

# IMAGE | SPACE | BODY

## *AAANZ Conference 2015*

### Abstract Booklet

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After the many ends of art history, we begin again. The conjunction of the Queensland Art Gallery/Gallery of Modern Art's 8th Asia-Pacific Triennial (APT 8) and the Art Association of Australia and New Zealand annual conference presents opportunities to re-examine art history and generate innovative perspectives on histories and cultural traditions. APT 8 prompts us to challenge assumptions and reconsider the relations between images, bodies, and spaces. We invite discussion on traditions and legacies of art practices and of art histories. We also invite analysis of new parameters for the study and practice of art, including the transformation of the image or of the presence of the body in art today. If the end of art history came with post-colonial/postmodern critique, what happens to such a critique long after these have become familiar discourse? Can we still presume that post-colonial/postmodern critique operate in opposition to a static and resistant orthodoxy? Have such discourses produced hegemonies of their own? What is the status of criticality now? What are the new orthodoxies? What image(s) of art, the artist, and art-historical inquiry do we need to consider in the age of digital media communication or of global contemporary?

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# DAY ONE: Tuesday 24th November

## 10:30 – 12:00pm

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Session 1.1 | Venue A

### ***Crowd management: Artists' choreography of the body en masse***

Convenor: Prof Chris McAuliffe, Australian National University

#### ***Jeremy Deller: The politics of the public***

Holly Arden

Monash University

This paper considers the notion of 'the public' in contemporary art practice as one that is distinct from, but related to, the crowd. Both invoke ideas of an almost unbounded plurality or, to draw from Jacques Rancière, the 'raw power of a large number'.

Considering the depth and breadth of critical interest in so-called relational, dialogical and participatory works (by Nicolas Bourriaud, Grant Kester and Claire Bishop respectively), it seems an oversight that the relationship between art and the public *as such* has not been theorised in significant depth. At the same time, much of this critical discourse has taken place amid a climate of neoliberal capitalism, which has mounted successive attacks on the public.

This paper argues that a number of contemporary artists are recouping and asserting the political and creative possibilities of the public for art. I focus in particular on recent participatory works by the British, Turner Prize-winning artist Jeremy Deller. I trace Deller's interest in the public to Britain's history of Conservative governments (particularly under Margaret Thatcher), and the New Labour administration, which have threatened to decimate the idea of the public. In several works, Deller draws historical parallels between the modern public born with the industrial revolution and the contemporary British public.

#### ***Defending Plural Experiences: choreographing swarms and clusters in contemporary performance***

Victoria Wynne-Jones

University of Auckland

On Saturday May 5, 2003 the inhabitants of the Moravian town of Ponětovice performed a mandatory programme of activities set out by artist Kateřina Šedà. As part of her work *There's Nothing There* (2003) Šedà created a 'Regime for a Day' involving ordinary activities such as reading the newspaper, sweeping, eating dumplings, and switching off house lights, all performed en masse and in synchronisation. Šedà summarised that 'This simple game helped me show people that big things can happen in a small town, too: all you have to do is do it together' (Šedà 2007.) Šedà's instance of crowd management involved an entire town and her phrase 'all you have to do is do it together' points to arguments made by dance theorists Andre Lepecki and Mark Franko that a central aspect of choreographing bodies is the setting up of certain relations so that there is a subjection to time, order and power. Lepecki points out that choreography is an invention of early modernity, a technology that creates a body disciplined to move according to the commands of writing as a score. For Lepecki any process of choreography necessitates a yielding to commanding voices of artist/choreographers and Franko similarly defined choreography as 'a traffic between bodies and ideologies' (Franko 2007).

This paper reflects upon the choreo-politics of artists managing crowds or choreographing bodies en masse. Touching upon work by Šedà as well as Tino Sehgal, Boris Charmatz and Alicia Frankovich, relations between performers and artists as choreographers will be examined. Franko has posited that the artist/choreographer curates the performer/dancer's autonomy via an art of command. Sehgal's *These associations* (2012) involved a large group of performers in

the Tate Modern's Turbine Hall created a swarm as a plurality of living beings whose behaviour follows rules created by the artist/choreographer. This multitude moved together, sometimes performing actions in a co-ordinated way, sometimes acting separately. Performance theorist Kai van Eikels points out that self-induced synchronization never leads to perfect uniformity but always retains a difference between the rhythms, the reality of doing things together separately is that there is a freedom of going on to do something that's already been started (Van Eikkels, 2012) and this is demonstrated in Frankovich's *Defending Plural Experiences* (2014) and *Free Time* (2013). So there is also the possibility of choreography activating molecular politics and becoming-minoritarian or an enabling practice than might promote the performer/dancer's autonomy. There is a vibration between the swarm as a group and the crowd as a multiplicity, between bodies that subsume through contamination and bodies that might articulate (Sabisch 2011.) Various contemporary performances by artists/choreographers activate this vibration and problematize binaries of molar/molecular and majoritarian/minoritarian choreography through transversality or a passing through binaries so that swarming might be free from the molar/majoritarian but not be so molecularised that it is purely a stochastic indulgence. Lepecki unravels choreographic autocracy and obedience utilising dancer-philosopher Erin Manning's concept of leadingfollowing according to which 'to follow is to initiate' (Lepecki, 2013.) where 'initiate' blurs and confuses 'leading' and 'following.' Rather than a model of an artist as author choreographing a crowd of bodies en masse there might be what Lepecki describes as 'a formation of an a-personal force field of actions and counter actions, emerging and dissolving as ever-multiplying actions and counter actions.'

### ***Crowds and modernity in Australian art***

Prof Chris McAuliffe  
Australian National University

The crowd was a prominent feature of Australian colonial modernity. It was frequently noted as evidence of colonial progress, community and social reforms. A crowded southern metropolis was taken as evidence of robust commerce, of a colony free of political tensions and as offering healthful recreation to the populace. A frequently-noted characteristic of colonial Australian cities was the large crowds that gathered for major recreational and cultural events, such as football, horse races, international expositions and commemorative ceremonies. In this paper, I will argue that the crowd, especially in its connection with orchestrated cultural, political and recreational spectacles, was a distinctive feature of Australian modernity. In turn, I will argue that examining the representation of crowds in art and the gathering of crowds around art prompts a reconsideration of the terms of Australian modernity. While the exploration figures of national identity is a hallmark of the historiography of Australian art, insufficient attention has been given to the enactment of this identity in orchestrated public spectacle, pageant and ceremony. The crowd is a recurrent motif in Australian impression, which offered city streets, sporting events, funeral processions and parliamentary ceremony as spectacles within which modernity, identity and society could be embodied. In addition, art, and especially public sculpture, was itself the fulcrum for crowd formation in ceremonial and recreational occasions. The crowd may be seen as not only a modernist subject for artists but also an activating force in the formation of cultural spectacle.

Session 2.1 | Venue B

### ***The Violent Body - A History of Forgetting***

Convenor: Dr Mitch Goodwin (James Cook University)

### ***Running Men: The precarious, paranoid body in screen culture***

Dr Daniel McKewen  
Queensland University of Technology

This paper discusses my video installation *Running Men* as an example of how an artist's appropriative engagements with screen images of the perilous body can reflect the technological zeitgeist of the last hundred years but also create a space of meditative and mediated reflection in Slavoj Žižek's "endlessness" of the present-future. In this artwork, iconic male characters from

Hollywood films are recontextualised to create infinitely looping scenes of running; trapping the characters in a kind of *Nietchzen* eternal recurrence that suspends them between impending violence and uncertain futures. Stemming primarily from my investigation into anxiety as a shared social experience, one perhaps primed by the increasing intensity of visual culture in the 21<sup>st</sup> century, these digitally reconfigured bodies become avatars or surrogates for myself, and for the viewer. Through selective editing, these emblematic figures are caught in a space of relentless confusion and paranoia – they run with, and from anxiety. They are never caught by any unseen pursuers, but are equally unable to catch up to any unseen goal. These figures map an historical trajectory of violence and masculinity as it has been projected through various iterations of screen culture. Simultaneously, as celebrities, they are also fictions of the media sphere, both real and ethereal, they are impossible to grasp but paradoxically are objects of identification and emulation. In this duality, the work also references cinema's tangled conflation of character and celebrity identity.

This discussion will address the two distinct but connected sites and activities of body/image engagement. Firstly, the artistic process and conceptual ramifications of this activity, and secondly in the artwork's potential as an installation to provide an opportunity for the viewer (like the artist) to reflect on the constructed-ness and complicated power structures at play in the representation of a gendered body.

