

AAANZ CONFERENCE 2023

Keynote Speakers

Wednesday 6th December | 5:00 – 6:30pm |

Hanneke Grootenboer

The Thinking Hand: On Textiles, Tools and Touch

Starting from the idea that art is a form of thinking, this presentation explores the intertwining practices of craft and thought, starting from imagery of women doing needlework, a popular topic in Dutch 17th century visual culture. Whereas such figures traditionally have been interpreted as paragons of virtue, I argue that these silent scenes of total concentration are depictions of female interiority and pensiveness. Needlework was a conflicting zone of expectation and rebellion that provided a space and time for reflection, but also served as a form of intellectual pursuit in its own right. Images of handwork contributed to the European-wide *querelle des femmes* that called for women to lay down the needle and pick up the pen. Following Martin Heidegger's understanding of thinking as a form of craft, this paper will focus on the interconnection between text and textile, and hand and tool, and material and touch.

About the Speaker: Hanneke Grootenboer is Professor and Chair of Art History at Radboud University, Nijmegen, the Netherlands. Prior, she was Professor of the History of Art at the University of Oxford, where between 2014 and 2016 she served as the Head of the Ruskin School of Art. Her scholarship focuses on intersections between early modern art, literature and philosophy from a transhistorical perspective, and addresses topics such as intimacy, interiority, silence, affect and miniaturization. Her recent publications include the co-authored *Conchophilia: Shells, Art, and Curiosity in Early Modern Europe* (Princeton UP, 2021, paperback 2023) and *The Pensive Image: Art as a Form of Thinking* (Chicago UP, 2021, paperback 2023). She is currently working on a book on art, craft and thought.

Friday 8th December | 10:00 – 11:30am |

Aruna d'Souza

Whitewalling: 5 Years Later

The publication of *Whitewalling: Art, Race, and Protest in 3 Acts* in 2018 was merely a stopping point on an ever-moving timeline of how museums and the “art world” deal with questions of whose interests they serve and what audiences they prioritize. This talk will address what’s happened since: what’s gone right, what’s gone wrong, and how art workers and communities have found ways to make their voices heard by historically white institutions.

About the Speaker: Aruna D’Souza writes about modern and contemporary art; intersectional feminisms and other forms of politics; and how museums shape our views of each other and the world. Her work appears regularly in 4Columns.org, where she is a member of the editorial advisory board, and she is a contributor to *The New York Times*. Her writing has also appeared in *The Wall Street Journal*, CNN.com, *Art News*, *Garage*, *Bookforum*, *Frieze*, *Momus*, *Art in America*, and *Art Practical*, among other places, as well as in numerous artist’s monographs and museum exhibition catalogues. Her book, *Whitewalling: Art, Race, and Protest in 3 Acts* (Badlands Unlimited), was named one of the best art books of 2018 by the *New York Times*. Recent editorial projects include Linda Nochlin’s *Making It Modern: Essays on the Art of the Now* (Thames & Hudson, 2022) and Lorraine O’Grady’s *Writing in Space 1973-2018* (Duke University Press, 2020); she co-curated the retrospective of O’Grady’s work, *Both/And*, that opened in March 2021 at the Brooklyn Museum. She is the recipient of the 2021 Rabkin Prize for art journalism and a 2019 Andy Warhol Foundation Art Writers Grant, and delivered the Distinguished Critics Lecture for AICA (the International Association of Art Critics) in 2019. She was appointed the Edmond J. Safra Visiting Professor at the National Gallery of Art in 2022, and the W.W. Corcoran Professor of Social Engagement at the Corcoran School of Art, George Washington University, in 2022-2023.

Thursday 7th December | 10:00 – 11:30am |

Panel 1: Early Modern Art – The Visual Politics of Empire

Convenor: Dr Robert Brennan, University of Queensland

Presenters: Dr Amanda van der Drift (UQ), Alex Reed (UQ), Dr Robert Brennan (UQ)

Panel abstract: This panel examines the relationship between art and imperialism in fifteenth- and sixteenth-century Europe. While Renaissance art has long been associated with the republican values of independent city-states like Florence and Venice, it was also intimately bound up with the politics of empire: this was, after all, a crucial period in the history of European colonialism, coinciding with Spanish and Portuguese incursions into Africa, the Americas, and Asia, as well as a critical moment of confrontation between Europe and the Ottoman Empire, following the conquest of Constantinople in 1453. What roles did artists play in crafting, negotiating, and confronting imperial imagery in this formative period?

Thursday 7th December | 10:00 – 11:30am |

Panel 2: Avant-Garde Perspectives and AI Futures: Between Utopia and Apocalypse Panel 1/2

Convenor: Christian Rizzalli, University of Queensland

Panel abstract: In 1923, Ruggero Vasari wrote a play, *The Anguish of the Machines*, set in a dystopian society ruled by a powerful “machine-brain.” The play traces an apocalyptic deterioration, as the machine-brain takes over and turns on its creators, leading eventually to massacre, chaos and the annihilation of the human spirit. In *The Anguish of the Machines*, Vasari intervened in the radical avant-garde debates surrounding new technology, offering a remarkable rebuttal to Marinetti’s unbridled machine fetishism. His position, however, was just one amongst many, as different cohorts of the avant-garde expressed their views, ranging from wanton utopianism through to immense anxiety. Fast-forward to 2023, and with the rapid development of new AI technology we are once again faced with a range of perspectives: there is anxiety and uncertainty, and yet there is also hope for emancipation from menial labour. What seems to be missing from contemporary discourse, however, is an acknowledgement that these same questions have been asked before. This panel asks whether looking to the entangled technology politics of the avant-garde may help us better understand the problems of today. Can the works and writings of the avant-garde offer perspectives that are missing from today’s discourse? This panel welcomes papers that consider the various contours of technological utopianism and anxiety that were articulated by the historical avant-garde. Panellists may discuss particular artists or movements, or may place historical examples in direct dialogue with the questions we face today. Panellists may

also consider contemporary works that respond to the ideas and experiments of the historical avant-garde.

Presenter: Dr Christian Rizzalli, University of Queensland

Title: Ivo Pannaggi, a Futurist House, and the Machine For Living In

Abstract: When the Futurist architect, Antonio Sant’Elia, was killed on the front lines of WWI in 1916, he left behind a wealth of radical ideas. Yet it was only in 1925-27 that some of these ideas found realisation, in Ivo Pannaggi’s design for the Casa Futurista Zampini in Macerata. Pannaggi, known by his peers as the “Moscovite from Marche,” was a major proponent of Futurist machine aesthetics. His Casa Futurista was celebrated as an exemplar of the Futurists’ new vision for society. But the application of such avant-garde design principles to the construction of a residential building raises some sticky questions: how can a Futurist aesthetic, that sees the marriage of human and machinery as both necessary and emancipatory, be deployed in a residential built environment? Here, Le Corbusier’s famous notion of the house as a “machine for living in” is put to the test (a situation made even more interesting when one notes that Sant’Elia pre-empted this idea, in his proclamation that “the Futurist house must be like a gigantic machine”). At a time when questions around the relationship between humans and technology have re-emerged in the public discourse (a discourse once again characterised by both utopian promises and dystopian warnings), Pannaggi’s Casa Futurista Zampini allows us to imagine how an embrace of machinery and technology may shape and transform the built environment of the everyday.

Bio: Christian Rizzalli has recently completed a PhD in art history at the University of Queensland, where he is now lecturing and tutoring as a casual academic. His research is focused on the history of political photomontage in Italy during the first half of the 20th century. With this topic as a springboard, Christian is interested in the broader relationship between avant-garde art and radical politics, particularly at the intersection of art, architecture and graphic design. He is currently preparing various sections of his PhD research for publication.

Presenters: Annabel Pretty and Rimo Ribechini

Title: An Assemblage of Film, Architecture and the Neo-Avant-Garde

Abstract: Since the late nineteenth century, there has been a mutuality between architecture, film and the neo-avant-garde cultural phenomena. Film ushered in a new visual language, sparking an optical revolution that was both deep in its ramifications and revolutionary in its forms—consequentially leading to reconsidering our perception of architectural places around us over time and providing a means to investigate new

possibilities in spatial activities. Film has evolved into a testing ground for imaginative innovations, allowing for the observation and reflection of modern trends as well as the creation of a world in which a diverging approach to the art and practice of building (architecture) may be realised and fulfilled.

Film liberates and reveals an *architecture* whose only limitation is one's imagination. It assembles *other* buildings and universes (and lenses) through—varying of distances; frame; light; perspective; camera movement; and now digitally augmented animation: generative AI. Similarly, architects may experiment comprehensively with various spatial compositions with the support of cinematic approaches and the ongoing digital revolution, resulting in more multi-faceted and compelling architecture. With a trajectory from the 'paper architecture' of *Cosmorama* to the digitally augmented age, this paper takes specific lenses of the intersection of architecture, film and the neo-avant-garde.

Bio: Rimo Ribechini is currently in his final year of the Master of Architectural Professional degree at the School of Architecture, Unitec Te Pūkenga, whose research examines the relationship between architecture, film and literature and the architectural possibilities at these intersections. Past studies and experience in the moving image/film space include studies of 3D Computer Animation completed at Media Design School.

Bio: Annabel Pretty is the Discipline Leader for the Master of Architecture Professional and a Senior Lecturer at the School of Architecture, Unitec Te Pūkenga, whose research investigations are located at the intersections between architecture, photographic representation of architecture, and visual culture. The research trajectory includes supervising thesis students on the Master's, whose projects lie within art and architecture and social architecture. Current research has sought to investigate the '*digital follies*'—the hyperreal photomontages representations of architectural possibilities. Present study involves a near completion a Doctor of Philosophy in Architecture at the School of Architecture and Planning, Waipapa Taumata Rau (University of Auckland). A Cumulus Fellow since 2016 and PhotoForum member.

Presenter: Tobias Broughton

Title: Flight of the Angry Penguins: Alienation, Innovation and a vision for utopia

Abstract: This paper explores the development of the Australian *avant-garde* through the experimental wartime little magazine *Angry Penguins*. Against the backdrop of World War 2, *Angry Penguins* was a forum for radical art and literature which sought to institutionalise an all-encompassing utopian vision grounded in surrealism, and its political familiar, anarchism, in the midst of a parochial Australian culture.

Little magazines are the indispensable artefact of global *avant-gardes*. *Angry Penguins* provided a platform for untried Australian artists and writers to challenge prevailing norms, dissecting the socio-political fabric of their time, it also introduced Australian audiences to transnational thought and art, incorporating European literature and reinterpreting surrealism in the Australian milieu. *Angry Penguins* as an independent publication also raises fascinating insights into how print technology was the primary means of disseminating *avant-garde* ideas while facing perpetual problems of patronage on the fringe of mainstream society.

By looking at *Angry Penguins* as a unique expression of the Australian *avant-garde*, this paper aims to revive little magazine insights that could shed light on contemporary dilemmas of technology, politics, and artistic expression during imminent, intensifying global wartime concerns. It ultimately underscores the enduring relevance of *avant-garde* histories, highlighting its potential to invigorate today's intellectual discourse.

Bio: Toby was a humanities and arts teacher for 12 years in primary and secondary schools, before making a shift to teach art history and pursue a PhD at the University of Queensland. His PhD research focusses on the wartime little magazine *Angry Penguins* and the development of the Australian *avant-garde*.

Toby has brought his art history interests to research on the aesthetics of Dark Tourism, publishing on how experiences of empathic unsettlement impact children. Outside current academic pursuits, Toby is a musician and painter, and works as a studio assistant with leading Australian contemporary artists on large scale and installation projects.

Thursday 7th December | 10:00 – 11:30am |

Panel 3: Archives and Embodiment Panel 1/2

Convenors: Dr Diana Baker Smith (UNSW) and Dr Frances Barrett (Monash University)

Panel abstract: This panel will draw focus on practice-led researchers working with archives and collections. Archives and collections are not static nor moribund entities. As Clarke, Jones, Kaye and Linsley discuss in their 2018 publication "Artists in the Archive": 'To archive is to give place, order and future to the remainder; to consider things, including documents, as reiterations to be acted upon; as potential evidence for histories yet to be completed.' Together they argue that archives are 'comprised in their continuing and future enactment and use; in layers of performance.' Their research leads us to consider the nexus between archives and performance, between the body and historical materials. This panel pivots around queer theorist Elizabeth Freeman's notion of 'erotohistoriography,' which is a way of using the body as a 'tool to effect, figure or perform' the multiple temporal registers held in historical materials. Erotohistoriography positions 'the body as a method, and historical

consciousness as something intimately involved with corporeal sensation.’ These ‘bodily responses’ are a form of understanding. Key themes and topics this panel seeks to address are: the haptic, affect and feeling, collaboration, liveness, agency, and re-enactment. What ‘bodily responses’ open us to new feminist and queer methodologies of engaging with archives and collections? How does erotohistoriography and performance shift established institutional practices of collecting, display, preservation and archiving? How does the context of this locality – of Australia and Aotearoa New Zealand – impact and shape the work that we do and the histories and futures that we perform?

Presenters: Helen Grogan and Jo Lloyd

Title: Incessancy and confusion in recent dance works of Jo Lloyd for collecting institutions

Abstract: This paper considers incessancy and confusion as disordering strategies in recent dance works of Jo Lloyd for collecting institutions National Gallery of Australia (NGA) and the National Gallery of Victoria (NGV).

Two works are comparatively assessed: Lloyd’s *Archive the Archive* (2020) for NGA’s *Know My Name* exhibition which responds to and expands the Phillipa Cullen archive through an unedited 12-minute shot of footage; and *Out of Theatre* (2023) a commission for NGV’s *Melbourne Now* which layers historical theatrical devices to out-stage the built heritage of the gallery space and overrun museum time.

Responding to the framework of archives and performance, Grogan and Lloyd focus on the processual in dance as a means to complicate the ordering of things. Clarke, Jones, Kaye and Linsley argue in their 2018 publication “Artists in the Archive” that archives are ‘comprised in their continuing and future enactment and use; in layers of performance.’ For *Out of Theatre*, the ongoing/rolling/unfolding manner of the movement acts as an incessant falling into the future - and conjuring of the future. Incessant motion builds as a shapeless energetic force forward, passing over the fleeting articulations of action, event, or image.

Bios:

Jo Lloyd is a Melbourne/ Naarm-based dance artist working with choreography as a social encounter. Her practice seeks to find a language that refuses the limits of history, culture, form and aesthetics. She has presented and performed her work in galleries, museums and theatres both nationally and internationally including Japan, New Zealand and commissions for RISING, Liveworks, Bundanon, NGA, NGV, ACCA, MCA and PICA. Lloyd choreographs the peculiarities of the ever-racing mind, which manifests in unconventional ways through the body. She forms choreographies out of distorted communications, diverse physical languages and interactions between the dancer and the viewer.

Helen Grogan is a Naarm/Melbourne-based artist. She is currently undertaking research into practice-lead documentative cultures at de Appel archive, Amsterdam, amongst other performance archives. Her work has been exhibited in institutions including Australian Centre for Contemporary Art, National Gallery of Victoria, Art Gallery of New South Wales, Samstag Museum of Art, Ian Potter Museum of Art, KNULP, Gallerie Stadtpark, Rijksakademie, School for New Dance Development, Kontext Festival, HAU Hebbel am Ufer, and Aoyama Meguro. Grogan is an experienced sessional lecturer and honours supervisor. She is currently an Associate Researcher/Associate Archivist at Liquid Architecture.

Presenter: Mel Deerson

Title: Frederik Ruysch and his Mummies, a brief study on bodies and souls

Abstract: This presentation will think through questions of the body and soul in relation to memory and loss, anchoring on the taxidermy-artworks of Frederik Ruysch (1638-1731), who preserved and arranged children's cadavers and skeletons in dioramas, and Giacomo Leopardi's short story 'The dialogue between Frederick Ruysch and his mummies' (1827). There is a history of dementia on both sides of my family, and my memory often works in unconventional and non-linear ways already. What happens when your body remains but your mind departs or fragments? Can the reverse happen, where the soul remains but the body is dispersed? Using text, images, video and sound, I explore these ideas through Ruysch, Leopardi, medieval apocalypse imagery, the floral still life paintings of Ruysch's daughter Rachel Ruysch, and the Ash Wednesday bushfires of the year of my birth.

Bio: Mel Deerson is an artist, writer and teacher, working both solo and collaboratively. They make work that's intimate, sometimes funny or strange, and creates a multifaceted imaginative world across numerous media. She often works with historical and archival material. Mel has presented work in spaces such as the TarraWarra Museum of Art, Liquid Architecture, Getrude Contemporary, West Space, Monash University Museum of Art, Un Magazine and Runway Magazine. In 2023 they were awarded the University Prato Centre (MUPC) Artist in Residence, to study angels, stained glass, medieval manuscripts and local queer histories. Mel is currently undertaking a PhD in Fine Art at UNSW.

Presenter: Jeremy Eaton

Title: From Bedroom to Bush: Public and Private Entanglements in the Archive of James Gleeson

Abstract: This paper discusses a processual approach to archival research, delving into the interplay between official historical records and assets of personal archives to examine sexuality as a key presence in the artistic and personal narratives of Australian artist, historian and critic, James Gleeson. The study engages with archival ephemera, through

both material and imagistic processes, catalysed by affective encounters with the presence of sexuality both inscribed in, and omitted from, published histories.

Engaging with personal and public archives, I consider affiliated, yet pointed relations that emerge between Gleeson's publicly accessible, personally assembled archive and archives shaped and maintained by the state. During the research process I review items of ephemera in Gleeson's archive—much of which was embargoed until 2020—that depict intimate moments of his private life, alongside startlingly similar erotic images and private correspondences present in state archives, which were historically collated to indict citizens for 'offences' such as homosexuality.

Considering the embodied erotics of touch, the dialectic of redaction, and the politics of disclosure, I posit the image-object as a performative index that can navigate desires arising from complex entanglements between public and private archives. I propose that what is present and what is omitted can be recomposed into a speculative history of sexuality and the broader social and affective politics that emerge amidst dominant, Australian art historical narratives.

Bio: Jeremy Eaton (he/him) is an artist, writer and current PhD candidate at the Faculty of Fine Arts and Music, University of Melbourne. Eaton is the managing editor of *Art + Australia* and Deputy Chair of *un Projects*. He has written for publications and museums across Australia including, *un Magazine*, *MeMo Review*, the Museum of Contemporary Art, The Ian Potter Museum of Art, *Art + Australia* and *Gertrude Contemporary*. In 2022 he exhibited a solo project, *Beach Boys* as a part of *PHOTO2022* at LON Gallery. Recently his work was included in *Fairy*, curated by Spiros Panigirakis and Melissa Deerson at the Fitzroy Pavilion, Naarm.

Presenters: Meg Slater and Angela Bailey

Title: The archive and the institution: An investigation of the public program as a tool through which to extend and re imagine the queer archive, and connect the community-run archive and the state art institution

Abstract: In 2022, the NGV presented the exhibition *QUEER: Stories from the NGV Collection*. In association with the exhibition, members of the curatorial team partnered with AQuA to deliver public programs that connected materials and histories in the exhibition and AQuA's holdings. The result was a series of community-centred panels, floor talks, films, workshops and online resources, all of which re-enacted and extended upon the ideas and histories presented in and beyond both the exhibition and AQuA's collection.

In line with several of the central themes of this panel, this paper seeks to present and critically investigate the learnings, opportunities and challenges that characterise this

collaboration, which extends beyond the *QUEER* exhibition and into the present. It will frame the public program as a flexible, experimental and performative form of engagement, through which queer and other marginal histories and collections can be enlivened, mined, extended and re-imagined. Finally, it will explore the advantages and limitations of utilising the format of the public program to begin to address and reconfigure the power dynamics and exclusionary practices that have long resulted in community-run archives being overlooked in formal institutional settings.

Bios: Angela Bailey is a curator, photographer and creative producer whose practice actively explores and interprets our rich and diverse queer histories and culture by creating exhibitions, installations, discourse and public programs of engagement. Her experiences as a young activist participating in the fight for gay law reform in Queensland continue to inform her work with LGBTIQ+ communities. Angela has a Postgraduate Degree in Fine Art, a Masters of Art Curatorship and is currently a Fellow at Arts Centre Melbourne and Vice President of the Australian Queer Archives.

Meg Slater is Curator, International Exhibition Projects at the National Gallery of Victoria. Since 2017, Meg has worked on a number of the NGV's major international exhibitions, including *MoMA at NGV: 130 Years of Modern and Contemporary Art* and *Keith Haring / Jean-Michel Basquiat: Crossing Lines*. Meg was also one of the five curators who organised *QUEER: Stories from the NGV Collection (2022)*. In 2021, Meg completed a Master of Art Curatorship at The University of Melbourne with First Class Honours. Meg's thesis explored the potential for large arts institutions to more meaningfully engage with marginal subjects and histories through exhibition making and programming.

Thursday 7th December | 10:00 – 11:30am |

Panel 4: Truth-telling, anti-colonial art activism and solidarity: the possibilities and challenges that arise when non-Indigenous allies creatively contest colonialism

Convenor: Amy Spiers, RMIT School of Art

Panel abstract: In March 2023, queer performance and research collective, The Department of Homo Affairs, intended to stage an event to “mess with a colonial icon” at the James Cook statue in Hyde Park, Sydney following the Mardi Gras Parade. Cheekily called, *The Comedown*, the event—envisaged as an act of queer solidarity with First Peoples anti-colonial struggles—was called off, however, days before. In a statement about the cancellation the group explained: “we’ve realised that we haven’t organised with the right authority to be able to hold this event [...] It’s complicated to make critical work as settlers on stolen land”.

Australia's official histories, public monuments and heritage interpretations have for too long been silent about colonial atrocities and ongoing injustices. Addressing this silence has been asserted by First Peoples communities as fundamental to healing from colonial trauma and a necessary step in any recognition or Treaty processes. Indigenous and decolonial scholars, meanwhile, have stressed that the burden of challenging and dismantling colonial domination should not remain exclusively the task of First Peoples. In response, non-Indigenous artists are critiquing colonialism and truth-telling about Australia's past through creative practice.

The Comedown's cancellation goes to the heart of complex questions regarding in what contexts, and by what means, non-Indigenous allies can constructively engage in decolonial creative acts. This panel explores the productive forms that taking ownership and responsibility for past colonial injustices, and their effacement from public history, have taken in settler creative practice, while also considering the transgressions and impasses.

Presenters: Amy Spiers and George Criddle, RMIT School of Art

Title: Confronting our true past in solidarity: Critical settler artists addressing silences in Australia's colonial history

Abstract: We are two non-Indigenous artist-researchers based in Naarm (Melbourne) who have separately created artworks that disclose silences and evasions in Australia's historical narratives and help open up receptivity for truth-telling about Australia's violent colonial past. In this paper, we identify that we are part of an increasing cohort of non-Indigenous artists in settler colonial Australia who are heeding First Peoples calls for truth-telling about the past, and are striving to formulate critical, relational and decolonial approaches to practising art that confronts the tensions of being settlers on First Peoples unceded Country.

This paper describes how settler creatives' efforts to expose historical silences about Australia's foundations in violence might be conceptualised as a form of solidarity work that performs an ancillary role to the broader project of Indigenous-led decolonisation and truth-telling. We continue by describing George's ongoing creative research "Shifting mentality: a case study in going home" where they critically engage with their personal family history on Yamaji Country, and organise cultural activities that expose their ancestors role in frontier violence and the impact of colonisation on Yamaji people. We conclude by offering advice to other settler artists seeking to address sensitive colonial histories and Indigenous-settler relations through art.

Bios: Dr Amy Spiers is a white settler artist-researcher living on unceded Wurundjeri Country in Naarm (Melbourne, Australia). She is a Vice Chancellor's Postdoctoral Fellow at RMIT School of Art, where she is engaged in research that explores the capacities of public and socially engaged art to critique and positively transform society, and how such art might

generatively address difficult colonial histories and social relations between Indigenous and settler peoples in Australia. She has been awarded a 2024 Discovery Early Career Researcher Award (DECRA) for the project 'The hard work of decolonisation: Truth-telling Australia's colonial past with art by non-Indigenous artists'.

Dr George Criddle is an artist, writer, and occasional curator currently teaching at RMIT University and the Victorian College of the Arts in Melbourne. They completed a PhD in 2021 at Monash University and have previously studied at Curtin University in Perth and École des Beaux-Arts in Paris. They are currently on the board of KINGS Artist Run Gallery as Co-ordinator of the Emerging Writers Program with Beatrice Rubio-Gabriel.

Presenter: Felicity Fenner, UNSW School of Art & Design

Title: Shifting Ground: Embedding Indigenous voices in new public art

Abstract: This paper explores recent shifts in the rationale and curatorial methodology of art projects in the public domain. Specifically, it reveals new ways of thinking about public art that challenge imperialist tropes by embedding First Nations stories within our urban spaces. Citing case studies from the front line of making change, the paper considers a turn in public art away from settler-centric imperatives to embrace Indigenous approaches to place-making and knowledge-sharing. It reveals how a proactive commitment by non-Indigenous cultural practitioners to increasing the visibility of Indigenous culture is underpinning an evolution in curatorial practice.

The paper responds in part to recent actions and dialogue around the fate of colonial-era monuments and statues, and publications such as Bronwyn Carlson and Terri Farrelly's *Monumental Disruptions* (2023). One reviewer concluded that "[the authors] are at pains to suggest a raft of plausible possibilities, solutions and remedies to all this – a raft upon which we may eventually be able to sail collectively, to help take us out of this mess." (R. Evans, SMH, 29.4.2023). In examining constructive approaches to the overturning of colonialist attitudes towards public art, new possibilities for a way forward can begin to emerge.

Bio: Associate Professor Felicity Fenner is a renowned curator of contemporary art, having curated over 40 exhibitions of Australian and international art since the late 1990s. She is currently Chair of the City of Sydney's Public Art Advisory Panel, of which she has been a member since 2007, the NSW state government's Curatorial Advisor for Barangaroo, and the Curatorial Consultant to Macquarie Group's collection and public art program.

Felicity is a widely published writer on art and curatorial practice. Recent sole-authored books include *Running the City: Why Public Art Matters* (NewSouth, 2017) and *Curating in a Time of Ecological Crisis* (Routledge, 2021). Her research focuses on aspects of place and curatorial place-making, encapsulated in exhibitions such as *City Dialogue: Public art interventions + the Biennale of Sydney at Customs House Sydney* (2020-21).

