both the museum, and invisibly as absences within contemporary ecological sites. These extinction narratives are re-connected to their sites in both Aotearoa and Europe, in order to listen-in to particular acts of ecocide.

**WEDNESDAY 4 DECEMBER | 11.00am | parallel sessions**  
**Room 260-057 Case Room 2 (Wednesday | 11.00am)**

**Encounters, Environments, and the Arts 1**

**Session Convenor: Ann Elias (Department of Art History, the University of Sydney)**

This session considers what new, or previously ignored, aesthetic frames can enable thinking, imagining, and writing environments and the arts? Space, place and site are the main focus of this session. We invite papers that explore contemporary and historical encounters and relations between the arts and the material environments of lands and oceans, that address different aesthetic relations with environments, and consider how environments have been framed in international scholarship, artmaking and curating, as 'landscape,' 'seascape,' 'terrestrial' and 'maritime'. We invite papers that encompass gardens, public art, land-art traditions, and representations of colonial as well as modernist and postcolonial geographies in all regions of the globe. And in the context of contemporary ecological crisis, we seek papers that reframe relations between art and environment from multiple perspectives including Indigenous, queer and feminist.

**Presenters:**

**Kathleen Davidson**

**"Adaptation by Design: Creating Environments for Acclimatization"**

Introducing a paper by Francis Buckland on 'The Acclimatisation of Animals' read before the Society of Arts in 1860, Edward Wilson enumerates the potential of the acclimatization movement: 'The six colonies of Victoria, New South Wales, South Australia, Tasmania, Queensland, and New Zealand, contain about 1,010,667 square miles of country ... [a] fraction of which is at present converted to any useful purpose. Meantime, the world abounds with valuable animals, capable of supporting themselves healthily upon that which [presently] goes to waste, or is for all present purposes absolutely useless.' Buckland's ensuing essay highlights some of the practices of the acclimatizers including the custom of framing and modifying environments by creating parks, pools and enclosures for foreign beasts, fishes and birds for the purposes of human amenity, pleasure and knowledge. Concurrently, another advocate for the movement, Dr. George Bennett, urges acclimatizers to also attend to the preservation, domestication and rearing of the indigenous species of the colonies, which, when combining both efforts, will 'impart life and beauty to our plains and forests ... [and] fill our lakes and rivers with beautiful objects of nature'. These seemingly incompatible practices indicate not only that acclimatizers' concerns traversed pragmatically between exotic and indigenous organisms and landscapes, but also how they ultimately viewed the material environments of their adopted and adapted lands and waterways with an eye for aesthetics. Exploring representations of imperial-colonial geographies as re-envisioned landscapes and ecologies, this paper addresses nineteenth-century environmental aspirations and endeavours with regard to the architecture of acclimatization.

**Ngahua Harrison, the University of Auckland**

**"E taria ana taku tinana i te whai ki te awa My body will follow the river. The effects of the Marine and Coastal Area (Takutai Moana) Act 2011 upon kaitiakitanga Ngātiwai (Ngātiwai guardianship)"**

This paper presents my current doctoral research. The project investigates the effects of the Marine and Coastal Area (Takutai Moana) Act (MCAA) upon my tribe Ngātiwai. In 2011, the MCAA replaced the controversial Foreshore and Seabed Act 2004 that had severed Māori property rights in the coast and sea. Ngātiwai are the 'water people' (wai; water), ocean and coasts are central to the tribe's identity providing the source of the people's mana (authority, sovereignty). The MCAA will have damaging consequences to Ngātiwai mana severing the tribe's ability to enact kaitiakitanga (guardianship) of their ocean and, reciprocally, have their ocean be kaitiaki (guardian) of them. Utilising lens-based media and an Indigenous 'Fourth Cinema' approach to image and sound this doctorate will address the concerns presented by the MCAA, a colonial legislation and recent iteration of the Crown breaching Te Tiriti o Waitangi. In line with kaupapa Māori research and Barry Barclay's indigenous approach to filmmaking, this work places emphasis on collaboration with haukainga Ngātiwai (Ngātiwai home people). This project takes the position that haukainga are often the people spoken about and for. These are also our people who enact kaitiakitanga daily in the holistic ways inherited from our ancestors. Therefore, through collaborating with haukainga to create image and sound work this research presents the spiritual, cultural and environmental effects that occur when the people possessing the mana for ocean and coastal areas have their relationship and guardian rights severed by colonial legislation.

**Julia Lomas, Monash University**

**"Marcel Broodthaers's *Un Jardin d'hiver I and II (1974)*, *The Winter Garden and the Void*"**

In 1974, as his contribution for an exhibition of international avant-garde practice at the Palais des Beaux-Arts in Brussels, Marcel Broodthaers created *Un Jardin d'hiver I*, a winter garden composed of palm trees, botanical prints, vitrines, garden chairs and a closed-circuit television monitor. This work was the inauguration of a series he called 'Décor', a complex term that provokes a network of domestic, decorative and theatrical associations. He also connected Décor to a problematic he phrased as 'the conquest of space'. Invoking Belgium's historical association with both Art Nouveau and the

Congo in Central Africa, Broodthaers used his winter garden to problematise relationships between site, viewer and artwork. Broodthaers approached nature throughout his oeuvre, often mediating it through nineteenth century sources, such as the botanical engravings that decorate his *Jardin d'hiver* and through poetics influenced by Stéphane Mallarmé and Charles Baudelaire. Mallarmé and Baudelaire, who Broodthaers engaged with in numerous works, figured nature quite differently in their poetics, yet in each, there can be found a framework that imbricates artifice and ornament with nature, constructing a relation between figure and ground, ornament and void that in turn produces new possibilities for seeing and perceiving the natural and social worlds. Through a reading of the winter garden, this paper proposes decoration and ornament as an aesthetic frame for understanding Broodthaers' *Décor*, and as a means of apprehending the politics of art and the 'conquest of space' through decorative aesthetics understood as a political instigation.

**WEDNESDAY 4 DECEMBER | 11.00am | parallel sessions**  
**Room 260-055 Case Room 3 (Wednesday | 11.00am)**

**Navigating inter-arts encounters: waterways as sites of production, exchange and archive 1**

**Session Convenor: Léa Vuong, University of Sydney**

From its 'complete poetic reality' (Bachelard, 1942), through the material liquidity of paint or ink, to water as surface and depth, unto and within which cultural artefacts are produced, deposited and found, water is as much a crucial element to life as an omnipresent component of art. Cutting across this liquid mass and its overwhelming relevance to artistic contents and forms, waterways stand apart as specifically utilitarian and transitory realms. This session examines waterways, defined as navigable bodies of water, as sites of artistic practices, representations and archives. Streams, rivers, canals, lakes and maritime waters are means of transport, artificially diverting a natural resource for commercial, political and scientific purposes. Their uses contrast with images of water as immobile and non-human landscapes: rugged ocean cliffs, remote waterfalls and stormy seas. Yet alongside vessels of goods, peoples and ideas, waterways carry bodies of artworks, texts and cultural objects that cross formal and generic borders, providing common grounds for examining, for instance, Louise Bourgeois's *Ode à la Bièvre*, the Sawos people's canoe prow ornaments from New Guinea's Sepik river, or Steve McQueen's *Ashes*. Waterways are also inherently political — their surfaces, depths and hinterlands serving as repositories for traces of traumas, left behind by past and present histories of wars, colonisations and migrations.

**Presenters:**

**Daniel Finch-Race, University of Bristol**

**Encountering Pollution in Impressionist Paintings of Parisian Waterways**

Signs of pollution in watercourses inspire ecological reflections stretching from the personal to the global that can spur pessimistic withdrawal, an urge to improve the situation, and many responses in between. Such a visceral reaction to environmental and health concerns offers a key to making the climate crisis matter over and above other demands on our attention. Just five generations ago, the Industrial Revolution paved the way for the current era of unseasonable conditions, acid rain, and extreme weather such as hurricanes. This world-changing phase of technological development left a lasting impression on the environs of Paris that continue to be marked by the smokestacks of heavy industry today. Proliferating factories on the banks of the Seine caught the eye of a range of Impressionists whose paintings have much in common with imagery nowadays, as in the case of Armand Guillaumin's *Sunset at Ivry* (1873). The richness of such art as a source of environmental and sensorial information about riverside industrialization signals the value of non-expert icons in fostering an emotional connection that brings the senses to come into play. On the basis that a deep appreciation of time is needed to understand the climate crisis, close readings of paintings provide the means to recalibrate our perception of alterations in a place's identity due to human activities. Our planet's endangerment can thus be tackled via an artistic approach that complements scientific efforts.

**Léa Vuong, University of Sydney**

**Navigating memory: Louise Bourgeois and the Bièvre river**

French-American artist Louise Bourgeois (1911-2010) lived on the banks of the Bièvre as a child, and her work abounds with visual and textual references to this river, which was for centuries Paris's second natural waterway until was buried underground, following decisions by public authorities concerned with its heavily polluted state, in a long process that started in the late 18th century and ended in the 1950s. In works such as the fabric book *Ode à la Bièvre* (2002-2007), Bourgeois recalls her childhood in the family home located in the Paris suburb of Antony, where her parents established their tapestry repair workshop at the end of the First World War. While existing readings of Louise Bourgeois's representations of the Bièvre focus on their autobiographical content, situating it as a locus of personal memory for the artist, this paper will consider Louise Bourgeois's work as an archival repository of inter-arts productions on the Bièvre river, weaving together intertextual references to poetry, photography, music that give shape to visual and intimate forms of remembrance. Relying on recent archival research, this paper will also attempt to map Louise Bourgeois's 'water images' as they appear in her oeuvre, borrowing the typology used by French philosopher Gaston Bachelard in his work *Water and Dreams* (1942), which appears as a key reference in the artist's personal writings.

**Scarlett Steven, University of New South Wales**

**the sticking point: A Sticky Critique of Queer Fluidity**

This practice-led project explores the radical potential of 'stickiness' as another iteration of queer fluidity. Fluidity—of gender, desire, orientation—has long been a fundamental part of queer theory and queer life. As Brad Epps notes, queer theory 'makes fluidity a fetish.' However, fluidity has also come to drive the contemporary neoliberal moment. Data, capital, and images can all move more swiftly than water. The fluidity that characterises neoliberal culture functions not so much like the flexibility of queer fluidity, but rather as a destabilising force that engenders precarity, threatens collapse, practices ongoing acts of erasure, and co-opts queer fluidities to reinstate heterosexist power structures. This project looks at stickiness as a way to refigure queer fluidity, which might leave it a little less slippery, and a little more resistant to the counter-fluidity of normative culture—the "mainstream". It looks to my practice, in particular an exhibition titled the sticking point, to understand how stickiness forms memory in ways that are specifically queer. It examines stickiness' ability to retain traces of things it encounters, to cluster things together, its tendency to stain and leave itself behind, and its ability to create randomised archives. It argues that these queer forms of memory are what differentiate stickiness from fluidity, provide ways to retain the specificity of queer politics as it becomes enfolded into the mainstream, and allow us to imagine queer futures. Stickiness might be a way to figure queer fluidity that is, in Karen Barad's words, 'constraining [but] not determining.'

**WEDNESDAY 4 DECEMBER | 11.00am | parallel sessions  
Room 260-009 Case Room 4 (Wednesday | 11.00am)**

**Artists' talks: Performative encounters**

**Session Convenor: Jacqui Shelton, Monash University**

**Presenters:**

**Karika Ashworth, Queensland University of Technology**

**#SoBrave: Embodying the tropes of neoliberal feminine bravery in parodic performance**

The feminine bravery construct is insidious and pervasive. The expectations for feminine bravery have also changed overtime. The brave, silent woman has made way for the brave, confessing woman in the neoliberal context. With reference to the AAANZ conference theme of 'Encounters through Embodiment', this paper explores how the practice-driven nature of research enabled the use of the artist-researcher's body to act as a signifier for the lived experience of neoliberal feminine bravery. By inadvertently invoking constructions of feminine bravery in the art practice itself, I have been able to expose a paradox inherent to feminist attempts to overcome the strictures of behaviour codes for women, where strategies of self-empowerment become new frames of oppression for women. This led the artist-researcher to step resolutely away from autobiography into "anti-autobiography", and into an embodied performance as 'Brave Girl'. 'Brave Girl' is inspired by cosplay and comic strip characters. She embodies all the characteristics of the supposedly empowered brave woman in the contemporary context. Parodying the tropes of virtuous self-empowerment, the artist-researcher undertakes a gruelling running regime for no particular reason at all, revealing the absurdity and futility women's expectations to strive for "better, more fulfilled lives." Brave Girl's embodied performance functions as a battleground for contesting normative expectations of bravery in well-socialised women; working to reveal how neoliberal feminine bravery in art, as well as in society more broadly, is hegemonic.

**Lucille Martin, artist**

**Beside**

This proposal shares the exploration, early research and exhibition of Beside - An immersive iPhoneography exhibition exploring faceless self-portraiture and identity through documentary participant observational image capture. The research and exhibition investigate the capture, display and communication of images shot on a daily basis with iPhone-capture of a given object, a bedside table, over a three year period. In 2017, the iPhoneographic images and Martin's journey became the basis of a PhD, now ceased, and a major solo exhibition presented at Spectrum Artspace, Edith Cowan University, Western Australia in June 2019. Over 200 images captured on iPhones 3, 5 and 7, were presented in the exhibition as self-portrait where no face was present. The research is an investigation of where iPhoneography portraiture transition, dissects and extends in a landscape of new photo-media possibilities. Beside is about reclaiming identity and how the camera-phone became an intimate and liberating form of documentation of Martin's internal and external worlds through that process. The images share in the universality of intimate and common objects, patterns and repetitious positioning of the ordinary and extraordinary experiences of life as face-less self-portrait.

**Jacqui Shelton, Monash University**

**Mouth to Mouth**

Mouth to Mouth is a paper written dialogically, and performed as an imagined conversation between myself and a recent participant in my one-on-one performance work, *Something Like Dancing* (2018). This performative conversation between characters 'J' and 'X' questions conditions of complicity



embodied through conversation and storytelling when giving account of oneself. By encouraging a process of vocal folding, or shadowing, as self-determination—to witness a knowledge of self, learnt through the reciprocal exchange of how other bodies affect or cast shadows onto oneself—this paper demonstrates that the relational event of storytelling determines a desire for the interlocuter through the production of a narratable self. The paper/performance also considers how the texts recited in *Something Like Dancing* encourage this slippage of corporeal and linguistic selves in the performative exchange of the work. Just as personal narratives leak into the spoken relationship, images of unscalable walls, cross-cultural familiarity and a broaching of corporeal boundaries surface as reminders of the conditional freedom of speaking and global movement faced in relation to social, cultural and economic self-identity. The dialogical nature of this paper's presentation demonstrates a complicity that develops in *Something Like Dancing* between participant and artist, questioning the authoritative agency artist's hold over their own work's readings. This performance-paper pivots on intersubjectivity, exchange, and non-linearity, explored literally through partnership, and poetically as a 'folding together' of two subjectivities involved in conversation.

## WEDNESDAY 4 DECEMBER 1.30pm | parallel sessions Room 260-073 OGGB 4 (Wednesday | 1.30pm)

### (Decolonial) Encounters in the Classroom 2

Session Convenor: Ngarino Ellis, Ngapuhi, Ngāti Porou, the University of Auckland

#### Presenters:

**Jennifer Blunden, University College London / University of Technology Sydney**

#### ***From classroom to gallery - writing about the visual arts***

How do students learn to write about art, and how do these formative experiences shape their evolving approach to and style of art writing? How does what goes on in the classroom shape what goes onto museum and gallery walls, and into their publications, apps and other interpretive resources? In the context of broader debates on access and participation in the visual arts, the nature of art discourse and the value of creative subjects within the curriculum, these are important questions. Yet rarely are they the subject of focused attention. Accordingly, this paper presents the preliminary findings of a study that set out to explore the links between how art writing is framed and learnt about at school and how it is used by art professionals. The study involved interviews with teachers, students, art professionals and art museum visitors, and the analysis of curriculum documents, student writing and museum texts. It shows how skills, attitudes and beliefs about writing formed during the school years not only persist well beyond, but persist in ways that are at odds with the values of the creative arts and the goal of broadening access and participation. It also highlights how these skills and beliefs are learnt through a largely implicit process that privileges certain students and not others. The study calls for a wider discussion on the way writing is framed, used, supported and assessed in the art classroom, and further research to address what is a clear pedagogy and resource gap in ways that meet the needs and values of the visual arts.

**Federico Freschi, Otago Polytechnic and Liza Titlestad, University of Johannesburg**

#### ***Recasting the Canon: Classicism, Casts & Constructive Iconoclasm***

The University of Johannesburg has a collection of 23 plaster casts of classical sculptures acquired by the institution's apartheid-era precursor, the former Rand Afrikaans University, in 1977. They were housed by the Department of Greek and Latin Studies – effectively hidden in plain sight – until 2016 when they were relegated to storage. The relegation of casts is not unusual, particularly in the postcolonial context. Where antique statuary was once valorised as the supreme exemplar of the Western canon, they are now uncomfortable reminders of an era when art history was didactic, elitist and emphatically Eurocentric. This is particularly problematic in a political context in which the need to reclaim marginalised and subaltern voices is paramount. The fact of their existence, however, raised the potential for interesting questions in the Faculty of Art, Design & Architecture: In the context of students' strident call for a decolonised curriculum, what would happen if we recast these objects not as slavish proponents of Eurocentric ideals, but as focal points of multiple and contested narratives? What might we learn about the classical tradition and its long shadows? What kinds of cross-cultural encounters might they engender? A prominently displayed exhibition of the sculptures provided an opportunity for dialogue and engagement with the casts, disentangling them from their associations with Western didacticism. Through a process of 'constructive iconoclasm', a group of undergraduate students were invited to engage openly and frankly with them, effectively recasting them as complex objects in their own right. The results were surprising and enlightening.

**Laura McLean, Monash University**

#### ***Ghost in the Machine: Tracing Colonial Mechanisms of Representation and Control***

My paper will discuss some of the challenges inherent to trans-national and trans-temporal curatorial research projects, which are increasingly prominent in contemporary curatorial practice. With key examples, including my own research into the history, present, and possible future of colonial-corporate subject representation and control mediated and meted by data in Australia and India, I

argue for the 'planetary turn' in contemporary art as a decolonial movement which works against the globalisation and homogenisation of culture.

Through an analysis of key curatorial projects, I will demonstrate how 'planetary' may be utilised as a curatorial framing device and ethics to help navigate and direct research across culturally specific terrain, and identify instances in which such navigation is aided by project specific schemas, with which the components of a proposed planetary model are segmented and its relationalities made clear. Referring to my project *The Sun Never Sets* and its focus on the colonisation of time, I also seek to identify a temporal schema of planetary, drawing on Marxist critiques of 24/7 time.

## **WEDNESDAY 4 DECEMBER 1.30pm | parallel sessions Room 260-092 OGGB 3 (Wednesday | 1.30pm)**

### **Decolonising Design History 2**

**Session Convenors: Katherine Moline (University of New South Wales) and Livia Rezende (University of New South Wales)**

Note that the format for this session will be two papers followed by a roundtable discussion.

#### **Presenters:**

**Brian Martin and Desiree Hernandez Ibinarriaga, Monash University**

#### ***Decolonising methodologies- Exemplars of best practice and relationality***

This paper discusses the recent revival in (de)colonizing theories and its promise to reconfigure various discourses and modes of thinking. These include modes of design thinking and/or curriculum and their reconfiguration from their colonial birth place. We explore their birth place in order to provide alternative ways of rearticulating design thinking and curriculum and their materialisation as a way of creating a platform for (de)colonization. Our exploration looks at two specific examples of a case study approach in research via the development of a Critical Co-Design Methodology and the development of Guidelines to Decolonizing and Indigenizing Curriculum. This paper explores these two trajectories as exemplars of best practice premised on a relational approach. It is posited here that it is through the premise of relationality that a semblance of (de)colonization can occur. The authors present the case study approach through the development of Critical Co-Design Methodology built with Indigenous Young Woman and teachers in Australia and Mexico. The interconnectedness through theory and practice, methodology and content construction was vital to its materialisation. The authors also present the Guidelines of Decolonizing and Indigenizing Curriculum which were formed between Indigenous academic/practitioners from Australia, Canada and Mexico. Here they reveal the formation and testing of these guidelines which occurs between the relationality of Indigeneity and the academy. It is through these two examples that synergies are revealed that can be used as a model of successful intersections of the cultural interface between decolonization and Indigenous ways of knowing.

**Anna Daly, Independent Researcher**

#### ***Dangerous Necessities? Decolonising Design History within the Corporatised Structure of the Australian University***

In this paper, the process of decolonising the curriculum in an art, design and architecture faculty at an Australian university becomes an opportunity to reflect on the tension produced by pursuing noble goals within the current higher education environment. On one hand, important steps towards decolonisation can and do occur within the current structure of the university. With well-informed decision makers of Indigenous descent in key positions, changes that enshrine processes of decolonisation have been implemented at the level of policy and governance and realised almost immediately in hiring and HDR enrolment practices. In this respect, the deep knowledge and learning that the literature on decolonisation often advocates has a real chance of becoming integral to the way the university is managed. On the other hand, workplace structure and measures of "excellence" may be inimical to the values of deep knowledge and learning central to decolonisation. Deep knowledge and learning are not necessarily compatible, for example, with a knowledge market that emphasises quantity and results that can be measured in terms of impact, ranking tables, teaching evaluations and employment outcomes. Being committed to deep knowledge and learning may also be incompatible with the increasingly short-term nature of teaching and research contracts at Australian universities. Given this tension, and the volatility of the environment to which most of the people working within the higher education sector are subject, the paper concludes by speculating on the value of more ad hoc approaches to the decolonisation of design history. Is it possible that a recognisedly unsound approach to achieving genuine convergence between Indigenous knowledges and non-Indigenous institutional structures might also be a 'dangerous necessity'?

## **WEDNESDAY 4 DECEMBER 1.30pm | parallel sessions Room 260-051 OGGB 5 (Wednesday | 1.30pm)**

### **Agencies of Communication: kōrero, talanoa & dialogue**

Session convenors: Layne Waerea (AUT University) & Chris Braddock (AUT University)

Presenters:

**Chris Braddock**  
**Entangled Dialogues**

Following the ideas of quantum physicist David Bohm (1917-1992), a dialogue group tries to talk together without hierarchies. There are no leaders, no agenda or appointed topics of conversation, and no conclusions for the group to arrive at. People are encouraged not to tell others what they know, and try not to judge others and their ideas. 'Invitation to Dialogue' was a participatory artwork lasting over three-months as part of *How To Live Together* at AUT ST PAUL St Gallery, Auckland, curated by Balamohan Shingade. People came together for dialogue every Wednesday for the duration of the exhibition. Bohm explores the possibilities that our thinking—the content and structure of our thoughts—is not our own, but instead emerges from a field of discontinuous and entangled experiences, fears, histories and stories. Learning from quantum entanglement, 'Invitation to Dialogue' aimed at opening up potential for what Bohm calls 'participatory thought', the possibility of a ground of being that never began or ends, and which unfolds from the environment and cosmos. Te Ao Māori (indigenous cosmological worldview), including whakaaro (thought or thinking) in exploring kōrero, is vital to this discussion where artworks by Shannon Te Ao and Jeremy Leatinu'u expand notions of dialogue, conversing with beings and cosmos (animals, plants, people, ancestors, objects, silence).

**Olivia Webb, AUT University**  
**Anthems of Belonging**

In this paper, artist and musician Olivia Webb will discuss her current exhibitions at AUT ST PAUL St Gallery, Auckland, until 6 December 2019 and The Dowse art gallery in Lower Hutt, Wellington, 29 Nov 2019–22 Mar 2020. For 18-months Olivia has worked closely with five New Zealand families from various ethnic/cultural backgrounds including Kiribati, Zambia, Samoa, the Philippines and her own family from the Netherlands. Each of the families composed a new New Zealand national anthem; a song about their unique cultural heritage and contemporary social and cultural situation in Aotearoa. Large scale multichannel video and sound installations present each family singing/performing their new anthem in their family home – an intimate space that embodies and expresses culture, history and traditions, familiar and unfamiliar. Olivia will discuss the ways in which the exhibitions encourage practices of listening others to voice, and this will become the focus of her practice-led workshop 'Polyphonic Listening' which follows her paper as the final part of the Agencies of Communication session.

**WORKSHOP**  
**Olivia Webb, AUT University**  
**Polyphonic Listening**

This practice-led workshop explores methods of polymodal and polyphonic listening. Delivered through a series of individual and group listening/vocal exercises, there will be time for reflection and group discussion. The exercises have musical origins and were developed during recent participatory art projects. Taking cues from Pauline Oliveros's *Deep Listening* (2005) practice, and Lisbeth Lipari's exploration of the ethics of listening (2014) in societies that prioritise speech, the exercises ask: What is an ethics of listening? How do we listen to those we cannot/do not hear? How can listening shape our cultures and environments? How can I listen others to voice? Polymodal listening is multi-sensory and involves more than an aural reception of sound. It is a practice of a whole body attention to sound, meaning environments and others. Polyphonic listening practices modes of what Oliveros calls 'focal attention' which is attuned to the person, object or event as well as 'global attention', which is 'diffuse and continually expanding to take in the whole of the space/time continuum of sound'. Listening polyphonically is both a musical and ethical practice that creates spaces for differences to resonate; makes room for others to breathe, and listens other than to voice.

**WEDNESDAY 4 DECEMBER 1.30pm | parallel sessions**  
**Room 260-005 Case Room 1 (Wednesday | 1.30pm)**

**Reimagined Spaces for Creative Exploration, Visual Interpretation, and Art Education 1**

**Session Convenor: Justin Makemson, University of New Mexico**

This session examines the creation of new pedagogical art spaces (learning conditions and environments connected to visual art) and the reconfiguration of existing pedagogical art spaces to support innovative creative work, interpretative experiences, and educational practices. The learning sciences community defines the phenomenon of participation in non-traditional pedagogical spaces—and the understanding/literacy that results from participation in non-traditional pedagogical spaces—as the formation of "outside spaces" or "third spaces" (Gutierrez et al., 1995). Presenters plan to discuss different designs, philosophies, practices, materials, and technologies that have helped them to effectively reimagine encounters with their own creative artwork and the creative artwork of others. Topics of discussion will include new directions in studio practice, developments in museum education,

interpretative approaches, public art, community education, social histories, civic engagement, cultural understandings, classroom-community connections, and the introduction of ubiquitous instructional technologies, place-based technologies, and other forms of interpretative technologies.

**Presenters:**

**Lisa Chandler, University of the Sunshine Coast**

**Immersed in art: using an immersive teaching space to support engaged learning in art history**

Observing and analysing works of art has long been a central component of art history pedagogy and this has traditionally been facilitated through a primarily passive form of instruction incorporating the viewing of works projected on screens. While such approaches can be useful in conveying information, they can also contribute to student disengagement and do not necessarily support deep learning (Kemp & McBeath 1994). To address such concerns, various forms of curriculum design involving active learning have been developed within the discipline to enhance student comprehension and engagement with course content. However, there is a need for increased understanding of the impact and contribution of active and technology-enhanced learning strategies to art history pedagogy. This paper contributes to this domain by providing a case study of three interconnected learning initiatives incorporating a non-traditional pedagogical space: the Immerse Lab, a three-wall projection room at the University of the Sunshine Coast, Australia. It considers how curriculum design incorporating the affordances of immersive spaces can support applied and creative applications of art historical knowledge, while facilitating student engagement and learning. We argue that such approaches involving the creation of new pedagogical art spaces can complement rather than replace more traditional modes of instruction, by providing multi-modal learning experiences that can stimulate student imaginations and enhance disciplinary knowledge.

**Justin Makemson, University of New Mexico**

**Complex studio skills re-encountered through graphic organisers and self-teaching video shorts**

This presentation explores how teachers might tap into the potential of ubiquitous and interactive video-based instruction in the art education classroom. Self-teaching graphic organizers paired with video-based instruction can be used to introduce, reinforce, and check for student understanding of the technical or procedural components of classroom instruction; smaller video segments can moreover be used to concentrate student attention and break down complex or drawn out skill sets into a series of more manageable tasks. Teaching through graphic organizers and video segments supports flipped or hybrid modes of instruction, remediates as students miss important presentations and demonstrations, and permits students to work at different speeds and different stages in the creative process. The learning sciences often measure complexity in terms of cognitive load: Complex tasks (tasks requiring the learner to devote more of their overall thought processes and concentration to complete) demand greater cognitive load than demanded by seemingly less complex tasks. Throwing on the potter's wheel, determining the backing colour of copper foil in which to wrap a piece of stained glass, and deciding how to best clean a paint brush are examples of complex skills within studio art. These tasks are not necessarily difficult to complete, but they are complex in that they require a good number of decisions and possible outcomes for the learner to consider. The educator preparation projects discussed in this session are designed to disrupt the pre-service teacher's automatic thinking and promote a higher level of awareness of gaps between teacher and student experience.

**WEDNESDAY 4 DECEMBER 1.30pm | parallel sessions  
Room 260-057 Case Room 2 (Wednesday | 1.30pm)**

**Encounters, Environments, and the Arts 2**

**Session Convenor: Ann Elias (Department of Art History, the University of Sydney)**

**Presenters:**

**Elyssia Bugg, University of Melbourne**

**“Duration and Environment in Giuseppe Penone’s *Alpi Marittime*”**

“I feel the flow of the tree around my hand placed against the trunk; the altered sense of time makes what is solid, liquid, and what is liquid, solid” – Giuseppe Penone

In 1968 Italian artist Giuseppe Penone began a series of works titled, *Alpi Marittime* (Maritime Alps). The series saw Penone stage sculptural interventions in an alpine forest near Garessio, where he inserted markers of his body into the landscape, altering the environmental processes that were already underway. While this practice resonates with certain concurrent trends in the land art movement, Penone’s works exhibit a particular focus on the incremental, rather than the monumental, that is specific to their context within the Arte Povera movement. It is thus worth considering these often over-looked pieces in relation to the distinct expression of durationality that they engender. In

this paper, I will examine Penone's environmental interventions in terms of their capacity to document time as it is manifest in the individual and in the landscape. I will position these works as an historic example of the way in which processes in nature might, when framed in the context of the duration work of art, be a vehicle for extending thought beyond the limits of individual subjectivity, to encompass non-human modes of being in the world. In doing this I will reassess the environmental and durational aspects of Penone's early works in terms of the anti-hierarchical, anti-individualist encounters these qualities facilitate, and consider how such modes of engaging with the world might continue to be relevant today.

**Rodrigo Hill, University of Waikato**

**"Place imaginaries: Artistic approaches towards expanded modes of place representation"**

The depth and layering of places impose an exciting challenge to researchers and artists whom are willing to creatively explore the multi-sensorial and spatial "reality" of places and the subsequent visual constructions of place-makings. These thoughts underpin my Creative Practice PhD research at Te Awa River Ride, a landscaped place informed by European traditions of laying out land into aesthetically man-built places. Te Awa River Ride is a shared pathway with a planned total length of 70km that edges the banks of the Waikato River in the North Island of Aotearoa New Zealand and is located within the broader territory of many Waikato Tainui Māori tribes. My focus lies at the intersection between photography, place and place-making. I am interested in how photography is embedded within ways of knowing, understanding and making places. My research focus on the sensorial ways of knowing, experiencing and making places and consequently in the photographic technologies, practices and imagery that are part of these processes. My photography practice and methodology unfolds through fragmentary image making followed by curatorial practices and the construction of narrative based photographic installation sequences. This presentation will aim to unpack the creative practice component of my PhD research. I will demonstrate my photography practice as a counter approach to Eurocentric and objective modes of place representation, validating multiple place imaginaries connected to the locale. This process and the compilation of imagery into photography installations generate novel ways of perceiving the Waikato River and Te Awa River Ride, triggering further place-making processes.

**Gregory Pryor, Edith Cowan University**

**"Brandi in the Wheatbelt: The role of restoration theory in a contemporary response to a landscape of damage and loss."**

When Cesare Brandi (1906–1988) was appointed head of the Italian restoration effort after the Second World War, he ushered in a new era in the restoration and conservation of cultural material. Brandi's *Theory of Restoration* (1963), addressed the idea of damage and loss as an essential component in the life of the object and the role of restoration was to acknowledge this altered nature of the artwork, rather than hide or deny it through restoration that aimed to restore the artwork to its original state. Consulting with painters, Brandi developed a technique of inpainting called *tratteggio*. This technique of using a series of abstracted lines to suggest what had been lost has fallen out of favour in restoration practice now, but it has provided a useful methodological model for a recent practice-led project by the artist Gregory Pryor titled *Looking Glass* (2017). Pryor has found a counterpoint to post war Italy in the denuded landscape of The south west of Western Australia and integrated elements of Brandi's theory to acknowledge the loss of not only the original biota of the region, but also the embedded cultural material developed over millennia by the First Australians.

## **WEDNESDAY 4 DECEMBER 1.30pm | parallel sessions Room 260-055 Case Room 3 (Wednesday | 1.30pm)**

**Navigating inter-arts encounters: waterways as sites of production, exchange and archive 2**  
Session convenor: Léa Vuong, University of Sydney

**Presenters:**

**Anna Lawrenson, University of Sydney**

**Voyaging in the Pacific: re-enactment, resistance and revision**

Paul Carter has described the voyage of Captain James Cook as comprising 'often puzzling overlaps, backtracks and zigzags' (2010, 15–16). Perhaps this was inevitable because he was traveling unknown waters at the behest of the elements. Cook's convoluted route can be seen to reflect his place in the history of Australia. His persona has variously featured as a hero or a villain; sometimes highly revered; sometimes maligned and openly attacked and at others simply fading into obscurity. The ebb and flow of the waters that delivered Cook to Australia also characterise how he is remembered.

Anniversaries wash Cook ashore again and again. The 250th anniversary of his voyage to the Pacific delivers, yet again, an opportunity to reconsider his place in the foundational narratives of Australia.

This paper will examine re-enactments of colonial voyages in the twentieth and twenty-first century in the context of postcolonial narratives and Indigenous resistance. The paper charts its own course to examine how, or if, colonial re-enactments can incorporate acts of resistance that might create space for multiple perspectives on Australia's foundational narratives. In doing so it positions these re-enactments within an art historical discourse on appropriation in which restaging images can create space for critique and revision.

**Ngahua Harrison, the University of Auckland**

**Ahakoā e tu ana ki te whenua, e noho ana ahau ki te moana. E taria ana taku tinana I te whai ki te awa Though you stand on the land, you sit also on the sea. My Body will follow the river.**

Ngātiwai are the 'water people' (Ngāti prefix for tribe; wai – water). For generations the iwi (tribe) has lived on coastlines and islands, often migrating between coastal and island kainga (home). As the above Ngātiwai whakataukī (proverb) demonstrates, the ocean and coast are central to Ngātiwai identity providing the source of the people's mana (authority).

This paper presents the current position of my doctorate. The research investigates the effects of the Marine and Coastal Area (Takutai Moana) Act (MCAA) upon Ngātiwai. In 2011, the MCAA replaced the controversial Foreshore and Seabed Act 2004, which severed Māori property rights in coast and sea areas. As a water people with limited inland holdings and a large coastal and ocean rohe (tribal area), the impact of MCAA will be significant for Ngātiwai. Utilising lens-based media and an Indigenous 'Fourth Cinema' approach to film and sound to document the issues raised by divergent perspectives of water guardianship between Māori and the white-settler modernity. In addition, in line with post-colonial theory and an emphasis on elevating the voice of haukainga (home people), this doctoral project asserts a Ngātiwai relationship with their ocean. This paper will present the research findings thus far of the project. A combination of interviews and photographic works that will inform the creative thesis. A thesis that considers what it means for a people to be of, and come from the water. To live across an ocean expanse for many generations. In addition to the effects of neo-colonial laws that sever these fluid bonds.

**Charles Robb, Queensland University of Technology**

**Post-arctic actions: Gabriel Orozco and the vaporous object**

In "Some Notes on the Phenomenology of Making", the American artist Robert Morris refers to the making process as "the submerged side of the art iceberg" (Morris 1993). This observation was more than a call to recognise the value of artistic labour, as it also claimed that process ought to be recognised as a form in-and-of itself. While Morris' ideas remain relevant to the complex status of actions as they relate to studio-based research, viewed from the perspective of the Anthropocene, Morris's arctic metaphor seems due for reconsideration: icebergs are no longer invisible entities but dynamic agentive objects. Drawing upon the work of Mexican artist Gabriel Orozco, I will propose a revised account of Morris' iceberg of practice by recognising the agentive concerns that pervade the contemporary sculptural object as an agentive object, or what Orozco refers to as a "recipient". I would also like to propose that the motif of the topological cloud acts as a useful contemporary rendering of the iceberg of practice in ways that supplant fixity with fluidity, containment with leakage, and past with future.

**WEDNESDAY 4 DECEMBER 1.30pm | parallel sessions  
Room 260-009 Case Room 4 (Wednesday | 1.30pm)**

**Artists' talks: Drawing on the past**

**Session Convenor: Rebekah Pryor, the University of Melbourne**

**Presenters:**

**Nicola Dickson, artist**

**Economies of Desire**

Time and place, people and their motivations, preconceptions and understandings are particular for every encounter. Within these transformative events there arguably exists a nucleus of shared features immutable and reflective of our humanity. Comparison between past and current encounters can illuminate a communality of characteristics whose expression shifts with labile balances of power. This paper will discuss a series of objects I have made which engage with a shared feature of many encounters namely their initiation by the desire for exchange. The works are a response to the evocative historical accounts of situated events that occurred during encounters between French voyagers and the peoples of Australia and the Western Pacific during the d'Entrecasteaux expedition of 1791-1794. Within this history, meetings were largely directed by Indigenous peoples who

exercised a high level of agency. By manipulating and recombining historically exchanged materials such as cloth, skin, feathers and food, my series of objects examines impulses for the risky meeting of bodies and the transformative consequences.

**Rebekah Pryor, the University of Melbourne**

***Thinking, Dancing: Ecstasy, distress and other religious dislocations of bodies***

Drawing on official early nineteenth century accounts of her fifth great grandmother's record of theft, and personal recollections of her grandmother's turn of phrase, 'Up here for thinking, down there for dancing', Rebekah Pryor examines historical dislocations of bodies and their experiences of ecstasy and distress. Philosopher Luce Irigaray describes our origin 'from a union, the unpredictable advent of a not appropriable event', an origin that 'calls us back to the question of our human being' (Irigaray, *To Be Born*, 2017, pp. v-vi.). She emphasises that to be born, in fact, to exist in a way that cultivates life, requires us to be 'ec-static' (literally, from the Greek, to be 'out' (ek) and 'to stand, make or be firm' (stasis)) with respect to our origin and our desire. But, as individuals and communities, how can we unite – or, at least, reconcile – our everyday, embodied being with our desire to somehow transcend it? Within ourselves? Between us? And, how can we do this ethically? At a time when complex legal and social questions regarding religious freedoms challenge and implicate us all, Pryor responds in a way that is necessarily interdisciplinary, entangling theoretical ends in order to both consider the affects of 'ec-stasis' on the autonomy and belonging of human beings, and speculate about the implications of ecstatic bodies for contemporary religious communities and beyond.

**Lynette Merrington, artist**

**Nurture Nature**

One letter separates these two words, signifier / signified, transformed? Definition? De-finition? Infinity samplers. Temps- time, Temps weather. A simple tale, told with words. Translation. Word to image, image to word. Nature / culture, which are we? My children were born of culture, literally floating in it, before they floated in me. The life of art / the art of life. She stopped counting at 2000 babies, 2000 lives. A series of images, a series of words. You work it out, I'll play it out, or not. Nurture nature. Or in French: former/ encourager/ nourrir/ caresser/ elever/ faire pousser la nature. Words to words, simple? Words to images / images to words...In these times where the natural Amazon is being transformed /destroyed and another cultural Amazon is taking precedence can 'Culture' nurture 'Nature' in a similar way to that in which my children were nurtured in culture to begin life?

## **WEDNESDAY 4 DECEMBER 3.30pm | parallel sessions Room 260-073 OGGB 4 (Wednesday | 3.30pm)**

**The Politics of Indigenous Encounters: Pasifika and Indigenous Australian Artists**

**Session convenor: Caroline Vercoe, the University of Auckland**

In 2021, Samoan interdisciplinary artist Yuki Kihara will become the first Pasifika artist to represent New Zealand at the world's most prestigious art show, the 59th Venice Biennale, where Australian curator Natalie King will work with her on the presentation. Contemporary Pasifika and Indigenous Australian artists have been increasingly critical of how they have been represented and have argued for recognition of greater agency in both historical and contemporary art. Often using moving image and text-based practices, they have become a leading force on the world scene. This session will allow comparison of how political critique has been used by artists both today and historically.

**Presenters:**

**Caroline Vercoe, the University of Auckland**

**Where Are We Going? Art History's Pain Points and Provocations**

This paper will focus the polemics and provocations of three exhibitions, *Goldie* at the Auckland Art Gallery in 1997, *Gauguin's Portraits* at the National Gallery London in 2019, and Kara Walker's *Fons Americanus* in the Turbine Hall at the Tate Modern (2019). It will contrast the 'place' of Goldie and Gauguin, whose work and legacies have been revisited and critiqued by indigenous artists and audiences, alongside the practice and polemics of Kara Walker.

**Nerina Dunt, Adelaide Central School of Art and the University of Adelaide**

**Regret and apology: Provocations for contemporary Indigenous Australian artists**

Art has a long history of political agency. Contemporary Indigenous Australian artists continue this tradition of art as activism, evidenced consistently in works that span more than fifty years. This paper examines the political agency of contemporary Indigenous Australian artists, based in cities and regional centres, as they respond to the deeply affecting subject of Australia's Stolen Generations, and the rhetoric of apology. Drawing on historical narratives, past patterns of forgetting, and the words and actions of former Prime Ministers John Howard and Kevin Rudd, artists' conceptual frameworks reveal the transformative decolonising potential of socio-political art. Throughout the 1990s, contemporary Indigenous artists including Julie Dowling and Brenda L Croft, assisted in exposing the

realities of Australia's Stolen Generations, as they sought to recover a collective Indigenous voice within the historical frame. Through this process of recovery came the projection of Indigenous perspectives as valuable and necessary for historical transparency and restitution. In the twenty-first century, however, contemporary Indigenous artists have expanded their critique and criticality of the narratives around the Stolen Generations, working hard to articulate and direct current and future engagement with the subject. The critical approach of artists such as Tony Albert and Richard Bell, bring the past and the present into close proximity with one another, allowing new knowledge to be produced that is essential for reparation.

**Giles Peterson, Whitecliffe College of the Arts, Auckland**

**Curating for Moana Pasifik(a) audiences and source communities: Offstage9**

Tautai Contemporary Pacific Arts Trust's ninth annual moving image and live performance festival event Offstage 9, took place in April 2019, at Uxbridge, Auckland—the first time it had occurred in East Auckland. Curated by Giles Peterson and Zoe Hoeberrigs for Tautai: Guiding Pacific arts and held in association with the group exhibition 'Garden of Memories' at Malcolm Smith Gallery it Offstage9 profiled lens based media work, spoken word and live performance activation to address issues regarding land, gender, body and race, womanhood and the vital connection between w/vahine and the whenua. Featured artists included BC Collective (Cora -Allan Wickliffe & Daniel Twiss), Maia Wharewera Ballard, Ve'a Mafile'o, Katherine Atafu -Mayo and Salle Tamatoa; niu artists honouring the established artists in the Garden of Memories group exhibition via the tuakana – teina model of community leadership. The art presented wasn't just radical in its aesthetic content and raw power: it was a tool to talanoa – to come together, to activate, to discuss, challenge, heal, spark change, inspire; a gathering and forum for personal intergenerational sharing of survival, resilience, communities. Gallery-based and activated Moana community collaborations and partnerships, such as Offstage 9, are vital nodes in niu ecologies for the future wellspring of Contemporary and Customary Moana Pasifik(a) arts and cultural expression. In this paper I will analyse how Offstage9, through considered curating, programming, niu talent, honouring, relationships and caring, created a beautiful and engaging space for new Moana Nui a Kiwi storytelling and community sharing to take place.

## **WEDNESDAY 4 DECEMBER 3.30pm | parallel sessions Room 260-092 OGGB 3 (Wednesday | 3.30pm)**

### **Open Session: Design Encounters**

**Session convenor: Andrew McNamara, Queensland University of Technology**

**Presenters:**

**Andrew McNamara, Queensland University of Technology**

**Creativity, then and now**

Despite the constant appeal to it in nearly all aspects of life, the contemporary definition of "creativity" is not all that creative by historical standards. Today it is almost as if all we need to do is add the term "economic" to creativity and we come up with a new definition.

But even that link isn't new. It was first celebrated in a significant way by the Russian Productivists. The provocation of this paper is to suggest some important parallels between the discourse surrounding creativity in Productivism and also at a vexed point in the Bauhaus's history and today's discourse about a creative economy. The paper examines the parallels between the economic-creative rhetoric during Hannes Meyer's tenure as the Bauhaus director in the late 1920s and the prevailing discourse since the early twentieth century that we might call "the expanded field" of creativity as the concept of creativity has been extended to encompass everything from work to consumption to our personal lives.

**Guy Keulemans and Kyoko Hashimoto, University of New South Wales**

**Supply chains and place-based making: problems and potential**

This paper explores how self-investigation of local and global supply chains for materials used by studio practitioners can inform conceptual art & design works addressing the impacts of supply chains on people and environment. The socio-environmental impacts of supply chains (including problems of resource extraction, pollution, unsafe labour, transportation and shipping emissions etc) suggest that many studio art and design practices are suspect in some way. Attenuation to supply chains is imperative for sustainable agendas in studio practice, but the complexity and scale of many supply chains are a constraint – indicating that curators and practitioners might be selective in their investigations. This presents a problem for practitioners analogous to that for consumers: globalised products and materials have supply chains that are too large and too complex to reasonably inform consumption and use decisions (a contingency resulting from information asymmetry and known as mystification). This is especially true after cultural, contextual and historical matters of concern are included in supply chain mapping. This problem is discussed in relation to the framework of cosmopolitan-localism and illustrated through key works, including some that merge or find relation between actual and virtual objects, mapping and data. Place-based making is defined and proposed as one studio method to address supply chain complexity. Place-based practices that combine historical narrative with material knowledge are explored for their potential and limitations in regard to



sustainability orientated studio practice, including remaking practices of repair and reuse that engage with the land, the body and ecology.

**Katy Cottrell, Massey University**

**The hidden ecological biographies of furniture**

Globally Fungal pathogen diseases are threatening or wiping out species such as oak, elm and Kauri. In turn this is making their once commonly used timbers scarce, rare and valuable. At the same time furniture made from these materials are being taken to charity shops and left on the side of the road, leaving these pieces vulnerable to being discarded through lack of understanding of the inherent material value. Through artistic intervention I tell some of their ecological biographies and examine their inherent value considering their functionality, cost, material and style. Considering philosophies from Kant, Woodward and Bourdieu. Using traditional inlay work and modern marquetry techniques to add aesthetic I tell the ecological biography, aiming to educate the user of the material that lies beneath the dark stain. By using a functional piece of furniture such as a dining room table and chairs as a canvas, allows the user to interact with the piece and its tactility. A table represents a place of valuable discussion and social exchange, key to engaging people in conversations that may lead to efforts for conservation. Through a process of salvation to intervention I removed the 'devaluing' elements of the pieces, this would help form its narrative. By utilising laser cutting, engraving technology and traditional embroidery I replaced and embellished the damaged elements with new, better quality parts and therefore giving the piece a new life. Preserving the inherent maker's value where possible but also building a new relationship with the piece and the maker.

**WEDNESDAY 4 DECEMBER 3:30pm | parallel sessions**  
**Room 260-051 OGGB 5 (Wednesday | 3.30pm)**

**"Research as Ceremony": re-indigenising research methodologies within art practice**

**Session conveners: Tyson Campbell and Sara Daly (Monash University)**

Indigenous knowledge systems are currently gaining cultural capital, and we are witnessing the art academy actively courting these knowledge systems into its fold as a form of "decolonising". We might ask: is it decolonising or recolonising? To decolonise is a continued project of the Anglo-Celtic value system. Therefore it is imperative to ask: who benefits from the labour of such research?

This forum is a provocation in relation to research paradigms. It situates itself at the intersection of Indigenous knowledge, exchange and embodiment. We are interested in how non-western knowledge systems can be employed beneficially in artistic research, while considering the implications and ethics in the turn towards Indigenous knowledge systems within the art academy. The panel will explore how western and Indigenous knowledge systems may exist with mutual benefit and responsibility towards each other. Where can a meeting house exist, where rivers collide, breaking into re-Indigenised rapids that transform the way we ask questions? We encourage actions that embrace trust and longevity, and adopt an ongoing consultation process with Indigenous people. Words like urgency can be left behind, creating an empowering space for systemic change that reflects and embraces Hauora.

**Presenters:**

**Brian Martin, Monash University**

***Our place in the (De)colonial Dilemma***

This paper explores the underlying premise of Place as a way of reconfiguring understandings of culture in the context of ongoing coloniality. This is grown out of the resurgence of (de)colonization and its promise to shift established western systems of thinking and practice to allow for a more conducive cultural interface between Indigenous ways of Knowings and our cultural counter-parts. Building upon the recent article *Situating Decolonization: An Indigenous Dilemma*, the author explores Place as a way of navigating the (de)colonial space. The articulation and materialization of Place is vital to the agency of Indigenous ways of knowing through practice which can create a platform for the (de)colonial project to occur. It has been said that colonization is a project of self-regard and disregard, and Indigeneity coming from the non-colonial Place can enact a semblance of (de)colonization. Indigenous practice can be a platform for this to occur, however, we still operate in the tenuous space of coloniality and we must ask what this means for Indigenous voice, agency and Place. It asks the questions: What does it mean for Indigenous thinkers and practitioners to lead the charge of (de)colonization? If Indigenous agency and practice is premised on Place, can (de)colonization occur without Place? Can (de)colonization have its own Place? The ethical foundations around Place further complicate the interface between Indigenous ways of knowing and practice with a renewed (de)colonial trajectory. Furthermore, what are the ethical parameters of allowing non-Indigenous discourses to intersect with Indigenous ways of knowing and practice?

**Quishile Charan, independent artist and writer**

***She Cut Me from Ganna: Textile Making as Counter-Colonial Narratives to Female Girmit (indentured labour)***

This project involves an embodied practice of healing through craft that speaks of hands, emotions, spirituality, and of women who resisted indentured labour during colonial Fiji. As a female descendent of indenture, I undertake my responsibility to build counter-narratives for my female ancestors. My

project explores how textile narratives can stitch and thread together active forms of love, care and hope that function as a contemporary form of resistance to the present-day realities of existing under neo-colonialism. This project also seeks to develop textile methods that challenge the colonial occupation of knowledge that pertains to the history of women's bodily and mental experience of indentured labour in Fiji. The central methodology in my project arrests the value and significance of craft as a language, identity and hope through the intergenerational love shared between myself and the women in my life.

**Kirsten Lyttle, Ngāti Tahinga, Tainui A Whiro**

***Digital Mana: Transforming the Photograph into a site for making Māori customary art.***

My work explores issues of materiality for Māori diaspora customary artists. How do diaspora weave in a foreign land when traditional plants and materials are not available? Can new technology, be used in customary, indigenous ways? My vantage point is that of a Māori-Australian, photographer and weaver. Māori weaving has become integral to my arts practice, as it is a link and connection to my Māori heritage. To physically repeat the gestures of my ancestors through customary art-making helps create a bridge of knowledge across long ancestral lines, oceans, rivers and mountains. Photography has been used as a tool of colonization. The camera's ability to record information has led to the belief that the photograph acts as evidence of truth. Many contemporary indigenous artists have reclaimed the camera, restaging and re-inscribing the photographic image with a positive indigenous narrative; the "natives", looking back from the photographic frame now return the gaze. However, even in this subversive strategy, the subject (i.e. the native, aboriginal or indigenous person) whether re-claimed or re-staged, still offers up the invitation to be looked upon by the viewer as exotic. How then, to challenge the colonialist gaze without unintentionally reinforcing it? In my practice I use the physical surface of the photograph a site for making customary Māori woven artworks. My project attempts to make digital photographic processes and production allied with indigenous methods of making; not just as a conceptual representation or thematically, but to make the process of digital art making, in itself, indigenous.

## **WEDNESDAY 4 DECEMBER 3:30pm | parallel sessions Room 260-005 Case Room 1 (Wednesday | 3.30pm)**

### **Reimagined Spaces for Creative Exploration, Visual Interpretation, and Art Education 2**

**Session Convenor: Justin Makemson (University of New Mexico)**

**Presenters:**

**Kate Warren, Australian National University**

**Art History and art education in the popular Australian media**

In 2018, ABC TV screened *Everyone's a Critic*, a series where "a cross-section of Australians become art critics as they discuss some of the most renowned artworks in the country". While some of the participants in the program were clearly familiar with visual art, the main angle of the show was to take "everyday" Australians from outside the art world and hear their unfiltered responses. *Everyone's a Critic* was an unusual but ultimately unsatisfying venture; as Holly Arden wrote in *The Conversation* it revealed a "lack of visual literacy among the general population". By contrast, my paper explores how the popular media in Australia has been (and can continue to be) used to stimulate knowledge of art history and engagement in art education. I consider two examples from the 1950s and 1960s: The regular art history column published in *The Australian Women's Weekly's* "Teen Weekly" supplement; and the "Art Gallery" content of ABC Radio's *Argonauts Club*. Both are significant in the ways that they sought to provide children and young adults with solid groundings in art appreciation, through influential popular media formats. Although programs like *Everyone's a Critic* embrace a plurality of views, they may also feed into the increasingly turbulent relationship between experts and citizens in democratic societies (Nichols, *The Death of Expertise*, 2017). By returning to earlier examples of popular arts education, I consider how expert knowledge could be mobilised to provide accessible groundings in art history and visual culture; approaches which might, in turn, generate informed and diverse modes of understanding and critique.

**Chang Xu, Massey University**

**Children's visual art education in the context of museums and public art galleries: critically exploring artist involvement in children's visual art classes in New Zealand**

Children's visual art education in the museum and art gallery context is widely acknowledged in many countries, as an integral part of all well-managed museums and art galleries, and in the educational field as an essential and informative subject. However, some scholars feel ambivalent about cultivating art teachers or art educators to teach children because how to 'teach' art and how to make use of diverse art materials reasonably are not conundrums for them. Thompson (1997) pointed out that classroom art teachers having different degrees and understandings to art from artists might hold misconceptions about art education, and might have different reasons to approach art as well. Art teachers preferred to teach students how to use art materials to draw a picture and answer students' art problems directly, rather than teaching them the inquiry process (Smilan & Miraglia, 2009). Considering such potential disadvantages of standard children's art education, the visual art education

program of inviting artists to engage in children's art classrooms or art activities was initiated in some countries to achieve a more innovative art education program, yet the teaching of these artists had to work under the criterion and guidance of the pedagogy. This study critically explores visual artists' involvement in children's art activities in art museum and public gallery contexts without the undue restriction of formulaic pedagogies in New Zealand.