### ***We Weren't in the Same War - Dispatches from the Other Side***

Dr Sally Breen  
Griffith University

This paper, positioned as creative practice as research, examines a selection of popular culture responses to the Vietnam War from a range of art forms - film, literature, music and visual art in order to highlight the enduring power and subsequent erasure of multiple points of view by Hollywood driven celluloid images regarding this conflict. The cross-cultural gap begins literally in a war of words. In Vietnam the conflict is referred to as the American War - a fact largely unknown in the West where references to 'Nam' are wrapped up in a confusing and often contradictory nexus of cultural iconography - the counter cultural revolution, American and allied patriotism, mateship, masculinity and violence and death. The gap reflected by that act of naming extends into nearly all aspects of representational and fictionalised history regarding this war where saturation of celluloid images particularly those made famous by the rush of American films released in the 1980s has tainted perspectives and created a potent mythology which undoubtedly favours America and her allies. Endless scenes from *Platoon* looping inside our heads. A young Johnny Depp walking across a bombed-out rice field with a young 'gook girl' in his arms. Sergeant Alias, the good guy, falling to his knees in the final scene, arms raised in supplication as the strings lift and the footage drifts into slow motion, the Viet Cong shooting him a million times in the back before he falls in a series of staggered motions. And Sargent Barnes – the bad guy, flying away in the helicopter watching his softer rival die. And Charlie Sheen. The young man caught between his two emblematic fathers vying for possession of his soul. Just one example of the popularised vision of violence which sought to explain a war to a generation and didn't - what those audiences got instead was a meaty, nostalgic, muscly man game where soldiers raped women, erased the Vietnamese view and any kind of examination of reason. And all of it was seductive. Bodies and blood. Another act of violence, a virtual invasion - a violation of your truth and history if you were Vietnamese. This paper will filter such cultural responses through an examination of contrasting literature in order to suggest how creative writing might have the power to reduce and neutralise the potency of toxic visual discourse. I will refer principally to my own creative work *Small Bird Song* forthcoming in the Asia Literary Review and the iconic Vietnamese novel *The Sorrow of War* by Bao Ninh.

### ***Falling Man – The Virtualization of the Violent Body***

Dr Mitch Goodwin  
James Cook University

Paul Virilio has noted the lowering of the horizon line in contemporary culture as the vision machine steps into the breach scouting the skies for suspicious vectors and surveying the Earth's crust for glacial imperfections. At the same time our animal eyes turn away from the skies. We recoil at the violence of the heavens and bend our heads toward the safe glowing virtuality of the black mirror. As the millennium ticks over we are caught in an image loop defined by the vague outlines of the future. It was always a fabricated space, this technological promise, where the image of the body was defined by clean pale fabrics, glistening walls of chrome and pine amidst luminous trails of data. Always on the ground, always safe in the glass vestibule of progress. Our common shared reality is far different however, here the human form is rendered in a more vulnerable state of flux. On the mediated horizon line between the Earth and the atmosphere exists the figure of the falling man. The victim of our romance with vertiginous space and with our technological rush to colonize the air. This redrawing of the human form as an anonymous accomplice of the historical narrative is burnt into the infrastructure of the global network whose very survival is dependent on the repetition and repatriation of the image.

This paper seeks to assess the virtualization of this networked body in violent repose – in flight, in space and in descent. Images such as Robert Drew's photograph of the *Falling Man* on the morning of September 11 2001, of Commander Stone in Alfonso Cuarón's *Gravity* and Warhol's *Death and Disaster* series which, while fixated with death, also wears the markers of mankind's doomed quest for verticality. It is indeed as Donna Haraway has observed, a cyborg of convergent renderings, but not as she intended. Rather it is a rerouting of the body in digital form into something that does in fact return to dust – bent and contorted by the bloody mess of machine intervention. The most despairing of images, weary with the weight of Virilio's accident of technology, is almost imperceptible now behind a shroud of pixels. This magic trick, this cyber-friendly blurring of the machine's interpretation of the body is now a familiar mode of visual discourse. A deliberate act of obscurification – to protect us, to shield us, to remind us of unspeakable things to push back against the glare of that ominous shimmer on the horizon.

Session 3.1 | Venue C

**Dislocated – Exploring art and affinity beyond geographical constructs**

Convenor: Adriel Luis, Smithsonian Asian Pacific American Center

**Dislocated – Exploring art and affinity beyond geographical constructs**

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**Seeking Identity in the Ungenred Self**

Adriel Luis

Smithsonian Asian Pacific American Center

Nationality has traditionally been a key identifier for art and artists – by locating an artist's origin and citizenship, we seek the cultural tropes, political climates and vernaculars that influence art. Yet, the 21<sup>st</sup> Century has dramatically shifted our relationship with locale, and consequently, national identity. With the advent of efficient global communication, the accessibility of travel and the increased complexities of migration, we arrive at an era where identifying art and artists through nationalistic association may not be dismantled – but is certainly decentered. In this age, bodies move fluidly across borders – those with privilege may identify as “global citizens” while others are labeled as “perpetual foreigners.” But unlike past centuries, migration and the transfer of citizenship is no longer simply about getting from Point A to Point B, which suggests that we are either returning to familiar nomadic traditions – or possibly encountering something new where some simply assume a limited concept of omnipresence. Meanwhile, even those who never travel or migrate are privy to tools and platforms that grant access to moments in any given location so quickly and vividly that they can be viscerally experienced. While large-scale consequence are theorized as the disruption of nation states and citizenry, artists are already exercising these shifts in identity through their art. This is expressed by confronting tangible concerns signified most immediately through trending news such as migration and border disputes, as well as intangibles such as notions of home and belonging. With respect to this, we examine how the “ungenred self” influences new notions of artistic narration.

### ***In-Between: Otherness, Displacement, and Exiled Bodies***

Anida Yoeu Ali

Artist, Studio Revolt and Trinity College

*The United States has emerged as a significant site for the Cambodian diaspora, and is currently home to an estimated 280,000 Cambodian Americans, many of whom are members of the so-known "1.5 Generation." Tens of thousands of other Cambodian refugees and their children fled to France, Canada and Australia. Comprised of individuals who either "came of age" under the Khmer Rouge or were born in refugee camps, this transnational generation occupies a precarious position. As products of war and as intergenerational witnesses to genocide, 1.5-generation Cambodian American artists have been at the forefront of capturing the traumatic past and pushing for international justice. At the same time, as bodies targeted by the current "War on Terror," manifest in forced exile via post-9/11 deportation, Cambodian Americans remain a troublingly vulnerable and problematically racialized population. Nearly 500 Cambodian "Americans" have been deported, and another 1500 are slated for deportation. These contested frames – which bring together "over there" histories and "over here" politics – foreground the work of Anida Yoeu Ali which provocatively considers the diasporic past/present contours of the Cambodian American experience. Ali is an artist whose works span performance, installation, video, poetry, public encounters, and political agitation. From Ali's collaboration with Studio Revolt, video excerpts and images are presented alongside key ideas, themes, and conceptual frameworks on Diaspora narratives as a critical part of contemporary performance works in Cambodia. Studio Revolt is a transnational space for creation, existing sans-studio, a media lab operating wherever critical social issues exist. Ali discusses the challenges of creating work as a diasporic artist whose experiences and privileges allow for perspectives that shift constantly between "insider/outsider" identities. Additionally, she speaks to the difficulties of a collaborative practice with the goals of engaging the public in social justice issues. From The Buddhist Bug series to her work with exiled voices in the films Cambodian Son and My Asian Americana, her interest with otherness and displacement continue to inform her art and praxis. Ali presents work actively engaged in international dialogues, community activism, and artistic resistance to multiple sites of oppression.*

### ***Decolonizing cultural institutions – an advice from an Indigenous artist***

Yuki Kihara

Artist

The presentation will offer a variety of advice based on my experience to how cultural institutions including galleries, museums and universities can help improve their engagement with Indigenous Artists in working towards decolonizing their pedagogy, research, art history, exhibitions, curatorial practice and management that continues perpetuate Western colonial practices in othering Indigenous peoples

Session 4.1 | Venue D

### **Open Session (1)**

#### ***Fashioning Japanese Fashion?***

Tets Kimura

Flinders University

In the last decade or so, Japanese fashion has caught wide international attention. Not just scholarly books have been written by English speaking academics such as English (2011), Kawamura (2014 and 2004), Monden (2015), and Slade (2009), but there have also been remarkable exhibitions on Japanese fashion addressing the general public, such as *Japan Fashion Now* (New York, 2010 – 2011), *Feel and Think: A New Era of Tokyo Fashion* (Tokyo, 2011 and in Sydney, 2013) and *Future Beauty: 30 Years of Japanese Fashion* (London, Munich, Seattle, Massachusetts and Brisbane; 2010 – 2015).

Each exhibition had a different focus, thus there was an opportunity to learn different angles of Japanese fashion. The *Future Beauty* exhibition introduced the famous “big three” high fashion creations of Issey Miyake, Yohji Yamamoto and Rei Kawakubo – all Paris-based designers, and was an introduction of classic contemporary Japanese designers who were “discovered” around 1980.

The *Feel and Think* exhibition focused on the emerging more current younger Japanese designers who have remained in Japan. This approach should be encouraged because these “hidden” designers, from a global perspective, received a rare opportunity for international publicity. However, the apparel products were displayed pretentiously, making it difficult to observe the fashion items.

In Japan, there is no uniform style of local fashion or that of a fashion designer. Various unknown fashion lovers use their fashion on the street to express who they are. Their inspirations are often exceptional and unique to local indigeneity. Japan is a rare place where the fashion industry adopts street ideas exclusively. Because Japan is not a traditional Western fashion country, Japanese fashion may not be explained by Georg Simmel’s notion of imitation of the upper class. Street fashion can be as important in guiding fashion styles as products by famous designers.

*Japan Fashion Now* exhibited both high (such as those of the “big three”) as well as street styles, including “kamikaze suit” worn by the young Japanese motor gang members. The combination of iconic designers and street ideas has made the New York exhibition exceptional, because street styles cannot be ignored in illustrating the comprehensive notion of Japanese fashion.

### ***Catching the Breeze: visualising air-dried laundry***

Dr Allison Holland  
University of Queensland

Historically, artists have used drapery to accentuate the human form, suggest movement and outwardly express the body’s unearthly vitality. Renaissance artists animated figures with breath and air (*aria*) was sculpted into draperies about their bodies to express pathos, vitality and sexual attraction. In his paintings Albrecht Dürer sought to domesticate the way costume fabric, paper and skin related to the materialization of invisible forces, or external causes like gravity and wind. For Aby Warburg the wind was an ‘accessory in motion’ transforming objects and their surfaces as it moved passed.