Presenter: Dr Clare Cooper, University of Sydney

Title: Futuring Ruins: Learning from the grassroots design activism of the Department of Homo Affairs

Abstract: Grassroots collectives in marginalised communities engage in futuring other ways of being together beyond violent regimes through stories, art, music and design. This vibrant practice invites us in to consider alternative systems, visions and ways of celebrating difference that serve to counter feelings of hopelessness and build agency across movements that challenge the status quo. Taking the work of the queer collective Department of Homo Affairs (DOHA) as a case study, this presentation explores the role of design in participatory and context-responsive grassroots activism on stolen Aboriginal land, with particular attention to DOHA's work in confronting colonial symbols during Black Lives Matter protests and paralleling the COVID-19 pandemic with the ongoing virus of colonialism.

Bio: Dr Clare Cooper is a Lecturer in Design at the University of Sydney, where she teaches design futuring, visual communication, interaction design and electronic arts. Her research and pedagogy is informed by two decades of professional design practice, workshop facilitation, creative activism, and the performing arts.

Cooper has brought together thousands of people to work together on community initiatives, creative approaches to governance, collaborative composition, speculative design, and critical listening through co-founding the NOW now festival (2001), Splinter Orchestra (Sydney 2000), Splinter Orchester (Berlin 2009), and Frontyard Projects (2016), and the Design Activism Workshop (2019).

Thursday 7th December | 10:00 – 11:30am |

Panel 5: From Within Creative Practice Panel 1/2

Panel Convenors: Amanda Watson - Research Associate, Wintec, Te Pūkenga; Associate Editor, Journal of Visual Art Practice; and Dr Elliot Glenn Punahau Collins - WITT, Te Pūkenga

Panel Abstract: This panel welcomes submissions about the critical explorations of visual art practice as a place where insight can flow from and grow. Creative expression impacts how the world is seen and understood, and the making of art itself is a powerful practice with many facets that feed into the unfolding of these insights. Environmental and relational conditions, aspects of dissemination, collaboration, material considerations and things prior to making can be examined for a broad understanding of creative practice and its far-reaching capacities. Ways of knowing are many and varied, and in relation to Country/place/land there are important sensitivities and dilemmas regarding honouring

indigenous relationships and epistemologies within practice. Additionally, there are factors prior to practice that affect the social landscape of contemporary art in powerful ways, where aspects of language and political meanderings come into play in the artist's work. Tensions between material and immaterial properties and the struggle between anthropocentric will and involuntary responses create direction in the production of and experience of art. How art activity can unfold during planning, making and reception is relevant in many aspects of art making including collaborations, performance, object-based, and material-focused work. As we look at this multi-faceted view of visual art, its practices and engagements, we hope that the discussion enlivens fresh modes of knowledge interactions, learning, and collaboration.

Presenter: Amanda Watson, Research Associate, Wintec, Te Pūkenga; Associate Editor, Journal of Visual Art Practice

Title: In and of the earth: Immaterial affects in contemporary painting

Abstract: The act of painting is a lively place where things are actively intertwining. Shapes and lines, colours and compositions and other formal painting concerns that operate on a painting's surface are part of this, but also the painting materials, the physical environment, and the artist. In a broad sense the encounters between each unique physical material, features and occurrences in the environment and the person of the artist, contribute to the making of a painting. Artists who engage with environments to make their work and who let themselves be affected during the making, participate in a vibrant network. It is not about seeing a place as a passive object of representation, or even about enabling a place to actively engage in the making of work, but rather for the artist to see themselves as one of the *performers* in a *great dance*. The facilitation of these kinds of connections support a curious way of being in the world, and can contribute to how places are known. Various immaterial or 'unseen' forces are part of these kinds of encounters, and the interplay between material and immaterial things in the making of paintings are explored in this paper through the practices of contemporary artists.

Presenter: Emma Pinsent, UNSW Art & Design

Title: Porous matter: re-worlding fouled materials of the intertidal zone through installation practice

Abstract: This paper proposes the notion of porosity within the intertidal zone through artistic practice that cultivates 'response-able' exchanges with the environment. The term 'porous' is applied to characterise the intertidal zone, a liminal site that informs the author's creative practice and where permeations between human and non-human phenomena reveal entangled and interactive ecologies. Reflecting upon the fraught dynamics between humans and nonhuman nature in the current climate crisis, a porous

positionality is pursued by working with situated beach materials to draw our attention to the complex interdependencies within this terraqueous, more-than-human environment. This project responds to anthropogenic waste, weather, ecological infrastructure and organic material within Arakwal Beaches of Northern New South Wales. Aiming to minimise harm and instead develop exchange, the sculptural installations resulting from this research investigate the permeable borders between humans and the changing coastal environment as a site of encounter, transformation and difference. This project contributes to the 'oceanic turn' evident in contemporary art, building on the thinking of Donna Haraway and other recent discourse in the environmental humanities to demonstrate how porosity proliferates multispecies intimacies, foregrounding the role and response-ability of studio practice that contributes to and emerges from an experience of site.

Presenter: Sarah Munro, Central Queensland University

Title: Painting matters: Diffraction, embodiment, and iteration in the painting process

Abstract: Art criticism, grounded in rational philosophy, limits its focus to objective and visual analyses of the painted object. This intellectual objectification, perpetuated by common models of creativity, negates the painter's subjective experiences, and petrifies the creative process into a linear and systematic series of iterations. This paper features interviews with studio painters that delve into their subjective accounts of the painting process, revealing that painters value moments of improvisational engagement with material aspects of the painting process that generate surprising encounters and disrupt this linear and systematic understanding of iteration. The interviews highlight the crucial role tools and materials play in activating all the senses of the painter's body that rupture this understanding. These subjective, embodied experiences can be accounted for by a methodology introduced by Donna Haraway, whose notion of 'diffraction' refers to the movement of waves when encountering surfaces. Rather than reducing iteration to stasis and objectification, iteration can be reconceived as movement of bodily surfaces generated by diffraction. Diffraction accounts for surprising and embodied shifts in painters' perspectives, ones that ignite imagination and activate, not just the intellect, but all the senses of the body. This material engagement reinstates embodiment at the heart of innovation and discovery.

Thursday 7th December | 10:00 – 11:30am |

Panel 6: Open Session 1

Convenors: Professor Susan Best, Dr Chari Larsson, Queensland College of Art, Griffith University

Presenter: Ngarino Ellis, The University of Auckland

Title: He whakapapa o ngā rākai parāoa: A biography of whalebone adornments.

Abstract: While significant in their raw form in the Pacific, whale bone and teeth took on extra political and social value and meaning when shaped by voyagers into adornments from the time they arrived in Aotearoa New Zealand. Over time, as a distinctive Māori culture emerged whale teeth in particular were shaped into rei niho and, later, rei puta. Yet within only a few decades of contact with Europeans, these special taonga/treasures were set aside and pounamu/greenstone dominated.. This talk will suggest a timeline of these rei, and suggest reasons for the peke me ngā heke/ups and downs of the making and reception of these distinctive adornments. On a wider level, thinking about a whakapapa/biography of whalebone adornments is part of the wider project of recuperating and strengthening Indigenous art histories globally.

Bio: Ngarino Ellis (Ngāpuhi, Ngāti Porou) is an Associate Professor of Art History at the University of Auckland. This paper is part of her current project *Ngā Taonga o Wharawhara: The World of Māori Body Adornment* (2020-3). Ngarino is completing, with Deidre Brown *Toi Te Mana: A History of Indigenous Art from Aotearoa New Zealand* (due early 2024). Her first sole-authored book *A Whakapapa of Tradition: One Hundred Years of Ngāti Porou Carving 1830-1930* (2016) won several awards including at the Ockhams, the Māori Book Awards, and AAANZ. Ngarino's teaching includes Māori Art, Art Crime, Gender, and Museums Studies.

Presenter: Catherine Fowler, University of Otago

Title: Elizabeth Price's 'Dexterous Facility': An Anarchival Impulse?

Abstract: Artist Elizabeth Price's moving image installations originate from her many prestigious invitations to work in and with archives and collections in which she has scrutinized architecture, artefacts, documents, drawings, plans, photographs, relics, tv footage, ties and carpets. Despite the variety of objects and subjects, at a key unifying point during the unfolding of her percussive montage there is a moment when something goes awry and we find ourselves in a twisted or skewed universe set off-centre from the itinerary we appeared to be taking.

Price's twisted histories bring other stories, memories and events to the fore, ones which do not exist in official places for collection, cataloguing and remembering, ones which exist instead in mediated forms: television, film and video footage, photographs, language and gesture, being hence, peripatetic, ephemeral and even unrecorded. Thus her twisted maneuver brings the rules of the archive to bear upon anarchival objects, events or even sensations, thereby challenging us to consider how digital images (re)collect not so much how the past looked but how it felt and was experienced.

Bio: Catherine Fowler is a Professor in Film and Media at Otago University. Her research on artists' moving images has been published in journals including *Art Journal*, *MirAJ/Moving Image Review and Art Journal* and *Screen*. Most recently she is the author of the BFI Classic on *Jeanne Dielman, 23, quai du commerce 1080 Bruxelles* (BFI/Bloomsbury, 2021).

Presenter: Raymond Spiteri, Te Herenga Waka – Victoria University of Wellington

Title: Surrealism and the French-Algerian War

Abstract: The French-Algerian War (1954-62) was a key event in French post-WWII history. It coincided with a renewal of the French surrealist movement, with the publication of a new review, *Le Surréalisme, même* (1956-60), and a major group exhibition in 1959, *Exposition internationale du Surréalisme (EROS)*. What effect did the French-Algerian War have on surrealism? The surrealists not only supported Algerian independence, but they were also involved in the intellectual opposition to the war, participating in numerous initiatives supporting the Algerian cause. Yet, despite this evidence, the picture that emerges is curiously fragmented, suggesting in retrospect that the war was more a shadowy presence than an overriding concern during this period.

Bio: Raymond Spiteri teaches art history at Te Herenga Waka–Victoria University of Wellington. His research and publications focus on the interface of culture and politics in the history of surrealism. He is currently working on a book project on the polarization of French surrealism into antagonistic factions circa 1930.

Thursday 7th December | 10:00 – 11:30am |

Panel 7: Fashioning Women's Empowerment: power dressing and gender

Convenor: Una Pupola - Doctoral student of the Visual Arts and Design at the Art Academy of Latvia, Fashion Designer

Panel Abstract: In 2016 Hillary Clinton wore a white Ralph Lauren suit to accept her party's nomination for the U.S. president at the Democratic National Convention in Philadelphia. In an intimate and yet explicit way Clinton fashioned her body to reference women's movement and the fight for equality. White was one of the official colours of National Women's Party (USA) and Women's Social and Political Union (UK). Prior to Clinton, white was worn for example in 1978 march in Washington in support of the Equal Rights Amendment, in 1984 by the first female candidate for the U.S. vice president, Geraldine Ferraro. The white pantsuit once again became a power uniform to project empowerment, authority and confidence. The visual politics of fashion articulates ways in which fashion communicates identity through visual cues. 'Power dressing' has been a recognised trend in women's wardrobes. Joanne Entwistle, in "Power Dressing' And The Construction Of The Career Woman' suggests it enabled a novel construction of 'woman' and generated an alternative 'technology of the self'. This panel explores ways in which fashion negotiates

societal norms, in particular concerned with gender and class. It invites perspectives exploring the factors influencing women's fashion choices both in terms of limitations to women's freedom of choice, inclusion and resistance to convey individuality and authenticity. It welcomes proposals for papers focusing on specific case studies negotiating the intersections of fashion agency, societal expectations, vestments of power in the context of women's empowerment and their social mobility.

Presenter: Dr Emma Kindred, University of Sydney / National Portrait Gallery

Title: 'Her portrait is worth looking at': Power dressing in self-portraits by Australian women artists 1900-1940

Abstract: When Evelyn Chapman's self-portrait was exhibited in 1911, a reporter for *The Daily Telegraph* noted 'her portrait is worth looking at, too, for sake of colour scheme and the painting of the silk wrapper thrown over the shoulder.' The portrait provides a point of departure in this paper's examination of how the language of dress was used by Australian women artists working in the first half of the twentieth century to negotiate societal expectations and occupy a space dominated by their male counterparts. Chapman, Agnes Goodsir, Stella Bowen, Nora Heysen, Temple Manning and Christine A. Pecket were part of those first generations of women in Australia who had the opportunity to undertake formal training, exhibit internationally and pursue art as a profession. In their self-portraits, power dressing is an assertion of their status as artist. While we read costume in art as indicative of a sitter's social position, familial connections and the circles in which they moved, the way a garment is worn permits greater insight into the sitter as individual. Through the conscious selection of austere design, masculine accent, smocks and atelier coats, women artists of this period established a pattern of representation, announcing themselves as active creators rather than decorative subjects.

Bio: Dr Emma Kindred is an art historian, curator and historical dress enthusiast. As Partner Investigator on an Australian Research Council Discovery Project, she is an Honorary Research Fellow at the University of Sydney, and Honorary Research Associate at the National Gallery of Australia. She is the former Curator of nineteenth century Australian art at the National Gallery of Australia, and has held curatorial positions at the Australian War Memorial and National Portrait Gallery. Her research on fashion and portraiture in nineteenth and early twentieth century art has been published in exhibition catalogues and Australian art journals.

Presenter: Dr Karike Ashworth, QUT

Title: Unraveling Gendered Discourses: Femininity, Trauma, and Media Portrayals in the Case of Rose McGowan

Abstract: How women behave and dress in public is a measure of their containment and therefore their acceptability. The subject of this study is Rose McGowan, whose revelations that she was raped by Weinstein in 1997 were published in *The New Yorker* in late 2017. In early 2018, McGowan released her autobiography *Brave*, and embarked on a gruelling media tour. These early interviews were publically disastrous for McGowan. She had labelled herself brave, but then presented in public inconsistent with the expectations of a contained, compassionate demeanor. These behaviours included her shaved head—“punk as fuck”; garish clothing and make-up; and inconsistent, arrogant, and irritable conduct.

This study employs a feminist discourse analysis to study all McGowan’s media appearances (available online) from just prior to her book launch in early 2018 to March 2019. The study looked for ways in which culturally understood ideals of femininity are reinforced in the discourse that surrounds McGowan’s performances. The goal was to identify how gender and cultural performance, the public’s response to these, and media constructions and expectations articulate a particular public discourse about femininity for women in response to trauma. This research informs my creative practice-led visual arts research.

Bio: Dr Karike Ashworth is an award-winning feminist contemporary visual artist and sessional academic at the Queensland University of Technology. Her experimental research practice consists of performance, time-based media, objects and installations. Her practice is informed by a feminist epistemological approach; in that she views the world through a woman’s perspective—always; and uses her practice to build knowledge and understanding of how patriarchal structures like gendered expectations control and contain women. www.karikeashworth.com.

Presenter: Una Pupola, Art Academy of Latvia (AAL)

Title: Negotiating “power dressing”: identity construction and the agency of the (absent) female body

Abstract: In the corporate world, sexuality is considered particularly undesirable, whereas the “natural body” of women in its visual sociology is associated with reproductive capacity, thus sexuality. In this male-dominated setting, women’s sexualized bodies threaten order in the workplace.

As the most direct inspiration for the ‘power suit’, the men’s suit represents the accepted uniform of the professional environment. This ‘power dressing’ offers a woman an ideal ‘body envelope’ that is ‘universally flattering’ because it does not accentuate specific body parts. An outfit that signals professionalism on a par with men, rejects the ‘frivolous’ aesthetic of feminine fashion and legitimises her climb up the career ladder.

Thus, paradoxically, the 'power suit' is a clear evidence of the agency of the absence of the 'female body' that is so assiduously hidden. On the one hand, the 'power suit' functionally desexualises the female body, but at the same time the necessity of this masculine sartorial code on the female body demonstrates its hidden presence. At once a homogenising construct in its contemplative obedience and an empowering one in its (masculine) strength and confidence, the 'power suit' is a kind of technology for constructing an ambivalent identity.

Bio: Una Pupola is a PhD student of Visual Arts and Design at the Art Academy of Latvia, holds a Master of Arts degree in Fashion Design, as well as an MBA. She is a practising fashion designer (www.unattached.lv). Having spent almost 20 years in the world of finance and banking, she is now pursuing her dream of studying and designing fashion for executive ladies. Her ready-to-wear collections have been shown at Paris Fashion Week (2022) and Riga Fashion Week (2022, 2023). She has been nominated in the Latvia's Top Most Influential, Creative, Outstanding Women in Architecture, Design and Fashion 2023 category.

Thursday 7th December | 11:30am – 1:00pm |

Panel 8: Protest Art: Then and Now

Convenors: Emerita Professor Catherine Speck and Associate Professor Alison Inglis, University of Melbourne

Panel Abstract: Protest Art makes 'apparent the deep inequities, injustices and truths of our time and appears when the social contract has been violated' (A. Emelita, *A Brief History of Protest Art*, 13). The 1970s was a period of political unrest. In the art world this was expressed by a shift away from the orthodoxies of the time to a practice that was experimental, ephemeral, anti-commodification and fostered artist groups and collectives. Two such groups that emerged during the 70s were the Earthworks Poster Collective and the Progressive Art Movement (PAM). Both Earthworks and PAM rejected elitist art, instead embracing the democratic medium of silk-screen printing which was cheap, fast and graphically vital. Unlike gallery art, posters addressing socio-political issues were made to be pasted on walls and held aloft at protests and demonstrations.

Since then Protest Art has expanded beyond posters to multiple media forms. Protest Art today includes environmental activism targeting high profile masterpieces as a form of protest in major museums across the globe. Such gallery-based protests, however, are not new; PAM had engaged in a similar form of activism when critiquing US imperialism.

From political posters to art activism, the scope of Protest Art is wide open. This panel is

calling for papers focusing on any aspect of Protest Art from the 1970s to the present. The aim of the session is to take the pulse of Protest Art in Australia and New Zealand over the last 5 decades.

Presenter: Virginia Rigney, Senior Curator Visual Art, Canberra Museum and Gallery

Title: The Pivot Point : Mandy Martin's turn away from PAM 1977-1980

Abstract: With Annie Newmarch, Mandy Martin had been one of the most active artists in PAM in the mid-1970s. They made work that was of the factory floor and on the barricades. But something changed in 1977. This paper addresses the years 1977 to 1980 that mark a pivot point in both Martin's practice and personal circumstances, to propose a reassessment of a complex and at times conflicted period, where the artist changed her subject matter and materiality every few months, and finally came to a confident understanding of a different kind of art of protest.

After being formally reprimanded by her fellow PAM cadre for 'fraternising with the enemy' for lunching with Terry Smith and Lucy Lippard, Martin made the *Gallery* series in 1977, where she wrestled with the competing expectations of the role of the artist. She left Adelaide in early 1978 to live in quiet suburban Queanbeyan, but rather than abandon the progressive ideals embodied in her work with PAM, she trained a slightly younger cohort of artists in the power of screenprinting. Privately she developed a radically sensitive series of figurative works about her immediate neighbours of fellow young brides. This subject was short lived, but these little-known works remained a touchstone for the artists' long-term practice.

Bio: Virginia Rigney is a Curator, Writer and Creative Producer who has worked with artists and collections to develop exhibitions, publications, digital platforms, installations, short films, and public programs within museums. She studied at the ANU and University of Sydney and has worked in curatorial roles at Powerhouse Museum, Art Gallery of NSW, Glasgow Museums and Gold Coast City Gallery. She is currently Senior Curator Visual Arts Canberra Museum and Gallery and current curatorial projects there include *Canberra Kamberri Place and People* which was awarded the 2023 MAGNA for best Permanent Exhibition and *eX de Medici, Sidney Nolan / Guns and Flowers* for the Nolan Gallery at CMAG.

Presenter: Louise Anne M. Salas, University of Auckland

Title: Articulations of protest in the works of Robyn Kahukiwa and Emily Karaka

Abstract:: This paper explores the works of Robyn Kahukiwa (b. 1938) and Emily Karaka (b. 1952) from 1980-2000. Kahukiwa and Karaka are accomplished Aotearoa New Zealand artists who have indigenous ancestry. Conveying Māori identity, their works were influenced by the vibrant period of modern Māori activism between the 70s to early 2000. The resistance movements by Māori during this time questioned the assimilationist policies of the New Zealand government and breaches to the Treaty of Waitangi, a pact made with the Crown in 1840, which promised land and sovereignty of indigenous people. Māori visual

artists expressed their sentiments against the loss of land, language, and culture in compelling ways. This presentation situates the practices of Kahukiwa and Karaka within such contexts.

A painter, illustrator, and educator, Kahukiwa's series of paintings on tangata whenua (people of the land, 1980s) employed imagery drawn from customary Māori carvings which articulate the people's connections to land, dispossession, and the struggle to reclaim turangawaewae (a place to stand). Semi-figurative, rendered in expressionist strokes, and interspersed with texts, Karaka's large scale paintings engaged on these issues as well, informed by her experience with land settlement claims on behalf of her iwi (tribe). The sensuous qualities of her paintings call forth, while its political content tend to call out. Kahukiwa and Karaka's works intimate their commitment to re-position to a place of visibility and importance Māori culture which colonisation attempted to suppress.

Bio: Louise Anne M. Salas is a PhD candidate in Art History at the University of Auckland. Her research project is on women artists in Aotearoa and the Philippines, 1970-2000. She is a faculty member (on study leave) of the Department of Art Studies, University of the Philippines-Diliman (UPD). Her current research interests include women's art and art education, as well as their intersections. She obtained her MA Art Studies (Museum Studies) from UPD and has done research and curatorial work for art museums and organisations such as the Vargas Museum and the Kalaw-Ledesma Foundation.

Presenter: Bree Di Mattina, Queensland College of Art, Griffith University

Title: The currency of time in the activist art practice of Kate Just

Abstract: In a world intent on saving time, the deliberate expenditure of time is a radical act. Examination of the activist art practice of Kate Just reveals the time-laden methods she harnesses in support of feminist and queer rights. Through her primary medium of knitting, Just creates protest works which spend time in multiple ways. Since 2011 Just has engaged in public knitting circles, giving her time to sit, knit and converse with others. These sessions promote community, conversation and remind participants to take time to sit and connect with others. Seriality is also a tactic for Just, who repetitively stitches works in series of up to 50 units. Ephemeral actions are also imbued with time through the immortalisation of feminist and queer icons in knitted portraits. In 2022 Just compounded her devotion to recording the ephemeral, recreating protest signs in knitted form. Her current series of works addresses the most radical of all uses of time – self care. Through examination of Just's works since 2011, we gain an understanding of a quiet yet intense form of protest, with the world's only true universal currency – time.

Bio: Bree Di Mattina is currently undertaking a PhD at the Queensland College of Art, documenting the history of textile and fibre art in Australia from 1970 to 2000. After completing a degree in Psychology and working in banking for a decade, Bree returned to university to study Art History. Her research interests focus on craft, textile and fibre art, feminist art and Australian art.

Thursday 7th December | 11:30am – 1:00pm |

Panel 9: Avant-Garde Perspectives and AI Futures: Between Utopia and Apocalypse Panel 2/2

Convenor: Dr Christian Rizzalli, University of Queensland

Presenter: Erica Seccombe

Title: When Algorithms Rule: a speculation on how the artist Chris Burden (1946-2015), if he were alive today, might have approached machine learning and artificial intelligence through his technological provocations.

Abstract: In 1999 Tate Britain's spacious Duveen Gallery was cordoned off to a group of men in white lab coats tinkering with a large, computerised machine. On the brink of the new millennium, one might have surmised this was a performance about the dystopian possibilities of Y2K - when the year 2000 arrived, potentially plunging societies reliant on computational programming into chaos. Whether the ensuing malfunction was deliberate remains unclear, however the audaciously avant-garde oeuvre of the artist, Chris Burden, left open the realm of possibilities. This installation, entitled "When Robots Rule: The Two-Minute Airplane Factory," was an automated assembly line promising to craft and launch a fleet of model balsawood airplanes into the gallery space, thereby exposing the underpinnings of mass production. With 2020s hindsight, it is intriguing to reevaluate Burden's robotic glitch in the context of his politically inspired practice as it raises pertinent questions about the future of art in a time of rampant consumerism where the proliferation of computation now threatens to eliminate the human factor from vast sectors of industry. To speculate, as if Burden was still alive, how he might have approached machine learning and artificial intelligence through his technological provocations, provides insights into artists who are currently positioned at these frontiers.

Bio: A senior lecturer at the ANU School of Art & Design, (SOAD) and a practicing artist with 30 years' experience, I live and work on the ancestral lands of the Ngambri, Ngunawal and Ngunnawal peoples. My interdisciplinary art practice spans traditional lens-based imaging, print media, drawing, and experimental digital platforms using frontier scientific visualisation software. My research is underpinned by a deep fascination with the impact and use of technologies in the arts, and for the past decade, I have convened the courses, Cyberculture and Art in the Digital Age for the SOAD Centre for Art History and Art theory.

Presenter: Guy Lobwein

Title: Reimagining the Gesamtkunstwerk in the Age of Electronic (Dis)embodiment: Virtual Space Discourses, the 1920s Avant-Garde, and Immersive Contemporary Art

Abstract: This paper discusses how my practice-led PhD research creatively explores the 1920s avant-garde approach to the idea of the *Gesamtkunstwerk*—Total Work of Art—to find harmonies between contemporary immersive art and virtual space discourses. Today, virtual spaces that are experienced through digital technologies and screen-centric devices, are transforming human perception in a way that reconceives the “very meaning of experience” (Hansen, 2015, p. 44). This has led me, as a contemporary art practitioner who largely works with virtual reality (VR) and video game engines, to question where I—and to an extent my *being human*—fit into this digital technogenesis.

In examining how the 1920s avant-garde experimentally and philosophically responded to the unprecedented changes brought about by modernity, this paper discusses how their approaches to the *Gesamtkunstwerk* can be a highly-relevant creative and critical context for contemporary digital artists responding to the current state of digital immersivity. Through creating a bespoke immersive performance inspired by artists in the movements of Futurism and Constructivism, this research explores how contemporary art experiences can foster reflection on virtual space discourses such as context collapse and electronic (dis)embodiment, to reconnect us to our lived ‘non-digital’ experience.