**Justin Makemson, the University of New Mexico**  
**Encounters with Public Art Spaces: Interpretation through Virtual Augmentation and Local Interactions**

Place-based and place-specific technologies open up a new set of interpretative platforms for teachers and students interested in examining the relationship between the created object and its environment. For example, GIS (geographic information system) technologies make it possible to map information through the collection, analysis, and dissemination of multiple data sets within a single, layered geo-spatial representation, while GPS (global positioning system) technologies make it possible to support local seek-and-discover exploration through environmental interaction and ubiquitous information exchange, mobile learning, location awareness, and incredible accuracy of satellite-based navigation. MR/AR (mixed/augmented reality) technologies make it possible to create a sense of embodiment or presence within an enhanced, expanded, or modified local experience through links to embedded content and ubiquitous information services. Still, not all new technologies work as viable options for student interpretative platforms. Today's art teachers have to be able to discern which technologies are appropriate for classroom use and when it would work better to reconfigure more familiar technologies to support virtual and local interactions with artwork. This session examines several ways that students have explored visual interpretation, technology, and location within the presenter's own classroom— The presenter is an art educator currently working in teacher preparation. Specifically, the presenter recounts two exercises encouraging students to re-examine initial locally-based interpretations of an artwork after interacting with the artwork in a virtual environment. Both exercises make use of readily-available technologies.

**WEDNESDAY 4 DECEMBER 3:30pm | parallel sessions**  
**Room 260-057 Case Room 2 (Wednesday | 3.30pm)**

**Open session:**

**Session Convenor: Victoria Wynne-Jones, the University of Auckland**

**Presenters:**

**Douglas Kahn, University of New South Wales**  
**Minimalism, Dance and Vibratory Modernism**

At the heart of one of the defining texts of artistic minimalism, Yvonne Rainer's essay "A Quasi Survey of Some 'Minimalist' Tendencies in the Quantitatively Minimal Dance Activity Midst the Plethora, or an Analysis of Trio A" (1966), is a theory of gesture and energies that receives little comment despite its significance. Immediately prior to elaborating this theory, Rainer writes that dance in the 20th century has been the "most isolated and inbred of the arts," rarely integrating with 'the plastic arts.' She suspects that the choreographer Mary Wigman may be an exception with respect to German Expression, 'but photographs and descriptions of the work show little connection.' By describing instances in German dance and the arts of what Linda Dalrymple Henderson has called vibratory modernism, I will confirm Rainer's intuition, while also situating her theory of energies within concepts and practices from Germany toward the vicinity of the Judson Dance Theater. A different sense of minimalism emerges. This paper belongs to a project examining recent cultural theories of vibration in lieu of my proposal for pluralist concepts of energy to be configured in cultural analysis and the energy humanities.

**Bridget Sutherland, Eastern Institute of Technology**  
**Asylum: Peter Roche and the Nuclear Anthropocene**

*Meltdown*, a kinetic sculpture by the New Zealand artist Peter Roche, stands in the entranceway to his 2016 installation *Asylum* situated in a series of large concrete silos on Auckland's waterfront. Its flashing red pulse of molten light sets the scene for a reading of this work in relation to issues surrounding the nuclear and the new psychosocial spaces it has engendered. As noted by the eco-anthropologist Joseph Masco, when scientists detonated the very first atomic bomb Trinity in 1945 they created much more than just a new technology, they created "new forms of consciousness". This paper will explore concepts relating to the Nuclear Anthropocene in relation to Roche's work focusing on his exploration of the nuclear military complex and its colonization of bodily, social and psychological spheres. Solarized skeletal forms on earlier works such as *Harbinger* and *Flexihead* recall the radiated images of human beings after an atomic flash inscribed onto metallic icons of the military-industrial state. Encompassing the concept of Pure War as described by the military theorist Paul Virilio, Roche's work brings into focus the breakdown of planetary boundaries as a result of the nuclear military complex and its associated technologies of speed. However, it is with *Asylum* that Roche's most sustained exploration of this psychic and darkly uncanny space unfolds. Radiated pools of dripping water as if from broken cooling tanks and pounding concrete mixers invite the viewer to make connections between our new militarized urbanism, the failed monuments of modernist

engineering and the contemporary assault on the planet from the escalating presence of this toxic legacy.

**Laura Marsh, Auckland University of Technology**

In this paper I will focus upon a chapter of my developing PhD thesis called ninthWavesound: Sonic Immanence and the Empowerment of Womxn. The ninthWavesound project fuses feminist activism and a DJ practice to generate an installation and participatory art practice, researching how the sonic body (of the vibrationally affected embodied participant/s) can be activated and articulated for the empowerment of womxn. ninthWave is a large sound system designed for amplifying low-frequency sound and is centre to a series of feminist activist events – listening clubs, amplified sound healings, activist events, and dance parties. The research investigates how gatherings designed and controlled by womxn, and orientated towards pleasure and vibratory encounters, might actively perform a feminist new materialist politics of embodiment. In the context of bass infused sonic environments, this project works with Steve Goodman's ontology of vibration to think through the body as a site of vibratory encounters, investigating the potential of activating Paul Jansen's sonic body to positively affect an emergent subjectivity. During the project I have used a logo/symbol that can be interpreted as a vibrating vagina ( ( ( ( { } ) ) ) ), and when labelled as such has been accused of being 'essentialist'. This paper will focus on the question: How can a feminist requirement of embodiment, immanence, and the 'lived body', be reconciled with charges of essentialism?

**WEDNESDAY 4 DECEMBER 3:30pm | parallel sessions  
Room 260-055 Case Room 3 (Wednesday | 3.30pm)**

**Workshop:**

**Michael Chew, Monash University**

**Good news for (a) change?: developing participatory photo-storytelling methods from the ground up**

Come along to learn how to facilitate photography and storytelling about positive environmental change. The focus will be on how to use storytelling to inspire personal transformation and environmental behavioural change. We will be focussing on a case story that use photographic methods but the techniques are easily adapted to other creative methods (e.g. drawing, writing), as well as formats (workshops, interviews, exhibitions, community projects etc.) No technical knowledge necessary. Participants will also have an opportunity to share their own techniques so we can learn from each other.

**WEDNESDAY 4 DECEMBER 3:30pm | parallel sessions  
Room 260-055 Case Room 4 (Wednesday | 3.30pm)**

**Digital Art History**

**Session Convenors: Katrina Grant and Robert Wellington, the Australian National University**

This panel continues the conversation about the role of emerging (and established) digital tools and methodologies in the practice of art history. Papers in this session will examine topics ranging from digital publishing and interdisciplinary digital editions in art history, the role of mass digitisation in the practice of art history, the role and precarious existence of photographic and slide archives in the digital era, and will also look forward to ask how digital projects, archives and research in art history might address current challenges and set new directions.

Please note this session has 4 shorter papers followed by a longer group discussion within the 90 minute slot so won't necessarily align with other papers if moving between sessions.

**Jane Brown and Susan Lowish, the University of Melbourne**

**Is analogue the new avant-garde? Art history image archives post Florence Declaration**

It has been 10 years since the 'Florence Declaration - Recommendations for the Preservation of Analogue Photo Archives' was issued by the Kunsthistorisches Institut in Florenz, Max-Planck-Institute. It argued that 'the photo archive as a whole, with its structures and functions, must be preserved as a place and also the object of all present and future scholarly investigations'. The declaration is yet to reach 1000 subscribers. This paper takes a close look at the claims made in the document, its premises, and conclusions, to determine whether they have held true. It presents the results of surveys into key image archives in both Australia and New Zealand and the results of more focused research into the University of Melbourne's Visual Cultures Resource Centre's historic collection of over 250,000 slides and photographs. If, as Donald Preziosi has claimed, 'Art history as we know it today is the child of photography', what has happened to our teaching collections of photographic images? In the race for more office space and in the confusion surrounding image copyright, what has happened to the original artefacts? Are the promises of digital art history being fulfilled or have we simply digitised old-fashioned ideologies and power dynamics? Do the decommissioned analogue slide collections hold the promise of the new avant-garde?

**Joanna Mendelssohn, the University of Melbourne**

### **Souls in the Great Machine\***

The DAAO (Design and Art of Australia Online, [daao.org.au](http://daao.org.au)) had its origins in a desire to ensure that the late Joan Kerr's ground breaking collaborative research was placed in the public domain. But even in the initial planning stages, the DAAO was envisaged as being more than this. Kerr asked Vivien Johnson to be the initial editor in chief specifically because of her research on Aboriginal artists. At the same time others began to expand the original database. The DAAO now exists as a useful, but incomplete, text based research tool, enabling fine grained searches into various aspects of Australian art and design. It is integrated into both Trove and HuNI, currently hosted by the UNSW library and is updated by a small dedicated group of volunteer editors. This paper poses the question: what is the best future for the DAAO? The world of the web is a different place than in the early years of this century. Search machines are now more focused (sometimes limiting rather than expanding possibilities). Wikipedia is more reliable. There is a need for a dedicated enhanced focused research tool on Australasian art (i.e. including New Zealand, New Guinea and Pacific Islands) and the DAAO has already created the structure for this. The paper asks how can the DAAO maximize its usefulness to researchers? What partnerships need to be formed in order to achieve this?

\*Apologies to Sean McMullen

### **Robert Wellington and Christina Clarke, Australian National University Jean-Benjamin de Laborde's *Choix de chansons*: A Digital Critical Edition**

Performing Transdisciplinarity is an Australia Research Council Discovery Project which aims to create a transdisciplinary digital critical edition of Jean-Benjamin de Laborde's 1774 *Choix de chansons*, an illustrated songbook which, through its combination of image, music and poetry, provides a fascinating insight into the interests and networks of the French royal court. As a transdisciplinary digital humanities project, Performing Transdisciplinarity presents some unique challenges as it bridges musicology, art history and French literature studies to combine elements such as musical performance, visual culture analysis and literary analysis through scholarship and metadata. With data and metadata from the *Choix de chansons*' four volumes of 600 pages amounting to some 100 prints (generating upwards of 500 thematic keywords) and 156 songs (3 hours of studio recordings and 24,000 words of text), it has taken more than a little trial and error and creative thinking to work through how to extract, store, organise and analyse the songbook's contents. As the project now approaches its online manifestation, it's possible to look back and see how this transdisciplinary study elicited innovative approaches even in its early stages and can provide something of a model for other projects which traverse disciplinary boundaries.

### **Katrina Grant, Australian National University Mass digitisation and the practice of art history**

How is the rise of the mass digital collection reshaping the practice of art history? That is the central question addressed in this paper. Within the discipline of art history this question is, in some sense, a continuation of a much longer debate over the reproduction of art that stretches back at least to Walter Benjamin's essay on 'The Work of Art in the Age of Mechanical Reproduction' (1935) and his argument that the shift to mechanical reproduction has changed the way we understand the physical component of art, reducing its 'aura'. This talk will examine the evolving relationship between the large-scale digitisation of collections of art and the discipline of art history. Digitisation is not simply about reproduction, it is also about connectedness and distribution. Digital reproductions are easily shared, remixed, changed, slipped into new contexts, and added to a myriad of new 'collections', and easily severed from the context of the collection to which it belongs and the history that tells its story. What does this mean for the practice and communication of art history and the understanding of collections of art? Is it bringing art history to the masses? Or is it disconnecting the objects from their history?

## **WEDNESDAY 4 DECEMBER at Unitec Institute of Technology, Carrington Road, Mt Albert, Wharenui (Wednesday | 10.00am)**

### **Well-placed encounters: modernism between regional and international**

**Session convenor: Christoph Schnoor, School of Architecture, Unitec Institute of Technology**

Following a well-trained narrative, the Auckland University students of the late 1940s who established The Group aimed at developing their own strand of modernism: "Overseas solutions will not do. New Zealand must have its own architecture, its own sense of what is beautiful and appropriate to our climate and conditions." On the other hand, architecture by the European émigré architects, such as Ernst Plischke, was often seen as too universal and not representing the local conditions; it was even seen as outdated. But was it really as clear-cut as that? Did not the Group also look towards the European modernist architects as their models? Did not Plischke relate his houses very closely to their place as evidenced by his Henderson House in Alexandra, Otago? Lewis Mumford suggested the California 'Bay Region style' as a "truly universal style ... since it permits regional adaptation and modifications". Written in 1947, Mumford's claim might be seen as a mediator between the universalist demands of International modernism and the ostensible rejection of 'overseas solutions' on the other hand. Questioning the perceived dichotomy between international and regional modernisms, this session is inviting papers that are looking for moments of dialogue or exchange

between the two positions. Papers are invited that investigate encounters between architects, between architectural movements, perhaps buildings that demonstrate the bridging of this perceived gap, both in New Zealand and around the Pacific Rim.

**Presenters:**

**Julia Gatley, Architecture and Planning, the University of Auckland**  
**Reading the Rotherham House through its Materiality**

Most of the writing on Group Architects locates their work within the context of regional, vernacular or indigenous modernism. Regional modernism was an international phenomenon. Consistent with this, the local literature shows the members of the Group to have been influenced by both international and local precedents, from Frank Lloyd Wright, Le Corbusier, Alvar Aalto and the timber building traditions of Japan, California and Scandinavia more broadly, to Māori whare, settler cottages and farm buildings. When the Rotherham House (1951) is the main subject, however, the discussion shifts from indigeneity to the specifics of its form, space and materiality. Reference to Māori whare is replaced by comparison with glasshouses and industrial buildings. The house, which Bruce Rotherham designed for himself, was a challenge to domestic architectural norms. Rotherham described it as “largely an experiment”. Its materiality is recognised as an important part of this, but to date it has not been investigated in any detail. This paper responds to this gap in the literature by reading the Rotherham House through its four main materials: wood, brick, stone and glass. It considers Bruce Rotherham’s interests and influences; looks for evidence of those interests and influences in the material palette and usage; and explores each of the four main materials individually – where they came from, how they were used and the effects they created. The paper demonstrates the extent to which Rotherham’s experimentation occurred at the level of materiality, and presents the individual materials as very particular convergences of the international and the local.

**Christoph Schnoor and Sibyl Bloomfield, Unitec**  
**A tale of two houses**

This is a tale of two houses, designed in the same office by two different architects for father and son in the same city. George and Robert Vance, both successful businessmen in 1950s Wellington, asked the architectural firm of Plischke & Firth to design their houses (1952–55 and 1953–54) in Lowry Bay, just a stone’s throw apart. But they did not ask the same architect: father George commissioned Cedric Firth, while son Robert asked Ernst Plischke to design his house. Surprisingly, this architectural curiosity has not been taken any notice of yet. While Ernst Plischke included the Robert Vance House in just one of his publications, namely the 1983 catalogue to the exhibition at the Academy of Fine Arts in Vienna, Firth’s Vance House has not yet been researched or evaluated at all. This may have to do with the general lack of scholarship on Cedric Firth, which is all the more surprising given his contribution to post-war architecture in Wellington, with and without Ernst Plischke. This paper studies these two houses not as an end in itself but in order to look back at a singular architectural partnership in New Zealand: Cedric Firth and Ernst Plischke successfully demonstrated the link between local and immigrant architect. This link was under constant tension, as archival material in Vienna suggests, and the partnership gradually broke up around the time of the Vance houses. Therefore, these two houses can serve as a lens through which to look at the collaboration between the two architectural cultures that Plischke and Firth represented.

**Robin Skinner, Victoria University of Wellington**  
**‘Taller and more exciting’: the state flats reconsidered**

The design of the blocks of state flats which the New Zealand government constructed between 1938 and 1959 has been the subject of much scholarly study. A fresh review of publications and archive material, which is available through improved digital resources, yields further connections to architectural, political and domestic contexts. New information prompts reassessment of the projects’ timing and enables speculation upon the secrecy that initially enveloped the schemes. In time, drawings and photos of models of some of these developments were shown nationally, with illustrated reports dispatched to the USA and Britain. This allows an assessment of how these projects were received at home and abroad. The paper’s findings affirm and enhance the research on the 1940s blocks that was undertaken in the late twentieth century by Linda Tyler, Ken Davis and Julia Gatley. The 1950s design of the mirror-imaged Upper Greys Avenue flats and Gordon Wilson flats undergoes similar scrutiny, which offers further insight into its development. Rather than being directly sourced from Le Corbusier’s post-war Unité d’Habitation, the blocks’ maisonette design is found to connect to a series of British double-level flat projects that extends back to before the war. Nikolaus Pevsner was clearly impressed by these two New Zealand examples, declaring them to be ‘taller and more exciting in appearance’ than the earlier Dixon Street design.

**Graeme McConchie, Antonia Gareljja & Jessica Ross, Unitec**  
**Claude Megson houses**

In his houses of the 1960s to 1970s, Auckland-based architect Claude Megson challenged the simplicity of the ‘generic’ contemporary New Zealand house. Alongside architects Ian Athfield, Roger Walker, Peter Beaven and John Scott, Megson developed a spatially more complex architecture that began to redefine domestic New Zealand architecture in the 1960s – 70s. Previous research, including sub-theses written by Giles Reid and Judith McKillop, gives an understanding about Megson and his work. Through a comparative analysis this paper aims to show how his houses brought together

regional and international influences. The Rees Townhouse in Remuera (1974) and the Phillips house in Glenfield (1977) are two examples that, while sharing similarities, are defined by their respective client and the site. Megson's work portrays a strong sense of spatial feeling evoked by his use of small private spaces and use of interlocking spaces which interconnect the house. His work stands out through its geometric forms, complex roofing and labyrinthine interior layouts. He explored connections of interior and exterior spaces to encourage a relationship between inhabitants and his houses. On the one hand, these moves were influenced by international precedents, such as Japanese architecture or elements of Frank Lloyd Wright's domestic architecture. On the other hand, Megson responded to the site through working with the landscape rather than against it, thus grounding his architecture in New Zealand's natural terrain. He was shaping the landscape to suit the house as well as the house shaping the local landscape.

**Bill McKay and Gina Hochstein, Architecture and Planning, the University of Auckland  
Beyond the House: Modernism in Post-war New Zealand Social Architecture.**

In response to the session theme questioning the simplicity of the narrative around post-war architecture and international and regional modernisms, this presentation considers modernism in two forms of non-domestic New Zealand architecture. It has previously been established that a specifically New Zealand modernism was largely limited to architect-designed houses because, unlike most nations, the house had become the primary site of New Zealand architectural endeavour and expression. This presentation surveys two other building types from the same period, of a social nature: churches and community centres. These architectural types are of great significance to individuals and to communities, in a way that commercial, industrial and most institutional buildings are not. They are also mostly designed by architects; but we do not see in them quite the same drive for expression of national identity as we do in the domestic, rather most adopt more international forms of modernism. However the dichotomy between international and regional modernisms is not quite as simple as that and this presentation also explores some crossovers between these positions of the global and the national. Some churches, such as Paul Pascoe's Arthurs Pass Chapel, John Scott's Futuna Chapel and Richard Toy's All Saints are buildings of significance in their reference to vernacular forms and expressive of regional identity, but most post-war churches, in a great phase of church construction, are not. Similarly many post-war community centres were government subsidised war memorials but again we see much modernism but little display of national identity which one would expect in commemorative structures.

**WEDNESDAY 4 DECEMBER at Unitec Institute of Technology,  
Carrington Road, Mt Albert, Te Puukenga (Wednesday | 10.00am)**

**Embodiment: Encountering the blurred connections of Art and Architecture**

**Session convenor:** Annabel Pretty, School of Architecture, Unitec Institute of Technology

Visual arts and architecture are closely aligned: artists and architects cross-pollinate. For example, John Ruskin, polymath, an architectural critic, theorist and watercolourist; Le Corbusier worked with both disciplines; and Antoni Gaudi's highly decorated Sagrada Familia, is both architectural and highly artistically sculptural. Visual Arts are often contained within the gallery or architectural structure. However, the ever-increasing blurring of boundaries now has architectural installations both within and extant to the gallery. A sort of hybridised notion of both aspects is Michael Rakowitz's "paraSITE" shelter (2000). The art/installation pavilion is a prime example of this ever-leaching boundary: the Serpentine Pavilions (2000 onwards) have rarely been habitable structures. Instead, they have informed and crossed boundaries, reformulated and obscured the architectural spatial concerns within the parameters of art, by the creation of a temporary summer pavilion. This session is looking for papers that embody and manifest the blurring of the boundaries of visual arts with the architectural realm. How can art exist within the architecture realm, and how does this manifest? Can architecture exist within the realm of art? When and how can they embody mutual inclusivity or are mutually exclusive – and why would this be the case? This session is looking at ways in which these discipline boundaries are broken down and evidence new ways of thinking.

**Annalise Varghese, Queensland University of Technology**

**Procedures of dematerialisation: reviving conceptual architecture through the contemporary art pavilion**

This paper examines 'conceptual architecture', a term little used in design discourse today but one with potential value for critical discussion on the contemporary architectural pavilion. Conceptual architecture recalls practices from the 1970s which developed in response to conceptual art. By foregrounding 'concept' over physical execution, conceptual art was critically positioned against the medium specificity, object presence, authorship, authenticity and site of art, resulting in work that was frequently interdisciplinary and dematerialised. Since then, the term conceptual architecture is little used today, although when it is, it is often derogatory. Critics claim that conceptual architecture cannot engage with the self-critical project of conceptual art due to disciplinary limits of architecture, defined by object presence and function. Conceptual architecture's attempts to challenge its own identity risks eroding its disciplinary specificity. Conceptual architecture locates itself in institutional contexts to qualify and permit its existence, the same domain conceptual art hoped to subvert. Moreover, emphasising concept over physical resolution can dismiss requirements for site, function

and user engagement and make bad buildings. The rise of architectural pavilions, such as the Serpentine Pavilions, have garnered similar criticism. Yet, this paper argues that the pavilion motivates a critical rethink of how the term conceptual architecture is applied; shifting the focus from its physical products towards procedures of dematerialisation found in conceptual art. The pavilion engages with these procedures through its temporary existence, its image value and its categorical ambiguity; arguably factors that aim to restore the self-critical ambitions of conceptualism in architecture.

**Annabel Pretty, Unitec**

**Folly-tecture: Speculative Visionary Follies**

Follies, Pavilions and the Belvedere are all terms to describe small architectural structures or interventions within the landscape; the belvedere, nevertheless, seems to have lapsed in the currency of describing summer pavilions, whereas at first glance the term folly and pavilion seems to be interchangeable. Teasing out the nomenclature and entomological meaning of these somewhat weighted words and how they portray both the physical world and then how they can then be used metaphorically to describe speculative visionary un-built worlds will be the main foci of this paper. Moving through an analysis of the definitions of these terms and bringing the critical finding into how those tangible follies or pavilions built from the early 16th century through to the temporary summer pavilions, Expo Pavilions and onto the visionary speculative un-built follies, the likes of phantasmagorical folly-tecture of architectural images of Espen Dietricson, Filip Dujardin, Victor Enrich and Luca Galofaro. These concepts of the folly-tecture can be used as Dunne and Raby ascribe in *Speculative Everything: Design, Fiction, and Social Dreaming* state the following “speculation about possible futures; and as a catalyst for change.”

**Amelia Winata, University of Melbourne**

**Charlotte Posenenske’s Vierkantrohre (1967)**

This paper discusses the late sculpture of German artist Charlotte Posenenske (1930–1985) as pseudo- architectural structures that responded to the socially charged architecture of post-WWII reconstruction Germany. Posenenske’s marriage and sometimes collaboration with her husband, the architect Paul Posenenske (1919-2004), was instrumental in forming her architectural consciousness. Concepts of flexibility and growth, housed under a larger umbrella of social consciousness, crossed over from Paul Posenenske’s 1950s functionalist architecture to Charlotte Posenenske’s sculptures. His designs, built in and around Kassel in the 1950s – where 90% of buildings were bombed in WWII – represented a desire to redesign cities according to modern needs and with new technology and materials. Charlotte Posenenske’s galvanised steel Vierkantrohre (Square Tubes, 1967) were produced in industrial workshops in unlimited numbers, unsigned, and sold for the cost of production. The sculptures epitomise Posenenske’s engagement with materials of construction and modularity typically seen in architecture. Posenenske also refused to allow her works to obtain museum status, instead installing them instead within architecture in Frankfurt, including the Lufthansa aircraft hangar. This paper argues that Charlotte Posenenske’s embrace of architectural elements was a response to the excitement of the West German modernisation and reconstruction mediated by her close contact with Paul Posenenske’s architectural practice. It includes discussion of instances when Paul and Charlotte worked together, including on a mural commission painted by Charlotte on Paul’s design for a primary school (1958), and her use of architectural technologies available in Paul’s office to mock up designs for her sculptures.

**David Cowlard, Whitecliffe College of Art and Design**

**From the corridor to the streets: experimental cinema’s encounter with architecture as a form of critical spatial thinking**

The work of experimental filmmakers working in the 1960s and ‘70s such as Ernie Gehr and Michael Snow has been theorised within the structural film framework. This outlook was one that prioritised a focus on the materiality of film, duration and movement over any sense of representational content and saw the experimental cinema of the time as counter positional to the dominant narrative cinema of Hollywood. What is often overlooked within this theoretical positioning is that many of the films produced focussed on the urban condition. This paper will explore a revisionist approach to the theories that developed alongside experimental cinema to reframe the films as important moments in the development of a critical approach to spatial thinking. Key films will be re-examined in light of the architectural themes that provided the basis for the filmmakers’ spatial depictions of the everyday. By focussing on how filmic devices such as duration and the loop can allow for an extended exploration of architectural space, the paper will then propose that these films can be further understood through an interdisciplinary reading of the spatial theory of Walter Benjamin which advocated an accumulative spatial knowledge of architecture. The films of the contemporary German filmmaker Heinz Emigholz adopt an experimental approach to architectural history. His films will be examined within the revised theoretical framework to show how a wider architectural engagement and criticism become possible through the theoretical combination of film and spatial theory.

**William Bardebes and Emma Smith, Unitec**

**Animating absence – future disasters in art and architecture**

From the lambency of early civilisation the representation of the ruin has existed as an index of greatness lost. This representation manifest since Babylonian times has existed to open a fantastic world of wakeful dreaming in which the visuality of structure exists outside of time to the viewer. This



manifestation of other-world-existed places the recipient within a manifold of fascination, aggrandizement, and enchantment constructing a world where the imagination enters a space of spectacular architectural fancy. This development, encapsulated as architectural capriccio offers a lens of transition from the fanciful to allegories of the sub optimal. This is exemplified through a construct that traces a visual lineage from Marco Ricci to Gustav Dore. It is within this vector that Smith and Bardebes have explored architectural structure as metaphor - exploring the relationships between structure, ruin, and land within time-based visual arts practices. Employing the tools and processes of previsualization, explorations in an architecture of disaster are located and recoulted across the landscapes of industrial Auckland, critically informed by the writings of Paul Virillio, Francois Cusset, Joshua Comaroff and Ker-Shing Ong. The work presented will discuss the current facet of an ongoing dialectic between the corporate and individual existence, while simultaneously agitating for a visual response to an architecture of peril and isolation.

## **WEDNESDAY 4 DECEMBER at Unitec Institute of Technology, Carrington Road, Mt Albert, Wharenui (Wednesday | 1.30pm)**

### **Fantastic Encounters: Architecture's One-way Exchange between Past and Future Worlds**

**Session convenors:** Ashley Paine, ATCH Research Centre, School of Architecture, University of Queensland and Joss Kiely, University of Cincinnati

As Vincent Scully wrote in 1996, “‘When you wish upon a star your dream comes true’ makes a lovely fiction for a while, especially when it is sung in front of Cinderella Castle with the magic animals capering about, but it is, after all, pure bullshit in the long run. When you wish upon a star you die like everybody else.” During the 20<sup>th</sup> century, intense architectural speculation imagined a myriad of new worlds as encounters with other times, people and places, often drawing heavily on received notions about the past and future. From the nostalgic confections of theme parks to the futuristic fantasies of walking cities and one-mile-high skyscrapers, architects have long played a central role in such inventive world-building. In the context of the fantastic architectural encounter, this session welcomes papers that examine built and unbuilt proposals which projected new architectures based upon imagined cultural intersections, encounters and exchanges: the strange and often hybrid structures that appropriated ideas and images from other cultures or imagined past and future worlds, recombined at will. Papers are encouraged to interpret the topic broadly, but focus on tangible case studies to address questions such as: In what ways were architects playing ‘fast and loose’ with history in service of the future? How were these operations intended as a form of cultural trade or exchange? And to what extent did such visions become vectors of imposition or appropriation?

#### **Presenters:**

##### **Joss Kiely, University of Cincinnati**

##### **Concrete and acculturation in the Gulf – Formal Affinities to the Past and Future in the Work of Minoru Yamasaki and Kenzo Tange**

In the postwar era, commercial aviation became an important tool for architects and their newly global practices—jet air travel made the pursuit of large-scale international commissions more possible, and the possibility of economic stability more promising. During this time, the need for an architecture of travel became paramount across the globe, and architects were called upon to design large-scale networks of infrastructure including airports in remote regions of the world. Through an examination of two projects located in the Gulf Region, this paper explores the idea of concrete as a material that is able to take on the role of a formal acculturation to abstract concepts of place, equally facile at representing both past and future conditions. The Minoru Yamasaki and Associates-designed Civil Air Terminal in Dhahran, Saudi Arabia (1959-64) represents an attempt by the firm to create an architectural style that was deemed appropriate for the region, which Yamasaki considered to be largely without local historical precedent. Through the employment of a cast in place concrete method, the firm designed panels that appeared as a sort of Westernized mythical Arabian past—a kind of fantastic encounter between modern construction techniques and abstract notions of “Arabianness.” On the other hand, Kenzo Tange’s design for the Kuwait International Air Terminal (1967-1979) takes a counter approach to Yamasaki’s: instead of looking to the past for its formal affinities, Tange embraces the future with a terminal shaped like the supersonic Concorde in plan. In each case, the architects chose to create a new kind of formalism as a means to create a landmark in a vast desert that symbolized each nation’s newfound wealth and prosperity.

##### **Hamish Lonergan, University of Queensland**

##### **Mies’ models – authenticity and authority in architectural reproductions**

Since the 1980s, architects and artists have reproduced Mies van der Rohe’s architecture at an unprecedented rate. Beginning with Rem Koolhaas’s ‘Casa Palestra’ at the 1985 Milan Triennale, these works sit uneasily between copies—still associated with low-, pop-culture inauthenticity—and reconstructions—like the Barcelona Pavilion, rebuilt from archival photos and drawings in 1986. With their strong spatial, material and tectonic logic, there is a quality in the architect’s work which seems to invite reproduction. The Farnsworth house alone has been reconstructed in plywood by architect Manuel Peralta Lorca (2017), while artists Bik van der Pol filled a version in white with butterflies in are you really sure that a floor can’t also be a ceiling? (2010). These examples trade, to varying

degrees, on the authenticity of their representation: the proliferation of images rendering van der Rohe's work recognisable to those with even a slight interest in architecture. Yet, in reaching into the back catalogue, there are inevitably slippages—deliberate and incidental—in this representation. Some, like Robbrecht en Daem's Golfclubhaus (2013), purposefully strip away materials and alternate interpretations, reducing the architecture to a 'model' in a tradition stretching back to Alberti. This paper investigates what is at stake in this exchange with architectural history; where models simultaneously invoke and perpetuate van der Rohe's authority and cultural capital while reinterpreting the work in novel ways. Ultimately the exchange prompts questions of how far this presumed authority can stretch while still maintaining a connection to an 'original'.

**Ashley Paine, University of Queensland**

**Buildings in buildings – close encounters of the architectural kind**

The Hill House by Charles Rennie Mackintosh (1902-1904) is widely considered a seminal work of early modern architecture. But today, after more than a century of saturating Scottish weather, the house is crumbling from water damage and needing renovation. In 2019, the first stage of works to stabilise the house and rectify its damp walls began in radical fashion with the "Hill House Box" by London-based architects Carmody Groarke. Like an oversized architectural raincoat, this roof and chainmesh-walled structure completely encases the house, allowing it to dry out before conservation works can begin. The design also incorporates a series of walkways through the interstitial volume, enabling visitors to observe the old building from new vantage points during its renovation. As such, the enclosure not only forms a protective case, but effectively turns the building—and its conservation—into a museological exhibit. The architectural interest of the Hill House Box, however, lies in its close encounter with Mackintosh's temporally and stylistically distinct design, and the perverse strategy of placing one building inside another. For this paper, the Hill House and its new box highlight the under-examined architecture of buildings-in-buildings and, in particular, the creation of spaces that are not interior nor exterior, but both, simultaneously. Drawing upon a diverse array of buildings and texts, this paper will attempt to outline a theoretical framework through which such unique composite constructions might be better understood. In particular, it will argue that, while there are countless ways that buildings that have historically become encased within other buildings, it is within museums and sites of preservation, like the Hill House Box, that these fantastic architectural encounters find their most exciting and emphatic expressions.

**WEDNESDAY 4 DECEMBER at Unitec Institute of Technology,  
Carrington Road, Mt Albert, Te Puukenga (Wednesday | 1.30pm)**

**Architectural drawing: collaboration, embodiment, scale**

**Session convenors:** Michael Chapman, Beth George, University of Newcastle, Marian Macken, the University of Auckland

This session explores embodied and performative drawing practices within the disciplines of art, architecture and, more broadly, spatial practice. Drawing is a deeply embodied act, and it implies an intimate connection between media and medium, as well as the space within which drawing takes place. It is also an act that opens onto collaborative exchange. This session explores collaborative drawing practices, and investigates relationships in drawing between multiple agents. Notions of empathy, embodied cognition, space, intuition, mirroring, emotion and memory may all tie in to these modes of operating, as well as scholarship of collaborative practices from recent history. This session asks what terrain do embodied and performative drawing practices now inhabit in the post-digital realm? What relationship do they have with the notion of full-scale drawing, decoupled from intended simulation of proposed built spaces? We encourage interdisciplinary approaches to both research and artistic production across a range of creative fields. The session seeks to tease out examples of communal or reciprocal drawing practices that have the potential to connect bodies in both space and time; it is interested in the ways in which bodies and drawings interact – in both the making of, and encountering, drawings.

**Presenters:**

**Biljana Jancic, the University of Technology, Sydney**

**Agency of line – notes from site-specific art practice**

As a basic unit of drawing, a line is a proposed connection between two points, or, the trajectory of a point from here to there. Therefore, a core aspect of drawing, as a mode of thinking, could be said to be the articulation of relations between points or states of being. This paper will consider the agency of drawing as a mode of articulating states of reciprocity and tension that underlie experience of the built environment by drawing on ideas gleaned through creative work with site-specific spatial interventions. Considering four projects produced in recent years, the paper will discuss some of the strategies which have been developed for deconstructing spatial configurations and responding to the unique conditions of individual exhibition spaces. Common motifs in these projects include the use of linear elements but also the symbolic lines connecting adjacent spatio-temporal positions. The projects that will be discussed are Surface Tension (2017) at UTS Gallery, Sydney, AU, Conduit (2016), TarraWarra Biennial, Victoria AU, Exit Strategies (2016), SCA Gallery, Sydney AU and Green Screen (2019) at Peacock Gallery, Auburn AU (reference images below). These projects utilise in

different configurations linear compositions produced with PVC pipe assemblages or tapes applied to floors and video projections. The key aim of this paper will be to explore the potential of expanded drawing to investigate or make apparent the forces of friction that exist within the spaces we share.

**Carl Douglas, Auckland University of Technology**  
**DO NOT SCALE. Monique Jansen's Overcast (2017)**

Producing scaled artefacts — drawings, models, maps — is crucial to spatial design disciplines that anticipate and mobilise projects beyond the scope of a human body. In this discussion, I explore scaling not as an instrumental technique, but as a “worlding practice”, “a way of situating the known world in relation to times or places that are distant or otherwise inaccessible to direct experience” (Haraway, 2016: 127; Coen, 2018: 16). Such scaling might involve regular geometric transformations, but might also be embodied in diverse repertoires of lived activities and performative things that enable us to participate in worlds beyond the scope of our bodies. Tsing proposes that “[a] theory of nonscalability might begin in the work it takes to create scalability”, and that seeking out the nonscalable can become a critical act (2015: 38). To explore scaling I will examine a large drawing by Monique Jansen: *Overcast* (Te Uru Gallery, Auckland, 2017). Made using biochar from her own permacultural garden in West Auckland, the drawing was meticulously performed in public over a period of five days, after which time it was composted (Yates and Randerson, 2017: 24-5). I will begin by asking whether the drawing is scaleless, full-scale, or unscaleable, attending particularly to its durational, embodied, and ecological character. I will then suggest the drawing scales through circuits rather than correspondences. By reflecting on Jansen's drawing, I gesture towards an ecological rather than instrumental concept of scale, scalability, and the nonscalable; and reflect on its implications for spatial design disciplines.

**Michael Chapman and Beth George, University of Newcastle**  
**Surrogate drawings – theories and practices of empathy in collaborative drawing**

Recent research in neuroscience has established the inherent relationship between synchronised bodily movement and brain activity with a number of formative studies that have been done in the space of dance and choreography. Currently, there has not been a large amount of work done in regard to how these connections can be related to the process of drawing, and particularly collaborative drawing processes, involving more than one participant. The predominant body of theoretical knowledge in this space comes from aesthetic theories of the early twentieth century (such as Vischer and Lipps), which set out to establish subjective modes of visual experience and resonance that countered the predominantly Enlightenment values of reason and objectivity. This paper frames the early aesthetic theories of empathy within a socio-historical framework of both drawing and education, providing a distinctive mode of “kinaesthetic knowing” which was outside of the contemporaneous philosophical models of knowledge and engagement, and can be verified by recent multi-disciplinary studies in neuroaesthetics. Surrogate Drawing is a collaboration that explores these questions of embodiment (and empathy) in architectural space, specifically through the medium of drawing. The collaboration looks to displace singular authorial control and create a spatial feedback loop between multiple bodies in space, connected through the intuitive process of drawing. The first participant relays drawings, via projection, onto a larger surface. These marks can be traced, elaborated, and responded to by one or more additional drawers over time. Another participant modulates the interaction, creating a third perspective in the loop through written observations and response. The three bodies communicate through the physical act of drawing, entering into a non-verbal communication of which the drawing is the residual artefact. The paper explores the dynamics of this mode of collaborative drawing, its relationship to the broader theoretical field of empathy and neuroaesthetics, and its implications for repositioning drawing within a broader multi-disciplinary frame.

**Kerry Francis, Unitec**  
**Drawing Sports**

Collaborative drawing has always been part of the practice and production of architecture. Drawings are produced, drawn over/marked up, critiqued and remade and reworked again in a continuous process of refinement and resolution. It is part of our tacit practice. It is not usually described as collaborative or the process interrogated. It just is (what we do). As architects we are continually responding to a variety of conditions and contexts that affect the production of work. In other disciplines there are various formats that expose practitioners to shifting conditions and allow them to practise the ways in which to respond. Theatre sports and jazz improvisation are two obvious examples. Similarly, is it possible that a non-figurative drawing practice where the emphasis is on process rather than the output could assist in the development of responsive drawing skills of architects? Furthermore, could these particular skills developed in a drawing discipline be more broadly transferred to other spheres of architectural practice. This paper describes the experience of a series of variants of responsive drawing processes that the author has practiced over the last four years that focus on the strategies and acts of response. They have been carried out in both digital and analogue modes and across a variety of time and space conditions with varying numbers of participants. The paper will discuss these various examples and examine the potentials for these processes to develop sensitive responsivity for architecture.

**Laura Donkers, independent researcher**  
**The embodied co-creative process of drawing**

In this paper, I describe the agency of my eco-social embeddedness, and how it has influenced my feelings of connection and in turn, motivated and informed my research. This has led to the articulation of my practice and identity as an environmental artist who works with community embodied knowledge. This involves a necessarily durational and emplaced experience that affords me time to consider how to progress the interpretive and participatory elements of my aesthetic practice. These co-creatively engage others in discourse and activity in eco-social sustainability matters that are beneficial to the community and also beneficial to the development of contemporary artistic practices. Co-creation implies that both human and non-human participants are active in the unfolding process of creating and gathering evidence that reveals their interdependent knowledges. To understand this better, I employ the practice of frottage, using pastel or graphite in a rubbing motion on thin paper, laid against a surface. The paper conceals, and the medium reveals the texture of the surface beneath. The artist is implicated in this unfolding and entanglement of matter, and is active in the reaction of the pastel-on-paper-on-surface through making-yet-not-making the mark. This explicitly shifts the foreground/background qualities of each material constituent of the methodology. Through the specific intra-action of these objects, including my fingers holding the pastel and the paper, together with the gentle pressure I exert on them and hold within my taut body, the drawing emerges from, rather than leads (as in a visualisation) the intra-action that fashioned it.

**WEDNESDAY 4 DECEMBER at Unitec Institute of Technology,  
Carrington Road, Mt Albert, Wharenui (Wednesday | 3.30pm)**

Plenary session: Architectural Encounters

**WEDNESDAY 4 DECEMBER at Unitec Institute of Technology,  
Carrington Road, Mt Albert, Te Puukenga (Wednesday | 3.30pm)**

Plenary session: Architectural Encounters

**THURSDAY 5 DECEMBER 2019 | 9.00am|KEYNOTE**

**Room 260-098 Fisher & Paykel Lecture Theatre (Thursday | 9.00am)**

**Jill Burke, Professor of Renaissance Visual and Material Cultures, Edinburgh College of Art, 'Under his Eye': Women, beauty and the crafted body in Renaissance Italy**

In 1575, the "Gentlewomen" of the Northern-Italian city of Cesena, wrote a letter to the president of Romagna protesting against a new sumptuary law. The ability to beautify themselves through clothing, jewellery and cosmetics, they explained, was their only consolation from being excluded from public life. In the fissile intellectual and cultural world of sixteenth-century Italy, the question of female beauty – how to represent it, how women should achieve it, and its relationship with gender, nature, and the divine – were hotly debated topics, and women's bodies were subject to an evaluative gaze like never before. This debate is reflected in images of this period, in particular the new "ladies at their toilet" genre – women depicted modifying their bodies in the intimacy of the bedchamber. Rather than focussing on men's depictions of women, however, this lecture will consider women's response to this new age of body surveillance, investigating how in Renaissance Italy – to paraphrase Anne Fausto-Sterling – 'bodies physically imbibed culture'. It will do so by approaching the body itself as a crafted object, examining the beauty advice and cosmetics recipe books, both printed and manuscript, that proliferated in this period, alongside a large range of texts and objects made, used or annotated by women, such as the proto-feminist discussions of beauty and cosmetic culture by Moderate Fonte and Lucrezia Marinella, and paintings by Lavinia Fontana amongst others. The lecture will set these investigations in the context of wider social change; how the growth of wage-earning economies in urban areas meant that women became more economically dependent on their husbands; the counter-reformation church's emphasis on wifely duties in marriage; and the rise and fall of courtesan culture. It will consider who is excluded from beauty culture – often the preserve of white elites, served by (and sometimes depicted alongside) darker-skinned slaves or servants. Finally, it will argue that renaissance art historians and curators should re-evaluate and re-contextualise images of "beautiful women" made in this period to fully acknowledge how these objects affected – and still affect – their viewers.

**THURSDAY 5 DECEMBER 2019 | 11.00am|parallel sessions**  
**Room 260-073 OGGB 4 (Thursday | 11.00am)**

**Interactions between Indigenous and Settler art (1800-1970) 1**

**Session Convenor: Dr. Sarah Scott (Centre for Art History and Art Theory at the Australian National University)**

In 1999 Nicholas Thomas wrote the ground-breaking book, *Possessions: Indigenous Art/Colonial Culture*. Twenty years later, this panel will reconsider some of the themes raised in this book which examined "interactions that were fertile as well as fraught." It invites papers focussing upon individual settler artists in Australia and New Zealand who have engaged with aspects of the art and culture of Indigenous people in their work. Equally, it invites papers examining how Indigenous artists have interacted with aspects of Settler art and culture. Whilst papers considering well-known artists such as Margaret Preston, Gordon Walters and Hans Heysen from new perspectives are still invited, it will be hoped that other artists will be considered whose work is less well known. What was the depth of the settler-artists' engagement with Indigenous people and culture and the Indigenous artist's engagement with settler culture? What were the motivations behind these engagements? To use Thomas's words, "encounters were marked by moments of awe, respect and partial understanding as well as misrecognition and hostility. It is this uncertain combination of acknowledgement and denial that has characterized the settler-indigenous relation in general." (p. 11). Looking again at these settler and Indigenous artworks, do they represent a form of cross-cultural discovery to be celebrated or something else?

**Presenters:**

**David Hansen, Australian National University**

**Achilles taking a kangaroo: a source for an Aboriginal figure in the work of Benjamin Duterrau**

Tasmanian colonial painter Benjamin Duterrau's obsessive project to record and celebrate the end of the Black War, and in particular the 'conciliation' or 'pacification' achievements of George Augustus Robinson, has been widely explored in recent decades, from the Bicentennial Great Australian Art Exhibition (1988) to Steven Scheding's account of his quest to locate the lost super-sized version of The National Picture (2002) to last year's exhibition of the same title, co-curated by First Nations and settler art historians Greg Lehman and Tim Bonyhady. These projects have tended to focus on the narrative and political dimensions of the story, rather than attending to the pictorial, an understanding

omission given Duterrau's somewhat coarse manner of painting. This paper, by contrast, focuses very much on material and stylistic matters. It comprises a small essay in iconology, proposing that the forward-leaning figure which appears in both *Native taking a kangaroo* (1837) and *The Conciliation* (1840) derives from classical sculpture, specifically the figure of Achilles in the so-called Phygalean Frieze, originally from the temple of Apollo Epikourios at Bassae, but since 1815 held by the British Museum.

**Alisa Bunbury, Ian Potter Museum, University of Melbourne  
Re-examining Richard Browne, early Sydney portraitist**

Irish-born Richard Browne (1776-1824) is one of a number of convicts with some artistic skill who was put to work during his years in the Newcastle penal settlement, north of Sydney. Upon his release in 1817 he established a business in Sydney producing portraits of Aboriginal people and some Australian fauna in stock sets sold to the local and visiting market. These were regarded at the time as accurate portraits, but were denigrated during the twentieth century as grotesque caricatures. Opinion now is more generous towards his artistic intentions, and his portraits of individuals of the Hunter River region, such as Burigon, Biribahn and Wambela, are valued by Awabakal and Worimi people. Painted between 1817 and around 1821, Browne's watercolours are a rare moment of Indigenous portraiture between the First Fleet images made in the first decade of colonisation and produced by official artists on the Flinders and Baudin voyages (1800-03); and later portraits by professional artists including Augustus Earle and Charles Rodius, who painted, drew and published lithographs of known identities such as Bungaree in the 1830s. This paper will examine Browne's sitters, output, intentions and reception. In the light of works by Browne sold in Paris in 2017, the paper will also look at the collection of Browne's art by members of the French expedition led by Louis de Freycinet in the *Uranie*, which visited Sydney in 1819, and explore its subsequent use in Paris.

**Virginia Ruth Pullin, independent researcher**

**'Fertile as well as fraught': von Guérard's encounters with Indigenous people in Victoria**

Like his contemporaries in the German community of 1850s Melbourne, Eugene von Guérard's attitudes to all aspects of the physical world, including race and culture, were profoundly shaped by the ideas of the great German natural scientist, traveller and writer Alexander von Humboldt. From his first encounters with Wadawurrung people in 1854, von Guérard's interest in and respect for the Indigenous people he met on his extensive travels throughout south eastern Australia, as recorded in his paintings and drawings, distinguished him from his British contemporaries. His understanding of the culture, traditions and languages of clans in south western and eastern Victoria was extended through his friendships with James Dawson and Alfred Howitt. On successive visits to James Dawson's property, Kangatong, he and Gunditjmara man and fellow artist, known today as Johnny Kangatong, produced portraits of each other; von Guérard also collected examples of his colleague's paintings. Von Guérard's portrayal of Indigenous subjects, however, remains problematic. Nicholas Thomas has observed that von Guérard's *Bushy Park* presents a seemingly objective account of the anomalous situation of a Gunaikurnai family as both on their land but dispossessed of it. In 1854 von Guérard recorded the active agency of the Wadawurrung people as traders in Aborigines met on the road to the diggings. By contrast other works are either overtly theatrical inventions, such as his *Natives Chasing Game* 1854 or landscapes in which Indigenous figures serve only as signifiers of wilderness. This paper will investigate von Guérard's interactions with Indigenous people, the apparent contradictions evident in his visual responses to them, and the fraught arena of his activities as a collector of Aboriginal artefacts. It will interrogate his commitment to Humboldtian principles and the extent of his implication in the colonial project through his engagement with settler culture.

**THURSDAY 5 DECEMBER 2019 | 11.00am | parallel sessions  
Room 260-092 OGGB 3 (Thursday | 11.00am)**

**Encounters with and within the Anthropocene: Speculating on Particular-Planetary Aesthetics 1**

**Session Convenors: Louise Boscacci, University of Wollongong & the National Art School, Perdita Phillips, independent researcher and Sally Ann McIntyre, independent researcher**

Listen. A Southern Boobook Owl is calling in the fresh dark. It is 6:58 pm, 9 June 2019. She is heard but not seen. She reminds us that the work of art in the Anthropocene continues to be interrogated by contemporary artists, writers, theorists and historians. In this age of extinction and climate crisis, many are working to expand alternative critical frameworks and modes in which the human is more-than-human and the social is an ecosocial domain. How are artist-researchers in Australia and Aotearoa New Zealand responding to the push and pull—the effects, affects and implications—of the Anthropocene-in-the-making? This follow-on panel explores the bodily encounter as a vital waymaker of contemporary art praxis and action. We situate this in a developing 'field' of particular-planetary aesthetics that emerges from feminist ecosocial thinking and pivots towards local and affect-engaged practices. We delve into diverse contemporary practices that trace and make planetary connections and ecologies of relations in multispecies naturecultures: connections and intersections that can be unknown, unpredictable or provocative; speculations, narratives or poetic reveals. Papers by the convenors will detail encounters with colonial-era ornithological collections, shadow ecologies of zinc mined in northern Australia Country, and seepages and flows of water through granite and

swamplands. Respondent papers and presentations on art practices, collaborations, alliances, and speculations seek to take the pulse of what is happening now in the capricious spaces of attunement to the Anthropocene-in-the-making.

**Presenters:**

**Janine Randerson, Auckland University of Technology**

**Serpents, Spiders, Tsunami Boulders and Salvaged Metal: the more-than-human in the work of Len Lye, Tomás Saraceno, Motoyuki Shitamichi and Lee Bul**

In the age of the sixth mass extinction, an intensifying concern for the more-than-human orientates many contemporary artworks. A planetary sensibility can also be found in Len Lye's unrealised propositions for temples in the twentieth century forged in his maquettes, drawings and writings. The kinetic, ambulatory *Universe Walk* and the writhing steel assemblage of serpents in *Sun, Land and Sea* are planetary in scope yet particular in scale, and regional in reference. Lye's fusions of electrical engineering and programming with the energies of weather and water stem, in part, from a remembered coastline in Aotearoa. His feeling for cosmological movement as bodily resonance is situated as a precursor to several new artworks at the 58th Venice Art Biennale in 2019. The microcosms crafted by spiders in Tomás Saraceno's Berlin studio, Motoyuki Shitamichi's stranded Tsunami boulders in the Japanese pavilion *Cosmo-Eggs*, and Lee Bul's tower *Aubade V* offer encounters with arachnids, geologies and edifices. For Saraceno, the spiders became his 'assistants' in building a web for a 'nonhuman pavilion', while Bul melts down and recasts a tower from the steel, literally salvaged from destroyed guard posts in the demilitarised zone between North and South Korea. The energetic worlds created by these artists encourage an affective embodiment of the technical, manufactured and natural in resistance to our estrangement under late capitalism. From today's vantage, as we face environmental crisis, to tend to the planetary and particular at once is more urgent than ever.

**Christopher Houghton, University of South Australia**

**Encountering Country: Photographs of a Broader Humanity**

In 2010, the Aboriginal Ngarrindjeri community in Goolwa performed a healing ceremony to address trauma caused by South Australia's most tragic land rights battle. Supported by a family of Ngarrindjeri women spanning three generations, my response was to create an exhibition of photographs that evoked a metaphysical account of relationship between these women and their country. The project required troubling institutional notions of photography and embracing an expanded view of personhood beyond traditional Western paradigms. Donna Haraway's recent call for multispecies collaboration in a project of re-worlding aligns with what three women from the oldest living culture on the planet required of me, while using the most literal medium on the planet. The question of 'what to photograph' became a practice of 'how do I relate'. Six years on, the effect is a self-prescribed practice of slow photography - as a way of making-kin with/in human/non-human ecologies. The work draws an interdisciplinary bow across the fields of Indigenous law, quantum physics, semiotics and the work of art. The implications for Australian photography (and perhaps photography in general), is a realignment of practice that articulates conscious engagement with/in the semiotics of Place, the materiality of practice and the presence of the artist as being a wholly relational exchange. Exploring the onto-epistemological intersection between classical Australian Aboriginal thought and contemporary Western literature, this paper positions the work of art as a reconciliatory act and the idea of a decolonised national identity.

**Heather Hesterman, RMIT University, Melbourne**

**Cultivating Chlorophilia: exploring connections with nature, through co-operative and participatory art projects.**

Chlorophilia, a human's love or attraction to trees and plants, promises an alternative poetic encounter with nature that provokes the question: Can art mediated experiences influence concern and care for flora and the environment? Drawing upon art projects – including Melbourne City Council's Urban Forest project wherein people emailed individual trees – I examine how exchanges mediated by trees and plants can result in emergent states that escaped the bounds of the predictable and expected. Focussing on practice within an eco-social paradigm this paper is contextualized historically by Agnes Denes and Katie Paterson's art projects, where cultivation stands as an essential action. Furthermore, my other local- and rural-based projects in Moonee Valley, Craigieburn, Melbourne and Greater City of Shepparton, Victoria offer insights to this examination via direct observations, reflexivity and practice-based research. I argue that encouraging an engagement with nature via haptic and ocular modes of art practice may facilitate a deeper engagement with and/or increased appreciation for flora. Creating circumstances within both gallery and public contexts to engage people with plants as real and imaginary propositions, offers local community of all ages a mediated pathway towards participation and conversation. Optimistically these encounters may assist in establishing connections, creating multi-species relationships, either short or long-termed.

**THURSDAY 5 DECEMBER 2019 | 11.00am | parallel sessions**  
**Room 260-051 OGGB 5 (Thursday | 11.00am)**

**Looking for women and girls inside the institutions of art history 1**  
**Session Convenor: Ashley Remer, Girl Museum**

Rooted in patriarchal traditions, academia (art history) and colonialism and its institutions, including the museum, maintain principles of white supremacy, misogyny, and violence towards women and girls. How colonial museum collections were built and who built them reinforce the dislocation and negation of non-white male heteronormative voices. Alongside the necessary project of decolonising our institutions and -ologies in terms of race, we must also address issues of gender, sexuality and violence, as they are all bound together. How does the perpetual memorializing and retelling of first encounters inherently privilege the white male and create a mythology that reinforces patriarchal norms? Where are the women and girls' voices in the stories and images that record/recall/revive colonial contact? This triple session will discuss representations of imperial encounter in Australasia from the female perspective, privileging her stories and giving voice to marginalized women and girls of all colours.