In the 20<sup>th</sup> century it was the vital forces animating the backyard laundry that inspired artists. The rotary hoist became an icon of urban space, as opposed to the natural environment, and when hung with the wash it reflected a diversity of lived experiences and embodiment. The aesthetics of washing had become a proxy for the lifestyle choice of suburban woman and her ideals of consumption, cleanliness and sensual intimacy. This paper considers how Australian contemporary artists reinvigorate age-old aesthetics when depicting air-dried laundry. More specifically, it will discuss the gendered labour of laundry, and the associated cycle of micro-practices, as it occurs within the domestic space.

Using cross-media platforms and performance, these select artists have extended on the anthropomorphic qualities of laundry caught in the breeze, to activate in the viewer domestic narratives, collective and personal memories and childhood fantasy. While white bed sheets, and to a lesser extent clothing dislocated from the body, can be appreciated for their formal qualities these quotidian objects can also activate a sensory-based experience making explicit Deleuzian notions of the folding of movement, time and space.

### ***1970s and all that***

Prof. Catherine Speck  
University of Adelaide / Art Gallery of South Australia

The 1970s lifted a lid on a restrictive society and a raft of ‘alternative’ agendas came into play, including in the art world. The decade too marked a new professionalism entering the Australian



gallery world with the appointment of curators who were graduates in Art History, Visual Arts and Museum Studies, and the funding environment for exhibitions was suddenly more lucrative. This paper looks at how the three major state art galleries in Adelaide, Sydney and Melbourne responded differentially to these changes via landmark exhibitions in the Link, Project and Survey shows, and the key curators involved; and how alternative art spaces and collectives were also mounting important exhibitions such as the Women's Art Movement in Adelaide with its *Women's Show* in 1977. Beneath all this is a 1970s activism on the part of artists who were reacting to institutional inactivity, testing the limits of institutions, or sidestepping them altogether to set up alternative structures. When viewed from the exhibitionary perspective, it is a key transitional decade in Australian art.

Session 5.1 | Venue E

***Transculturation in Indigenous art (1: The remote Indigenous art centre as a site of transculturation)***

Convenors: Prof Ian McLean, University of Wollongong & Margo Neale National Museum of Australia

***Relational Agencies in Indigenous art centres***

Prof Ian Mclean  
University of Wollongong  
& Margo Neale  
National Museum of Australia

Art centres are dynamic transcultural sites where Indigenous and non-Indigenous players work collectively in both a business venture and cultural project to invent, produce and market contemporary art. Here, in a reversal of the normative invisibilities produced by colonialism, the non-Indigenous players are rendered invisible. We unpack the dynamics in play at the very successful art centre of Buku-Larrnggay Mulka.

***Transcultural Documentation at Buku-Larrnggay Mulka***

Robert Lane  
University of Melbourne

Art centres are not just places of art production. From the beginning their formation has been an iteration taking shape through documentation practices. This paper asks: what documentary practices co-compose Indigenous art centres?

Art centres are places where coordinators, researchers, curators, historians and cultural tourists participate with artists in a documentation contact-zone using an array of cultural techniques. The trading taking place through interfacing images, bodies, spaces is why the documentation that surrounds art centres is so important. The issue for art centres is how to collectively establish a method – an intellectual practice – which supports high resolution documentation tactics amid the demands of various markets and industries.

***Art from the contact zone: making art in Central Australian art centres***

Dr Chrischona Schmidt  
Haasts Bluff

Remote art centres are a rich contact zone between Indigenous and non-Indigenous people from which are created transcultural objects. Through an analysis of some relationships between non-Indigenous art coordinators and Indigenous artists, this paper asks what makes the art produced from this relationship transcultural, and whom does this transculturation benefit: the artists, their audience or both?

Session 6.1 | Venue F

***Photography: Archiving, Collecting, Curating and Exhibiting (1: The Institution & The Photograph)***

Convenors: Dr Martyn Jolly, Australian National University &  
Dr Daniel Palmer, Monash University

***Ten Years On: Curating Photography by the Early 1980s***

A/Prof Catherine De Lorenzo  
University of New South Wales and Monash University

The 1970s saw the professionalisation of the photo curator in Australian art museums and the efforts to build photo collections. The seminal curators – Jennie Boddington (NGV), Gael Newton (AGNSW), Alison Carroll (AGSA) and Ian North (NGA, 1980) – embraced the task of building collections and new audiences for a medium that had been more often associated with library or local museum collections. The 1970s also saw the establishment of the Australian Centre for Photography in Sydney, plus several photography-dedicated galleries in Melbourne, a university course dedicated to photographic history (UQ), the first of two national conferences on photography (USyd) and a range of new journals dedicated to professional needs, fine prints and ideas. This paper looks at a number of exhibitions from the late 1970s/early 1980s that show the force lines and free radicals that had emerged within the first decade of this institutional transformation. Each of the selected exhibitions will be examined against curatorial objectives, institutional /anti-institutional drivers, and some of the later analysis in photo histories. The question behind the investigation is: to what extent are the complexities of the period reflected in the later histories?

***The positive image: Australian photographic portraits of People Living With HIV/AIDS, 1987–1994***

Susannah Seaholme-Rolan  
Independent

This paper analyses the exhibition and acquisition history of a significant body of photographic portraiture created between 1987 and 1994 by Australian artists in response to HIV/AIDS. Depictions of HIV-positive bodies and identities in works by Australian photographers including William Yang, Andi Nellssun, John Jenner and Ross T. Smith, make these works a significant contribution to Australia's art and cultural history. Exhibitions including *Don't Leave Me This Way: Art in the Age of AIDS* (National Gallery of Australia, 1994), *Federation* (National Gallery of Australia, 2001), *Reveries: Photography and Mortality* (National Portrait Gallery, 2007) and TRANSMISSIONS (George Paton Gallery, 2014), as well as solo exhibitions at the State Library of New South Wales, brought these images of HIV positive bodies to the broader public. However, an analysis of the acquisition history of artistic responses to HIV/AIDS reveals that the works are of value to art museums and galleries only if the artist was well known before the HIV/AIDS crisis unfolded in Australia. Artworks created during this period by emerging artists, community artists and amateurs seem to be valued as historical documents of the Australian HIV/AIDS epidemic and not for their artistic merit. Through a critical engagement with the collecting practices of Australian museums and galleries, this paper critiques the reception of artistic responses to HIV/AIDS into the 21st century.

***Instituting Aboriginality: Australian cultural institutions and colonial photographs of Aboriginal subjects***

Francis McWhannell  
University of Auckland

Relationships between Aboriginal people and Australian cultural institutions, such as libraries, museums, and art galleries, have not always been positive. Even following the political gains of the 1970s, Aboriginal people struggled to be taken seriously as stakeholders in such 'public' facilities, let alone rightful owners of many of the materials held by them. For instance, calls by Aboriginal people for the return of sacred objects like tjurunga were frequently refused. Writing in the 1990s, Anderson noted, 'By and large the response has been one of what one might call

“good-willed negativism” — “We’d like to help, but it’s all too difficult.” (Christopher Anderson, ‘The Economics of Sacred Art: The Uses of a Secret Collection in the South Australian Museum,’ in *Politics of the Secret*, ed. Christopher Anderson (Sydney: University of Sydney, 1995), p100) More recently, however, cultural institutions have begun to consider Aboriginal perspectives on their holdings more seriously, and to adjust policies and practice accordingly, a process that may be understood to be part of an international movement towards a people-oriented, rather than collection-oriented, approach on the part of such organisations. This paper looks at ways in which institutions have responded to Aboriginal wants and needs with respect to the archiving, display, and exhibiting of colonial photographs of Aboriginal subjects. It discusses the handling of images of a potentially damaging nature, namely those depicting ‘secret-sacred’ things and deceased persons, and looks at strategies employed to facilitate engagement with Aboriginal people, including the development of access protocols, the appointment of Aboriginal staff, and the transfer of materials to Aboriginal communities. It also examines the work of pioneering Aboriginal curator Michael Aird of Queensland Museum, who has, since the early 1990s, worked tirelessly to demonstrate the diverse meanings and uses of colonial photographs of Aboriginal people.

Session 7.1 | Venue G

***Revisionism in Australian art history***

Convenor: Victoria Perin, Independent Writer

***Revising backwards: re-reading émigré art through pre-arrival narratives***

Jane Eckett

University of Melbourne

Revisionist attempts to integrate the work of émigré artists into Australian art historical narratives have celebrated cultural difference. Émigré artists are retrospectively cast as bearers of exotic cultural fruits, benefactors of the Australian nation. This model of émigré as beneficial importer differs little, in essence, from Bernard Smith’s model of Australia receiving and modifying outside influences. Nor does it substantially improve upon the laudatory writings of Alan McCulloch (1955), Noel Hutchison (1970) and Paul McGillick (1979). What each of these writers neglected to consider, and what the landmark NGA exhibition, *The Europeans* (1997), effectively recapitulated, was the significance of the migrants’ work to narratives other than Australian art history. Rarely, were the artists’ cultural origins in diverse peripheral modernities across Central and Eastern Europe investigated in any detail. Their pre-arrival biographies amounted to a one- or two-sentence notation of art schools attended and cities in which they had exhibited. Works made in Australia were considered in isolation from the artists’ prior development, while works made prior to arrival in Australia were almost invisible. In other words, critics and historians praised the immigrants’ works at the expense of examining it on their own terms, *apart from* (as Rex Butler and A.D.S. Donaldson would have it) Australian art history.