Ref: Hansen, M. B. N. (2015). *Feed-forward: on the future of twenty-first-century media*. The University of Chicago Press.

Bio: Guy Lobwein is a contemporary artist from Meanjin (Brisbane, Australia), currently undertaking his Doctorate of Philosophy at the Queensland University of Technology. His research focuses on the use of expanded reality technologies in contemporary art including VR, AR and CGI, exploring how experimental creative practice can generate experiential and critically reflective experiences. Guy has exhibited in numerous exhibitions nationally and internationally, presented his research at multiple conferences and has worked as an artist, technician, and researcher on several Australian Research Council research projects.

Presenter: Guy Lobwein, Screening of *The Mirror Sphere*

Title: *The Mirror Sphere*

Abstract: *The Mirror Sphere* will immerse you in avant-garde dance, orchestral electronic synth and multi-dimensional illusions, all under the 12.7 million lights of the QUT Sphere. Re-imagining the ‘total works of art’ created by the 1920s avant-garde, this 30-minute

experience reflects on the future of virtual spaces in contemporary society. Join the characters *Lada*, *Sira*, *Nero*, and *The Technician*, as they explore new perspectival planes of virtual embodiment through the inter-dimensional *Mirror Sphere*. This performance is the culminating work of Guy Lobwein's PhD research that is being conducted through the School of Creative Practice, at QUT.

Sound Compositions by James Halstead

Choreography by Tamara Zurvas

Costumes by Michelle Hair

Performances by Saska Scoon, Maddi Bowyer, Kerrod Box, and Clare Dark

Thursday 7th December | 11:30am – 1:00pm |

Panel 10: Archives and Embodiment Panel 2/2

Convenors: Dr Diana Baker Smith (UNSW) and Dr Frances Barrett (Monash University)

Presenter: Rebecca McCauley

Title: Deep sea soul blindness: environmental archives and their potential

Abstract: Referring to the inability to see beyond oneself or one's kind as 'soul blindness', anthropologist Eduardo Kohn names the 'debilitating form of soul loss' that occurs when beings lose the ability to recognise the selfhood of other beings (1). Framed by a collection of marine sound recordings, this proposal draws on my doctoral research to consider the active and ongoing role that environmental archives play in creative and cultural discourses; and in particular, how they inform and reflect understandings of the world around us. Created by my father, Professor Robert McCauley, between 1990 and the current day off the coastline of Australia, this vast dataset sees stories emerge across multiple temporalities, scales, and relationships: of migration routes and the recovery of great whales post whaling, of evening fish choruses, and the devastating effects that sound can have on keystone species, such as zooplankton (2). Recorded against (and often funded by those enabling) a backdrop of unprecedented resource extraction and environmental change, these stories speak not only to life off the coastline, but our complicated and enmeshed relationships with, and ideas of, these places. Informed by thinking drawn from a variety of disciplines, this presentation acknowledges the ways that environmental collections are closely tied to colonial, capitalist and patriarchal machinations and understandings of 'nature', and further, advocates for their possibilities beyond this.

1) Eduardo Kohn, *How Forests Think: Toward an Anthropology beyond the Human* (Berkeley: University of California Press, 2013), 117. 2 Examples of research papers include: Robert McCauley, *Fish Choruses from the Kimberley, Seasonal and Lunar Links as Determined by*

Long Term Sea Noise Monitoring (Fremantle, Australia: Acoustics Australia, 2012), 1-6, www.acoustics.asn.au/conference_proceedings/AAS2012/papers/p38.pdf; Robert McCauley et al. "Widely Used Marine Seismic Survey Air Gun Operations Negatively Impact Zooplankton," *Nature Ecology & Evolution* 1, no. 7 (2017): [doi.org/ 10.1038/s41559-017-0195](https://doi.org/10.1038/s41559-017-0195); Michele Thums et al., "Pygmy Blue Whale Movement, Distribution and Important Areas in the Eastern Indian Ocean." *Global Ecology and Conservation* 35 (June 2022): doi.org/10.1016/j.gecco.2022.e02054

Bio: Rebecca is an artist and arts-tangential freelancer based between the south-east and the south-west of the continent currently known as Australia, and is currently a PhD Candidate at UWA, where she is researching an archive of marine sound. Interested in collaborative and anti-hierarchical practice she has previously shown work through Next Wave — where she was an inaugural TIDAL research commissioned artist (2021–23) — as well as through a number of artist-run spaces across the country. With Aaron Claringbold she curated STRAY VOLTAGE (2021– 23), the video program at KINGS, which included commissions, screenings, and a series of public programs; and between 2017–21 she helped manage experimental organisation APHIDS, administering large-scale works at venues/festivals including AGSA/Adelaide Biennial, RISING, ACCA, and PICA.

Presenters: Perrin Ellis and Hope O'Chin

Title: Standing in each other's footsteps, listening to the world: turning the archive into embodied experience

Abstract: To encounter a historical archive of documents or objects, is to find oneself in an elaborate abstract structure that doesn't quite map onto the human societies and experiences it claims to describe. How does an individual form their own, embodied relationship to those archived objects, and to the human experiences that created and were formed by them—especially when those experiences are informed by trauma and disruption? This paper reflects upon this challenge through the lens of the recent exhibition *Sugar Ghosts & Inmates*, a collaborative exhibition by Dr Hope O'Chin and Perrin Ellis. This exhibition paired two existing bodies of work that make use of archival materials: Dr O'Chin's paintings explore her own and her Kabi Kabi ancestors' experiences of dislocation and captivity; Ellis' sound installation reflects on the troubled history of the sugar industry in central Queensland. We describe the act of locating oneself in the archive, as both investigator and subject, discovering and developing a physical, sensorial relationship to the imperfect narratives formed by archived material. Whose bodies formed the traces of identity in the archives? Are we only observing a past experience from a distance, or does our own body form a sensory relationship to the past?

Bio: Dr Hope O'Chin (Neill) is a Kabi Kabi/Wakka Wakka/Koa/GuguYalanji educator and artist, who has worked in education from the 1980's and as a professional artist from 1991. She has developed and presented artworks through her studio art practice for over 40 exhibitions across local, national and international venues and forums. Born into the dormitory systems on the Aboriginal Settlement of Cherbourg, her dedication to education and art, and all of its forms, evolved out of the intensities of attitudes and values that prevailed in the historic treatment of Cherbourg residents, and other Indigenous Australians. During her career as a senior executive in Queensland education, Dr O'Chin has been responsible for curriculum, staffing and resourcing to 250 state schools in the Peninsular region, and was a consultant to the Director-General, Education Queensland, and Minister for Education.

Bio: Perrin Ellis is senior lecturer in interactive media at the Queensland College of Art, Griffith University, where they are acting program director of the Master of Design program and convenor of the Interaction Design major. They are a narrative artist and interface designer; they have worked with libraries, museums and galleries on their collections and exhibitions, most recently the Museum of Brisbane and the State Library of Queensland, where they were the 2019 Mittelheuser scholar-in-residence. Their own projects have shown in galleries, streets, symposia and festivals throughout the U.S., Europe, and Australia. Perrin was born in the northeast of the United States, and grew up in what was previously the country of the Lenape people.

Thursday 7th December | 11:30am – 1:00pm |

Panel 11: From Within Creative Practice Panel 2/2

Panel Convenor: Dr Elliot Glenn Punahau Collins - WITT, Te Pūkenga

Panel Abstract: This panel welcomes submissions about the critical explorations of visual art practice as a place where insight can flow from and grow. Creative expression impacts how the world is seen and understood, and the making of art itself is a powerful practice with many facets that feed into the unfolding of these insights. Environmental and relational conditions, aspects of dissemination, collaboration, material considerations and things prior to making can be examined for a broad understanding of creative practice and its far-reaching capacities. Ways of knowing are many and varied, and in relation to Country/place/land there are important sensitivities and dilemmas regarding honouring indigenous relationships and epistemologies within practice. Additionally, there are factors prior to practice that affect the social landscape of contemporary art in powerful ways, where aspects of language and political meanderings come into play in the artist's work. Tensions between material and immaterial properties and the struggle between anthropocentric will and involuntary responses create direction in the production of and experience of art. How art activity can unfold during planning, making and reception is relevant in many aspects of art making including collaborations, performance, object-based,

and material-focused work. As we look at this multi-faceted view of visual art, its practices and engagements, we hope that the discussion enlivens fresh modes of knowledge interactions, learning, and collaboration.

Presenter: Dr Charles Robb, QUT

Title: Legendary beings: commemorative sculpture, time and the studio

Abstract: How might the very different temporalities of commemorative sculpture and the contemporary art studio illuminate one another? As recent protest actions around the globe have shown, commemorative sculpture can be received as an anachronistic intrusion upon the present, carrying with it outmoded styles, subjects and power relations. By its nature, commemorative sculpture seeks to make present a person or event that has already past – linear temporality, from historical moment to posterity, is intractably built into the genre. Its subject is made to endure. By contrast, the temporality of the contemporary sculpture studio is more evanescent – on a certain level, contemporary sculpture is made to fade. This paper will analyse the ways in which a series of commemorative sculpture commissions have provided the author with an opportunity to consider the conflicting temporalities that occur in these two distinct sculptural modes, and how these forces might guide a material system in the studio. It proposes a model of practice in which the assertive comportment of the commemorative sculpture might find a more tentative, provisional counterpoint.

Presenter: Dr Renée Joyce Independent researcher / National Portrait Gallery of Australia

Title: The object of meaning: the creative process enacted in object-based collecting in contemporary Australian arts practice

Abstract: Contemporary artists who engage in collected object inclusive artistic practice exist with an inimitable space of intersection between the creative process and object interaction frames of reference. Collected object inclusive art, as an act of memorialisation and historical revisionism or as an exploration of memory and narrative, are often the result of an elegant juncture between the creative process and a cultural unconscious of historical modes of collecting, classification and display. The object of meaning uses the lens of researcher-generated theoretical paradigms to explore the creative process inherent to object inclusive artistic practice.

Presenter: Dr Elliot Glenn Punahau Collins - WITT, Te Pūkenga

Title: Walking with Tohu – exploring the conditions, influences, and ritual practices that lead toward art making

Abstract: To begin at a place, this place in this time, is possibly the only honest way to begin an examination of what are the important components prior to making. The ideas discussed

in this presentation occur in the liminal space of wandering. Some ideas are solid while others slip, like sand, through my fingers. They are the pieces of thought and experience that occur before making or on the way to making. The social and internal landscape of contemporary art practice occupied by settler-colonial-linked artists is in a state of flux, trembled by indigenous languages and peoples and the inevitable power shift of reparations and volume control. The geography of practice is potentially the richest of places to think/make from. I will attempt not to stray too far into poetry or extended metaphor, but this space prior to making does lend itself to story that holds shifting truths and mailable facts. This presentation documents the philosophical and physical processes that occur prior to making. These processes inform everything a studio practice, their birth is not singular but multiple and has tentacles.

Thursday 7th December | 2:00-3:30pm |

Panel 12: Open Session 2

Panel Convenors: Dr Chari Larsson, Queensland College of Art, Griffith University

Presenter: Eric Riddler, Art Gallery of New South Wales

Title: Down the pathway from Derbyshire Road came a beefy young man...': the documentation and influence of pre-Stonewall queer artists in the National Art Archive

Abstract: The combination of Sydney's reasonably open-minded artistic community and a policy of acquiring and exhibiting the work of contemporary Australian artists meant that, during the mid twentieth century, the Art Gallery of New South Wales had an unspoken queer history running parallel to the heroic heteronormative art history favoured by the critics and academia of the day. Indeed, by the beginning of the 1980s, a tentative engagement with the Gallery's queer audience was underway, as contemporary artists began to address their place in this history. These factors have contributed to a unique insight into the queer lives of artists living before the age of Stonewall and Mardi Gras, contained within the Gallery's National Art Archive, albeit from a viewpoint dominated by (but not necessarily exclusive to) cis gay male artists.

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

Presenter: Anna Bonshek, Maharishi Vedic Research Institute

Title: Jyoti: A large-scale sculpture architecture installation by Anna Bonshek

Abstract: *Jyoti* (“light”), a contemporary, large-scale installation is inspired by a New Zealand architectural arrangement referencing twelve Indian Shiva Linga sites. Featured at Swell Sculpture Festival 2023, *Jyoti* consists of seventeen, sandstone blocks, twelve in a circular format around a central platform of five, aligned to cardinal directions, upon which are mounted thirteen hand-selected, volcanic rocks and a sculpted rootball.

The original structure celebrates the eternal quality of silence, it’s infinitely dynamic counterpart, and the impulse of creative generation. *Jyoti*, unlike a temple, humbly presents the artist’s idea of play between human architectural design and nature’s form. Evolved over millennia, SE Queensland Helidon sandstone and local volcanic bush rocks, carry the presence of ancient forces. The indigenous Tallowwood ball, from a fallen tree, now inverted, implies the eternal *Ashvattha*, World Tree, seen in mural painting in Bali, with roots on top and branches below.

Through direction, *Jyoti*’s layout connects human with cosmic scale, marking the earth’s, and our, relation to astronomical bodies, time and space. A sense of pilgrimage is carried through, inherent in the installation and Swell, which, held annually over 23 years for ten days, affords a brief interlude and mecca for art.

Bio: Anna Bonshek’s (Ph.D., MA, Higher Diploma, BA (Hons.) art is inspired by architecture, nature and creativity. Contributing Editor to the ongoing *Consciousness Literature and the Arts* series (Brill), she is on the Editorial board of the *Journal of Maharishi Vedic Research Institute*, art assessor for *Arts Queensland*, published *Mirror of Consciousness: Art, Creativity and Veda* and *The Big Fish: Consciousness as Structure Body and Space* and has received awards including the Royal Order of Sahametrei (Cambodia); InterSociety for the Electronic Arts; Artist-In-Residence (University Tasmania); NEA, Iowa Arts Council (USA); Science Policy Foundation, Royal Society of Art (UK).

Presenter: Sienna Van Rossum, Queensland College of Art, Griffith University

Title: Sweating the Details: Excavations of the Image through Realist Painting

Abstract: Our current image production has exposed the malleability of vision. With the rise of algorithms and AI images, the blurring between image and reality challenges our use of images as markers for truth and actuality. This unprecedented ability of images demands that we take a closer look and ask: how does an image work? What is transmitted and lost between the image and the viewer? However, this necessity to look in detail is ironically challenged by our visual culture of distraction and saturation. Marie-José Mondzain declares this media overload results in “the shipwreck of the gaze” and calls for creative practices that revive us as critical spectators of images (Mondzain, 2022).

In response to these concerns, my paper explores the phenomenal aspects of detail and how it manifests in my painting practice to explore the ambiguous, spectral thresholds of visibility. Drawing from my doctoral research, I analyse how my painted details of prosaic matter engage with Hanneke Grootenboer’s concept of the pensive image, which explores

the still-life genre as a visual mode of thinking the “unthought” (Grootenboer, 2021). This examination includes a comparative analysis of artists who also use details to deconstruct the condition of the image, namely Ellen Altfest and Vija Celmins. This presentation proposes that this process of painting in detail suspends and dissects the subtle mediations of the image. Through this, I argue that realist still-life painting is a discursive, creative strategy to closely examine our contemporary ways of seeing in the post-digital era.

Bio: Sienna van Rossum is an artist and second-year PhD candidate in Creative Practice at Griffith University. In 2017, she completed a Bachelor of Fine Art Honours Degree in Visual Art at the University of Melbourne. Her doctoral research is interested in the phenomenal character of detail and the self-reflective image within contemporary still-life painting.

Thursday 7th December | 2:00-3:30pm |

Panel 13: *Migration, Resilience, Joy: Spatial practices, Objects and Rituals*

**Panel Convenors: Evelyn Kwok, Academy of Visual Arts, Hong Kong Baptist University
Justyna Kabala, London College of Communication, University of the Arts London**

Panel Abstract: Migration – temporary or permanent – creates a network of paths and spaces followed and inhabited by others. Migrants leave cultural, social, and spatial imprints, both invisible and tangible, creating new histories and spatialities in the places they inhabit. These inscriptions may be created by various forms of storytelling through art, language, food, dance, objects and other collective practices, yet the processes of migration are often represented by stories of hardship, dispossession and dislocation.

This panel seeks to discuss, celebrate and expand upon creative and artistic practices of joy and resilience within the process of migration. We aim to engage artists, researchers and designers whose practices or research traverse through the social, political and cultural - spaces in-between and across disciplines - to contemplate the value of generating resilience and joy in situations and locations that are precarious or temporary. We welcome papers that engage with of belonging, marginalization, transnationalism, and proposed presentations can be open-ended, immersive and performative.

Presenter: Evelyn Kwok, Hong Kong Baptist University

Title: Rituals of Resilience

Abstract: Migrant communities organise through practising and sharing knowledge, through a constant flux of social exchange around art, craft, dance, food, music, and sport activities. A counter reaction to conditions of precarity and temporary existence through sharing skills, symbols, and objects, the informal educational practices in public space serve as a tool for placemaking, care and collective action. Art becomes a collective experience, a common ground, a bridge for connecting between communities, building resilience and in turn

creating new traditions. This presentation will discuss practice-based approaches to community building in the context of space-making and collaborative filmmaking. Framing storytelling around migration as a form for resistance through sharing perspectives, traversing spaces, places, borders, and time zones - a practice which is inherently spatial.

Bio: Evelyn Kwok is a spatial design researcher and her research explores the intersection of gender, labour and space, focusing on marginal communities in urban spaces and their use of public space. Her teaching integrates service learning into socially engaged art and design contexts in and beyond Hong Kong. She has been creating curricula for unlearning in interdisciplinary and multicultural settings since 2020 within the Shared Campus global network.

Presenter: Justyna Kabala, University of the Arts London

Abstract: As above with Evelyn Kwok's.

Bio: Justyna Kabala is an artist-filmmaker whose practice is centred in collaborative filmmaking with community groups. Her work aims to challenge the hierarchies and power relationships historically embedded in participatory practices and broader art and film production contexts, through sharing authorial control of film projects with communities.

Presenters: Stephen Loo (UNSW) (presenting author), Samid Suliman (Griffith) (co-author)

Title: Impossible Joys of Migratory Food / (Im)possibilities of Joy in Food Migration

Abstract: This paper lays out a conceptual framework for cultivating a more inclusive approach to political economics through food and eating. We argue that food, its production, transport, and commodification, can be tackled alongside practices of eating, digestion and gastronomy, so as to include the 'economics of joy' as they relate to governmentality, policy-making, law and rights, alongside normative materialist economies of production.

In food and eating, there is constant migration, whether of culture through the translocation of people; or the transportation of raw ingredients and its transformation through cooking; or the transduction of elemental air and water from the earth to agriculture, to stove, plate, and into our guts and enteric nervous systems.

On the one hand, affectual economies that are generated by migratory movements in food and eating practices are almost 'impossible joys' to map with our normative senses, and we need radical pedagogies of engagement towards new possibilities of knowledge creation. On the other hand, there is the political economy of stratified mobilities (human and more-than-human) of food in which the conditions of 'joy' of food are severely constrained, if not an impossibility, for example the ride-share delivery of food.

This account of the paradoxical joy in the political economies of migratory food / food migration will complement an art residency project at *Making Connection*, Mapping Future Imaginaries network (RMIT, Dec 2023); where we are proposing to use sonic and sensory approaches to trace the migration of air, water, earth, and bodies through food and eating.

Samid Suliman is a Senior Lecturer in Migration and Security in the School of Humanities, Languages and Social Scientist. As an interdisciplinary political scientist, he is interested in the politics of migration and mobility, global development, climate change, rights, justice, and the political possibilities of art and aesthetics.

Stephen Loo (he/him) is Professor of Design at UNSW. His transdisciplinary research lies at the nexus of art, architecture, design, philosophy, performance and science. He writes on biophilosophy, posthumanist ethics, and ecological humanities; and has a performance art practice experimenting with relations between the psycho-physiology of eating, politics of sound and more-than-human justice.

**Presenter: Natasha Narain, Creative Industries, Education and Social Justice.
Queensland University of Technology.**

Title: A longing to be..belonging to longing.. unbelonging to me.. too long away. .to be..

Abstract: I invite the audience to a performative work traversing several visual art mediums, places, and moods between known and unknown, seen and felt, remembered and forgotten, internal and undefined spaces in a multi-lingual journey of unbelonging and releasing.

I shall be creating drawings on a white sheet large enough to be my shroud and to be land and a Kantha that I carry and place on the floor, and sit upon and lay within, a place to call my own and one that moves and anchors me over many displacements, near and far, past and present.

Behind me in slowly moving photographs are journeys to places too far to walk to and clouds that I flew upon. Pictures of ice floating on rivers and ponds frozen. Ploughed land at sunset and sunrise with trees standing still in the cold. Powerful sounds of the Southern Ocean and silenced shells forever displaced resounded.

I shall chant the Devi Mahatamaya to draw from Shakti energy of my mother and her mother and her mother and draw alponas on the sheet, praying for benevolence and polycultural immersion into the intellectual landscape with my fears dissipating as I singingly speak in sounds familiar to my mother.

I shall project photographs and videos taken from windows with land fleeting past in Meanjin-Brisbane, the Great Ocean Road, Bengal, Kuala Lumpur, Pennsylvania, Illinois and Indiana, and my longing to be me, somebody so unstilled, uninscribed, floating on trails forgotten but for my heart that feels in memories unstilled.

I shall share on the screen, behind me, the elderly Baul singer in a saree who sang to me of betrayal and unbelonging and her everyday displacement on trains over tracks that hold her memories. Or the young man too young to leave home with two boiled eggs and a life of unending labour.

I shall show pictures of trees, cut and bleeding as logs on trucks travelling miles to become poles and sing softly to soothe, placing unlit incense in a jar of hope and for healing to continue.

Bio: Natasha Narain (b. 1970. India: lives and works in Meanjin-Brisbane, Australia) was born into a defence force family in India. Regular relocations have formed Natasha's openness to change, cultural differences, and multiple viewpoints. Curiosity, compassion, conversation, and co-learning inspire Natasha, as does her dedication to educating and sharing from her long experience as a creative practitioner. Natasha regularly participates in community projects, collaborations, and artist residencies and presents in academic seminars. She has held solo exhibitions in educational and city council settings and participated in public art projects and group exhibitions. As a Bengali Australian artist-scholar, Natasha is committed to reactivating and recalibrating the Bengali Kantha of her maternal ancestors. Kanthas were hand-embroidered quilts made from repurposing cotton sarees, bearing stories, maps, symbols, and patterns, serving as spiritual and mnemonic devices while nurturing the family. Natasha is researching connections between the economic, social and cultural historiography of pre-modern Bengal through the lens of kapas/cotton and the kantha. She deploys a decolonial, feminist and practitioner-focused lens.

Natasha is nearing the publication of her thesis as part of a visual art practice-led PhD at Queensland University of Technology (QUT) in Australia. She holds an MFA. in Research from QUT and a BFA. (first class honours) in Art History from Visva Bharati University in India. Natasha is a proud mother who loves baking orange cakes and deep conversations in English, Hindi and Bengali.

Thursday 7th December | 2:00-3:30pm |

Panel 14: Protest Art: Then and Now Panel 2/2

Panel Convenors: Emerita Professor Catherine Speck and Associate Professor Alison Inglis, University of Melbourne

Panel Abstract: Protest Art makes 'apparent the deep inequities, injustices and truths of our time and appears when the social contract has been violated' (A. Emelita, *A Brief History of Protest Art*, 13). The 1970s was a period of political unrest. In the art world this was expressed by a shift away from the orthodoxies of the time to a practice that was experimental, ephemeral, anti-commodification and fostered artist groups and collectives. Two such groups that emerged during the 70s were the Earthworks Poster Collective and the Progressive Art Movement (PAM). Both Earthworks and PAM rejected elitest art, instead embracing the democratic medium of silk-screen printing which was cheap, fast and graphically vital. Unlike gallery art, posters addressing socio-political issues were made to be pasted on walls and held aloft at protests and demonstrations.

Since then Protest Art has expanded beyond posters to multiple media forms. Protest Art today includes environmental activism targeting high profile masterpieces as a form of protest in major museums across the globe. Such gallery-based protests, however, are not new; PAM had engaged in a similar form of activism when critiquing US imperialism.

From political posters to art activism, the scope of Protest Art is wide open. This panel is calling for papers focusing on any aspect of Protest Art from the 1970s to the present. The aim of the session is to take the pulse of Protest Art in Australia and New Zealand over the last 5 decades.

Presenter: Danielle Robson, University of New South Wales, Art & Design

Title: Contrapuntal Aesthetics and the Weaponisation of Play

Abstract: Activist art today works beyond a prescribed model of artistic practice. No longer contained within performance, painting, posters or other traditionally labelled forms, the aesthetics of activist art now spans a wide field of practice, including the use of play in participatory public art to engage in powerful acts of socio-political commentary and protest. This paper will examine what I have observed as a shift in play-based public art towards critically engaged protest art, falling under what I describe as 'contrapuntal aesthetics' in creative practice.

This paper will outline the proposed theory of contrapuntal aesthetics in participatory public art and focus on key works between 2010, the year Brook Andrew presented his politically complex participatory artwork *Jumping Castle War Memorial* at the Biennale of Sydney, through to 2020 when lockdowns across the world halted most participatory art projects. My reading of these works through the lens of contrapuntal aesthetics highlights their activist characteristics and the unique way artists have weaponised play to engage audiences in complex critical dialogues.

Bio: Danielle Robson is a curator and PhD candidate in the field of contemporary curatorial studies and public art practice. She holds a Masters Degree in Curating and Cultural Leadership from the University of New South Wales, and a Bachelor of Laws and Media from Macquarie University. Danielle is currently based in Warrane/Sydney where she holds the position of Principal and Senior Curator at global public art company Urban Art Projects (UAP). For nearly 20 years, Danielle has been working across the private and public sectors to connect the work of artists and designers with broad public audiences.