**Presenters:**

**Angela Goddard, Griffith University**

**Reception, collection and reproduction post 'The Field'**

Wendy Paramor (1938-1975) and Normana Wight (b.1936) were two of many women artists working through various modes of abstraction and Minimalism in Australia in the second half of the 1960s. In the first instance this paper reflects on Paramor's and Wight's inclusions in 'The Field' exhibition at the National Gallery of Victoria in 1968, and the institutional reception and collecting of their works from this period. Situating them in relation to a number of their female contemporaries – Janet Dawson (b.1935), Lesley Dumbrell (b. 1941), Virginia Coventry (b.1942), Margaret Worth (b.1944) – and drawing on publicly available data I show that these two significant artists have remained underrepresented in major state collections in Australia, before discussing the current day obstacles that exist in redressing this issue: little work by either artist is now available. After her early death in 1975, most of Paramor's oeuvre was gifted to the Casula Powerhouse, and Wight destroyed many unsold major works due to a lack of storage space. Observing an interesting recent shift in institutional thinking around the remaking of works of this period, and noting that several artists remade lost or destroyed works for the National Gallery of Victoria's 'The Field Revisited' in 2018, I then move to a consideration of a key consonance between Wight and Paramor's works: their inherent reproducibility. I argue that this quality provides a possible path forward for collections wanting to better represent these important artists.

**Tara McDowell, Monash University**

**The Base Materialism of Mothering**

'Every miscarriage is a workplace accident', insisted Silvia Federici in her 1974 manifesto, *Wages Against Housework*. Though nearly a half century has passed, the issues of domestic and reproductive labour raised by Federici and articulated by feminist artists like Maren Hassinger, Mierle Laderman Ukeles, and Martha Wilson are far from resolved. Indeed, mothering has become an especially fraught and complex act in recent years, with the expansion of non-traditional family arrangements, the rise of globalised surrogacy, new restrictions on abortion rights, forced separation of refugee families at borders, and donor-conceived and IVF children reaching adulthood. Not surprisingly, mothering has increasingly become an important subject in contemporary art, literature, and theory, from Maggie Nelson's *The Argonauts* to Sophie Lewis's *Full Surrogacy Now*. This paper appropriates Georges Bataille's concept of base materialism to argue for a materialism—rather than an idealism—of mothering, one that revels in its lowness, its baseness, its abjection, and its vulnerability—and finds potential solidarities there. The paper will closely read works by artists such as Moyra Davey in relation to broader contemporary debates about critical parenthood; feminist and queer modes of care; immaterial, precarious, and reproductive labour; and collective care as offering a more tenable approach to environmental sustainability than resource consumption.

**Karika Ashworth, Queensland University of Technology**

**#SoBrave: an exhibition of Brave Girls: Embodying the tropes of neoliberal feminine bravery in parodic performance**

The feminine bravery construct is insidious and pervasive. The expectations for feminine bravery have also changed overtime. The brave, silent woman has made way for the brave, confessing woman in the neoliberal context. With reference to the AAANZ conference theme of 'Encounters through Embodiment', this paper explores how the practice-driven nature of research enabled the use of the artist-researcher's body to act as a signifier for the lived experience of neoliberal feminine bravery. By inadvertently invoking constructions of feminine bravery in the art practice itself, the artist-researcher was able to expose what she perceived to be a flawed methodological approach in most feminist attempts to overcome the strictures of behaviour codes for women. This led the artist-researcher to step resolutely away from autobiography into "anti-autobiography", and into an embodied performance as 'Brave Girl'. 'Brave Girl' is inspired by cosplay and comic strip characters. She



embodies all the characteristics of the supposedly empowered brave woman in the contemporary context. Parodying the tropes of virtuous self-empowerment, the artist-researcher undertakes a gruelling running regime for no particular reason at all, revealing the absurdity and inherent futility of the 'universal' desire to strive for "better, more fulfilled lives."<sup>1</sup> Brave Girl's embodied performance functions as a battleground for contesting normative expectations of bravery in well-socialised women; working to reveal how neoliberal feminine bravery in art, as well as in society more broadly, is hegemonic.

## THURSDAY 5 DECEMBER | 11.00am | parallel sessions Room 260-005 Case Room 1 (Thursday | 11.00am)

### Cross-cultural Exchange at Early Modern Courts

**Session Convenor:** Andrea Bubenik (The University of Queensland)

This panel will focus on works of art as objects of cross cultural-exchange at early modern courts. Courts functioned as fertile and international sites for the exchange of art and knowledge, places where works of art could experience multiple uses in diverse cultural circumstances. The movement of ideas occurred, for example, when a painting or tapestry became central to an act of diplomacy; with the collecting and diffusion of prints; or the gifting of objects for cabinets of curiosities; as much as during the literal movements of artists and other practitioners who benefitted from courtly patronage. During the early modern period courts, and the things and people they housed, were thus central to the transmission of ideas across geographies and temporalities alike. The relevance of courts to our understanding of knowledge exchange, as much as the need for a more global and culturally diverse approach to early modern art histories, are key considerations this panel will seek to explore and contribute to.

### **Presenters:**

#### **Amanda van der Drift, the University of Queensland**

#### **Jean de Dinteville and the Turkish carpet: symbolism and security in Holbein's Ambassadors**

Hans Holbein the Younger's overtly allegorical, double portrait painting known as The Ambassadors can be considered one of the earliest extant examples of French expressions of the Ottoman Turkish Empire during the early years of the controversial, diplomatic relationship that was established between the culturally diverse powers in 1526. The work of art was commissioned by French ambassador Jean de Dinteville, Seigneur of Polisy, Bailly of Troyes, and produced in London in 1533 during the ambassador's arduous ten-month mission at the court of Henry VIII. The work depicts the patron of the painting Dinteville, and his close friend the emissary Georges de Selve, Bishop of Lavaur, the latter of whom sat for the renowned German painter when he visited Dinteville in London during a brief, covert assignment directed by the French king, Francis I. Whilst significant scholarly effort has been devoted to interpreting the complex symbolism inherent in the diverse range of pictorial elements featured in the painting, relatively scant attention has been directed toward the symbolic power of the portrayal of a Turkish carpet. As such, this paper examines the painting with a focus on the Turkish carpet as a highly valued object of cross-cultural exchange and a constitutive part of a wider symbolic program that communicates the themes of politics, diplomacy and religion relative to the somewhat tenuous position occupied by France, and as a corollary the Dinteville family, within the contemporary historical milieu.

#### **Sushma Griffin, the University of Queensland**

#### **Encountering Vernacular Landscapes across Space and Time: the Nujūm al-'Ulūm and The Lucknow Album**

The Nujūm al-'Ulūm (Stars of the Sciences), a sixteenth century illuminated manuscript from the Deccan Sultanate of Bijapur, has long been dismissed and bracketed away as a grimoire or book of spells that brings together the astrology of the medieval Islamic and Hellenistic worlds, combining this with the mystical Indic astrology of Vijayanagara. Recent research, however, attributes its authorship to none other than the Shia ruler of Bijapur himself, Ali Adil Shah (r.1558–1579). This finding promotes the idea that the Nujūm was a courtly encyclopaedia deployed by Adil Shah to cohere the Bijapuri identity of his court during a period of major political change. In order to adequately consider the transmission of ideas in this medieval manuscript, this paper draws from Jae Emerling's thesis of transmissibility to unravel the cliched expressions and discourses defining the Nujūm as cosmological oddity and to propose new temporal connections and lines of thought. Speaking to Deleuze and Guattari's proposition of artistic research as a twofold simultaneous operation of deframing and composing, this paper opens up the Nujūm to interpretation across multiple temporalities. Instead of situating the medieval manuscript within a chronological teleology of developing cultures within the Deccan, my research looks across geographies and temporalities to examine the common ground between the medieval Nujūm and a nineteenth century photographic album book, the Lucknow Album, self-published by local Shia elite, Darogha Ubbas Alli (active 1860-1880s). I argue that despite the differences in their media, and contexts of production, a vernacular consciousness penetrates the very structure of the images of both books, embedding the identity of Indian place within the sovereign figure of the Indigenous ruler.

**Robert Wellington, Australian National University**

**Mirrors of culture: polishing medals as a process of cultural translation**

To Algonquin and Iroquois speaking warriors of New France, as the French colonies in Canada and North America were once called, Louis XIV (1638-1715) was Onontio, the great mountain, a father to their people. The concept of family that the medal most frequently gifted to Amerindian warriors represents thus functions an allegory for the bond between the King of France and his subjects; a powerful ideological message for those living in French colonies far from the centre of empire. The positive reception of these medals by the Indigenous supporters of the French colonists reveals the shifting talismanic and political power that these objects could carry across surprisingly diverse cultural contexts. Functioning like the ornaments worn by Indigenous people for centuries before the arrival of European settlers, French royal medals, I argue, were endowed with new symbolic power by the First Nations people of Canada. This paper investigates the act of polishing European medals by the Amerindian warriors of Canada and North America as a process of cultural translation, and the affirmation of Indigenous identity. This paper will use the Algonquin language of otherworldly materials for an experimental analysis that disrupts linguistic equivalencies for Western objects in non-Western cultural contexts. The aim is to redefine French royal medals—quintessentially courtly things—as Indigenous cultural objects.

**THURSDAY 5 DECEMBER | 11.00am | parallel sessions  
Room 260-057 Case Room 2 (Thursday | 11.00am)**

**Portraiture and Embodiment**

**Session Convenor: Erin Griffey, the University of Auckland**

This session considers the portrait as a site of embodiment—of the subject, of the artist, of the social conventions and historical milieu in which it was created. It asks how portrait painters and photographers approached the representation of their subjects, whether through life sittings, other portraits or pure invention. It also considers the initial and ongoing encounters between the portrait and its viewers, examining the role of portraiture in soliciting visual and physical engagement from other living bodies. The interaction between portrait and viewer also allows for questions of agency and exchange to be addressed.

**Presenters:**

**Natalie Bell, the University of Auckland**

***“Most Illustrious Mother”: The Portrait of Lucrezia Tornabuoni (c. 1475) and its display in the camera terrena sul androne of the Tornabuoni palace***

*The Portrait of Lucrezia Tornabuoni* (c.1475) attributed to Domenico Ghirlandaio, is the best-known image of this important cultural, political and religious patron and vernacular poet. While Lucrezia is represented as the embodiment of female virtue, her representation as an older woman is unprecedented within Florentine portraiture. In fact, her representation required an entirely new means of display, one that relied on male precedents, rather than female. Yet scholars have not considered the significance of the portrait's display in the camera terrena sul androne (ground floor entrance chamber) of the Tornabuoni palace. I will argue that the innovations in this portrait draw on the display of Piero Pollaiuolo's *Portrait of Galeazzo Maria Sforza* (1471) in a similar room in the Medici palace. In moving beyond the standard display of female portraits, the placement of this portrait highlights how new forms of female achievement began to be celebrated in female portraiture.

**Mirren Brockies, the University of Auckland**

***Collaring national identity: Portraits and neckwear in early modern Italy***

This paper is a starting point for research on the ways in which elite female neckwear materialised complex identities during c.1450-1650. It will provide an overview of national styles of neckwear that developed during this period as prevailing styles were adopted and transformed at different European centres. These sartorial nuances within geographical and cultural spaces will be evaluated in terms of the interconnected values and ideals related to status, beauty, religion, and political alliances. Furthermore, the distinctive shapes formed from the combination of ornaments and materials, and how these layers enhanced or accentuated the body underneath, will be considered. Examples of pictorial and written accounts, as well as surviving garments, will provide the basis of this discussion.

**Laura Jovic, the University of Melbourne**

***“A capital likeness”: The role of portrait photography in the self-expression of the colonial Australian settler, 1840s-1860s***

The invention of photography in the nineteenth century enabled a wide range of people, many of who could not otherwise afford to commission a painter, to have their likenesses recorded. In Australia, this remarkable new medium was avidly taken up by colonial settlers who, from the mid-1840s onwards, utilised photographic portraits to maintain connections with family and friends, particularly those back 'home'. Separated by vast distances, the small and very portable form of the photograph provided a means by which emigrants could not only keep in touch, but also craft an embodiment of themselves and their life in the colonies. Surviving images allow nuanced insights, particularly through dress, into how the medium of photography was used to create and transmit images of self. While the

sending and receiving of photographs between colonial emigrants and family and friends in Britain is recorded in letters and surviving albums of carte-de-visite, the agency of the sitter and the emotional attachment to such images add another layer of meaning to the production of these photographic portraits. For many, these images were the only way recipients could see and recognise family and friends who were separated through the act of emigration. This paper will discuss the adoption of photography in Australia by colonial settlers and its role in maintaining trans-imperial connections. It will consider how the image embodied personal aspirations of life in Australia while contributing to a collective image of emigrant success.

**THURSDAY 5 DECEMBER | 11.00am | parallel sessions  
Room 260-055 Case Room 3 (Thursday | 11.00am)**

**Encounter/s: art and conflict**

**Session convenors: Anthea Gunn, Senior Curator of Art, Australian War Memorial and Kit Messham-Muir, Curtin University**

War and conflict creates encounters that intersect with all four of this conference's themes: Agency, Embodiment, Exchange, and Ecologies. Contemporary art responds to these complex experiences, both in the present day and the past, and often allow for perspectives outside the mainstream media to be voiced. These artists, as well as galleries, museums and curators that exhibit them, however, also encounter a series of ethical, political and social considerations raised by art in response to war. These questions are under active consideration through Art in Conflict, a three year Australian Research Council (ARC) Linkage Project with Curtin University, the Australian War Memorial and the National Trust (NSW), in collaboration with the University of Melbourne, the University of New South Wales and the University of Manchester. This session will consider the findings so far from symposia in Sydney, London and Los Angeles, and a dedicated issue of the *Australian and New Zealand Journal of Art*, ahead of an exhibition of the AWM's contemporary art commissions at the SH Ervin Gallery in Sydney at the conclusion of the project.

**Presenters:**

**Anthea Gunn, Australian War Memorial  
Art in the commemorative museum**

As Australia's national shrine, museum and archive, the Australian War Memorial includes an art collection of some 40,000 works. One of the nation's earliest federal collections, for over 100 years the Memorial has commissioned and acquired works that respond to the nation's experience of conflict. Almost always exhibited alongside artefacts and archives in a heritage building, alongside a national memorial to those killed in military service, art plays complex roles here. The Memorial's commissioning program places leading contemporary artists in a markedly different context, both for display and audiences. This paper will tease out these complexities using examples of official war art (Ben Quilty) and other acquisitions and commissions (Angela Tiatia; Alex Seton).

**Emil McAvoy, Whitecliffe College, Auckland  
Raw Matériel: Jono Rotman's Photographs of Firearms**

Jono Rotman's *Matériel* – an exhibition of large format photographs of assault weapons drawn from American private collections first shown at Gow Langsford Gallery in Auckland – confronts viewers with a direct encounter with the instruments of war. Rotman's dramatic yet apparently matter of fact portrayals of these firearms complicate dominant representations of weapons circulating in the public sphere. Some of the weapons depicted also bear the customised markings of their owners, revealing a host of ideologies and political positions. In the context of the increasing frequency of mass shootings in the United States involving automatic weapons, and the media attention paid to them – alongside instances of terrorism, including the recent Christchurch attacks and subsequent shifts in New Zealand firearms legislation – Rotman's work can also be reconsidered in a new light. Rotman is well known for his earlier portraits of Mighty Mongrel Mob gang members, also first shown at Gow Langsford, and later at City Gallery Wellington. Their initial reception garnered significant media attention, controversy and criticism. Rotman recently released *Mongrelism*, a book which documents his larger project. Rotman's recent interview with Emil McAvoy for *Contemporary Hum* revealed his intentions and reflections, accompanying further complexities and problematics which orbit the *Matériel* series and his wider practice. This paper seeks to analyse, reflect and expand on this conversation within the contexts of the Ngā Tūtaki – Encounter/s conference themes. In particular, it will examine the potential agency of Rotman's work, and its possible potential for transformative encounters with culturally, historically and politically loaded objects.

**Kit Messham-Muir, Curtin University**

**Art in Conflict: Work in Progress on the Three-Year ARC Linkage Project with the Australian War Memorial**

Art in Conflict is a three-year project that set out in 2018 to investigate conflicts and compromises arising within official schemes for commissioning contemporary war art. It also considers official schemes in relation to contemporary art that addresses conflict outside of official schemes. So far,

the Art in Conflict project has hosted three international War, Art and Visual Culture symposia, in Sydney (February 2019), London (May 2019) and Los Angeles (August 2019), and conducted interviews with over 20 artists in Australia, Europe and North America. A special War, Art and Visual Culture issue of the *Australian and New Zealand Journal of Art* is currently in progress, due for publication next year. In this presentation, Kit Messham-Muir, Lead CI of Art in Conflict, will discuss some of the key findings and ideas that have developed in the first half of this three-year project. Art in Conflict is led by Curtin University in partnership with the Australian War Memorial (AWM) and National Trust (NSW) and in collaboration with an international academic team from University of Melbourne, University of New South Wales and University of Manchester.

**THURSDAY 5 DECEMBER | 11.00am | parallel sessions  
Room 260-009 Case Room 4 (Thursday | 11.00am)**

**Encountering exhibitions of Australian and New Zealand art abroad 1**

**Session Convenors: Adjunct A/Professor Catherine De Lorenzo, MADA, Monash University A/Professor Alison Inglis, Art History, School of Culture and Communication, University of Melbourne, Honorary A/Professor Joanna Mendelssohn, Art & Design, UNSW, Professor Catherine Speck, Graduate Studies in Art History and Curatorial and Museum Studies, University of Adelaide.**

This session presents papers on exhibitions of Australian and/or New Zealand art sent to global audiences, near and far. Contributors might focus on archival evidence; stated goals and the critical reception; anticipated or unanticipated cultural exchange; or the degree to which the exhibition/s provoked cross-disciplinary input or responses - or a mixture of all these elements. In particular, we seek papers that position the research within a critical art historiography, and consider how the selected exhibition/s such as the recent Oceania exhibition challenge the pre-existing art historical paradigm in the home country or abroad?

**Presenters:**

**Marie Geissler, University of Wollongong**

**Exhibitions of Arnhem Land Bark Painting in Overseas Exhibitions 1941-1989**

This paper investigates the impact on art historiography of the reception to exhibitions of Arnhem Land bark painting sent to global audiences. It traces shifting perceptions from the 1941 exhibition *Art of Australia: 1788-1941* (Washington and Ottawa), where bark painting was seen as primitive art, through numerous exhibitions and other events over the next fifty years. These include the exhibitions *Aboriginal Bark Paintings from the Cahill and Chaseling Collections* – National Museum of Victoria (Houston, 1965), *Bark Paintings from Arnhem Land* (University of Kansas Museum of Art, 1966), *Dreamings: The Art of Aboriginal Australia* (New York, 1988) and *Magiciens de la Terre* (Paris, 1989). The endpoint for the paper will be an evaluation of Terry Smith's chapter 'Aboriginal Painting' in Bernard Smith's *Australian Painting 1878-1990* where he provides an art historical framework within official discourses of art history in which indigenous Australian art, including Arnhem Land bark painting, is evaluated as contemporary. Integrated within this discussion will be an evaluation of the coverage of the exhibitions in art magazines and art histories.

**Alison Carroll, Victorian College of the Arts**

**An analysis of twenty years touring exhibitions of Australian art in Asia**

Asialink Arts, founded in 1990, initiated a program of touring exhibitions of Australian art in Asia that became the main means for seeing Australian art, in fact, anywhere in the world, with a greater direct audience for Australian culture than any other program, or art form. The programme was supported in Australia by the Australian Government through the Australia Council, the Department of Foreign Affairs and Trade, every State or Territory arts department, philanthropic bodies and corporations, galleries, universities, and artists, and supported in Asia by partners in government, business, museums, universities and also by individual artists. Asialink published a booklet in 2010 called *Every 23 Days*, the figure based on the averaged time between openings of Asialink exhibitions in the region over 20 years. But how successful was it? What did it achieve? Was this the optimum model? Were there alternatives, and could it have been better?

**Eric Riddler, Art Gallery of New South Wales**

**'Everyone seems satisfied': taking another look at the 1965 Young Australian painters exhibition in Japan**

In April 1965 the touring exhibition *Young Australian painters* was opened in Tokyo's Keio Gallery by Kikuko, Princess Takamatsu. Curated by Art Gallery of New South Wales Director Hal Missingham for the Commonwealth of Australia, Kokusai-Bunka-Shinkokai (Society for International Cultural Relations) and The Nihon Keizai Shimbun Press, the show gathered works by forty painters, printmakers and sculptors, all under the age of forty. The focus on emerging and mid-career artists reflected the critical reactions to exhibitions of Australian art held in London in the early sixties, with the contemporary Australian work exhibited at the Whitechapel Gallery in 1961 receiving a warmer reception than the broader historical outlook shown at the Tate Gallery in 1963; a contrast which possibly also influenced the *Contemporary painting in New Zealand* exhibition shown at the

Commonwealth Institute in London in early 1965. Described at the time as the 'first official exhibition sent abroad which looks really modern', *Young Australian painters* didn't rate a mention in exhibitor Janet Dawson's biography in *The Field* catalogue only three years later. Rendered redundant by the fickle hand of fashion and largely overlooked by Australian audiences, due to its unintentionally brief final appearance at the Art Gallery of New South Wales, *Young Australian painters* was, in hindsight, a lively record of the Australian art scene at the midway point of the tumultuous sixties.

**THURSDAY 5 DECEMBER | 11.00am | parallel sessions**  
**Room 260-040B Seminar Room (Thursday | 11.00am)**

**The Exchange Encounter**

**Session convenor(s): Jen Bowmast (Ilam School of Fine Arts, University of Canterbury) and Dr Peter Burke (Victorian College of the Arts, University of Melbourne)**

In recent decades exchange and encounter have emerged as core elements of performative and participatory art practices. In this session, exchange and encounter will be examined as a key research method for the artist and as a primary art form. As a research method, the feedback a maker receives is often an immediate, unedited, raw reaction to a work. Within performance, the interaction or dialogue between an artist and a participant becomes its content and structure. Does this methodology engender a transformative experience for all involved, if only for an ephemeral moment? We ask what knowledge is revealed through the purity and potency of the direct encounter between artist and audience. Is this a symbiotic exchange, or is the power balance weighted towards the artist as worker gifting the performance? When performance is located within an academic context does it challenge and disrupt dominant knowledge systems? What is revealed, lost or gained from the encounter? This session creates a critical space to explore these ideas, calling for papers but also creative responses such as performance. We welcome researchers' enquiry around exchange and encounter relating to contemporary performance and relational art practices or methodologies. We encourage proposals from artists for performative or participatory projects.

**Presenters:**

**Mark Harvey, the University of Auckland**  
**Reapproaching the Bum Jump**

From the backdoor of your life you swept me out dear  
In the bread line of your dreams I lost my place  
At the table of your love I got the brush off  
At the Indianapolis of your heart I lost the race  
(Johnny Cash, *Flushed From The Bathroom Of Your Heart*, 1968)

In this age of mass consumerism and Milton Friedman induced market-led fetishism, art can often be seen to be subject to popular demand to the point of populism (such as Baravalle, 2018; Kompatsiaris, 2018). Notions of exchange between artists, and spectators and artists can potentially offer alternative routes around such capitalist dynamics (such as Bishop, 2011). However what can occur if the notion of exchange between spectators and an artist are approached in a transactional and evaluative one? What can occur when spectators are invited to evaluate and shape an artwork while it is in process? *Reapproaching the Bum Jump* will be a performance-lecture situated in a conference room for right or wrong (or perhaps neither in Miwon Kwon's terms, 2010), in response to the Western convention of a lecture and the promises of exchange between speakers and their audiences. Mark Harvey will engage in a form of continual bum-jumping while delivering critical propositions and at the same time attempting to gain feedback from the audience. Harvey will attempt to reflect on questions around populism, market-minded survey culture, the artist as a solo-performer (ibid.), class, culture and privilege in art and academic contexts (Bradford, 2018), and what might it mean to consider notions of collectivity as possible ways to circumvent capitalist and colonial dynamics within such contexts (Agamben, 2010; Jackson, 2019; Tuhiwai Smith, 1999). This performative provocation will be a development on previous attempts by Harvey to last the whole 20 minutes.

**Louisa Bufardeci, the University of Melbourne**  
**Tactical aesthetics - a set of attempts**

In an interview with journalist Daniel Browning on ABC Radio National's *AWAYE* program, and while addressing the issue of racism in Australia, Goenpul scholar Aileen Moreton-Robinson said, "if you see yourself as part of me and me as part of you, then, you know, we can move together." As an aesthetic language, tactical aesthetics is a concept and an approach to art making that attempts to learn from First Nation and feminist philosophies of relationality in an effort to learn different mindsets for cultural production. It is tactical in its attempt to do as Moreton-Robinson suggests, "to see myself as part of you and you as part of me," and it's tacky as a result. As well as attempting to define tactical aesthetics, this paper will address the various ways tactical aesthetics attempts to address the failure of contemporary art to not just speak to its own privilege, but to act against it. It attempts to situate tactical aesthetics in the framework of Indian cultural theorist Gayatri Chakravorty Spivak's idea of the 'double-bind' in order to find itself somewhere else, on its way to somewhere else. Tactical aesthetics attempts to be non-extractive and is inherently underwhelming. As a part of this

paper I invite participants to join me in a practical example of tactical aesthetics — an activity called tacking. Tacking is a short, shared experience of string figuring. Following the activity I welcome general discussion on tactical aesthetics, the practice of tacking, their ambitions or any other related topic.

**Jen Bowmast, independent researcher and Peter Burke, Victorian College of the Arts, the University of Melbourne**

**The Aura is Present: Alternative Research Methodologies**

Join artists Jen Bowmast and Dr Peter Burke as they investigate the metaphysical world of aura photography and reading with expert Anna Chan. The artists will seek alternative ways to gain insight into their research pathways, art practices, and methodologies through this deeply personal tool. Aura photography may be more at home at a psychic fair than an academic conference, however, in this session the new-age technology is employed to take creative research to a new and unexpected level. Reading aura photography is uniquely present in time and space, connected to the idea of authenticity, and reveals new knowledge. Dr Lesley Philips: "The human aura carries our electromagnetic signature—it indicates our present state of being, our health, our emotional state, and our core concepts and beliefs. A reading of colour auras provides a picture of spiritual and academic well-being". Live Aura Photography experience, a truly unique opportunity at The Exchange Encounter.

**THURSDAY 5 DECEMBER | 11.00am | parallel sessions  
Room 260-040C Seminar Room (Thursday | 11.00am)**

**The Fashion Edit**

**Presenter: Remie Cibis, RMIT University**

Room closed for workshop set-up.

**THURSDAY 5 DECEMBER 1.30pm | parallel sessions  
Room 260-073 OGGB 4 (Thursday | 1.30pm)**

**Interactions between Indigenous and Settler art (1800-1970) 2**

**Panel convenor: Dr. Sarah Scott (Centre for Art History and Art Theory at the Australian National University)**

**Presenters:**

**Jane Davidson-Ladd, the University of Auckland**

**Louis John Steele's early interactions with Māori**

English-born artist Louis John Steele (1842-1918) immigrated to New Zealand in 1886, where he quickly developed an interest in Māori as subjects. Modernist readings dismiss his depictions of Māori as "laborious archaeologising". Post-colonial and feminist interpretations highlight the colonial gaze in paintings such as *The Arrival of the Maoris in New Zealand*, 1898 and *Spoils to the Victors*, 1908; emphasising the culturally problematic nature of these works. New research reveals that Steele's relationship with Māori was much more nuanced than these approaches allow. Particularly in his early engagement with Māori in the late 1880s and early 1890s. Initially at least, Māori had greater agency in their interactions with Steele than has been previously considered. Steele was given considerable access by communities in the Taupō region: sketching in their villages and undertaking portrait studies from life. There was also some reciprocity in their relationships – several works still remain with the descendants of Māori sitters and the Kīngitanga (Māori King Movement) commissioned a significant work from him. This research complicates and challenges previous readings of the colonial artist-subject relationship, providing new insights into Steele's early interactions with Māori.

**Debbie Robinson, University of Melbourne**

**A New Sense of Being and Belonging: Aboriginal Appropriation and Environmental Ethics in the Landscape Paintings of Clifton Pugh**

The Australian modernist artist Clifton Pugh (1924-1990) was renowned as a dramatic painter of primal hostile environments, beset by volatile elemental forces and menaced by territorial predatory beasts. For scholars, the importance of Pugh's landscape painting lay to some degree in its perceived continuation of the Euro-Australian landscape tradition. Robert Hughes connected Pugh's 'animistic view of nature' to that of David Davies and Sydney Long. While Bernard Smith found Pugh's tonal palette and close observation of nature corresponded to paintings by Tom Roberts and Arthur Streeton. An extensive analysis of Pugh's oeuvre, however, has revealed his repeated engagement with Aboriginal art and culture throughout his career; more than two dozen paintings depict Aboriginal figure groups, but many more commonly feature appropriated motifs and techniques, as well as suggested 'Songlines' or 'Dreaming tracks' that wend their way across the landscape. The depth of Pugh's engagement with Aboriginal art, culture and people is an often overlooked and understudied aspect of his artistic career. Biographical texts have downplayed its aesthetic significance, regarding Pugh's use of Aboriginal motifs and techniques as a minor interesting aside to his wider oeuvre.

Whereas art historical studies on Aboriginalism and appropriation have excluded Pugh altogether. This paper examines the aesthetic and ideological influence of Aboriginal art and culture on Pugh's landscape and figurative compositions during the 1950s and 1960s. This new perspective on Pugh furthers understanding of the shifting cultural and ecological view of landscape in artistic consciousness during that time.

**Deborah Cain, Central Regional TAFE – Geraldton**

**On the edge of the Indian Ocean: Art & a city in regional Western Australia**

Balayi, (Wajarri, watch out), interchanged with Abrolhos, (Portuguese, open eyes) were phrases used for a 2019 cultural festival re-marking the 1619 encounter by Frederick de Houtman's ship with an archipelago on what is now referred to as the Batavia Coast. Driving along the central city streets lined with very tall pine trees, one sees a particular view of the Mid West's city of Geraldton. Past and recent histories include that of the Yamaji peoples' long relationship with the land, as exemplified in the work of Badimaya / Yamatji artist, Julie Dowling, for instance. We can also imagine the faraway views of the water, winds, and currents hydrographer, (explorer and pirate), William Dampier, charting the Indian Ocean, would have seen in 1699 when he anchored just north of here in Shark Bay, collecting plant samples as he went. In *Merry-go-round in the Sea* by Randolph Stow, or Tim Winton's writing (such as *Land's Edge*), we get alternative literary views. Prominent in Elizabeth Durack's series of vernacular depictions of the region commissioned by the Town of Geraldton in 1960 are the now ubiquitous Norfolk Island Pines. Then there is the David Jones City Status Fountain sculpture unveiled by Betty Churcher AO in 1988 to announce the town's transition to becoming a city. Using locally sourced rocks from Moonyoonooka, it is on a site in Queens Park where earlier that same year Queen Elizabeth II had visited to open the municipal complex under its new city status umbrella. As an inaugural public artwork, it marked a local government's view of art as a civic commemoration / promotional device. Particular motifs, such as water, stones, plants, tracks, and other figurative elements are incorporated into the significance of the coastline environment and shipwrecks for creating / imagining artwork that direct experiences of locality. The lines of out-of-place pine trees are like sentinel figures in this mid-west city of semi-arid and sandy windswept plains on the edge of the Indian Ocean.

## THURSDAY 5 DECEMBER 1.30pm | parallel sessions Room 260-092 OGGB 3 (Thursday | 1.30pm)

### Encounters with and within the Anthropocene: Speculating on Particular-Planetary Aesthetics 2

Session convenors: Louise Boscacci, University of Wollongong & the National Art School, Australia, Perdita Phillips, independent researcher and Sally Ann McIntyre, independent researcher

Presenters:

**Heather Galbraith and Raewyn Martyn, Massey University, Wellington**

**Rematerialising: considering dominant understandings of value and systems of production within industrial plastics and the plastic arts.**

An investigation centred on the creative practice of Te Whanganui-a-Tara based artist Raewyn Martyn, as a means to consider how systems of art production are evolving in response to increasing experiences of climate change. Extreme conditions produced by carbon emissions and processes of material extraction are escalating concerns about cycles of industry reliant on waste production, and heightened dissatisfaction with dominant models in the 'developed' world of art production, exhibition curation, collection acquisition and market-led value determinants. Parallel strands will examine systems of production within the plastics industry (with a focus on increasing prioritization of bioplastics) and within the art world, specifically Martyn's investigation and creation of biopolymer forms which comprise context, ground and 'image' within a site responsive, installation-engaged painting practice. The discussion will engage with concepts around ethics of care and collective responsibility in art production, curation and techno-science, drawing on papers by Joan C. Tronto, Max Liboiron, Stacey Alaimo, Celia Åsberg, Helena Reckitt, Lucy Lippard and others. Attention will be focused on the potentials of practices that explore evolving technologies of production in relation to material ecologies, circular economies, cultural values, and which challenge an art ecology still dominated by the exhibition and collection of objects of permanence.

**Rob Kettels, Curtin University, Western Australia**

**Abiotic Perspectives**

The post-anthropocentric shift in the humanities has provided an important reassessment of the entanglements between humans, animals and other biological entities. It has brought awareness to the complexity of symbiotic relationships and upended the human position on an anthropomorphised evolutionary tree. However, beyond the biocentric, scholars Myra Hird and Monika Bakke point to the concept of metabolic networks to consider, not only biological evolution, but the agency in inorganic nonlife. They maintain there is an interconnected exchange and flow of matter between life and nonlife across deep time, where environment and organisms inform each other. Whilst geoscientist

Robert Hazen indicates a rapid evolution and increase in the proliferation of mineral species due to biological alliances and human activities, blurring the biotic/abiotic bifurcation. My art practice considers the contemporary human relationship to the abiotic by taking on a geological perspective. I use drill chips and minerals sourced from reverse circulation (RC) geology drill rigs and geophysical drill core estimated at around 1.3 billion years old. Working like a botched geologist, I use an alternative system of knowledge by transforming them into art objects, forming a new dialogue beyond their restricted scientific and economic contexts. Embedded in the framework of Western environmental perception, nonlife such as minerals, rocks and sand have traditionally – and mistakenly – been regarded as the background to humanity. However, I present them, not as static objects, but as having a subjectivity of their own, allowing an array of meanings and agency inherent in abiotic matter.

**Maria O'Toole, Massey University, Wellington**

**Drawing Pressure: New ways of making meaning by aligning drawing practice with environmental concerns.**

My argument for this proposed paper pivots on the role our active bodies, including our senses, can play in generating new visual forms in response to environmental change. In my current project, literally swimming with whales in their wild habitat provided an opportunity to listen in and observe; walking in the shoes of another offers other perspectives; it also enables empathy. The 'intertwining' of humans and nature as theorised by Maurice Merleau Ponty in his essay 'Eye and Mind' states, "That which looks at all things can also look at itself and recognise, in what it sees, the "other side" of its power of looking." I have recontextualised his phenomenological theory around the flesh of the world to give a visual form to sound as it travels through the ocean. Sound travels further in water; it also moves as pressure. In thinking through how and why pressure became the focus of this drawing research, I recall a conversation with NIWA scientist's Dr Kim Goetz (Marine Ecologist) & Dr Giacomo Giorli (Marine Mammal Acoustician). I asked them: "How do mining, and shipping in the Cook Strait and surrounding ocean affect the communication and health of the whales?" Dr Goetz answered from a human viewpoint. She asked me to imagine I was in a busy bar or café, where I am forced to speak louder to be heard and understood. Goetz's analogy enabled me to imagine pressure from my own experiences of sound in space, both architectural and oceanic.

**THURSDAY 5 DECEMBER 1.30pm | parallel sessions  
Room 260-051 OGGB 5 (Thursday | 1.30pm)**

**Looking for women and girls inside the institutions of art history 2  
Convenor: Ashley Remer, Girl Museum**

**Presenters:**

**Bianca Beetson, Griffith University**

**Listening to Country**

Listening to country was a cross discipline arts lead research pilot project undertaken at Griffith University early this year. The aim of 'Listening to Country' was to explore the value of acoustic ecology in promoting cultural connection, maintenance and wellbeing among Aboriginal and Torres Strait Islander women in prison. Acoustic ecology is the study of the relation-ship, mediated through sound, between human beings and their environment. In early 2019, an interdisciplinary team of researchers worked with women in Brisbane Women's Correctional Centre (BWCC) to produce a 1-hour immersive audio work based on field recordings of natural environments (of country) for the purpose of stress relief and relaxation. Aboriginal and Torres Strait Islander women are overrepresented in Australian prisons. The majority are mothers, experiencing the trauma associated with separation from family, community and country. 'Listening to Country' represents an innovative and creative approach to promoting cultural maintenance and wellbeing among mothers, daughters, sisters, aunties and grandmothers in prison. The research will use principles and processes from acoustic ecology, Indigenous storywork, dadirri (deep active listening), and arts-led inquiry to explore notions of cultural connection and maintenance for the participants, and the effects of the project on their wellbeing. <https://www.listeningtocountry.com/>

**Victoria Souliman, University of Sydney**

**When an Englishman's Home is Her Castle: Clarice Zander's 1941 Exhibition**

In 1943, Mary Alice Evatt was appointed the first woman trustee of an Australia state art gallery. Prior to this point, women's voices were rarely heard in Australian artistic institutions. Not only were they marginalised as artists, women were also denied agency as cultural producers. That said, by curating exhibitions as private initiatives, some women managed to cut against the grain, counteracting to an at least limited extent the patriarchal traditions of the art world. Among them, Clarice Zander and her contribution to the Australian art scene have recently been brought back into the limelight by art historians. In 1941, Zander organised the exhibition An Englishman's Home. While it presented a historical overview of English decorative arts since the 18th century, Zander's exhibition claimed to portray the beginning of Australian History as part of the British Empire. To this extent, such female-curated exhibition allowed women to also participate in the construction of colonial narratives. Taking a closer look at Zander's curatorial choices, this paper will discuss the tropes that she, as an outsider,



had to mobilise to mount that exhibition and gain access to the cultural sphere — tropes that included such colonial histories. This paper will also show that, although the exhibition may be seen as perpetuating a white supremacist perspective on colonial encounter, it also conveyed an ambivalent retelling of early imperial encounters. At a time when discrimination against Indigenous Australians was beginning to raise community disquiet, Zander's simultaneous exclusion and inclusion of indigenous elements in her exhibition suggests the ambivalent place occupied by Indigenous people in both hers and the Australian imaginary. This paper aims to show what Zander's retelling of Australia's colonial history in her exhibition owes to her status as a female in the art world. It will demonstrate how this exhibition can be construed as an embodiment of the partial alleviation of the repression of female voices as well as an expression of contemporary anxieties about colonial encounters.

**Angelica Harris-Faull, University of South Australia**  
**Visualising the womb: embodied encounters with early modern uterine representations and contemporary womb re-visioning**

The uterus is steeped in metaphor, visual language and layered with historical traces. Reproductive organs intersect medical, technological, political, social, visual and historical discourses. Furthermore, bodies which carry, and or align with these organs often become politicised. In 2019 abortion is still connected to criminal law in South Australia, Western Australia and New South Wales. Internationally, issues of reproductive rights have been contested in North and South America. The uterus emerges as an embodied contested site, where questions of agency, experience and representation collide. One historical trace of uterine discourses can be found in the early modern period. The development of the Western mechanical printing press contributed to increased production, translation and distribution of texts and images on anatomy, midwifery, reproduction, and bodily ideals. Women's bodies in printed material were positioned in accordance with prevailing medical, philosophical and moral ideas on reproduction. This proposed paper will draw together critical analysis of print-based early modern uterus representations with specific artworks made throughout my doctoral research. Informed by ethics approved interview conversations with young women and embodied auto-ethnographic research, these artworks seek to develop more diverse and agential uterine representations. I will draw on corporeal feminist theory and academic Karen Barad's suggestion that critical engagements across and through time and locations can open new insights and modes of negotiating contemporary concerns.

**THURSDAY 5 DECEMBER | 1.30pm | parallel sessions**  
**Room 260-005 Case Room 1 (Thursday | 1.30pm)**

**Art and War: Creativity and Conflict in Early Modern Europe 1**  
**Session convenor: Lisa Mansfield, University of Adelaide**

The Italian Wars (1494-1559), also known as the Habsburg-Valois Wars, were one of the most significant and defining conflicts of early modern Europe. While the violence of the battlefield concentrated on an unremitting series of battles, skirmishes, and sieges across the Italian peninsula, the political ramifications and cultural impact of the Wars reverberated across Europe to the Ottoman Empire. This decisive conflict created the conditions for new points of contact between artists and patrons, reconfiguring hierarchies of power and performative gender identities, and igniting innovations in the theory and practice of Renaissance art.

**Presenters:**

**Lisa Mansfield, University of Adelaide**  
**Drawn from the Italian Wars: Encounters with violent men and dangerous women on and off the battlefield – Urs Graf**

Recent studies of early modern warfare describe the goldsmith, printmaker, stained-glass painter, and draughtsman, Urs Graf (c. 1485-c.1529), as a documentary artist who made eyewitness scenes that chronicled his grim encounters as a Reisläufer (Swiss foot soldier) during the Italian Wars. Stemming from a single retrospective image of the battle of Marignano (1515) executed in 1521, this repeated misperception endows Graf with an unsubstantiated political motivation as a sixteenth-century precursor of Francisco Goya and Otto Dix or war artist as opposed to an artist mercenary. Moreover, these problematic interpretations have erroneously labelled Graf's pen-and-ink drawings as paintings or prints (engravings). Confusingly, Graf's drawing of the Battlefield (Schlachtfeld) is subsequently interpreted as an objective anti-war statement with a pacifist universality of meaning and function that is equated with modern photographic reportage. In analysing Graf's prolific output of mostly satirical drawings of military life off the battlefield, this paper will not only critically re-examine the theoretical connection between violence and the Gewalt of drawing, but also explore the gestural vigour of making marks on paper as a form of affective materiality. Both Graf's Battlefield drawing and his images depicting enemy Landsknechte (German foot soldiers), brutal inter-mercenary conflicts, and quixotic scenes of gendered violence will be reinterpreted as factual fictions of horror and humour emanating from both his cultural mobility and subjective feelings and memories of mercenary service during the Italian Wars.

**Sarah A. Bendall, the University of Western Australia**

**Fashioning Loyalties: The Commissioning and Gifting of hat badges during the Valois-Habsburg Italian Wars**

This paper explores the exchange of hat badges, round gold or bronze objects that portrayed religious, allegorical or other symbolic scenes, between men and women during the Habsburg-Valois Italian Wars. Previous studies that have examined these male accessories have done so primarily within the context of Renaissance decorative arts and jewellery. However, this paper will contextualise these accessories within the context of early modern dress, and its associated gift practices. These objects were both commissioned for and gifted to several important figures during these conflicts; but, what diplomatic functions did they serve? How did they assist in the establishment of political alliances? What material properties of these badges made them well suited to forging and displaying connections during the conflict? This paper will address all these questions to argue that these dress accessories played an important role in constructing and performing notions of masculinity, but also publicly forging and solidifying political and military bonds during this conflict.

**Elizabeth Reid, the University of Western Australia**

**The Politics of Love in Renaissance Bridal Processions and Entries**

This talk examines the iconographical and ritualised expressions of love, fidelity and allegiance in Bridal Processions and Bridal Entries in Renaissance Florence. Florence experienced political and aesthetic change from the mid-fifteenth to the mid-sixteenth centuries. Amid the Italian Wars, the Republic was restructured as a Duchy (1535) which was consolidated through elite Medici marriages. Although enacted on different scales, patrician bridal processions (from brides' natal to their marital home) and ceremonial entries of foreign brides, utilised allegorical decoration and attire to communicate the participating parties' expectations for their relationship. A dominant decorative feature of the traditional procession were the cassone chests that would last as furniture in the couples' home, while bridal entries were heavily decorated in the style of a triumphant entry with ephemeral decorative arches appealing to crowds of participants. In both contexts, the iconography idealised the bond of the new-formed kinsmen, or the fidelity of a city to its political leaders and allies as readily as it reflected the intimate love of husband and wife. Bridal processions reinforced the social and political purpose of the ceremony for the observing community. This talk will suggest that despite the difference in scale and context, these two modes of bridal procession are related in important ways, not least of which is their use of allegory and communal experience to emotively propose certain dynamics for marital and political relationships.

**THURSDAY 5 DECEMBER | 1.30pm | parallel sessions  
Room 260-057 Case Room 2 (Thursday | 1.30pm)**

**Through the Looking Glass: Desire, Identity and Difference**

**Session convenor: Raymond Spiteri, Victoria University of Wellington**

To what degree is an encounter comparable to a passage through a looking glass? A mirror is a curious device, one that marks a physical and psychic threshold between self and other. Typically, it reflects what stands before it, a narcissistic screen that obscures alterity. Yet, what takes place when we cross this threshold? An interplay of similitude and difference, of fascination, anxiety, and misrecognition – reflections that placate or lacerate. Given that the mirror often acts as a metaphor for the process of picture making, this session invites papers that examine the modalities of encounter – chance, ambiguous, missed, traumatic, violent, etc. – and its effect on the mirror of representation. In what way does the notion of encounter question the dynamic of self and other, identity and difference? What are the implications of this experience on a personal, social and cultural level? How do encounter perturb the mirror of representation, either engendering fantasies of difference or rendering the traumatic force of the real?

**Presenters:**

**Sanja Pahoki, the University of Melbourne**

**Reflecting on Misrecognitions: An Encounter with Kazimir Malevich's Paintings in St Petersburg, Russia**

In this paper, I will discuss an encounter or 'moment' that I had experienced in front of a series of paintings by Kazimir Malevich in St Petersburg, Russia. What was first felt as a moment of recognition, upon further reflection and study, I came to understand as a moment of misrecognition. In this paper I look to other misrecognitions, in particular to Roland Barthes's and Walter Benjamin's own misrecognitions as they tried to articulate and define the strong connection one can feel towards another in an image.

**Melanie Cooper, University of Adelaide**

**Mythologising Indigenous Bodies in Eighteenth-Century Visual Culture**

While the fantastic creatures and episodes of classical mythology had long lost credibility for early modern audiences, familiar narratives and figures retained their presence in the cultural memory of eighteenth-century Europe. Drawing on bookplates from Joseph-François Lafitau's *Moeurs des sauvages américains* (1724) and an Album of Original Drawings by Captain James Wallis and Joseph

Lycett, ca. 1817-1818, this paper will explore some of the ways in which observed accounts of Indigenous bodies and cultural practices were interpreted and (mis)represented through a mythological lens.

**David Hansen, Australian National University**  
**Racial Soap Opera: Thomas Cleary, Yakaduna and the imagery of Aboriginality in late colonial Australia**

In one of the very few well-documented encounters between KwatKwat artist Yakaduna (Tommy McRae) and the Anglo-Celtic colonising culture, Yakaduna is recorded as having taken legal action against itinerant photographer Thomas Cleary for non-payment of a promised and expected sitting fee. The photographs at the centre of the court case were a series of tableaux-vivants in which Yakaduna and his friends the Friday family performed a series of variously tasteless burlesques of Aboriginality. This paper considers the sources and meanings of Cleary's vexing images in relation to Yakaduna's own drawings and more generally to First Nations and settler perceptions and misperceptions of history, culture and co-existence, past and present.

**THURSDAY 5 DECEMBER | 1.30pm | parallel sessions**  
**Room 260-055 Case Room 3 (Thursday | 1.30pm)**

**Transforming Audience Encounters with Contemporary Art 1**

**Session convenors: Dr Chiara O'Reilly, Dr Anna Lawrenson and Dr Lee-Anne Hall, Museum and Heritage Studies, Department of Art History, University of Sydney**

Museums of contemporary art struggle to attract new audiences: it is seen as opaque, confronting and frankly terrifying by many outside of the sector. Yet, as public institutions, art museums have a responsibility to be accessible to diverse audiences. This session aims to map the terrain to date and explore innovative forms of audience engagement that break down some of the barriers that surround the reception of contemporary art. In doing so the session examines alternative exhibition spaces and formats (biennales, art fairs, outdoor exhibitions), performative processes to engage with visitors and the fostering of dialogue within and around exhibitions. Such approaches recognize the shift to the experience economy and discretionary leisure experience and consumption, alongside the agency of visitors as co-creators. This is bound up with how cultural institutions are now attempting to negotiate the creation of meaning within a transformed environment. Ultimately, we ask how are these practices influencing the reception of contemporary art in the twenty-first century?

**Presenters:**

**Scott East, University of New South Wales**  
**Rethinking Transformative Practice: a Posthuman Ethics for Visitor Studies**

Efforts to promote engagement with art are often framed in terms of its transformative impact. Indeed "transformation" finds itself in the strategic plans and mission statements of many museums. Earlier research agendas in Museum Studies sought to understand such objectives in relation to those who are subjected to the transformative role of culture (Bennett 1995). This paper seeks to connect these agendas in museum scholarship with contemporary frameworks of critical posthumanism that interrogate the nature of change itself (Barad 2007 & Braidotti 2018). Barad's concept of intra-activity has important implications for thinking about transformative practices in the museum. Applying Barad's diffractive method, we examine the use of eye-tracking technologies in art museums. Our diffractive reading of eye tracking enables us to challenge conventional understandings of transformation and to propose a posthuman ethics for visitor studies.

**Jennifer Blunden, University College London / University of Technology Sydney**  
**'Sometimes You Just Feel Like You're Drowning' Language as a Barrier to Participation in Contemporary Art**

In the struggle to attract new audiences to contemporary art, the language used to talk and write about art is often implicated as a contributing factor. Is the art itself 'opaque' and 'frankly terrifying', or is it the words that accompany it? And if so, in what way? How can we better understand the implications in meaning of choices we as art professionals make in language, and, importantly, recognise the values and beliefs that underpin and motivate those choices? Beyond the easy target of blaming 'art jargon', what makes language a barrier? How can we use language instead to support art professionals and educators in broadening access and positive participation in contemporary art? This paper explores these questions in the context of a visitor and exhibition study carried out as part of a 12-month research residency at University College London. The study brought together interviews with visitors to London's Whitechapel Gallery and an in-depth analysis of key exhibition texts to give a more holistic account of how visitors drew on those texts to make meaning. One particularly valuable finding was in revealing key differences in the way exhibition texts are perceived and used by visitors who are art 'insiders' (ie, practising artists, art professionals and/or had studied art at tertiary level) and those who are not. In doing so, the study highlights a series of tensions around creating experiences that are inclusive of diverse audiences and developing collaborative projects with visitors as co-creators, and suggests strategies for overcoming them.

Lee-Anne Hall and Chiara O'Reilly, the University of Sydney

**Palais de Tokyo: Cultural meditation**

The Palais de Tokyo opened in 2002 and is now Europe's largest centre for contemporary artistic creation. It has no permanent collection and is open from noon to midnight six days a week; it is not a traditional Art Gallery. Indeed, it refers to itself as 'an anti-museum'. This irreverent attitude towards traditional institutions feeds into the innovative ways that it positions visitors as partners in a conversation that may or may not involve contemporary art. This paper will examine the work of the Palais de Tokyo in extending traditional ideas of audience engagement. It will unpack how they are seeking to create a polyvocal space within the gallery in which the experience of contemporary art is positioned within the social structure of a conversation that takes place between visitors and cultural mediators.

**THURSDAY 5 DECEMBER | 1.30pm | parallel sessions  
Room 260-009 Case Room 4 (Thursday | 1.30pm)**

**Encountering exhibitions of Australian and New Zealand art abroad 2**

**Session Convenors: Adjunct A/Professor Catherine De Lorenzo, MADA, Monash University A/Professor Alison Inglis, Art History, School of Culture and Communication, University of Melbourne, Honorary A/Professor Joanna Mendelsohn, Art & Design, UNSW, Professor Catherine Speck, Graduate Studies in Art History and Curatorial and Museum Studies, University of Adelaide**

**Presenters:**

**Alison Inglis, University of Melbourne**

**Imperial unity or colonial nationalism: two exhibitions of Australian and New Zealand art in London in 1902 and 1937**

This paper will examine the reception of Australian and New Zealand art in Britain during the first half of the twentieth century through the lens of the imperial art economy. It will focus on two exhibitions of the 'art of the British Empire' that were presented in London in conjunction with two royal coronations: that of George V in 1902, and of George VI in 1937. The first exhibition was a commercial venture by the British Colonial Art Society, while the second, titled Exhibition of paintings, drawings and sculpture by artists of the British Empire overseas, was organized by the Royal British Colonial Society of Artists, the imperial artists' association established in 1909. The paper will analyse the stated goals, exhibition design and the critical response to these displays of New Zealand and Australian art, especially in relation to evolving concepts of colonial nationalism before and after World War One. Finally, the paper will consider the extent to which these unified imperial displays can offer a challenge to established nationalist paradigms of art history in Australia today.

**Tracey Lock, Art Gallery of South Australia**

**Two ships passing in the night: Australia and Oceania exhibitions at the Royal Academy**

My paper will discuss the international sister exhibitions staged six years apart by the Royal Academy of Arts in London: *Australia* (2013) and *Oceania* (2019). From the understanding of the Pacific as a fluid arena for an evolving process of dialogue and exchange, my presentation will consider the divergent curatorial approaches and critical responses to these two separate Pacific region exhibitions. The British commentary reveals they were received like two ships passing in the night: reviews of Australia ranged from lukewarm disinterest to vitriolic, and yet for *Oceania* they were resoundingly complimentary. Accordingly, *Oceania's* indigenous works were regarded as 'only marvels of the human mind' in sharp contrast to Australia's Aboriginal art being deemed as 'tourist tat'. Was *Australia* poorly received because it boldly straddled the fraught arenas of settler and indigenous art? Were British audiences caught off guard by its inclusiveness? In contrast, the only role for Europeans in the *Oceania* exhibition was that of 'invisible pirates': 'This dazzling exhibition is full of the art the fathers of modernism ripped off'. This presentation will speculate as to whether *Oceania's* exclusion of the work of European artists working in the Pacific and beyond, was the key to its positive reception in Britain, and whether that's an authentic approach to presenting the art of our region to the world. As provocation, this presentation will imagine how the art of the Pacific world would be received in the west if these two sister exhibitions spoke to one another, embraced their complex settler heritage and made peace with the 'pirates' of Pacific modernism.

**Catherine de Lorenzo, Monash University**

**Exposition, transformation and intercultural dialogue: Australian exhibitions abroad**

One way of gauging changing perceptions of Australian art and culture at home and abroad is to look at three moments over a seventy years period when Australian art was sent to France. The majority of exhibitions shown in Paris and French regional art museums, especially since the 1980s, have addressed, or co-addressed, Aboriginal art. Leaving aside those wholly curated from within French institutions, I briefly introduce selected exhibitions sent from Australia – art in the Australian pavilion from 1937, From another continent: Australia Dream and Reality from 1983 and the Australian Aboriginal Art Commission at the Musée du quai Branly in 2006 – in order to open a discussion about the role overseas exhibitions can play in challenging preconceptions at home and abroad, and in opening up what could be called intercultural dialogue.