In this paper I consider two works made in Australia by European sculptors who settled in Melbourne after WWII: Inge King (born Berlin, 1915) and Teisutis Zikaras (Lithuanian, 1922--91). After briefly outlining the ways in which these works have been critically received and interpreted, I propose alternative readings based on new information on the artists’ training and earlier work in Europe that has come to light through my archival research. Such readings deepen and complicate existing Australian art historical narratives and cumulatively add to Butler and Donaldson’s ‘unAustralian’ art historical project. However, where Butler and Donaldson claim to be writing ‘an alternative and parallel account of Australian art’, rather than a revisionist one, I suggest these new readings are fundamentally revisionist in that they foreground the dense networks of cultural modernities that shaped the sculptors’ work – networks that are increasingly recognised as both integral to complicating canonical modernist narratives and in modelling contemporary art practices. My project – and, I would argue, Butler and Donaldson’s – is therefore revisionist in the sense of detecting ‘issues’ that definitively ‘belong to the present’.

### ***DREAM – the ‘romantic’ works of Mike Parr***

Elsbeth Pitt

National Gallery of Australia & Australian National University

Andrew Frost recently wrote that there was a time in which one had to have a position on the work of Mike Parr; one side arguing that that artist’s work amounted to no more than profound narcissism, the other championing it as a highly considered form of conceptualism foregrounded in expressionism. Whatever one’s view, appraisals of Parr’s practice seldom consider work beyond the violent performance for which he is best known, while critical methodologies infrequently transcend rudimentary psychoanalytic constructs.

To counter, this paper considers the suite of lesser-known ‘romantic’ works (the artist’s term) collectively titled *DREAM*, performed in Canberra between 1978 – 82 as part of Ingo Kleiner’s *ACT* series. In these works Parr sought to communicate with his audience not by bodily or visceral means but by absenting himself from the audience entirely. Influenced by the historically disparate but ideologically sympathetic treatises of pre-Socratic philosopher Empedocles and twentieth century theorist Gaston Bachelard, both of whom believed in the communicative potential of the four material elements, Parr employed earth, fire, air and water as a visual vernacular, or primal language, to be intuited by spectators.

This paper assesses the *DREAM* performances as an extension of complex language and poem experiments including *Word situations* (1970 – 71) inaugurated by the artist a decade earlier. It draws on a range of sources – including the artist’s unpublished critiques and contemporaneous writing by Nicholas Zurbrugg – to argue for a more nuanced analysis than is generally afforded to Parr’s wide-ranging practice.

### ***Reading Ian Burn***

Victoria Perin

Independent Writer

As a writer Ian Burn (1939 –1993) was an aware and analytical thinker. His observant criticism was not reserved solely for his adversaries, but was extended to his own activities and the activities of his colleagues. Although his career was a prolonged interrogation of the cultural histories of the twentieth century, any *historicising* was usually arrested by Burn’s scepticism of the authoritative voice. His political drive was tempered by his sense of accountability. As a consequence, Burn’s self-reflexive approach is both bold and cautious – a restless contradiction that is built into the structure of his writing. This creates the characteristically hesitant tone, which hums beneath his aggressive arguments.

Despite Burn’s relatively large presence (both textual and visual) in Australian art, his particular style of cultural criticism, and his particular complaints, have not been revived in mainstream discussion, even when his writing has intense relevance to today’s cultural politics (the current plea of #FreeTheArts could draw vital ideological strength from the censure of the ‘Art and Working Life’ program in the Australian Senate). His essays *Art: critical, political* (1993) and *Is art history any use to artists?* (1985) advocate a practical model of activism for the use of artists and art historians. They are nuanced demonstrations of Burn’s focus on interpretation, specifically in regards to how (then-) recent Australian art histories should and should not influence the present.

Texts produced within Burn’s art practise are keen compliments to his critical project. The French cubist Fernand Léger (1881 –1955) had a powerful effect on the creative imagination of the Australian artist. Work created during the same period as the two essays above, particularly *Considering Léger’s portrait of my mother* (1990) and *Antipodo-centric Cubism 1878* (1985), will be examined to reveal the breadth (and also the borders) of Burn’s revisionist thought

# DAY ONE: Tuesday 24<sup>th</sup> November

## Lunch Time Session

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### ***Lunchtime Session: Graduate Roundtable – The Future of Art History***

(Venue G: GOMA Lounge, GOMA)

Convenor: Giles Fielke, University of Melbourne

Speakers: Tim Alves, Amelia Sully, Paris Lettau, Antonio Gonzalez Zarandona, Giles Fielke, Jared Davis, Ralph Body, Chari Larsson, Chelsea Hopper

‘The Future of the History of Art’ seeks to address the question of Art History in the present through a roundtable discussion of early career researchers and graduate students. The focus of this session will remain on the status of the discipline itself. The roundtable aims to accommodate 10-15 people before an open audience.

Drawing its theme from the recently inaugurated series published in *The Art Bulletin*, entitled ‘Whither Art History?’ this session seeks fresh perspectives for questioning the ends of the history of art. The proposal that Art History requires a future is directed towards the interdisciplinary atmosphere of contemporary art as it is perceived from within the condition of a globalised environment.

Recent proposals from within Art History, for the anachronism of the artwork against its historical specificity, for example, or the history of art in its objective genitive sense, have also served to undermine the coherence of the discipline. Whereas Hans Belting had recognised the history of art’s relentless semantic oscillations by the early 1980s, Griselda Pollock’s contribution to the March 2014 issue of *Art Bulletin*, stated that by ‘rejecting the idea that whatever was thus named had anything *new* about it,’ her work is ultimately identified by, she admits, an outmoded faith in history. However, the persistent demand for a perpetual self-reflection leads to further her suspicion that this compulsive anxiety over the status of the discipline ‘might be closer to what our governments are effectively saying,’ revealing the political instrumentalisation, perhaps, of a good critical discipline, or of imminent critique.

Is the perpetual concern for the present a threat to the disciplinary scope of Art History? Can the traditional idea of Art History be defended, or remain distinguished from Visual and Cultural Studies? If Art History is a framework for conceiving the artwork in a post-critical, post-conceptual, or even post-medium condition, has a corresponding flattening of the discipline created problems for the construction of cogent historical narratives? Do centrist histories preclude the peripheral, or produce them? What does this mean for the method of art historical research, for historians of the present, and for our approaches to the question of contemporaneity?

The Roundtable welcomes discussion on Art History as a diachronic, conflicting, and contradictory heuristic method. It aims to reflect the 2015 AAANZ conference on its own terms—Image, Space, Body—as well as addressing the ongoing historical conditions for art both regionally and globally.

# DAY ONE: Tuesday 24th November

1:00 – 2:30pm

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Session 1.2 | Venue A

## **Contemporary art and institutional critique (1)**

Convenor: Helen Hughes, *Discipline*

### ***First Nations agency in diasporic European spaces***

Léuli Eshraghi

Monash University

In 2015, there are less than 20 First Nations curators in public art museums in Australia, drawn from Indigenous peoples across the continent and the archipelagos of the Moananui a Kiwa, Kiwa's Great Ocean. What kind of professional future are curatorial and arts management programs at public art museums and universities aligned to? When so few local and international Indigenous curators and arts managers are employed full-time and promoted after long tenure in public institutions, what does that say about Australian cultural and political progress or regression? Is essentialist curatorial and arts worker employment in 'identified' positions a success or not yet a full-term 'experiment'?

This presentation will offer an analysis of employment statistics of local and international First Nations curators and arts managers at a few major art museums, and how curatorial autonomy and programming budgets impact on the quality and innovation possible to exhibitions, publications and public programs in these locales. This presentation focuses on the dynamics of labour, the economic value of Indigenous arts, the depth of representation, and the tensions of essentialist versus interventionist appointments in weighing up the Museum of Contemporary Art exhibitions *Taboo* (Brook Andrew curator, 2012-13), *String Theory* (Glenn Barkley curator, 2013) and *Primavera 2015* (Nicole Foresheaw curator, 2015). This research will later continue on to look at the parallels in the programming and structures of the National Gallery of Victoria, and the Queensland Art Gallery | Gallery of Modern Art.

Further, the presentation will look at strategies that contribute to overcoming structural exclusion and underrepresentation of local and international Indigenous peoples. Where are the jobs that numerous local and international Indigenous curators and arts workers have been, and continue to be trained in? Can art museums be expanded to genuinely house diverse languages and cultures in a shared experience of visual culture? Can diasporic European arts spaces be reimagined as culturally resonant to First Nations peoples?

### ***Political Dissent—a curatorial consideration***

Rebecca Coates

University of Melbourne

Recent editions of the Istanbul, Sydney, Moscow and Sao Paulo Biennials became the focus of artist-led political protest, as each biennial was drawn into wider social, political and economic contests. This paper will examine how organisational and curatorial decisions influenced this artistic engagement with the public square and it reviews the organisational, political and artistic response of three curators of recent biennial editions, Fulya Erdemci (Istanbul 2013), Juliana Engberg (Sydney 2014) and Charles Esche (Sao Paulo 2014), to artist-led protests.