Presenter: Karen Blennerhassett, University of Auckland Waipapa Taumata Rau
Title: Visual Activism – The Protest Exhibition “Let’s NOT celebrate Cook” by Robyn Kahukiwa

Abstract: This paper examines the provocative exhibition, “Let’s NOT celebrate Cook”, an exhibition of paintings by esteemed Māori artist Robyn Kahukiwa (born 1938) which was displayed online by Mahara Gallery in Waikanae during the early part of the first Covid lockdown of 2020. Investigating the intersection of protest art and commemoration, the aim will be to scrutinise the artist’s role as both activist and provocateur, asking how the confrontational nature of these works – designed to provoke strong viewer reactions – affects viewers’ engagement with, and understanding of, the legacy of Captain James Cook.

Kahukiwa’s exhibition emerged as a protest to the government-funded Tuia 250 programme commemorating Cook’s inaugural voyage to Aotearoa. Refusing to condone or participate in events she perceived as continuing to celebrate Cook and perpetuate false narratives of discovery, Kahukiwa’s artworks reinterpret historical events from a Māori perspective to expose the ongoing racist legacy and impact of colonisation. Presenting Cook as a criminal invader, Kahukiwa’s works depict the violence of early encounters and the cultural erasure resulting from British colonisation.

This paper considers the controversies and polemical dialogue that emerged during Kahukiwa’s exhibition where both the artist and gallery faced accusations of racism and presenting a dishonest view of history. Through close visual analysis of the artworks and leveraging primary research, (including the artist’s personal comments, an interview with the curator and an evaluation of critical commentary and viewer responses), this paper will underscore the pivotal function of protest art in disrupting commemorative narratives, asserting indigenous perspectives and fostering critical conversations on colonial legacies.

Bio: Karen Blennerhassett is a PhD student in Art History at the University of Auckland Waipapa Taumata Rau. Her research investigates the artistic motivations and strategic intentions of contemporary visual artists from Aotearoa and Australia whose works reference or respond to Captain James Cook and the so-called ‘voyages of discovery’ in the

eighteenth century. Informed by decolonial theory, her study highlights the myriad ways artists challenge the hegemony of Western historical discourse and argues that insights from visual responses provide another important way to consider Cook and the legacy of colonization which followed his explorations.

Presenter: Gabriella Wilson, Queensland College of Art & Design, Griffith University

Title: Duck & Dive, Bob & Weave: Dodging Cops and Hidden Rules to Present Activist Art & Design

Abstract: Recurring climate disasters make the need for effective responses from governments and societies essential. Yet the global response is not meeting the goals set by IPCC reports (2022; 2023). This lack of action activated a number of self-organised movements such as Extinction Rebellion Brisbane/Meanjin. The group have held protests since 2019 to raise the profile of the climate emergency and hold governments to account. However, the actions of Extinction Rebellion have consistently been hampered by the state. This paper explores innovative ways to navigate state repression in conditions of environmental precarity, and to successfully present activist art and design in public, and enhance opportunities for audience critical engagement in the climate emergency. The author's participation in the Extinction Rebellion Art collective forms a case study. The research is grounded in auto-ethography, used to reflect on the 'duck and dive, bob weave' strategy, designed to overcome state suppression and effectively deliver performances, interventions, and designed collateral about the climate crisis. A unique set of criteria was developed to assess the presented works, creating a framework for other activist art and design practitioners.

Bio: Gabriella Wilson is a recent doctoral graduate of Griffith University, Queensland College of Art & Design. She researches art and design activism and is a design educator teaching in the areas of design research and visual communication. She volunteers with Animal Liberation Queensland as the campaign organiser for Brisbane Climate Save - a campaign raising awareness about the impacts of animal agriculture on climate change that advocates for individual change through vegan and plant-based lifestyles. Her goal is to advocate for justice of all living things, and help shake things up a little.

Thursday 7th December | 2:00-3:30pm |

Panel 15: The Power of Portraiture in the Arts of the Islamic World

Panel Convenors: Peyvand Firouzeh

Panel Abstract: Portraiture is one of the most common, and yet most contested modes of representation in visual cultures of the Islamic world. Ranging from figural images with

narrative functions in pre-modern manuscripts to single-page paintings of known elite individuals, religious figures, and idealised types, from large-scale wall paintings to photographs and small-scale figures that are found in abundance on the surfaces of ceramics or metalworks, representations of humans have played a crucial role in the shaping of the arts of the Islamic world in both religious and non-religious contexts.

Despite the importance of figural images in various modes of cultural production, such as storytelling and devotional practices, portraits remain one of the most misunderstood aspects of artmaking in the Islamic world both in terms of their public perception and their reception in the field of art history. Both the making and breaking of figural images can be a testament to their perceived power. Recent episodes of violence and controversy around the image of the Prophet Muhammad are symptomatic of the need for more in-depth conversations that deal with heterogenous practices around image-making in diverse Muslim communities, and the ethical issues around viewing, displaying, and discussing them in public.

This panel invites submissions from art historians, curators, and artists who consider the issues outlined above, while engaging with questions concerning the power of figural images in the arts of Islamic world. Early career researchers are especially encouraged to apply, and contributions on any media, time period, and geographical region are welcome.

Presenter: Shiqiu Liu, University of Melbourne

Title: Emperors Looking at Emperors: Portraits Made for the Mongol Rulers in the Fourteenth Century in Iran and China

Abstract: The book *Jami' al-Tawarikh (Compendium of Chronicles)* made by the Ilkhanate vizier Rashid al-Din (d. 1318) demonstrates great achievements of image-making during the fourteenth century in Persia. In the existing copy in the Nasser D. Khalili Collection of Islamic Art in London, there is a section depicting groups of Chinese emperors, whose strong connection with the Chinese portraits has raised many discussions. This paper will extend this connection with a different perspective based on the Chinese records on the use of portraits, especially those made for or used by the Mongol emperors, in the fourteenth century. It will also look at the role of portraits in ritual or narrative contexts in the Chinese works through a comparison with the narrative images in *Jami' al-Tawarikh*. It will argue that the design of these images in Rashid al-Din's book possibly followed the Chinese viewing practice of a portrait, either of an emperor or a person with significant status in certain contexts, such as Buddhist, burial, or memorial depictions. The discussion will show that the Mongol rulers, both in Iran and in China, might have shared a similar taste for portrait viewing.

Bio: Shiqiu Liu is a PhD candidate from the University of Melbourne and her current research is on art works produced under the cultural exchanges stimulated by the Mongol rule of Eurasia in the fourteenth century. She is interested in pre-modern artistic exchanges through cultural communications between China and other places, especially areas around Northeast and Central Asia.

Presenter: Miranda Luo, University of Sydney

Title: Visualising Sovereignty: Ilkhanid Innovations in Genealogical Portraiture

Abstract: Although there has been abundant research on imperial genealogical portraits in the later Islamicate dynasties of the Ottomans (r.1299-1922) and Mughals (r.1526-1858), the earliest surviving genealogical portraits in the Islamic world remain understudied. This paper examines serial portraits of Chinese emperors and their attendants in a fourteenth-century copy of Rashid al Din's *Jāmi' al-tawārīkh* (Compendium of Chronicles) held at the Nasser D. Khalili collection in London (MSS 727). First, I contextualise these portraits within a history of Persian and Islamicate portraiture practices by discussing comparative examples from the Sasanian (r. 224–651) and Umayyad (r.661–750) empires and author portraits from the Greco-Roman world. With intensified trade and cultural exchange with Yuan China under the Ilkhanids (r. 1256-1353), these portraits are products of Chinese visual sources being synthesised with regional styles. Second, I consider their political significance and argue that they exemplify the broader Ilkhanid engagement with genealogy in textual and visual forms to establish political legitimacy in the Islamic world after the collapse of the Abbasid caliphate in 1258 AD. The artistic hybridity in portraits of Chinese emperors also reflects how cultural exchange was exploited by the Ilkhanids to project their identities as local and world sovereigns.

Bio: Miranda graduated with a Bachelor of Arts majoring in Art History with First Class Honours in 2021 at the University of Sydney. She is currently working as a research assistant for Dr Peyvand Firouzeh and she has tutored art history at the University of Sydney. In 2018, she was part of the inaugural Youth Collective at the AGNSW and also interned for curating and conservation for Dr Yin Cao. She plans on commencing her PhD on Mughal and Deccan Indian art in early 2024.

Presenter: Amelia Langley, University of Sydney

Title: Refiguring the archive: Shahzia Sikander and Morehshin Allahyari's queer feminist representations in Indo-Persian painting

Abstract: In this presentation, I will discuss the works of Shahzia Sikander and Morehshin Allahyari as generative re-interpretations of gendered representation in Indo-Persian

painting. In their research-based practices, Sikander and Allahyari delve into the archives of Indo-Persian painting to re-centre female and queer experience in a visual history. They 'refigure' representations of the human figure to draw out its inherent ambiguities and make visible the interpretative contest over such identities as human, man and Other. In *Perilous Order* (1997), Sikander creates a queer Mughal portrait to destabilise the sovereignty of patriarchal narratives. Allahyari's project *She Who Sees the Unknown* (2016-2020) reclaims the figure of jinn in Quranic illustration in a reparative act of excavating queer history. I consider Shahzia Sikander and Morehshin Allahyari in the context of the archival turn in contemporary art. Treating the archive as a contact zone, I reflect on Allahyari and Sikander's use of this form as a convergent site of multiple art histories which have become entangled by practices of making, collecting and curating. Sikander and Allahyari's critical engagements with the archive are exercises in interpretative justice, as they rewrite their experiences into a visual history.

Bio: Amelia Langley is a student at the University of Sydney, undergoing a Bachelor of Arts and Advanced Studies in Art History and Philosophy and currently completing her Honours year. Her thesis project, provisionally titled, 'Refiguring the Archive: The reparative archival strategies of Morehshin Allahyari and Shahzia Sikander,' investigates the archival impulses of these contemporary artists and the mediating role of the archive in their engagement with the Indo-Persian painting tradition.

Thursday 7th December | 2:00-3:30pm |

Panel 16: Challenging Optical Totalitarianism: Multisensory Anarchism in Art Panel 1/2

Panel Convenors: Professor Gregory Minissale, Professor of Art History, The University of Auckland | Waipapa Taumata Rau **and Dr Victoria Wynne-Jones**, Honorary Research Fellow, The University of Auckland | Waipapa Taumata Rau

Panel Abstract:

In *Eyesight Alone: Clement Greenberg's Modernism and the Bureaucratization of the Senses* (2005), Caroline Jones argues that Clement Greenberg's criticism in the 1950s encouraged a hierarchy of the senses. Coupled with formalist approaches, sight was valued over the other senses while denigrating multisensory, or 'messy' embodied or affective entanglements with art. Has such a perceptual regime been consigned to the past? Or could it be argued that online content, social media, and entertainment extend the optical as an instrument of capitalist consumerism, populism, and patriarchal fundamentalism at the expense of the lived and embodied?

In art history, we have had Surrealism, and the 'art of disturbance,' as Arthur Danto termed it, which we see with post-war movements such as Vienna Actionism or Fluxus, and kinds of performance art and contemporary multimedia artworks where matter, the object and the

body are intertwined. These restore the anarchic and transformational roots of the Greek term *theatre* to reach, as the poet Arthur Rimbaud reminds us, “the unknown by the derangement of all the senses.” This panel invites papers to explore such somatic, affective, and chaotic multisensory experiences that destabilise the optical totalitarianism of cognitive capitalism.

Presenter: Dr Victoria Wynne-Jones, Honorary Research Fellow, The University of Auckland | Waipapa Taumata Rau

Title: On binding: nuanced differentiation of vision and touch and the paintings of Anoushka Akel

Abstract: Whilst reflecting on the work of Tāmaki Makaurau based artist Anoushka Akel, theorist Lisa Samuels wrote that “vision and embodiment and movement and noise” “co-occur and yet ‘cannot’ exist in the apparent silence, apparent surface stillness, of the paintings” (Samuels, 2022). In this paper I will argue that Akel’s paintings produce affective, multisensory events. Samuels concurs, proposing that paintings-as-events “make formal thematic announcements.” Here a line can tether viewing and the sides of a painting frame and hold vision. Countering the forces of optical totalitarianism, I employ arguments made by Australian philosopher Catheryn Vasseleu who interprets ideas from French philosopher Lucy Irigaray to challenge “a hierarchical differentiation of vision and touch” arguing “that without a sense of touch seeing would not be possible” (Vasseleu 1998). Employing her concept of concurrence, Samuels argues for “both/and” energies of painting. Being bodily, Akel’s works involve “Traversals in lines, bodies, strata perform movement, beckoning, continuation inside and outside the paintings.” Such a continuum between internal and external echoes the way in which processes of detection and reception make up the material substrate of sensation (Minissale 2021). Here Akel’s paintings provide complex examples of input and stimuli which refresh dynamic processes of multisensory sensation.

Bio: Victoria Wynne-Jones is the author of “Choreographing Intersubjectivity in Performance Art” (Palgrave Macmillan, 2021) and is an Honorary Research Fellow at the University of Auckland. As a scholar and gallerist she works to support contemporary art practice from within and outside of academia. Her research interests include: intersections between performance art history and dance studies, contemporary art theory and philosophy, curatorial practice and feminisms. She lectures, supervises and examines across the academic disciplines of art history, dance studies and fine arts.

Presenter: Carmel Morrison, Queensland College of Art (QCA) Griffith University

Title: Blind Sight: The challenge to vision in Sophie Calle’s seminal work *les Aveugles* (The Blind) 1986

Abstract: Sophie Calle finds her ‘volunteers’ in a Parisian School for the Blind. She asks each of them to describe ‘their image of beauty’. Given all of Calle’s 23 volunteers were born blind, the explicitly visual descriptions offered to her are surprising. Whilst the occularcentric underpinnings of a language that works to conflate seeing with knowing, and the ‘eye’ with the ‘I’, mean that these blind responses could not help but ‘appear’. The sightless images in *The Blind* exist outside our visual world and yet are optically rendered within it via Calles photography. In a sense they are impossible images, they have never been seen by their proponents, and they can only ever be seen by the viewer, who is limited to an optical register.

This paper will engage with the ambiguity of the sensory knowledge depicted in *The Blind* as a complex visual, and philosophical, model. One focusing on revealing the liminal juncture between the binary of seen/unseen, and also exploring the intertwining of what Maurice Merleau-Ponty has termed the ‘Invisible’, as a grounding space that might allow for Calles depiction of an alternative sensory perception, one I have termed ‘Blind Sight’.

Bio: Carmel Morrison is a sessional academic and current PHD student at the Queensland College of Art, Griffith University. Carmel’s research interests include alternative theories of vision and sense making, and critical and feminist theory in modern and contemporary art. Her PHD looks at Vision and the Voyuer in the work of French Conceptual Artist Sophie Calle.

Presenter: Kenneth Brummel, Curator, International Art, Auckland Art Gallery Toi o Tāmaki.

Title: Clement Greenberg’s Dialectical Photography

Abstract: Close reading of Clement Greenberg’s art criticism, particularly the five essays in which he discusses the photographic medium, reveals that his understanding of photography had nothing to do with “eyesight alone” or “opticality,” terms he used when analysing painting. A distinct medium by virtue of the fact that it is a unique mode of expression with its own conventions and materials, photography, according to the author of “Towards a Newer Loacoön” (1940), is a transcriptive art that connects viewers to events in the material world by making the objects it records texturally rich and physically palpable. Photographers Greenberg championed include Eugène Atget, Walker Evans and Edward Steichen.

Comparing Greenberg’s theories with those espoused by Walter Benjamin and Siegfried Kracauer, this paper argues that the American art critic’s highly dialectical conception of photography imagined a socially situated and haptically driven domain of aesthetic

experience that had the potential of reshaping a technologically mediated world flooded with disembodied commodity forms and other manifestations of kitsch. A revival of Greenberg's antitotalitarian and antioptical ontology is especially urgent, as artificial intelligence seems poised to strip photography of its revolutionary potential by further divesting it of its indexical ground and its embeddedness in social relationships.

Bio: Kenneth Brummel is curator of international art at Auckland Art Gallery Toi o Tāmaki. Co-curator of the internationally acclaimed Picasso: Painting the Blue Period, he has mounted exhibitions on a range of modern artists, including Anthony Caro, Vilhelm Hammershøi, Joan Mitchell, Jean Paul Riopelle, and Andy Warhol. Kenneth holds a MA in Art History from The University of Chicago. A specialist of late nineteenth- and twentieth-century international modernism, he has worked in curatorial capacities at major North American art museums, including the Art Gallery of Ontario, The Nelson-Atkins Museum of Art, Museum of Fine Arts, Boston, and Cincinnati Art Museum.

Thursday 7th December | 2:00-3:30pm |

Panel 17: Other Modernisms in Australia and New Zealand Panel 1/2

Panel Convenor: Linda Tyler (Art History, The University of Auckland)

Panel Abstract: Modernist design and painting in Australian and New Zealand is often described as a crusade against prescribed art forms dominated by the British academic or Beaux-Arts style. The leading artists are considered those who emphasised the gap between art and natural appearances, with those who maintained any representational interests seen as of lesser significance, detours away from the main highway to abstraction. Modernist designers affiliated with the architecture schools in Aotearoa and Australia have been well documented, but "Carpenter Modernism" also exists in both countries where there is an eclectic use of some of the defining characteristics of Modernism such as open planning and large windows. Latterly, scholars have drawn attention to the nuances of modernism – particularly its complexities in negotiating tradition, gender, modernity, and national identity – and they have highlighted how it has functioned as a meta-narrative that provided an overarching conceptual framework for twentieth-century conceptions of progress and rationalism. Presenters in this panel argue for the importance of other regional modernisms, or point up the biases in the reception of the work of artists and designers whose work currently lies outside the canon.

Presenter: Linda Tyler, the University of Auckland

Title: A cockleshell argosy: Vine House, Lagoon Bay, Mahurangi East

Abstract: The Vine House, Lagoon Bay was constructed by Ron Vine as a farmhouse for his family and is documented in the influential journal the *New Zealand Farmer*, a monthly periodical which Vine edited. In his articles about the building of the house, Vine expressed and helped shape contemporary New Zealand attitudes to agriculture, the rural landscape and characterised “the New Zealand pioneering spirit”. The house, together with other structures, provide evidence of Vine’s practical attempt to experience the rural way of life he observed and recorded during his lengthy career as an agricultural journalist.

Visited by writers Rex Fairburn and Antony Alpers as well as artists Eric Lee Johnson, Helen Brown and Alison Pickmere, the house features in several art works and poems from the post-war period. This paper argues that the Vine house embodies contemporary concepts and avant-garde thinking associated with modern architectural design in New Zealand. In particular, the concern with a search for a vernacular in New Zealand architecture, honesty in the use of materials and the expression of structure and construction. In style, the house is reminiscent of the work of Auckland architect Vernon Brown.

Bio: Since 2018, Linda Tyler has been Major Specialisation Leader for Museums and Cultural Heritage in the School of Humanities in the Faculty of Arts at the University of Auckland. She also teaches an undergraduate course in the history of modernism and design, and a postgraduate one in art writing and curatorial practice in the Art History department. As part of her research, she curates exhibitions, and has managed art collections at a range of museums including Waikato and the Hocken Library in Dunedin. As a student in the 1980s, she wrote her MA thesis on the expatriate Viennese architect Ernst Plischke's buildings in New Zealand and her doctorate on the museum designer John Buchanan.

Presenters: Annabel Pretty and Gina Hochstein, School of Architecture, Unitec.

Title: The Argument for Modernity: Titirangi, Aotearoa, and West Hollywood, California

Abstract: Modernism brought about a transformation in the roles of women who, during the era before feminism gained prominence, were commonly perceived as mere homemakers. Their status underwent an enhancement within the household, transitioning from the seclusion of the kitchen to a more open and integrated living space. This alteration in gender dynamics was reflected in the visual aspects of both interior and exterior architectural designs.

Two such diverse paradigms are Rigby Mullan's image of the Greer/Frith House, Titirangi, Aotearoa, completed in 1960, and Julius Schulman's, The Case Study House #22 (Two Girls) image published in 1960. Shulman's photograph captures a scene where two women in elegant white evening dresses sit uncomfortably. Their placement on separate ends of the seating area creates a sense of distance between them, making meaningful conversation

difficult: conveying a feeling of uneasy domesticity, hinting at occupancy, consumption, and a particular lifestyle.

Mullan's depiction showcases a fusion of thick vegetation and a radiant suburban panorama. Similar to Shulman's work, both images include sliding doors and nighttime cityscapes. However, the distinction lies in Mullan's focus on an open connection with the outside environment, diverging from Shulman's emphasis on enclosing and isolating the interior. The vacant seats in Mullan's portrayal suggest the potential for companionship and dialogue, a departure from the atmosphere depicted in Shulman's photograph. This paper will compare and contrast the two regional opposing viewpoints.

Bio: Gina Hochstein is a lecturer at the School of Architecture, Unitec Te Pūkenga and a professional teaching Fellow, Waipapa Taumata Rau (University of Auckland), in her final year of PhD in creative practice. Her current practice and research posit an engagement with women, jewellery and its relevance to Modernist architecture and provide a new focus for an underrepresented topic. Working previously on heritage conservation projects and teaching undergraduate and post-graduate students regarding sustainability and adaptive reuse. Hochstein is currently co-chair of Architecture+Women New Zealand, and a SAHANZ Committee member.

Bio: Annabel Pretty is the Discipline Leader for the Master of Architecture Professional and a Senior Lecturer at the School of Architecture, Unitec Te Pūkenga, whose research investigations are located at the intersections between architecture, photographic representation of architecture, and visual culture. The research trajectory includes supervising thesis students on the Master's, whose projects lie within art and architecture and social architecture. Current research has sought to investigate the '*digital follies*'—the hyperreal photomontages representations of architectural possibilities. Present study involves a near completion a Doctor of Philosophy in Architecture at the School of Architecture and Planning, Waipapa Taumata Rau (University of Auckland). A Cumulus Fellow since 2016 and PhotoForum member.

Presenter: Heather Lee, the University of Adelaide

Title: Ian Bow: an Australian artist reforming postwar adult education through art

Abstract: Interdisciplinary readings of the phenomenon of modernism in Australia perceive of its multifarious nature. Within this frame, the influence of émigré artists, like Ludwig Hirschfeld-Mack, in shaping a modern pedagogical system of art education is a topic of current scholarship. Certainly, in projects such as Bauhaus Diaspora and Beyond: Transforming Education Through Art, Design and Architecture, Goad, McNamara and Stephen assert that 'émigrés had profound and diverse effects on postwar education' (2019:

1). But what of the influence of Australian-born artist-educators? To address that question, this paper will bring to light the activities of Melbourne-born and based artist-educator Ian Bow (1914-1989) who was on the frontline of mid-century educational reform. Like his associate Hirschfeld-Mack, Bow participated in the 1954 Melbourne UNESCO seminar on art in education, and he established and directed the arts curriculum at one of Melbourne's independent schools. However, it is Bow's work in adult education 1944-1969 that he exerted greatest influence and where I contend that Bow's Practical Painting classes were fundamental in modernist strategies to foster education through art and to embed art in the social fabric of Victoria.

Bio: Heather Lee is a PhD Candidate in Art History with the University of Adelaide. Her thesis researches the Melbourne-based modernist painter/sculptor/educator Ian Graham Bow (1914-1989). Bow's contribution to the discipline is articulated through his archive and his many artworks held in collections nation-wide however, in the early 1970s Bow's career as an artist and educator ended and his voice has remained muted since. Couched as a contextual biography with accompanying catalogue raisonné, Lee's thesis argues that Bow was among those art professionals at the forefront of contributing to socio-cultural change in Victoria and shaping a socially modern state.

Thursday 7th December | 2:00-3:30pm |

Panel 18: Echo and Diffraction: The Speculative trace in reprographic processes

Panel Convenors: Dr Carolyn Mckenzie-Craig, National Art School, Head of Printmaking

Panel Abstract: Reprographic culture is heavily implicated in the aesthetic constructions of the Real, in particular in relation to the cultural construction of self/place. This panel will discuss how to interrogate (or invert) this legacy in both past, present and future tenses using strategies of 'hauntology' and the spectre. Perspectives will consider history as a site of complicit erasure and resurrection, where place is perceived as a complex habitation of ghosted pasts and presents as well as methodologies of new materialism and diffraction (Barad).

Speakers discuss their creative research practices and how they intersect with ideas of Technical blindness – to investigate the ways that the photographic lens obscures /erases and reveals and how New Materialism can operate performatively through the trace to inform counter visual practices via feminist methodologies. Diffraction is also discussed as a Methodology (Barad) to demarcate digital and analogue rhetoric, and archival records to review perspectival distortions on social, technological and aesthetic narratives.

Presenter: Yvette Hamilton, UNSW – Associate Lecturer | University of Sydney – PhD candidate (Art History)

Title: Seeing and Not Seeing, Being and Not Being: A practice-led investigation into the failure of photography for the 1874 Transit of Venus.

Abstract: This paper is a practice-led exploration of the attempt – and failure – to photograph the 1874 Transit of Venus as impetus to examine the way that photography is haunted by nineteenth-century ideals of objectivity. It proposes a contemporary image-making approach that is ‘being-focused’ rather than ‘seeing-focused’, aligning with the works of Donna Haraway and Karen Barad, and interrogates the echo of photographic objectivity. In 1874, in multiple observation sites across the world, including one in the small village of Woodford, Blue Mountains NSW, scientists aimed to tame the universe by objectively measuring it with bespoke photographic equipment. In doing so they occluded their very presence on the land in order “to show the view from above, from nowhere, from simplicity”¹. Their failure to produce their required results inspired my practice-led research at the original 1874 Woodford observation site, where over three months, I created works in response to nineteenth-century ideas of photographic objectivity. Utilising an expanded and diffractive photographic method, the outcome of this practice-led research was the cameraless ‘*Solar Observation*’ series. These works were exhibited at the Blue Mountains City Art Gallery in 2022 and drew nineteenth-century homogenous ‘seeing-objectivity’ in conversation with contemporary feminist-informed theories of heterogenous ‘being-objectivity’, stemming from situated knowledge.

Bio: Yvette Hamilton is an Australian Interdisciplinary artist and academic of Mauritian descent working on the unceded lands of the Dharug and Gundungurra people (Blue Mountains, NSW). Her practice and research explores the quest to see the unseen, to broach distance, explore the unknown and to materialise the invisible through the photographic medium. She is an associate lecturer in Photography at UNSW Art and Design and a current PhD Candidate at the University of Sydney. Yvette’s work has been shown in Australia and overseas over the past ten years.