**THURSDAY 5 DECEMBER | 1.30pm | parallel sessions  
Room 260-040B Seminar Room (Thursday | 1.30pm)**

**Open Session: Performative Encounters**

**Session convenor: Ian Peter Weston**

Building on the assumption that every human action in public space has a performative aspect, this session seeks to explore issues of interactions with technology and object-based compositions in public settings. More and more interfaces are used in public on an everyday basis, but historically artists have created works that are change over time. Simultaneously, metaphors from performance studies find their way into research on these interfaces, addressing how interaction with technology can be understood in a performative sense. However, the term 'performativity' is rarely addressed in ways that accentuate its nuances and its analytic power. This session brings together sound and media installations, performance and process in Arte Povera and a paper presented on painting practice as an example of the performative disposition.

**Presenters:**

**Aneta Trajkoski, the University of Melbourne**

**Audio Responses and spatial unravelings in the art of Janet Cardiff and George Bures Miller**

Art installations that require "activation" by an audience are typically categorised within contemporary art as "participatory" or "interactive." The compulsion to align 1990s and 2000s installation art, in particular, within these paradigms of participation and benign interaction was largely dominated by the reception and contestation of Nicolas Bourriaud's theory of "relational aesthetics." However, this position neglected two key narratives in installation art that were circulating when Bourriaud's writings appeared in the mid-1990s: the adaptation of experimental, new media into mainstream contemporary art; and the emphasis on creating installations of spaces. Thus, instead of simply surrendering the 1990s to the horizons of participation and interaction, this paper sets out differently. It enlists what curator Harm Lux called *erlebnisraum* or "experience-space," and investigates the art of Canadian artists Janet Cardiff and George Bures Miller's distinctive method of spatial sound. From close-focused observations, a new perspective on the wider, overall period is established. This paper examines Cardiff and Miller's installations *To Touch* (1993) and *The Dark Pool* (1995) and proposes that these works signalled Cardiff and Miller's interest in reconfiguring the gallery space into a "physical and spatial environment." The interactions and exchanges between the materials, spaces, and audience are examined as the vague storylines, the sprawling arrangements, and sounding and resounding of multiple sources, enveloped the visitor in a strange and ambiguous environment. Accordingly, a curious behaviour developed as the audience negotiated these spaces.

**Elyssia Bugg, the University of Melbourne**

**Performance and Process in Giovanni Anselmo's Sculptural Works**

In the late 1960s, amidst mass political activity in Italy's north, Arte Povera artist Giovanni Anselmo created a number of object-based compositions that engage natural materials in processual exchanges of energy. This paper argues that the performance of movement, duration and processuality in these compositions might be seen to manifest a radical form of expression counterposed to systematic, hierarchical modes of capitalistic production and organisation. In this context Anselmo's relational performance strategies can be viewed as actively de-centring human being and subjectivity, in favour of a less individualistic, more ecological conception of existence that situates all entities in equally intrinsic relation to the whole. This paper ultimately then seeks to align this concept of wholeness with the notions of totality and collectivity espoused by the student and workers' movements in Italy in the 1960s. And more broadly, as an enduring example of art's capacity to express a reformulated conception of what it means to live in and engage with the world, through practice and performance.

**Ian Peter Weston, the University of Auckland**

**Scenes of Dis/encounter**

My painting practice has been centred on the notion that a painting's support can function as a formal constituent within the closed unity of each work. In not simply assuming the support as a given, there is the possibility of its continual re-invention. In painting, I make things and paint on them. I will outline how this approach was originally intended as a non-composition strategy, despite each painting being inaugurated by intense remembering. In time, the disjunction between this overwhelming desire to make explicit each memory encounter, while not permitting myself to do so, threatened the very existence of the practice. I had an unexpected radical thought: I was less interested in art, and would rather talk about those remembered things which initiate practice. This suggested a way forward and instigated my current doctoral research project. Newly aware of somatic and kinaesthetic movement practices, I have been encouraged by the possibilities of rich writing and talking translations which seemingly already intertwine throughout my practice. I will discuss a relocating of nostalgia, complete with its bittersweet antinomies, to a point of potential literally within the term, dis/encounter. This paper's propositions will be presented through a performative, even theatrical, enactment of embodied anecdotes.

**THURSDAY 5 DECEMBER | 1.30pm | parallel sessions**  
**Room 260-040C Seminar Room (Thursday | 1.30pm)**

**Workshop: The Fashion Edit**

**Presenter: Remie Cibis, RMIT University**

Activity requires approximately 20 minutes per participant, maximum of 6 participants at a time, non-participating observers warmly welcomed. The Fashion Edit workshop considers how fashion functions in terms of images and questions how wearers can contest or amend what is represented by the clothes they wear. Participants in the workshop will be invited to redact a detail, large or small, from a garment of their choosing, by applying a black patch over an unwanted area. Those who would like to edit a garment may choose to bring along a piece from home, or to select from a range of clothes provided. No specialist sewing skills or knowledge will be required. After editing their garments participants will also be asked; to compose a small swing tag describing their editorial intent, to document their piece using their phone camera and to upload the photograph to Instagram. The results of the workshop will be available to be viewed in the workshop space throughout the remainder of the conference and online via Instagram, using the hashtag #iwouldwearthisbut.

**THURSDAY 5 DECEMBER 3.30pm | parallel sessions**  
**Room 260-073 OGGB 4 (Thursday | 3.30pm)**

**Interactions between Indigenous and Settler art (1800-1970) 3**

**Session convenor: Sarah Scott (Centre for Art History and Art Theory at the Australian National University)**

**Presenters:**

**Len Bell, the University of Auckland**

**‘What can we see? Gustav Klimt and Maori Carving, and one or two other things’**

Did Maori carving inform the painting of Gustav Klimt in Vienna in the 1890s and into the early twentieth century? This paper will explore that possibility, however unlikely it might immediately appear to be. What forms and motifs do Klimt’s painting and Maori carving have in common, and how can the commonalities be explained? After all Vienna is far from New Zealand and Klimt did not visit the country. Nor was his art known in New Zealand until well into the twentieth century. How then could any connections between Maori carving and Klimt’s painting be explained? There is a T shirt which pairs a Maori kowhaiwhai pattern with a passage from Klimt’s *The Kiss* (1907-1908). Is that coupling based on false assumptions, or does it embody an insight that scholars have missed? Time allowing, the paper will extend its investigation to another leading modernist artist, Constantin Brancusi, and his sculpture. Brancusi did have a very definite New Zealand connection. The mother of his son was a New Zealander, but that biological fact would not explain the intersections of his sculpture and Maori carving. And what about Dadaist Tristan Tzara’s interest in Maori art? In short, was knowledge of Maori art among non-Anglo, early twentieth century, ‘Continental’ European modernists much more widespread than is generally known? To be discussed.

**Andrew Montana, Australia National University**

**Material encounters without agency: references to Aboriginal Australian art in Henry Moore’s textile designs**

Designed in 1943, Henry Moore’s textile *Horse’s Head and Boomerang* received a page reproduction in the specialist book *Henry Moore Textiles* (2009). Moreover, another page featured a photograph of his wife hand-stitching a curtain from the fabric in their residence Hoglands at Perry Green, Hertfordshire after the textile was printed. The book’s commentary did not admit an Australian Aboriginal influence and the shapes are described as ‘enigmatic’. Another design he created is also inspired by Australian Aboriginal art and was illustrated in *Henry Moore Textiles*. This book’s commentary is wrong about the latter design; it cannot be a sketch for the accompanying illustration of Moore’s *Sealife* printed c. 1946. It is nothing like *Sealife*. The design embodies boomerang motifs; motifs from Australian rock and stone art; rarrk (cross hatching) shield patterning; and concentric circles inspired by tribal painting. Did Moore encounter Aboriginal arts at the British Museum or through his reading of Roger Fry, and Herbert Read’s *Art and Society* (1937)? Did the work of his neighbour in England, the textile artist Michael O’Connell, who had lived in Australia and drew inspiration from Aboriginal art, popularised through Australian Arts and Crafts Societies, encourage Moore? O’Connell’s textiles were grouped with Aboriginal arts at the 1937 Paris International Exhibition, and this collection was promoted as a resource for Western textile design. Or was it the influence of Moore’s work exhibited, and published in Australia in the early 1940s amidst layouts of facsimiles of Aboriginal art during WW11? This paper examines these and other possible interactive influences on Moore’s hitherto unrecognised encounters with Aboriginal arts by art and design historians.

**Sarah Scott, Australian National University**

**Designer Byram Mansell: An insight into Indigenous/Settler relations of the 1950s and 1960s**

Byram Mansell was an Australian designer who was best known for his work inspired by Aboriginal art. These design commissions included a series of panels for the NSW railways, scarves featuring 'Aboriginal inspired designs, illustrations for Dawn magazine, paintings and a large-scale mural for the Commonwealth Bank in Taree. His work was in demand from the 1950s to the early 1970s. Since then, much of his public art work has been destroyed and he has largely disappeared without trace. This paper will argue that Mansell is not significant because of the 'greatness' of his art but because his life and work raise questions about the complex, contradictory and often fraught relationship that existed between settlers and Australian Indigenous people during the modernist period.

## **THURSDAY 5 DECEMBER 3.30pm | parallel sessions Room 260-092 OGGB 3 (Thursday | 3.30pm)**

### **Encounters with and within the Anthropocene: Speculating on Particular-Planetary Aesthetics 3**

**Session convenors: Louise Boscacci, University of Wollongong & the National Art School, Australia, Perdita Phillips, independent researcher and Sally Ann McIntyre, independent researcher**

**Presenters:**

**Kelly Lee Hickey, Victoria University, Melbourne**

**Tender Places: Walking with Moral Responsibility in/to Place**

Tender Places engages the settler body in reflexive dialogue with theory in and through place, to explore moral responsibilities of settler descended peoples in the time of ecological breakdown. The entanglement of severance and extraction with ecological and social violence poses a provocation to settler descended peoples: trouble the trans-generational privileges conferred by colonialism, and seek modes and methodologies of reparation and (re)connection that restore life giving relationships between peoples, species and places. Working with two sites in the Northern Territory of personal significance, this creative research uses Deborah Bird Rose's provocations of 'Taking Notice', sensual language and presencing the co-existence of love and violence, to mobilise the body in the act of physical translation of ideas with/in place through walking, writing and digital photography. The research acknowledges and activates trans-local relationships through the creation and sending of postcards which document, translate and disseminate field notes to and through an international network of artist peers. The postcard is presented as a queering material medium; an appropriated artefact of outsider privilege, a public/private artwork for an audience of one, a material that crosses political and geographical borders to link places and people through space and time. The presentation will locate this practice of (trans)local place-based inquiry into global ecological crisis within broader decolonising, feminist and creative inquiries into the Anthropocene. Postcards and other creative research artefacts will be shared to demonstrate the methodology in action, and the decolonising potential of reflexive and embodied engagement with place on settler identity.

**Nicola Dickson, independent researcher**

**Present pasts**

It started as a whisper; soft, nearly inaudible. With ever increasing human activity the Anthropocene now roars, its implications expanding and uncertain. Within this cacophony traces of past ecologies persist and point to alternate modes of relating. This paper presents my retelling of a past when the concept of the natural sciences was evolving enabling a reimagining of humankind's place in the world. It is salient to consider such a time of flux in our current period of change. I will discuss a recent body of work where I created and installed a series of objects made from porcelain, feathers, textiles and eggs in response to the encyclopaedia garden and menagerie assembled by the Empress Josephine at the Chateaux Malmaison in the early nineteenth century. The focus of this bizarre collection of living beings either gifted for political expediency, seized as war booty or collected in the name of science during the Baudin voyage to Australia, was arguably Josephine herself. All were displayed as manifestations of the glory of the newly formed French Republic. Inspired by the strong sense of stories embedded in place I experienced during fieldwork undertaken in south east Tasmania and Malmaison on the outskirts of Paris, the installation places the body of Josephine centrally within an evocation some of her collected creatures. The work presents a past, offering an exchange with the viewer to appraise and construct relationships between economic and political power and the natural world within which the human is situated.

**Leighton Upson, independent researcher**

**Encounters with the forest and art: Multiple modes of connecting to a specific plant place**

To ensure a healthier future ecological civilisation, we must form a closer attachment to our local forest places. In the context of the contemporary ecological crisis, the salvation of humankind is offered through embracing a far greater human-plant-connectivity. This will be exemplified in a personal artistic commitment, based specifically on a 9 x 4 metre plot within a lush coastal forest

jungle in Taranaki, Aotearoa/New Zealand. This model can be used for future replication at other sites. To challenge the popular, singular image of the New Zealand forest as a generalised and passive unit that is ostracised to the periphery of people, the first part of this paper aims to demonstrate how art can offer a multiplicity of ways to more closely connect with the forest. Multimedia is used in order to realise connective ideas about forests and produce beneficial and diverse artistic possibilities for a critical forest plant theory and practice. This paper will demonstrate that within artistic expression, thinking in terms of self has to be challenged. Plants and biodiverse particularities should now be at the forefront of globally beneficial decision-making. Subjectivity and the modernist anthropocentric beast in art needs to be reassessed without losing the aesthetics of tactile vitality. Creative practice is used to critique certain non-anthropocentric philosophical discourses surrounding human relationships with plants. This practice will generate encounters that work towards challenging our relationships to plants. It will explore the connective potential of play, pleasurable aesthetics, emotion, thinking and symbolism.

**THURSDAY 5 DECEMBER 3.30pm | parallel sessions  
Room 260-051 OGGB 5 (Thursday | 3.30pm)**

**Looking for women and girls inside the institutions of art history 3  
Convenor: Ashley Remer, Girl Museum**

**Presenters:**

**Luise Guest, University of New South Wales**

**Nūshu and Nannū: feminist interventions in the Chinese ink tradition**

In this paper I will argue that works by Tao Aimin and Xiao Lu may be understood as subterranean feminist interventions in the ink tradition. Tao applies the Nūshu script invented by rural women as calligraphy in her installations of 'books' printed from wooden washing boards. Xiao Lu's recent performance works are rituals of immersion and endurance. Ink and water, poured over her body, become expressions of femaleness. Tao's adoption of an invented 'secret' syllabary and Xiao's endurance performances may be read as reclamations of female history that communicate hidden aspects of their own experience. Framed within Qing Dynasty anarcho-feminist He-Yin Zhen's construct of Nannū each artist is positioned as constructing gendered 'Nannū' spaces. In its cosmological Daoist origins Nannū implied a fluxing mutual reciprocity rather than a binary, yet Nannū was also the basis of female subjugation under Confucian patriarchal orthodoxies. The work of these artists expresses a paradoxical relationship to notions of gender. Deliberately restoring hidden histories and female subjectivities yet disavowing an explicitly feminist identification, Xiao Lu and Tao Aimin represent a collision between dominant discourses of the contemporary reinvention of the scholarly ink tradition and the reclamation of silenced voices past and present.

**Louise Mayhew, Queensland College of Art, Griffith University**

**Encountering the Past in the Present: Contemporary Resuscitations of Australia's Feminist Art History**

In her book, *The Archival Turn in Feminism: Outrage in Order* (2013), Kate Eichhorn takes up the question of how to characterise the encounter/s between the generations of feminisms waves. Drawing on Susan Faludi and Elizabeth Freeman, she suggests two models of thought. According to Faludi: "Feminism's heritage is repeatedly hurled onto the scrap heap" ("American Electra: Feminism's Ritual Matricide", 2010). Faludi's characterisation is one of wilful ignorance. In this scenario, younger generations cast off the lessons and cultural products of their feminist "foremothers". Freeman, however, warns against: "feeling more evolved than one's context". She argues: "the point may be to trail behind actually existing social possibilities: to be interested in the tail end of things, willing to be bathed in the fading light of whatever has been declared useless" (*Time Binds: Queer Temporalities, Queer Histories*, 2010). According to this line of thinking, lessons that have been discarded or forgotten, nevertheless retain the potential for productive afterlives. Following the resurgence of interest in feminist thought and theory, this paper proposes an investigation of how Australia's feminist art histories operate within the present: forgotten scrap heap or productive site of enquiry? Where art history typically attends to how historical practices reverberate in the present, drawing on Eichhorn, this paper asks: how do contemporary non/encounters re-enliven/-activate/-circulate and -write the past? As Eichhorn turned to the archive, this research investigates the exhibition as a location for pursuing this enquiry.

**Ashley Remer, Girl Museum**

**Check Your Privilege: Giving Girls a Voice in Art History**

Rooted in patriarchal traditions, academia (art history) and colonialism and its institutions, including the museum, maintain principles of white supremacy, misogyny, and violence towards women and girls. How colonial museum collections were built and who built them re-inforce the dislocation and negation of non-white male heteronormative voices. Alongside the necessary project of decolonising our institutions and -ologies in terms of race, we must also address issues of gender, sexuality and violence, as they are all bound together. How does the perpetual memorializing and retelling of first encounters inherently privilege the white male and create a mythology that reinforces patriarchal norms? Where are the women and girls' voices in the stories and images that record/recall/revive



colonial contact? Representations of imperial encounter in Oceania from the female perspective, privileging her stories and giving voice to marginalized women and girls of all colours, are rare. Artists who travelled with early European explorers of the Pacific documented women for ethnographic purposes, leaving most of the scenes of rape and assault to the historic imagination. Art historians, museums and galleries tend to perpetuate the suppression of female stories through collection practices and static interpretation. This paper will discuss how museums can do better through analysis of a colonial-era artwork using a #MeToo feminist approach to demonstrate both how to recognise complicity in contemporary interpretation and empower past girls' voices.

**THURSDAY 5 DECEMBER | 3.30pm | parallel sessions  
Room 260-005 Case Room 1 (Thursday | 3.30pm)**

**Art and War: Creativity and Conflict in Early Modern Europe 2**

**Session convenor:** Lisa Mansfield (University of Adelaide)

**Presenters:**

**Monica Lausch, Monash University**

**Embodiments of Empire: military encounters of the last imperial knights of Europe and aesthetic representations of their arms in courtly art**

In the history of art and conflict, analyses of battle and hunting weapons for their aesthetic significance are relatively recent fields of inquiry. It was not until the early twentieth century that art historians Bruno Thomas and Ortwin Gamber contended that weapons are artistic creations that embody the larger stylistic tendencies of a period. They proceeded to trace the stylistic changes from cloth-covered armour, to complete plate armour, developed at the end of the fourteenth century to protect the body parts and their functions. The armour of the Habsburg emperor Maximilian I, known as the Maximilian suit, became the envy of rulers including the British King Henry VIII in the first two decades of the sixteenth century. Reaching a high point during the Renaissance, it was a man's status, wealth, and taste which determined how refined his weaponry would be as his arms were an extension of his clothing that signified his social position. This is evident in aspirational portraits of distinguished men wearing imaginary suits of armour even when they had never gone into battle. Fluted armour, another sixteenth-century creation, is present in artwork by Hans Burgkmair, Albrecht Dürer and Hans Holbein the Younger in addition to creations by the Danube School artists. By the eighteenth century, armour had mostly vanished from European battlefields. This paper will also explore the significance of conquered booty for courtly art collections as evidence of the prestige which accompanied the capture of items from military skirmishes on the borders of the Habsburg Empire.

**Matthew Martin, the University of Melbourne**

**Spoils of War – Frederick the Great and the triumph of French porcelain**

The creation of the Royal Porcelain Manufactory of France in 1753 and its transference to a purpose-built factory at Sèvres in 1756 is often discussed in histories of the luxury arts in eighteenth-century France in almost teleological terms; that this was the virtually inevitable eclipse of Europe's first true porcelain manufactory, the Saxon Meissen Factory, by superior French aesthetic genius – as if the triumph of French porcelain on the European stage was only a matter of time. In fact, 1756 was an annus horribilis for both Saxony and Meissen. The outbreak of the Third Silesian War in August of 1756 saw Prussian forces under Frederick the Great launch a pre-emptive attack on Saxony. With the capitulation of the Saxon army on 16 October, and the flight of the Prince-Elector and King in Poland, Augustus III, to Warsaw, Frederick became Saxony's master. This included gaining control of the Meissen factory, a state of affairs that would endure for seven years. Frederick, a great lover of porcelain, was keen to establish a porcelain manufactory in Berlin and plundered Meissen's stocks, sought to obtain the factory's closely guarded porcelain arcanum, and enticed, or forced, skilled porcelain artists and technicians to move to his capital where they played important roles in the establishment of the Royal Berlin Factory. The devastation of Saxony and the death of Augustus in 1763 struck an almost fatal blow to Meissen. But close examination of Meissen's production in the few years before 1756 shows a factory with confident designs on the Parisian luxury market. Meissen's fall was largely due, not to French virtuosity, but to Frederician vandalism.

**THURSDAY 5 DECEMBER | 3.30pm | parallel sessions  
Room 260-057 Case Room 2 (Thursday | 3.30pm)**

**Beauty and Embodiment**

**Convenor:** Erin Griffey, the University of Auckland

This session examines the relationship between beauty and embodiment in early modern Europe. For men and women, personal appearance was carefully managed because it was seen to be an index of inner health, personal virtue and social status. While the principles of ideal beauty have been extensively discussed by literary and art historians, there has been little engagement with the actual problems and practices of beauty – the materials, the ingredients, the labour and the promised

outcomes. These two papers focus on the practice of beauty in two contexts: Renaissance Italy and Stuart England. They will draw on a rich range of archival and early printed sources as well as artworks.

**Presenters:**

**Erin Griffey, the University of Auckland**

***Fair Faces: The Practice and Portrayal of Beauty at the Stuart Court***

In early modern England, there was strong medical, political, social and cultural investment in female appearance. With the proliferation of books related to health, the face featured prominently in recipes that vowed to rebalance skin 'deformities' from freckles and pimples to sunburn and smallpox scars. Hair too was widely canvassed in recipes for hair removal and hair growth, colouring, curling and shine. The gold standard was a 'fair face', by which contemporaries meant white skin with rosy cheeks, smooth and luminous, blemish-free, and the ideal hair was brown with curls. Literary scholars have analysed how such ideals were conceptualised in literature, performed on stage and complicated in anti-cosmetic tracts. This paper considers beauty ideals through the lens of the recipes themselves. Using printed and manuscript recipe books, it will focus on the terminology and the practical experience of women – their aspirations and anxieties, their categories and sources, their choice of ingredients and preparations. This will be contextualised by analysing the portrayal of elite women at the Stuart court, considering how artists and subjects seem to have responded to the principles and practices of beauty.

**Victoria Munn, the University of Auckland**

***Ideals versus reality: Beauty ideals and their implementation in Early Modern Italy***

This paper will explore the way in which female beauty ideals were achieved, embodied, and extended by women of early modern Italy. Using Italian Books of Secrets as a key resource, I will compare the ideals lauded by early modern Italian poets and writers with the practical methods contemporary women used in their quest for beauty. Connections will be drawn between the metaphors employed in literature and the aims and terminology of cosmetic recipes. Examining the breadth of cosmetic recipes, and painted depictions of women, this paper will consider that conceptions of female beauty extended beyond the ideal women defined by writers such as Agnolo Firenzuola and Federico Luigini.

**Jenny Beatriz Quijano Martinez, the University of Melbourne**

***Spanish Art in Australia***

One of the key purposes of Australian art galleries is to introduce the general public and students of art to examples of great artworks. At the end of the nineteenth and beginning of the twentieth century, 'great artworks' were based on European traditions especially derived from the old masters. A solid collection of European masters included works by British, French, German, but also Spanish artists. Due to their immense popularity and corresponding high price tags, opportunities for purchasing artworks by Spanish masters from the Golden Age were very limited. Therefore, Australian public galleries at the turn of last century relied on copies of the great masters or purchased works by other, lesser known, Spanish representatives. This paper looks at the Spanish artworks in Australian galleries' collections, especially in Melbourne and Sydney. It analyses the Spanish artworks purchased and on display between the 1880s and 1920s. Most of the artworks purchased in Australia had a significant reputation at The Royal Academy and the French Salons. However, was the acquisition of the Spanish artworks reflecting only the influence of the British and French market or was also a product of a broader, cultural encounter between Australia and Spain?

**THURSDAY 5 DECEMBER | 3.30pm | parallel sessions  
Room 260-055 Case Room 3 (Thursday | 3.30pm)**

**Transforming Audience Encounters with Contemporary Art**

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

**Presenters:**

**Dina Jezdić**

***Can Contemporary Performance Art Assist With Decolonising Museums?***

Is it possible for contemporary performance art to assist with decolonising museums? Museums in general but especially in Europe and white settler societies, are grappling with being relevant and attempting to decolonise after a history of being major instruments of globalisation, geopolitics and imperialism in the continuum. Framed around the Tuia250 Auckland-wide commemorations (250th anniversary of Captain James Cook's arrival in Aotearoa New Zealand), Auckland Museum and Smithsonian Asian Pacific American Center will co-present *Te Whāinga: A Culture Lab on Civility* in October this year. Culture Labs are fleeting, site-specific, immersive and interactive festivals that resemble art fairs and pop-up exhibitions. They are happenings, bringing a world-class collective of local, national, and international artists, scholars, cultural practitioners and the public, together in creative and ambitious ways, where kaupapa are shared to nurture collective imagination that

prioritize equity and peer-to-peer learning. It will be held as a free and open public event at Auckland's Silo Park. This paper will describe the journey to bring about powerful perspectives on the complexities of contemporary diasporic experiences, examine colonialism, indigeneity, nationalism, politics, violence, and social performance of our own identities. Although there is large potential for performance art to activate museum spaces, as it has done for many galleries, this paper will focus on what museums can do 'beyond the walls' and their existing models. It will explore the dynamic nature of performance art and how it can provide interpretation of contested histories and historical narratives with aims to offer a medium for 'authentic' experience and audience engagement.

**Lee-Anne Hall and Rachel Arndt, the University of Sydney**  
**Engaging Regional Audiences in Contemporary Art**

Museums & Galleries of NSW operates the largest exhibition touring programme in Australia. For over 20 years they have facilitated an ambitious program of contemporary art touring to small-medium-sized cultural institutions across Australia. M&G NSW have developed this programme in recognition that regional museums and galleries are spaces where both art and ideas are championed while also being vital hubs for community, serving an essential social role. This paper will examine strategies employed by regional galleries, supported by M&G NSW, to bridge the divide between offering exciting and challenging programming while maintaining a space of welcome and meaningful engagement for audiences who might be otherwise unfamiliar with contemporary art. In doing so, this paper will utilize M&G NSW touring data from the last 10 years to reveal lessons from host institutions, focussing on how the program has sought to serve regional audiences and honour contemporary artists.

**Anna Lawrenson and Chiara O'Reilly, the University of Sydney**  
**Beyond the exhibition: festivals and family audiences**

In October the Art Gallery of NSW will launch a new family festival, designed by and for children. This inaugural event is expected to become an annual offering designed to activate the gallery and embrace families into the gallery experience. The format of this fiesta puts children at the centre of knowledge creation: the activities are designed by children and importantly involve child-led tours of the gallery space. This demonstrates a marked change in the way that Art Galleries position audiences. This paper will explore innovative forms of audience engagement focusing on the festival format as a means of reaching non-traditional audiences and the rise of the experience economy.

**THURSDAY 5 DECEMBER | 3.30pm | parallel sessions**  
**Room 260-040C Case Room 4 (Thursday | 3.30pm)**

**Stage Fright – ontologies of the photographic "setup"**  
**Convenor: Ann Shelton, Massey University**

The body as subject in staged contemporary photography in Aotearoa and Australia is present both physically and through charged absences. This panel aims to discuss trajectories of image making that engage diverse bodies, through absence or presence, through mythical, symbolic, ritualistic, figurative, or social and cultural prisms via staged photographic artworks. This session explores the potentiality and agency of recent photographic tableau imagery (with or without the physical figure) in the broadest possible sense, engaging discussions of the systemic and habitual visuality of operations therein. How can these photographic images act as agents of change, how do they function, operate and circulate, how do they surpass and undermine their historical antecedents? Papers may address, but are not limited to, the following topics in the context of photographic production in Aotearoa and Australia: nudity, gender, sexuality, feminisms, diversity, indigeneity, decolonising strategies, botanical and ecological themes, the climate emergency and the Anthropocene.

**Presenters:**

**Jordana Bragg, Monash University**

**Bedroom to Club, Public Trouble (the queer dynamics of becoming and being seen)**

The purpose of this paper is to discuss a contemporary "queer dynamics of becoming and being seen". The conversation presented here will center on social and digital media's (photographic) role in "staging the queer subject", and the public-spatial impact of these concerns. In Sara Ahmed's *Queer Phenomenology* (2006), Ahmed reveals how social relations are arranged spatially, and most importantly, that this means alternative sexual orientations and gender expressions disrupt relationality, providing new alternatives for social orientations. Looking down the lens of the iPhone camera, it can be argued, that the rapid integration of technology into society has destabilised once concrete conceptions of the public and private sphere, physical presence and absence, mind and body. Through an anecdotal and analytical response to queer history and theory Bragg will discuss how the iPhone camera and social media sharing has "reoriented our experiences", producing new (queer) possibilities for social and spatial orientation. The role of the iPhone camera and the visibility of the queer subject's proliferation together, will be discussed in relation to two specific sites, the bedroom and the "queer club". The bedroom, for the private ritualised act of dressing up (becoming) to go out, and the "queer club" as a public staging (being seen).

**Emma Crott, University of New South Wales**

**Tuberous Resonances: Fertility and Reproduction in Yvonne Todd's Tableau Photography**

Contemporary New Zealand artist Yvonne Todd's staged photographic portraits of women are laced with a psychological intrigue that is difficult to pinpoint. Drawing on the aesthetic languages of studio portraiture, advertising, high-fashion photography and pornographic centrefolds, her subjects exude an air of disinterested hyper-femininity. This paper considers Todd's recent series *Tuba* (2018), with its undertones of fertility and reproduction, in the theoretical context of eighteenth-century aesthetician Gotthold Ephraim Lessing's concept of the 'pregnant moment'. Used to describe the fecundity of history painting to stimulate the imagination of audiences, the 'pregnant moment' proves a useful framework for considering the careful balance of narrative potentiality and indeterminacy at play in tableau photography. Moreover, the awkward gender and biological implications of the term lends itself as a fruitful springboard for discussing the thematic of female reproduction and sexuality implicit in Todd's work. In the current cultural climate, where the dystopian future of Margaret Atwood's *The Handmaid's Tale* seems too close for comfort and abortion rights are under constant attack, the representation of the female body has never been so psychically and politically charged.

**Leah and Duncan King-Smith, independent researchers**

**Staging the Liminal: The Mill Binna (eye ear) Project**

Leah and Duncan King-Smith discuss a collaborative work, Mill Binna, an installation that stages the liminal agency of artefact, animation and soundscape. Mill Binna is proposed as an opportunity to perceive liminal proximities that come into our range of seeing, hearing and tactility. Emissaries of nature play with the sensations of corporeality. They are immanently "between" which describes a condition of spiritual and corporeal intersection. Leah's Indigenous perspective shifts the agency of the camera to that of a decolonising device. Nature photographs are no longer indexical of the landscape in conventional photographic terms but rather are used as cloaks to dress the skin of the shifting, dancing figures. The soundscape compositions of the installation, interwoven with song, address the embodiment of listening in a place, yet cannot be analysed in terms of presence and essence, manifesting rather in a non-ontological mode between "there is" and "there is not". The synaesthetic embrace of the installation offers an invitation to explore the "continuous path (that) leads from the real to the imaginary". The paper will be presented with reference to several audiovisual vignettes that document both the original exhibition and current work exploring these themes.

**THURSDAY 5 DECEMBER | 3.30pm | parallel sessions  
Room 260-040B Seminar Room (Thursday | 3.30pm)**

**Socially Engaged Art in Aotearoa: Polymorphous encounters of agency and exchange**

**Convenor: Tosh Ahkit, the University of Auckland**

Presenting Socially Engaged Art (SEA) in the western world as a legitimate practice outside of art institutions can create confusion and difficulties of acceptance for new publics (Helguera, 2011, Coombes, 2017.). SEA practices can often end up labelled with catchalls such as Activist Art, Community Art, Social Work, or Dialogical. There are many contributing factors for the misrepresentation of SEA practices, one of which is the need to make sense of the unknown (which therefore silos SEA within established forms), another is the inability of practitioners to articulate the concrete outcomes of any potential collaboration until the engagement has been fully negotiated. This panel session seeks to present these issues and methodological approaches for engagement from local practitioners Dieneke Jansen, Rebecca Ann Hobbs and Mark Harvey. As practitioners and academics with dynamic practices, Jansen, Hobbs and Harvey can not only speak to the ways in which SEA in Aotearoa is inherently different from our Continental counterparts, they can also guide the audience through their methodologies in a way that will further illustrate range and depth of engagement. This session will be of particular interest to those interested in the influence of ReMāorification (Cairns, 2018), which has seen the integration of tikanga Māori into everyday cultural practices and our geo-cultural position within Asia Pacific. This session will begin with an elaboration by presenters followed by an animated discussion focused on how SEA has been received outside of the art institution - and if this association with new publics has produced encounters of agency and exchange. Unlike traditional panel discussions, audience members are encouraged to participate in the exercises presented as a way of deepening a personal understanding of social engagement through contemporary art.

**Presenters:**

**Dieneke Jansen, Auckland University of Technology**

**Offering gestures of hospitality: Shall we bring our Friend the Camera?**

How can a lens be an agent of hospitality; a respectful guest and a caring host? As artist-ally-activist I have my greatest learning from time with the Tamaki Housing Group who embody Manaakitangi in every aspect of life and activism. This is where I find my guidance and where my questioning finds its purpose. How can a lens be an enabler of event/space/connection/action and can this produce sites where people can become agents in the production of themselves? How can a lens practise hospitality?

**Rebecca Hobbs, Auckland University of Technology**

**Listening as an act of empowerment: I am all ears**

What does listening truly feel like? At the moment I am trying to get my head around the practice of listening, specifically as pākehā person in Aotearoa. We pākehā ask Māori over and over again to “tell us” what Te Āo Māori looks like, what Kaupapa Māori sounds like and what Tikanga Māori feels like. Māori have been trying to tell us via multifarious strategies since 1846, but it feels like we are just unable to hear. Maybe we need to flip the script and start listening to what our pākehā structures and actions are telling us. What do we hear when we read a proclamation document from 1863? Let’s sit with it for a bit...

**Mark Harvey, the University of Auckland**

**Dissensus/Consensus building exercises, Toru hinonga / Three projects**

In Toru hinonga / Three projects Mark Harvey will discuss three of his art projects that have attempted to activate social ecologies within an Aotearoa context: Productive Bodies (2012) and Productive Promises (2013) with Letting Space collective, and Whakamāui: Recovery Positions (2019) with Artspace Aotearoa. Through each project, Harvey has intended to allow for the social, political and cultural contexts to determine the contingencies of materiality and immateriality. While these works could be framed via notions of social practice this can be seen to be problematic due to how the terrain in recent years has been associated with various critiques (Abreu, 2019; Bishop, 2011, Davis, 2019; Colouring in Culture, 2016; Carrigan, 2017), to the point of class exploitation and even ‘rescue colonialism’ by artists from culturally privileged standpoints at times. These works will be reflected on through various notions of social ecologies while preferencing influences from Maturanga Māori (Smith, 1999) such as manaakitanga (hospitality and the exchange of mana amongst other things), whakawhanaungatanga (collaboration and working towards a common solution collectively and with forms of consensus decision making). In each of these projects Harvey has attempted to provide space with locals to listen to the politics and issues present in each situation, this has led to the exploration of issues relating to neoliberalism, government department lay-offs in Whanga-nui-a-Tara/Central Wellington, social isolation in post-earthquake suburban Ōtautahi/Christchurch, and settler racism towards Cantonese communities and iwi in Tāmaki Makaurau. This presentation also asks what can it mean to attempt to navigate various cultural and political terrains for a Pākehā/Māori artist in terms of re-learning reflect on such practices through Maturanga Māori.

**THURSDAY 5 DECEMBER | 3.30pm | parallel sessions**  
**Room 260-040C Seminar Room (Thursday | 3.30pm)**

**Workshop: The Fashion Edit**

**Presenter: Remie Cibis, RMIT University**

Activity requires approx. 20 minutes per participant, maximum of 6 participants at a time, non-participating observers warmly welcomed. The Fashion Edit workshop considers how fashion functions in terms of images and questions how wearers can contest or amend what is represented by the clothes they wear. Participants in the workshop will be invited to redact a detail, large or small, from a garment of their choosing, by applying a black patch over an unwanted area. Those who would like to edit a garment may choose to bring along a piece from home, or to select from a range of clothes provided. No specialist sewing skills or knowledge will be required. After editing their garments participants will also be asked: to compose a small swing tag describing their editorial intent, to document their piece using their phone camera and to upload the photograph to Instagram. The results of the workshop will be available to be viewed in the workshop space throughout the remainder of the conference and online via Instagram, using the hashtag #iwouldwearthisbut.

**THURSDAY 5 DECEMBER | 6.00pm | KEYNOTE**  
**Room 260-098 Fisher and Paykel Lecture Theatre (Thursday | 6.00pm)**

**Maura Reilly, author of *Curatorial Activism*, New York, *Museum Trouble***

A recent spate of scandals and protests have plunged some of the world's greatest museums into a crisis not seen since the furor of the 1980s culture wars. Whereas back then, it was a group of right-wing U.S. senators attempting to defund the National Endowment for the Arts, now it's the public and artists themselves leading the charge in the form of protests, petitions and open letters. While censorship remains an issue, there are also systemic, ethical problems that museums need to address immediately if they are to maintain public confidence in their missions. These include reassessments of their board vetting procedures to avoid reputational controversies and charges of "dirty money," reevaluations of institutional obligations associated with naming opportunities (e.g. the Sacklers), and more thorough reviews of corporate sponsors vis-à-vis a museum's mission. Museums also need action plans to address the legacy of colonial theft and Nazi looting. Non-profit institutions must look closely at recent analyses of staffing demographics and salary differentials, and make the necessary changes to address those disparities. Finally, museums need more thoughtful plans for addressing racial and gender diversity in acquisition policies, permanent collection displays and exhibition schedules. The public is demanding change and, as public charities, museums should feel obligated to address these widespread concerns. The question is, will they? This lecture will offer an overview of these pressing issues, and use a few recent events at US and UK institutions as case studies.

**FRIDAY 6 DECEMBER 2019 | 9.00am|KEYNOTE**  
**Room 260-098 Fisher & Paykel Lecture Theatre (Friday | 9.00am)**

**Geoffrey Batchen, Professor of Art History at Victoria University of Wellington, *Going Postal: Photography and Exchange* (read by Dr Sophia Powers)**

Exchange has always been a—perhaps even the—primary motivation for the taking of personal photographs. This paper will offer a history of the real-photo postcard, millions of which were sent and received during the first two decades of the twentieth century. The real-photo postcard has its own distinctive attributes as an image form, but it has also had a significant impact on avant-garde photographic practice, thereby engineering a formative exchange between the vernacular and artistic worlds. A study of that exchange may well provide a critical insight into those worlds, and especially into their respective political economies.

**FRIDAY 6 DECEMBER 2019 | 10.00am|ROUNDTABLE**  
**Room 260-098 Fisher & Paykel Lecture Theatre (Friday | 10.00am)**

**Fitting in and standing out**

**Roundtable moderator: Maura Reilly, New York-based writer and curator**

Fitting in and standing out: perspectives on autonomy, agency and exchange in the exposure economies of contemporary art considers how artists negotiate the tensions between independence and controlled dependence inherent to institutional frameworks that profit from the display of art but rarely (if ever) invest in its means of production. From representation at a commercial gallery to employment at a university, how are artists' activities named, represented and commodified in this exchange? How is autonomy affirmed, and is it important? Are artists embedded, or do they embody the institution?

**Presenters:**

**Jacqueline Millner, La Trobe University**

**Caring for audience: how do contemporary art exhibitions embed feminist principles of embodied agency?**

By looking at recent case studies, including in conventional and alternative spaces, this paper considers strategies that might render the encounter between art and audience an experience of care.

**Jane Polkinghorne and Sarah Newall, artists**

**What you get when you give it away**

Learning about transactional relationships, exchange rates, networks and uncommercial imperatives while setting up and running a free artist-run project space.

**Elvis Richardson, artist**

**Invited, uninvited**

Game plans and approaches to negotiating institutional borders, recognition, power, history and influence as an artist. This paper considers why *CoUNTess: women count in the art-world* is an artwork and what it taught me about agency and my art practice today.

**FRIDAY 6 DECEMBER 2019 | 11.00am|parallel sessions**  
**Room 260-073 OGGB 4 (Friday | 11.00am)**

**Queer Encounters 1**

**Convenor:** Greg Minissale, the University of Auckland

LGBTIQ+ individuals experience a continuum of brutal and subtle forms of oppression across cultures and historic periods. How have artists dealt with the different ways this oppression is encountered, such as stigmatisation and othering, exclusion and marginalisation, hate speech and overt forms of violence? In encountering each other and retelling stories LGBTIQ+ artists also find common experiences of oppression, and strategies to resist it. Artistic strategies have included culture jamming, appropriation, reversal, recoding from within, camouflage, schizoid splitting and re-assembly, withdrawal and obfuscation, abjection, transgression, parody, camp, queer duration, spatial displacement, abstraction, indexical materialism and direct action. How have these techniques migrated across artistic and cultural practices? How are embodiment, materiality, duration, spatial organisation and performance able to suggest the particular phenomenal aspects of this oppression and resistance? What happens when culturally specific and yet interculturally common forms of oppression encounter each other? The panel invites papers analysing artistic practices specialising in any historic period, medium or cultural perspective using any theoretical approach: queer,

postcolonial, poststructuralist, new materialist, posthuman, phenomenological, schizoanalytical or anthropological.

**Presenters:**

**Anisha Verghese, the University of Auckland**  
***Subverting Heteronormativity through Irony***

While homosexuality was decriminalised in Britain in the 1960s, a colonial law drafted in 1861 in British-ruled India continued to discriminate against sexual minorities. Part of Section 377 of the Indian Penal Code which considered gay sex illegal, was finally deemed unconstitutional by the Indian Supreme Court just last year. This homophobic and transphobic law has often been used to harass transgender communities and strip them of their rights, in particular, the Hijra community. Irony has been broadly defined as an incongruity between expectation and outcome. As Linda Hutcheon describes it, irony is 'a form of controlled ambiguity'. These qualities of ambiguity and inconsistency find a conceptual parallel in gendered identities that do not fit standard expectations. Perhaps this is one of the reasons that artists seem to frequently employ irony as one of many aesthetic strategies to resist or subvert normative gender fundamentalism. Using examples from contemporary art I explore polyvocal ambiguities where both overt and covert messages are synchronously presented. This paper explores the subversive potential of the artistic mechanisms of irony and their resistance to heteronormative univocalism.

**Sophia Powers, the University of Auckland**  
***The Serial Intimacy of Oh Inhwan***

2003: Seoul, South Korea. Inside a gallery the artist Oh Inhwan constructed a Laundromat with posted entry restrictions for "adult Korean males" only. The single condition for access was that once someone entered the space, they would remove any item(s) of clothing they wished and allow the artist to wash, dry, iron, and photograph them before they were returned. Gallery viewers could not see into the booth that served as the Laundromat, and the only evidence of what took place within were the photographs of the freshly washed clothes. Through a historically informed close reading of three works, my paper argues that the powerful affect of both physical and emotional intimacy enacted by the contemporary art practice of Oh Inhwan opens a space not only for individual queer subjectivity but also operates politically through the formation of an intimate public sphere in the heart of South Korea's conservative capital. Sexuality in Korea has historically been considered a private rather than public affair. Although conservative mores dominated public consciousness since the beginning of the Choson Dynasty (1392 - 1895), recorded instances of (deviant) same-sex attraction were not punished by the state but rather denounced discursively. Hence Oh's strategy of affective activism is historically precedented in contrast to the more aggressively public form that queer activism and activist art has taken in many Western contexts (such as that of New York where Oh studied as an art student). Critical discourse has yet to account adequately for such culturally particular modes of expression and engagement. Close attention to the affective aesthetics of intimacy can illuminate the political potency of Oh's oeuvre in the context of contemporary Korea.

**Judith Collard, the University of Otago**  
***Catherine Opie: Creating a Perverse Community***

Since her early work, which included two confronting self-portraits, Catherine Opie's work has consistently created and subverted the idea of community. In those early self-portraits she depicted herself as a leather dyke who does not fit into the polite and easily digested visions of homosexuality that are personified by Ellen or Will and Grace. Her works since then have continued to play with the expected genres of photography, including the landscape and the portrait. Her work is often politically charged, and this both acknowledging the influences of early modern artists like Hans Holbein and such social documentary and social observers as the photographer Lewis Hine. An interest in community and how our environment might shape this is an important theme, as is the impact a political self-awareness. I am interested in looking at how her work has also explored the idea of community and politics in her more recent work, including her representations of Tea Party rallies, pro-immigration marches, and anti-war demonstrations.

**FRIDAY 6 DECEMBER 2019 | 11.00am | parallel sessions**  
**Room 260-092 OGGB 3 (Friday | 11.00am)**

**Art and Well-being in the Age of Instant Everything 1**

**Session convenors: Toni Ross (UNSW Art & Design) and Grant Stevens (UNSW Art & Design)**

Recent decades have witnessed an ever-growing cultural and corporate obsession with well-being, focused on the bodies and minds of individuals. Ideologies of the bloated wellness and self-help industries have spread everywhere, including the arts sector. Major museums now provide therapeutic encounters via yoga and meditation classes, mindfulness workshops, and other restorative balms for stressed out First World citizens. In 2014 the National Gallery of Victoria collaborated with



philosophers Alain de Botton and John Armstrong to initiate an Art as Therapy program based on their book of the same name, which spoke of artworks healing our 'psychological frailties.' Elsewhere, Manchester Art Gallery has adopted the moniker of The Mindful Museum, and in 2018 the Frye Art Museum, Seattle staged the exhibition Group Therapy, promoted as transforming the museum into a 'free "clinic" in which visitors may engage in therapeutic processes in the experimental context afforded by art.' Critics of the wellness industry Carl Cederström and André Spicer (*The Wellness Syndrome*, 2015) cast its normative aim as forging cheerful athletes of capitalist hyper-productivity. Other commentators (Mark C. Taylor, *Speed Limits*, 2014) relate the current wellness obsession to negative impacts on human and ecological wellbeing arising from the 24/7 temporal dynamic of neo-liberal capitalism, and information overload in the digital age. The recent trend of 'slow art' in creative practice and museum programming might be viewed in these terms.

**Presenters:**

**Grant Stevens, University of New South Wales**  
**Corporate Spirituality in Timur Si-Qin's New Peace**

It is becoming increasingly common to describe emerging digital technologies as having profoundly negative impacts on our psychic and cognitive wellbeing. Terms such as acceleration, fragmentation, distraction, and overload dominate much current discourse that draws connections between emerging technologies and epidemics of loneliness, fear, distrust, stress, anxiety, and depression. Meanwhile, the natural environment, once imagined as a refuge from this kind of technologised hyperactivity, is under threat, in crisis, and on the verge of collapse. While some recent studies have advanced post humanist understandings of the interconnectedness of these changing social, technological, economic, and ecological spheres, the road to psychic and ecological rehabilitation remains unclear. This paper examines Berlin-based artist Timur Si-Qin's project New Peace amid these atmospheric conditions. Si-Qin's work suggests one avenue to recovery might lie in reimagining spirituality through the cool efficiency of corporate branding.

**Emma Crott, UNSW Art & Design**  
**New Ways of Feeling, and Ways of Feeling New: Absurdity and Sincerity at the Institute for New Feeling**

It is more than a little ironic that solutions to the anxiety inducing hyper-connectivity of capitalist culture include stress-tracking apps, digital detox programs and guided meditation videos that, at a price, promise to activate the ever-elusive state of mindfulness. As Evgeny Morozov argues, "Never before has connectivity offered us so many ways to disconnect." It is such contradictions that lie at the heart of the creative practice of the Institute for New Feeling (IfNf), a Los Angeles-based art collective (or 'creative agency') founded by Scott Andrew, Agnes Bolt and Nina Sarnelle. In an attempt to develop "new ways of feeling, and ways of feeling new," their works offer both a satirical critique and whole-hearted embrace of the commercial wellness industry and new-age spiritualism. For example, *Voice* (2013), is a ten-minute hypnosis video comprised of a random collection of stock images, inscribed with their copyright watermarks that converge in an endless stream of abstract geometric patterns reminiscent of a moving mandala. The imagery is accompanied by a droning chant that undulates in tone and tempo, resulting in an absurdly humorous yet vaguely comforting spectatorial experience. This paper will unpack the complexities of this paradox between the apparent absurdity and genuine sincerity of IfNf's practice, while exploring the cultural, economic and social impacts of the wellness phenomenon they seek to expose.

**Toni Ross, University of New South Wales**  
**Slow aesthetics and Environmental Awareness in Daniel Zimmermann's *Walden* (2018)**

Daniel Zimmermann's documentary feature film *Walden* (2018) combines two recently prominent currents of experimental film: an ecocinema focused on environmental issues and a slow cinema of unhurried temporality and minimal narrative action. Recent slow cinema is often cast as a reaction against the relentless pace of global capitalism and the hyper stimulation of contemporary media culture. *Walden* follows the transportation over land and sea of a pallet of lumber that begins life as a majestic pine tree felled in the forest of the Admont Monastery, Austria, and at the end of the film arrives at an unseen location deep in the Amazonian jungle of Brazil. The film is composed of 13 sequences filmed by a stationery tripod camera that was automated to turn slowly on a 360-degree axis. The effect created is of a prolonged tracking shot from left to right that seems to extend for the film's duration of 1 hour, 46 minutes. Slow ecocinema has been described as inviting an attentive, patient mode of observation and capacity for sustained contemplation that fosters an ecologically inclined gaze. Ecocinema scholar Scott MacDonald suggests that such films have the potential to 'redirect' habitual modes of cinema spectatorship 'in the interest of the environmental, psychic and spiritual health of modern societies.' This paper interrogates such claims alongside analysis of the aesthetic features and specific environmental attitude of Zimmermann's *Walden*.

**FRIDAY 6 DECEMBER 2019 | 11.00am|parallel sessions**  
**Room 260-051 OGGB 5 (Friday | 11.00am)**

**The Inclusive Turn: Fashion's 'Other' Bodies 1**

**Session convenor: Laini Burton: Griffith University**

The 21st century fashion industry has embraced what might otherwise be expressed as 'The Inclusive Turn'. Moving beyond the archetypal fashion model (tall, slim, white), corporal variations are now appearing on the runway and in media campaigns. Historically marginalised bodies—non-white, non-binary, transgender, older, plus-size, and differently-abled—are beginning to receive recognition, propelling the agentic capacity of fashion's 'Other' bodies to represent themselves, and be represented. With organisations like the Council of Fashion Designers of America (CFDA) now routinely running 'Diversity Reports', fashion designers are coming under increasing pressure to revise their practices for greater inclusion, translating the rhetoric of diversity into action through production. In addition to industry scrutiny, the expansion of fashion from the traditional centres toward the peripheries has increased global investment and interest in fashion, necessitating broader visions of diversity and inclusion. In this panel, extended, productive dialogues that question the barriers leading to diversity and inclusion in fashion practice, broadly defined, are encouraged. Multi-disciplinary papers exploring the possibilities, challenges and problematics of achieving this aim are therefore welcomed. Papers will address topics that include, but are not limited to:

Adaptive/accessible fashion; analyses of fashion media and/or exhibitions; body positivity; decolonising fashion; the economics of inclusivity; size-inclusive fashion; feminist/queer interpretations of diversity in fashion; idealised bodies in fashion history; historical precedents of diversity in fashion; modest fashion; and, visibility and representation.

**Presenters:**

**Jonathan C. Kaplan, University of Technology Sydney**

**Refashioning the Jewish Body: dress and acculturation in fin-de-siecle central Europe**

Fin-de-Siècle Vienna, dual capital of the vast, multi-ethnic Austro-Hungarian Empire, was home to a multitude of national and ethno-linguistic groups. As the result of a lack of defined, Austrian ethno-national identity and the burgeoning nationalist movements throughout the Empire by the end of the nineteenth century, many Austrian Jews, having identified with the dominating cultural-linguistic group—Germans—found their position in Viennese society growing ever more precarious. Caught between German nationalism, cosmopolitanism, or various forms of Jewish nationalism, Viennese Jews adopted a variety of modes to deal with the fashioning of the modern, European Jewish body, and demand a place for themselves as members of the cultural milieu of central Europe.

This paper examines the sartorial habits of members of the family of renowned Austrian-Jewish writer Stefan Zweig (1881–1942), in conjunction with the perceived norms of sartorial respectability and Jewish bodily difference in Vienna during the period. The topic probed here is the development of the modern notion of a 'Jewish' appearance. It will be examined through a comparison of photography, fashion journalism, literary accounts and ego documents that lead to a further understanding of conflicting manifestations Jewish bodily stereotypes and the reality of self-fashioning in one of Europe's capitals of modernist culture at the turn of the twentieth century.

**Alexandra Sherlock, RMIT, Melbourne**

**"Everybody haffi ask weh mi get mi Clarks" - Fashion, Consumption and Cultural Exchange**

In 2010, the Jamaican dancehall deejay Vybz Kartel made headlines in the UK with the release of his song 'Clarks'. To the surprise of most of the British public and many within the company itself the song represented the latest chapter of a history spanning over 60 years of Clarks shoes in Jamaica. The Somerset company, often thought of as 'quintessentially British' and associated in the UK with school shoes and the 'preserve of middle England' (Newman, 2012, 11), perhaps seems an unlikely brand to achieve cult status in the Caribbean. Yet despite their rural English origins, in Jamaica, Clarks Originals styles such as the Desert Boot, Desert Trek and Wallabee are considered authentically Jamaican. Using ethnographic fieldwork conducted at Clarks Headquarters in 2012 this paper investigates the ways Clarks responded to the Jamaican appropriation of these styles through collaborative projects that 'hybridised' and 'remixed' these important cultural signifiers. In doing so, it considers but moves past debates around cultural appropriation to advance an understanding of cultural exchange in fashion and consumer culture.

**Julie Macindoe, RMIT, Melbourne**

**'Just looking': Shopping for clothes with people who are blind**

Fashion is considered to be a primarily visual experience, creating sighted assumptions about how people participate in fashion. Yet, clothes are worn on a body that is fundamentally multisensory, engaging interconnected senses in our perception of things, places, and people. Drawing from ethnographic research with people with low vision and blindness into their experience of dress, this paper focuses on the shopping experience as one that crystallises fashion's ocularcentrism. Through interviews and participant observations, this paper explores how sight becomes entangled with how fashion is researched, communicated, and presented. As a sighted researcher, the distance enacted by observation dissolved as I became a guide for my research participants, navigating our bodies

through streets, shopping centres, and retail stores, evoking intimacy through touch. This intimacy continued when 'looking' for and trying on clothes, contrasting evaluation by sight with the corporeal and material knowledge gained through touch. Interactions with shop assistants revealed the social invisibility experienced by those who cannot see, represented by the gaze, gestures and language used to communicate fashion, an experience frequently replicated in online shopping. And the sensory ordering of the store design, from the fixtures, flooring, and fittings rooms to the impact of sound- and smellscape, reflect the opportunities in acknowledging multiple senses in the experience of fashion. This presentation gives voice to the stories and experiences of those people excluded by fashion's visuality, reminding us of the power and limitations when 'just looking' at clothes.