### ***Indirect Activism: A conversation with Naeem Mohaiemen***

Sarinah Masukor  
University of Technology

In 2010, in response to the development of Abu Dhabi's Saadiyat island to house several major galleries, including outposts of the Guggenheim and the Louvre, a group of artists set up the Gulf Labor Artist Coalition to advocate for fair workers rights for laborers on the island's building sites. The group includes prominent Middle Eastern artists Walid Raad and Shirin Neshat, and since 2011, has conducted a boycott on the Guggenheim Abu Dhabi, refusing acquisition requests as the gallery attempts to build a collection based around Middle Eastern artists.

One of the artists who refused an acquisition request was Naeem Mohaiemen, whose film, *United Red Army*, the museum sought to add to its collection. Mohaiemen is a politically committed artist whose work explores questions of activism, action and action not taken. In 2014, around the time of the Sydney Biennale boycott, I began a conversation with Mohaiemen about boycotts, in particular, the complexities faced by early career artists and artists working outside the main centres of New York and London when making ethical career decisions.

Drawing on my conversations with Mohaiemen, this paper will explore the following questions: do boycotts effect audiences, and how? Do boycotts and other forms of direct activism effectively become part of an artist's body of work? What are their limitations? And, assuming cultural institutions and the capitalist economic system are here to stay for the present moment, what ethical possibilities are there for artists who want to work with them?

Session 2.2 | Venue B

**Postcards from a traumascape: Communication topographies in the post-trauma landscape**

Convenor: Dr Dirk de Bruyn  
Deakin University

***Isle of the Dead: Exile, trauma and transformation in the island cemetery***

Emma Sheppard-Simms  
University of Tasmania

Island cemeteries are heterotopic, liminal places to which certain types of bodies and meanings around death have been exiled. At the same time, they are places of rapid transformation, as island cemeteries in densely-populated cities like New York and Venice are facing development pressures and possible transformation into urban recreation and tourist areas. This convergence of exile, crisis and transformation brings about opportunities to develop new memorial designs based upon the island cemetery, however the questions of death, marginalisation and trauma involved in their histories need to be adequately addressed during any transformative processes. In response to this, I investigate the role of the photographic and moving image in the creation of new, alternative meanings concerning these important sites of memory.

Island cemeteries, as concentrated places of both exile and death, have often been reserved for the burial of those most on the margins of human society; the deviants, the forgotten, the diseased and the insane. Places such as *Hart Island*, the vast potter's field of New York City, or *Poveglia*, the island where Venice's plague victims were sent to die, remain resolutely out of sight and mind, hidden behind the shiny façade of the contemporary urban metropolis. The island cemetery might be what Foucault described as a *heterotopia*—a type of spatial mirror that simultaneously reflects ideal, controlled and ordered visions of death, and the transgressive Other City where the dark fears of mortality are played out in the abject processes of decay, decomposition and disappearance of the human body.<sup>1</sup> Landscape theorist Jacky Bowring has referred to such islands as 'liminal zones, at the edge of our consciousness'; memory-filled and melancholy places that provide a dark counterpoint to the relentlessly new world of capitalism

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<sup>1</sup> Michel Foucault, 'Of Other Spaces', trans Jay Miskowiec, *Diacritics*, 16:1 (1986), 22-27.



and consumption.<sup>2</sup> As such, the island cemetery remains an important and complex site of absence, trauma and memory within the context of the Enlightenment city.

Approaching the island cemetery from the interdisciplinary territories in-between art and landscape architecture, this paper explores how film and photography disturbs normative meanings around death, by providing temporal, affective and overlapping representations of the island cemetery. In turn, it is proposed that these types of representation may feed into new modes of memorial design for the island cemetery landscape. These ideas are explored through a discursive framework of two island cemeteries: *Hart Island*, a potter's field cemetery located in New York City, and *The Isle of the Dead*, a convict cemetery in Tasmania.

### ***Prey the gay away: re-claiming sites of homophobic violence in Australia***

Sean Coyle

University of Tasmania

Through focussing on some specific sites of historic homophobic violence from Australia's not too distant past, this panel presentation will explore some potential creative methodologies for negotiating the visual representations of these post-traumatic landscapes. In investigating these sites of violence I examine the performative nature of the public/semi-public spaces that men frequent for the purpose of 'cruising' for sex. This presentation looks at how the concepts of 'queer time and space' can exist within the photographed and performed scenographic staging of these events and how this new form of visual historicizing can potentially allow for a better understanding and reclaiming of these queer sites of trauma.

### ***From Nostos to Algos: The Yearning for Objects of Play***

Ashley Bird

University of Tasmania

The origins of nostalgia link this retrospective emotion to the longing for place and a sadness that is caused by distance and detachment from home. More than three hundred years since the term was first coined by Johannes Hofer described as a 'wasting disease', the contemporary concept of nostalgia has shifted to a positive emotional response associated with a romantic link to the happier days of the ones past. This paper seeks to explore the slippage point where modern nostalgia has a stronger tie to smaller elements of past environments, not space and place but the objects and tactile facets of a memory. Though a positive link to a foundation memory the collection and display approaches of certain objects show how an obsession with the past can cause a negative present day version of nostalgia.

This research within nostalgic memory is centred specifically around the importance of toys and objects of play as powerful triggers to positive memories, recollections though positive I argue can be more bitter than sweet. Exploring nostalgia as an effective filter for the negative elements of a past memory, it is the level of yearning we feel for the past that dictates how much a memory is edited to become positive. At its maximum influence nostalgia can manifest as a progressive detachment from the present, into a world of obsessive collection and deformed living environments, utilising relics of play as a futile way of reaching back for a memory that cant be returned to. In studio explorations utilising a visual arts lens I am creating responses specifically linked to nostalgic recollections as positive emotional reactions. The counter point will be responses to how the present day adult subject employs nostalgia. Setting up a convergence between the past and the present, where a simultaneous wanting to escape into the past has the necessity to accept the present.

Within the realm of toys I am intrigued at how a single toy or 'transitional object' becomes an important personal artefact. Imbued in the material of these first toys is the attachment a toddler

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<sup>2</sup> Jacky Bowring, 'Containing marginal memories: the melancholy landscapes of Hart Island (New York), Cockatoo Island (Sydney), and Ripapa Island (Christchurch)'. *Memory Connection* (2011) 1:1, 252. Retrieved from <http://www.memoryconnection.org/journals/> on 15.4.15

will have for a companion object, hugged to breaking point. The more damaged, worn and entangled in play it becomes the more imprinted and uniquely coded to the child. The loss of this first companion truly traumatising to be without and consequently in a present day setting dosed with nostalgia can become the embodiment of escaping from the present to the past through these objects.

Session 3.2 | Venue C

***Space, Affect and Embodiment in Performance Art in Southeast Asia***

Convenors: Dr Francis Maravillas, University of Technology Sydney & Dr Michelle Antoinette, Australian National University

***Representation of self, other and Sunda in the artistic practice of Tisna Sanjaya***

Elly Kent

The Australian National University

The role of television in the nation-building projects of the new and old order in Indonesia has often been addressed by theorists, and within that paradigm the role of tradition, and particularly local traditions, have also been discussed ([Kitley, 2000](#); [Sen, 1994](#)). Over the last few years however, an unusual example of this tendency has emerged in Bandung.

Tisna Sanjaya, a Sundanese contemporary artist with an international reputation and highly active local practice, has adopted the persona of Si Kabayan, a folk figure who first appeared in print in Indonesia's early modern literature. Customarily representing the plight of the rural/traditional when it comes into conflict with the urban/modern paradigms in West Java, Si Kabayan has since been represented in film, radio and television. Sanjaya however, inverts the paradigm and represents Kabayan's naivete as a rational viewpoint in critique of irrational problems created by modernity in Bandung.

By contrast Sanjaya's studio art work is well outside the paradigm of traditional arts, informed by his formal education in printmaking in Germany, experimental painting, installation and the "happenings" movement that emerged globally in contemporary art around the 1970s. ([Supangkat & Zaelani, 2008](#)) In Sanjaya's studio art works, representation occurs in an avante garde context well outside the frame of reference of Si Kabayan's primary audience.

Supangkat (2008) has described Sanjaya's visual works and particular the recurring figurative images including that of 'the artist', through Benjamin's principle of the dialectical image. This paper expands the theoretical framework around Sanjaya's representations of the artist on television and on paper, by examining his subversion of the apparent binaries oppositions of the vernacular/literary, lay/expert, traditional/modern. To do so I use a localised reading of relational aesthetics ([Bourriaud, 2010](#)), antagonism ([Bishop, 2004](#)) and socially oriented arts practice ([Kester, 2004](#)), examining how Sanjaya's television persona and his 'authentic' artist self (between which Sanjaya himself does not distinguish), allow him to play ambiguous roles that speak to diverse audiences in different registers.

***Enduring potential: Possibilities of the body and self in the performance art of Melati Suryodarmo***

Dr Michelle Antoinette

The Australian National University

The theme of exploration of self has been a recurring one throughout Indonesian art history, and in the modern era corresponds with the birth of the Indonesian nation and a new post-colonial national identity. Central to this have been modern art practices of 'figuring' the self, in which the body becomes a focal site for the articulation and deconstruction of self-identity.

In the contemporary art genre of avant-garde performance art, significant performance art pieces may be traced back to the 1980s and 1990s in Indonesia, with much of this art being overtly

activist in its intentions, influenced by socio-political issues, and seeking to critique oppressions and injustices suffered under the Suharto regime (1965-1998).