Presenter: Dr Anna Madeleine Raupach, Australian National University School of Art & Design

Title: Diffractive constellations: expanding image-making processes to orbital space

¹ Haraway, Donna. “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective.” *Feminist Studies* 14, no. 3 (Autumn 1998): 575–99.

Abstract: This paper will consider past and present technologies for observation and intervention in outer space within the context of Karen Barad's notion of diffractive methodologies. It will draw on two recent creative works that use reprographic processes to problematize concepts of scale, erasure, and contamination in scientific data collection by extracting image-making processes from the measurement of orbital space. First, *Light Echoes* (2023) is a mixed reality artwork projected onto Sydney Observatory, that transcribes handwritten logbook signatures into a virtual sky map to illuminate the under-acknowledged work of women 'star measurers' (human computers) who worked on the Astrographic Catalogue in the 19th century. Second, '*Signal to Noise*' (2023) is a body of work made by reproducing images and data taken of and by satellites using telescopes and antennas. This project finds that aligning images containing artefacts left by satellites alongside those taken from the planetary perspective of their gaze draws attention to the point at which terrestrial and orbital perspectives and timescales collide. Connecting these projects will explore how peripheral data in astronomical sky surveys – that have been excluded from conventional narratives yet leave traces in the archives – offer integral and diffractive perspectives on social, technological, and planetary agencies.

Bio: Anna Madeleine Raupach is a multidisciplinary artist based on Nggunawal and Ngambri land, and a Lecturer at the ANU School of Art & Design. Her practice cultivates crossdisciplinary collaboration between arts and science fields to critically address sociopolitical issues enmeshed with climate change. Anna has a PhD in Media Arts from UNSW Art & Design (2014) and a Bachelor of Visual Arts (Honours) from ANU School of Art & Design (2007). She has been awarded an ANAT Synapse Residency (2022); a Museum of Applied Arts & Sciences Research Fellowship (2019-2020); and international studio residencies at the Cité Internationale des Arts, Paris, AGNSW (2018); and Common Room Network Foundation, Indonesia, Asialink Arts (2017).

Presenter: Cailyn Forrest, National Art School DFA Candidate

Title: Echoing Ferran and Woodman: Analogue photographic approaches to the spectral

Abstract: Analogue photography possesses a unique connection to the spectral, the ephemeral and immaterial quality evoked through intentional or accidental techniques, creating a haunting transparency in images. Through these techniques, the body as a subject becomes dematerialised, hovering between visibility and invisibility, past and present, allowing a transcendence from objective reality and renewed constructions of place and self. Artists Francesca Woodman and Anne Ferran engage with the spectral in photography to challenge the male gaze and ideas of women as passive objects of desire. Francesca Woodman's *Angel Series* fragments the artist's body in a ghostly and gestural performance for the lens, creating an emotionally complex and ambiguous representation. This paper will explore Anne Ferran and Francesca Woodman's practices in dialogue with my own to discuss how and why the spectral is embodied as a site of disruption – focusing on Ferran's Carnal

Knowledge works and Woodman's Angel Series.. It proposes that by evoking the spectral and its specific relationship to photography as a reprographic medium, Woodman and Ferran are able to dematerialise the female body and create representations that shift the relationship between the body and the lens.

Bio: Cailyn Forrest lives and works on unceded Gadigal land and is a Doctorate of Fine Arts candidate at the National Art School (Syd, NSW). Her research and practice focuses on analogue and alternative photographic processes, experimenting with these traditions as a way to explore the relationship between her body and the material labour of image production.

Thursday 7th December | 2:00-3:30pm |

Panel 19: Open Session 3

Panel Convenors: Professor Susan Best, Dr Chari Larsson, Queensland College of Art, Griffith University

Presenter: Tania Blackwell, PhD Candidate, Deakin University

Title: A feral, a thief, and a trespasser

Disrupting colonial amnesia through various modalities of exchange, recording, and creative practice.

Abstract: I look at memory and the Australian landscape through the lens of a thief, an outsider, a feral, and a trespasser. For me immersing in these extremes, I feel it gives rise to opening a complex discussion about unceded lands. There is clarity about who I am and that I can only speak from my white perspective. As a practice-led researcher, I am keen to play with this notion of placing myself as the perpetrator in various settings. Exploring and looking at my relationship with how I interact and occupy the landscape and its built form without the risk of creating even deeper wounds.

This acceptance and acknowledgment of my whiteness and privilege have so far enabled me to personally explore an alternate view of histories, and an ability to sense the hauntings that resonate through both physical matter and the intangible. Thus, enabling hard conversations and a continued push of boundaries. This is done with both self-care and conscious reflection.

This position is the main lens through which I research and create, exploring subtle poetic nuances alongside more disruptive and provocative narratives. These themes are explored throughout my creative practice which includes, text work, photography, and mixed-media installations.

Bio: Tania Blackwell is an artist, creative producer and researcher, she holds a Bachelor of Fine Arts with Honours, RMIT University, a Master of Landscape Architecture, from Melbourne University and is currently a Ph.D. Candidate at Deakin University. Memory, trauma and haunting in landscapes are recurring themes throughout her research and creative practice.

www.taniablackwell.com

Presenter: Samuel Webster, University of New England

Title: Archontic Literature and Theatre Adaptation: Expanding Cultural Heritage through Italy's National Archive of Diaries'

Abstract: This paper explores the concept of archontic literature and its connection to theatre adaptation. Drawing on Jacques Derrida's "archontic principle", I examine how archontic literature offers a more nuanced understanding of the intertextual relationship between research material and its potential public forms. The archontic principle is not only a useful framework for understanding textual interplay, but also the preservation and expansion of cultural heritage through adaptation. The value of this approach is highlighted in the work of Italy's Archivio Diaristico Nazionale, a treasure trove of memories that not only preserves the past but also serves as a wellspring of inspiration for new creations.

In this paper, I will discuss how the archontic principle is a useful means of framing creative engagement with the Archive of Diaries, including my own theatrical works, adaptations based on diaries. While acknowledging the ethical considerations of bringing private worlds to the stage, my process seeks to contribute to an archontic cross-cultural expansion of the archive's heritage. Through dramatising a tension between 'fidelity' and 'infidelity' to the source text, I seek to expand the afterlife of diaries beyond their archival shelf, and give public expression to the raw humanity of the autobiographical form.

Bio: Samuel Webster is a multi-disciplinary artist with over a decade of extensive experience in Australia and Italy. With a rich and diverse career spanning theatre, dance, film, print and music, Samuel has contributed his invaluable expertise in writing and dramaturgy to multiple works. He is currently undertaking a PhD (Creative Practice) in theatre and performance studies, focusing on adaptation.

Presenter: Prof Ruth Simbao, Rhodes University, South Africa

Title: Audacious Art Histories as Emancipatory Knowledge: Manifesto, Theory, Praxis

Abstract: For the past 12 years I have been running a postgraduate research programme, *Arts of Africa and Global Souths* in Makhanda, South Africa. Core components of this

programme have been team work, collaboration, and transformation. We are currently in the process of developing a book project, *Audacious Art Histories*, which includes the participation of over 80 authors, including students and senior scholars. In our work, we grapple with art history as a discipline, and question what art history *does*, and how it can be viewed and experienced as emancipatory knowledge. In this presentation, I discuss art history in Global South contexts, arguing that it is these contexts that are leading the transformation of the discipline. I share the manifesto for “audacious art histories” that we are developing, and discuss four core frameworks for these art histories: 1) The Audacity of Place, 2) Stories, Intimacies, Biographies, 3) Reaching Sideways, and 4) Interventions and Resistances. I analyse the work and performances of select artists who are part of our programme, including Maurice Mbikayi, Viwe Madinda, Natasha Bezuidenhout, Athi-Patra Ruga and Kresiah Mukwazhi.

Bio: Ruth Simbao holds a PhD from Harvard University and is the South African National Research Foundation SARChI Chair in *Geopolitics and the Arts of Africa*. She is the founder of the *Arts of Africa and Global Souths* research programme, and Professor in Art History and Visual Culture at Rhodes University. Simbao is co-editor of the book, *Visualising China in Southern Africa: Biography, Circulation, Transgression* (WUP, 2022). Her current research interests include Chinese presence in Zambia and the TAZARA Memorial; historical portrayals of Chinese and African presence on St. Helena Island in the South Atlantic; and “audacious” art histories.

Thursday 7th December | 4:00-5:30pm |

Panel 20: WOMEN, WAR, AND WORK

Panel Convenor: Alex Torrens and Lara Nicholls (Curator of Art, Australian War Memorial; PhD candidate, Australian National University)

Panel Abstract: This panel seeks papers which contest and extend current thinking about the role of women in wartime through the lens of art history. It is primarily concerned with how visual culture represents and re-presents the involvement of women in both unofficial and official capacities during the First and Second World Wars and their aftermath. Through visual and theoretical analysis, we intend to explore the ways in which women worked on the frontline and on the home front, and we consider the way national conflict shaped the status of female labour in the first half of the twentieth century. Of particular interest is the work of women artists of all nationalities. We welcome papers which look at the output of both female Official War Artists and those women artists who were not directly commissioned to record subjects about combat or the war effort, but who through the coincidence of location recorded their experience of war as it appeared on their doorstep. In addition, this panel delves into questions about the depiction of women by all artists and the gendering of activities during wartime and their implications for what Judith Butler termed ‘foundationalist fictions [which assume] that the term ‘women’ denotes a common identity’.

This panel invites exploration into how gender identity was reinforced by the proscribed roles of war time and how this is expressed in art and all forms of visual culture.

Presenter: Bridget Hoban, Australian National University

Title: Women, War, and Art: the impact of unofficial women artists on the Australian home-front in the Second World War

Abstract: The work of unofficial women war artists speaks of a more personal and psychological encounter with war argues Catherine Speck in her **book**, *Beyond the Battlefield* (2014). As a member of the WAAAF between 1942 and 1945, artist Elsa Russell made a small but remarkable body of work depicting this encounter through images of her fellow service people engaged in the mundane **tasks** of wartime life which memorialised the forced dependency on women's labour on the home front during the Second World War. This paper argues that Russell's work provides textual evidence of war as a catalyst for changing understandings of gender roles at the time. One such painting entitled *At Schofields* (1945), was acquired by the *Into the Light: Recovering Australia's lost women artists 1870–1960* project in 2022. Along with an interesting group of drawings by Russell now in the Australian War Memorial collection, *At Schofields* expresses Russell's **ease** with the male subject, suggesting a familiarity working alongside men. This body of work alongside the record of official women war artists helped to shift perspectives on traditional gender roles. In this paper I argue that, despite preconceived notions about women and war, women artists told **an important story about** work on the home front while **also** fighting for their space in civil society.

Bio: Bridget Hoban is an undergraduate student at the Australian National University studying International Relations and Art History and Curatorship. Currently based in Canberra, Bridget is a researcher and writer for the Sheila Foundation's *Into the Light project: Recovering Australia's lost women artists 1870–1960*. Bridget has a keen interest in women artists in Australia and the transformation of traditional art historical lenses to fully understand and appreciate these artists and their work.

Presenter: Joanna Gilmour, National Portrait Gallery

Title: Inspid Society ladies? Re-presenting women's work in the First World War

Abstract: According to an editorial published in the *Age* in June 1919, 'the greatest and most threatening social change' effected by World War One was the 'enormous influx of women' into the workforce. 'There is hardly one avenue of employment that in pre-war days was regarded as man's sphere alone that women have not invaded', it said. This sentiment indicates one of the primary ways by which World War One disrupted gender identities, while also foreshadowing anxieties about whether women would resume their 'proper

place', having been 'robbed by the cruel slaughter of war of the chance of homes of their own'. So-called 'surplus women' have been the subject of considerable historical attention. But what of older, economically independent and unmarried women, whose [unpaid] war work was connected to alternative, singular ideas about their roles as enfranchised citizens? Taking a detailed look at works by artists including Violet Teague, Jessie Traill and Iso Rae, this paper will consider how the suffrage movement and earlier initiatives to raise the status of women's work intersected with women's art of the Edwardian era and World War One, revealing the lives of women who chose not to see their gender or class as incompatible with modernity, action and independence.

Bio: Joanna Gilmour is Senior Curator at the National Portrait Gallery, Canberra and a PhD candidate with the ANU's Centre for Art History & Art Theory. Her exhibitions and publications include *Indecent Exposure: Annette Kellerman* (2011); *Elegance in exile: portrait drawings from colonial Australia* (2012); *Sideshow Alley* (2015); *Carte-o-mania!* (2018); *Australian Love Stories* (2021); and *WHO ARE YOU: Australian Portraiture* (2022), co-curated with the NGV. A five-time judge for the National Photographic Portrait Prize, her most recent publication is the third edition of the NPG collection compendium *The Companion* (2023).

Presenter: Lara Nicholls, Australian War Memorial

Title: Nora Heysen's War

Abstract: Nora Heysen's series of self-portraits painted in the 1930s are among the great portraits of Australian art. The two examples from 1932, in the Art Gallery of New South Wales and the National Gallery of Australia respectively are regarded as portals to a form of Australian modernism dominated by women artists. Often cited as exemplars in revisionist feminist literature due to their depiction of the professional woman artist 'at work' with palette in hand, Heysen stares down her viewer daring them to doubt her place in a hitherto male-dominated canon. However, there is a lesser-known portrait in the collection of the Australian War Memorial which speaks to a more complicated assignment for the artist. *Self-portrait in army uniform* (1944) shows Captain Nora Heysen after she commenced her assignment as Australia's first female official war artist the year prior. This paper argues that Heysen went beyond her mission to record the activities of the women's auxiliary forces. Instead she expanded her brief in New Guinea and Cairns to record unique events such as the Australian military's medical experimentation with new anti-malarial treatments and the engagement of New Guinean soldiers in the allied advancement on Japanese positions in heavily contested territories.

Bio: Lara Nicholls is a Curator of Art at the Australian War Memorial in Canberra. She was previously the Curator of Nineteenth-Century Australian art and Assistant Curator of Australian Paintings and Sculpture at the National Gallery of Australia. During this time, she

curated travelling exhibitions on Australian women abstract artists, Art Deco visual culture, and was the coordinating curator for *The National Picture: The Art of Tasmania's Black War*. Lara is currently completing a PhD at the Australian National University on the representation of Australian and British women artists and the transnational experience between 1885 to 1907.

Thursday 7th December | 4:00-5:30pm |

Panel 21: Challenging Optical Totalitarianism: Multisensory Anarchism in Art Panel 2/2

Panel Convenors: Professor Gregory Minissale, Professor of Art History, The University of Auckland | Waipapa Taumata Rau and Dr Victoria Wynne-Jones, Honorary Research Fellow, The University of Auckland | Waipapa Taumata Rau

Panel Abstract: In *Eyesight Alone: Clement Greenberg's Modernism and the Bureaucratization of the Senses* (2005), Caroline Jones argues that Clement Greenberg's criticism in the 1950s encouraged a hierarchy of the senses. Coupled with formalist approaches, sight was valued over the other senses while denigrating multisensory, or 'messy' embodied or affective entanglements with art. Has such a perceptual regime been consigned to the past? Or could it be argued that online content, social media, and entertainment extend the optical as an instrument of capitalist consumerism, populism, and patriarchal fundamentalism at the expense of the lived and embodied? In art history, we have had Surrealism, and the 'art of disturbance,' as Arthur Danto termed it, which we see with post-war movements such as Vienna Actionism or Fluxus, and kinds of performance art and contemporary multimedia artworks where matter, the object and the body are intertwined. These restore the anarchic and transformational roots of the Greek term *theatre* to reach, as the poet Arthur Rimbaud reminds us, "the unknown by the derangement of all the senses." This panel invites papers to explore such somatic, affective, and chaotic multisensory experiences that destabilise the optical totalitarianism of cognitive capitalism.

Presenter: Maya Love, The University of Auckland | Waipapa Taumata Rau

Title: It's alive: the corpse as a "teeming presence" in contemporary art

Abstract: In the age of "spectacular death", images of the corpse pervade visual culture (Jacobsen, 2020). Increasingly, we experience the corpse through entertainment, the news cycle, and social media rather than first-hand. Encountered in contemporary artworks, the corpse shocks us into a different way of 'looking'—one that is urgently embodied and affective. Your pulse quickens as the hairs on your arm lift, and a shiver lurches down your spine while a hybrid of disgust, fear, fascination and curiosity festers. This paper explores the

affective capacity of the corpse in art through theories of the abject, the body gothic (Reyes, 2014), disgust, and the grotesque. Attempting to quell the power of multisensory experience and contradictory emotions are cognitive interpretations that situate the dead body within familiar frameworks of understanding. Yet, it is a “teeming presence” that resists language and threatens to breach the threshold of space and self (Foucault 1975, 142). The corpse in art appeals to our bodies as much as our imagination, oozing from the categories we attempt to contain it within. Focusing on works by Christine Borland and Iann An, I attend to the material specificity of clay, wax, bread dough, and the body, which enact visceral impacts upon us—ones we may not completely understand but are worthy of closer inspection.

Bio: Maya Love (she/her, Pākehā) is a writer and PhD Candidate in Art History at Waipapa Taumata Rau, University of Auckland. Her research explores the affective power of the corpse in contemporary art (1990–present). Led by a fusion of cognitive and affective frameworks, her research engages with abject, grotesque, gothic, and New Materialist theories, seeking a phenomenology of the post-humous form. Maya’s recent writing includes Auckland Art Gallery Toi o Tāmaki, Föenander Gallery, *Broadsheet*, Govett-Brewster Art Gallery, and *The Art Paper*. You can find her in the dark and cobwebbed corners of the internet as @d_composition.

Presenter: Shania Pablo The University of Auckland | Waipapa Taumata Rau

Title: Creative Energy Empowered: Lesbian New Materialism and Audre Lorde’s ‘Uses of the Erotic’

Abstract: In her essay, ‘Uses of the Erotic,’ black lesbian activist and writer Audre Lorde describes the erotic as “as an assertion of the lifeforce of women; of that creative energy empowered, the knowledge and use of which we are now reclaiming in our language, our history, our dancing, our loving, our work, our lives.” Taking inspiration from Lorde, in conjunction with new materialism and schizoanalysis, this paper aims to formulate a new framework for viewing art: Lesbian New Materialism. This framework will be applied to the works of artists from across the globe such as Harmony Hammond (USA), Zanele Muholi (South Africa), and Hanh Thi Pham (Vietnam). In doing so, my aim is to reveal that our experiences with lesbian contemporary art can become more than just optical. An understanding of the language of materiality will allow for affective, multisensory, and complex phenomenologies, thereby giving us a deeper understanding of the erotic value imbued in their works.

Bio: Shania Pablo (they/them) is a doctoral student currently conducting research on new materialism in conjunction with Audre Lorde’s ‘Uses of the Erotic’ in order to understand the multiple materialities of lesbian contemporary art. They are also a spoken word poet and have performed in various shows across Tāmaki Makaurau.

Presenter: Professor Gregory Minissale, University of Auckland | Waipapa Taumata Rau

Title: Fragments of an Optical Unconscious

Abstract: This paper examines how artists fragment or split objects to elude premeditated formalist understandings of art. Some artists also fragment objects to deconstruct normative sublimation in psychoanalysis, sexual and racial stereotypes, and nationalist tropes. The work of Zac Langdon-Pole, Michael Stevenson, Wangechi Mutu, Saba Taj, and Raqib Shaw complement Salman Rushdie's celebration of: "hybridity, impurity, intermingling" – a process which he suggests "rejoices in mongrelization and fears the absolutism of the Pure. Melange, hotchpotch, a bit of this and a bit of that is how newness enters the world."

Another way to examine artistic fragmentation is to adapt a 'schizoanalytic' framework. Deriving from the Greek *skhizein* ("split") and *phrēn* ("mind"), schizophrenia means a splitting of mental functions, which, however, can be tactically deployed by artists to subvert ocularcentrism and meretricious gestalts. I will discuss this phenomenon in light of Melanie Klein's 'paranoid-schizoid position' and William Bion's 'beta elements.' Such a move is implied by Deleuze and Guattari, who admire James Joyce for adopting a schizoanalytic technique of free association and multisensory complexity to dismantle the notion of a cognitively elevated detached viewer, robot, or god, surveying nature, matter, and the world beneath.

Bio: Gregory Minissale is a Professor of Art History specialising in global modern and contemporary art, queer theory, and critical theory at the University of Auckland. His books: *Rhythm in Art, Psychology and New Materialism* (2021) and *The Psychology of Contemporary Art* (2015) are both published by Cambridge University Press.

Thursday 7th December | 4:00-5:30pm |

Panel 22: Other Modernisms in Australia and New Zealand Panel 2/2

Panel Convenor: Linda Tyler (Art History, The University of Auckland)

Panel Abstract: Modernist design and painting in Australian and New Zealand is often described as a crusade against prescribed art forms dominated by the British academic or Beaux-Arts style. The leading artists are considered those who emphasised the gap between art and natural appearances, with those who maintained any representational interests seen as of lesser significance, detours away from the main highway to abstraction. Modernist designers affiliated with the architecture schools in Aotearoa and Australia have been well documented, but "Carpenter Modernism" also exists in both countries where there is an eclectic use of some of the defining characteristics of Modernism such as open planning and

large windows. Latterly, scholars have drawn attention to the nuances of modernism – particularly its complexities in negotiating tradition, gender, modernity, and national identity – and they have highlighted how it has functioned as a meta-narrative that provided an overarching conceptual framework for twentieth-century conceptions of progress and rationalism. Presenters in this panel argue for the importance of other regional modernisms, or point up the biases in the reception of the work of artists and designers whose work currently lies outside the canon.

Presenter: Robert Vidas, Monash University

Title: Founding the Antipodean Arcadia: Towards a reassessment of classical influences in Interwar Australia art

Abstract: The long-held narrative of Australian art has been the antagonism of the cultural elites between the two world wars (1919-39) towards overseas cultural trends and the eventual triumph of a native Modernism after the Second World War. An example that has been frequently cited is the influence of the ancient civilisations of Greece and Rome upon local artists. The desire of painters and sculptors to create an antipodean pastoral inhabited by fair-skinned Arcadians has been seen as proof of a cultural myopia and evidence of the period's inherent racialism and sexism.

However, an alternative interpretation can be that Australian artists partook in the phenomenon of *un rappel à l'ordre* (“a call to order”) that swept Western visual culture following World War One. To contend with the trauma and destabilisation that the conflict wrought, the Western intelligentsia sought to revive the values and formal qualities of Antiquity as foundations upon which to rebuild a recognisable and amenable world.

Its backwash seeped into antipodean culture, and through the lenses of classical reception studies, therapeutic nostalgia and ethnosymbolism, a re-examination of specific examples seeks to balance previous interpretations and place parochial efforts in the context of this alternative phenomenon of occidental Modernism.

Bio: Robert Vidas has over two decades of teaching experience in History and Visual Art. He holds a Bachelor of Fine Arts (Painting major), Graduate Diploma of Secondary Education (Art and Craft), and a Postgraduate Diploma in Arts (History). He has just completed a PhD in Art History at Monash University on the question of ancient Greek and Roman influences upon Australian visual culture during the Interwar period (1919-39). It is focused on the causes for the interest of Australian intellectuals and artists in a native Classicism, what ideas or conceptions of it they had, and how it was made physically manifest.

Presenter: Miriam Olds Paule Spence, the University of Auckland

Title: Modernism and Paul Olds (1922-1976): questioning the Canon of New Zealand Art History

Abstract: Art historian Damian Skinner differentiates between those paintings forming a “hit parade” and the body of works that form the rest of the collection. He signifies that the collection in its entirety is a more accurate representation of what was occurring artistically at that time. However, Skinner suggests that the non-hit parade artworks are no longer relevant. This raises the question of who determines what is relevant today. If something was relevant and powerful once, does it not deserve closer scrutiny? Two works not assigned to the “hit parade” are by artist and teacher Christchurch-born Paul Olds (1922-1976). This presentation will investigate Olds’s enthusiasm for Modernist expression in his oeuvre and how this relates to New Zealand’s story of art. Through close inspection of Olds’ teaching and his body of work, utilising and analysing newfound artworks, recent interviews, and primary sources, it will be argued that greater artistic richness and Modernist diversity existed from the 1950s to the 1970s than is currently documented. This session will investigate through Olds’ work the complexities of Modernism and why his work should be reinvestigated.

Bio: Mimi is in the second year of a PhD writing about Paul Olds, an enigmatic figure in New Zealand’s art history and also her father. Her parents separated when she was three years old, and her mother moved with her to Germany, not to return until after her father’s sudden death. During her undergraduate years, her initial interest in art history was inspired by a desire to garner knowledge about her father, the artist and teacher, but there was insufficient information. She graduated with a BA in 1990.

Presenter: Joanne Drayton, the University of Auckland

Title: Exclusions and Complications in the Modernism of Frances Hodgkins, Edith Collier and Rhona Haszard

Abstract: Alfred Barr’s 1936 diagram pushed modern art down a narrow passageway. On one hand his pseudo-scientific schematic justified formalism to a public eager to believe that they were witnessing a seismic shift in art, and on the other, it set the modernist canon in concrete. His diagram explained, informed but also bolstered existing privileges in the art world. His model may have mapped an art quake in aesthetic practice, but there was no change in the personnel producing it. In fact, modernism rapidly became an exclusive pathway to white male privilege. The value of Barr’s chart is not so much to illustrate the evolution movements in modern art, as it is to ink in Western art’s absences and exclusions. The challenge since its crafting has been to diversify and complicate its assumptions. A diagram executed by a woman or non-Western artist would likely look quite different.

Different cultural backgrounds, preoccupations, opportunities, and perspectives on art would undoubtedly have influenced how they saw the art world and might map it. This paper will explore some of those 'complications' and 'exclusions' in the work of three New Zealand painters, Frances Hodgkins, Edith Collier and Rhona Haszard.

Bio: Joanne Drayton (PhD) is an award winning, New York Times bestselling author who has published seven books and numerous chapters and articles. She has curated exhibitions and publishes in art history, theory and biography. In 2007, she was awarded a National Library Fellowship; and in 2017, the prestigious Logan

Thursday 7th December | 4:00-5:30pm |

Panel 23: Objects in Motion: Intercultural Dialogue in Asia and Beyond.