## FRIDAY 6 DECEMBER | 11.00am | parallel sessions Room 260-005 Case Room 1 (Friday | 11.00am)

### Open session: Victorian exchanges

Convenor: Lisa Chandler, University of the Sunshine Coast

#### **Lisa Chandler, University of the Sunshine Coast**

##### **The Rescue of William D'Oyly: Colonial Castaway Encounters and the Imperial Gaze**

Prominent British maritime artist John Wilson Carmichael's two paintings of The Rescue of William D'Oyly (1839 and 1841), depict a dramatic and once widely known episode in colonial Australian history. They refer to the recovery of the two boys, William D'Oyly and John Ireland, who survived the wreck of the Charles Eaton which foundered off northern Australia in 1836. The paintings convey a triumphal image of empire, envisioned through a colonial European gaze. Although they present a seemingly joyful conclusion to a narrative of loss and recovery, the broader encounters that underlie this scene reflect a more complex series of interactions between Torres Strait Islanders and Europeans in nineteenth century Australia. Events that ensued following the wreck of the Charles Eaton included violence that fed colonial fears, as well as instances of great compassion, involving the adoption and care of the two youthful castaways. This paper considers the works within the context of colonial shipwreck and castaway images and narratives, but primarily focuses on a close textual reading of the paintings – examining commonalities and slippages that occur between these visual representations and written accounts of the episode. The analysis contributes to understandings of ways in which colonial contact encounters involving castaway narratives were imagined and represented through particular 'frames' that reinforced asymmetrical power relations and influenced European and settler perceptions of Indigenous Australians.

#### **Anya Samarasinghe, the University of Auckland**

##### **Exchanges between Past and Present – Victorian Art in New Zealand Public Collections**

Engaging with Victorian and Edwardian art in New Zealand public collections can be like falling through a looking-glass and being confronted with a distorted image reflective of a bygone era, largely divorced from the values and taste of today, though not entirely unfamiliar in terms of identity and heritage. An artwork such as Edmund Blair Leighton's (1852-1922) *In Time of Peril*, 1897, in Auckland Art Gallery's collection, is emblematic of the above and invites a cultural exchange between past and present, and, Britain and New Zealand. In this paper I will argue that displaying a work like *In Time of Peril* poses an encounter between past New Zealand identity and its contemporary guise. Therefore, a translocation is necessary to draw it into contemporary understanding. This goes beyond aesthetic considerations, instead, the context in which it is displayed must signal an exchange of meaning between past and present. The question emerges of how do public art galleries in New Zealand mediate this exchange when displaying artworks that are intimately linked to a colonial past? The genesis of New Zealand's nascent public art collections is mirrored by the development of national identity. Many immigrants to New Zealand in the nineteenth and early twentieth centuries saw New Zealand as a 'Britain of the South,' with scholars like E H McCormick characterising New Zealand as the 'last, loneliest, most loyal' outpost of Britain. Does this narrative still have traction in terms of how public galleries engage with their Victorian and Edwardian art collections?

#### **Luisa Moore, Australian National University**

##### **John Austen's Ophelia: Re-reading Autonomy**

Can the visual arts offer Shakespeare criticism today new and exciting re-readings of the plays? Can traditional methods of reading artistic character portraits be enhanced or revised? As recent scholarship reflects, eighteenth, nineteenth and twentieth-century visual representations of Shakespeare's characters have garnered major critical attention; debate has largely centred around the revealing interface between the plays, contemporary theatrical practice, and past assumptions about gender, class and race. However, largely thanks to Stuart Sillars' 2006 publication *Painting Shakespeare: The Artist as Critic*, the artist's interpretation of implied visual states has made an impact on Shakespearean literary scholarship. Despite this, much of this interdisciplinary pool remains untapped: published works to date (including Sillars') are overwhelmingly encyclopaedic in nature, paving the way for future scholars to develop this approach via individual case studies.

**FRIDAY 6 DECEMBER | 11.00am | parallel sessions**  
**Room 260-057 Case Room 2 (Friday | 11.00am)**

**Haptic encounters**

**Session convenor: Dorle Pauli, Ara Institute of Canterbury**

**Presenters:**

**Dorle Pauli, Ara Institute of Canterbury**

***Interference: Representations of primates in the context of 21<sup>st</sup> century debates on ecology and environmental activism.***

*Interference* is the title of a recent exhibition of drawings by Christchurch-based artist Sandra Thomson. It focused on the current relationship between humans and primates, following her broader interest in the spectre of species extinction. Thomson's intricate, large-scale drawings continue the long history of artists engaging with humankind's closest relatives on this planet. This imagery reflects our often uneasy relationship with primates, and how they came to be signifiers of some of the most despicable or ridiculous aspects of human behaviour. Singerie (derived from the French for monkey trick) is the term most often used for a genre of art depicting primates as the main actors in parodies of human society. Other traditions enshrined their status as amusing pets or dangerous and unpredictable foes, to name just a few of the assignations given to them in Western art. In the context of their endangered status, such images make for particularly uncomfortable viewing and raise new questions regarding our continued interference in their lives. They reveal particularly complex aspects of our longstanding physical and 'symbolic' exploitation of animals, and, if Thomson's images are any indication, our inability to protect their interests. Against the background of a brief history of primates as a subject in Western art, this paper will investigate how contemporary artists are addressing their current status in the wider context of 21st century debates on ecology and environmental activism.

**Quishile Charan, Auckland University of Technology**

***She Cut Me from Ganna: Textile Making as Counter-Colonial Narratives to Female Girit (indentured labour)***

This project involves an embodied practice of healing through craft that speaks of hands, emotions, spirituality, and of women who resisted indentured labour during colonial Fiji. As a female descendent of indenture, I undertake my responsibility to build counter-narratives for my female ancestors. My project explores how textile narratives can stitch and thread together active forms of love, care and hope that function as a contemporary form of resistance to the present-day realities of existing under neo-colonialism. This project also seeks to develop textile methods that challenge the colonial occupation of knowledge that pertains to the history of women's bodily and mental experience of indentured labour in Fiji. The central methodology in my project arrests the value and significance of craft as a language, identity and hope through the intergenerational love shared between myself and the women in my life.

**Susanna Bauer, Massey University, Wellington**

***The Quarry - an Exploration of Fictional Archaeology in Art Practice***

The presentation will initially situate the research within a contemporary context of global informational flow and environmental discourses, as they affect our encounters with people, geographies and temporalities. The notion of ngā tūtaki becomes articulated as an encounter with the material traces of human engagement with the world, as the creative research project considers these material traces in their potential to channel alternative, non-linear experiences of temporality. The research proposes a Fictional Archaeology as a unique concept in this investigation, with archaeology signposting a materially-based inquiry as an alternative to traditional historiography. The research further establishes fictionality as a strategy within the art project to expand its meaning beyond specific sites or particular historical points in time. The talk will extrapolate how this is articulated through a carefully configured tension between referentiality and abstraction in the work. Thus, while the work constructs identifiable references to ruins, artefacts, inscriptions and fossilised states, these are situated in a fictional realm and resist capture by linear temporal notions of 'before' or 'after'. Throughout the talk, conceptual considerations will be contextualised by the art works made, with a particular focus on the installation titled *The Quarry*, at Toi Pōneke Gallery, Wellington in 2018. Additional aspects relevant to the conference themes become articulated in the considerations of the changing notion of materiality, ecologies as systems of relationality, and human situatedness within geological temporalities. The presentation will conclude with speculations on the affordances of spatial concepts of temporality enabled by Fictional Archaeology.

**FRIDAY 6 DECEMBER | 11.00am | parallel sessions**  
**Room 260-055 Case Room 3 (Friday | 11.00am)**

**Refugia in tropical ecologies: representing the north 1**

**Convenor: Birut Zemits, Charles Darwin University.**

Art with its makers can help describe and activate knowledge about tropical ecologies where plants and animals rely on continued weather patterns for their survival. In response to climate change threats that are becoming apparent in Northern Australia, with increased temperatures and changes in rain patterns, artists explore ways to represent the existing and changing landscape alongside the human response to the causes and effects of these changes. The experiences of climatic changes are different in the tropical savannas, wetlands and rainforests and are very apparent to the Indigenous peoples in observations of natural phenomena. An exhibition titled REFUGIA: on the edge looking back to shore- lifejackets anyone?? is presented in Darwin in August 2019 and will be an underpinning stimulus to provoke contributions to this session. Artists and art academics with an interest in this region and the way artists interpret this context are invited to discuss and contribute creative and theoretical responses. They explore how these specific environmental concerns are dealt with in this ecological zone as a social, cultural and environmental context alongside ways to build sustainability into the way that artists can address these concerns in their life and work. This panel constitutes four artists speaking about their work in two half hour sessions. The final half hour is presented by the curator of the exhibition, discussing the theme of Refugia and the work as it was considered and presented for exhibition.

**Presenters:**

**Ian Hance, Charles Darwin University, with a panel of artists**  
**Refugia- Curating a concept**

An exhibition titled REFUGIA: on the edge looking back to shore- lifejackets anyone?? Was part of the 2019 Darwin Festival which attracted thousands of visitors to the north of Australia in August, the best part of what is known as the 'dry season'. This was a transmedia exhibition including Charles Darwin University HDR students, staff and selected Alumni, who were asked to respond to Refugia as a biological state of being offering refuge in the face of modern climate change. Together they responded to a shared awareness, both on an emotional and theoretical level, of the critical aspects of present times and the complexity of the world we live in locally and globally. In a broader interpretation of refugia, the Darwin environs has been a refuge for many peoples, not in the least as a traditional land of abundance for the Larrakia Nation. Also, Darwin has had a long history as a place to escape to from social constraints, pursuing law enforcers, or failed relationships, or just a desire to escape the stresses of the bigger cities to a tropical exotic. The comparative isolation of Darwin throws up interesting aspects of refuge which were explored by the contributors to this exhibition. As a curator one had to examine each contribution of artwork as it related to the theme. This presentation will engage a discussion of the dilemmas and decisions of curating a diverse themed exhibition.

**Korin Lesh, Charles Darwin University**

**Wireless refuge with a plastic glow: Creating interactive installations that embody perspectives on contemporary life in Northern Australia**

Contemporary artists are increasingly presenting interactive artworks as sites for the activation of agency to explore and highlight the power of embodied experiences. I see interactive art as concomitant to arts continuing evolution in response to Western contemporary life. Interactive art is an embodiment of our consumer culture and ways of being in the world – whilst also a mirror to it. Interactive artworks function in a state of plurality, a transitional state, that is imagined and affecting through multiple senses, yet are presented with concrete elements. Participant experiences contribute to the realisation of such works, and to the social ecology and memory-making of the visiting audiences. My locality, in the tropical north of Australia, is a fragile refuge and my interactive art research reflects and explores issues pertaining to this context. Like the rest of the world the tropical north has been affected by urban development and rapid technological changes. My recent works ironically highlight the difficulties we face in addressing sustainability issues. They bring to light the increasing distance and societal disengagement of our day-to-day experiences from natural landscapes, ecologies and rhythms by drawing attention to the cycle of capitalist consumer fetishisms which a large part of humanity must take responsibility for, no matter how far out of central zones of production we live.

**Debbie Walter, Charles Darwin University**

**Time layers in the landscape. A contemporary memento mori**

Artworks become a visual record of time and place and the arts have always been a powerful stimulus for contemplation allowing the viewer space to reflect. There is strength in the landscape as well as fragility; a reminder of our fragile and fleeting existence. Contemplating time within one's lifespan is ageless, universal and the underlying motivation behind the practice lead research of artist Debbie Walter, driving her to create a new contemporary and compassionate memento mori.

Anthropocene research is providing more evidence of the residual impact of humans shaping the land and this macro perspective can be stratigraphically represented as a visual. Walter fuses a macro view with a micro and emotive scale, documenting her experience with the landscape and travel, exploring a sense of place embedded into mixed media paintings referred to as 'Time layers'. The work reflects a fascination with remnants and traces of people and their experiences over time. A mark is captured, a letter or memento of an individual, residual evidence of experience and relationships from that particular time and place. These modern memento mori's are represented through suggested landscapes appearing in layers as if revealing a cross section view. Physical palimpsest layers making reference to how one tries to comprehend the layers of time.

**Bronwyn Dann, Charles Darwin University**

**Challenging the Cultural Script: Developing visual narratives in the North of Australia**

Contemporary artists, seeking to question a dominant narrative and dismantle power structures take a regenerative approach to narrative, redefine cultural (mis)understandings and add nuance to the existing national chronicle. With a small, socially diverse population, the top-end of Australia's Northern Territory is a region rich in culture, history and stories. It is a place where many have taken refuge from many parts of the world. The series of creative productions for Harvesting Moonlight work towards a visual narrative of the pearling industry in the North of Australia and links it to the places beyond, from where the people came. The artist adapts historical and contemporary stories significant to the pearl shelling industry in the north of Australia to create works that abstract national tropes and add tone to a previously dominant frontier narrative. The artwork is influenced by and aims to extend on existing visual and textual representations of pearling. Selecting symbolic motifs to use as a visual language to depict or interpret this documented history necessarily raises questions about the responsibilities of artists in postcolonial Australia. Bronwyn Dann suggests that visual storytelling can not only reinforce or challenge stereotypes linked to the north but also affect cultural myths, bringing them into an abstract and interesting domain for the viewer.

**Birut Zemits, Charles Darwin University**

**Whose boat?**

Artwork can respond to the notion of the north of Australia becoming a lifeboat. Art can ask the viewer to consider how environmental refugees seek safety from rising sea levels and higher temperatures in the worst-case scenario of climate change predictions. Whose boat can save anyone from such catastrophe? This session will look at some of the current narratives of the north which look at refuge for those who come from far away. With a more optimistic view, the session suggests how Indigenous people's art and knowledge can act as a rudder to guide the social boat through stormy waters to a place of refuge. Here, questioning of ownership of the boat promotes a way to consider how to support caring for the environment as a cross-cultural exchange with some urgency.

**FRIDAY 6 DECEMBER | 11.00am | parallel sessions  
Room 260-009 Case Room 4 (Friday | 11.00am)**

**'Bonjour Monsieur Courbet': Encounters with and between artists 1**

**Convenor: Chris McAuliffe, School of Art & Design, College of Arts and Social Science, Australian National University**

The encounter depicted by Gustave Courbet in his 1854 painting *The Meeting or 'Bonjour, Monsieur Courbet'* is one framed by class, territory, patronage and identity. It can be considered as a painted schema of the conference themes: Agency (the artist's claims to cultural and social capital); Embodiment (the bodily enactment of social and professional relations); Exchange (the performance of social, commercial and aesthetic transactions); and Ecologies (territorial economies of cultural practice, provinciality and gender). Art's history is littered with such encounters; between artists and critics, curators, collectors, researchers and, of course, other artists. Fundamental practices are founded in such encounters: the researcher's interview, the curator's studio visit, the art student's induction into the field of pedagogy, artists' formation of communities of practice. Even the humble floor talk can be seen as a performative encounter fusing bodily agency, institutional framing, and socialised cultural transactions. The discourses that emerge from such practices may be personal, professional, transactional, or even mythological.

**Encounters with and between artists 1: Bonjour**

**Presenters:**

**Luke Scholes, Museum and Art Gallery of the Northern Territory**

**Unmasking the myth: The emergence of painting at Papunya**

This paper will challenge the dominant narrative of the encounter between a group of Aboriginal artists and Geoffrey Bardon at Papunya in the early 1970s. It will engage with two of the conference's major themes, agency and exchange. In a series of influential publications, Geoffrey Bardon AM (1940–2004) cast himself as the sole protagonist of an art movement that emerged at the Aboriginal settlement of Papunya in the Northern Territory, Australia. Bardon's impassioned reportage struck a

nerve with curators, journalists and well-heeled patrons, many of whom were keen to canonise his powerful story. In the absence of the voice of the artists themselves, Bardon's biblical account of his tumultuous 18 months in Papunya quickly became entrenched in Australian art folklore. For nearly 50 years Bardon's experience has informed our understanding of Western Desert painting practice and theory. Drawing upon recently discovered archival material and interviews with descendants of the founding artists, this paper will interrogate the cultural and artistic exchange between Bardon and the artists. More specifically it will explore Bardon's role as intermediary and historian.

**Sheridan Palmer, University of Melbourne**

**Nomadic encounters: Phillip Martin and the open street**

A recent cataloguing of the Sydney studios of the Irish/British taschism and collage artist Phillip Martin (1927-2014) and Irish/Australian painter Helen Marshall (1918-96) revealed some four decades of collaboration and artistic production. Marshall had lived in Melbourne between 1935 and 1950, studied under George Bell and worked at the AMB (Arthur Merric Boyd) Pottery in the late 1940s. She met Phillip Martin at the Abbey Arts Centre in North London in 1950 where numerous expatriate Australian artists were living. The couple's post-war peregrinations between Europe, India, Ireland and Australia rendered them invisible to nationalist histories, yet their encounters with major European artists and writers indicates their international significance. Among these avant-garde figures were the Scottish abstract expressionist painter Alan Davie and the outsider artist Scottie Wilson, the French art critic and poet Alain Jouffray, American writer Henry Miller, artists Karel Appel, Wilfredo Lam, Roberto Matta, Max Ernst, Andre Masson, Mark Tobey and the philanthropist collector Peggy Guggenheim. This paper will focus on Phillip Martin, who was associated with the art informel group and was included in Mitchell Tapies' *Un Art Autre*, 1952. His work celebrated the open street, graffitied walls and an itinerant universalism characteristic of many artists in the immediate post-war years. During Martin's nomadic career he exhibited at the Gallerie Dragon, Paris, Pierre Matisse Gallery in New York, Arturo Schwarz Gallery in Milan Coventry Gallery, Sydney and Tolarno Gallery, Melbourne, and is represented in major international collections such as MoMA, the Guggenheim Foundation, Venice, and the Kunstmuseum Basel.

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

**Petrus van der Velden: "The best kind of Bohemian"**

From the moment he set foot in New Zealand in 1890, the Dutch artist Petrus van der Velden (1837-1913) loomed large in the New Zealand imagination. He had an arresting appearance and brought a dose of much-needed European bohemianism to a young colony. Van der Velden's encounters with this country and its artists left an indelible mark on the art of this place. Consequently, he has been immortalised as a pivotal figure whose arrival signalled a shift in New Zealand painting. Here, rather than analysing Van der Velden's impact on painting, I explore the way he operated in the world: the encounters he nurtured to promote and market his art through the public press, supported by photography. These encounters ranged from meetings with artists and students, celebrities and politicians, studio visits by newspaper reporters and members of the public, critics of exhibitions, through to run-ins with bailiffs and appearances at court! Throughout, Van der Velden presented himself as a celebrated and distinguished 'Old World' artist, even if one plagued by legal and financial difficulties. But rather than hide his woes, he took advantage of adversity to advocate for the role of the artist. By doing so, he made a stand for artistic agency, for valuing cultural over economic capital. Ultimately, he performed the role of the bohemian artist on the public stage with great aplomb, in a manner unprecedented in New Zealand art history. He was, indeed, the 'best kind of bohemian'.

**FRIDAY 6 DECEMBER | 11.00am | parallel sessions**  
**Room 260-040B Seminar Room (Friday | 11.00am)**

**On Investigative Art 1**

**Session convenors: Bronwyn Holloway-Smith, Massey University and Mark Harvey, the University of Auckland**

Investigative Art is a newly-identified field of art that has been informed by the fields of investigative journalism, conceptual art, socially-engaged practice, and art in the public sphere. A hybridised approach, practitioners of this method apply their artistic agency to the task of holding systems of power to account. Like Alfredo Cramerotti's *Aesthetic Journalism*, Investigative Art stems from a contemporary concern with the gradual erosion of resources dedicated to investigative journalism in mainstream journalism channels, the resulting homogenization of news, the continuing trend toward media conglomeration, and the 'truth' presented by these channels. However, while *Aesthetic Journalism* is limited to traditional press media formats, Investigative Art practice has the flexibility of being rendered in a wider array of media including painting, sculpture, performance, and other forms not traditionally associated with journalism. Emphasis is placed on in-depth conceptual research and project planning ahead of the production of artworks, and the dissemination phase is often a critical component of the artwork as a whole, whereby the work seeks to address a broad public audience. Artworks also often include interactive components, encouraging participants to explore their own individual agency. As Cramerotti notes: "an artist is not better at producing a more transparent picture of the real than a journalist. What the artist can do better, instead, is to construct a self-

reflective medium, which ‘coaches’ its viewers to ask relevant questions by themselves, instead of accepting (or refusing tout court) representations as they are proposed” (Cramerotti, 2009, pp29-30). This session introduces and elaborates on Investigative Art through the consideration of artists’ practices that fit within this definition.

**Presenters:**

**Bronwyn Holloway-Smith, Massey University  
Introducing Investigative Art**

The new field of Investigative Art was identified by Holloway-Smith during her recently-completed Doctoral studies, however it requires some testing. Following an introduction of the known-knowns of this field, this presentation will consider several case studies from within Aotearoa, and beyond, that can be defined as Investigative Art. These examples will be examined for their similarities and differences in order to tease out the boundaries, strengths, and weaknesses of—and future potential for—Investigative Art practices.

**Ash (Tosh) Ahkit, the University of Auckland  
Investigative art through practicing transparency**

The representation of social concerns through Investigative Art, Socially Engaged Art (SEA) and Social Praxis has expanded with an increased awareness amongst audiences and artists, that representational art is no longer enough. Conversely one consideration for the rise of examination through art could be a reaction to the perceived lack of transparent investigative journalism - which has traditionally been the universal medium for delivering balanced analysis relating to issues of cultural importance. Alternatively, it could be that with rapidly accessible platforms of information via the Internet and social media, combined with the rise of a generation of digital natives (who are comfortable and ready to articulate their thoughts as events unfold), journalism as an industry has responded to the desire for immediacy as dictated by the market. I propose that over several decades’ art has quietly moved away from being the topical object/artefact and has instead become the site (Krauss, 1979) for discussion and the generation of interventions affecting the social. To demonstrate how art practices can apply what is learnt through engagement with disenfranchised communities to potentially subvert dominant power structures, this paper will examine my past projects, in particular as Radio NFA (Radio No Fixed Abode). Radio NFA is a long-term project that has existed since January 2014 to broadcast on the issues of homelessness as told by the people of the rough sleeping community. It currently involves five regular participants and operates as a pop-up radio station. What began as a summer research project initiated by AUT and Auckland Council, its original purpose was subverted in order to create a conduit for disadvantaged citizens to tell their stories. The Radio NFA project demonstrates how it became possible to transfer the position of the counter public of rough sleepers from one of being affected to one of acting as advocates for their own needs.

**Cushla Donaldson, independent researcher**

**Abrading the ambits: Mediation and representation in investigative art practice using the case example of the affected communities participation in artwork "501s"**

As an artist working in artistic areas termed as “The Investigative” in my practice, I will be discussing my recent works *501s* and *501s V0.2*. *501s V.02* will be operational at the time of this presentation at the Gus Fisher Gallery at the University of Auckland. At the core of the 501 works is an exploration of representation, both political and artistic. This question of representation weighs not only upon the agents and institutions of representative democracy, but also on artists whose practice involves representing the ideas, experiences, bodies and presence of other people as in the field of Investigative practice, where a ‘journalistic code of ethics’ is not necessarily present as a taught or historical ideal. *501s V.02* is re-staged and exhibited alongside Lawrence Abu Hamdan’s work *Shouting Valley* 2013. Hamdan’s work collects mobile phone footage from the area he is speaking to in the Golan Heights. The *501s* work allows detainees to text their unedited messages directly to a screen in the gallery, ‘hacking’ the ‘official’ artwork. In terms of representation, both works utilise unmediated technology, to channel direct participation by those affected, in the creation on the ‘artwork’. I will be discussing how technology can allow for a minimum of artistic ‘authorship’, which, problematically, can potentially speak about a subject rather than allowing for full participation and unmediated representation on a platform and in contexts that privilege advantaged, typically represented perspectives and social groups.

**FRIDAY 6 DECEMBER | 11.00am | parallel sessions  
Room 260-040C Seminar Room (Friday | 11.00am)**

**Open Session: Exchanges**

**Session Convenor: Orna Weinroth, the University of Auckland**

**Miriam La Rosa, Kade McDonald, Regina Pilawuk Wilson, University of Melbourne and Durrmu Arts Aboriginal Corporation**

**Hosts becoming guests: an exchange residency between Sicily and Australia**



This paper discusses a project of artistic and cultural exchange conducted through residencies between Sicily and Australia from July to December 2019 and involving: Regina Pilawuk Wilson, Ngan'ngikurrungurr woman, senior artist and Cultural Director of Durumu Arts, an arts centre located in the Aboriginal community of Peppimenarti, NT Australia; Giuseppe Lana, artist born in Sicily who lives and works between Catania and London; and Steaphan Paton, Gunai and Monero Nations artist based in Melbourne. What connects their practice, seemingly embedded in different geographical, cultural and political contexts, is a commitment to reflect on the legacy, tackle the struggles and contribute to preserve the heritage, of their originating places. Although belonging to the geo-political North, the locations of the residencies – i.e. the cities of Catania, Favara and Palermo in Sicily, and the communities of Peppimenarti and Gippsland in Australia – can be considered part of an expanded notion of Global South. In fact, they are often addressed as remote or marginal territories on the periphery of capitalism. However, like many other areas of the Global South, they also hold the potential to foster the flourishing of alternative economies, overlooked cultural systems and non-mainstream narratives. Posing the question 'where and when can an artist residency become an agent of mutual empowerment for both hosts and guests and their respective communities?' this paper aims to emphasize the practice of gift-exchange, and its implications, in the specific setting of this residency project.

**Eric Riddler, Art Gallery of New South Wales**

**'A Rata flowering': Vignettes of the cultural life of Aotearoa New Zealand from an Australian archive**

For generations, the prevailing stereotype of trans-Tasman artistic dialogue has been a predominantly one-way exchange, in Australia's favour. Paradoxically, this can be as true of Australians who actively engage with the culture of Aotearoa New Zealand; and expatriates who celebrate their homeland in absentia; as it is of Australians who carelessly claim Aotearoa New Zealand's achievements as their own. The Archives at the Art Gallery of New South Wales hold a wealth of photographic material portraying the cultural life of Aotearoa New Zealand, captured by visiting Australians or brought across the Tasman by expatriates. From picnics with the stars of Auckland's art scene at Bethell's Beach in the sixties to protests by council workers against Rogernomics at Rotorua in the eighties; from the explosion of conceptual performative art at Elam in the early seventies to the camp underground parties of the Muldoon era; and from the restoration of Māori painted carvings to the new generation of museum and gallery buildings at the dawn of the twenty first century, a series of vignettes of the cultural life of Aotearoa New Zealand emerges into view.

**Orna Weinroth, the University of Auckland**

**Pākehā Women's Visual Enactment of Spiritual Space**

The research on spirituality among Pākehā women in New Zealand by Ellwood (1993), Moberg (2005) and Leidy (2006) demonstrates that experiences of spirituality offer them agency and voice in their later years. Participation observation and Interviews with older Pākehā women reveal that these experiences typically involve the creation or purchase of art: either a performative art of collective ritual, or a private art involving the display of artefacts, devotional corners, prayer space, creative visual expressions, clothing, and decorative designs. This art represents Pākehā women's spiritual expressions of their wellbeing, and is not always linked to religious movements or identities. The individual aesthetics of their spiritualities represent not only their concept of transcendence but also act as personal declarations of empowerment. This paper explores a sampling from my ongoing ethnographic study of spiritual spaces. It focuses on individual beliefs and collective forms of creativity shared only within a select group of allies. Both forms draw influence from art that has been commercially or culturally "manufactured", such as the Dances of Universal Peace combining Sufi-influenced religious dancing with an American-manufactured, bestselling self-help philosophy or women purchasing commercially manufactured busts of Buddha to adorn their living spaces alongside Māori prayer books. Does this influence erode the authenticity of the spiritual experience, or does it reflect a particular Pākehā enactment of spirituality/spiritual space?

**FRIDAY 6 DECEMBER | 11.00am | parallel sessions**  
**Auckland Art Gallery Auditorium (Friday | 11.00am)**

**Niu ecologies: Disrupting Hegemonic ecologies in Art Museum practice**

Convenor: Iokapeta Magele-Suamasi Auckland Art Gallery Toi o Tāmaki

What is needed for authentic exchange to take place between that of the institution and indigenous people? How are Pasifika practitioners in this space reclaiming Sovereignty, Agency for works of Pacific indigenous heritage and content? How important is redressing the gaze of historical artworks integral to the Embodiment of Pacific knowledge equity? Within art museums and galleries, there exist ecologies and internal systems that provide the foundation for a functioning art institution. This presentation discusses recent strategies and approaches to questioning and disabling these systems and the associated colonial art histories and hegemonic narratives in Auckland art institutions. The panel will discuss how they and others in the sector are contributing to bringing in new narratives and creating frameworks for new voices in exhibition development, curatorial approaches, programming, acquisitions and collections. The panel will give insights from their experiences through their practice as Pacific practitioners in Museums and Galleries. Through the interweaving of discussion across their collective projects, they will share where counternarratives were sought, indigenous knowledge

holders were hosted and forward thinking around categorisation, classification and historical recordings, oral histories are publishing.

**Speakers:**

**Iokapeta Magele-Suamasi, Manager, Learning and Outreach Programmes, Auckland Art Gallery Toi o Tāmaki**

**Kolokesa Uafa Mahina-Tuai, Lagi Maama Consultancy, Arts Foundation**

**Leone Samu-Tui, MA student Pacific Studies University of Auckland, former Collections Technician Pacific Access Collection Project, Auckland War Memorial Museum Tāmaki Paenga Hira**

**Sean Mallon, Senior Curator Pacific Cultures, Museum of New Zealand Te Papa Tongarewa**

**FRIDAY 6 DECEMBER 1.30pm | parallel sessions  
Room 260-073 OGGB 4 (Friday | 1.30pm)**

**Queer Encounters 2**

**Session Convenor: Greg Minissale, the University of Auckland**

**Presenters:**

**Greg Minissale, the University of Auckland**

**Under the skin**

Referring to the Spanish artist, Jusepe de Ribera (1591–1652), art historians have written: “He developed a technique in which the marks and lines traced by his coarse brushes in the wet paint create an exciting surface texture [...] The topography of the human flesh was for Ribera the mirror of the human spirit, and by baring the nerves at the very surface of the skin he makes us acutely sensitive to the inner life of his heroes” (Held and Posner, n. d: 85). The physicality of the body seems palpable, arising from the physicality of the paint, its creamy colour and shine, the pattern of pockmarks left by the hairs of the brush suggesting the surface of the skin. These material factors and processes, often textured and random in their minute patterning, are part of the viewing process and invigorate narratives concerning the inanimate (paint) made animate (flesh). In Shannon Novak’s paintings these techniques, and the fleshy textures they evoke, may be said to constitute a queer narrative of the flesh, made immanent but in such a way as to remind us of its flaying and resistance, and its inevitable disintegration—also the fate of the pigment on canvas. The sensations of pain and trauma written on the ‘skin-paint’ map political and affective processes, both internal and external, that agitate the surface.

**Jaimee Stockman-Young, the University of Auckland**

**Therapeutic Methodologies: Healing Trauma through Creative Practice**

There has been significant discourse within contemporary art about the relationship between art and psychotherapy. This conversation has highlighted the potential for art to act as a forum for the exploration of memory, experience and emotion. Within Psychotherapeutic environments, art-based methodologies have long been used to help individuals heal from trauma. Much less is known about the effectiveness of such practices on a community scale. My research explores the potential of using contemporary art as a delivery method for a variety of therapeutic modalities, such as EMDR. Particular focus is placed on examining how the trauma of the Queer community is embodied, as well as how trauma processing practices can be applied to art-making.

**Vlad Strukov, University of Leeds**

**Queer Excess: Art, Power and Resistance in (Russian) Neoliberal Economics**

Russian liberation from communism regime has been undergirded by a series of neoliberal economic reforms which coincided with legalisation of homosexuality in 1993. A lack of an historical LGBT movement similar to one in the US or the UK has produced a particular effect on Russian LGBTQ+ communities insofar as the emancipatory drive is closely linked to the rise of consumer culture. In this paper, I will examine transformations in articulations of queer subjectivity in Russian art of the past two decades, starting with the financial crisis of 1998 which shook the economy of the Russian Federation and gave rise to the neoliberal political regime known as ‘Putin’s Russia’. I will make use of the concept of ‘queer excess’ (Schmidt 2014) which is derived from Butler’s notion of queer performativity in order to investigate strategies of resistance to heteronormative regimes. These include ‘chaotic excess’ of Pussy Riot, ‘glamour excess’ of Seva Galkin and Verka Serdutchka, and ‘aggressive excess’ of Slava Mogutin. By examining works in a range of media such as painting, performance, photography and video, I will theorise the relationship between different modes of sexuality and excessive representation in Russian transnational context. I will highlight strategies that sustain and challenge the neoliberal regimes of power and oppression.

**FRIDAY 6 DECEMBER 1.30pm | parallel sessions**  
**Room 260-092 OGGB 3 (Friday | 1.30pm)**

**Art and Well-being in the Age of Instant Everything 2**

**Session convenors: Toni Ross and Grant Stevens, UNSW Art & Design**

**Presenters:**

**Juliana Luna-Mora, Monash University**

**Social Media and the Wellness Industry: A Postfeminist, Neoliberal Spiritual Bricolage**

The Wellness Industry is three times larger than the worldwide pharmaceutical industry. Its commodities promise health and wellbeing as new status and distinction symbols for many women who are part of the aspirational class. With the rise of social media and Instagram influencers, this industry paradoxically moves inside the body influenced by postfeminist and neoliberal ideologies, increasingly focusing on women's psychic and spiritual life rather than simply their appearance. Converging with contemporary aspirational class values of sustainability and spirituality, this neoliberal—design of the self—agenda misleadingly promises external self-transformation, female empowerment and higher consciousness. Drawing from Mike Featherstone and Gilles Lipovetsky's luxury and consumer culture theories; Michel Maffesoli's fusion of ethics and aesthetics, and Rosalind Gill and Angela McRobbie's gender and media scholarship, this paper analyses the digital sensory experience of leading wellness industry clean beauty brands. It specifically investigates through Instagram posts, the entanglement—or spiritual bricolage—of esoteric, pre-industrial systems of knowledge, modernist design codes and the return of values such as hedonism, nomadism and tribalism. Through digital storytelling this modernist and nostalgic aesthetic permeates all sectors of the industry. As such, this paper considers the contradictions of clean beauty aesthetics in the wellness industry arguing that visual social media platforms are another site for the neoliberal disarticulation of gender politics.

**Donna McDonald, independent researcher**

**The Contemplative Consolations of Sorrow: Wellbeing Redux**

Sorrow is written into the contract of life (de Botton and Armstrong, *Art as Therapy* 2016). This wisdom contests the blight of Instagrammed happiness and wellness exhortations, which jar vacuously but savagely against our daily private encounters with sadness, let alone the daunting global environmental and climate change challenges of our Anthropocene age. The visual arts can shine a light on how we can experience our lives and their attendant sorrows with greater depth, insight and dignity, thus providing a spiritual counterpoint to nihilistic notions of physical wellness. Accordingly, I explore my 2018 encounter with the works of New Zealand artist, Colin McCahon (1919-1987). In his series of paintings, *The Fourteen Stations of the Cross* (1966), which he gifted to the Auckland Art Gallery in 1981, McCahon reprises the Christian practice of observing the Stations of the Cross: a series of 14 images arranged in numbered order along a path called the Way of Sorrows. Its traditional purpose—preceding the current trend of 'slow art' by several centuries—was to help the Christian faithful make their spiritual pilgrimage by contemplating the Passion of Christ, traveling from image to image, and stopping at each station to pray and reflect. Similarly, McCahon's version of the Way of Sorrows gives us the contemplative consolations of sorrow. The shock of seeing the Crucifixion narrative transposed to the New Zealand landscape subsides to a subdued sensibility of quiet wonder and awe. McCahon gives us permission to grieve deeply and solemnly, without haste. In this series, McCahon confers grace upon sorrow. Wellbeing redux.

**Eleanor Gannon, Auckland University of Technology**

**Mindful Drawing—a new and emerging technique**

This paper examines, through practical experimentation and reflection, how drawing can be employed as a method to increase mindfulness. With an increase in collective attention upon digital devices, present-moment attention and the awareness of one's inner and outer world is becoming more challenging. The need for analogue tools and divergent mindful methods is becoming increasingly important as we navigate more hyper-connected digital spaces and realities. Exploring drawing practice as a mindfulness technique can encourage greater creativity by increasing one's awareness of the present moment. Mindful drawing is a process of mark-making that doesn't require accuracy or exact replication. Technical skills are not important because the focus is on developing an increased awareness of a person's current embodied experience. Drawing offers an alternative to traditional meditation, as people can find these to be restrictive or hard to practice. Engaging in a creative activity without judgment can be an uplifting and joyful experience, especially for creative people where technical skills are an essential part of their work. Learning to fully engage with our creative selves allows for rediscovery of the world around us in a new and captivating way. Drawing as a method for mindfulness is a practice anyone, regardless of their creative experience, can positively engage with. With a gap in the literature around mindful drawing, this research provides deeper understanding of the states of mindfulness and insights into this new and emerging technique.

**FRIDAY 6 DECEMBER 1.30pm | parallel sessions**  
**Room 260-051 OGGB 5 (Friday | 1.30pm)**

**The Inclusive Turn: Fashion's 'Other' Bodies 2**

Session convenor: Dr Laini Burton, Griffith University

Presenters:

**Amelia Kelly, University of Sydney**

**Performing Fetish**

Fashioning the flesh through bondage and fetishware in body-based art, while niche, is not new. Today, however, the creative co-opting of once underground fetish fashion and BDSM practices is identifiable in performative art in ways that are more public and commodified, yet intimately de-stigmatised, than ever before. A key part of this is the role social media plays in facilitating new ways of bringing fetish fashion as an artistic concept into people's lives. This includes the work of Sasha Frolova who makes use of inflatable latex in her child's-party-meets-fetish-club performance works, to Miss Meatface, whose photographs presents the kink-clad artist enacting droll domestic tasks. This paper references these and other artists whose work is communicated through social media, to argue that the materiality of fetishware operates on an important social level to critically amplify and subvert traditional gender representations. I contend such practice celebrates the queering of normative sexual preferences, challenges concepts of the natural, through reference to the cyborg, and concepts of beauty/attraction. This perspective is supported by fashion and gender theorists, who posit that the aesthetic politics of BDSM is important in demonstrating the push and pull of dominance and submission as related to notions of agency and pleasure. Finally, I suggest the connectivity social media offers, provides a new cultural interface wherein the somatic experience of the artist (use of rubber, latex, leather, restraints, etc) and the pleasure of being looked at, meets the scopophilic pleasure of the viewer. It is in this 'looped encounter', that the consensual basis of BDSM as a sensual and intellectual exchange is echoed, and the semiotics of fashion as performed power and difference, is writ large.

**Catriona Fisk, University of Technology Sydney**

**Fashion's Maternal Bodies: Historical Perspectives on the Division between Maternity and Everyday Style**

A curious new arrival on the fashion catwalk of the twenty-first century is the actively maternal body. Gravid figures, lactating figures, concealed and exposed maternal bodies, labouring bodies and on occasion accompanying infants have all made forays into a space once presented as separate from the "messy" corporality of maternity. Indeed, where maternity fashion was conceived as an entirely separated mode of dress the boundaries between bodily reproduction and fashionability are now being challenged. At the same time the very concept of needing distinct and exclusive maternity dress has been eroded by the rise of modern stretch and technical fabrics. However, questions of appropriateness, sexual propriety, bodily modesty, race, and class in relation to high fashion are continually contested in fashion itself, as well as in public and media discourse around the pregnant fashion model. This paper provides historical perspectives on these divisions and contestations by examining the before-and-after of maternity wear. Drawing on surviving garments, pictorial advertising and personal writings, the discussion demonstrates that before the invention of maternity dress as a distinct commodity in the early twentieth century, women performed a complex negotiation between maternal and everyday fashions. The creation of maternity wear is revealed not as the first instance in which fashion engaged with the maternal body, but rather a new commercial manifestation of that relationship. In this light, contemporary appearances of maternity within everyday and high fashion emerge as the latest in a series of re-imaginings of the fashioned maternal body. A curious new arrival on the fashion catwalk of the twenty-first century is the actively maternal body. Gravid figures, lactating figures, concealed and exposed maternal bodies, labouring bodies and on occasion accompanying infants have all made forays into a space once presented as separate from the "messy" corporality of maternity. Indeed, where maternity fashion was conceived as an entirely separated mode of dress the boundaries between bodily reproduction and fashionability are now being challenged. At the same time the very concept of needing distinct and exclusive maternity dress has been eroded by the rise of modern stretch and technical fabrics. However, questions of appropriateness, sexual propriety, bodily modesty, race, and class in relation to high fashion are continually contested in fashion itself, as well as in public and media discourse around the pregnant fashion model. This paper provides historical perspectives on these divisions and contestations by examining the before-and-after of maternity wear. Drawing on surviving garments, pictorial advertising and personal writings, the discussion demonstrates that before the invention of maternity dress as a distinct commodity in the early twentieth century, women performed a complex negotiation between maternal and everyday fashions. The creation of maternity wear is revealed not as the first instance in which fashion engaged with the maternal body, but rather a new commercial manifestation of that relationship. In this light, contemporary appearances of maternity within everyday and high fashion emerge as the latest in a series of re-imaginings of the fashioned maternal body.

**Kate Kennedy, RMIT, Melbourne**

**Anything but Average: a critique of normal size**

This paper presents an historical review of the paradigm of the standard or ideal 'fashion' body as the normal operational and transactional base for the mass production of apparel. Supply chain requirements of global mass-produced apparel dictates expediency in production logistics. The high-volume, fast turnover fast fashion model, prefers a standardised form of templated incremental increases and decreases to achieve size variations. Ironically, globalised supply of fast fashion product has increased customer demand for anthropometric diversity in fashion apparel size (and shape) range and influenced fashions so called 'Inclusive Turn'. The apparel supply chain commercial imperative favours the normative idealised average with a preference for the aesthetics of thin. There are limits in the capacity of the standardised size model stock inventory to accommodate diverse requirements such as; body type, age range and non-binary gender definitions. The standardised model continues to lock out fashion's 'other' bodies. While the standardised body model may be antithetical to the development of a diverse globalised fashion system, the long reach of the social construct of the ideal body form can be viewed through two statues, created in the United States as representatives of the 'average man and woman' (Credick, 2010, Cryle & Stephens, 2017, Rose, 2015) by Dickson and Belskie in 1945. Norma's story can be mapped via her connection to data source from the statistical average of O'Brien and Sheldon Women's Measurements for Garment and Pattern Construction Miscellaneous Publication 454 in 1941. Normman's story can be traced to the creation of the 'Average Man' and laws of deviation to, Adolphe Quetelet in 1835. (Hacking, 1983, Porter, 1985, Rose, 2015) and his anthropometric decoding of the human form.

**FRIDAY 6 DECEMBER | 1.30pm | parallel sessions  
Room 260-005 Case Room 1 (Friday | 1.30pm)**

**Presence and grace? Transcendence at the limits of modernism 1**

**Session convenors: Anna Parlane, Monash University and Giles Fielke, University of Melbourne**

When he was invited to contribute to the Power Institute's 'Power Provocations' series of publications, Thomas Crow responded by writing about the most provocative topic he could imagine: religion. Inspired by New Zealand artist Colin McCahon, Crow's 2017 *No Idols* acknowledges the theological dimension of works by heroes of late modern and early postmodern US art. This panel will consider the extent to which art from the same period entertained ideas that were religious or spiritual in nature. We will address how late modern and early postmodern art gestures towards the transcendent, and tease out some effects of this orientation. The stubborn persistence of faith-based or non-rational thinking throughout the 20th century's techno-scientific revolution begs the question: was modernism's breakdown under the pressure of self-reflexivity and the rise of postmodern scepticism really as rigorously rational as we've been led to believe? Is formalist abstraction not, in fact, a means of achieving alternative states of mind? To what extent did minimalism's rigorous materiality and conceptual art's systems orientation mask their interest in an aesthetics of transcendence? Postmodernists rejected master narratives, but were they still open to divine intervention? Our discussion will be centred around Australian and New Zealand art histories, but in the increasingly networked and 'cosmic' context of late-modernity. It will examine the pressure placed on existing art historical narratives by art that is not strictly secular, nor explicitly nationalist. We will explore how the evocation of a metaphysical elsewhere alters histories centred on place, identity or locality, and the ongoing effects of late modernist encounters with the theological, spiritual and psychedelic.

**Presenters:**

**Anna Parlane, Monash University**

**When Pentecostalism met Postmodernism: Religious Time in the Paintings of Michael Stevenson**

This paper reassesses a curious body of work made by New Zealand artist Michael Stevenson in the late 1980s. These faux-naive paintings of small-town church halls and still lifes of religious paraphernalia were understood at the time of their production to be a resuscitation of the New Zealand regionalist painting tradition, and of minor art historical importance. Stevenson has wryly recalled: "Francis Pound's wonderful line was: a neoregionalist footnote to McCahon that bears too much reference to Philip Guston and Morandi." In this paper, I demonstrate that the misunderstanding of Stevenson's early works resulted from a failure to comprehend their religious character. Stevenson's life and thinking in the late 1980s was shaped by the intersection of Pentecostal/Charismatic Christianity and emergent New Zealand postmodernism. Far from neoregionalism, and also at odds with the assertively postnational works of many of his postmodernist peers, the primary orientation of his paintings is not local, or even global, but extra-terrestrial. Stevenson's religious paintings place pressure on established narratives about both postmodernism and New Zealand art. While it seems that religion should have no place in a postmodernism predicated on the denial of metaphysics, in Stevenson's paintings Pentecostal/Charismatic Christianity finds surprising resonance with postmodern temporality, and its evocation of a prolonged, stagnant

present in which meaning is endlessly deferred. While the unusual temporality explored in Stevenson's early paintings established the core problematic of his ongoing practice and connects directly to key concerns of contemporary art, New Zealand art history's preoccupation with landscape and emplacement served to obscure this aspect of his work.

**Laurence Simmons, the University of Auckland**  
**The Visible Mystery of Painting**

"... within religion itself art is not religious."

—Jean-Luc Nancy

I am going to talk about two paintings that on the surface seem to have very little in common: one dates from 1528-29 (*The Visitation* by the Italian late Renaissance painter Jacopo Carucci [1494-1556], better known as Pontormo after his birthplace in Tuscany), the other from 1968 (*Visible Mysteries no. 8* by New Zealand painter Colin McCahon), that is, a difference of some 440 years; one is figurative, the other we might describe as symbolic; one is astonishing for the brightness and acidity of its colours, the palette of the other is a more sombre, refined black and white with red ochre; both are parts of a number or series of works done by the artist on the same subject matter. There is no suggestion that the later painter knew of or even saw the painting by the earlier painter, perhaps not even in reproduction. Why then you might ask bring them together? Because, as I shall attempt to argue, both these paintings are about just that, that is about 'meeting' and 'bringing together'. Perhaps, more importantly, they share the same subject matter: the central Catholic doctrine of the Incarnation, the mystery of God's Word becoming Flesh, and the belief that divine and human natures are united. These two paintings can, in both similar and different ways, I believe, teach us something about the visible mystery that is painting.

**Cassandra Sturm, Curtin University**

**Capweed on the river banks: memories of place and expressions of the ineffable**

This paper is grounded on the following two statements from Dylan Trigg (2012, 46): that there is "clearly a difference between being in a place and remembering that place" and that returning to places in our memories is a "blending of presence and absence." I propose that this blend refers to a feeling often ill-defined, and impossible to figuratively render; variously described as quasi-mystical, transcendent, ineffable, or spiritual. It is a feeling sometimes attributed to the experience of landscape, but which I argue is more strongly linked to a deep psychological need to be emplaced, or find a sense of one's place in the world. Perhaps paradoxically, I have found some of its strongest expression in abstract expressionist and minimalist painting, where mimetic resemblance has been reduced or set aside. If the unknowable by its nature cannot be represented, what better method than a non-representational practice? For this paper, I pursue this feeling in works by artists such as Brian Blanchflower, Howard Taylor, and Robert Hunter. These works have provoked reassessment the influence of abstraction on my own practice; in particular a body of work on disconnections between memories of, and encounters with, a place and landscape of strong family significance. These disconnections carry with them themes of grief and loss, nostalgia, and self-identity, finally questioning the nature of spirituality within the family. The works seek the presence of the transcendent or divine not in the landscape itself, but in the longing for belonging within it.

**FRIDAY 6 DECEMBER | 1.30pm | parallel sessions**  
**Room 260-057 Case Room 2 (Friday | 1.30pm)**

**Open session**

**Convenor: Becky Nunes, Whitecliffe College**

**Presenters:**

**Christopher Houghton, the University of South Australia**

**Let's Talk Country: Photographs of a Broader Humanity**

In 2010, I was commissioned to photograph an Aboriginal (Ngarrindjeri) artist in a coastal town of Goolwa, South Australia. We met at a local healing ceremony designed to heal trauma caused by South Australia's most tragic land rights battle. Supported by a family of Ngarrindjeri women spanning three generations, my response was to create an exhibition of photographs as a metaphysical account of relationship between these women and their country. Embracing Ariella Azoulay's (2012) civic ontology and indigenous jurisprudence pertaining to country, I took to photographing Australia's regions to re-see the landscape; not as colonial enterprise, but as an enlivened and conscious system. The project required troubling institutional notions of the author/camera/subject relationship and extending concepts of personhood, of and beyond the human. Donna Haraway's recent call to make kin with all species in a project of reworlding aligns with what three women (and others) from the oldest living culture on the planet required of me, while using the most literal medium on the planet. Six years on, the result is a self-prescribed practice of slow photography that reframes Azoulay's encounter and draws an interdisciplinary bow across the fields of Indigenous law, quantum physics, semiotics and the work of art. Exploring the onto-epistemological intersection between classical Australian Aboriginal thought and contemporary Western literature, this paper situates the work of art

as a reconciliatory act and proposes the idea of a decolonised national identity drawn through the materiality of country.

**Becky Nunes, Whitecliffe College**

**Visual Citizenship. Visual politics and documentary practice**

This paper addresses the reparative potential of photo-filmic documentary practice, examining pedagogical and practice-based methodologies in relation to recent documentary projects. The complex and problematic history of the apparatus of photography and film-making has been widely discussed. Cameras have been and are tools used for ethnographic “othering”, surveillance and the conveyance of the hierarchical, patriarchal and colonizing gaze. An awareness of these complexities is expressed by Beatrice Santiago Muñoz, who speaks of her apparatus as “an object with social implications and as an instrument mediating aesthetic thought”<sup>1</sup>. This paper suggests that the apparatus can be re-habilitated when it is used to create, as in Azoulay’s civil contract<sup>2</sup>, an essential point of visual connection between actor and witness. Increasingly there is impetus to move beyond the immobilising paranoia of critique to an active position for photography as a tool of intervention in political discourse. This paper asks what an active “doing” of visual politics looks like as a methodology for educators and practitioners. Documentary photography can take up a reparative civic role, where citizenry is defined as requiring listening, responsibility, participation and action. I offer examples of photo-filmic pedagogy and practice operating through relational, socially-engaged projects that rely upon collaboration, not consensus as their central methodology.

**FRIDAY 6 DECEMBER | 1.30pm | parallel sessions**  
**Room 260-055 Case Room 3 (Friday | 1.30pm)**

**Artists’ talk**

**Performing Active (Dis)engagements: Towards Murky Co-operations**

**Rumen Rachev, Auckland University of Technology and Chris Berthelsen, artist**

The Crucial European Artist Rumen Rachev and the Kiwi Way maker Chris Berthelsen joyfully request the pleasure of your company to one of the most fascinating ‘non-panels’ of this year AAANZ conference. The duo act explores the active disengagement, reengagement, and multifaceted exchange of materials, knowledge, and time between different members of the Greater Auckland. Establishing the bridge over and over again between the North Shore to the CBD and the CBD to the North Shore, the topic of how people convert and co-operate will be explored as a performative staging. The panel will consist of series of talks between several NZ artists who operate in the “Kiwi Way” and the Crucial European Artist. In the panel, the format will be of an open Q&A, between the presenters and the potential audience. The audience will be actively encouraged to be engaged/disengaged, reflect on their own murky co-operations with others, and feel off-kilter. The ‘non-panel’ serves as an open terrain, a whenua, for experimental co-operations of making with hands engagements: making various balls together (seed bombs, bliss balls) with resources at hand, sharing tastes, moving bodies across the provided space in different forms of world-being. Come and dis-engage with us!

**FRIDAY 6 DECEMBER | 1.30pm | parallel sessions**  
**Room 260-009 Case Room 4 (Friday | 1.30pm)**

**Encounters with and between artists 2: Bon après-midi Monsieur Courbet**

**Session Convenor: Chris McAuliffe, Australian National University**

**Presenters:**

**Ralph Body, the University of Adelaide**

**“My Dear Lionel”: Epistolary encounters and the uses and misuses of artists’ letters**

Despite living in rural seclusion, the South Australian artist Hans Heysen (1877-1968) maintained an extensive network of prominent and influential art world contacts. Amongst the most significant was the artist and critic Lionel Lindsay, who through his published writing played a significant role in establishing and shaping Heysen’s artistic reputation. From their initial encounter in 1905, the two men established a fifty-five-year friendship, largely maintained through the exchange of letters. This paper considers the significance of their extensive surviving correspondence, both during their lifetimes and upon their posthumous reputations. Heysen is a polarising figure in Australian art history and his letters to Lindsay have variously been used to romanticise and demonise him. It will be argued that both of these interpretations are inadequate and that this correspondence is complex, at time contradictory, and performed a multifaceted role in Heysen’s long-distance career management. Particular attention is given to the relationship between these letters and Lindsay’s writing on Heysen, the possibility that Heysen scripted several epistles with the self-aware desire of recording his views for posterity and that the preservation of this correspondence was partly motivated by the ‘art world wars’ between modernists and conservatives. This analysis of Heysen and Lindsay’s relationship, which traversed the personal, professional and commercial, is informed by Howard Becker’s

conceptualisation of art as the product of collective activity and Pierre Bourdieu's notion of the metaphorical space of the 'artistic field.'

**Lynette Merrington, independent researcher**

**That Villon rejection, and Marcel's reaction—Duchamp's linguistic revenge**

In 1912 Marcel Duchamp's *Nude descending a staircase #2* was rejected by his peers, Gleizes, Metzinger, and the artists who are now known as lesser cubists. The message of rejection was delivered by his own brothers who called themselves Jacques Villon and Raymond Duchamp-Villon. The encounter had a profound effect on Marcel. This paper discusses how much of Marcel's methodology may be seen as a direct reaction to this rejection. We will examine his linguistic strategies and their relation to the Villons.