By contrast, performance artist Melati Suryodarmo has fostered her performance art practice in Indonesia's 'post-reformasi' era, from a generative position of critical cultural distance. Originally from Surakarta Indonesia she is now based in Germany, and her dual cultural milieus have provided fertile context for her investigations into the body and her identity. In particular, she explores her own body and its shifting physical, conceptual and metaphysical relationship to her external environment. Best known for her 'durational' performance art pieces, Suryodarmo's art is characterised by epic human actions requiring strength and endurance in meeting physical challenges, but only so as to arrive at a deeper spiritual or metaphysical consciousness of the inner self. Moreover, Suryodarmo's feminist-inspired art often presents and disarticulates images of the female and feminised body in particular, challenging conventional images and societal expectations regarding women.

In this paper I will explore examples of Suryodarmo's art, investigating the myriad cultural, ideological and aesthetic influences which inform her practice. In so doing, I will highlight Suryodarmo's attention to the sensory materiality and aesthetic form of her performing body and her intersecting interest in the body's discursive construction. I will argue that it is through her intimate familiarity with the contours and limits of her physical and conceptual body, as the subject and medium of her art-making, that Suryodarmo is able to explore her body's contingent affective connection to the world and the possibilities of aesthetic feeling (or 'rasa') inherent to her performative 'poetics of overcoming' and self-transformation

***Gustatory Aesthetics: Food and the Senses in the Performance Art of Mella Jaarsma, Agung Kurniawan and Elia Nurvista***

Dr Francis Maravillas

University of Technology Sydney

In recent times there has been a growing critical and curatorial interest in the conjunction of food and art. This renewed interest in the alimentary has coincided with a heightened awareness of the sensuous connections and relational dynamics of art and its capacity to engender forms of embodied knowledge, participation and social engagement. Indeed, across the various conjunctions of the alimentary and artistic realms, food and its trappings often appear as variously sensuous, affective and semiotically charged in ways that confound the boundaries of art's territory, thereby acting as portals for ethico-political engagement with the wider world.

This paper seeks to critically examine the aesthetics and politics of food in performance art in Indonesia. Through an analysis of the performance work of Mella Jaarsma, Agung Kurniawan and Elia Nurvista, this paper argues for the need to be attuned to the specificities of local histories and geographies in order to fully grasp the performative, relational and sensuous processes of the alimentary in art, its relation to the everyday and its entanglement in the political economy of survival in a globalising world.

Session 4.2 | Venue D

***Open Session (2)***

***A Taste for Art in Colonial Queensland: a revisionist account of the foundational bequest to the Queensland Art Gallery***

Dr Kerry Heckendberg

University of Queensland

This study is concerned with the bequest of a number of European paintings, mainly seventeenth century Dutch or Flemish paintings of still life, genre or religious scenes plus a seventeenth century Italian Madonna and Child, which formed the foundation collection of the Queensland Art Gallery when it opened in 1895. The donor was the Honourable Thomas Lodge Murray-Prior (1819-92), eulogised in the *Queenslander* [7 January 1893, 45] as a noteworthy colonial 'cultured

gentleman', and the father of famous colonial novelist Mrs Campbell (Rosa) Praed (1851-1935). No doubt the collection of paintings contributed to Murray-Prior's reputation as a man of taste. However, the bequest itself has received very little scholarly attention: it was important as a starting point, but insignificant in artistic terms. Indeed, on the recent occasion of the 120th anniversary of the founding of the gallery, the current gallery director deemed it a 'gift of modest paintings.' However, they have a surprising history.

The background of the collection and its reception when it entered the fledgling Queensland Art Gallery will be briefly discussed. After initial enthusiasm (since the pictures did, after all, provide the opportunity to establish a gallery), judgements similar to that cited above have been the general consensus. The paintings have been grudgingly admired, better than nothing at all, but only second-rate. This opinion will be nuanced: a detailed examination of the paintings in the light of recent scholarship will show that they offer insights into a very interesting period in the development of European art, its collection and display. Moreover, Murray-Prior seems to have been deeply involved with his art collection and it can still provide significant insights into the history of art and its appreciation. It is a very appropriate founding collection for a modern gallery of art.

### ***Domesticated Bodies: Translocation and Tradition at the Windsor Royal Estate***

Dr Kathleen Davidson  
University of Sydney

In 1857, Queen Victoria commissioned Francis Bedford to photograph sites and scenes in Germany closely connected with the Prince Consort's memories of his early years. The resulting images, assembled in a commemorative album, were a birthday gift for the Prince. As the Queen later observed, 'no man was ever endowed with a stronger feeling for all the recollections and associations of his youth and his native place'. One space that held particular significance for Albert was the aviary in his private garden at the Rosenau Palace in Coburg. This had been the Prince's exclusive domain and an important focus for his nascent interests in science, art and industry – to the extent that he took some birds with him to England in 1840. Victoria shared this interest in aviculture. She acquired foreign varieties of poultry as well as exotic ornamental and game birds. From 1842, Albert extensively redeveloped the royal aviary at Windsor into a Gothic style, state-of-the-art complex to house and acclimatize the many new types of birds collected from around the globe. Within the aviary, a sitting room was reserved for the Queen's private use – a modest but comfortable domestic space and sanctuary from the fatigues of state, which she continued to use long after Albert's death.

This paper explores the idea of transplanted bodies, spaces and traditions in the context of Victoria and Albert's avian interests. The royal couple's influence as progenitors of the acclimatization movement in Britain, especially, demonstrates that while Albert's agricultural pursuits bear witness to the influence that early associations exercised over him throughout his life, the Queen and her consort were also forward thinking in their approach to poultry rearing and animal husbandry generally. Through analysis of a variety of images, aviculture and acclimatization are investigated in relation to Victorian domesticity and constructions of gender; the transplanting and representation of leisure activities and environments; and the redistribution, domestication and remodelling of nature as ornamental and affective commodities.

### ***Unstable Relations: The Stable as a Space of Human-Equine Encounter in Art from Stubbs to Kemp-Welsh.***

Dr Georgina Downey  
University of Adelaide

In this paper, I consider the representation of horses in stables in art. Stables here are defined as a specific category of space in which the horse is not in its natural home but in a purpose-built architectural space designed by humans. So while I don't construe stables as 'horse houses' simplistically, these spaces can be seen as 'useful rooms' – where we protect horses from cold and heat, keep them clean for whatever work they do, to control their food intake, and nurse them when they're ill, old or foaling. I focus on a range of well-known depictions from the history of European art, from Stubbs in the late 18<sup>th</sup> century, through to Morland, Gericault, Delacroix

and Landseer, and concluding with British equine artist Lucy Kemp-Welsh in the World War 1 period.

In art, the horse performs a mediatory, or 'hinge' role symbolising the pull between the cultural world and the natural. This role is not static but shifts along a spectrum; from pure nature (the untacked horse running free in the landscape) to pure culture, the tamed horse under saddle, bridle and rider performing as a cooperative partner to human wishes. The stabled horse in Western painting, is mostly the space of the 'civilised' and completely domesticated horse. Moreover, the image of the stabled horse can be seen as a form of portraiture, requiring the same technical skill and psychological adroitness as human portraiture.

In both cases the portrait as a genre is alive with technical problems; the resolution of which is confidently described as 'a good portrait'. But what is a good portrait of a horse? This paper seeks to find the "agentive horse", that is, the horse in whose eye we see ourselves reflected as equals. In what instances in art does the horse 'looks back' at us from its purpose-built architectural space? In so doing, I use a cross-disciplinary approach that brings together art history, multispecies ethnography, and gendered approaches from cultural studies, to not only explore the 'unstable' relationships between both our agentive beings, but also to invigorate the scholarship in art history on the representation of human-animal relationships.

Session 5.2 | Venue E

***Transculturation in Indigenous art (2: Unpacking Transculturation)***

Convenors: Prof Ian McLean, University of Wollongong & Margo Neale National Museum of Australia

***A Colonial Trompe l'oeil: How Forgery and Rock Painting Destabilize the Colonial Gaze***

Anna Daly  
Monash University

The imagery of foreign bodies apparent in rock paintings from northwestern Arnhem Land can be considered alongside the culture of forgery that brought early Anglo-European artists to Australia as examples of mimicry and transculturation. This paper seeks to analyse the ways in which such instances of transculturation subvert the power of the colonial gaze. To this end, it will be argued that works produced by transported forgers and Djibirri artists demonstrate a mingling of visual conventions that destabilise as much as reinforce the logic of colonialism.

***Transcultural Encounters: re-envisaging James Cook's 1770 voyage and its impact***

Dr Lisa Chandler  
University of the Sunshine Coast

Cook is an iconic figure signifying divergent ideas – from celebrated navigator and national hero to colonial invader and symbol of dispossession. The exhibition *East Coast Encounter*, which is currently touring Australia's east coast from Sydney to Cooktown, examines these issues by re-imagining Cook's Australian journey and its impact, from Indigenous and non-Indigenous perspectives. The exhibition shifts the focus from a primarily Eurocentric perspective to present a shared story in which differing viewpoints sit alongside each other or converge within works by Indigenous and non-Indigenous artists. This paper examines *East Coast Encounter* to consider ways in which it operates as an atopic transcultural space of encounter and exchange addressing culture, time and place – both past and present.