Panel Convenor: Ja Won Lee, California State University East Bay

Panel Abstract: This panel explores the importance of cross-cultural exchange in shaping cultural tastes and aesthetics in Asia and beyond. It particularly discusses the global circulation of art and objects across regions and cultures with focus on the complex dynamics of social, political, and cultural aspiration among artists and intellectuals. Questions to address include: How did artists integrate various aspects of objects from different cultures into their works of art, including but not limited to paintings, embroideries, performances, installations, and photography? How did patrons shape the visual and material culture in response to the dramatic cultural and social changes of the time? How did intellectuals visualize their authority through their active participation in artistic projects with attention to the growth of the new networks? This session invites papers that discuss how the role of agency in shaping cultural trends in Asia and beyond through interdisciplinary and comparative approaches.

Presenter: Ja Won Lee, California State University East Bay

Title: Collecting Culture: The Power of Agency and Antiquarianism in Modern Korea

Abstract: This research examines the imagery of Chinese antiquities featured in Korean art, with focus on the critical role of the royal court patrons as an active agent in modern Korea. It is noteworthy that Chinese antiquities served as indispensable items for royalty, high officials, and wealthy merchants to emphasize their cultural identity as literati and signify their social standing. In particular, Korean artists responded to complex political, social, and cultural dynamics by reinterpreting Chinese visual and material culture and integrating them into their artistic practice. This paper demonstrates that modern Korean collectors play a crucial role in manifesting their cultural identity and political power through their connoisseurship of Chinese antiquities. Focusing on the mobility of Chinese collectibles

and the rise of antiquarianism, it sheds new light on an important cultural trend in collecting Chinese antiquities and its impact on Korean artistic production.

Presenter: Claire Roberts, The University of Melbourne

Title: Intercultural Promise – The Peter Townsend Collection of Modern Chinese Woodcut Prints in the National Gallery of Australia

Abstract: British-born Peter Townsend (1919-2006), best known for his work as editor of the art magazines *Studio International*, *Art Monthly*, and *Art Monthly Australia*, lived in China for a decade from 1942. A pacifist, he volunteered for the Friends' Ambulance Unit delivering medical aid in war-torn China and later worked as English language publicity secretary for the Chinese Industrial Cooperative Association. Townsend's first woodcut print was given to him by Zhou Enlai. The large collection of modern Chinese woodcuts that he went on to assemble in China was acquired by the National Gallery of Australia in 1985. It includes rare works that shed new light on the development of modern art in China during the 1930s and 40s. This paper will consider questions of provenance, agency, and how the Townsend Collection offers fresh perspectives on intercultural artistic and collecting practices.

Presenter: Kim Machan, MAAP – Media Art Asia Pacific Inc

Title: The Ultimate Cross-Cultural Aesthetic: The Rise of East Asia Video Art in a Global Context

Abstract: The intercultural dialogue in the aesthetic development of video as an art medium in East Asia is compelling because artists globally were responding to and experimenting with the same technological concepts with little or no precedent in disparate cultural settings and geographies. As a form of new technology heralded by access to the Sony Portapak in 1968, video as an artistic medium, had no established cultural traditions, established history, recognised conventions or specific national claim, which credibly makes it the first genuinely global contemporary artistic medium. As Hans Belting (2009) asserts, new media art was global in a way that painting or sculpture had never been, professing that it removed not only geographical, but also cultural distance between the centre and the periphery. Artists from East Asia soon took up the culturally non-specific medium to enter new points of exchange and equally complex trans-regional and transnational networks. A close analysis of Katsuhiko Yamaguchi's interactive CCTV installation *Las Meninas* (1974-75) demonstrates both a preoccupation with the medium specific qualities of video in the context of post medium contemporary global art while simultaneously demonstrating the contemporaneous experiments with video art occurring globally, highlighting reciprocal influence that artists from East Asia had internationally.

Thursday 7th December | 4:00-5:30pm |

Panel 24: Artist and Animal

Panel Convenor: Jen Valender, Independent Scholar

Panel Abstract: The use of animals within contemporary art can be politically and morally divisive. This panel seeks to investigate the ethical quagmire of human-animal relationships through contemporary art practices. Speakers will present papers and Pecha Kuchas that survey artists and artworks that explore the relational paradoxes and complexities of working with animals. Topics include the use of animal symbolism, religious associations, by-products, materiality, biopolitics, animal cognition, performance, Anthrozoology, ethical choices / obligations / inconsistencies, animal-human phenomenology, animal-human intersections, Speciesism, reconciliation within a climate of mass extinction, and so on. Fundamentally, the panel will consider the ways in which contemporary art may be used as a navigational tool to explore the harmony and discord between animal-human relationships. Panellists will identify visual art as an aesthetic language that has the powerful ability to complicate and contain multiple epistemologies simultaneously. The contradictory space that art may hold will be used to arrive at a multimodal framework that fleshes out knowledge in the field of animality within contemporary art.

Presenter: Jen Valender

Title: A Snake Never Blinks

Abstract: This Pecha Kucha inspired lecture-performance will reveal how serpents are transformed within aesthetic-cultural fields to examine the postmodern animal as artistic collaborator. Snakes see through lidless eyes covered by a transparent scale. A python's jaw unhinges in order to ingest prey many times its size. It smells through a flickering forked tongue and hears through its skin. Such uncanny abilities associate snakes with terrifying variance and forces that galvanise the human versus nature divide. A simple S-shape may conjure culturally entrenched serpentine symbolism, emblematic of malevolent danger, mythologies, deities and sacred beings. Deeper and universal relationships between visual language and myth making will be utilised to perform a journey of examination that follows artist David Antin's commitment to "a poetry of thinking—not of thought, but of thinking." In this practice-led research, the lecture-performance-as-artwork allows the two processes—making and analysing—to be woven into a single paratext where research and artwork are considered as one.

Bio: Jen Valender is a Naarm Melbourne-based, Aotearoa New Zealand-born, artist and researcher who creates performative encounters on and with the landscape that raise questions about arts subsequent relationship to the natural world. Jen has exhibited widely in galleries and museums in Australia, France, Germany, South Africa and Portugal. In 2022,

she co-edited the Birds and Language edition of Unlikely Journal for Creative Arts and recently presented her paper 'Artist as Animal' at the Forum des images in Paris for ISEA2023. Her essay 'Casting of Nets', exploring ecology focused artist residencies and human-nonhuman cultural exchanges, was published by Art + Australia in 2023.

Presenter: Mary Shannon Johnstone

Title: Spiders, Roaches, Ants, and Bees: A Critical Animal Studies Perspective of Insects in Contemporary Art

Abstract: Insects are a growing subject matter in contemporary art. From "insect art", to insect taxidermy, to fabric and jewellery made from insects, and photography and installation that utilizes live aphids and arthropods—insects are cultivated and exploited by artists for artistic expression. This presentation will take a closer look at four contemporary artists who work with insects and examine their work through a Critical Animal Studies (CAS) lens. Specifically, I will examine the ethics of working with insects and discuss what these artists and critics have missed about the individuals featured in their art. I will also discuss three sets of CAS guidelines that offer advice on the ethical consideration of animal lives and bodies in art. The three guidelines come from Minding Animals Curatorial Guidelines (2017), College Art Association's "The Use of Animal Subjects in Art" (2011); and Animals and Media Guidelines (2020). I hope this presentation will not only offer a critical examination of a few contemporary artists working with insects, but also inspire ethical practices that can be employed by artists who work with insects, or any animal(s).

Bio: Mary Shannon Johnstone's photographic work deals with themes that reclaim what has been discarded and make visible that which is hidden. Her project, "Landfill Dogs", has been featured nationally and internationally, and was most notably on ABC World News with Diane Sawyer (2013), and CNN.com (2014). Her project "Stardust and Ashes" was a Critical Mass Finalist (2017), and most recently an image from her series, "Roadside Zoo", is a finalist in BigPicture Natural World Photography Competition (2023). Johnstone is a tenured professor at Meredith College in Raleigh, NC. She is also a PhD candidate in Human-Animal Studies at the University of Canterbury in New Zealand.

Presenter: S.Chandrasekaran

Title: Why I am still bleeding?

Abstract: The paper will illustrate the challenges in negotiating the relationship between Architecture, Animal and Man through my performances and how these challenges formed new narratives during the negotiation process. The performances were completed in the following countries: Indonesia (2005), Sweden (2005) and Taipei (2005 & 2019). During the

performances, I pulled a temple-like structure with several red strings. One end of the strings was attached to the temple and the other end was pierced into the back of my skin with metal hooks. In front of me, I had a rope tied to an animal (cow or horse) from my hip. The animal was dragging me throughout the performance via the rope between us. As part of the performance, I had an animal blood pack attached in-between my legs, which was dripping blood throughout the journey. All these actions amplify my understanding of violence towards the human and nonhuman body and mind. For some, who witnessed the performance, it triggered their past traumatic experiences. In this paper, I will articulate these experiences of others and how their lived experiences have been translated as new narratives in my work. Whenever one tries to control nature, one should ask the visceral question, “Why I am still bleeding?”

Bio: S.Chandrasekaran is an artist who has exhibited extensively, including the Havana Biennial, Asia Pacific Triennial, Asia-Pacific Performance Art Festival, International Performance Art Festival and the 49th Venice Biennale. Recently, his video works were selected for Florence Biennale 2023, S7 videosoundarchive.com (USA), P Digital TV MulTiverse, VIDEO ART organised by Arts Channel, Vienna, Austria, as well as Public Art and Metaverse (First Virtual Exhibition in Venice). He is a Senior Lecturer at McNally School of Fine Arts, LASALLE College of the Arts and Founder/Artistic Director for Biological Arts Theatre (BAT), a new media experimental theatre for Life Science and Arts.

Thursday 7th December | 4:00-5:30pm |

Panel 25: Open Session 4

Panel Convenors: Professor Susan Best and Dr Chari Larsson, Queensland College of Art, Griffith University

Presenter: Dr Barbara Garrie, University of Canterbury, NZ

Title: Storying the weather-world: narrative and material transformations in the work of Marina Kampka

Abstract: This paper uses Jørgen Bruhn’s notion of ‘ecocritical intermediality’ to explore Marina Kampka’s artist book projects *Weather Forecast (1): A Fair Amount of Cloud Around* and *Weather Forecast (2): Another Grey Start*. Produced in 2014, these books take as their starting point weather reports published in English newspapers between October 2012 and September 2013. Randomly selecting from these reports, Kampka fragments their meteorological descriptions and reconfigures them as more poetic notations within the pages of her modestly designed publication. Here, the processes of narrativizing the weather, and the transformations that take place across different media types, are brought to the fore. From scientific data, to daily newspaper reporting, to artistic intervention, the environmental systems we call ‘weather’ are storied and re-presented through a variety of

linguistic and material structures. In this paper, I argue that Kampka's book works offer an opportunity to consider the ecological significance of the discursive and material entanglements embedded within intermedial texts.

Bio: Barbara Garrie is Pūkenga Matua Senior Lecturer in Art History and Theory at Te Whare Wānanga o Waitaha University of Canterbury. Three connected threads define my current research: an interest in independent and artist-led publishing, art history and eco-criticism, and the 'material turn' in contemporary art practice.

Presenters: Robert Leonard, Institute of Modern Art, Brisbane, Angela Goddard, Griffith University Art Museum, Brisbane

Title: Duty of Care

Abstract: We hear a lot about 'care'. 'Care' – as a concept and practice – is undergoing reevaluation. In a time of historical reckoning, efforts are being made to level the playing field, to correct gendered, sexual, racial, and ableist biases, work towards truth-telling and decolonisation, redistribute resources, and attend to ecological sustainability.

This idea sits in marked counterpoint to other cultural imperatives, particularly the unbridled competitive ethos of capitalism. Indeed, the current moment matches spiraling financial inequality with growth in care discourse. At times, care culture can seem like the privatisation of socialism; where, following the demise of the welfare state, citizens feel a personal responsibility to offset structural inequalities.

The word 'curator' originates from the Latin *cura*, which means to care. Some recent contemporary art curating shifts the emphasis from caring for objects and collections to producing and managing social networks, collective energies, and professional relationships. Many recent exhibitions have addressed and embodied the care ethos, but our project *A Duty of Care?* is concerned with the *obligation* to care. What implicit contract do we enter into when we take care of someone, or something? What does it mean to be an object of care? Through artworks and artefacts, it explores the way notions of care have functioned in various disciplines, cultural contexts and historical periods, and how they might transform into the future.

Bios: **Angela Goddard** is a curator and writer of settler descent. She is Director of the Griffith University Art Museum (GUAM), chair of University Art Museums Australia, board member of the Sheila Foundation, and a PhD candidate at The University of New South Wales. Recent publications include 'Richard Bell Reader: TATE Modern' 2023, and 'Richard Bell Reader: documenta fifteen' 2022 (co-edited with Megan Tamati-Quennell), 'Gordon Bennett: Selected Writings' 2020 (co-edited with Tim Riley Walsh), and recent exhibitions 'Round

About or Inside' co-curated with Wouter Davidts, GUAM, 2021 and Vandenhove, Ghent, 2022, and 'Rebecca Belmore: Turbulent Water' co-curated with Wanda Nanibush, GUAM, and Buxton Contemporary, 2021.

Robert Leonard is an art curator and writer with over three decades of experience. He has returned to the Director's seat at the Institute of Modern Art, Brisbane, having earlier led the organisation, from 2005 to 2013. In New Zealand, he has held curatorial posts at Auckland Art Gallery, City Gallery Wellington, Dunedin Public Art Gallery, New Plymouth's Govett-Brewster Art Gallery, and Wellington's National Art Gallery, and directed Auckland's Artspace. He was the curator of New Zealand pavilions at the Venice Biennale in 2003 and 2015.

Presenter: Dr Louise Rollman, 2023 Fryer Library Fellow, University of Queensland (UQ)

Title: Dr Gertrude Langer: The Art Historian as Dynamic Change Agent

Abstract: This paper traces the indelible influence of Dr Gertrude Langer in shaping the arts and culture sector in subtropical Brisbane, from the 1940s to the 80s. Dr Gertrude Langer (1908-1984) was an art historian and a dynamic figure in Brisbane's post-WII arts and cultural scene. Most notably through her salon-style lectures, art criticism and advocacy. Together with her husband, architect Dr Karl Langer, she migrated to Australia as a refugee from Vienna. Conflating domestic and professional spaces, Gertrude initially conducted private introductory courses regarding art history and appreciation in her home before establishing her position as chief arts writer with the city's newspaper. Yet, despite her prodigious contributions and impact, she is a largely overlooked figure, obscured by her gender and peripheral location. Unpacking substantially unexplored archives, including Langer's lectures, newspaper articles, and oral history interviews, this research examines how Langer's interests, activities, lectures and writings cultivated a new appreciation of the local cultural and environmental context. Celebrating Langer's immense influence on a cultural landscape, this analysis extrapolates Langer's effect on the local visual arts sector and the broader city.

Bio: Dr Louise Rollman is an independent curator, and currently a Fryer Library Fellow with the University of Queensland (UQ). Her research focuses on political, urban development and management practices impacting upon the arts and cultural sector. As a curator specializing in commissioning contemporary art for the public realm, she has facilitated countless exhibition-projects including complex, city-shaping public art commissions that project onto bridges, wrap ferries, dive into bodies of water and reshape earth. Past projects include *my own private neon oasis* (2011) (cat.) -- which in recognition of its innovations, influence and reach, was awarded the 2012 GAMAA, M&G QLD, amongst other awards.

Friday 8th December | 11:30-1:00 pm |

Panel 26: Oceanic avant-garde Panel 1/2

Panel Convenors: Andrew McNamara & Ann Stephen

Panel Abstract: The provocation of asking what constitutes “an oceanic avant-garde” necessitates accounting for an art history that occurs episodically, not as continuous lineages of innovation and influence, but something more fragmentary. The challenge is how to narrate such a history of artistic and cultural encounters? The panel seeks creative explorations of a number of themes central to contemporary art history and also avant-garde studies.

Topics could encompass very different trajectories: (i) a history of avant-garde projections about the oceanic and Australasian regions; (ii) examining avant-gardists and fellow travellers who visited the region; (iii) exploring how artists from these regions fared when visiting Europe to engage with the avant-garde spirit; (iv) pondering the intersections between the avant-garde and indigenous traditions. An “oceanic avant-garde” might represent the limits of avant-garde studies because it would simultaneously entail considering the limits of a Western art-historical and aesthetic framework.

Presenter: Andrew McNamara, Independent researcher

Title: A Russian Futurist in the Pacific: David Burliuk in Brisbane

Abstract: Ukrainian born David Burliuk (aka Burlyuk) (1882-1967) came to fame as a key member of the Russian avant-garde, notably Futurism and Primitivism. His futurist poetry tours of 1913-14 with Mayakovsky and Vasily Kamensky were notable for inciting audiences. Due to anarchist leanings, Burliuk felt compelled to leave after the 1917 Revolution and travelled through Siberia, Japan and Canada. During his travels (1917-1922), Burliuk became an important influence on and presence within the Japanese avant-garde scene. After which, he finally settled in the USA. Burliuk was refused requests to return to the Soviet Union until 1956 with an additional visit in 1965. In between these trips to the Soviet Union, Burliuk visited Australia and held his only Australian exhibition in 1962 in Brisbane. This paper will explore this little-known story of the Russian avant-gardist in Brisbane.

Bio: Andrew McNamara is an art historian and writer, whose work largely focuses on the modernist legacy for contemporary art and culture. Another enduring topic of research interest is the question of how the arts and humanities are evaluated in modern and contemporary societies. Recent works include *Undesign* (2018); *Surpassing Modernity* (2018/19); *Bauhaus Diaspora and Beyond* (2019), and the exhibition *Bauhaus Now* (2020-2021). He curated *Bauhaus Now* at the Museum of Brisbane, September 2020-April 2021 and is Emeritus Professor at QUT

Presenter: Ann Stephen, University of Sydney

Title: Paddy Compass Namatbara at 42 rue Fontaine

Abstract: The five-decade career of Iwaidja ‘clever man’ Paddy Compass Namatbara (c.1890-1973) charts a transformation from anonymous ethnographic subject to celebrated artist. Such a massive shift was negotiated through Namatbara’s engagement with buffalo hunters, missionaries, ethnographers, artists and dealers. My paper will focus on the role that avant-garde networks played in his remarkable career. Namatbara knew the Czech artist and collector, Karel Kupka, one of the first to write about contemporary Aboriginal artists as individual practitioners in his book, *Un Art a l’État Brut*, translated as the *Dawn of Art: Painting and Sculpture of Australian Aborigines* with a preface by André Breton, published in 1965; and Kupka was the source of Breton’s bark painting by Namatbara, on display at the Pompidou centre. The paper will ask to what extent ‘foreignness’ enables a freedom to look at a complex cultural system and ‘choose what is most vibrant (and most controversial) in a given culture’ as Yve-Alain Bois has proposed.

Bio: Dr Ann STEPHEN is Senior Curator, Art, University of Sydney. She has curated many exhibitions, recently on Ian Burn at MAMCO, Geneva 2023, and those accompanying the following publications: *Light & Darkness, Power 2021, Bauhaus Diaspora and Beyond: Transforming Education through Art, Design and Architecture*, with Goad, McNamara, Edquist, Wunsche, MUP, 2019; *Jacky Redgate: Mirrors*, with Robert Leonard, Power Publications, 2016; *Modern times: The untold story of modernism in Australia*, with Goad and McNamara, MUP, 2008; *On Looking at Looking: The art and politics of Ian Burn*, MUP, 2006. She has recently edited *Ian Burn Collected writings 1966-1996*, 2023.

Presenter: Giles Fielke, Monash University

Title: Locating Cantrills Filmnotes

Abstract: In a recent interview the artist-filmmaker Corinne Cantrill has described the *Cantrills Filmnotes* as “focusing on work from the Pan-Pacific region.” As co-editor with her partner Arthur Cantrill for its entire three-decade existence between 1971-2000, she retrospectively positions the journal as one way of envisaging Oceania through the experimental use of new media following their return to Australia from the UK, to take up a Creative Arts Fellowship at ANU in 1969. In the same interview with Corinne Cantrill, film historian Andrew Pike describes the work of the Japanese artist Terayama Shuji as an example of the “intermedial creative practice” that also helped to define a “Pacific community of poetry.” This paper argues that a similarly intermedial avant-gardism is discernable in the Cantrills’ use of Anarcho-Technocracy—following English expatriate Harry Hooton’s philosophical writings—to the ecological concerns of their *Touching the Earth* series of films, culminating with *At Uluru* (1977), and linking the national concerns of the era to the international avant-gardism of the Pacific community.

Bio: Giles Fielke is an editor of *Index Journal* and *Memo Review*. He is a Teacher (Diplomas) at Monash College in Naarm, Melbourne. His doctoral work focussed on the art historical significance of the work of American filmmaker and theorist, Hollis Frampton, and in particular his unfinished film cycle, *Magellan* (1964-1984).

Friday 8th December | 11:30-1:00 pm |

Panel 27: Questions of Diaspora: Architecture and European Émigrés in Australasia

Panel Convenors: Isabel Rousset (University of Technology Sydney) and Philip Goad (University of Melbourne) Panel 1/2

Panel Abstract: From the 1930s onwards, Australia and New Zealand experienced an influx of migrants from Central and Eastern Europe, many of whom sought to escape Nazi rule or flee the Eastern Bloc in the aftermath of World War Two. Émigrés who held professional degrees in architecture faced considerable challenges in their new country, including difficulty in getting their degrees recognized, overcoming cultural barriers, and experiencing xenophobia. Despite these challenges, many émigré architects ran successful firms, gained prestigious university appointments, or became influential public critics. Some émigrés, including Harry Seidler and Ernst Plischke, loom large in architectural history. Yet, there remain countless others whose contributions have been largely forgotten.

We welcome papers that reflect on the diverse experiences and breadth of impact of individuals who received architectural training in Central and Eastern Europe and who, by force or by choice, left Europe to settle in Australasia. We are especially interested in those architects who advanced modern ideas but whose education and practice fell outside of the Bauhaus paradigm that typically frames histories of the region's modernism. We encourage papers that offer expanded perspectives: which could include discussions of architects' collaborations with designers and craftspeople; a focus on interiors and furniture design; architects located within government agencies; architects whose community of practice or shift in disciplinary direction might lead to a reconsideration of the conventional timeframe of modernism; architects whose work engages geographies outside of the region's major cities; or architects who through choice, force of circumstance or age were rendered invisible.

Presenter: Andrew Leach, University of Sydney

Title: Alexander Neumann and the Problem of Absence

Abstract: This paper considers the case of architect and developer Alexander Neumann (1861–1947), whose training and career centred on Vienna, but extended to the edges of the Austro-Hungarian Empire. Together with his wife, the painter Hedwig Pisling-Neumann,

he left Vienna in 1939 to join his son (Friedrick Neumann/Frederick Newman, 1900–64) and his family in New Zealand—where the younger Neumann had joined the Department of Housing Construction and initiated a public service career that would last the balance of his life. The elder Neumann was in retirement on his departure from Vienna, posing the problem of how to value a completed career following the experience of deracination; how to reconcile the many documents he took to Wellington with the works for which they stand; and how to locate this figure in a history from which he had, at first deliberately, then habitually, been largely excluded. This paper will speak both to the archive and to a project to document Neumann’s life and work, and to account for its significance—both as a foil to the figure of the modernist émigré architect, and as a major architect-builder whose work is now re-entering into the historian’s view.

Presenter: Roger Benjamin, University of Sydney

Title: Jelinek on the Snowy: tunneler, designer, lover

Abstract: Alex Jelinek’s post-war trajectory exemplifies the European creative émigré to Australia. Fleeing the Communist takeover of Czechoslovakia, he arrived in Melbourne as a Displaced Person in 1950. After Bonegilla he worked as a builder’s labourer and then architectural draftsman for Melbourne’s Fred Ballantyne. In 1954 Jelinek went bush, using his Czech building skills on the first hydroelectric complex built in the Snowy Mountains Scheme, at Guthega. Doing the dangerous work of a tunneler by day, at night he worked on architectural drawings and a detailed celluloid model for a futuristic Australian church. He was encouraged by his lover and correspondent, the Melbourne painter Lina Bryans whose canvases of Guthega Dam and the vast earthworks for Eucumbene Dam site express - with a Cézannian twist - the ideology of the state-funded Snowy Mountains Authority. Jelinek was constructing the futuristic Water Intake Tower (Bayram Ali photos) at Eucumbene on the day he was commissioned to design his notable Benjamin House in Canberra (1956-57). He and Bryans later produced a diorama of the Church for Adaminaby: collaboration, technology and environment were the watchwords of their short-lived Snowy Hydro aesthetic.

Presenter: Stuart King, University of Melbourne

Title: Vienna to Hobart: Edith Emery’s Architecture and Advocacy

Abstract: The Hobart-based émigré architect Dr Edith Emery (1909-2004) gained early training in art and architecture under Franz Čížek and Oskar Strnad in the Vienna Kunstgewerbeschule in the mid-1920s before diverting to a medical career and employment at Vienna’s Elisabeth Spital Hospital. Following the Nazi occupation of Vienna in 1938, Emery drew upon her earlier training to secure a role as a Čížek-trained art teacher for

Fahan College, an independent girls' school in Hobart, Tasmania, and later retrained as an architect at the Hobart Technical College while articulated to the state's most celebrated modernist architect, Esmond Dorney, in the early 1950s. In the late 1950s and approaching the age of 50, she embarked on sole architectural practice designing mostly for women clients and advocating for women's participation in the architectural profession. This paper extends earlier work mapping Emery's architectural career, now contextualising her training, practice and projects in relation to the consolidation of modernism in post-war Tasmania. It aims to employ Emery's written recollections, interviews with select professional and personal contacts, and analysis of her architecture and painting practice. It seeks to reveal the trajectory of a people-centred modernist practice and professional advocacy from Vienna to regional Australia.