**Victoria Perin, the University of Melbourne**

**"Dear Daniel": Melbourne post-war printmakers and their correspondence with Daniel Thomas before Australian print survey 1963/64**

In August 1963 (specifically from Thursday the 22nd), Daniel Thomas, then Assistant Art Curator at the Art Gallery of New South Wales in Sydney, struck up a mass-correspondence with Australia's printmaking community. To prepare for the exhibition *Australian Print Survey 63/64*, Thomas wrote letters to most of the exhibition's 70 artists, sensitively asking for meticulous details on their printmaking activity: "is the plate zinc, copper, steel or what?", "how many etchings, how many screenprints, how many linocuts, how many woodcuts, etc. have you done?" Thomas' rigorous inquires resulted in a gush of responses. Many participants had never been asked even such basic questions about their print work. "[T]he number of prints produced –! I can only roughly estimate about 250," replied the prolific (and under-researched) Lesbia Thorpe. In Melbourne, Thomas' curatorial choices were informed by three local experts: the young curator and print scholar James Mollison, and the artists Tate Adams and Janet Dawson, two of the most qualified printmaking organisers in that city. While certain careers were championed by the exhibition's designers, other more commercial or amateur practices were excluded and invalidated. A network is articulated within this correspondence archive that has influenced the narrative of printmaking histories in Australia to this day. Through a reading of Thomas' letters to Melbourne printmakers (and their replies), I will show how Thomas and his advisors shaped and interpreted what was a previously uncharted community at the exact moment it was experiencing boom-times: the Melbourne -war printmakers.

## FRIDAY 6 DECEMBER | 1.30pm | parallel sessions Room 260-040B Seminar Room (Friday | 1.30pm)

### On Investigative Art 2

**Session convenors: Bronwyn Holloway-Smith, Massey University and Mark Harvey, the University of Auckland**

**Mark Harvey, the University of Auckland**

**Post Script: Whakamāui: Recovery Positions**

Post Script: Whakamāui: Recovery Positions will reflect on the process of developing Whakamāui: Recovery Positions by Mark Harvey (2019) as an investigative art project (Holloway-Smith, 2018). Whakamāui: Recovery Positions was a series of actions, installations and events proposed and conducted by Mark Harvey in collaboration with others, considering cultural and political tensions and disunity contextualised by the work of Guy Ngan. It attempted to frame the role of public art in local situations by a number of events aimed at recovering discourse that has remained hidden in the face of processes of Pākehā colonialism. Different processes of investigation were carried out including archive searching, and tactics of 'finding space' through private and public conversations as well as proving a collaborative platform for others to share their research practice, particularly Adrienne Wong. While Guy Ngan's work can be seen as a series of utopian visions for a unified peaceful and inclusive Aotearoa New Zealand, from his self-identified position as a Pacific Chinese artist, this project has attempted to investigate and reflect on the cultural positions that artists can speak from through a range of questions. For instance, if we consider public art and its spaces, what are the ideological state apparatuses employed through these? What can it mean to engage with cultural and class privilege (Bishop, 2011; Beach, 2015) when engaging in research as an artist? What can it mean to change an object-focussed art practice into an investigative research one? What can approaching an art practice as investigative art offer in instances such as this, instead of object-related art projects?

**Michael Chew, Monash University**

**See, Feel, Think, Act: multi-sited photo-storytelling for environmental justice and grassroots action**

Environmental photography has the power to generate affective and intellectual engagement with environmental issues, but does this actually translate into social and political change? This paper considers how participatory processes in both the production, and consumption of photographs can help effect this change, through the case study of the doctoral action-research project *Portraits of Change*. This initiative explores positive themed environmental storytelling both amongst and between



urban youth in Bangladesh, Australia and China. In the photographic production side, locally-grounded photovoice methods help shift image authorship from the privileged outsider to the communities facing environmental hazards themselves, providing them with opportunity for self-representation and creating counter-narratives to dominant visual discourses. In the photographs' consumption side, innovative participatory processes such as interactive exhibitions, strategic photo-responses, and collective action groups challenge traditional art spectatorship arrangements, and encourage individual and collective agency, and broadened social change.

**Nikita Holcombe, independent researcher**  
**Investigating Historical Trauma**

While Investigative Art assumes a degree of contemporaneity, in this paper I propose that Investigative Art additionally encompasses contemporary artworks that delve into archives of lost and forgotten histories. One artist who is exemplary of this is Aboriginal artist Julie Gough, who adopts a forensic methodology to her artistic practice, detected in her implementation of rigorous archival research in her artworks, specifically in her video installation HUNTING GROUND (2016). It is through this investigation that Gough propels Australia's graphic and violent past into the present. While numerous contemporary artworks that reside within the category of Investigative Art graphically depict violent incidents as a way to shock and educate their audiences, theorists Jacques Rancière and Susan Sontag argue that these visual forms of violence hold the potential to cause the viewer to "shy away" in pain. Therefore, I propose the artistic techniques employed by such as Gough in order to communicate her investigative practice are non-graphic and non-violent and best induce an emotional and empathetic response in the viewer to communicate the history of Australia's past, of which informs contemporary Australian life.

**FRIDAY 6 DECEMBER | 1.30pm | parallel sessions**  
**Room 260-040C Seminar Room (Friday | 1.30pm)**

**Open session: Exchange, Encounter, Ecology**  
**Convenor: Lucy Boermans, Media Design School**

**Jasmine Gallagher, the University of Otago**  
**New Sincerity in Contemporary New Zealand Art and Poetry: A Transdisciplinary Ecocritical Study**

In New Zealand, a postcritical turn to New Sincerity can be seen in contemporary artistic and poetic re-engagements with landscape. Examples of this turn are numerous and include an engagement with traditional landscape mythologies and the (often associated) lost or excluded female and Māori voices of New Zealand's past—voices that have traditionally lacked agency in articulations of the New Zealand landscape in the cultural imagination. In this paper I will argue that New Sincerity diversifies ecocriticism to include an embrace of belief, hope and sincerity, as opposed to traditional forms of critique characterized by cynicism, irony and skepticism. This change in New Zealand poetry and art is driven by both theoretical and practical catalysts: namely, the speculative turn towards emotion and materiality in postcritical theory; and the embrace of the arts as a portent of cultural (ex)change in an era of impending ecological catastrophe. In order to demonstrate their ecocriticality I will analyse the way that poets Gregory Kan and Michele Leggott, as well as performance artist Shannon Te Ao, sincerely include the historical voices of Māori (Matahira) and Pākehā (Robin Hyde) women in their work. Then I will analyse a chapbook by poet Ross Brighton, and a collaborative video work by visual artists Terri Te Tau and Bridget Reweti, to show how their engagement with traditional Arcadian and Māori landscape mythologies is characteristic of New Sincerity.

**Lucy Boermans, Media Design School, Auckland**  
**The Symbiotic Habit: Telling Stories of Things That Matter**

Arguably, two key forces affecting contemporary global culture are an awareness of ecological crises and digital media "contagion". Our present human condition appears to be one of acute political awareness. Striking however, is the stimulus to respond (to political affect). Aching gaps between emotion and action or an "inertia-to-act" now appear endemic. In 2013 psychotherapist and philosopher Peter Pal Pelbart suggested "political distress" was a reactionary state, responsible for transversal issues of mental health. Observed as "affective fall out" (Boermans, 2018) I ask, how may we affect "the fixation"? This paper argues for catalysts of thought-provocation for positive relational change. Improvisational and experimental, it is about qualitative sensemaking. It is an enquiry into new modes of perception or relational resonance through generative semiotics and embodied co-action. Through the investigation of instances of "emergence and potential", intercorporeality (Merleau Ponty) and interaffectivity (Fuchs) it takes the form of silent communication through sign as gesture. Drawing upon the notion of transcontextual interaction (Nora Bateson) I look towards a symbiotic approach to social transversalities (Guattari) through a critical interpretation of Nora Bateson's concept of Symmathesy, a process of mutual learning, to argue that sign as gesture become our "symbiotic habit". Explored through empathetic agency, re-enchanted exchange and play, I argue that our ability-to-respond, give attention to and rearticulate relational boundaries lies in a co-active (collective) space – in motion. Proposed as "acts" of silent activism they may be seen as ways in which the aesthetic may be linked to the ethical. Through ethnographic research and cognitive insight from Barbara Tversky's recent publication *Mind in Motion*, (2019) I aim to uncover new modes of

perception (relational resonance) that may contribute to a “grammar of change”; one that reflects upon our relationship with digital technologies and their role in society.

**FRIDAY 6 DECEMBER | 1.30pm | parallel sessions**  
**Auckland Art Gallery Auditorium (Friday | 1.30pm)**

**Artistic Agency in front and behind the scenes**

**Convenor: Natasha Conland, Curator of Contemporary Art, Auckland Art Gallery Toi o Tāmaki**

When can an artist if ever fully own their own agency within an institutional setting and what are the consequences? Using historic examples panellists will discuss how history and institutional legacy can be both changed for the better, and also lost through direct and active engagement with artistic practice and sensibility. This panel session will present recent examples where artists have taken on roles as curator, designer or programmer to necessitate not just window dressing but a paradigmatic shift in museological operations.

**Speakers:**

**Emma Bugden, Victoria University of Wellington**

**Testing grounds and launching pads: Situating the artist-run space today**

We provide the first step, the interesting step and the step that's free of constraints.

- Jordana Bragg, co-founder, MEANWHILE

Start an artist-run space and get famous. A group of friends rent a cheap building, show their own work and that of their friends and catch the spotlight of the larger art world. Many of the current generation of New Zealand artists on the international scene entered the art world as members of an artist collective and many more cut their teeth exhibiting at one. Artist-run spaces are sites for creative and intellectual research, workplaces and training grounds, and launching pads for professional development. Because of their role as laboratories for debate and development, artist-run spaces offer a chance to study the art world at a time of intense identity formation. This seminar presents PhD research on the extent to which new generations of artists have learnt to operate within neoliberal conditions to claim space for themselves and their peers.

**Natasha Conland, Curator of Contemporary Art, Auckland Art Gallery Toi o Tāmaki.**

**Artists out front and behind exhibitions**

It's now common to hear galleries and museums self-designate as artist-centred organisations, but what happens when an artist is really put at the centre of the diverse aspects of a museum's practice? Similarly, what shifts would occur if we began to acknowledge the artists that are already embedded in the fabric of the museum's operations and empowered them to make 'artistic' decisions in the space of design, technical work, education and so on. Using recent examples such as the Sarah Lucas designed retrospective of Franz West, and historic examples locally I will attempt to untangle what kind of agency might be afforded artists, under what conditions and for what perceived benefit.

**Finn McCahon-Jones**

**Colin McCahon Artist as Curator: 1953-1964**

In this paper I will discuss Colin McCahon's period of work at the Auckland Art Gallery as curator. Colin McCahon was actively involved in the exhibition programme and collection working closely with director Peter Tomory to raise the reputation of the Gallery. McCahon used what he was learning as an artist and applied it to what he was doing at the Gallery, particularly his understanding of composition and phenomenological experience. The contemporary art programme at the Gallery really emerged during this period, with the arrival of the young contemporaries exhibitions which would bring in a range of artistic peers and students. McCahon had a central role in shaping the vision of contemporary New Zealand art at this time, when modern art was still dangerous.

**FRIDAY 6 DECEMBER 3.30pm | parallel sessions**  
**Room 260-073 OGGB 4 (Friday | 3.30pm)**

**Queer Encounters 2**

**Convenor: Greg Minissale, University of Auckland**

**Presenters:**

**Gerwyn Davies, University of New South Wales**

**Hiding in plain sight: Camp Surfacing and queer synthetic selves in the staged contemporary photograph**

This paper examines performative self-portraiture where post-production techniques are enfolded in to the 'photographic act'. Referencing my art practice, it looks at how highly artificial and disguising self-

representations are made possible through theatrical staging, costume and digital manipulation. In my images, stylised costumes envelope and conceal most of my body, while glossy surfaces and sculptural forms of costume are intensified through postproduction. *In Flex* (2018), a bodybuilder's form is magnified to a bulbous muscular excess through a synthetic second skin of rubbery orange balloons. This process unmoors the human body from conventional portrayals in order to crystallise new queer formations. My paper will draw on Christopher Pinney's (2003) concept of 'surfacing', to consider the way staged photographic practices erect screens that resist depth and visual penetration. This paper will explore surfacing in relation to the strategies of Camp, an orientation that informs my practice, and its investment in what Katrin Horn (2017) defines as a subversive dismantling of normative discourses and practices to create spaces for queer affects and affinities. This paper argues that through potentials opened up by digital postproduction, artists are able to reorient conventional representations of the human figure and emphasise surfaces, producing queer space where the performed self is able to hide in plain sight. Hiding behind these accentuated surfaces, queer artists can seize control of the act of representation, subvert and redraw its boundaries and renegotiate the terms of their own visibility.

#### **4pm Artists' Roundtable Discussion**

##### **Activating Multiplicities, Shifting Intimacies. Sex, Gender and Artistic Practices**

A roundtable discussion will follow the Queer Encounters Panel on Friday, 5 December in Albert Park, a few minutes' walk away from the AAANZ conference venue, and on the way to the Auckland Art Gallery for drinks at 5.30. Everyone is welcome. Those attending should assemble at the Queen Victoria bronze statue where Aotearoa's first gay liberation protest took place, then the group will proceed to the rotunda for a mihi and the artists' talk, featuring 5 New Zealand artists:

**Alex Montieth**  
**Shannon Novak**  
**Richard Orjis**  
**Rosanna Raymond**  
**Jaimee Stockman-Young**

The artist discussion will be focussed on LGBTIQ+ issues and artistic practice extending our panel into the domains of facture and material processes.

The discussion will focus on the following question: "What is it about an artistic practice that can add new insights to LGBTIQ+ issues that would be lacking in other forms of communication? And how does art that engages with LGBTIQ+ issues bring together the global and the local?"

## **FRIDAY 6 DECEMBER 3.30pm | parallel sessions**

### **Room 260-092 OGGB 3 (Friday | 3.30pm)**

#### **Theories and enquiries**

**Convenor: Alira Callaghan, Curtin University**

#### **Presenters:**

**Alira Callaghan, Curtin University**

##### **Diffraction Processes in Practice, an artist talk**

This presentation of my practice involves examining the development of material knowledges through studio engagement. In my case this includes working both observationally and interactively with a focus on the experience of being in proximity to materials. Drawing from the new materialist thinking my broader practice is situated within, I will expand on attempts of employing a diffractive methodology (as considered by Karen Barad and subsequent other scholars and practitioners) within the spaces of studio and residency where material entanglements occur. Engaging with a range of objects, things, and materials that could be considered by-products of the Anthropocene (largely connected through accessibility and their allusion to forms of construction) I attempt to attend curiously to them in the hopes of sparking new connections. While I have previously presented these workings through forms of sculpture and mixed media installation I will focus on recent attempts of extending the studio entanglements beyond documentation, towards curious archival objects.

**Mihai Băcăran, University of Melbourne**

##### **The Question of 'Spectatorship': A Critical Reading of Gilbert Simondon's Theory of Individuation**

This paper tries to outline an understanding of 'spectatorship' as a process of individuation, in a framework inspired by a critical reading of Gilbert Simondon. While an important influence for thinkers such as Gilles Deleuze or Bernard Stiegler, Simondon's work has been, until recently, widely neglected in English language academia. The current resurgence of interest in Simondon's thought, especially in discourses concerned with technology and media theory (Jussi Parikka, Yuk Hui), highlights the

necessity to reconsider what an individual is and how it becomes. What does this mean for a theory of spectatorship? Spectatorship tends to be understood as a specific type of relation between subjects and objects that exist in themselves prior to their relation, namely: embodied human subjects and works of art. The attempt here is to change the focus to the relation as such in light of Simondon's argument that the individual — a stone, a tree, a human being, a technological object — cannot be grasped in itself, but only as a result of the process through which it emerges, that is, as a result of the process of individuation. The problem, from this point of view, is not anymore that of individuals — human subjects and works of art — that enter in a specific kind of relation, but rather that of a field of relations, spectatorship, that in its dynamic defines individuals. A discussion of Guy Ben-Ary's work *cellIF* will offer the opportunity to ground this perspective in a concrete instance of spectatorship.

**Holly Grover, Auckland University of Technology**

**New materialism and interdisciplinary practice-led research**

One of the criticisms of new materialism is that it is too theoretical - often speaking in abstractions that seem far from the matter it centralises, failing to transverse the dualism between theory and practice. This paper presents a case study of critical design research that brought together Karen Barad's agential realism, Keller Easterling's medium design, and fable and fairy tales in order to investigate dominant narratives about emerging technologies. Performative, new materialist understandings of narrative formation were used to identify approaches for ethical subversion of dominant narratives. Reflective design practice was employed to test and inform the contextual discussion, and this oscillating process led to metaphorical new materialist concepts and practices becoming both literal and material. The project exemplified how new materialism can ethico-onto-epistemologically offer directive opportunities for practice-led research; and could be an example of the interdisciplinary critical posthumanities that Rosi Braidotti asserts are essential for our times. The paper concludes by expanding on the research, suggesting further practical new materialist methods for generating fruitful interdisciplinary entanglements.

## **FRIDAY 6 DECEMBER 3.30pm | parallel sessions Room 260-051 OGGB 5 (Friday | 3.30pm)**

**Artists' Talks: Cedric van Eeno, artist**

**Film Space-Time-experimental film**

Time and space have a unique application in cinema. The rules of common sense do not necessarily apply, and to some extent, the laws of physics are transgressed. Cinematic narratives frequently employ non-linear constructions, exploring, manipulating the connection between storytelling and chronology, to distort the perception of time. On the other hand, place offers a space for the story to develop. Locations in film can figure a character, support plot development, or be entirely fictitious. Additionally, a closer look at the notion of chronology and meaning finds a broader sense in the notion of the time-image by philosopher Gilles Deleuze, whose premise is the infusion of time within a picture. Furthermore, based on the principles of physics, time and space are intricately linked. In this study, the examination of cinematic space and time with a selection of independent and mainstream movies aims to identify creative possibilities of storytelling. The experimental full feature film that explores the possibilities of a story only composed of narrative gaps—scenes where nothing seems to be directly connected to plot development. The work explores an alternative cinematic dimension of time and space that allows contemplation and interpretation to become the interface between the audience and the film in an immersive experience.

## **FRIDAY 6 DECEMBER | 3.30pm | parallel sessions Room 260-005 Case Room 1 (Friday | 3.30pm)**

**Presence and grace? Transcendence at the limits of modernism 2**

**Session convenors: Anna Parlane, Monash University and Giles Fielke, the University of Melbourne**

**Giles Fielke, the University of Melbourne**

**Rock, Heart, Fire: Michael Lee's Trilogy of Life on Film**

Before a heady mix of evangelical Christianity and market advertising could get you the top job in Australian politics, Michael Lee produced a body of work exploring the links between film and spirituality within the context of Australian avant-garde art in the 1970s and 1980s. Using experimental animation techniques alongside 16mm photography, Lee's work tracked a personal journey from film to faith which saw him move from the centre to the peripheries of experimental media practice at the time. This paper will address this history by examining Lee's faith-based approach to understanding media. Lee's films during this period provide an index of a particularly personal transformation undertaken by the artist, but they also track a moment in which Australian art turned from modernism to search for a new, regionally-focussed identity, an outgrowth perhaps of

the land-art movement as adjacent to the land-rights movement. This paper will examine the transformation from what Lee calls his 'confused dissolute narcissism' to the 'acceptance of Christian faith,' through his trilogy of films—The Mystical Rose, Turnaround, A Contemplation of the Cross—made between 1976-1989.

**Nicholas Croggon, Columbia University, New York**  
**Black Energy, Yellow Peril, White Noise: The Metaphysics of Identity in Early Video Experimentalism**

For US artists in the 1960s and 1970s, the revolutionary potential of new video technology was tied to a cybernetic metaphysics, inspired by the modernist utopianism of Marshall McLuhan, Buckminster Fuller and John Cage, and by the LSD-infused visions of the counterculture. This much is well known. Yet art history has paid little attention to the crucial role that identity and racial politics played in this metaphysics. This presentation seeks to address this lacunae through a comparison of two key video works from 1969, Korean artist Nam June Paik's "Electronic Opera No. 1", and Italian-American artist Aldo Tambellini's "Black". These two works were both broadcast as part of Boston public television station WGBH's program "The Medium is the Medium", often held, alongside the exhibition "TV as a Creative Medium", as the origin moment for video art in the United States. These two works, however, must be placed in a longer history of US art and politics. In the case of Paik, "Electronic Opera No. 1" was the culmination of a decade of experimental practices first inspired by the ideas of John Cage. Paik's understanding of experimentalism, however, differed significantly from Cage's, bringing into play questions of desire, the body, and his Korean identity. Tambellini's work, on the other hand, was an example of his long engagement with the idea of "blackness" as not only a radical identity politics, but also a universal metaphysical condition from which a new electronic humanity would be born. In the origins of "video art", questions of race and identity were not merely peripheral issues, but rather lay at the very heart of the esoteric metaphysics on which it was based.

**Kiron Robinson, the University of Melbourne**  
**Doubt, faith and the photographic**

Belief is oppositional to knowledge. It requires an action towards an outside of knowledge. It is absurd. Knowledge bases itself on measurable and quantifiable sets of reasoning. Belief is an outworking in spite of reason, an irrational action. It is a paradoxical action of faith. Faith is not faith without doubt. Photographs correlate this absurdity. The photographic claims a space of representational authority even as its material construction declares supreme doubt in this claim. Photographs are an anxious construct based in the manner and matter of their construction. They allow for belief without knowledge. Photographs are simultaneously what they are and what they are not. A simultaneous index. This paper address Australian photographic practice from the early postmodern period – themselves influenced heavily by the Pictures Generation (1974 – 1984) of American practice – and the ongoing influence that this period has had. This paper argues for this period as being the point of a fundamental shift away from the absolute of the known into the absolute of the unknown. The entering of faith through doubt.

**FRIDAY 6 DECEMBER | 3.30pm | parallel sessions**  
**Room 260-057 Case Room 2 (Friday | 3.30pm)**

**Between listening and place**

**Convenor: Fiona Harrisson, RMIT University, Melbourne**

This session explores the symposium theme of ecology through the lens of listening and place. Taking in the world through the act of listening has the potential to be transformative, for self and other. This can occur between people, species, cultures and/or with oneself. Listening occurs somewhere. Grounding listening in place invites engagement entangled in the multiplicities of ecology and place. In what ways can listening enable encounters between? What is the agency of listening in place? Is there a politics of listening?

**Presenters:**

**Laura Donkers, University of Dundee**

**Listening to the Community: How co-creative listening approaches can help to develop strategic, eco-social regeneration**

What agency is there in listening? In a durational and emplaced practise, the intervention of a 'listening attitude' can influence feelings of connection and motivation, and become a means to draw others into discourse and activities that benefit communities. Listening may also influence development of new co-creative artistic practices that can assist society to transition towards a culture of interconnectedness across human-non-human realms. Listening paradigms support participants to act in the unfolding process of creating and gathering evidence that discloses autonomous knowledges and communal wisdom. When combined with an artistic approach, these methods act in spaces of the everyday to reengage human-non-human connections; develop understanding of mutuality, like-mindedness, and kinship; and, negotiate the personal, social and political realm of the individual and the collective — in place. Artists can help communities to revitalise themselves through art and cultural activities, and do this best when involving local individuals and groups in collaborative

environmentally engaging activities to grow mutual understanding about the locality. When supported by regional organisations and national bodies these kinds of engagements provide critical space to develop more beneficial community projects that introduce more meaningful discourses that are inclusive of less vocal, less confident members of society, particularly where historically, communities' experiential, intergenerational and inherited knowledges may have been disregarded or devalued. Adopting a co-creative listening approach enables the development of interpretive and participatory responsibilities to emanate from within the community, contributing to eco-social actions, and creating spaces for engagement that bring environmental projects directly in touch with the public.

**Robyn Maree Pickens, the University of Otago**

**Listening to the Anthropocene: CAConrad's (Soma)tic poetry rituals**

"RESURRECT EXTINCT VIBRATION' is a ritual where I lie on the ground and listen to various recordings of recently extinct birds, mammals and reptiles, especially from the past several decades" (CAConrad 2017, 45). CAConrad (they/theirs) is a queer North American poet who engages in ritualistic acts to mourn and remember extinct species. Conrad's performative poetry rituals and praxis are centred on the records and traces of extinction that exist in the form of sound and video recordings. In these rituals Conrad performs an embodiment of Donna Haraway's proposition "to make kin in lines of inventive connection as a practice of learning to live and die well with each other in a thick present" (Haraway 2016, 1). How can one make kin with extinct beings? For Conrad, one of the effects of performing RESURRECT EXTINCT VIBRATION is to return "to my cells in my sleep the sounds of these creatures" (2017, 46). While Conrad's affective ritual actions cannot bring extinct beings back to life in their own bodies, Conrad's work can be seen as embodied attempts to feel, in Haraway's provocation, how our "entanglements are implicated in the production of both extinctions and their accompanying patterns of amplified death" (2016, 60). In this paper I contextualise Conrad's RESURRECT EXTINCT VIBRATION ritual within their broader practice of (Soma)tic rituals. I define the term as conceptualised by Conrad and elaborate the aims of the rituals intended by Conrad to live in the "extreme present" (Conrad 2014, xi). By living in the extreme present Conrad seeks to avoid affective states that arguably perpetuate the conditions of the anthropogenic sixth extinction crisis. Such affective states include a dulling of the senses, inertia, and unthinking complicity. Conrad's embodied ritual practices can be viewed as a concerted effort to not only think extinction, but to feel extinction.

**Ebony Jade Muller, Deakin University**

**Listening to Self and 'Other' in Dance Improvisation Practice**

This paper presentation depicts a mode of listening that has enabled emergent relational experience between the members of a weekly, studio-based dance/movement improvisation practice. In this practice, we attend to a provocation I have entitled one's 'combined state' – one's individual state encompassing any and all aspects of their present experience. Through working with this provocation, repeatedly and over time, we have not only found new and interesting ways to listen to, work with, follow and understand our embodied moving selves and our combined state(s) within this process, we have also inadvertently created space and the tools to listen to each other. This has affected not only how we relate to each other in the practice space, but our own individual practise of listening as well. Relational listening in this way has led to the development of encountering and receiving others in the space. Placing 'offers' in the space through dance, movement, sounding and touch; we are then receiving, accepting and complementing these offers in our own practise, and affecting the practise of others. Through listening in this way we have expanded our practise to include and create relational exchanges, webs and encounters in practise. Through practising listening to ourselves we have found means to listen to each other, and in turn, better listen to ourselves.

**FRIDAY 6 DECEMBER | 3.30pm | parallel sessions  
Room 260-055 Case Room 3 (Friday | 3.30pm)**

**Encounters with Asian Art**

**Session Convenor: Justine Poplin, Victoria University of Melbourne**

**Speakers:**

**Victoria Perin, the University of Melbourne**

**Sōsaku-hanga in St Kilda: Japanese modernist prints in Melbourne 1959 –1966**

In the postwar decades, the ambitions of Melbourne printmaking (then experiencing 'boom-times'), were identical to the ambitions of sōsaku-hanga, the modernist print movement in Japan.

Tokyo's Yoseido Gallery established in 1953 was the pioneering space for local modern prints and ultimately stocked practitioners from all over Japan in a wholesale model directed primarily at an international (primarily American) audience.

Through the Yoseido's export channels, Japanese modernist prints appeared in Australia increasingly between 1959–1966. Local Melbourne artists responded with enormous enthusiasm to the model of printmaking that this regional tradition offered. So different from Western prints made by artists in London, Zurich, Paris or across America, which were increasingly defined by the role of the 'master-

printer', who assisted the artist to print complex works, Japanese modernist prints articulated the autonomous model of jiga "self-drawn", jikoku "self-carved", and jizuri "self-printed" artworks. While the provincial diversity of the sōsaku-hanga movement was packaged as an aggregated, national 'Japanese' product, Melbourne artists recognised the relevance of the self-sufficient aesthetics that Japanese printmakers had developed throughout the modernist period. With a deficiency of master-printers of our own, Melbourne artists had been "self-drawing, self-carving, and self-printing" for decades. This paper explores this postwar exchange in light of three specific displays of sōsaku-hanga in the Melbourne – the first being in the 'little-known but important effort' of Allen David's St Kilda 43 Dalgety Street Gallery in 1959, and subsequent exhibitions co-organised by the Yoseido Gallery.

**Fine Lavoni Koloamatangi, the University of Auckland**  
**A world within a world: Andō Hiroshige's prints in the Mackelvie Trust Collection at the Auckland Art Gallery Toi o Tāmaki**

After the Meiji restoration in 1868, Japanese prints began to flood onto European markets. This followed the opening up of Japan's ports in 1853 to the outside world after centuries of self-imposed isolation during the Tokugawa or Edo period (1603-1868). Gentleman collector James Tannock Mackelvie wanted to acquire artworks to gift to Auckland city on his death, and Japanese woodblock prints or ukiyo-e, produced during the Tokugawa period, were among those gifts. Mackelvie, a Glaswegian Scot, had lived and worked in Auckland from 1865 to 1871. During those six years, he amassed a fortune in land speculation, commerce and gold mining and was actively involved in the life of the city. When he returned to England, he began creating a collection, purchasing artworks, books and other items for Auckland. He began sending his acquisitions to the city from 1876 onwards. Upon his death in 1885, he bequeathed this collection and a considerable amount of his fortune to Auckland to be administered by a trust, which runs to this day.

**Justine Poplin, Victoria University of Melbourne**  
**Visual Culture debris and critique, Trans-Asia/Australia focus**

2018 - 2019 saw the creation and propagation of new memes in global online discourse with the increasing use of digital modes of communication. New symbolic forms are generated through online participation and offer multilayered cultural critiques that at times can be difficult to interpret. Are we able to read or understand the messages that are being portrayed from cultures other than our own? New forms of communicating online indicate the loss and/or abridgement of written text and a preference for visual forms of communication that reflect emotional states or beliefs. Some visual signifiers are agents for change and advocate for social movements. Others are political commentators narrating stories of our time through clever, or not so clever assemblages of image and text. This paper will discuss ten memes; five Chinese and five from Australian online culture by examining their 'trans/visualcultural' significance. Using a comparative approach, plausible transcultural readings of these memes will enable deeper understanding of their cultural significance. This new research will examine trans-Asian flows in Australia indicating perceptions and readings of visual online assemblages (memes). The findings will explore how Australians respond to Chinese memes and reciprocally how Chinese Nationals respond to Australian memes. The methods used to enable this interpretation will utilize a synthesis of participant survey via an online forum that will employ aspects of digital ethnography. The responses from participants will then be used to facilitate cross/transvisual cultural readings of forms as the world enters what is said to be the 'Asian Century'.

**FRIDAY 6 DECEMBER | 3.30pm | parallel sessions**  
**Room 260-040C Case Room 4 (Friday | 3.30pm)**

**Encounters with and between artists 3: Bon soir Monsieur Courbet**  
**Convenor: Chris McAuliffe, Australian National University**

**Presenters:**

**Elizabeth Pulie, the University of New South Wales**  
**Lives of the artists**

A view of modern art as a compulsion toward realism begins with Realist artists' attempts to critique high art's deified institutions, inserting reality and allowing artists control over its definition. This challenge was characteristic of all modern movements, continuing until their arguable end in the conceptual era, where the attempt to make art 'real', relevant and accessible to all was encapsulated by a sense of art as concept, or as 'dematerialised'. This final attempt to redefine art is viewed as having failed by conceptual artists and practitioners themselves; at the conclusion of this movement, Lucy Lippard and Joseph Kosuth both write of conceptual art's failure to escape the object and institutional co-optation. Contemporary artists confront this legacy of the conceptual moment in their practice. Multiple recent attempts to define contemporary art either celebrate its lack of definition as a freedom or critique its lack of rigour: this paper argues for a view of artist's relations and everyday lives as the final site for art's definition, less in the institutionalised sense of 'relational aesthetics' than as allowing for critique of and escape from 'the contemporary'. The potential for artist's lives and relations to escape institutional determination allows for re-engagement with modernist ideals of radicality and critique; where this is no longer possible via art as object, it may be most enduringly

possible as a real-world action, embodied by artist's relationships which can't be traded, owned or captured. A view of art as fluid, embodied and real is argued for by framing artist's encounters as art.

**Chris McAuliffe, the Australian National University**

**The Ghost in the Archive: Encountering Robert Smithson in the Archives of American Art**

Robert Smithson's presence within the Smithsonian Archives of American Art is both material and spectral. Concrete traces of Smithson's thinking, practice and sociality appear in project files, engagement diaries, correspondence, manuscript texts, photographs and business records. But the artist remains elusive: the archive is fragmented, discontinuous and often cryptic. Discovering the artist is not merely a matter of investigative reconstruction: it is a mobile encounter framed by the researcher's desire and the artist's consciousness of his own enacted self-presentation. The archive proves to be a landscape of self-consciously staged encounters. Smithson's practice and his professional presence embodies him in quasi-performative acts undertaken in a post-studio context: field work, road trips, exhibitions, media promotion and social engagement. The archives reveal Smithson's conscious formation of himself as a speaking artist (writer, promoter, polemicist, spokesman) but also as an unreliable narrator (fabulist, mannerist and trickster). Encounters with Smithson are intimate and transactional, studied and playful, disruptive yet entrenched in the art-world-as-system. In this paper, then, I will approach the archival Smithson through the lens of Derrida's concept of 'otobiography,' as a speaking through the body of the work and the body of the real subject, nested within 83 archive boxes in Washington DC.

**David Eastwood, the University of New South Wales**

**Artistic encounters via the posthumous studio**

Art historians Jennifer Barrett and Jacqueline Millner note that, within modern art practices, there is "a rich tradition of artists engaging with the museum" dating back to the early twentieth century. The posthumous studio museum is a special case, however, in that the prospect of a contemporary artist engaging with such a site precipitates a degree of self-reflexivity, accentuating the studio as a phenomenon inherited from the past and interrogated in the present. Artistic encounters via the museological genre of the posthumous studio tend to be confined to isolated cases, and—concomitant with the proliferation of posthumous studio museums since the late twentieth century—are a relatively recent development. This paper reflects on the role of the posthumous studio as a provocation for contemporary art practice, highlighted and explored through Tacita Dean's suite of works undertaken at Giorgio Morandi's restored studio in Bologna. Perhaps too esoteric and inconsistent to be identified as a cogent tendency, related practices can nonetheless be identified as an emergent current in art, such as Christian Jankowski's project *Cleaning Up the Studio* (of Nam June Paik), and Thomas Demand's reconstructions of the studios of Pollock and Matisse. This paper casts the posthumous studio as a conduit serving to facilitate encounters across time and space between artists living and dead.

## **FRIDAY 6 DECEMBER | 3.30pm | parallel sessions Room 260-040B Seminar Room (Friday | 3.30pm)**

### **Public art and politics**

**Session Convenor: Robin Woodward, the University of Auckland**

This session enquires into public art practice in relation to the patterns and process of human interaction with the environment. While public space is the commons - notionally neutral, inclusive and a shared space - it is in fact strongly politicised. It is a stage or arena for proselytising, and public art is a part of this process. Public art politicises public space. As a part of this process, public space is territorialised by public art which is either made, performed or enacted, thus public space becomes more than simply geographical location. Symptomatic of this is the use of terms such as 'stage' and 'arena' in relation to public space. Then there is the mutability between the public and the private, a distinction which has become increasingly blurred in public space. Public art communicates and critiques ideas and ideologies. What politics have a profile? What politics are possible? What distinctions and conventions are in play amongst public art interventions (either permanent or temporary) that embrace the cultural, the social, the environmental and the economic?

**Presenters:**

**Linda Tyler, the University of Auckland**

**Political attacks on public statuary**

Internationally, statues commemorating historical figures who now represent discredited ideologies have been the target for vandalism. In the past, graffiti has been removed and the statue is restored. In 2015, however, after many attacks on the Cecil Rhodes monument, the "Rhodes Must Fall" movement successfully campaigned for the removal of a statue of Rhodes from Cape Town University. Confederacy monuments have been the target not only for paint bombs and defacing, but also for the alt-right. In the past few years, leading up to Columbus Day in the USA, statues of the Spanish explorer have received a coating of red paint. Closer to home, in Australia and New Zealand, Captain



Cook statues have been attacked as symbols of colonisation. While Scott Morrison's government is spending AUD\$3 million for a new statue of Cook to be erected in Botany Bay, the Cook statue on the hill at Kaiti in Gisborne was removed in May 2019 in the lead up to the sescentennial commemorations of Cook's arrival. This paper will explore what is done with defaced and disputed monuments after the perpetrators have been prosecuted, and also consider what this increase in vandalism is telling us about the need for historical rebalancing in public statuary.

**Louise Rollman, Queensland University of Technology**  
**Public Art, Spatial Politics and Apathy**

The role of artists and arts professionals in imagining the city has become increasingly constrained by urban development policies and practices that grant significant decision-making powers to the private sector. Examining the discreet practices of non-art experts, which consistently seek to secure the appearance of consensus, reveals how public art can be an instrument in robbing public space of its publicness. Focusing on a series of recent commissions in Brisbane — which, with policies such as Art Built-in (1999-2007), has at one time been a world-leader in public art policy and commissioning — this paper interrogates artists' troubled role in the cycle of urban gentrification and the erosion of public art policies, practices and decision-making processes. In addressing the intended and unintended consequences of contemporary art being enlisted to assist in the privatisation of public space, I explore the dynamic, interrelated and complex politics of the city, and the ongoing impact of city government's cultural economic strategies and practices. To counteract this situation, I argue for the cultivation of agonistic conflict as a productive strategy to develop critical contemporary aesthetic projects and heterogeneous city-making.

**Robin Woodward, the University of Auckland**  
**Environmental Public Art in New Zealand**

Focusing specifically on large-scale sculpture in outdoor spaces, this paper interrogates public art in New Zealand that targets environmental issues. There is a core group of artists in New Zealand who consistently present environmental concerns through three-dimensional artworks in the public arena. While this work is rarely state-sponsored or civic-funded, these creative environmentalists regularly find their voice in the public domain through the conduit of temporary outdoor sculpture events. Such exhibitions have a populist appeal that extends an artist's catchment area by attracting an audience beyond the physical bounds of galleries or museums. As part of their remit, patrons who develop sculpture parks which are open to the public also have an eye for environmentally conscious art. Populating green spaces or the natural environment at temporary outdoor sculpture events and publicly accessible sculpture parks, large-scale object art is well-positioned to deliver an environmentalist standpoint on protection and conservation.

**FRIDAY 6 DECEMBER | 3.30pm | parallel sessions**  
**Auckland Art Gallery Auditorium (Friday | 3.30pm)**

**Gender and Body and Being**

**Session convenor: Ron Brownson, Senior Curator New Zealand and Pacific Art at Auckland Art Gallery Toi o Tāmaki**

Photography and performance are interconnected like segmented synonyms; they need each other to endure beyond a specific event. Judith Butler addressed the interlocking of gender and performance in her ground breaking study *Gender Trouble: Feminism and the Subversion of Identity* where she wrote: "The effect of gender is produced through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding gendered self."

**Presenters:**

**Richard Maloy, artist**

**Setting the scene and constructing for the lens**

Richard Maloy will introduce his art practice focussing on four projects created over a twenty-year period, from art school to present day. With insights into his infamous work *Tree Hut*, first exhibited at the Sue Crockford Gallery in 2004, where Maloy slept with a paying client each night over the exhibition's three-week duration. Then to his ongoing cardboard construction works which have created alternative spaces and interiors to traditional gallery architecture from *Yellow Structure* exhibited in Encounters the curated section at Art Basel Hong Kong in 2016 to the colossal *Big Yellow* created for the Asia Pacific Triennial in 2012 and his three-month-long construction of *Raw Attempts* at Artspace Auckland in 2009/2010. Maloy will discuss his motivations for creating *Richard Maloy Student Archive 1996-2001*, and its presentation *All the things I did in 2013*, giving insights into the art school system and his approach to exhibition making. He will discuss his approach to video and photography, with a focus on his recent work *Things I Have Seen* a 14-hour video that documents the artist's physical working in his studio.

**Rebecca Swan, artist**

**Assume Nothing - Celebrating Gender Diversity**

Back in 1994, when Rebecca Swan made the first image from *Assume Nothing*, there was no indication that it was the start of a long-term relationship. She was captivated by people in her queer community in Tāmaki, who embodied and expressed gender diversity in unique ways. She would start with an interview of each person and then together they'd decide on the photographic approach. The work has since become a touring exhibition, a book and a documentary. It was partnered with the Human Rights Commission launching their transgender inquiry report. *Assume Nothing* has recently been acquired by Auckland Art Gallery Toi o Tāmaki collection.

**Ron Brownson, Senior Curator New Zealand and Pacific Art at Auckland Art Gallery Toi o Tāmaki**

**Theo Schoon Dancing**

Diane Arbus cryptically predicted: "A photograph is a secret about a secret. The more it tells you the less you know." When Theo Schoon made snapshot self-portraits in the Auckland Town Hall, he'd just introduced locals to his version of Javanese dance; the like of which the audience had never encountered. Did they know what they were seeing or what was occurring before them? Soon afterwards, Schoon utilized Spencer Digby's Wellington studio to make a sequence of self-portraits as a dancer. Did he realise that he had established a reputation where he was regarded not as a dancer but in terms of his gender and sexuality? As Judith Butler noted in *Gender Trouble*: "the act that one does, the act that one performs is, in a sense, an act that's been going on before one arrived on the scene". Brownson will discuss Schoon's self-portrait photography and his repute as a dancer.

## SPEAKER BIOGRAPHIES

### **Tosh Ahkit**

Tosh Ahkit is an established social practitioner who is conducting research towards a PhD at Auckland University, Elam School of Fine Arts. Ahkit's research is focused on developing methodologies of empowerment through engagement with contemporary art practices and specifically socially engaged art. Ahkit also has an interest in the ways in which socially engaged art practices in Aotearoa are inherently different from its continental counterparts as a result of geo-cultural isolation. Ahkit currently leads a youth-led programme on behalf of Te Tuhi Art Gallery called Young Futures, which gives youth alternative education an opportunity to engage with contemporary art and practitioners as a way of developing criticality.

### **Lisa Andrew**

Lisa Andrew (born in Japan, 1965) is an artist whose practice positions the analog/digital, natural/synthetic through works with print media and textiles and curated exhibitions which engage with transcultural material culture. In 2019 Andrew presented Modified Fruit: Weaving a transcultural practice through leaving, returning and about being from elsewhere as fulfilment for a Doctor of Creative Arts at the University of Wollongong, Australia. Her research on Piña (Pineapple) cloth, from the Philippines, focuses on notions of authenticity, appropriation and asymmetrical power processes to engage with concepts surrounding Nationalism. Andrew's recent projects have focused on her connection to the Philippines.

### **Rachel Arndt**

Rachel Arndt has held the position of Gallery Programs & Touring Exhibitions Manager with Museums & Galleries of NSW (M&G NSW) for over eight years. In this role she programs and leads the largest regional touring exhibition program of contemporary art in Australia and oversee a comprehensive range of programs, strategic initiatives, funding opportunities and events for the small to medium gallery sector in NSW. Previous to her position at M&GNSW Rachel worked internationally in gallery and cultural institutional settings.

### **Karika Ashworth**

Dr Karika Ashworth is a feminist contemporary visual artist and a sessional academic at the Queensland University of Technology. Her creative practice consists of time-based media, performance, text, objects and installations. Her research examines how mutual implication, ambiguity and humour function in contemporary art practice. Specifically, what the application of these strategies in art can reveal about the power structures that regulate social life, culture and society.

### **Mihai Băcăran**

Mihai Băcăran is a PhD candidate at The University of Melbourne. He holds an MA in Art Theory from Beijing Normal University and a BA in Art History from The University of Bucharest. His research looks at questions of embodiment in relation to spectatorship in net art, asking how the interaction with online works influences what our bodies 'are,' 'do,' and 'mean.'

### **William Bardebes**

After graduating from sculpture and design-based programmes, Palmerston North born William Bardebes has worked as an animation and graphic design lecturer for the last 15 years. The primary concern within his creative practice continues to be an underscoring of a problematical dialogue between human relationships and post-optimal technology.

### **Susanna Bauer**

Susanna Bauer, is a practising artist and researcher with solo and group exhibitions in New Zealand and in Europe.

Recent research focuses on contemporary mediality and its effects on 'the everyday', material temporalities and histories. In the art practice, analog interventions are often digitally mediated, and relationships between object and image are investigated practically through transformations across media, scale and dimensions. There is also an ongoing interest in the entanglement between the functions of media carrier and content in the work. Exhibitions often take the form of spatial, multi-medial installations combining object and moving image.

### **Bianca Beetson**

Dr. Bianca Beetson is an artist, activist, educator, agitator, and self-declared 'all-round troublemaker'. She is a Gubbi Gubbi/Kabi Kabi (Sunshine Coast) Waradjuri (NSW) woman, Born in Roma Western QLD. She completed a Bachelor of Arts (Visual Arts) at QUT Brisbane (1993–95), then completed her Honours (1998) and Doctor of Visual Arts (2018) degrees. As a visual artist she works in a broad range of media, including painting, drawing, sculpture, installation, photography, and public art. A former member of Aboriginal artists collectives, Campfire group and Proppanow, Bianca is Program leader of the BA (Australian Indigenous Art) degree at Queensland College of Art, Griffith University, and a member of the board of QAGOMA.

**Len Bell**

Art History lecturer, whose books include *Colonial Constructs: European Images of Maori 1840-1914*, *Strangers Arrive: emigres and the arts in New Zealand 1930-1980*, *In Transit: questions of home and belonging in New Zealand art* and *Marti Friedlander*, as well as chapters in such books as *Imagined Cosmopolis: Internationalism and the arts 1870-1920*, *Double Vision: art histories and colonial histories in the Pacific*, *Art and the British Empire*, *Tropical Visions in the Age of Empire*, *Orientalism Transformed: the impact of the colonies on British art*, *Voyages and Beaches: Pacific Encounters 1769-1840* and *Rethinking Settler Colonialism: History and Memory in Australia, Canada, Aotearoa/New Zealand and South Africa*.

**Natalie Bell**

Natalie Bell is a Professional Teaching Fellow at the University of Auckland where she specialises in teaching Renaissance art. Her current research interests centre on the emergence of the writing woman in fifteenth-century Italy and the representation of this figure in portraiture. She examined this in her PhD, *Picturing the Writing Woman: The Representation of Three Early Vernacular Poets in Fifteenth-Century Italy*, which was completed at the University of Auckland in 2017.

**Chris Berthelsen**

Chris Berthelsen is a Kiwi Way artist, junk master, all-around-the-year maker. I've collaborated with software studios and online retailers, architects, think tanks, independent publishers, educational institutions, and other researchers. Diverse output includes university courses, publications, presentations, digital projects, exhibitions, and physical structures.

**Sybil Bloomfield**

Sybil Bloomfield completed both a Bachelor of Interior Architecture and a Masters of Landscape Architecture (professional) at Victoria University of Wellington. She worked in the Landscape team at Auckland Council after graduating, then formed a partnership landscape architecture practice Bloomfield & Bark. Sybil has been involved with landscape architectural education throughout her career, first at Victoria University during and after her studies, and is now a lecturer at Unitec Institute of Technology (Auckland, New Zealand).

**Jennifer Blunden**

Jennifer Blunden works and researches in the museum and gallery sector, with a longstanding focus on communication, disciplinarity and accessibility. She has worked for many leading cultural institutions within Australia and internationally, in roles including as a writer, editor, content developer, strategist and language advisor. Her recently completed PhD, 'The language with displayed art(efacts)' won the Art Association of Australia and New Zealand's PhD Prize for 2017. In 2014 she was awarded the inaugural Sylvan C Coleman & Pam Coleman Fellowship in Museum Education and Public Practice at the Metropolitan Museum of Art with a 'linguist in residence' project that explored the role played by language in shaping visitor experience and learning. Jennifer is currently a visiting research associate in Art Design & Museology at University College London, where she is doing an in-depth study of the discourse of art with a focus on issues of access and participation.

**Ralph Body**

Dr Ralph Body is a Visiting Research Fellow in Art History at the University of Adelaide where he recently completed his PhD in Art History. He has previously worked at the University of Otago and Dunedin Public Art Gallery.

**Lucy Boermans**

Lucy Boermans is a Lecturer in Motion Design, Bachelor of Media Design, at the Media Design School in Auckland. Beginning postgraduate study at Elam School of Fine Arts in 2017, Boermans' 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 'Launched' (Scottish Cultural Enterprise). In 2012, she received support from Creative Scotland (Craft Award 2012-2013) enabling her research and development into laser cutting natural (fibre-based) materials. In response, Boermans created BREATHE, a capsule collection, which extended into digital textile design, exhibiting with 'Collect Scotland' at Indigo, Paris. Boermans jewellery designs, presented in Launch Gallery at SECC Trade Fair, Glasgow 2012 ('Highly Commended' Best Product Award), were later purchased by The Hunterian Museum, Glasgow. Her curatorial, performative and installation based works have been exhibited as follows: 'Akin', part of 'Opening Night', Objectspace, Auckland (2015), 'Performance 2120', part of 'Wunderuuma', The Gus Fisher Gallery, Auckland (2015), 'Hingspace', The George Fraser Gallery, Auckland and 'Materiality in Motion', an interactive installation, exhibiting as part of Creativity and Cognition, San Diego (2019).

**Louise Boscacci**

Dr Louise Boscacci brings art into conversation with environmental entanglement as a hands-on maker, an interdisciplinary researcher (art, science, affect), and a writer of naturecultures. She has a particular interest in the more-than-human and energetic dimensions of global ecosocial change, and how artists can facilitate postdisciplinary responses in situated and embodied modes. She is a lecturer

at the National Art School, Sydney, and an Associate Fellow in the Centre for Critical Creative Practice at the University of Wollongong. Louise is a co-author of *100 Atmospheres: Studies in Scale and Wonder* (2019, Open Humanities Press). Since 2016, she has written widely on the bodily encounter in engaging with animal extinctions and futures, the encounter-exchange in wit(h)nessing aesthetics, affective traces as a research mode, and the shadow places of Country, sparked by her doctoral project, *The Trace of an Affective Object Encounter: A picture postcard, its provocations, and processual becomings*. Recent exhibitions include *Postcards from the Anthropocene: Unsettling the Geopolitics of Representation* (2017); *water objects—echoes* (2017); *Tell me about the wind* (2017). These panels for AAANZ 2019 build on two previous ones: 'More-than-human Social Relations in the Anthropocene: Art, Extinction and nonhuman futures at home and abroad' (2018), and 'Affect, Capital, and Aesthetics: Critical Climate Change and Art History' (2016).

#### **Jen Bowmast**

Jen Bowmast is a studio artist, creating installation, performance, and photography to explore themes around spirituality. Jen considers the idea that art, both the making and experiencing, is a way to connect with other realms of experience, interpret an inner vision or as a mode of knowledge in itself. Within Jen's art practice, encounters with clairvoyants are catalysts for intuitive making with raw materials such as bronze and clay. These artefacts are offered as transitional objects between one place and another reflecting the moment of exchange between artist and reader during esoteric meetings. Jen researches real and imagined relationships between artist, objects, materials and the space they inhabit.

#### **Chris Braddock**

Dr Chris Braddock, artist and writer, is Professor in the School of Art & Design, AUT University, Auckland. He co-leads the Ph.D. and M.Phil. programmes and the Art & Performance Research Group. He is author of *Performing Contagious Bodies: Ritual Participation in Contemporary Art* (Palgrave Macmillan, 2013) and editor of *Animism in Art and Performance* (Palgrave Macmillan, 2017). In 2019 his installation and performance 'Invitation to Dialogue' was included in *How To Live Together* at AUT ST PAUL St Gallery, curated by Balamohan Shingade. Key research terms include: animism, dialogue, silence, contagion, material trace, ritual, spirituality and participation.

#### **Jordana Bragg**

Jordana Bragg is a multi-disciplinary artist currently based in Melbourne, Australia. Completing an MFA through Monash University, Bragg's practice spans writing, live performance, still and moving image. Concentrating on the metaphysics of love and loss to expose the prosaic drama of everyday life, their practice discloses a characteristically dangerous personal and universal sense of vulnerability, informed by radical research methodologies surrounding issues of identity and gender fluidity. Bragg is the Co-founder of two Artist Run Spaces *Freunde sind Künstler*, Germany, and *Meanwhile*, Aotearoa.

#### **Mirren Brockies**

Mirren Brockies is a first-year doctoral candidate at the University of Auckland in Art History, with special interest in the visual and material culture of the early modern period. My research explores the use of collars and neckwear by elite women to communicate personal and national identity from c.1450-1650. Incorporating written and material sources, it questions how such dressings of the neck were intended to be used, what materials were involved, how the styles were adopted, and how they were perceived by their contemporary audiences.

#### **Jane Brown**

Jane Brown is an award-winning artist and professional photographer. She is also the manager of the Visual Cultures Resource Centre, University of Melbourne. She was born in Kuwait and emigrated to Australia in 1973. Brown was a finalist in the Basil Sellers Art Prize (2016), finalist in the Ulrick and Schubert Photography Award (2015) and the Bowness Photography Prize (2013 and 2012). In 2013 she was recognized with the Art and Australia/Credit Suisse Contemporary Art Award. Her work, *Decommissioned art history library*, University of Melbourne (2012-2013) is one of several by her in the collection of the National Gallery of Victoria.

#### **Ron Brownson**

Ron Brownson is the Senior Curator of New Zealand and Pacific Art at Auckland Art Gallery Toi o Tāmaki. His exhibition and publication projects include *Rita Angus* (with Anne Kirker and Janet Paul), *John Kinder Photographs, 1950s Auckland Photographers, Ioane Ioane Fale Sa, John Pule, Marti Friedlander Photographs, Pat Hanly - Pure Painting, L. Budd et al, Eric Lee-Johnson-Opo the Hokianga Dolphin, Gretchen Albrecht, Le Fauluga – Pacific artists from New Zealand, Tribute: Visual artists celebrated by the Arts Foundation of New Zealand, Fiona Pardington Proud Flesh, Greg Semu O Le Tatau Samoa, Colin McCahon's Titirangi, Fatu Feu'u, Golden - Celebrating 50 Years of the Friends of the Gallery* (with Jane Davidson-Ladd), *Michael Smither The Wonder Years, Through the Eyes of Shirin Neshat, John Kinder's New Zealand, Local Revolutionaries: Art & Change 1965–1986* (with Mary Kisler), *Choi Jeong Hwa Flower Chandelier, Te Wā Tōiri: Fluid Horizons, Home AKL – artists of Pacific Heritage at Auckland* (with Kolokesa Mahina Tuai, Nina Tonga and Ema Tavola), *Kinder's Presence: John Kinder, Mark Adams, Chis Corson Scott, Haruhiko Sameshima, Robert Ellis – Turangawaewae: A Place to Stand, Len Casbolt – From Soft Focus to Sharp Vision, Fa'ani and RoBro present DiscoVERY, A*

*Place to Paint: Colin McCahon in Auckland* (with Julia Waite). Brownson edited *Art Toi – New Zealand art in the collection of Auckland Art Gallery*, a comprehensive overview of New Zealand artworks.