Session 6.2 | Venue F

***Photography: Archiving, Collecting, Curating and Exhibiting (2)***

Convenors: Dr Martyn Jolly, Australian National University &  
Dr Daniel Palmer, Monash University

***In Focus: The Role of the Camera in the Flinders University Art Museum Post-object and Documentation collection***

Celia Dottore

Flinders University Art Museum

This paper will investigate the different roles of photography within the Post-object and Documentation (POD) collection of the Flinders University Art Museum and the legacies of this material in relation to contemporary art practice. Initiated in 1974 by Donald Brook, then Professor of Fine Arts at Flinders University, this significant collection of historical material stands as one of the most comprehensive holdings of conceptual art from the 1960s and 1970s in Australia. The embracement of photography by artists of this period, explored through examples held in the POD collection, range from the role of the camera as a recorder of live events and performances and the development of directorial photography; the camera as an extension of the artist's hand and its integral position within the artistic process; as well as the contribution of photography to the production of artist books and publications at this time. The POD collection is made up of photographs, slides, films, publications and other mixed media, which is largely considered of an ephemeral nature. The management of this collection raises issues pertaining to long-term storage, conservation and preservation, how this material can be utilised and how it may be presented. From the perspective of Flinders University Art Museum; whose role is to preserve and develop the University's collections through interdisciplinary teaching and learning, research, publications, exhibitions and public programs; this paper will touch on some of the practical concerns of surrounding the POD collection and how new forms of digital technology might assist in maintaining and supporting this valuable archive.

***Photography in the Gold Coast City Gallery***

Virginia Rigney

Gold Coast Regional Gallery

The invention of photography predates by some decades even the idea of a settlement at what is now Australia's sixth largest city. The Gold Coast has grown up with the medium, and photography can be said to have been complicit in the way that the city has imagined itself into being. Its historical narrative is thin without the photographic image. For a city predicated on aspiration, it has sold allure, boasted and shocked; its image makers have grasped the opportunities of technical innovation to enhance and involve the viewer more deeply in their gaze upon white sand and gleaming development. In more recent times, artists have intervened to respond with their photographic practices, fixing attention in particular on the transitory character of the urban environment and making visible the ironies, disquiet, and everyday flamboyance of this extraordinary place.

We are at a significant time in transition for Gold Coast City Gallery as we now prepare to move, in late 2017, to a new building on a redeveloped Gold Coast Cultural Precinct site, while digitising the collection, developing a web platform for public engagement, and curating exhibitions for the Commonwealth Games. At the same time we continue to run a major prize for photography, and this year published a book on the history of the award with Thames & Hudson. We understand clearly that photography is critical to not only our collection and exhibition program, but also because it is a defining medium for how the city describes itself. How do we as an institution speak and shape that message? The paper will address parallels with the photographic collections of History Miami and the Perez Art Museum Miami as cities with similar history founded in resort Modernism.

***Museological Intersections Between Dress and the Photograph***

Rebecca Evans

Museum of Applied Arts and Sciences

This paper will examine the intersection between the Museum of Applied Arts and Sciences (MAAS), nineteenth century dress and photographic collections. This is a speculative paper, which will consider the exchange between these two collections in relation to museum curatorial practice in the development of the upcoming exhibition, *Colonial Dress* (working title, mid-2016).

Photographs provide researchers of dress with detailed information of how garments were worn on the body. High resolution scanning of historic photographic collections can show extreme detail of what people wore. Stains, holes, creases and even loose threads can be viewed providing knowledge of not only what was worn but how items were worn-out by activities of everyday life. Such information informs surviving examples of dress, which without the bodies that once filled them have certain limitations as primary sources.

The materiality of surviving dress, on the other hand, informs period photographic collections. Fibre, texture, construction and alterations are almost impossible to glean from a photograph. Detailed inspection of the external and internal materials and manufacture shows how a garment was made, altered, repaired and tattered for and by the body. The upcoming exhibition, *Colonial Dress* (working title) at MAAS will examine how identity was shaped through the consumption and wearing of dress in 19<sup>th</sup> century New South Wales. In understanding the significance of dress to this period, this exhibition will feature the MAAS 19<sup>th</sup> century photographic and dress collections. This body of research will examine current museological paradigms of displaying photographs in exhibitions of dress. I will argue that photographs are essential to the history of dress in the 19<sup>th</sup> century and their use in exhibitions should bear as much weight and presence as garments on mannequins. I will show the significance of relating the MAAS collections of photographs and dress and demonstrate how they inform each other in the study of 19<sup>th</sup> century Australia dress.

Session 7.2 | Venue G

***Practice Lead Research: Translating bodies (1)***

Convenor: Charles Robb, Queensland University of Technology

***Embodied Identity: Masquerade, Mimicry and Mimesis in Performative New Media Art Practice***

Dr Anita Holtsclaw

Queensland University of Technology

While discussions of identity representation in new media art practices include notions of post-identity, the use of the artist's body continues to be an integral medium for the exploration of how gendered identity and femininity are created in and by contemporary image-based culture. In her books *An Ethics of Sexual Difference* and *This Sex Which Is Not One* Luce Irigaray describes femininity as a "role, an image, a value imposed upon women by male systems of representation" (1985, 84). Irigaray proposes that perhaps the only way for women to transform this "form of subordination [the assumption of the "role"] to a form of affirmation, and thus to begin to thwart it" (1985, 76) is through masquerade. In the kind of masquerade suggested by Irigaray, a woman deliberately assumes the role that is culturally ascribed to her in order to question, critique and ultimately expand upon it. Through examining the practices of Cindy Sherman and Candice Breitz alongside my own, this paper will explore how these ideas of masquerade, mimicry and mimesis can creatively and critically re-perform the constructedness of gendered representation of feminine identity.

By examining the continuing use of masquerade to create a fluid conception of identity through the photographic practices of the 1970s to the new media practices of the present, this paper will explore the shifting conceptions of representational identity seen in contemporary screen-based performance art. In particular it will demonstrate how this ongoing history of identity masquerade of the artist's body provides a tool for agency when reflecting on how embodiment is used in my own screen-based installations. Finally it will argue that these ideas and practices are important tools for understanding how they can shift, alter and fragment notions of gendered identity, as well as understanding how identity representation is learnt in contemporary screen-based culture.

***Photographic Irony: When Photographs Press Against the Invisible***

Lydia Trethewey

Curtin University

Conventional spoken irony can be described as the use of what is said to suggest what is not said. This paper examines photographic practices in which the visible is used to indirectly allude to the invisible, what might potentially be called photographic irony. Debates about photography frequently return to the apparent contradiction in which photographs are considered non-objective, but also evidentiary as direct impressions of light on a surface. This paper argues that photography is not about fixing a moment but can instead be a means of escaping stasis as a hinge between the visible and invisible. This de-stabilises assumptions about photography as purely depictive and involves questioning the relation of photography to authenticity. The notion of imperception, a failure to perceive, becomes a new ground on which to consider photography's relation to visibility. The purposefully out of focus photographs of Uta Barth, which question the role of the camera as a 'pointing device', will be examined as deliberate imperceptions which forge a link between the camera and the eye, machine and body as engaged with imperfect seeing. The photographs of Eliza Hutchison will then be considered for the way they take a medium conventionally associated with visibility to explore unspeakable subjects. Finally I will turn to my own creative practice, in which photography traverses physical and digital spaces in search of an ineffable sublime, using solvents to materially unfix depictive space. In this paper photography is examined for its capacity to make fluid rather than to fix, through ideas of imperception and photographic irony that play off notions of visibility whilst pressing against the invisible.

***Desperately Seeking Sincerity: Researching sincerity through visual art practice***

Rebecca Daynes

Queensland University of Technology

Sincerity in its traditional sense is commonly understood as the confluence of avowal and feeling. We routinely use judgements of sincerity to gauge the veracity and trust of others around us. However, in recent theoretical conceptualizations, sincerity has been stripped of its ethical promise and commitment to factual accuracy. Once considered an essential quality of our inner truth, sincerity has now been reinterpreted as being merely a media effect. In the process, traditional notions, such as the connection with truth, and a distinction from insincerity, have weakened. Shifting the emphasis on truth from avowal to affect, the affect theorist Jill Bennett (2009, 198-213) has described sincerity not as being conveyed through declaration, but rather through affected gestures that signify the struggle to embody language and put meaning into words. In this way, the body becomes the agent of sincerity, revealing something that language alone cannot. Sincerity in this sense shows the struggle and impossibility of saying what you mean, and serves to reveal our insincerity: the incongruence between what was said and what was felt or thought. Seeking to highlight these complexities, my current practice-led research explores the correlation between sincerity, insincerity, and irony, through the paradoxical notion of 'performing' sincerity. The deliberate performance or production of sincerity is always an emotional appeal; a plea for belief and empathy: a call to feeling, motivated by a desire for connection and understanding. Understanding sincerity's phenomenological aspects requires acknowledgement and analysis of its inherent paradoxes. Through elaborating on my own processes and approaches to creative practice, this paper will examine the contradictions and divergent elements of sincerity, addressing the question, what is the nature of sincerity in contemporary art practice.



# DAY ONE: Tuesday 24th November

3:00 – 4:30pm

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Session 1.3 | Venue A

## **Contemporary art and institutional critique (2)**

Convenor: Helen Hughes, Discipline

### ***Ideological Exfoliation***

Amelia Sully

University of Melbourne

The strategy of ideology critique has been discharged as 'no longer a solution to the problem of false consciousness' in the time of neoliberalism. In this paper, I focus on Devin Fore's introduction to the English translation of Alexander Kluge and Oskar Negt's *History and Obstinacy*, in which Fore argues that the 'shift in the strategy of capital from exploitation to 'imploitation'" precipitated Kluge and Negt's revising of the strategy of ideology critique of their earlier *Public Sphere and Experience*. Ideology critique was employed by institutional critique artists in the 1960s, and its decommission has implications for Left critique.