Friday 8th December | 11:30-1:00 pm |

Panel 28: The Intrinsic Values of Art Today

Panel Convenors: Dr Kate Warren, Australian National University and Professor Julian Meyrick, Griffith University

Presenter: Prof. Julian Meyrick

Title: Transforming the evaluation of culture: measures of value vs. a sense of value

Abstract: The contemporary moment provides some signal examples of measuring value that have caused great social harm. In culture, the destruction of the Juukan Gorge rock shelters, in the social domain, the unlawfulness of the Robodebt scandal. In both cases, evaluative procedures framed the actions involved, and provided the justifications for pursuing them. Clearly, measures of value in themselves do not guarantee that socially valuable outcomes will be achieved. The policy goal of 'evidence-based decision-making' must reach for a more foundational level of collective awareness: a *sense of value*. Measurement indices cannot self-validate. This paper will touch on the issues involved in properly grounding our evaluation procedures, arguing that arts and culture provide not only objects and experiences to be valued, but make a substantial contribution to this prior sense of value.

Bio: Julian Meyrick is Professor of Creative Arts, Griffith Centre for Creative Industries, Griffith University. His recent publications include *Australia in 50 Plays* (Currency Press, 2022) and *What matters?: Talking value in Australian culture* with Robert Phiddian and Tully Barnett (Monash University Publishing, 2018).

Presenter: Hiu Yan Dorcas Yeung

Title: Understanding Excellence: Arts Companies' Perception on Funding Practices and Impact on Strategic Planning

Abstract: This comparative study of Australia and Hong Kong examines the perception and responses of arts companies on funding practices of public funding agencies, with focus on the funding criteria of excellence. Inherited from the British tradition, both Australia and Hong Kong display early tracks of patron model of public arts support, upholding the arm's length principle and support for excellence. Under the influence of the transforming social, political and public administration landscape, the definition of excellence and its importance is also shifting. Utilizing document analysis and in-depth interviews with both major and small-medium performing arts companies across Hong Kong and Australia, the study explores the definition of excellence as funding criteria in both places and examines how art companies understand excellence and the assessment and evaluation practices involved. The study also investigates how the understanding affects companies' strategic planning. Findings suggest arts companies could understand excellence differently from their funders. Hong Kong companies found artistic excellence remains the core of assessment, while their Australian counterparts see the emphasis of excellence diminishing in the funding process. The perception of funding practices also shapes strategic planning and thus production of arts companies.

Bio: Prior to commencing her PhD in Creative Practice at the Queensland University of Technology, Dorcas Yeung has served as an arts administrator, researcher and lecturer in Hong Kong. Her research interests encompass cultural management, cultural policy, arts funding, public administration and performing arts. Inspired by her experience in the arts council, Dorcas holds profound interests in arts funding policy and practices.

Presenter: Bella Cornell

Title: Creative Cities and the Queer Counterpublic

Abstract: State interventions in the development of artistic landscapes often rely on a totalising gesture towards a static 'public culture'. I argue that explorations of queer counterpublics can radically interrupt this discourse to expose the contingency of the proposal of 'public-ness'. This disruptive tension becomes particularly pertinent as it relates to the oft employed cultural policy mechanism of 'cultural precincts' and ubiquitous use of 'placemaking' which at once means everything and nothing.

In this paper I determine 'counterpublic' to mean a liminal opposition to the also permanently shifting idea of public, however this is not positing a binary, as there is also an interrelationship and enmeshment. To illustrate, I specifically focus on the Sydney suburb of Darlinghurst: a case study exploring the symbolic economy of the 'creative city', in dialogue

with the long-standing cultural counterpublic. Darlinghurst's outsider history as a generative locus of artistic praxis has maintained agency through its formation both in response to systemic oppression, and within a utopian promise of kinship and worldmaking. I propose a theoretical framework wherein this particular counterpublic gives opportunity to consider oppositional but informed trajectories to work with and against the imagined hegemonic public of a 'cultural precinct', under surveillance by state power. The façade of 'approved' cultural activity curtails the potential for queer worldmaking as an outsider practice.

I argue that queer webs of feeling, being and making are living and embodied archives, inherently formed at odds with a neoliberal vision of idealised consumer publics central to the state's utopian vision of 'public culture'.

Bio: Bella Cornell is a researcher, curator, writer, and arts administrator based on Gadigal Land. They work in experimental curatorial methodologies and have a research focus on cultural policy, queer theory, relationality, and the discursive.

Bella has conceived and facilitated curatorial projects for various spaces including Firstdraft, UNSW Galleries, and AGNSW. Bella has also held curatorial positions at The National Trust and Casula Powerhouse Arts Centre. They currently work in Arts Investment at the Australia Council.

Bella is a Freedman Curatorial Award recipient. They have a First Class Honours in Art Theory from UNSW Art & Design, researching reparative curatorial theory and a Master of Cultural Policy from the University of Sydney with a High Distinction for their thesis on Queer Counterpublics.

Friday 8th December | 11:30-1:00 pm |

Panel 29: Open Panel 5

Panel Convenors: Professor Susan Best and Dr Chari Larsson, Queensland College of Art, Griffith University

Presenter: Univ.-Prof. Dipl.-Ing. Dominik Lengyel, BTU University of Cottbus

Title: The visualisation of uncertainty as a bridge between art and science

Abstract: The visual communication of science in such a way that the subjective and emotional component of an appropriate design supports the communication process is a genuine artistic challenge. The result could then also become the content of art history, but for the time being it is a current creative activity on the part of architecture that translates spatial hypotheses from archaeology, historical building research and art history from text into image. The challenge lies in this translation of knowledge, which itself is usually uncertain due to the historical subject matter. For this knowledge cannot be reproduced by photorealistic images, if it has scientific pretensions. It requires a representation that is itself

uncertain, that makes the ambiguity of the hypothesis comprehensible and readable as an image, just as language is perfectly capable of doing. At the same time, the inevitably abstract geometry is to be photographed virtually in such a way that a convincing spatial impression is created, designed architecture in other words.

The paper aims to present for discussion and reflection the exchange of this artistic and art-historical approach to scientific uncertainty in Australasia, and features exemplary works produced in collaboration with numerous renowned international institutions of culture and science.

Bio: Dominik Lengyel. Full professor and Chair for Architecture and Visualisation, BTU University Cottbus. Studied one year mathematics and physics, then architecture at the Universities of Stuttgart, Paris-Tolbiac and ETH Zürich. Graduation with distinction and architectural prize. Work as architect at Oswald Matthias Ungers, Cologne. Founding of office for architectural visualisation with Catherine Toulouse. Full professor at University (FH) Cologne. Call University (FH) Mainz. Member of European Academy of Sciences and Arts, Salzburg. Funding by German Research Foundation, Gerda Henkel Foundation and German Federal Ministries of Education and Research, Economic Affairs and Energy, and the Interior, Construction and Home Affairs etc.

Presenter: Dr Christopher Handran, Queensland University of Technology

Title: Inverted Optics in the White Cube: from Perception to Proprioception

Abstract: This paper considers Virtual Reality artworks in the context of my current research, which explores the significance of Vilém Flusser's phenomenology of the apparatus for contemporary technologically engaged art. While VR is often discussed in terms of embodiment and immersion, in practice they often enforce a separation that echoes Brian O'Doherty's distinction between the Eye and the Spectator. In most VR artworks, optical immersion takes the place of full-bodied experience, with audiences carried along predetermined paths as a disembodied eye. This situation recalls Oliver Wendell Holmes' 1859 discussion of stereoscopic photography, which likened the stereoscopic spectator to a 'disembodied spirit' who leaves their body behind and is absorbed by the image.

I will consider artists' attempts to move beyond the purely visual within the confines of VR. One strategy involves the creation of physical installation spaces in works such as *Terminus* by Jess Johnson and Simon Ward, and *Threshold* by British artist Matt Collishaw. VR and related works by Carsten Höller paradoxically constrain their spectator's view or disorient their spectators, foregrounding the (dis)connections between optical perception and proprioception. Rather than privileging the optical, I argue these works explore VR's potential for intertwining the optical and embodied dimensions of spectator's experience.

Bio: Chris Handran teaches Visual Arts at the Queensland University of Technology, where he also completed his PhD in 2019. He has presented his research at conferences including *the*

Latent Image (University of Edinburgh), *Critical Information* (School of Visual Arts, New York), and *The Magic Lantern in Australia and the World* (Australian National University). He also writes more broadly on visual art, with a focus on photography and the moving image, with articles and reviews published in the peer-reviewed *Australia & New Zealand Journal of Art*, contemporary art journals *Artlink*, *Eyeline Contemporary Art* and *Photofile*.

Presenter: Ian Peter Weston, Waipapa Taumata Rau, University of Auckland.

Title: Scenes of dis/encounter – a reprise

Abstract: I presented the paper ‘Scenes of Dis/encounter’ to the AAANZ 2019 conference as a response to new understandings gained during my first year of PhD enquiry.

My practice had been centred on making things to paint on. Originally understood as a non-compositional strategy, each painting was nevertheless inaugurated through intense remembering. The disjunction between a pressing desire to tell the remembered story while not permitting myself to do so threatened the very existence of the practice. However, the unexpected reception of an utterance which said I was not really interested in art and would rather talk about other things recognised the truth and so instigating this project.

Practice As Research and Performative Autoethnography together formed the tools to develop the concept of ‘dis/encounter’, a signifying of tectonic like relations between two distinct life periods.² I likened any movement from one to the other to that of temporal migration. I presented my paper and, satisfied, went away happy.

But it turned out I am not a migrant in time. I am an exile. And the solidus is a fathomless abyss. I would like the opportunity to present a paper, a reprise, to tell of what has happened.

Bio: BA (Hons) Fine Art, the University of Sunderland, England. 1994-98.

MA Fine Art Drawing, Wimbledon School of Art, England. 1999-2001.

MFA Fine Arts, Elam School of Fine Arts, Waipapa Taumata Rau, University of Auckland, Aotearoa New Zealand. 2011-12

I am currently studying for my PhD at Waipapa Taumata Rau, University of Auckland.

Friday 8th December | 11:30-1:00 pm |

Panel 30: The Blue Turn in Contemporary Art

² Paul Carter, *Material Thinking*.

Panel Convenors: Dr Bronwyn Bailey-Charteris (UNSW & USyd); Peta Rake (UQ Art Museum); and Dr Izabela Pluta (UNSW)

Abstract: The captivating shift towards aquatic themes in the contemporary art is driven by a proliferation of water-focused exhibitions. However, art critic Erik Morse has expressed concerns over this trend, referring to it as a fantasy that predicated a "drowning mindset." But there is more to this "blue turn" than immersion and abstraction. Drawing on the inter-disciplinary field of the Blue Humanities and with an attentiveness to the situated cultural practices of our region, the three panellists will suggest counter-narratives of the turn into the 'blue,' critically engaging with the links and limits of the 'blue' in eco-aesthetics, art making and museum practices today. Dr Bronwyn Bailey-Charteris, an academic and curator, will present her theoretical work on the "Hydrocene," which details the rise of water-focused thinking and making in art from her forthcoming book (Routledge, 2024). Peta Rake, Senior Curator and Acting Director, UQ Art Museum, will present on the multi-year programming and research arc Blue Assembly. And Dr Izabela Pluta, UNSW Art & Design, will discuss the culmination of a three-year research project that draws on oceanic field studies, studying fluctuating sea levels and oceanic mapping via an expanded photographic practice.

Friday 8th December | 11:30-1:00 pm |

Panel 31: I Want a Past that Lives Up to My Future: Queer History in the Making

Panel Convenors: Dr Amelia Barikin (UQ) and Callum McGrath (Monash)

Panel Abstract: Although the work of LGBTQ+ artists is gaining visibility in contemporary Australian arts institutions, knowledge on the development of queer Australian art history is still a work in progress, particularly when it comes to pre-1970's practice. The aim of this panel is to provide a platform for research into historical aspects of LGBTQ+ Australian art. We welcome papers on individual artists, collectives, curators, activists, communities, spaces, or networks involved in the development of LGBTQ+ arts practice in Australia, or who have contributed to the archival record of queer activity in ways that may still be underacknowledged. As Jack Halberstam has noted, an "archive is not simply a repository; it is also a theory of cultural relevance, a construction of collective memory, and a complex record of queer activity. In order for the archive to function it requires users, interpreters, and cultural historians to wade through the material and piece together the jigsaw puzzle of queer history in the making." This panel is chaired by KINK, a queer Australian research collective who are currently developing an online database at queeraustralianart.com

Presenter: Lisa Salmon

Title: Contextualizing Queer History: Being Wicked

Abstract: Archival objects in the Wicked Women collection at AQuA are relics of an era when entering a gay store to get your hands on a copy of the sex-positive zine required a certain type of courage.

The images still exude queer desire. It pulses off the page. It is clear that these pics were made for the dyke gaze. You can see it in the poses we struck, the clothes we wore, and the relationship between the photographer and the subject. Erotica made for and by dykes has a specific tension.

I shuffle the magazines across the tabletop at AQuA. With an unflinching gaze, a young woman stares out at me across time. The woman is me. We share a blinking contest. She wins.

In the era before social media and ubiquitous smartphones, patrons and performers at Wicked events luxuriated in the sweet spot of free expression. The audiences were strictly queer, we had very astute door bitches controlling who got inside to witness our wicked splendor.

Questions about access and consent now arise. How do we share the treasures of our past with young queers curious about our history in a way that conveys the ephemeral quality of zines and performances whilst contextualizing the politically incorrect spirit of the time?

Presenter: Michael Gentle

Title: In the Closet: Bashir Baraki and Archival Torture

Abstract: The archive of Bashir Baraki (1943-1998) lies dormant across numerous cultural institutions in Australia. An émigré artist who had lived across North America, the Middle East and New Zealand, Baraki arrived in Australia with a trans-cultural queerness that informed a distinct sensibility for the othered. Baraki's oeuvre is an eclectic aesthetic program that fixates on the male form; contextualized within the realms of queerness, religiosity, and urban environments. His archival hibernation has rendered a curatorial silence, one that continues to pose a challenge: where do we position such an elusive figure within the mystique of Australian art history? Baraki's archival dormancy invites a reevaluation of his own artistic legacy and provides a unique opportunity to explore discourses surrounding deceased queer artists in Australian art history.

Presenter: Simeran Maxwell

Title: 'Moody bitch dies of AIDS': The rise and decline of Peter Tully

Abstract: This paper explores the 'rise and decline' of Peter Tully, a central figure in Australian art, craft and design at the time of his death from AIDS in 1992. He was at the forefront of performative fashion through his creative leadership of Sydney's Gay and Lesbian Mardi Gras (1982-1986). Queer themes of personal and collective stories, as well as identity and representation are at the core of Tully's art. His work epitomises the intersection of art, design, jewellery, costume and fashion in Australia in the 1970s and 1980s. He embraced

international artistic and cultural ideologies which inspired his wearable art made of found objects that he called 'urban tribalwear', works that engaged with concepts of cross-cultural fetishism and identification in a globalised society.

The AIDS epidemic brought disastrous changes in attitudes towards queer artists: hence, while Tully was the first Australian living artist to have a solo exhibition curated by the National Gallery of Australia, since his death his legacy has significantly dwindled. Aside from institutional works collected during his lifetime or bequeathed by his friends, there is little in the public domain to demonstrate his pivotal position as changemaker and artistic leader in Australian art.

Friday 8th December | 11:30-1:00 pm |

Panel 32: Uncertainties in Tertiary Art Teaching

Panel Convenors: Sasha Grbich & Dr Ash Tower

Panel abstract: This panel arises from experiences co-teaching an art theory course to advanced undergraduate art students, where the co-teaching model has allowed for a productive dissensus within the classroom, emboldening students in their own contributions to discussion. Within this experience we have identified ideas of generative discomfort and distributed hierarchies within the classroom contributing to conditions of possibility for the kind of intellectual emancipation described by Jacques Rancière in 'The Ignorant Schoolmaster' (1987). As the chorus of different voices in the classroom grows, we consider the relation of our findings to the 'polyphonic university' described by Boaventura de Sousa Santos in 'Decolonising the University' (2017). We are interested in the role of generative discomfort in admitting the limits of one's own knowledge, and how this might reposition the student's role in the class to that of a willing participant in uncertainty. We seek papers from art educators looking to engage in a conversation around intellectual equality within the art school, particularly those whose research might expand or critique the role of teaching within an art school.

Presenter: Tamsin Green, Wintec Te Pūkenga

Title: The Gallery as Classroom

Abstract: Ramp Gallery is a contemporary art gallery situated in the heart of Kirikiriroa (Hamilton), part of the School of Media Arts at Wintec Te Pūkenga. The exhibition space is part of a tertiary institution and pursues a tuakana teina model of exhibition making and mentorship. This model runs through our curatorial programming decisions, and as a condition of exhibition our programmed artists are expected to participate in pedagogical and mentoring activities. The intention of Ramp is to run as classroom or lab where professional artist and aakonga negotiate space, authorship, and authority in developing public facing work. The models of mentorship and power sharing depend on the specifics of

each exhibition but can include activities such as aakonga working in the artist's studio to create work in the lead up to an exhibition, or aakonga learning a new pop song in Te Reo written in response to an exhibition of carving works by wahine (women). The purpose of this presentation is to ask aakonga to honestly assess the utility of Ramp gallery in their learning, against its stated goals: Education, Research, Community | Kotahitanga, Whanaungatanga, Manakitanga.

Bio: Tamsin Green is a senior academic at Wintec Te Pūkenga, and the Curator of Ramp Gallery. Her teaching and research is focused on pedagogy and curatorial practices, as well as photographic practices. She has a doctorate in Fine Art from Monash University, and has worked in tertiary education in Australia, the US, and Aotearoa New Zealand.

Presenter: Tara Winters, Waipapa Taumata Rau | University of Auckland

Title: Metalearning as reflexive practice in the art school

Abstract: Meta-learning involves an awareness of one's own learning behaviours and development of a language to talk about ourselves as learners. Making learning an object of attention within the creative arts curriculum connects the core art school pedagogy of reflection and critique with the reflexive work of examining our own social and cultural standpoint toward transforming our perspectives on the world. This involves the often-difficult process of self-evaluation in relation to how aspects of race, ethnicity, dis/ability, gender, ways of knowing and power relations inform our behaviour and actions as a community of learners. This meta layer of engagement with 'learning about learning' focuses a deeper reflection on what we think we know, and a critical engagement with how we came to that knowledge. In this paper, an approach to meta-learning for art education that builds on the intellectual capacities of uncertainty and not-knowing essential for artistic practice is discussed and practice is shared. This process of critically reflecting on *how* to learn is used to stimulate uncertainty about prior knowledge, conceptualisations of learning and subjectivity, emphasising indeterminacy, pluralism, and revisability.

Bio: TARA WINTERS is a Senior Lecturer and Programme Leader at the Elam School of Fine Arts and Design, Waipapa Taumata Rau, the University of Auckland, Aotearoa New Zealand. Tara has research interests in the pedagogies of creative practice, student wellbeing, the integration of digital pedagogies into studio-based teaching, and the contemporary university as a studio. Recent publications include a review on the concept of academic resilience for creative arts higher education and evolving pedagogies for art and design studio teaching post-pandemic. Tara is principal editor for the International Journal of Education Through Art, published by Intellect Books.

Presenters: Sasha Grbich & Dr Ash Tower, Adelaide Central School of Art

Title: Productive dissensus and participating in uncertainty in the classroom

Abstract: This paper arises from experiences co-teaching Art History and Theory 3, where we investigate the potential of the co-teaching model to produce what we term a 'generative dissensus' within the classroom, a dissensus which disarms 'correct' ways of knowing and emboldens students to contribute from a position of their own uncertainty. Within this co-teaching experience we identify ideas of generative discomfort and distributed hierarchies within the classroom contributing to conditions of possibility for the kind of intellectual emancipation described in Jacques Rancière's 'The Ignorant Schoolmaster' (1987). We are interested in the role of generative discomfort in admitting the limits of one's own knowledge within a community of practice, and how this might reposition the student's role in the class to that of a willing participant in uncertainty.

Bios: Sasha Grbich (she/her) is an artist, writer and lecturer at the Adelaide Central School of Art where she teaches art history & theory. In 2015 Grbich completed postgraduate research at University of South Australia, and is currently researching a PhD at Flinders University addressing women's experimental art practices in 1970s Australia.

Dr Ash Tower (he/him) lectures in Art History & Theory at the Adelaide Central School of Art, and teaches the history of architecture at the University of South Australia. His research broadly covers contemporary visual cultures, and incorporates craft skills and trades, training, and pedagogy.

Friday 8th December | 11:30-1:00 pm |

Panel 33: Open Panel 6

Panel Convenors: Professor Susan Best and Dr Chari Larsson, Queensland College of Art, Griffith University

Presenter: Verónica Tello, UNSW

Title: Exhibition histories and technologies of circulation: *Margins and Institutions: Art in Chile since 1973* (1986)

Abstract: In this paper, I will address the exhibition history of *Margins and Institutions: Art in Chile since 1973* (1986), curated by Nelly Richard and Juan Dávila (with the support of Australian curator Louise Dauth). The exhibition toured Australia, was part of the 1986 Biennale of Sydney and the 1986 Adelaide Festival, and travelled to the Showroom in London in 1989. It featured an immersive audio-visual installation comprising hundreds of slides documenting Chilean conceptual art made during the Pinochet dictatorship (1973-1990), a video art programme, and a library comprising numerous DIY artist books. Looking

at the show's technologies (U-Matic, video, audio cassette, slides, xeroxed books and zines), the question arises: What politics of visibility and memory are at play in the exhibition's archive? How might the technologies that structure the exhibition also structure its exhibition history? How might these technologies of reproduction, which allowed Chilean conceptual art to circulate during the Pinochet dictatorship, reappear today to offer a critical perspective on the temporalities and geographies of exhibition histories?

Bio: Verónica Tello is a Chilean-Australian art historian, writer, editor, teacher, and curator. Her research predominantly focuses on transnational art histories — and their archives — in and out of Australia, Chile, the Pacific, and Latin America. With Salote Tawale, she is the lead researcher of the Australian Research Council project *Parallel Structures*, which experiments with the structures of museums in collaboration with emerging diasporic writers and curators, the Murray Albury Museum of Art (MAMA) and Runway Journal. In 2016, she published her first book, *Counter-Memorial Aesthetics: Refugee Histories and the Politics of Contemporary Art* (Bloomsbury). Her second book, *Future Souths: Dialogues on Art, Place and History*, is a collaborative attempt at writing a multi-vocal, global contemporary art history (Third Text Publications and Discipline, 2023). She is currently finalising a manuscript on the exhibition history of *Margins and Institutions: Art in Chile Since 1973* (1986), co-curated by Juan Dávila and Nelly Richard. Her writings have appeared in *Third Text*, *Memory Studies*, *Afterall*, and *Artforum*. She is a Sydney editor of *Memo Review* and editor-in-chief of the *Australian and New Zealand Journal of Art*. Tello is a senior lecturer in contemporary art history and theory at UNSW Art & Design and a visiting professor, Instituto de Estética, Pontificia Universidad Católica de Chile.

Presenter: Paul Boyé, University of Western Australia

Title: Echoes of Fusinato – Noise/Signal Disruption in the work of Samuel Beilby and Curtis Taylor

Abstract: This paper discussed the recent work of two Western Australian artists – Samuel Beilby and Curtis Taylor – against the history of uses of noise in artistic practice as an emancipatory and disruptive sonic material. Samuel Beilby's microscopic investigations into the sounds of new industry – fulfillment centres and automated production – seek to find possible moments of human leverage amongst inhuman conditions. Recently showing at both Dark Mofo and Sweet Pea, Martu artist Curtis Taylor makes work about the complex power of swearing, profanity and use of slurs identifies a contemporary form of disruptive aural punctuation.

Given the recent showing of Marco Fusinato's DESASTRES at the 2022 Venice Biennale, questions emerge around the possible uses of noise in our contemporary world – can noise still disrupt signal when that signal is a complex, and possibly intelligent force of audiovisual hegemonic control? Drawing from Mattin's notion of social dissonance – that arrangements of social performance and artmaking can heighten and draw resources from forces of

alienation that are otherwise oppressive – this paper will carve out a path toward possible futures of noise-based work, fitted to disrupt and challenge the totality of commodified digital interface.

Bio: Paul Boyé is a writer and researcher living in Boorloo, on Whadjuk Noongar boodja. They have recently completed a PhD at the UWA School of Design, researching contemporary artistic and philosophical responses to emergent social technologies. In addition to sessional teaching and freelance writing, Paul is on the directorial committee of Cool Change (an artist-run organisation based in Boorloo) and the Managing Online Editor of un Projects.

Presenter: Ivana Ninić, UWA

Title: Feminisation of Australian Impressionism: A radical inquiry into the style

Abstract: This paper addresses artistic and institutional practices that shaped the story of Australian Impressionism as a nationalistic and patriarchic art movement and the ongoing attempts of public institutions to de-masculinise late nineteenth-century Australian art. Contrary to the habitual collaboration of art historians or curators and contemporary artists in conceptualising theoretical and aesthetic intricacies of artworks informed with the artists' social, cultural, economic, political or gendered marginalisation, re - presentation of the overlooked or marginalised works of Australian women artists from late nineteenth century remains challenging. Women artists are often ascribed to an ungrateful position of the ones who are either added to the masculinist canon or are considered as a separate cultural entity from the male artists of the same period. Avoiding such impulses to fill in the gaps, this study experiments with possibility for a radical feminization of Australian Impressionism.

Informed by Janet Wolff's call for productive mobilisation of the feminine in a way which interrogates "the very institution of gender", this paper focuses on artists whose works challenged the contested division of masculine and feminine during the late nineteenth century. By revising well-known interpretations of archival sources and insisting on microanalysis of individual works of art, this paper turns to style as a historiographic concept central to the rewriting of late nineteenth-century Australian art.

Bio: Ivana Ninić specialises in nineteenth and early twentieth-century Australian, British and European art with a focus on the themes of romantic sensibility, modernity, and identity politics.

In her PhD thesis, Ninić analysed expressions of Eurocentric feminine modernity in the colonial context in the works of Charles Conder. Her current projects include a reconsideration of methodologies in the historiography of late nineteenth-century

Australian art, analysing urban typologies in Australian visual culture at the turn of the century, and expanding her thesis into a book about Charles Conder and Romantic tradition.