#### **Andrea Bubenik**

Dr Andrea Bubenik is Senior Lecturer in Art History at the University of Queensland, Australia. In her research and teaching she focuses on Renaissance and Baroque art, especially histories of printmaking, court cultures and collecting, relationships between art and science, and the afterlives and migrations of images. Her books include *Reframing Albrecht Dürer* (2013), *Perspectives on Wenceslaus Hollar* (co-edited with Anne Thackray, 2018) and *The Persistence of Melancholia* (editor, 2019). She was the curator of the exhibitions *Five Centuries of Melancholia* (2014) and *Ecstasy: Baroque and Beyond* (2017), both held at the University of Queensland Art Museum

#### **Louisa Bufardeci**

Louisa Bufardeci is a Melbourne-based artist with over twenty years of professional experience. She has participated in a number of major international exhibitions including the NGV Triennial in 2018, the Asia-Pacific Triennial in 2012, and the Asian Art Biennial in 2009, has been included in numerous group exhibitions and has held solo exhibitions in Melbourne and other cities. As well as producing new art projects, Bufardeci contributes to the local art community by teaching at the Victorian College of the Arts. She is currently completing a PhD on the topic of tactical aesthetics at the University of Melbourne.

#### **Emma Bugden**

Emma Bugden is a PhD student in the Museum and Heritage Studies of the Stout Research Centre for New Zealand Studies at Victoria University of Wellington. She has worked as a curator for independent spaces and public art museums, holding key leadership roles within the sector. Currently, she is co-founder and editor of Small Bore Books, a specialist art and design publishing imprint. She is the Managing Curator of SCAPE Public Art 2019 in Ōtautahi Christchurch and a Trustee of the Blumhardt Foundation. Emma Bugden was New Zealand Nominator for the Signature Art Prize 2018 at the Singapore Art Museum, Judge of the Portage Ceramic Awards 2017 and a Juror for the 2016 Walters Prize at Auckland Art Gallery. She was the keynote speaker for CoLab: Australia / New Zealand glass art conference 2019.

#### **Elyssia Bugg**

Elyssia is currently completing her PhD at the University of Melbourne. Her research interrogates notions of performativity as they relate to sculptural works from the Arte Povera movement. Her writing has appeared in publications including *RealTime Magazine*, *un Projects* and *Memo Review*.

#### **Alisa Bunbury**

Alisa Bunbury is the Grimwade Collection Curator at the Ian Potter Museum of Art, University of Melbourne, and was previously Curator of Prints and Drawings at the National Gallery of Victoria (2002-2017) and at the Art Gallery of South Australia (1999-2002). She has curated numerous exhibitions and was lead curator of the NGV's exhibition *Colony: 1788-1861* (2018), the most substantial survey of Australian colonial art to date. She is currently preparing a publication reinterpreting and representing highlights of the Grimwade Collection, as well as researching new acquisitions made for the collection.

#### **Jill Burke**

Jill Burke is a leading international expert in Italian Renaissance Art. Her research and teaching focuses on the representation and understanding of the body in Italy and Europe from around 1400-1600 and she has published widely in this field. Her latest monograph, *The Italian Renaissance Nude*, was published with Yale University Press in 2018, and she was one of the curators of the *Renaissance Nude* exhibition which took place in Los Angeles and London 2018-19, including co-editing the catalogue for this show. Jill won the Philip Leverhulme prize for her "outstanding" contribution to art history, and has also held a fellowship at the Harvard University Center for Italian Renaissance Studies (Villa I Tatti, Florence). Previous to working on subjects relating to the body, Jill's work has focused on topics relating to social identity and the visual arts. Her interest in periodization led to her edited book, *Rethinking the High Renaissance* (Routledge, 2012); her interest in patronage and identity was discussed in her first monograph which was based on extensive archival research - *Changing Patrons: Social Identity and the Visual Arts in Renaissance Florence* (2004). Perhaps her happiest research moment was stumbling across a previously unknown scribbled note on the back of a receipt from 1509 describing a robot lion made by Leonardo da Vinci. The subsequent article "Meaning and Crisis in the Early Sixteenth Century" was published in *Oxford Art Journal* (2006).

#### **Peter Burke**

Dr Peter Burke is an artist and lecturer based in Melbourne. He creates 'pop-ups' at commercial and civic sites, including international art fairs, 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 art world, commerce and the public may be negotiated. His cross-disciplinary approach embraces performance, painting, drawing, video and the mass media. He currently lectures at the Victorian College of the Arts, University of Melbourne.

#### **Laini Burton**

Dr Laini Burton is a Senior Lecturer at the Queensland College of Art, Griffith University, where she is Convenor of Higher Degree Research programs. Her research centres on body politics, bio-art and design, fashion theory, performance, and body/spatial relations. She is the co-editor of *Fashion as Masquerade: Critical Studies in Fashion & Beauty Volume III* (Intellect, UK/USA), and recently published and "My Leg is a Giant Stiletto Heel": Fashioning the Prosthetised Body' in *Fashion Theory: The Journal of Dress, Body & Culture* (2019).

#### **Deborah Cain**

Dr Deborah Cain coordinates visual arts cultural theory & history courses in Geraldton, for the local Central Regional TAFE. Her research has focused on issues of subjectivity and the semiotics of self / autobiography and space / place in art. This has involved looking at artists such as et al (Merilyn Tweedie), Marie Horner & Roger Peters (NZ conceptual sculptors), Michael Shepherd, John Pule, Louise Bourgeois, Tom Kreisler; and, more recently researching notions of the 'city' in public art discourse: Shanghai China, Geraldton WA.

#### **Alira Callaghan**

Alira Callaghan is a multidisciplinary artist and researcher whose practice explores the way we shape and are shaped by our interactions with the material world. Working across installation, sculpture, participatory events and performance, Callaghan's practice generates encounters that work toward challenging our relationships to objects, things and materials (o/t/m). Having graduated with a Bachelor of Art (Fine Art) (Hons) from Curtin University in 2013, Callaghan is now undertaking a practice-led PhD that uses creative practice to critique certain nonanthropocentric philosophical discourses surrounding human relationships with objects.

#### **Tyson Campbell**

Tyson Campbell (Te Rarawa/ Ngāti Maniapoto) is a Narm/Melbourne based multi-disciplinary artist whose work is engaged with the relationships between the indigenous and the settler-state imaginaries. Tyson is currently researching non-performativity as a way of de-railing and de-legitimising control, discipline and punishment within contractual agreements of social and financial outcomes of contemporary indigenous culture production. Using robust and alarming materials; antagonism and hope collapse into each other in generative and un-expecting ways—putting into question to how we can see and feel queer, or takatāpuhi futures of organisation.

#### **Alison Carroll**

Alison Carroll was founding Director of Asialink Arts from 1990 to 2010. She had seen the interest of audiences for contemporary art, including from Australia, when she initiated and toured Art from Australia: Eight Contemporary Views through the National Galleries of Indonesia, Singapore, Malaysia, Thailand and the Philippines in 1990-91. Prior to this, as Curator of Prints, Drawings and Photographs at the Art Gallery of South Australia she had curated East and West; the Meeting of Asian and European Art, in 1985, and seen the paucity of material published on 'modern' Asian art and its relationship to Australia, and, at the time, the paucity of material on contemporary Asian art. She then curated Out of Asia at Heide Museum in and Beyond the Material World; Adelaide Installations at the Adelaide Festival 1994 (of Asian art), edited the first edition of the journal Art Asia Pacific and was appointed to the National Advisory Board of the First, Second and Third Asia Pacific Triennials of Contemporary Art at Queensland Art Gallery. She curated Filipino, Vietnamese, Pakistani, Korean and Taiwanese sections of APTs.

#### **Lisa Chandler**

Dr. Lisa Chandler is an Associate Professor in Art and Design at the University of the Sunshine Coast (USC), Australia. She was foundation director of the USC Gallery, inaugural Deputy Head, School of Creative Industries and leader of USC's first arts-humanities research group. She has curated numerous exhibitions including the award-winning East Coast Encounter and published widely on contemporary art, curatorship and visual culture. She has been short-listed for the AAANZ small catalogue prize, received a National Library of Australia curatorial fellowship, is a Higher Education Academy Senior Fellow and the recipient of an Australian Learning and Teaching Council citation.

#### **Michael Chapman**

Professor Michael Chapman is currently the Head of Discipline (architecture) at the University of Newcastle. His research is primarily concerned with the relationship between architectural theory, architectural drawing and avant-garde practices, particularly those of Dada and surrealism. He is a co-author of *Residue: Architecture as a Condition of Loss* (Melbourne: RMIT Press, 2007).

#### **Quishile Charan**

Quishile Charan is an Indo-Fijian artist and writer living and working in Aotearoa, New Zealand. Charan uses traditional modes of textile making to reflect upon the landscape of Indentured Labour and the on-going neo-colonial effects on the Indo-Fijian community. Wood-carved flora and fauna stamped onto naturally dyed cotton cloth serves as a tool to re-write and restore ownership of Indo-Fijian history. Knowledge is kept and stored with each length of fabric created, both a form of visually-expressed oral storytelling and an offering to the girmitiyas, the ancestors of Indenture. Charan's

writing practice exhumes lost Indo-Fijian histories from colonial archival sites. Recent projects include *To Uphold Your Name* (with Salome Tanuvasa), Mangere Arts Centre, Auckland (2018); *Your Woman is a Very Bad Woman*, Firstdraft gallery, Sydney (2018). Writing projects include: "Unearthing the History of my Female Ancestors in Fiji", *Matters Art Journal Aotearoa*, Issue 8, 2018. "Part III: Odisha 24th of November 2017, 2:45pm", *HAMSTER Magazine* Issue 03, The Physics Room, 2018. Charan has a BFA (Hons) from Elam School of Fine Arts, The University of Auckland and a Masters of Visual Arts from Auckland University of Technology.

#### **Michael Chew**

Michael Chew is a visual action-researcher, environmental activist and community cultural development practitioner with degrees in Art Photography, Mathematical Physics, Humanities and Social Ecology. He co-founded the NGOs Friends of Kolkata, and Friends of Bangladesh to run international volunteer programmes and North-South solidarity work, and has run participatory photography projects across Asia. Michael is currently completing a PhD in participatory visual methods and environmental behaviour change through Design at Monash University.

#### **Remie Cibis**

Remie Cibis is a fashion practitioner who lives and works in Melbourne, Australia. Her work explores how garments can be understood as images, or representations, that are imposed upon bodies, and asks how fashion practices can offer opportunities for greater visibility of obscured bodies and for self-representation. Remie's work has been shown as part of the *Virgin Australia Fashion Festival*, *L'Oreal Melbourne Fashion Festival* and *Melbourne Spring Fashion Week*, as well as at various galleries including *Conical*, *Kings Artist Run* and *Federation Square's FedTV*. In addition Remie works as a freelance pattern maker and teaches into RMIT's Bachelor of Fashion (Design) program. She holds a Masters of Fine Art (Interdisciplinary Arts Practice) VCA & MCM Melbourne University 2017, a Bachelor of Design (Fashion) (Hon.) RMIT University 2011 and a Bachelor of Fine Art (Painting) (Hon.) Monash University 2006. Remie is a current PhD candidate with RMIT University's School of Fashion and Textiles.

#### **Judith Collard**

Judith Collard is a Senior Lecturer in Art History and Visual Culture, History Department, University of Otago. I have recently co-edited with Professor Chris Brickell, a book called *Queer Objects*. I am also working on Matthew Paris and his manuscripts. This is about a 13th century monk from St Albans who wrote and illustrated his own chronicles and did some of the earliest maps of Britain. I teach medieval and renaissance art, as well as Gender Issues in Art and Art in crisis: 1960s-1980s.

#### **Natasha Conland**

Natasha Conland has been developing exhibitions of contemporary art for twenty years, as a freelance curator, curator of contemporary art at the Museum of New Zealand Te Papa Tongarewa, curator of et al.'s the fundamental practice for the New Zealand pavilion at the Venice Biennale (2005), curator of the Scape Biennale 2006, curatorial comrade for Carolyn Christov-Bakargiev at the Biennale of Sydney (2008) curator of the Auckland Triennial (2010), and curator contemporary art at the Auckland Art Gallery Toi o Tamaki. She writes for contemporary arts journals and publications in the Asia Pacific region and co-edits *Reading Room*, a peer-reviewed journal of contemporary art published by the E.H. McCormick Research Library, Auckland Art Gallery.

#### **Katy Cottrell**

Originally a graphic designer, Katy retrained as a Design and Technology teacher in 2009. In 2016, as part of her Masters in Fine Art (Design Endorsement) she established 'Economate.co.nz'. This social enterprise saw her link construction companies to education institutes and NFPs to divert pre-consumer waste for school and community projects. This won the Akina Prize at Wellington Climathon 2017 and projects developed with waste material have featured in her talks at Pacific Climate Change, Victoria University's Sustainable Development Goals Summit, NIDA (Sydney) and Falling Walls Lab for NZ Royal Society as well as 'People's Choice Award' for Park(ing) Day 2018. Woodwork remains her passion and she is currently developing skills in marquetry and furniture design.

#### **Melanie Cooper**

Melanie Cooper is a Visiting Research Fellow at the University of Adelaide where she graduated with her PhD in Art History in 2016. As an interdisciplinary art historian, her research interests include representations of gender, sexuality, classical mythology and early modern evolutionism in eighteenth-century visual art and culture. Melanie currently serves as the State Representative for South Australia on the Executive Committee of the AAANZ and is an active member of the Adelaide art community as a studio member based at Floating Goose Studios. She also lectures in Art History at the University of Adelaide and has published writings on contemporary art practice in addition to her academic research.

#### **David Cowlard**

David Cowlard is a filmmaker, photographer, sound artist and educator. His interdisciplinary practice is founded on new approaches to architectural representation and includes work across a number of media including, documentary photography, short-form video and urban field recording. He has a particular interest in exploring how moving image and locative media can inform a wider critical



engagement with architecture and the built environment. David teaches in the Photo Media Department at Whitecliffe, Auckland. He publishes across various digital platforms as @photourbanist.

#### **Nicholas Croggan**

Nicholas is the Pierre and Gaetana Matisse Fellow at Columbia University's Department of Art History & Archaeology, where he specializes in experimental art in the US in the Cold War period. He is currently completing a Ph.D. dissertation on the emergence of video as an experimental practice in the 1960s and 1970s. He is a former AusArt Scholar, and member of the Institute of Comparative Literature and Society, and most recently founded the "Art x Social Justice" program in Columbia's Department of Art History. Before moving to New York, Nick was a writer and editor based in Melbourne, where he co-founded with Helen Hughes the contemporary art journal *Discipline*.

#### **Emma Crott**

Dr Emma Crott is a Post-Doctoral Research Fellow at the iCinema Centre for Interactive Cinema Research at UNSW Art & Design. Her research interests include the politics of aesthetics, representations of war, photography theory, and the experience of time in contemporary art practices. A forthcoming book chapter titled 'Anachronism and Unfixing the Event of War in the Photography of Simon Norfolk' will be included in the anthology *War and Portrayal: The Expression of the Unbearable in Modern and Contemporary Art*, published by Verlag Ferdinand Schöningh.

#### **Anna Daly**

Anna Daly has recently completed a PhD in Art and Design History. She has taught in the field for a number of years and has been involved with several projects aimed at decolonising curatorial and educational practices. She is currently pursuing research into what Indigenous Australian representations of European Australian culture and European Australian representations of Indigenous Australian culture might reveal about colonial Australian representation as a whole.

#### **Sara Daly**

Sara Daly completed her Masters of Education at Monash University in 2016 with a thesis entitled "The declining value of visual art practices and the rise of value-free art in Australia".

#### **Bronwyn Dann**

Bronwyn Dann has been exhibiting in solo and group exhibitions since 1998. Her work is housed in numerous Australian public and private collections. She is the recipient of the Emerging Artists Award in the Outback Art Prize at Broken Hill Regional Gallery and an Acquisition Award at the University of South Australia. Bronwyn taught visual art in schools in New South Wales and the Northern Territory before embarking on a PhD candidature in visual art entitled *Harvesting Moonlight: Visual Narratives of Pearling in the North of Australia and Asia*. Her interest in storytelling underpins this research.

#### **Jane Davidson-Ladd**

Jane Davidson-Ladd is a PhD candidate in Art History at the University of Auckland. Her PhD examines the English-born artist Louis John Steele (1842–1918) and the influence he had on New Zealand art from his arrival in the country in 1886 until his death in 1918. It builds on an interest Jane has long held in New Zealand history paintings.

#### **Kate Davidson**

Dr Kathleen (Kate) Davidson is a Postdoctoral Research Fellow in Art History at the University of Sydney. Her areas of research include: nineteenth-century visual culture; the history of photography; and the intersections of visual art and science, with particular focus on nineteenth-century intellectual, professional and creative networks and exchanges. *She is author of Photography, Natural History and the Nineteenth-Century Museum: Exchanging Views of Empire* (Routledge, 2017). Other recent publications include 'Speculative Viewing: Victorians' Encounters with Coral Reefs', *Victorian Environments* (Palgrave Macmillan, 2018). She has been awarded fellowships at the Yale Center for British Art (2014) and the University of Texas at Austin (C.P. Snow Memorial Fund 2012-13). Previously, she was Curator of International Photography at the National Gallery of Australia.

#### **Gerwyn Davies**

Gerwyn Davies is a photographic artist, costume maker and emerging academic in the arts. Gerwyn is a PhD candidate and sessional academic in photomedia at UNSW Art and Design and his practice-led research is interested strategies of Camp and their deployment in performative self-imaging. Gerwyn has exhibited throughout Australia including recent exhibitions at the Australian Centre for Photography, Museum of Brisbane, Ballarat Art Gallery, Jan Murphy Gallery, Michael Reid Gallery, Hugo Michell Gallery.

#### **Catherine De Lorenzo**

Dr Catherine De Lorenzo's research broadly examines histories of Australian art, photography, exhibitions and art historiography. With Mendelssohn, Inglis and Speck she recently co-authored *Australian art exhibitions: Opening our eyes* (2018), which looks at the impact of curatorial strategies on Australian art history. Her interest in cross-cultural and cross disciplinary research has resulted in publications across many disciplinary journals and informs her current project on photographic and

broader cultural exchange between France and Australia. She is on the Editorial Advisory Board of the Journal of Art Historiography and is an honorary A/Professor at Monash University.

**Nicola Dickson**

Born in Australia, Nicola Dickson lives and works in Canberra. She attended the Australian National University, completing a Bachelor of Visual Art in 2003 and a PhD in 2010. Nicola uses painting and installation to explore how historical visual records of encounters between Europeans and the people and places of Australia and the Pacific reflected contemporaneous conceptions; conceptions that persist and inform within the layering of successive generations of contact.

**Cushla Donaldson**

Cushla Donaldson is an artist based in Tāmaki Makaurau. Her practice seeks to identify, expose, and act upon schisms in the heated environment of late capitalism. Her writing has come to include fiction alongside essays on art, politics and film theory. She graduated from Elam School of Fine Arts before gaining her MFA from Goldsmiths College, University of London, as a recipient of the Anne Reid Scholarship. She has exhibited in Aotearoa, Europe and Japan. She has participated in residencies in Estonia and Aotearoa and presented on her research and practice at various institutions. She has taught Art and Film Theory at the University of Auckland and Unitec, Auckland.

**Laura Donkers**

Laura Donkers is a PhD Candidate (Practice-led) at the University of Dundee, UK, and an environmental artist developing eco-social art engagements through working with the embodied knowledge of communities. She is an interdisciplinary artist conducting place-based research that responds to the environment and the communities who dwell there. She undertakes research and practice by acting in spaces of the everyday, negotiating the personal, social and political realm of the individual and the collective — in place. From this situated position, her slow method of understanding people, place and environment intersects with environmental attitudes, activism and policy to create poetic insights on nature, culture and ethics.

**Carl Douglas**

Dr Carl Douglas is Curriculum Leader for Spatial Design at Auckland University of Technology. His research circulates around two themes: unprofessional space (informal, ad-hoc, illicit, and amateur space-making); and procedural design techniques (cartography, design computation, abstraction, drawing, and intuition). He recently completed his PhD, *Strange Relations*, exploring relational design approaches for public space, and is currently affiliated with Te Waituhi-ā-Nuku / Drawing Ecologies, an interdisciplinary project addressing climate-change impacts on Māori-owned land in Horowhenua.

**Nerina Dunt**

Dr Nerina Dunt is a lecturer in Art History and Theory at Adelaide Central School of Art and the University of Adelaide. She is a recent PhD graduate of the University of Adelaide, completing an Art History thesis entitled 'Investigating the Aesthetic Character of Australian Urban Indigenous Art: A Socio-Political Fusion'. Her area of research is contemporary Australian art, particularly Indigenous voices and perspectives and how these decolonise art, history, and the broader Australian socio-political milieu, which also guides her approach to teaching. She is currently a Visiting Research Fellow at the University of Adelaide.

**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.

**David Eastwood**

David Eastwood is an artist and lecturer who works primarily in drawing and painting, using the interior as a genre through which to construct composite images that reconfigure spatio-temporalities, re-evaluating relationships across historical periods and locations. He is currently investigating artists' studios as sites of immersion and invention, with a particular focus on the recontextualisation of studios as posthumously reconstructed museum artefacts. He is represented by Robin Gibson Gallery in Sydney and is a Lecturer at the University of New South Wales in the School of Art and Design.

**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*.

**Giles Fielke**

Dr Giles Simon Fielke is a writer and researcher of film and media art histories, completing his PhD on the work of Hollis Frampton in 2019. He is an editor of *Index Journal for Art History*, and a regular contributor to *Memo Review*. He has worked in the Art History departments of the University of Melbourne and Monash University. He is currently working on the Cantrills Collection for the Centre of

Visual Art at the University of Melbourne. His writing has appeared in *Art History*, PDF, *Discipline*, *Emaj*, *Meanjin*.

#### **Daniel Finch-Race**

Dr Daniel Finch-Race FHEA is a Vice-Chancellor's Fellow at the University of Bristol, the Treasurer of the Society of Dix-Neuviémistes, and the British Liaison of the Société des Études Romantiques et Dix-neuviémistes. His solo publications include an issue of *Nineteenth-Century Contexts* ('Poetics of Place', 2019) and several articles that bring modern French culture into contact with the environmental humanities. As co-editor, he worked with Jeff Barda on *Textures* (2015), Stephanie Posthumus on *French Ecocriticism* (2017), Julien Weber on *Dix-Neuf, 'Ecopoetics/L'Écopoétique'* (2015) and *L'Esprit créateur, 'French Ecocriticism'* (2017), and Valentina Gosetti on a double issue of *Dix-Neuf* ('Ecoregions', 2019).

#### **Catriona Fisk**

Catriona Fisk is a dress historian and freelance curator based in Sydney, specialising in material culture approaches to fashion and embodiment. Her PhD research at the University of Technology Sydney builds a history of dress and maternal bodies in the eighteenth and nineteenth century from surviving garments in museum collections. Her academic work has been published in *Fashion Theory*, while museum research publications include the research catalogue *Connecting Threads: Tracing Fashion, Fabric and Everyday Life at Newstead House* (2016).

#### **Kerry Francis**

Kerry Francis is a Registered Architect who currently teaches Design Studio and Technology in the School of Architecture at Unitec Institute of Technology. His research focusses on drawing as a tool for learning about intuitive responsiveness, the motivations for those drawn moves and their relationship to composition and place.

#### **Federico Freschi**

Professor Freschi was appointed College Director: Art, Design (including Food Design), Architecture (Studies), and Business at Otago Polytechnic in 2019. He holds a BA Fine Arts (with distinction) from the University of the Witwatersrand, a BA Honours in History of Art from the University of Cape Town, and a PhD from the University of the Witwatersrand. He began his academic career as a lecturer in History of Design at what was then the Cape Technikon (now the Cape Peninsula University of Technology), and taught subsequently at the Universities of Cape Town, Stellenbosch and the Witwatersrand. He has taken occasional breaks from academia to work briefly as a researcher and consultant in human resources, and more recently as Executive Manager and Senior Curator of the Goodman Gallery, Cape Town. In his PhD thesis, entitled 'The Politics of Ornament: Modernity, Identity, and Nationalism in the Decorative Programmes of Selected South African Public and Commercial Buildings, 1930-1940', Prof Freschi considered the political iconography of South African public buildings in the 1930s in relation to the political tensions between nationalism and imperialism at the time. In 2016, Prof Freschi was the South African curator (with Patrice Deparpe of the Musée Matisse in Le Cateau-Cambrésis, France) of the exhibition 'Henri Matisse: Rhythm and Meaning', at the Standard Bank Gallery, Johannesburg. This was the first exhibition devoted to Matisse on the African continent. In addition to his academic and administrative responsibilities, Prof Freschi is an accomplished baritone who appears regularly on opera and concert stages throughout South Africa.

#### **Heather Galbraith**

Heather Galbraith is Professor of Fine Arts, Whiti o Rehua School of Art, College of Creative Arts Toi Rauwharangi, Massey University Wellington. A curator, writer and educator, she currently supervises MFA and PhD candidates and is Director of Doctoral Studies (Fine Arts). Recent curatorial projects include SCAPE Public Art, Ōtautahi (2016, 2017 and 2018), and she is working with Panuku and Auckland Council on permanent public art commissions in the Wynyard Quarter. Heather has held senior curatorial positions at Museum of New Zealand Te Papa Tongarewa, City Gallery Wellington and St Paul ST, AUT University. Heather was involved in New Zealand's Venice Biennale presentations; in 2009 as co-curator Francis Upritchard's *Save Yourself*, Deputy Commissioner Bill Culbert *Front Door Out Back* 2013 and Commissioner Simon Denny's *Secret Power* 2015.

#### **Jasmine Gallagher**

Jasmine Gallagher is a writer and doctoral candidate, researching ecocriticism and landscape mythology in contemporary New Zealand art and poetry. Some of her essays, art criticism and poetry have been published by the following journals, magazines and online platforms: *New Zealand Sociology* vol. 30, issue 1 (co-authored peer-reviewed article); *Landfall* issue 237; *Art New Zealand* issues 71 & 72; *Journal of New Zealand Literature* vol. 37 (forthcoming peer-reviewed article); *The Pantograph Punch*; brief issues 52, 54 (under her nom de plume Berengaria Burns), 56 & 57 (forthcoming); physicsroom.org.nz; #500words.com; and CIRCUIT Artist Film and Video Aotearoa New Zealand

#### **Eleanor Gannon**

Eleanor Gannon is a PhD student in the Art & Design Department at AUT University. Her doctoral research investigates the role of drawing in increasing a mindful state of non-judgmental awareness and attention. Focusing on the simplest, easily accessible and ubiquitous of mediums—paper and

pen/pencil—she is interested in how the practice of non-representational drawing and mark making can create an anchor for attention on the present moment.

**Michael Garbutt**

Michael Garbutt, PhD is a Senior Lecturer in the UNSW Art & Design. His research interests concern the human gaze at the intersection of empirical investigation and cultural theory with particular reference to the art museum. His most recent publications are *The Mindful Eye: Contemplative Pedagogies in the Visual Arts* and *Looking at Looking: Two Applications of a Hermeneutic Phenomenological Analysis of Head-mounted Eye-tracking Data in Gallery Visitation* (Australian and New Zealand Journal of Art, 2017).

**Antonia Garelja**

Antonia Garelja is an undergraduate student completing a Bachelor of Architectural Studies at Unitec Institute of Technology.

**Julia Gatley**

Julia Gatley, MArch (Well), PhD (Melb), is Associate Professor of Architecture in the School of Architecture and Planning at the University of Auckland. Her research interests are focused on New Zealand's twentieth-century architecture, and she has published four books with Auckland University Press.

**Marie Geissler**

Dr. Marie Geissler is an Honorary Associate Fellow at the Faculty of Law, Humanities and the Arts at the University of Wollongong NSW and a Senior Researcher to Margo Neale, Senior Curator of Indigenous and Torres Strait Islander Art at the National Museum of Australia. She writes on Indigenous and non-Indigenous Australian art with academic publications including *Arnhem Land Bark Painting. The Western Reception 1850-1990, 2017*, "Cultural Tourism: Aboriginal art promoting Australia in post-war USA" (2019) *Arts* 2019, 8(2), 66 and "The Agency of Arnhem Land Bark Painting in the Self Determination of Indigenous Australian Culture". *Buku-Larrnggay Mulka Incorporated - Yirrkala Art Centre – A Case Study of a Community Based, Indigenous-Controlled Competent Authority*, In Natalie Stoianoff (ed.) *Indigenous Knowledge Forum, Models for a Competent Authority-Facilitating Self-Determination*, University of Technology, Sydney.

**Beth George**

Dr Beth George is an educator and practitioner in architecture, with a research focus on urbanism, design and drawing. She taught at the University of Western Australia and Curtin University for 15 years, and is a Senior Lecturer in the University of Newcastle's School of Architecture and Built Environment.

**Angela Goddard**

Angela Goddard is the Director of Griffith University Art Museum and Adjunct Senior Research Fellow, Griffith University. Recent exhibitions include: 'Bonita Ely: Future Tense' (forthcoming), 'Boundary Lines' 2018, 'Davida Allen: In the Moment' 2018, 'Archie Moore: 1970-2018' 2018 and 'Jenny Watson: Chronicles' 2016. She joined the University in June 2015, after fifteen years at QAGOMA, seven of these as Curator of Australian Art. In 2017 she joined the board of Shelia: A Foundation for Women in Visual Art.

**Katrina Grant**

Dr Katrina Grant is a lecturer in Digital Humanities at the Australian National University, with a specialisation in Art History. She works on the application of visualisation and mapping technologies to art history research, the history of landscapes and gardens of Italy, the history of performance and spectacle, and in Italian early modern art history in general. She has published on the history of gardens theatres in Italy and on artistic relations between Rome and Britain in the eighteenth century.

**Erin Griffey**

Erin Griffey is Associate Professor of Art History at the University of Auckland and a Fellow of the Society of Antiquaries, London. She is a specialist in early modern visual and material culture and has published widely on the Stuart court. Her book, *On Display: Henrietta Maria and the Materials of Magnificence at the Stuart Court*, was published by Yale University Press in 2015. She is the co-author and editor of *Sartorial Politics: Fashioning Women at the Early Modern Court*, published by Amsterdam University Press in 2019. She is currently editing *Early Modern Court Culture* for the Routledge Early Modern Themes series and writing a book provisionally entitled, *The Tudor and Stuart Beauty Book: Principles and Practice*.

**Sushma Griffin**

Sushma Griffin is a PhD candidate in Art History at the University of Queensland. Her research examines the emergence of photography in the aftermath of the 1857 Indian insurrection by exploring the relation between the newly emergent medium and Indigenous philosophies of vision, time and space. She works part-time as Research Assistant and Public Outreach Officer at the UQ Node of the ARC Centre of Excellence for the History of Emotions.

### **Holly Grover**

Holly Grover is a designer, writer, and producer who continually attempts to break out of her screen-centred practice through material-discursive experimentation. She recently graduated with a Master of Design and holds a Bachelor of Communication (both from Auckland University of Technology). Her practice-based thesis "Design Fables: Reconfiguring Emerging Technology Narratives" was an interdisciplinary project which combined gnarly questions from her past work in tech marketing and GLAM sector digital roles. Her interests are in critical design, storytelling, new materialism, emerging technology ethics, as well as the relationship between technology design and use; from a micro to macro scale.

### **Luise Guest**

Luise Guest is the Manager of Research for the White Rabbit Collection of Chinese Contemporary Art in Sydney. Her writing has been published in a range of online and print journals including *The Journal of Contemporary Chinese Art*, *Art Monthly Australasia*, *Garland*, *Randian* and *Artist Profile*. Her book, *Half the Sky: Conversations with Women Artists in China* was published by Piper Press in 2016, an essay was published in *The Centre – On Art and Urbanism in China* (NGV, 2019), and she has written the text for *99 Contemporary Chinese Artists* published by the White Rabbit Collection (2019). Currently a PhD candidate at UNSWAD, Guest's research examines the work of female artists whose gendered visual codes and material choices subvert conventions of ink painting and calligraphy.

### **Anthea Gunn**

Dr Anthea Gunn Senior Curator of Art, Australian War Memorial, completed a PhD in art history for her thesis *Imitation Realism and Australian Art* in 2010 at the ANU. She worked as a social history curator at the National Museum of Australia (2008-13) and has been at the Australian War Memorial since 2014, where she is Senior Curator of Art. She has published in the *Journal of Australian Studies* and the *Australian and New Zealand Journal of Art*, amongst others. She has curated contemporary commissions and exhibitions and was lead curator of the online exhibition, *Art of Nation: Australia's official art and photography of the First World War*.

### **Lee-Anne Hall**

Dr Lee-Anne Hall teaches Museum and Heritage Studies in the Department of Art History, Sydney University. Until December 2018 she held the position of Director, Penrith Regional Gallery & The Lewers Bequest. This role followed an academic career involving teaching and research in Leisure Studies, Arts Management, and Museum Studies. Her current research concerns audience engagement and cultural leadership in the small-medium museum sector.

### **Ian Hance**

Ian Hance is a highly experienced painter, sculptor and curator. He completed his PhD in 2019 based on practice-led research in painting entitled *Painting the humorous Kitchgrotesque of the dressed-up termite mounds in Tropical Australia*. He currently lectures in painting and drawing in the College of Indigenous Futures, Arts and Society at Charles Darwin University (CDU). His recent works explore the concerns of ecological crises in Northern Australia through a visual art practice,

### **David Hansen**

David Hansen has had a 40-year career in the visual arts sector: as a regional gallery director, state art museum curator, auction house researcher, writer and critic. In 2015 he was appointed Associate Professor of Art History at the Australian National University. Dr Hansen's many exhibitions include *The Face of Australia* (1988), *The Fifth Australian Sculpture Triennial* (1993), *John Glover and the Colonial Picturesque* (2003) and *Dempsey's People* (2017); his publications have won the Tasmania Prize, the Calibre Prize, the Alfred Deakin Prize in the Victorian Premier's Literary Awards and the William M.B. Berger Prize for British Art History.

### **Angelica Harris-Faull**

Angelica Harris-Faull is a researcher and printmaker from Adelaide. She holds a Bachelor of Visual Art from the University of South Australia and First-Class Honours from the Royal Melbourne Institute of Technology. Harris-Faull has undertaken research residencies in La Specola, Italy and the Gordon Museum of Pathology, London. In 2018, Harris-Faull presented at the international printmaking conference, IMPACT and received the Dr Michael Noble Prize for Outstanding Contribution to the Conference for her paper presented at the 2018 South Australian Postgraduate and Early Career Researcher Gender, Sex, and Sexualities Conference. Her research investigates an intersection of feminist theory and printmaking, while specifically considering understandings of contemporary and seventeenth century female reproductive bodies. She has exhibited artwork in Australia and the Philippines.

### **Ngahuia Harrison**

Ko Ngātiwai, Ngā-Puhi-nui-tonu me Ngāti Pākehā ōku iwi. Ko Ngahuia Raima Harrison tōku ingoa. I am an Auckland based artist and researcher, currently enrolled in a Doctorate of Fine Arts co-supervised by Associate Professor Peter Robinson (Elam School of Fine Arts) and Dr Marama Muru-Lanning (James Henare Māori Research Centre) at the University of Auckland. My practice is predominantly lens-based installation and the current research examines the effects of the Marine and Coastal Area (Takutai Moana) Act 2011 upon my tribe, Ngātiwai.

**Mark Harvey**

Dr Mark Harvey is an Aotearoa/New Zealand-based artist mostly working in performance and video drawing on political, psychological and social approaches and physical endurance. He brings to his practice a focus on social justice often and notions of productive idiocy and has training in contemporary dance, visual arts, psychology and community facilitation. Harvey is a Senior Lecturer at the Faculty of Creative Arts and Industries at The University of Auckland and has a PhD from AUT University in art practice. Harvey also brings to this his upbringing with profoundly deaf parents, growing up around construction sites, playing physical contact sports, and his experiences from his standpoint in having Pākehā (NZ European) and Māori heritage in Aotearoa/New Zealand.

**Kyoko Hashimoto**

Kyoko Hashimoto is a designer and MFA candidate at UNSW Art & Design researching place-based making in the context of globalised material flows. She exhibits with Guy Keulemans and they have works of critical design in the permanent collection of the National Gallery of Victoria.

**Desiree Hernandez Ibinarriagais**

Desiree Hernandez Ibinarriagais an industrial and social designer from Mexico. Her ancestry is Náhuatl (Aztec), Basque and Lacandon (Mayan). She has collaborated with Indigenous people through the co-design field since 2012, which focuses on the importance of biocultural diversity, Indigenous Ecological Knowledge towards collaborative resilience, cultural identity pride and sustainability. Currently studying her PhD in education at Deakin University Australia, she has collaborated with Indigenous and Aboriginal young women, in Australia and Mexico, in order to articulate their cultural identity, empowerment and self-determination. This has been premised through Critical Co-design, co-designing biocultural projects such as products and services.

**Heather Hesterman**

Heather Hesterman is an interdisciplinary artist investigating the intersection of place, community, ecology, education and science via practices of installation, print and landscape design. Her research methodologies include direct fieldwork, site analysis, historical research, interpretation of scientific data and observations within the landscape. Art projects examine sites from spatial, political and historic perspectives in response to research into climate change, coastal and ecological shifts and horticulture. She draws on combined training in Fine Art (MA, RMIT) and Landscape Design. Recent work includes GreenLAB (Climarte Festival 2019) and solo exhibitions, survey: multiples (Shepparton Art Museum) and Tree Project (2018, City of Hume commission). Hesterman teaches within the School of Art, RMIT University, Melbourne.

**Rodrigo Hill**

Rodrigo's creative interests are rooted at the intersection of lens-based approaches and place-making processes in which photography plays the role of representing layered "place-imaginaries". Rodrigo's photography practice explores the use of imagery to create meanings and understandings of place based on feelings and experiences connected to the landscape.

**Rebecca Ann Hobbs**

Rebecca Hobbs has lived in Aotearoa for fifteen years and is originally from Black River in far north QLD Australia - Wulgurukaba country. Her approach to pedagogy attempts to actively affirm diverse standpoints through consultative, site-situated, embodied, reciprocal, experiential and collaborative strategies. Whilst her creative practice focuses on collaboration in an attempt to create performative artworks that mostly celebrate dynamic bodies and their relationship with specific sites. On completing a BVA at the Victorian College of the Arts she was awarded the Samstag Scholarship, which permitted her to attain a MFA from the California Institute of the Arts. The University of Auckland recently approved her practice-led research DocFA project entitled Ngā puia o Ihumātao, in this work Hobbs' attempted to operate as an accomplice to mana whenua Māori in their decolonial pursuit for Tino Rangatiratanga.

**Gina Hochstein**

Gina Hochstein is currently enrolled as a PhD candidate at the University of Auckland, aiming to explore Post-war Modernism in Titirangi, West Auckland, New Zealand. During 2019 Gina taught a Design Studio using heritage buildings and concepts of adaptive reuse to first year master students at the University of Auckland. She graduated in 2018 with a Master of Architecture (Professional) and Master of Heritage Conservation (MArch(Prof)HerCons) First Class Honours.

**Nikita Holcombe**

Nikita Holcombe is an emerging writer, researcher and curator based in Sydney. Her research focuses on the depiction of violent incidents by victims within a contemporary art context. She recently completed her Honours (First Class) in Art Theory at UNSW Art and Design.

**Bronwyn Holloway-Smith**

Dr Bronwyn Holloway-Smith is an investigative artist and author with research interests in national identity, public art, new technologies, and the power dynamics controlling knowledge and information—particularly in the context of Aotearoa New Zealand. In her recent doctoral project "The

Southern Cross Cable: A Tour” she created a body of artworks centred on the physical landing sites of New Zealand’s major international internet connection. These works questioned the supposed post-nationalism of the internet by highlighting its jurisdictional limits, illustrating the presence of digital colonialism in contemporary society, and demonstrating ways in which an individual member of the public can physically respond to the supposedly intangible internet.

#### **Christopher Houghton**

Christopher Houghton is a multi-award winning filmmaker, screenwriter and photographer. He is currently a PhD research candidate at the University of South Australia completing his thesis, *Let’s Talk Country: field notes on be-coming a relational human*. In 2016, he was awarded the Tracey Whiting Award for High Achievement at the Adelaide Central School of Arts on completion of his (First Class) Honours project, *Seeing Beyond the frame: photography and Agential landscape*. His published works examine the photography of country as acts of semiotic exchange; of and beyond the human.

#### **Peter Hughes**

Peter Hughes was appointed the first full-time Curator of Decorative Arts at the Tasmanian Museum and Art Gallery in 1999. He graduated with a Master’s Degree (Research) in Art Theory from the Australian National University in 1995 with a thesis exploring the links between John Ruskin’s writing about architecture and ornament and ecological theory. Peter’s current projects include a history of Tasmanian colonial-period furniture 1804 – 1860 to be published as a book by the museum; researching the life and work of the Tasmanian potter, Violet Mace; and *Not So Easy*, an exhibition about design and Australian identity since Federation. Peter participated in the curation of the 2012 TMAG Redevelopment Art and Design exhibitions and *Our Changing Land: Making Tasmania* in the new Bond Store Gallery. More recently he curated *Things I Once Knew: the Art of Patrick Hall*, the artist’s first retrospective.

#### **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.

#### **Geoff Isaac**

Geoff Isaac is a PhD candidate at the University of Technology Sydney. His doctoral project on the history of the plastic chair focuses on how designers are responding to the environmental crisis by introducing bio-plastics and experimenting with new manufacturing techniques to minimise the use of materials. Geoff’s interest in design grew from his appreciation of the work of Australian mid-century designer Grant Featherston. His monograph *Featherston* was published by Thames & Hudson, in 2017.

#### **Robert Jahnke**

Professor Robert Jahnke Ngāi Taharora, Te Whānau a Iritekura, Te Whānau a Rakiroa o Ngāti Porou completed his PhD at Massey University, and also hold an MFA (Hons) from the Elam School of Fine Arts and an MFA from CalArts as well as a Diploma of Teaching. He is the former Head of Te Pūtahi a Toi the School of Māori Knowledge at Massey University in Palmerston North, and is currently the Professor of Maori Visual Arts for the Toioho ki Apiti Maori Visual Arts programme in Whiti o Rehua the School of Art. He is responsible for setting up the first Māori Visual Arts degree in a university: a Bachelor of Māori Visual Arts in 1995. A Postgraduate Diploma of Māori Visual Arts and a Master of Māori Visual Arts were introduced in 1999. He contributes to Māori Development through his teaching at undergraduate and postgraduate level, his research into customary Māori carving and painting. His academic writing straddles Māori art education, contemporary and customary Maori art, and identity politics. Jahnke is also an artist whose practice over the years has straddled design, illustration, animation and sculpture. Since his solo exhibition in 1990 Jahnke has maintained his practice as a sculptor with a number of commissions and exhibitions. He is represented in a number of major national and private collections in Aotearoa New Zealand.

#### **Biljana Jancic**

Dr Biljana Jancic is a visual artist and sessional academic at The University of Technology, Sydney in the School of Design. Her research is led by her visual art practice, which is primarily based in site-specific installation. In 2013 she completed a PhD ‘Unsettled Present - The Politics of Space in Contemporary Art’ at The University of Sydney, Sydney College of the Arts. Since then she has been investigating the complexities of adaptation and dislocation within the colonial Australian context through creative work, curatorial projects and writing.

#### **Dieneke Jansen**

Dieneke Jansen is an Auckland-based artist and senior lecturer for the Bachelor of Visual Arts and Masters Art & Design programs at AUT University. Jansen works with multiple site and lens registers, linking precarious dwelling and activism with an art world’s material and social support through

immersive installations and off-site events. She exhibits in artist-run spaces, public art institutions and their off-site projects. In 2012 she was awarded a 5-month CK12 artist residency in Rotterdam, in 2013 Jansen was awarded the New Zealand National Contemporary Art Award, and in 2015 invited to make work for the Jakarta Biennale. Jansen's 2015-2016 [Dwelling on the Stoep, Dwelling on the Stoep] projects focused on the socio-political spatiality of 'failed' housing projects in Jakarta, Amsterdam and Auckland. Her six-year involvement with the Tamaki Housing Group's fight against the gentrification and destruction of their community has resulted in two significant projects: G.I. Areas A & B, 2015 and 90 DAYS+, 2018.

#### **Dina Jezdić**

Dina is the curator of public programmes and performance art at Auckland Museum. Her work is framed by the values of intersectional thinking through creating networks and spaces to articulate the inequalities of gender, race and class aspects of the world we live in. She is currently pursuing an EdD: Decolonising Museum Practice Through Performance Art - A Reflexive Journey to Authentic (Re)Presentations.

#### **Laura Jovic**

Laura Jovic is undertaking a PhD at the University of Melbourne, researching dress and its role in Australian colonial society. She is a former curator of Australian Fashion and Textiles at the National Gallery of Victoria where she curated 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 (Melbourne). Most recently she has been working as a consultant curator on a project at the RMIT Design Archives interpreting the 1980s and 1990s archive of Australian fashion designers Sara Thorn and Bruce Slorach. From 2001 to 2007 Laura was a registrar at the Auckland Art Gallery. Along with Auckland Museum colleagues Angela Lassig and Tracey Wedge, Laura co-founded the Costume and Textile Association of New Zealand in 2001.

#### **Douglas Kahn**

Douglas Kahn is Professor of Media and Innovation, National Institute for Experimental Arts, UNSW Art & Design, University of New South Wales, Sydney. His books include *Energies in the Arts* (MIT Press, 2019); *Earth Sound Earth Signal: Energies and Earth Magnitude in the Arts* (UC Press, 2013); and *Noise Water Meat: A History of Sound in the Arts* (MIT Press, 1999). Co-edited collections include *Mainframe: Experimentalism: Early Computing and the Foundations of Digital Art* (UC Press, 2012); *Source: Music of the Avant-garde, 1966-1973* (UC Press, 2011), and *Wireless Imagination: Sound, Radio and the Avant-garde* (MIT Press, 1992). He received an Australian Research Council Future Fellowship (2012-16), Guggenheim Fellowship (2006), and Arts Writers Grant from Creative Capital and the Warhol Foundation (2009).

#### **Jonathan Kaplan**

Jonathan C. Kaplan completed his PhD at the University of Technology Sydney in 2019. His research examines the interlinked domains of Jewish male identity and sartorial self-fashioning in fin-de-siècle Vienna, and the powerful role dress plays simultaneously in the fashioning of the self and the perceptions of others. Kaplan currently teaches courses on design history at UTS/Insearch and travels and lectures widely.

#### **Amelia Kelly**

Dr Mimi Kelly is an early career researcher and teaches in the Art History Department at the University of Sydney on modern and contemporary art. She is co-editor of the anthology of writing on performance art, *What is Performance Art? Australian Perspectives* (Power, 2018). Her areas of academic research interests include body politics and issues of sex, gender and identity; photomedia and performance art; and the intersection of art, popular and online culture.

#### **Kate Kennedy**

Kate Kennedy describes herself as a 'late career early research post trade PhD candidate', with a career in the apparel industry spanning 30 years. Kate has specialised in functional apparel and work wear design, development and project management. Kate was awarded a Master of Technology (Textiles) by research at RMIT University in 2010. As an early career researcher, she has presented several refereed conference papers and has been published in the international journal, *Fashion Theory*. Kate's research focus is on issues relating to body scanning, garment sizing and fit. She is a Lecturer in the Master of Fashion (Entrepreneurship) at RMIT University.

#### **Rob Kettels**

Rob Kettels has embarked on a creative practice PhD at Curtin University. His research is focused on two predominant but interconnected areas: failures and slippages in the foundations of select neo-colonial assumptions, and environmental perception. His practice includes ephemeral sculpture, assemblage, installation, audio-video and photography to reveal autobiographical, cultural or ecological issues. In 2019, Kettels presented an academic paper in the Art in the Anthropocene conference at Trinity College in Dublin. He holds a Bachelor Degree in fine art (First Class Honours) from Curtin University, and is the recipient of a Curtin University postgraduate research scholarship.

#### **Guy Keulemans**



Guy Keulemans is a designer and lecturer at UNSW Art & Design researching repair and remaking practices and the environmental impacts of design, production and consumption. He exhibits together with Kyoko Hashimoto and have works of critical design in the permanent collection of the National Gallery of Victoria.

**Joss Kiely**

Dr Joss Kiely is an Assistant Professor of Architecture at the University of Cincinnati where he teaches courses in architectural history and design studio at the undergraduate and graduate level. In addition to a B.A. from Connecticut College in French language and literature, he has a Master of Architecture, a Master of Science in Architecture, and a Ph.D. in architectural history and theory from the Taubman College of Architecture and Urban Planning at the University of Michigan. His research examines the close relationship between commercial aviation and the rise of the postwar, global architectural practice focusing on the Detroit-based architecture firm of Minoru Yamasaki and Associates.

**Duncan King-Smith**

Duncan King-Smith is an environmental sound artist and songwriter. Duncan has worked as a bioacoustic researcher and has staged large scale community sound projects and numerous museum and gallery sound installations. He is currently a PhD candidate at QUT, and his practice-led research concerns site-specific song and a choral approach to environmental sound and song-making.

**Leah King-Smith**

Dr Leah King-Smith is an Australian Indigenous artist whose practice-led research utilises the interplay of technologies and cultural resistance to develop ideas of multidimensionality and cross-cultural agency. Leah's current work involves music performance and a range of 2D and time-based media within various collaborative and installation contexts. Leah is a lecturer in Visual Arts in the School of Creative Practice, QUT, Brisbane.

**Miriam La Rosa**

Miriam La Rosa is a curator and PhD Candidate at The University of Melbourne, where she researches the artist residency from the perspective of hospitality. Alongside her independent curatorial practice, Miriam has previously worked for the art consultancy agency Montabonel & Partners, London, and for projects in institutions including Whitechapel Gallery, London, Stedelijk Museum, Amsterdam, and Van Abbemuseum, Eindhoven.

**Fine Lavoni Koloamatangi**

Fine Lavoni Koloamatangi is a Postgraduate student at the University of Auckland, studying Japanese Art History at the University of Auckland. Since her days as an undergraduate at Canterbury University, she has been a Korean KPop fan. She has worked as a research assistant in the Pasifika Directorate at Massey University, Albany Campus. As part of the Asia New Zealand Foundation's Leadership Network, Fine visited Japan in 2019. The Leadership Network is a global group of high-achieving Kiwis from various sectors and industries who are at the forefront of developing and maintaining strong links between Asia and New Zealand.

**Monica Lausch**

Monica Lausch is the curator of medical and nursing history collection for Monash Health in Melbourne, Australia. In 2015 she curated an exhibition on the service and sacrifice of Anzac nurses from the Homeopathic Hospital and the Queen Victoria Hospital in Melbourne. Holding a History Major and first class Honours in Visual Arts from Monash University and a PhD in Art History from the University of Melbourne, her research interests include the art and wonder cabinets of the late Renaissance, wax portraiture and sculpture and the theory and curatorial practice of the Vienna School of Art History.

**Anna Lawrenson**

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 focus is twofold: she is concerned with how narratives of colonisation and resistance have been inserted into contemporary discourse via artworks, in museums and exhibitions and through interventions in public space. She is also interested in how the history, funding and administration of museums and galleries shapes their approach to public engagement through exhibitions and programs.

**Ellie Lee-Duncan**

Ellie Lee-Duncan is an art writer, curator, and artist based in Kirikiriroa Hamilton, and about to start a PhD in art history at the University of Auckland. This is approached from both from an emic queer non-binary perspective, and from a strong academic background in these concerns, with an MA completed on methods of transgender self-representation in Aotearoa moving image art.

**Korin Lesh**

Korin Lesh is an artist currently undertaking a Visual Arts Masters by Research at Charles Darwin University (CDU) and is the recipient of a RTP Scholarship. The focus of her research is on interactive art installations, its relevance to collective memory making, and reasoning for its prevalence in the contemporary art scene. Korin is a professional teacher and has taught in Sydney, Darwin, Denver

and Anchorage Public Schools. Korin is creatively and professionally driven by the desire to engage her community in arts experiences that reflect the nuances of her locale. Korin's artworks are concerned with exploring personal perceptions and memory, while creating interactive art opportunities that reflect our relationships to place. Her works include technological material innovations reflective of her environment, personal history and lived experiences.

#### **Tracey Lock**

Tracey Lock is Curator of Australian Art at the Art Gallery of South Australia. She has written five books on Australian art, including the defining monograph on Dorrit Black (2014). Most recently she led a rehang of the Gallery's permanent Australian art collection that tested new curatorial methodologies, encompassing the nation's historic engagement with Asiatic, Islamic and Oceanic cultures. Tracey Lock has been the recipient of the Churchill Fellowship (2012) and the Cité Internationale des Arts Residency Fellowship, Paris (2017). At present she is undertaking a Higher Degree by thesis on 'Pacific Modernism' at the University of Adelaide which examines the rise of modern art in the Pacific and its impact beyond the region.

#### **Julia Lomas**

Julia Lomas is a PhD Candidate and teaching associate at Monash University in Melbourne. Her doctoral research focusses on the Décor exhibitions by the Belgian artist and poet, Marcel Broodthaers.

#### **Hamish Lonergan**

Hamish Lonergan is an architectural graduate working across research, installation and traditional practice. Hamish graduated from the University of Queensland (UQ), where he was awarded the QIA Medallion. Since then, he has presented his research—on architecture, taste, social media and aesthetics—at conferences and lectures in Brisbane and at Zurich, and published in Australian and international architecture journals. In 2019 he constructed a 1:1 model of the Farnsworth House bathroom for the exhibition 'Bathroom Gossip' at Boxcopy ARI.

#### **Lana Lopesi**

Lana Lopesi is an editor, critic and author of *False Divides* (2018). Lana is Co-Editor of Unofficial a journal on Moana art and previously was Editor-in-Chief at *The Pantograph Punch* (2017–2019). Lana is a PhD Candidate at Auckland University of Technology, where she is also a researcher for the Vā Moana/Pacific Spaces research cluster. Lana is part of a global Indigenous Curatorium who first formed to curate the exhibition *The Commute* at the Institute of Modern Art, Brisbane (2018) with subsequent projects including *Layover* at Artspace Auckland (2019) followed by *Transits and Returns* at Vancouver Art Gallery (2019).

#### **Susan Lowish**

Susan Lowish is Senior Lecturer in Australian Art History at the University of Melbourne. She was born in Launceston, Tasmania. Over the years she has worked closely with the Ara Irititja Project – one of the largest, longest running, and most successful community archival and digitisation projects in Australia. Her other research projects include: the development of storytelling apps with and for Aboriginal young people and a book, *Rethinking Australia's Art History: the challenge of Aboriginal art* (Routledge, 2018). She has published widely on art historiography, cultural collections, digital image archives, and rock art.

#### **Sean Mallon**

Sean Mallon is Senior Curator Pacific Cultures at the Museum of New Zealand Te Papa Tongarewa. He joined the staff in 1992 and has worked in various roles ever since. He is of Sāmoan and Irish descent and was raised in Porirua. His exhibitions include *Paperskin: the art of tapa cloth* (with Maud Page) (2009) and *Tangata o le Moana* (2007) (with Kolokesa U. Māhina-Tuai). His most recent book is *TATAU: a history of Samoan tattooing* (2019) co-authored with Sebastien Galliot.