In addition to the PhD in Art History, Ivana also holds a law degree from the University of Zagreb. Before emigrating to Australia to dedicate herself fully to art history, she practised civil and family law in Croatia.

Friday 8th December | 2:00-3:30 pm |

Panel 34: Oceanic avant-garde Panel 2/2

Panel Convenor: Andrew McNamara & Ann Stephen

Presenter: Christoph Schnoor, Unitec as part of Te Pūkenga

Title: Kulka in Samoa

Abstract: Henry Kulka (1900–71) worked for Adolf Loos in Vienna with whom he collaborated on many projects. Kulka edited the book *Adolf Loos: das Werk des Architekten* (1931), in which he coined the term ‘Raumplan’. Kulka emigrated to New Zealand in 1940. From the early 1940s until 1960, he was employed by Fletcher Construction. As their chief architect, he designed many office and factory buildings in Auckland. From 1960 to 1971 Kulka mostly designed houses in private practice. Kulka represents European avant-garde; but his work is much more varied and complex than simply ‘modernist’. A surprising outlier when compared to expectations of cubist *Raumplan* architecture, is his design for the Methodist Church in Apia, Samoa, of 1949–53, which stands today. This church is perhaps more archaic than ‘modernist’. In the years after WWII, Samoa that through the Mau movement had set up strong protest against the colonisers, was heading towards independence with New Zealand’s support. This paper then attempts to locate Kulka’s church in the post-war Samoa of the 1950s, and to grasp its architecture. It does so by employing another church in Apia of the same period as comparison: Albert Schaaffhausen’s Ifi-Ifi Church of 1944–1958, which equally still stands. The comparison might be fruitful since Schaaffhausen had lived in Samoa since 1900 and designed many buildings there, first for the German, later for the New Zealand administration.

Bio: Dr Christoph Schnoor is Associate Professor in the School of Architecture at Unitec Institute of Technology in Auckland, New Zealand. He has been teaching history, theory and design there since 2004. Since 2006 he has researched and published on architecture in the Pacific, mostly Samoa. He has published widely on modernist architecture, with a focus on Le Corbusier’s urban design theories and émigré architect in New Zealand, Ernst Plischke. The intellectual biography *Ernst Plischke: Architekt zwischen den Welten* was published by

Park Books in 2020, in the same year as *Le Corbusier's Practical Aesthetic of the City* (Routledge).

Presenters: Rex Butler & ADS Donaldson, Monash University & National Art School

Title: MINA LOY AT THE EDGES OF THE PACIFIC

Abstract: Earlier this year, the English painter and poet Mina Loy had a retrospective at Bowdoin College in Maine, *Mina Loy: Strangeness is Inevitable*. Loy's only exhibition prior to this was held in 1959 in New York and was curated by that great admirer of her work Marcel Duchamp. In between time, she has been celebrated in American popular song. Loy's story in one particular aspect intersects with that of Australia, but more widely it is a Pacific story. Her two husbands, the English painter Stephen Haweis and the Swiss poet, writer and boxer Arthur Cravan, both spent time either on the west coast of America or on a number of Pacific islands, either with Loy or on their own. Our paper will discuss how two paintings on glass by Gauguin in Tahiti ended up in museums in America and France – but it is to suggest that aspects of this history cannot be written without taking the Pacific into account. Taking up half the world's surface, the Pacific still remains something of an absence or emptiness in Western art history or histories of Western art, but it is absolutely something across which its artists meet. We are mostly dealing with the edges of the Pacific, but the story we have to tell is intended to make a contribution to that new Pacific (de)centred art history of the world. In Australia as in the Pacific it has always been the water and not the land that truly connects us.

Bios: Rex Butler teaches Art History in the Faculty of Art Design Architecture at Monash University. His most recent book is *UnAustralian Art: 10 Essays in Transnational Art History* with ADS Donaldson. He is currently working on a book on Rosalind Krauss.

A.D.S. Donaldson is an artist, art historian, curator and Lecturer in Painting at the National Art School, Sydney.

Their book of collected essays *UnAustralian Art* was published by Power Publications in 2023.

Presenter: Philip Goad, University of Melbourne

Title: 'These impressions are concerned with things in Fiji': Fritz Janeba, modernism, and vernacular architecture in Oceania

Abstract: In February 1960, Fritz Janeba, émigré Austrian architect and senior lecturer in the Department of Architecture and Building at the University of Melbourne, put together as a book, notes, drawings and photographs he'd made for a lecture presented to students in the

school's graduate program on tropical design. The book recorded Janeba's impressions of a recent trip to Fiji made with his wife, potter, and fellow émigré Käthe (nee Pollak). Janeba had studied architecture at Vienna's Kunstgewerberschule (1925-30) under architect Oskar Strnad, then under Clemens Holzmeister at Vienna's Akademie der bildenden Künste until 1933. He migrated to Australia in 1939, producing modernist buildings under his own name and with Best Overend, additions to Koornong School at Warrandyte. In 1947, he was appointed to the University of Melbourne to teach a first-year program in architecture, which he developed following Bauhaus principles and modified by his own additions that included studies on bark shelters located in remote outback settings. Janeba's 1960 book, with its critical ethnographic focus, was unusual at the time, especially within a course on tropical design driven by science-based empirical determinism. This paper outlines the themes and ideas in Janeba's book as an important and little-known aspect of a distinguished career in architectural education.

Bio: Philip Goad is Chair of Architecture and Redmond Barry Distinguished Professor at the University of Melbourne, where he is also Co-Director of the Australian Centre for Architectural History, Urban and Cultural Heritage. He is a Fellow of the Australian Academy of the Humanities. He is co-editor of *The Encyclopedia of Australian Architecture* (2012) and *Australia Modern: Architecture, Landscape and Design* (2019). Recent co-authored books include *Architecture and the Modern Hospital* (2019) and *Bauhaus Diaspora and Beyond: Transforming Education through Art, Architecture and Design*

Friday 8th December | 2:00-3:30 pm |

Panel 35: Questions of Diaspora: Architecture and European Émigrés in Australasia
Panel Convenors: Isabel Rousset (University of Technology Sydney) and Philip Goad (University of Melbourne) Panel 2/2

Panel abstract: From the 1930s onwards, Australia and New Zealand experienced an influx of migrants from Central and Eastern Europe, many of whom sought to escape Nazi rule or flee the Eastern Bloc in the aftermath of World War Two. Émigrés who held professional degrees in architecture faced considerable challenges in their new country, including difficulty in getting their degrees recognized, overcoming cultural barriers, and experiencing xenophobia. Despite these challenges, many émigré architects ran successful firms, gained prestigious university appointments, or became influential public critics. Some émigrés, including Harry Seidler and Ernst Plischke, loom large in architectural history. Yet, there remain countless others whose contributions have been largely forgotten.

We welcome papers that reflect on the diverse experiences and breadth of impact of individuals who received architectural training in Central and Eastern Europe and who, by force or by choice, left Europe to settle in Australasia. We are especially interested in those

architects who advanced modern ideas but whose education and practice fell outside of the Bauhaus paradigm that typically frames histories of the region's modernism. We encourage papers that offer expanded perspectives: which could include discussions of architects' collaborations with designers and craftspeople; a focus on interiors and furniture design; architects located within government agencies; architects whose community of practice or shift in disciplinary direction might lead to a reconsideration of the conventional timeframe of modernism; architects whose work engages geographies outside of the region's major cities; or architects who through choice, force of circumstance or age were rendered invisible.

Presenter: Nanette Carter

Title: Gert Sellheim: Conduit for Modern Graphic Design in Australia 1930-1947

Abstract: After his acceptance into a British emigration scheme in 1926, Estonian architect Gert Sellheim travelled to Perth, Western Australia where he was directed to work as a farm labourer until his English improved. Contrasting with the treatment of many later migrants, Sellheim's Technische Hochschule qualification was recognised within two years, allowing him to work for Melbourne practice Alsop and Glennon on the Hackett Buildings for the University of WA.

It's likely that the effects of the Depression and limited opportunities in Perth led Sellheim to Melbourne in 1930-31 where he reinvented himself as a graphic designer, producing brochures, advertisements and posters for Victorian Railways and the new Australian National Tourism Authority. Fellow expatriate Frederick Romberg commissioned murals and wayfinding programs, a major Sydney store commissioned designs for textiles and glassware, and he designed commemorative and place-making publications. His work was distinguished by modern simplicity, using text as image, photomontage, and appropriations from Indigenous Australian culture.

After a brief period of internment as a suspected Nazi sympathiser during World War II, Sellheim worked in a munitions factory for the duration. With the help of publisher Oswald Ziegler, he returned to publication design and corporate identity work, notably the quintessentially Australian symbol, the QANTAS flying kangaroo in 1947.

Presenter: Lisa Daunt

Title: The émigré architects and artists of Queensland's post-war religious buildings

Abstract: Within Queensland architectural history the Vienna-born émigré architect Karl Langer has recently gained considerable recognition. Highlights of his portfolio are several ecclesiastical buildings.

However, other émigré architects and artists of the state's religious buildings have remained nearly invisible. Even with some were amongst Langer's former employees the Latvian-born Juris Rubis won the design competition for the Maryborough Lutheran church (a competition Langer also entered) and was subsequently commissioned by the congregation to realise a regional church of merit. The architecture of this church was possibly overlooked by commentators of the time, after the Royal Australian Institute of Architects Queensland Chapter opposed the Lutheran client's choice of a competition process to select their architect. Likewise overlooked are other places of worship designed by émigré architects for non-Christian communities these buildings and their architects have to date received nearly no recognition outside of the religious communities that use them. Also of interest is the number of émigré artists, whose work was commissioned for Queensland's post-war churches. Erwin Guth's sculptures are integrated into numerous Catholic and Anglican churches across the state. Drawing from recent detailed research on Queensland's post-war religious buildings, this paper seeks to showcase the state's lesser known, non-Australian born architects and artists.

Presenter: Don Watson

Title: Not your average émigré

Abstract: Roman Pavlyshyn (1922-2019) was part of the diaspora, but his career falls outside familiar patterns. As a Ukrainian his early life was impacted by the struggles of his short-lived independent country as much as World War 2. During his childhood his Nationalist father was successively imprisoned by the Russians, Poles and Germans. After his education in Poland, Pavlyshyn matriculated in Russia before training in Austria, with a curriculum devoid of modernism. Before graduating, he fled the Red Army, completing his degree in a German refugee camp. By then he was employed in architectural practice and could have stayed, but for family reasons, migrated to Australia, finding employment in Brisbane with pre-war émigré and pioneering-modernist, Karl Langer. Recognition of his qualification wasn't a problem and he quickly passed the required practice examinations to qualify for professional registration. With Langer uninterested in partnership, Pavlyshyn moved to the Commonwealth Works Department where despite his admired modern work, he was advised that promotion would be denied. Moving to Queensland Works, within five years he was appointed Acting Chief Architect. Despite confirmation after a bureaucratic appeal, the process made his occupying the post untenable, and he again resigned. After three surprising years in private practice, Pavlyshyn rejoined the Queensland Department, and was soon senior to the Chief Architect and served as Director of Building until his retirement. His ability, resilience and standing within the Ukrainian community, ensured his success as an administrator and informed patron but his achievements deserve better recognition.

Friday 8th December | 2:00-3:30 pm |

Panel 36: Narrating the Gaps: Re-presenting marginalised communities

Panel Convenor: Dr Drew Pettifer (RMIT University)

Panel abstract: The experiences of marginalised communities within dominant historical accounts have traditionally been omitted, concealed, or even erased. This has necessitated radical forms of recovery to fill in the gaps, breaks, and fissures that have opened in archival records. Under-represented First Nations people, cultural communities, genders, sexualities, and other marginalised groups have used various narrative techniques to tell their own stories. Creative practice is uniquely located to make visible these hidden histories through embodied encounters with creative works. The multi-sensorial exchange that occurs between audience and artwork can offer an alternative means of knowing and representing the world. This panel invites papers from curators, artists, art historians and others exploring creative practice as a vehicle for representation and social inclusion. In what ways might re-presenting hidden marginalised histories and identities challenge processes of omission, concealment, and erasure? What creative methodologies might be effective in shifting understandings of representation?

Presenter: Zhila Gholami, Adjunct fellow at Griffith Center for Social and Cultural Research

Title: Kurdish art in Australia

Abstract: This paper explores Kurdish artistic expressions within the Australian diaspora, shedding light on the multifaceted ways in which art serves as a medium of preserving cultural identity, fostering transnational connections, and engaging with issues of displacement and belonging. By focusing on the unique experiences of Kurdish artists in Australia, it explores the intersection of art, identity, and migration, revealing the rich tapestry of narratives that emerge. This paper also examines the intersection between Kurdish art and various communities, especially those that are marginalized. Through case studies and anecdotes, this paper demonstrates how Kurdish art acts as a bridge, facilitating cross-cultural conversations and fostering a deeper understanding between diverse communities. It highlights the role of Kurdish artists in cultivating empathy, encouraging mutual respect, and contributing to the broader Australian cultural mosaic.

Bio: Zhila Gholami earned her PhD in Literary Studies from Griffith University. Her doctoral thesis, 'Roots and Routes: Kurdish Literature as World Literature', explored the negotiations of traumatic memory in English-language Kurdish writing as a way of understanding how the Kurdish people struggle for recognition and self-determination in and through diasporic cultural production. She is currently an Adjunct Fellow with the Griffith Centre for Social and Cultural Research at Griffith University, working on the initial phase of a longer-term project on contemporary Kurdish art in cosmopolitan art spaces. Her works have been published in *Continuum*, *British Journal of Middle Eastern Studies*, and *Routledge*.

Presenter: Elise Routledge, Australian War Memorial

Title: Beyond dominant military narratives: Marginalised voices from peacekeeping at the Australian War Memorial

Abstract: In coming years, the Australian War Memorial will deliver new exhibitions about Australian peacekeeping operations. Art curators have been lead by an imperative to extend displays and the art collection beyond the experience of the Australian Defence Force and represent the voices of people impacted by conflict in their home countries; particularly those who migrated to Australia. These voices are marginalised due to poverty, trauma, refugee status, gender, or roles as activists or guerrilla fighters.

This paper discusses recently commissioned and acquired artworks by Kim Hak, Taloi Havini, Maria Madeira, Lo'ud Collective and Ben Pullin that represent people who directly witnessed or participated in conflicts in Cambodia, Timor Leste, Bougainville and Rwanda. These artworks provide vital insight into the experience of individuals and communities impacted by the forces that create conflict, such as colonialism, environmental destruction and extremist ideology. They share the stories of Timorese women, Cambodian refugee families, and matriarchal landowners in Bougainville who experienced harrowing violence, rape, displacement and loss, or who fought against the oppression of their people.

By displaying artworks by marginalised people alongside displays about peacekeeping operations by the Australian Defence Force, an opportunity is created for empathic learning about the causes and consequences of war beyond dominant military narratives.

Bio: Elise Routledge is Curator of Art at the Australian War Memorial. She has previously worked with Monash University Museum of Art (MUMA), Melbourne; Experimenta Media Arts, Melbourne; Shepparton Art Museum (SAM), Shepparton, Victoria; Museum of Contemporary Art Australia, Sydney; and the British Council, Sydney. She has been a curatorial resident at the International Studio and Curatorial Program (ISCP) in New York City, and been awarded a Skills and Arts Development grant from the Australia Council for the Arts. Elise also works as an independent curator and writer.

Presenter: Dr Drew Pettifer, RMIT University

Title: "History has its eyes on you": Speculative historiography as sociopolitical creative methodology

Abstract: The erasure, suppression or absence of marginalised groups and marginalised histories within archives presents an ongoing challenge of representation. Queer, critical

race and other theorists have argued that contemporary engagements with such archives need to work towards the recuperation of history, while simultaneously acknowledging that historical repression renders full recuperation impossible. This necessitates radical forms of recovery, including acknowledging absent archives and histories.

This paper considers how speculative approaches to the representation of marginalised histories, an approach art historian Carrie Lambert-Beatty has termed ‘parafiction’, might open up radical, affective spaces of recovery. Arguing that creative practice is an ideal vehicle for these speculative re-presentations, this paper questions how art practice might generate alternative histories and archives to fill the “discontinuities, ruptures, gaps” that Foucault identifies in dominant archives.

Bio: Dr Drew Pettifer is currently Senior Lecturer, Fine Art at RMIT University where he leads the offshore BA (Fine Art) program in Hong Kong. With a background as an artist, curator, and nonpracticing lawyer, his research interests include: the archive, queer theory, gender, power, desire, representation, and contemporary social politics. His art spans photography, video, print, performance and installation. More recently his practice has operated at the nexus of creative practice, critical theory, and social justice, aiming to transform our understanding of Australian history by foreground critical queer histories which have been systematically excluded from dominant archives.

Friday 8th December | 2:00-3:30 pm |

Panel 37: What are feminist methods now?

Panel Convenors: Dr Rae Haynes (QUT) and Dr Courtney Pedersen (QUT)

Panel Abstract: Grappling with the implications of intersectionality and transversality, and a growing diversity of accepted feminist methodological approaches (such as mixed methods, critical autoethnography etc.), how do we recognise, define, and apply feminist methods in arts-based research today?

A survey of recent feminist research reveals that hot topics such as post-constructionism, collaborative inquiry, or friendship-as-method point to a moment of deep introspection and self-interrogation as researchers look for ways to make their work as useful and representative as possible.

This panel invites paper proposals that build on these existing conversations about the complexities of feminist research and invites feminist-informed researchers from all arts-related fields to join a discussion about the shape of feminist methods and possible future developments.

Presenters: Dr Rae Haynes and Dr Courtney Pedersen

Abstract: Audre Lorde's essay, 'The Master's Tools Will Never Dismantle the Master's House', that passionate defence of the outsider's capacity to learn "how to take our differences and make them strengths", suggests that only changing our strategies can ever bring about genuine change. From that perspective, the question of methodology becomes more important than almost any other aspect of research. While it appears in some contexts that feminist and creative practice methods are entirely compatible, there remain challenging questions about potential frictions between the priorities and practices of both. Building on an overview of the relationships between feminist research methods and a range of complementary qualitative approaches, including creative practice research, this paper considers a selection of projects to tease out this provocation. In doing so, we investigate the value and relevance of feminist methodological approaches and how we understand what questions we need to ask in research.

Bios: Dr Rachael (Rae) Haynes is a Senior Lecturer in Contemporary Art and is the Academic Lead – Research Training in the School of Creative Practice at QUT. Haynes' current research investigates feminist ethics, archives, care and activism through pedagogical, curatorial, participatory and installation strategies. Haynes' writing on feminism and art has been published in international journals including *Feminist Review*, *Feminist Encounters: A Journal of Critical Studies in Culture and Politics*, *Journal of Australian Studies*, *Educational Philosophy and Theory* and was also included in the *Routledge Handbook of Contemporary Feminism* (2019).

Dr Courtney Pedersen is a Senior Lecturer in Contemporary Art at QUT. She was previously Academic Program Director for the School of Creative Practice and the Head of Discipline for Visual Arts. She has supervised postgraduate research, coordinated Honours research, and taught undergraduate units in the Visual Arts at QUT since 2006. Her research foci include gender, public space, creative practice-led research, and visual arts pedagogy.

Presenter: Huixian Dong

Title: Chinese Feminist Art Diaspora: Transnational Tales of Guo Zhen and Xiao Lu

Abstract: While feminist art research has evolved alongside shifts in feminism and art, the method of transnational studies consistently injects fresh perspectives into this discipline. In the early 1980s, two emerging artists, Guo Zhen and Xiao Lu, embarked on separate journeys from Hangzhou to major international cities: New York City and Sydney, respectively. These relocations marked significant junctures in their lives, prompting explorations of challenging emotions and circumstances. This paper delves into the life trajectories of Guo and Xiao, probing the motivations underpinning their enthusiastic embrace of the "feminist artist" label. Notably, while it is rare in China for women artists to

claim such a label, Guo and Xiao ardently associate themselves with it, finding resonance in its expression as they navigate the societies of NYC and Sydney. Drawing upon a meticulous analysis of their artistic works and utilizing insightful interviews, this article illuminates the factors that influenced their adoption of the "feminist artist" identity. In doing so, it contributes to a deeper understanding of the intricate connections between artistic self-expression, feminism, and transnational perspectives within the realm of contemporary art.

Bio: Huixian is a curator and PhD candidate. Her archive-based curation project on Agnes Smedley has been showcased at prestigious venues, including Beijing Lu Xun Museum, Shanghai Museum of Sun Yat-sen's Former Residence, Peking University, and Northwest University. She contributes art criticism to *Beijing Youth Daily*. Her research paper on feminist art has been published in *The Journal of Asian Arts and Aesthetics*. Her latest endeavour involves curating 'Echoes of Home' on Roosevelt Island, NYC, as a contribution to the Li Tang Asian Community. She teaches Chinese Contemporary Art at Arizona State University.

Presenter: Dr Athene Currie

Title: Misrecognition and {}; Posthumanism, Ecofeminism and the Bodily Ego

Abstract: This artistic project expounds on my prior PhD research *Performing the Transformative* that questions why menopause is not defined in Western society as a natural process of transformation that has the potential to result in empowerment for the individual woman. This new project is a series of personal recorded rituals employed to reveal a transformation of the 'I' and the bodily ego through the tripartite process of separation, transition and reincorporation as evident in a rite of passage. These rituals are performed in nature employing my own body and point to the ecofeminist view that women and nature are inextricably linked while referring to posthumanism that seeks to encourage thinking outside of our self-interest, the 'I'. The project implies that patriarchal constructs imposed upon women are associated with the 'I'—that is the distinction between the conscious ego which forms the I of the self, and the unconscious of the subject—amounts to a "misrecognition" (*méconnaissance*) (Campbell 2004, 32). I suggest that through ritual, there is an opportunity to recognise the 'I' for what it is – imposed. In so doing the 'I' may fall away and provide opportunities for personal transformation.

Bio: Dr Athene Currie practiced painting, photography, stage and screen performance in New Zealand before attending the National Art School in Sydney. Majoring in Photography at QCA, her honour's project *Water/milk* (2000) was a finalist in the Pacific Film and Television New Film Makers Awards and later acquired by Griffith Art Museum. The studio outcomes for her PhD research project *Performing the Transformative* are the live performance *Suitcase* (2021) and an immersive installation of video works screened at QCA Galleries. A

teacher of Visual Art, Athene is currently working with Indigenous students in Far North Queensland.

Friday 8th December | 2:00-3:30 pm |

Panel 38: What is Military Art?: Visualising the Unseen and Unsaid

Panel Presenters: Colonel Richard Barrett (Curtin University), Prof Kit Messham-Muir (Curtin University), Ms Kathryn Brimblecombe-Fox (Curtin University)

Panel abstract: This panel brings together three scholars from Curtin University, Kit Messham-Muir, Professor in Art and Lead Chief Investigator of the Art of Peace ARC Linkage project with the Art Gallery of Western Australia; Kathryn Brimblecombe-Fox, final-year PhD student and visual artist; and Richard Barrett, PhD student, sculptor and Australian Army Colonel. The panel addresses the seemingly simple question, *What is Military Art?* Contemporary Military Art engages in a range of positionalities, themes and intentions, quite different from those familiar to the genre of 'war art'. It embraces a broad community of artists – civilian artists engaging with military issues or the militarisation of society and technology; military practitioners using art to depict and describe their lived experience or making statements about important issues; or art as a mode of therapy for veterans. In a field dominated by war art, a more nuanced reconsideration of the notion of 'military art' may offer new ways of seeing what can often be obscured. This obscuration occurs through secrecy and censorship, or via the dominance of popular images and tropes about war, from Hollywood film to the privileged position of Official War Artists, which often shape public perceptions of Australian military commitments. For this panel, each of the three scholars will provide a brief presentation of ten minutes each, and then engage in a round table discussion, culminating in questions and wider discussion from the audience.

Friday 8th December | 2:00-3:30 pm |

Panel 39: Slow Down Time: an art intervention that examines the relationship between authorship, memory and algorithmic technique

Panel Convenor: Mitch Goodwin, University of Melbourne

Panel Abstract: *Slow Down Time* is an international collaboration between writers, academics and artists and the generative text-to-image service Midjourney. A series of thirty-three conceptual interactions that seek to discern the character and the intention of the algorithm using literary and archival techniques.

The *Slow Down Time* project is an aesthetic and technical investigation of the procedural outcomes of generative AI algorithmic routines as both standalone works of visual culture and mechanical biproducts of a large language model (LLM). These models are trained on

gigabytes of text-image pairs, a form of annotated archive predominately scraped from the Internet. As such, *Slow Down Time* is an attempt – using curatorial and literary methods – at a conceptual response to that archive through the construction of a meta-archive.

Contemplation was a key feature of the design process, occurring at numerous stages of production: the crafting of the prompt by the authors, the gradual iteration of the images (over many hundreds of generations), the receivership of those images by prompt authors as printed “photographs” and the author's responses to appraising those images as tactile media objects.

Understanding the stylistic and technical developments of the Midjourney “house style” over a specific period of time (August 2022 - May 2023) – and preserving this in an accessible archival format – was also an important goal of the project.

Participants in the project can be found here: <https://slowdowntime4.wordpress.com/bios-credits/>

Presenter: Mitch Goodwin, University of Melbourne

Title: *Rabbit Hole Deluxe: Midjourney and the history of everything*

Abstract: This presentation will introduce the *Slow Down Time* archive by taking a broad look at the archive’s design and purpose, as well as casting a forensic lens across several sample works to interrogate the compositional techniques of the generative AI service Midjourney.

As an exercise in new media curation, the *Slow Down Time* assemblage operates as both a performative and conceptual response to Large Language Model (LLM) black-box processes in the form of a slow-media / slow-synthesis art intervention. It will be important therefore, to understand the iterative nature of the networked collaboration that underpins it. A meditative dialogue across geography, time and networked space via a staged iterative exchange of text, image and data.

Further to this, the cataloguing of each generated image’s data – and the transcribing of the author/ curator/ machine loop – enables visitors to the archive access to original instance of each image’s “creation” and therefore leaving open the possibility of further image generations beyond the archive itself.

As a procedural archive, *Slow Down Time* raises urgent questions around creative authorship, cultural heritage, data integrity and the means of production in the age of AI. Therefore, the paper will also present several ethical challenges in a parallel dialogue with the curatorial narrative.