#### **Juliana Luna-Mora**

Juliana Luna-Mora is an industrial and fashion designer, currently a teaching associate and PhD candidate at Monash University. Following an extensive fashion design practice in the Colombian industry she has been lecturing in fashion and design theory and practice for the past ten years. Her current research focuses on luxury experiences and consumption patterns and their correlation with the philosophical, environmental and socio-political aspects of contemporary consumer culture. Her most recent publication with co-authors Dr. Jess Berry and Dr. Pamela Salen, is *The Yoga Industry: A Conscious Luxury Experience in The Transformation Economy* (Luxury, 2018)

#### **Kirsten Lyttle**

Kirsten Lyttle a Melbourne based artist and researcher who is of Māori descent. Her Iwi (tribe) is Waikato, (Ngāti Tahinga, Tainui A Whiro). Born in Sydney, she spent her childhood in Wellington and grew-up in Melbourne, where she is still based. Kirsten has exhibited widely in Australia and internationally. Her work has been acquired by numerous public and private collections such as the Moreland City Council (2019), City of Yarra (2019) and RMIT University (2016). Kirsten is currently completing her PhD at Deakin University (Burwood) where she also lectures. She also teaches photography at Photography Studies College in Southbank.

**Julie Macindoe**

Julie Macindoe is a sessional lecturer and PhD candidate in the School of Fashion and Textiles at RMIT University, Melbourne, Australia. She received her Masters in Fashion Studies from Parsons The New School for Design, New York. Her research interests are found at the intersections of the body and fashion, from everyday dress to fashioning the cyborg body. Her doctoral research complicates assumptions around fashion's ocularcentrism through giving focus to a multisensory experience of dress.

**Iokapeta Magele-Suamasi**

Iokapeta Magele-Suamasi is of Samoan heritage and manages the Learning and Outreach Programmes at Auckland Art Gallery Toi o Tāmaki. Ioka completed her undergraduate degree at Whitecliffe Art School and then freelanced as a graphic artist in various diverse projects from print illustration, set design to calligraphy on pottery. In 2009, she completed her Master in Arts Management degree where she gained an interest in the Auckland GLAM sector – Galleries, Libraries and Museums. At the Auckland Art Gallery she manages a team of five educators.

**Kolokesa Uafa Mahina-Tuai**

Kolokesa is co-director of Lagi-Maama, an organisation for cultural advocacy founded by the Arts Foundation in August 2018 which works across different spaces to navigate, champion and broker on behalf of, and with Pacific communities. She has a background in Art History, Social Anthropology and Museums and Heritage Studies which informs her holistic understanding and appreciation of Moana Oceania arts and artists. Her current focus is curatorial practice, arts advocacy and activism, and writing projects.

**Justin Makemson**

Dr. Justin Makemson is an Assistant Professor of Art Education and the ARTE Student Teaching Coordinator at the University of New Mexico (Albuquerque, NM in the United States). Makemson's research interests include student-artist identities, teacher retention and resiliency, place-based technologies, material studies, and neuroaesthetics.

**Richard Maloy**

Richard Maloy is an Auckland based artist who works across photography, video and installation. Maloy has exhibited in significant exhibitions including Encounters, the curated section of Art Basel Hong Kong, 2016; *Precarious Balance*, the reopening exhibition of the Centre of Contemporary Art, Christchurch, 2016; *Freedom Farmers*, a survey show of contemporary New Zealand art at the Auckland Art Gallery Toi o Tāmaki, 2013; Asia Pacific Triennial, Queensland Art Gallery of Modern Art, Brisbane, 2012. Maloy is a Lecturer in Fine Arts at Whitecliffe and has worked in art education since 2009.

**Lisa Mansfield**

Lisa Mansfield is Senior Lecturer and Head of Art History at the University of Adelaide. Her research concentrates on Renaissance art and material culture in northern Europe, especially portraiture and image-making practices at the Valois, Tudor and Habsburg courts, representations of gender, and intersections between art and warfare during the sixteenth century. She is currently a Chief Investigator on the Australian Research Council Discovery Project, 'Gendering the Italian Wars, 1494-1559.'

**Laura Marsh**

Laura Marsh, a.k.a DJ Laura Lush, is Pākehā South Islander from Aotearoa New Zealand. As a practicing artist her current interests include participative event based experiences with feminist activist overtones. As a practicing DJ her musical passions lie in the realms of electronic bass-focused genres such as footwork and artistic dubstep. These previously disparate worlds have been brought together for her PhD project – ninthWavesound: Sonic Immanence and the Empowerment of Womxn - for which many events will be taking place throughout 2020.

**Brian Martin**

Brian Martin is Associate Dean Indigenous at 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 27 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 Honorary Professor of Eminence at Centurion University of Technology and Management, Odisha, India, he is also co-author of the Australian and International Indigenous Design Charter.

**Matthew Martin**

Dr Matthew Martin is lecturer in Art History and curatorship in the University of Melbourne. From 2006 to 2019 he was Curator of International Decorative Arts and Antiquities in the National Gallery of Victoria. His research interests focus on the cultural aesthetics of eighteenth-century European porcelain.

**Raewyn Martyn**

Raewyn Martyn is a Massey University College of Creative Arts PhD candidate currently living in Whanganui-a-Tara. She works in attentive occupation of sites and situations to produce works that change over time, challenging stability and temporality of painted surface, medium, and site. Surface often transforms into material, decomposing, reconfiguring and reproducing. She thinks about how processes of entropy and empathy are interconnected within experiences and perceptions of change. Raewyn has an MFA in Painting and Printmaking from VCUArts, VA. and was visiting assistant professor at Antioch College OH, and a researcher at Jan van Eyck Academy in NL.

**Louise R Mayhew**

Dr Louise R Mayhew is an Australian feminist art historian. Her doctoral thesis constructed the first history of women-only art collectives in Australia, c. 1970 to now, with special attention to the Women's Art Movement, political poster collectives and community art projects, sisters and lovers who collaborate and performance art. Her research extends to consider the critical crossovers between feminist collaboration and socially-engaged practice. She is also interested in women and modernism, cyberfeminism and selfies. Mayhew teaches Art History and electives on art and gender at the Queensland College of Art, Griffith University, Australia.

**Chris McAuliffe**

Dr Chris McAuliffe is Sir William Dobell Chair in the School of Art and Design, Australian National University. From 2000–2013 he was Director of the Ian Potter Museum of Art, the University of Melbourne. He taught art history at the University of Melbourne (1988-2000) and was Gough Whitlam and Malcolm Fraser Visiting Professor of Australian Studies at Harvard University (2011–12). Dr McAuliffe has curated exhibitions on Australian and international art. Recent projects include the exhibitions *Robert Smithson: Time Crystals*, University of Queensland Art Museum, 2018 (with Dr Amelia Barikin); *We who love: Sidney Nolan's slate paintings*, University of Queensland Art Museum and Heide, 2016; and *America: Painting a nation*, Art Gallery of NSW, 2013. He is currently working on a monograph on Robert Smithson with Dr Amelia Barikin, School of Communications and Arts, University of Queensland.

**Emil McAvoy**

Emil McAvoy is an artist, art writer and lecturer in Photo Media at Whitecliffe College, Auckland. He has an MFA (First Class Honours) from the Elam School of Fine Arts, and is the recipient of a number of scholarships and awards. Recent exhibition highlights include participation in This is New Zealand, City Gallery Wellington, and \$1/Word: A Living Wage for New Zealand Art Writers, Projects Programme, Auckland Art Fair 2018. He has written essays, reviews and interviews for publishers including City Gallery Wellington, Govett-Brewster Art Gallery, Art New Zealand, Art News New Zealand, Contemporary Hum, Pantograph Punch, PhotoForum and EyeContact.

**Finn McCahon-Jones**

Finn McCahon-Jones has worked in museums for over a decade. Most recently he has worked at Auckland Museum in the Applied Arts and Design department as an associate curator and with the Exhibitions Team as curator of Taku Tamaki: Auckland Stories. From 2015-2017 Finn was the inaugural director and curator of Te Toi Uku: Crown Lynn and Clayworks Museum in New Lynn. In 2019 with Caroline McBride, Finn co-curated *From The Archive: Colin McCahon in Auckland at Auckland Art Gallery* currently on display at Auckland Art Gallery Toi o Tāmaki. Finn is the 2019/2020 recipient of the Auckland Library Heritage Trust scholarship.

**Graeme McConchie**

Graeme McConchie is a Senior Lecturer in Architecture at Unitec Institute of Technology. He has over 40 years' experience in architectural practice and education, assisting in the writing of Unitec's architecture programme introduced in 1994 and its subsequent development, and occupying various academic leadership roles. He is currently involved in teaching design studio, architectural history and building conservation, and in the supervision of MArch (Prof.) students. Research interests include the radical adaptive reuse of existing buildings.

**Donna McDonald**

Dr Donna McDonald is an arts psychotherapist and disability studies/arts researcher and teacher. Formerly a social worker and policy advisor, Donna's PhD in Creative Writing investigated how stories of deafness and deaf people are told, resulting in her publication *The Art of Being Deaf: a memoir* (2014, GUP). Donna undertakes arts-based research and uses the visual arts to teach new ways of understanding the historical and contemporary experiences of people with disability and illness, and people experiencing grief and enduring sorrow. During 2011-2016, Donna taught disability studies at Griffith University, where she led a major NDIS readiness research partnership exploring people's experiences of disability services delivery. Donna's publications include *The Routledge Handbook of Disability Arts, Culture and Media* (co-edited with Bree Hadley, 2018); her memoir of grief, *Jack's Story* (1991, Allen & Unwin); and several book chapters, peer reviewed journal articles, research reports, and essays. Donna has also exhibited her research-based artworks in several exhibitions.

**Kade McDonald**

Kade McDonald is the Executive Director of Durrmu Arts Aboriginal Corporation and the Australian Project manager for the Kluge-Ruhe Aboriginal Art Museum at the University of Virginia USA, for the exhibition, *Madayin* scheduled for 2020. He has also been appointed by the Art Gallery of South Australia as the Producer for the 2019 Tarnanthi Festival.

**Tara McDowell**

Dr Tara McDowell is an Associate Professor and Founding Director of Curatorial Practice at Monash University. She lectures and publishes widely, and 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 The MIT Press in 2019.

**Sally Ann McIntyre**

Sally Ann McIntyre is a writer, radio and sound artist who lives between Melbourne and Dunedin. Since 2008 she has programmed the Mini FM station radio cegeste 104.5FM as a small-radius platform for site-responsive radio art events, reimagining the radio as a form of process-based fieldwork in particular landscapes and environmental/social contexts. Working with transmission, field recording and archival sound technologies, her projects investigate the history of soundscapes as sites of ecological absence and degradation, and charted and imagined sites of memory in the creation of alternate sound archives. Exhibitions include *Nature Reserves* (GV Art, London, 2013), *Das Grosse Rauschen: the Metamorphosis of Radio*, (part of radio art festival RadioRevolten 2, Halle, Germany, 2016), the *Audiograf Festival* (Oxford Brookes University, UK, 2018). Her sound work has been published on the labels *Consumer Waste*, *winds measure*, *Idealstate*, and *Impulsive Habitat*, Sonic Arts Research Unit (SARU). She is a former creative fellow with State Library Victoria, Melbourne with the project 'a single sound is enough to rouse an archive (talking to the lyrebird about copyright)'.

**Bill McKay**

Bill McKay is a lecturer at the School of Architecture and Planning at the University of Auckland. He writes extensively on New Zealand architecture and recent books include *Worship: A History of New Zealand Church Design* (2015) and *Beyond the State: New Zealand State Houses from Modest to Modern* (a 2014 NZ Post Book Awards finalist). He has contributed to *John Scott Works* (2019), *The Handbook of Contemporary Indigenous Architecture* (2018), *The Auckland School: 100 Years of Architecture and Planning* (2017), *Group Architects: Towards a New Zealand Architecture* (2010) and *Long Live the Modern: New Zealand's New Architecture 1904-1984* (2008).

**Laura McLean**

Laura McLean is a curator, art writer, and PhD researcher in Curatorial Practice at Monash Art Design & Architecture. She holds a BVA (Hons 1) and MVA from Sydney College of the Arts and an MFA in Curating (Distinction) from Goldsmiths. Past exhibitions include *Startup States, Sarai-CSDS*, Delhi (2019); *The Conversational Cosmos*, West Space, Melbourne (2017); *Planetary Gardening*, Photo Access, Canberra (2017); *Behavioural Modernity & Orgs*, Artistic Bokeh, MuseumsQuartier, Vienna (2015); and *Contingent Movements Archive*, Maldives Pavilion, 55th Venice Biennale and UNESCO, Paris (2013). She formerly edited *Runway Australian Experimental Art* journal, and has been published by, among others, *Arena*, *ArtAsiaPacific*, and The MIT Press.

**Andrew McNamara**

Andrew McNamara teaches art history at QUT, Brisbane, Australia. His most recent publications include: *Undesign* (Routledge, 2018); *Surpassing Modernity: Ambivalence in Art, Politics and Society* (Bloomsbury, London, 2018/19); and with Philip Goad, Ann Stephen, Harriet Edquist and Isabel Wünsche, *Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture* (Miegunyah and Power, 2019).

**Joanna Mendelssohn**

Joanna Mendelssohn initiated the partnerships that led to the original *Dictionary of Australian Artists Online*, and is the current editor in chief of daao.org.au. She was for 20 years the Director of the Art Administration program at the College of Fine Arts, UNSW and is now an honorary principal fellow at the Centre of Visual Arts, University of Melbourne. Her most recent book, written with Catherine De Lorenzo, Alison Inglis and Catherine Speck is *Australian Art Exhibitions: Opening Our Eyes*. She has also written extensively on the Lindsay family, Sydney Long, Richard and Pat Larter and the Yellow House.

**Lynnette Merrington**

Lynnette Merrington is an artist and alumna of the University of Western Australia, living in Mount Claremont.

**Kit Messham-Muir**

Associate Professor Kit Messham-Muir is an art theorist, educator, researcher and critic based at Curtin University in Perth, Australia. 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 the Lead Investigator on Art in Conflict, a three-year ARC Linkage project in partnership with the Australian War Memorial (AWM) and National Trust (NSW) and in collaboration with academics from University of Melbourne, University of New South Wales and University of Manchester.

#### **Jacqueline Millner**

Dr Jacqueline Millner completed studies in law, political science, and visual arts, before specialising in the history and theory of contemporary art as a writer and academic. She is Associate Professor of Visual Arts and Deputy Head of the School (Partnerships) 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 books, anthologies, journals and catalogues of national and international institutions. In 2018 she coedited *Feminist Perspectives on Art: Contemporary Outtakes*, (Routledge) with Catriona Moore.

#### **Greg Minissale**

Gregory Minissale is Associate Professor in Art History at the University of Auckland. He has published several essays on queer art and politics, and is author of *The Psychology of Contemporary Art* (Cambridge: Cambridge University Press, 2013). *Rhythm Matter, Art: A Neuromaterialist Approach* is forthcoming 2019.

#### **Katherine Moline**

Katherine Moline is Associate Professor at the School of Art & Design, UNSW Sydney. Moline's research focuses on the dynamics between technological and social forces in art and design through curated exhibitions and methodological innovation. Her analyses of experimental design have been most recently published in *Undesign: Critical Practices at the Intersection of Art and Design* (Routledge, 2018) and *Food Democracy: Critical Lessons in Food, Communication, Design and Art* (Intellect, 2017). Her innovations in research methods have been documented in *Uncertainty and Possibility: New Approaches to Future Making in Design Anthropology* (Bloomsbury, 2018) and *The Routledge Companion to Digital Ethnography* (Routledge, 2017).

#### **Andrew Montana**

Dr Andrew Montana is a Senior Lecturer, Researcher and Art Museum Internship Convenor in the Centre for Art History and Art Theory at the Australian National University. He has published extensively on the fields of nineteenth and twentieth-century art, decoration, design and architecture.

#### **Luisa Moore**

Luisa Moore is currently in her final year of postgraduate study at the Australian National University. Her supervisors are Dr Kate Flaherty, Emeritus Professor Sasha Grishin and Dr Peter Groves. Her research focusses on late nineteenth and early twentieth-century visual artistic representations of Hamlet and Ophelia, and how these images shed light on the artists' reading of the text and the implied interiority of Shakespeare's characters. She has published in the Taylor and Francis journal *Shakespeare*; her article is titled "Textual Critique through the Artist's Eye: Dante Gabriel Rossetti's 'Hamlet and Ophelia' (1858–9)".

#### **Ebony Jade Muller**

Ebony Muller is a dance practitioner and doctoral candidate in the School of Communication and Creative Arts at Deakin University. Ebony's research centres on the field of feminist ethics, known as the 'ethics of care' and its application in various modes within artistic dance practice; specifically, dance/movement improvisation and through the methodologies of practice-led research. She is particularly interested in the way notions of care and 'caring' can be understood and applied within practice and performing situations. You can find her teaching dance to people with disabilities at BAM Arts Inc.

#### **Victoria Munn**

Victoria Munn is currently working towards her Master of Arts in Art History and Diploma in Languages (Italian) at the University of Auckland. Her research is focussed on beauty in early modern Europe. Victoria was the 2018/19 Marylyn Mayo intern at Auckland Art Gallery Toi o Tāmaki, where she assisted with the Louise Henderson: From Life exhibition currently on display. She is now working at the University of Auckland Faculty of Arts as Junior Arts coordinator.

#### **Sarah Newall**

Since 2014 Sarah Newall has repositioned her research, creative practice and life on principles of sustainability by attempting to live by the zero waste principles of refuse, reduce, recycle, reuse, and rot. In line with this she is rethinking her wardrobe to bring it in line with sustainable principles through bypassing purchasing unethically produced poor quality 'fast fashion'. Sarah creates seasonal

wardrobes called Fashist out of used and recycled clothes, as well as from fabric remnant shops, donated materials and wool from family and friends. Fashist is ongoing and has evolved beyond clothing to now include foraging, swapping, bartering, upcycling and repurposing.

**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.

**Sanja Pahoki**

Sanja Pahoki is a Croatian-born visual artist currently living in Melbourne, Australia. She migrated to Australia when she was five years of age and has subsequently been fixated on the nexus between place and identity. Pervasive technologies such as photography, video and neon are employed by Sanja to explore observations from everyday life. With a background in philosophy and psychology, and working primarily with photography, Sanja is a keen and sensitive observer of social interactions. Existential concerns such as irony, anxiety and angst are prevalent in her artworks. Sanja is currently the Head of Photography at the Victorian College of the Arts, University of Melbourne and is represented by Sarah Scout Presents, Melbourne.

**Ashley Paine**

Ashley Paine is a Senior Lecturer at the University of Queensland. His recent research has examined a diverse array of topics including the history of striped façades, collections and reconstructions of architecture in museums, contemporary pavilions, and the posthumously built works of Frank Lloyd Wright. He has contributed to journals including, *AA Files*, *ARQ*, *The Architectural Review*, and *Interstices*, is co-author of the book, *Pavilion Proposition: Nine Points on an Architectural Phenomenon*, and co-editor of the recent publication *Trading between Architecture and Art: Strategies of Practices and Exchange*. Paine is also an architect, and co-founder of Brisbane-based practice, PHAB Architects.

**Sheridan Palmer**

Dr Sheridan Palmer is Honorary Research Fellow in the School of Culture and Communication and CoVA (Centre of Visual Art), Victorian College of the Arts 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.

**Anna Parlane**

Dr Anna Parlane is Lecturer, Art History and Theory at Monash University. She was awarded a PhD from the University of Melbourne in 2018 for her thesis on the work of Michael Stevenson. Anna was previously Assistant Curator at Auckland Art Gallery Toi o Tāmaki.

**Dorle Pauli**

Dr 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.

**Victoria Perin**

Victoria Perin is completing a PhD in Art History in the School of Culture and Communication at the University of Melbourne. Her research comprises a collective biography of printmaking in Melbourne during the 1950s, and 60s, which reframes the global significance of local print activity. In 2013, she was the Gordon Darling Intern in the Australian Prints and Drawings Department at the National Gallery of Australia. She is currently a regular art critic for *Memo Review*.

**Giles Peterson**

Papua Niu Guinean-born curator and writer Giles Peterson is an educator at Whitecliffe College, a founding member of the Tautai Pacific Arts Trust, and has been an independent curator of Pacific contemporary art for the last twenty-five years. He has focused his curatorial practice on working with young, urban Pacific artists and analysing the intersections between customary and traditional values and contemporary performance art and social practice. Peterson has a special interest in relational curating in the Pacific, working with artists whose work reflects the diverse experiences and concerns of Moana Pasifik(a) communities, addressing questions of identity and identification, globalisation, technology, and survival from colonisation.

**Perdita Phillips**

Dr Perdita Phillips is an Australian artist with an experimental conceptual practice ranging from walking and mapping to drawing and social practices. Whilst materially diverse, underlying themes of ecological processes and commitments to a resensitisation to the physical environment are apparent. Creating 'anticipatory aesthetics' to widen the potentials in a narrowing world, Phillips has inhabited/exhibited widely including *Invisible monsters: A tour of Perth's underground pollution* (Perth 2018), work in *Make Known: The Exquisite Order of Infinite Variation* (2018 UNSW Galleries), *Incinerator Art Award* (2017 Incinerator Gallery) and *Another Green World* (2017 Western Plains Cultural Centre). Recently published is *Fossil (III) (A Published Event)* and forthcoming is the essay "Postcards from the Underground: Walkshopping as Relationing Otherwise" (Neimanis and Phillips) for the *Journal of Public Pedagogies*. This work follows on from *Going underground: Multispecies encounters with rocks and water in the shadow of extraction*, 2017 collaborative walkshop Sydney-Lithgow-Sydney with Astrida Neimanis.

**Robyn Maree Pickens**

Robyn Maree Pickens is a PhD candidate in ecological aesthetics at the University of Otago in Aotearoa New Zealand. Her critical/creative project examines the work of contemporary poets and artists whose work draws on positive affect to address the unfolding socio-ecological crisis.

**Jane Polkinghorne**

Jane Polkinghorne's research areas include a critical and humorous examination of the pathos and horror of gendered bodies in the Australian context and collaboration and cooperation in creative practices. Their creative practice merges video, performance, photography and installation. Currently they are developing the curatorial project *Southern Western* to explore the particularity of the Mallee and Murray Darling rivers to reflect on and explore the complexities of contemporary Australia and its histories. Their 2016 doctorate *Foam Rainbow - Where Humour, Disgust and Failure Mingle In Contemporary Art* explores the particularity of aesthetic experience when humour, disgust and failure interweave.

**Justine Poplin**

Dr. Justine Poplin is an artist and academic with research interests in Art and Visual Culture and new visual phenomena. 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 including a Red Gate Gallery Studio Residency in 2006. Publications include *Contemporary Art Studio*, Hunan Fine Arts Publishing House 2008, "New Heroes, Ideological Shifts and Chinese Visual Culture" in the E-Journal of the National Academy of Screen and Sound 2016, *Symbolism in Chinese Visual Culture: A New Visual Grammar in Mainland China Iterates Shifting Ideologies*, CommonGround Publishing. Poplin's doctoral thesis (PhD) *Cultural Flows in the Digital and Beyond: The Potency of a Symbol in Mainland China* 2018, examines subversive visual culture, symbolism and the new epoch in Art through online & offline representation in 21st Century China.

**Sophia Powers**

Sophia Powers is the Marti Friedlander Lecturer in Photographic Practice and History at University of Auckland. Her research focuses on contemporary photographic practice in India within a broader framework of contemporary post-colonial art discourse.

**Annabel Pretty**

Annabel Pretty is currently (July 2019) the Discipline Leader for Master of Architecture (Professional) and Senior Lecturer. Previously Academic Leader for this programme since 2017 within the School of Architecture at Unitec Institute of Technology. She is a Principal supervisor for Master of Architecture (Professional) thesis/ Research Project students. Her current research interests lay within the way Architecture is inextricably tied to the images which represent it: the confabulation of multidimensional "truth" as part of her research as PhD (Architecture) candidate at the University of Auckland. Other Architecture research interests lay in Social Architecture, Pavilion typologies, and live studio projects within the field of Architecture. She has twice been appointed as Cumulus Association Executive Board Member for New Zealand between 2010-2016 and is now a Cumulus Fellow. She has been confirmed as a professional member of Designer Institute of New Zealand (PDINZ) since 2012.

**Gregory Pryor**

Gregory Pryor is a Lecturer in Visual Art and Coordinator of Painting at Edith Cowan University. He is an artist, writer and academic based in Perth, Western Australia. From a background in painting and drawing, his practice has at times explored a diverse range of other media, often in relationship to the localised demands of a given project. The cultural discourse between the West and the East continues to inform his work and since arriving in Western Australia in 2003, post-colonial dialogues have played an important role in a number of exhibitions. His most recent project was *Looking Glass* at the Art Gallery of Western Australia. His work is featured in the collections of the National Gallery of Australia, The National Gallery of Victoria, The Art Gallery of Western Australia, The Queensland Art Gallery.

**Elizabeth Pulie**

Dr Elizabeth Pulie is an artist based in Sydney. She completed her PhD at Sydney College of the Arts (The University of Sydney) in 2016, researching the end of art in relation to contemporary practice



and discourse. She has presented papers at eight conferences and symposia, both locally and abroad, since 2014. Recent exhibitions include Bauhaus Now!, Buxton Contemporary, Melbourne; The National 2017: New Australian Art, Museum of Contemporary Art, Sydney; Unfinished Business: Perspectives on Art and Feminism, Australian Centre for Contemporary Art, Melbourne; and The Conspiracy of Art by Jean Baudrillard, Sarah Cottier Gallery, Sydney. Pulie is represented by Sarah Cottier Gallery, Sydney.

#### **Ruth Pullin**

Dr Ruth Pullin, an independent art historian and University of Melbourne graduate, has curated two major exhibitions on Eugene von Guérard (National Gallery of Victoria, Art Gallery of Ballarat). She is the author/ co-author of three books on the artist: *The Artist as Traveller: The Sketchbooks of Eugene von Guérard* (2018), *Lieber Freund! Letters from Eugene von Guérard to Julius von Haast* (2018) and *Eugene von Guérard: nature revealed* (2011). A past fellow of the State Library of New South Wales and the State Library of Victoria, she has published in national and international peer-reviewed journals.

#### **Jenny Quijano**

Jenny Quijano is currently a PhD candidate in the Department of Art History, School of Culture and Communications at Melbourne University. She has worked as a sessional tutor for the last three years in first, second, and third year subjects at the University of Melbourne. Her writing has been published in journals such as Boletín de Arte (Spain) and Historia Caribe (Colombia). In 2011, she finished her master studies in Art History at the National University of Distance Education (UNED) in Spain. Her professional career started in Colombia when she graduated as a Historian at Industrial University of Santander (UIS) in 2006.

#### **Rumen Rachev**

Rumen Rachev is a PhD candidate in his second year of candidature at AUT University. In 2014, he completed his research master studies at Utrecht University, the Netherlands, in the field of media and performance studies. Rumen arrived in New Zealand in 2017. Currently, Rumen is working towards states of fluid performative uncertainties.

#### **Janine Randerson**

Janine Randerson is an Auckland-based writer and artist. A thread in Janine's art practice concerns our current ecological crisis and how it is mediated by environmental science, technology and community interests. Janine exhibits her moving image projects in Australasia and internationally. She has collaborated with urban meteorologists, environmental scientists and citizen activists in works such as 'Interceptor' (2018) a film that examines water quality; and 'Albedo of Clouds' (2013/2018) an installation at the Hermitage, St Petersburg. She has collaborated with scientists from NIWA (National Institute of Water and Atmospheric Research) in New Zealand, BoM (Bureau of Meteorology) in Melbourne and as an invited artist-in-residence with environmental research scientists at NERI in Denmark. She is a contributor and peer reviewer for Leonardo journal, as well as the first LASER host (Leonardo Art Science Evening Rendezvous) in Australasia. Janine is currently the co-leader of the Postgraduate programme at the School of Art and Design at Auckland University of Technology (AUT).

#### **Elizabeth Reid**

Elizabeth Reid is an Honorary Researcher Fellow at the University of Western Australia. In 2018 she was a post-doctoral research assistant with the ARC funded project 'Gendering the Italian Wars, 1494-1559' for which she conducted a survey of ceremonial entries to examine how gender mattered for the way entries were staged, experienced and recounted. Prior to this Elizabeth worked as a project officer for the Zest Festival produced by the Centre for the History of Emotions. Her research interests are Renaissance Europe, gender studies, practice theory, identity, religion, material culture, and pedagogy.

#### **Maura Reilly**

Dr. Maura Reilly is an arts writer and curatorial activist. She is the founder and director of Curatorial Activism Consulting – an art consultancy firm in NYC dedicated to eradicating sexism and racism in the art world. Previously, Reilly served as Executive Director of the National Academy of Design (in New York), Chair and Professor of Art Theory at the Queensland College of Art, Griffith University (Brisbane, Australia), and has held Senior Curator positions at the American Federation of Arts and Location One, both in New York City. As Founding Curator of the Elizabeth A. Sackler Center for Feminist Art at the Brooklyn Museum, she launched the first exhibition and public programming space in the USA devoted exclusively to feminist art, where she organized multiple exhibitions, including the permanent installation of Judy Chicago's *Dinner Party* and the blockbuster *Global Feminisms* (co-curated with Linda Nochlin). Reilly has authored and edited many books and articles on contemporary art, including most recently *Curatorial Activism: Towards an Ethics of Curating* (Thames & Hudson, 2018) and *Women Artists: The Linda Nochlin Reader* (Thames & Hudson, 2015). Other major publications include monographs on artists Ghada Amer, Nayland Blake, and Richard Bell. Reilly is a founding member of The Feminist Art Project (TFAP) — an organization dedicated to fighting discrimination against women in the art world. She is also a founder, along with Helena Reckitt and Lara Perry of fCU (Feminist Curators United), a network of curators and scholars committed to feminist curatorial practice. Reilly is the recipient of several prestigious awards, including ArtTable's

Future Women Leadership Award and a President's Award from the Women's Caucus for Art, and, in 2015, was voted one of the 50 most influential people in the art world, by both *Blouin Art Info* and *Art & Auction*. Dr. Reilly holds a PhD in art history from the Institute of Fine Arts, New York University.

#### **Ashley Remer**

Ashley E. Remer is the founder and Head Girl of Girl Museum, the first and only museum in the world dedicated to girlhood. Her research has involved examining representations of girls and girl culture cross-culturally, and advocating for girls' rights and increased historic visual literacy. She has an MA in Art History from the University of Auckland. Ashley is currently writing a manuscript on girls' history in the United States of America as well as guest editing a special issue of the *ICOM Museum International* journal on Gender and Museums told through objects and historic sites for Rowman & Littlefield publishers.

#### **Livia Lazzaro Rezende**

Dr Rezende has worked in Design History for nearly twenty years in Brazil, the UK and more recently, Australia. Her latest publication, a collaborative Special Issue of the *Journal of Design History*, reconsiders design education in Latin America, its history and contemporary practices as routes to decolonize the discipline. Dr Rezende is co-founder of 'OPEN', an curatorial and research initiative that questions and reimagines decolonial praxis through art and design exhibitions. Her research interests include International Exhibitions and the display of nature; national identity and global design history; Latin American and European histories of modernism, and graphic design histories.

#### **Rebecca Rice**

Dr Rebecca Rice is the Curator of New Zealand Historical Art at the Museum of New Zealand Te Papa Tongarewa. Her research includes New Zealand's representation at international exhibitions, particularly through the displays of fine art, photography and ethnographic artefacts, as well as how artists used these exhibitions to promote their own practice. She is also researching the art produced during the New Zealand Wars of the nineteenth century, and the impact of impressionism on New Zealand artists at home and abroad. She was the managing curator for *Terracotta Warriors: Guardians of Immortality*, and editor of the publication of the same name that accompanied the exhibition at the Museum of New Zealand Te Papa Tongarewa in 2018-2019.

#### **Elvis Richardson**

Dr Elvis Richardson is the founding editor of CoUNTess, ([www.countesses.blogspot.com](http://www.countesses.blogspot.com)) a blog publishing data on gender representation in the Australian visual arts sector. *The Countess Report* 2016 ([www.thecountessreport.com.au](http://www.thecountessreport.com.au)) was released in 2016 a sector wide bench marking data collection project, and which re-launched as *The Countess Report* ([www.countess.report](http://www.countess.report)) in 2017 in collaboration with Amy Prceвич and Miranda Samuels. Absence, ambition and abandonment, the cornerstones of Elvis Richardson's art practice build emotional and politically charged narratives that scrutinise the inequities around issues such as housing, diversity, aging, identity and recognition. Treasuring the intimacies of ordinary lives, Richardson collects, and curates personalised objects and imagery she extracts from public sources and re-constructs them as the raw materials of her studio practice employing kitsch and formalist approaches and mediums to comment on taste, class, the sublime and her own agency as an artist when also trapped in an aspirational exposure-based system of certain economic precarity.

#### **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 those working in the mid twentieth century. Recent projects include pictures research for the Australian art exhibitions book by Joanna Mendelsohn, Catherine De Lorenzo, Alison Inglis and Catherine Speck and a catalogue essay for the Tony McGillick: A field of colour exhibition at Macquarie University Art Gallery.

#### **Charles Robb**

Charles Robb is Lecturer in Visual Art and PhD candidate in the QUT Creative Industries Faculty, Brisbane, Australia. He has been a practicing artist for more than two decades and his work has been seen in numerous group and solo exhibitions at venues including MONA (Hobart), the Museum of Contemporary Art (Sydney) and the Ian Potter Centre: NGV Australia (Melbourne). His research interests span practice-led research, contemporary sculpture, studio methodologies, new materialisms and object-oriented ontology.

#### **Debbie Robinson**

Debbie Robinson is a PhD candidate in Art History at the University of Melbourne. She has worked on several collections at La Trobe University Museum of Art including The Stewart Fraser Poster Collection, The Trendall Collection of Antiquities and The Clifton Pugh Collection and additionally researched, as a 2017 award recipient, The Russell and Mab Grimwade 'Miegunyah' Collection of antique glass paperweights at the Ian Potter Museum of Art. Her research interests include Australian art historiography, modernism, landscape painting and environmental or eco-art.

**Kiron Robinson**

Dr Kiron Robinson is a Lecturer in Art at the Victorian College of the Arts, based in the Photography studio, and practising visual artist. Robinson utilises a range of material strategies including photography, video, neon and installation to interrogate doubt, faith, belief and failure capabilities as constructive devices. He believes in working in groups as long as you know who is in charge, repeating yourself again and again and again and has a passing interest in scout halls. Since 2003 Robinson has exhibited his work widely within Australia and internationally.

**Louise Rollman**

Dr Louise Rollman is an independent curator and currently a Visiting Fellow with QUT. As a curator specialising in commissioning contemporary art for the public realm, her research interests encompass the politics, management and impact of arts and urban development practices. Past projects have included my own private neon oasis (cat.) (2011). In recognition of its innovations, influence and reach, this project was awarded the 2012 Gallery and Museum Achievement Award (GAMAA) by M&GSO; an Australian Business Arts Foundation (AbaF) QLD Community Award, as well as a best practice recognition; and an Australian Institute of Architects (AIA) Regional Commendation for Art & Architecture.

**Cathleen Rosier**

Cathleen Rosier (Wulli Wulli) 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. Cathleen currently works for the Victorian Aboriginal Heritage Council.

**Jessica Ross**

Jessica Ross is currently completing her Bachelor of Architectural Studies at Unitec Institute of Technology.

**Toni Ross**

Dr Toni Ross teaches art history/theory in the Faculty of Art & Design, University of New South Wales, Sydney. Since 2006 she has published numerous essays that interpret contemporary art through the prism of Jacques Rancière's philosophy of modern aesthetics, including 'Suspending Productive Time: Some Photographs by Gabriel Orozco and Jacques Rancière's Thinking of Modern Aesthetics' in the anthology *Photography and Ontology: Unsettling Images* (eds. Donna West Brett and Natalya Lusty, Routledge, 2018). Her current research investigates how contemporary art engages with various features of neoliberal capitalism. She has been Sydney reviewer for *Artforum* since 2014.

**Leone Samu-Tui**

Leone is a postgraduate student in Pacific Studies University of Auckland and was formerly a Collections Technician Pacific Access Collection Project at the Auckland War Memorial Museum Tāmaki Paenga Hira.

**Christoph Schnoor**

Dr Christoph Schnoor is Associate Professor at Unitec Institute of Technology in Auckland, New Zealand. Having published extensively on modernist architecture, with specific focus on the work of Le Corbusier and architectural critique by Colin Rowe, his forthcoming intellectual biography on Austrian émigré architect Ernst Plischke is going to be published in early 2020.

**Luke Scholes**

Luke Scholes is the Curator of Aboriginal Art and Material Culture at the Museum and Art Gallery of the Northern Territory. Between 2003 and 2007 he worked as a travelling field officer and later as Assistant Manager at Papunya Tula Artists. In 2008 he worked for Martumili Artists in the Pilbara region of Western Australia. During 2010–11 he was Project Officer, Indigenous Art, at the National Gallery of Victoria. In 2017 Scholes co-curated the award-winning exhibition *Tjungunutja: from having come together* with a number of senior Luritja, Warlpiri and Pintupi men. Since 2016 he has been the curator of the Telstra National Aboriginal and Torres Strait Islander Awards (NATSIAA). Luke has contributed to many books, journals and magazines including: *Beyond Sacred: Australian Aboriginal Art, the Collection of Colin and Elizabeth Laverty*; *Tjukurrjtjanu: Origins of Western Desert Art*; *No Boundaries: Contemporary Australian Aboriginal Abstraction from the Debra and Dennis Scholl Collection* and *Art & Australia*. He also edited the publication *Tjungunutja: from having come together* to which he also contributed a major essay.

**Sarah Scott**

Dr. Sarah Scott is a Lecturer in the Centre for Art History and Art Theory at the Australian National University. Her PhD research examined exhibitions of Australian art in an international context during the post-war period. Her most recent article on the artist James Cant and his engagements with Aboriginal rock art will appear in this year's AAANZ journal. This article and the paper she is presenting at the AAANZ are part of a greater research investigation into Settler interactions and engagements with Australian Aboriginal art. A past fellow of the Menzies Centre for Australian

Studies, she has published in national and international peer-reviewed journals as well as contributing to catalogues and writing reviews.

#### **Ann Shelton**

Ann Shelton is an Honorary Research Fellow at Whiti o Rehua School of Art, Massey University in Wellington. She completed her MFA at the University of British Columbia, Vancouver, Canada. Auckland Art Gallery Toi o Tāmaki hosted Shelton's mid-career review exhibition *Dark Matter: Ann Shelton*, curated by Zara Stanhope in 2016. In April 2019 Shelton presented the project *jane says in New York*, her first solo exhibition in the US, at Denny Dimin Gallery. Her ongoing body of work in a forest has been shown in London, Berlin, Melbourne, Sydney, Spain, Wellington and Auckland. In 2009 she exhibited the series *Public Places in Images Recalled (Bilder auf Abruf)*, Germany's largest photographic biennale curated by Tobias Berger and Esther Ruelfs. Selected group shows include *Invisible Traces*, *Espai d'Art Contemporani de Castelló*, Spain curated by Mercedes Vicente, *Dark Sky* at The Adam Art Gallery, Wellington curated by Geoffery Batchen and Tina Barton, a way of calling at Linden Centre for Contemporary Arts, Melbourne curated by Melissa Keys.

#### **Jacqui Shelton**

Jacqui Shelton is an artist, researcher, and photographer who recently completed her PhD, *Listening Across a Distance*, at MADA, Monash University, where she now teaches photography. She has recently presented exhibitions and performances at galleries including Gertrude Contemporary, MADA Faculty Gallery, Metro Arts, ACCA, Tarrawarra Museum, TCB Art Inc., Westspace and Bus Projects. She has recently published writing with *un Magazine*, *Art + Australia*, *Island Island*, as well as producing numerous self-published publications over recent years.

#### **Alexandra Sherlock**

Alexandra Sherlock lectures on the Bachelor of Fashion (Design) (Honours) program at RMIT in Melbourne. She received a Masters in Material and Visual Culture at UCL in 2010 after which she became the postgraduate researcher on the ESRC funded project *If the Shoe Fits: Footwear, Identity and Transition* at the University of Sheffield. Her PhD research *This is Not a Shoe: An Exploration of the Co-constitutive Relationship Between Representations and Embodied Experiences of Shoes* (completed in 2017 and currently being developed into a book) used Clarks Originals as a case study to investigate the roles shoes play in processes of being and becoming for those who design, produce, market and consume them.

#### **Laurence Simmons**

Laurence Simmons is Professor of Film Studies in Media and Communication at The University of Auckland. His most recent book-length publication is on the artist William Hodges, *Tuhutuhi, William Hodges Cook's Painter in the South Pacific* (Otago University Press, 2011). He has just co-curated the travelling exhibition *Gordon Walters: New Vision* and co-edited the accompanying catalogue.

#### **Robin Skinner**

Dr Robin Skinner lectures in architectural history at the Wellington School of Architecture at Te Herenga Waka – Victoria University of Wellington. He researches New Zealand architecture of the 19th and 20th centuries.

#### **Emma Smith**

Emma Smith was born in Auckland in 1975. Smith holds an MFA from Elam University of Auckland (2005). Smith is a painter by trade. She has exhibited extensively in New Zealand and in London. Smith currently teaches Contemporary Arts at Unitec Institute of Technology, Auckland.

#### **Victoria Souliman**

Victoria Souliman has recently completed her PhD in Art History at the University of Sydney and Université Paris Diderot - Paris 7. Her research focuses on issues of national identity, expatriatism and women's agency in the artistic exchanges between Australia and Britain during the interwar years. Victoria is a member of the Laboratoire de Recherches sur les Cultures Anglophones (LARCA) at Université Paris Diderot. She currently teaches art history at the University of Sydney.

#### **Raymond Spiteri**

Dr 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 the co-editor (with Don LaCoss) of *Surrealism, Politics and Culture* (2003), and has contributed essays to *The International Encyclopedia of Surrealism* (2019), *Surrealism: Key Concepts* (2016), *A Companion to Dada and Surrealism* (2016), *Aesthetic Revolutions and Twentieth-Century Avant-Garde Movements* (2015), and *Modernist Magazines: A Critical and Cultural History* (2013). His current research is focused on surrealism and modernism circa 1930.

#### **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.

**Grant Stevens**

Grant Stevens is an artist and Deputy Head of School (Art) at UNSW Art & Design. His teaching, research, and art practice focus on the relationships between photography, moving image, and emerging digital cultures.

**Jaimee Stockman-Young**

Jaimee Stockman-Young is an Auckland based artist, pursuing her doctorate in fine arts. In negotiating a terrain of Queer history and considering the manifestation of this community in Aotearoa, she is interested in the psychology of the subjective and the collective, healing practices for communities collecting, utilising archival materials, architectural materials and environmental installations to construct museums of socio-sexual history. Recent projects include *Betrayer*, The Archetype, rm Gallery, Auckland (2018) *Pity must not sway the jury*, Window gallery, Auckland (2017) *Passionate Instincts*, The Physics Room, Christchurch (2016) *For Collective Unconscious: The Bill*, Artspace, Auckland (2016) *Little metonym*, Hapori, Auckland (2015).

**Vlad Strukhov**

Vlad Strukov is an Associate Professor at the University of Leeds. He is also a researcher at Garage Museum of Contemporary Art. He works on theories of visual culture, global journalism, and ideologies of neoliberalism in the context of the Russian Federation and Russophone culture. In the last two years he published a number of books on contemporary visual culture, including a monograph on Russian cinema. He explores visual and digital culture in different context, paying special attention to the problem of transnational cultural discourse. Strukov is also an independent art and film curator. He makes regular appearances on Al Jazeera, American Public Radio, the BBC, and in other media.

**Cassandra Sturm**

Cassandra is an artist and practice-led researcher who lives and works between Sydney, NSW and Perth, WA. She holds a PhD from Curtin University and her interests include landscape, place, abstraction, and materiality.

**Bridget Sutherland**

Bridget Sutherland lectures in visual arts and design at the Eastern Institute of Technology, New Zealand. Her main areas of research are in the fields of ecocriticism and critical animal studies. Bridget works in experimental film and has directed feature documentaries on the New Zealand musician David Kilgour and on the British sculptor Anish Kapoor. She co-produced the film 'Don Driver Magician' and is currently working with director Paul Judge on a film about art and animal sentience.

**Rebecca Swan**

Rebecca Swan is an interdisciplinary artist based in Tāmaki Makaurau, who works predominantly with photography and video. Her exhibitions tour to public galleries both in Aotearoa and internationally and are often collaborative and immersive experiences. Rebecca's work is in the collections of: The Dowse, Te Manawa Museum, The Wallace Trust Art and Auckland Art Gallery Toi o Tāmaki. Rebecca has had two books published in eleven countries and she is represented by Whitespace Gallery. In 2018 Rebecca completed the Fulbright- Wallace residency in San Francisco. This resulted in her practice now exploring ecologies through relational aesthetics and ephemerality.

**Aneta Trajkoski**

Aneta Trajkoski was awarded her PhD in 2019 at the School of Culture and Communication, University of Melbourne, Australia. Her thesis titled "Janet Cardiff and George Bures Miller: spatial environments and experiments in sound," examined the sound and media installations, audio walks, and video walks of contemporary Canadian artists Janet Cardiff and George Bures Miller between the late 1980s and 2014. Aneta lectures and teaches Contemporary Art, "Writing About Art," and Australian Art at the University of Melbourne.

**Linda Tyler**

Linda Tyler has taught art and design history at Canterbury, Victoria, Waikato and Auckland universities and at the Dunedin School of Art and Unitec. She currently teaches art writing and curatorial practice at Honours level in the Art History Department, and supervises student research in the University's Museums and Cultural Heritage programme.

**Leighton Upson**

I am about to begin my PhD at Massey University, connecting a particular forest ecology with art and continental philosophy. Born in Taranaki, I spent a lot of time in a specific indigenous forest, to which I have returned through art. I have graduated with a MA in Art History (Auckland University) and Masters in Art and Design (Auckland University of Technology); in both, I explored various approaches to encountering landscape. This year my painting titled 'Unmapped' was a finalist in the 28th Annual Wallace Art Awards, Auckland.

**Cedric van Eenoo**

Cedric van Eenoo is an award winning artist, musician, filmmaker and scholar. He is a member of Brooklyn Arts Council and affiliated with Manhattan Graphics Center. His art is represented by Tokyo Art Agency, Gallery 104 and World Fine Art Gallery in New York City.

**Amanda van der Drift**

Amanda van der Drift completed her PhD at the University of Queensland in Brisbane, Australia where she currently teaches in the School of Communication and Arts. Her dissertation investigated the construction of European and Turkish identity in European works of art produced in the middle decades of the sixteenth-century in relation to the formation of the Franco-Ottoman alliance. Amanda's previous research has considered the significance of costume and display in cultural context in the paintings of the Venetian Renaissance artist, Giovanni Mansueti. Her broader research interests include medieval and early modern European history and art history, Venetian and Islamic art and architecture, and cross-cultural interaction and exchange between Europe and the Mamluk and Ottoman Empires in the late medieval and early modern periods.

**Annalise Varghese**

Annalise Varghese is a PhD Candidate at the University of Queensland and part of the ARC funded project "Is Architecture Art? A history of categories, concepts and recent practices." Her research orbits conceptual architectural practices, with specific regard to the pavilion and its rising presence in the contemporary design sphere. Annalise explores the pavilion's indeterminate and shifting identity over history, as a form somewhere between art and architecture, with footing in physical and virtual domains—presenting and publishing her early research findings through international conferences SAHANZ and AHRA in 2017. Annalise's current project is her dissertation, "Follies and Pavilions in 1990: An examination into creating and constructing concepts".

**Caroline Vercoe**

Dr. Caroline Vercoe teaches Global Art Histories and Māori and Pacific art history and visual culture at the University of Auckland. She specialises in contemporary Pacific art and performance art, with a particular interest in issues of race, gender and representation, and has been teaching, curating and researching in these areas for over twenty years. She has published in the *Journal of New Zealand and Pacific Studies*, *Australian and New Zealand Journal of Art*, the *Journal of Pacific History*, as well as in many publications including *In Pursuit of Venus*, *Gauguin in Polynesia*, *Pacific Art Niu Sila* and *One Day Sculpture*. She recently published an online bibliography *Contemporary Pacific Art* for Oxford Bibliographies.

**Anisha Verghese**

Anisha Verghese chose to pursue a PhD in Art History in the University of Auckland, having completed an M.Phil in the subject from the Madras University, India. Her doctoral research examines contemporary artworks that express through irony, a critical disposition toward Eurocentric narratives, racism, gender inequality, epistemic oppression and the enduring effects of colonisation. Anisha's professional experience spans seven years of teaching the visual arts and she continues to hone her teaching skills as a Graduate Teaching Assistant at the University. Her interests are diverse—painting and design, music and theatre.

**Léa Vuong**

Léa Vuong is a Lecturer in French Studies at The University of Sydney. A specialist of modern and contemporary literature and visual art, with a specific interest in word and image relations, her current book project is on French-American artist Louise Bourgeois. Using archival research, her research examines Louise Bourgeois through the scope of literary studies, bringing a new perspective on this major figure of 20th- and 21st-century art. A new and parallel project explores the Bièvre river, Paris's hidden waterway, and a corpus of artworks, literary texts, material objects and cultural practices related to this now-underground river.

**Layne Waerea**

Dr Layne Waerea is a Tāmaki Makaurau-based artist whose practice involves carrying out performance art interventions in public spaces. These interventions seek to question, challenge and even exploit social and legal ambiguities in the public social. Layne is a woman of Māori (Ngāti Wāhiao, Ngāti Kahungunu) and New Zealand Pākehā descent, with experience practising and lecturing in law. She teaches and supervises at AUT University where she took her PhD degree (2016), focusing on how these performance art interventions can allow us to consider what role te Tiriti o Waitangi (1840) can play in the future of Aotearoa New Zealand. Layne is also the founding member, and president, of The Chasing Fog Club (Est. 2014).

**Debbie Walter**

Debbie Walter balances teaching, research for her Masters and a very active art practice. She has a background of 20 years as an exhibiting artist, a specialist art teacher and is a current Masters by research student. Originally from Victoria Walter has taken refuge in the tropics of the Northern Territory. Local landscape is a visible influence, exotic due to its unfamiliarity. Yet after spending 40 years in a small country town there is a sense of displacement and isolation from her origins. The

work captures the thought that there is something healthy, humbling and respectful within that. A reminder that we are all visitors and just passing through.

**Kate Warren**

Kate Warren is a Lecturer of Art History and Curatorship in the Centre for Art History and Theory, at the Australian National University.

**Olivia Webb**

Olivia Webb (b.1988) is an artist, musician and vocalist of Dutch-Pākehā descent based in Tāmaki Makaurau. Her social art practice engages performance, video, sound, voice and ways of listening to explore and usher forth silent traditions and experiences embodied in space and place. Recent artworks explore themes of cultural identity through participatory projects which foreground listening practices. Olivia has performed and exhibited internationally as an artist and vocalist, and is currently completing a practice-led PhD in art at AUT University.

**Orna Weinroth**

Orna Weinroth is a PhD candidate in Anthropology at the University of Auckland. She also serves as Research Fellow in the School of Humanities and a Professional Teaching Fellow in the School of Social Sciences. She currently teaches courses on the Anthropology of Art and Performance and Religion and Religious Identity. Her PhD thesis focuses on experiences of spirituality among older Pākehā women.

**Robert Wellington**

Robert Wellington is a senior lecturer and DECRA fellow at the Centre for Art History and Art Theory at ANU. His DECRA project, *Travelling Objects: Art and Cultural Diplomacy*, investigates prints and medals as diplomatic gifts from the court of Louis XIV, through three case studies: the medals awarded to First Nations' People in New France; the prints sent to the Kangxi Emperor in China; and the prints and medals gifted to the Safavid Shah Soltan Hussein of Persia. Robert's monograph, *Antiquarianism and the Visual Histories of Louis XIV: artifacts for a future past*, was published by Ashgate in 2015.

**Ian Peter Weston**

Ian lives and works in Auckland and is currently undertaking a PhD at Elam School of Fine Arts from where he had gained an MFA. Ian also has an MA in Drawing from Wimbledon School of Art and a BFA(Hons) from University of Sunderland in England. Key exhibitions include *Eschaton and a confederacy of things to paint on* at Antoinette Godkin Art House, *after the shift* with Oleg Poulonine at Rm Gallery, *Enemy Coast Ahead* at 30 Upstairs in Wellington. He has also had work in group exhibitions such as *Painting Now: Out of Elam* at Pah Homestead. *How To Be A Space Shuttle Main Engine*, Depot Artspace; *The World Being Made*, George's House Gallery, Folkestone in England.

**Regina Pilawuk Wilson**

Regina Pilawuk Wilson is a Ngan'ngikurrungurr woman, senior artist and Cultural Director of Durumu Arts, an arts centre located in the Aboriginal community of Peppimenarti, NT Australia. She is the winner of the Telstra National Indigenous and Torres-Strait Islander Award (2003) and has exhibited extensively both in Australia and internationally.

**Amelia Winata**

Amelia Winata is a PhD candidate at the University of Melbourne. Her dissertation is focused on German sculptor Charlotte Posenenske (1930-1985). She is currently co-editor of *Memo Review* and *Index* journal. She is a research assistant on the ARC project *Bauhaus Diaspora and Beyond: Transforming Education through Art, Architecture and Design*. Most recently she was guest editor of *Art Monthly Australasia* for their *Bauhaus Legacies* issue, and a recipient of the Australia Council for the Arts Venice Biennale Emerging Professionals Program.

**Victoria Wynne-Jones**

Dr Victoria Wynne-Jones is an Auckland-based art historian, curator and writer. She currently lectures in the disciplinary areas of Art History, Fine Arts and Dance Studies. Her research focuses on the intersections between dance studies and performance art as well as curatorial practice, feminisms, contemporary art theory and philosophy. Her monograph "Choreographing Intersubjectivity in Contemporary Art" will be a forthcoming publication from Palgrave MacMillan as part of their series "New World Choreographies."

**Chang Xu**

Chang (Carol) Xu is a Ph.D. researcher at the College of Creative Arts of Massey University in Wellington. I majored in art education and Chinese ink painting at the school of Fine Arts of Nanjing Normal University in my undergraduate degree, and continued learning Chinese ink painting, especially landscape ink painting during my master degree. I used to be a painter, but currently, my research focuses on visual artists' involvement in children's art classrooms in the art museum and public art gallery context in New Zealand.

**Birut Zemits**

Birut Zemits completed her PhD in 2010 on the topic of Ethno-eco-dialogue: Filmmaking for sustainability or (simply put) 'how movies might help save the planet and communicate across cultural groups'. This was a fun and creative research project but it meant a lot of time in front of the computer. Since discovering the joys of painting and drawing, she combines ink drawing with watercolour to explore social and environmental aspects of sustainability. Her current day job is as a lecturer, post-graduate supervisor and Assistant Dean Research in the College of Education at CDU.