### ***Concern for Big Business: Harun Farocki's A New Product***

Giles Simon Fielke

University of Melbourne

When the filmmaker Ingo Kratisch recalled the de-brief required each day by the small crew that left the offices of the consultancy firm responsible for redesigning multinational office spaces, the subject of the video portrait, *A New Product* (2012), he talked about creating a critical distance. Imagined as being akin to leaving an industrial factory space, where the danger to employees was imminent and the concern of the documentarians palpable, the neo-liberal suite also incorporated the video-feedback work almost seamlessly. Sitting in the car for half-an-hour each day after the six month shoot, the three filmmakers re-adjusted by positioning and re-appraising themselves to what they had just been accommodated to: forward planning meetings, productivity reviews, whiteboard diagramming, CAD grab and move interfaces; the resulting open-plan and anonymous working pods were for employees who would be denied any personal effects from outside the workplace. This project was to be tendered as the new corporate cultural strategy at a Vodafone office in Düsseldorf and Harun Farocki's documentary work was a part of it.

Invited in 2012 by Diechterhollen, an international art and photography gallery located in Hamburg, Farocki, Kratisch, and Matthias Rajmann looked to capture something essential about life inside the corporate spaces for work in the twenty-first century. During filming a strategy of critique takes place that seeks to maintain a certain cinematic ambivalence by searching out the essence of planning employee efficiency improvements through the manipulation of bodies and space. It is a space shared by the gestural language performed by the agents of cultural change, the *gesamtkunstwerk* is to be delivered from the office of management consultancy firm, *Quikborner Team*.

A book on the project, *Brave New Work*, has since appeared to accompany and contextualise the project, but the astonishing frankness with which the video camera penetrates the surveilled world of corporate technocracy only deepens our sense of horror at the complicity of recording devices used to improve the techniques for domination. Participants perform for the camera as if their jobs depended on it, so too do those behind the camera. The attempt to navigate these issues skilfully by the film-crew, who have also worked with similar concern at prisons, military

bases, and sporting matches, resulting in the twenty-six minute production also raises questions about basic strategies for institutional critique—mimetic exacerbation, documentation, representation and evidence.

### ***Critical Methods***

Tamsin Green  
Monash University

The central impulse of institutional critique is to interrogate the site of art: its institutions, discursive formations and figures. Institutional critique recognises that there is no outside to art practice and therefore proceeds self-reflexively in order to expose internal political and economic hierarchies of its site. As a method, this form of self-reflexive critique has a moving target. The paper considers T. W. Adorno's complex proposition for a limited autonomy of art in *Aesthetic Theory* in relation to critical methods in contemporary art practice. Adorno's textual methods will be compared to practices that use existing artworks as sites of inquiry. These practices include Therese Keogh's *After Firing* (Centre for Contemporary Photography, 2014), which departs from a little known photographic image by Wolfgang Sievers in order to interrogate the material and conceptual implications of this work. And, Fiona Macdonald's *Solo Project* (VCA Margaret Lawrence Gallery, 2014), a work that begins with a sketch for an unrealised installation by Eva Hesse (1969). Both the Keogh and Macdonald's projects proceed by turning inwards and examining conditions and histories of specific practices. I propose to read the form of Adorno's text against the methods of the artworks cited. Adorno's text proceeds via a negative tautological twisting within the logics and suppositions of aesthetics. In these two contemporary practices the method of critical reflexivity results in obfuscation; neither projects can be readily summarised. I propose that the complexity of these works forms a critical resistance to the easy communication required by a global art market.

Session 2.3 | Venue B

### ***Plasmatic Transformation***

Convenors: Dr Chris Denaro, Queensland University of Technology & Dr Merri Randell

Central Queensland University and Visual Practitioner

### ***Plasmatic Transformation***

Dr Merri Randell  
Central Queensland University and Visual Practitioner

The session examines the role of the metaphysical and physical in art and animation and how this relates to natural spaces.

Soviet Russian film director and theorist Sergei Eisenstein saw animation as possessing an ability called "plasmaticity", the capacity for a being to assume any conceivable form dynamically. He saw each being as "primordial protoplasm, not yet possessing a 'stable' form, but capable of assuming any form" (Eisenstein 1989, 21). He was enamoured by the capacity of animation to transform and be liberated, of being able to escape from a fixed and static identity—to embody a "rejection of the once-and-forever allotted form" in which we are held (Eisenstein 1989, 21). Czech Surrealist animator Jan Švankmajer uses a metaphysical approach based on a belief in animism to art and animation. He believes that objects possess a conscious life or spirit, he says 'Objects conceal within themselves the events they've witnessed. I don't actually animate objects. I coerce their inner life out of them.' (Švankmajer in Imre 2009, 214) In this animistic world there are no boundaries or rules, no physical or conceptual restrictions; anything is possible, with inanimate objects and places able to become animate and transact in a conscious relationship with humans and each other.

This session invites artists, animators and theorists to discuss their conceptions and approaches to using visuals to promote and provoke transformation.

***A world without Plants; examining plants as living powerhouses with reference to species loss***

Donna Davis  
Visual Practitioner

The Plant Room project captures an alternate ecological observation, using human-made materials and objects to depict what a world without plants may look like. In this work I have examined plants as living powerhouses with reference to species loss in order to evoke curiosity and explore our interactions in, and with the natural world.

This work references a Mechanical plant room, investigating some of the vital functions that plants play within the biosphere. With an estimated one in every five plant species vulnerable to extinction, the work also references five specific endangered plant species from the South East Queensland region.

The works themselves seek to examine the uncomfortable nature of human intervention by revealing a tension between the physical and the conceptual. By using materials and objects, such as copper wire, plastic tubes, wires and lights, all of which convey their own inherent narrative, the works take on deeper subconscious meanings in relation to resource, and return, land use.

The artworks, contained in viewing boxes, are sculptural constructions that have been placed into mirrored, LED lit boxes in order to simulate replication, and create the illusion of endless functioning units, to reveal the enormity of trying to reproduce nature.

Created during a residency with the Brisbane Botanic Gardens, Mount Coot-tha the harsh human-made objects replicating the natural world were displayed amidst the serene environs of the gardens, thus reinforcing a sense of unease and angst amongst the viewers.

By portraying an absence of life a contradiction is exposed – the perceived value of flora in relation to human progress. Flora cannot easily be assigned a dollar amount, as its true value lay in the intrinsic role it plays in the health of our planet and human well-being.

Our ecological discourse in relation to land development and environmental conservation is often one of disassociation rather than interrelationship; considering the two as some how separate from each other. However, one cannot be separated from the other, as land is consumed, so is the flora.

***Exploring nature's elements in Persian traditional Sufi arts and decoding their spiritual meanings through the mandala structure***

Leila Honari  
Griffith University

This research will explore the mandala structure in Persian/Islamic traditional arts and aims to show how they reflect the circle and centre of the universe as a mandala in their formation and finally how they can emanate in an animation.

Although the noun Mandala proves its Indian roots, its essence in sacred art causes it to be seen in most of civilisations rituals and religious arts across different nations from East to West. Mandalas are abundant in nature. Basic atomic and cellular structures, solar systems, spider webs, tree rings, spiral nebulae and arguably almost all of creations in this world have the same central structure (Grey 2001).

The mandala as cosmogram reflects the circle and centre of the universe through numbers and geometry. It begins from the centre/unity, extends in concentric patterns and moves through multiplicity back to centre. This concept of unity of existence shaped the essentials of Persian traditional designs that are identifiable in all Iranian traditional art forms such as carpet, pottery, music and dance.

Nature in Persian/Islamic traditional arts has been expressed by abstract patterns such as arabesque, floral and floral motifs in which principal notions of Sufism have been hidden. Sufism provides a rich tapestry of ideas dealing with philosophy, psychology, mysticism and ecology. The practical part of my doctoral work-in-progress is a projected floor installation depicting an animated cosmogram/mandala carpet. It incorporates pattern-based sequences of birds in their natural environment, narrating in a non-linear narrative way, the elements of a short story that references Attar's *The Conference of the Birds*, a well-known fable of an epic journey towards truth and enlightenment.

Keywords: Persian art traditions, Mandala, Animation, Nature

Session 3.3 | Venue C

***The Challenges and Opportunities of Digital Art History***

Convenors: Dr Katrina Grant, EMAJ & Dr Susan Lowish, University of Melbourne

***Responding to the Challenges and Opportunities of Digital Art History***

Dr Katrina Grant  
Melbourne Art Network  
& Dr Susan Lowish  
University of Melbourne

This paper presents two perspectives on the relationship between the discipline of art history and new digital technologies. The first perspective is on large-scale digitisation of art in museum collections and their online availability. In many ways they are making art history research and teaching easier, but it is also worth asking how art history fits into this new way of discovering, looking at and learning about art. Too often the social media channels of art museums (the dominant form of communication online) do not showcase the expertise of institutions. Instead, a marketing-led approach is preferred that focuses on simply generating visits (physical and virtual) and rather empty 'engagement' (likes and favourites). Website pages for individual works of art often have little information beyond a basic caption. In the rush to 'engage', are we missing the core reason that people go to galleries and connect with art? The fast-paced, high-distraction online environment - where expedient access to information (including images) is too often equated with 'knowing' - we are at risk of losing the act of 'slow looking' and deep contemplation of art. That being said, new ways of practising art history online are emerging. The first half of this paper presents several examples of how art museums are using their digitised collections and online space to teach art history as well as to assist and participate in art historical research.

The second perspective focuses on the ways in which the computer is used in cataloguing, studying and promoting Australian art. In 1975, there was a nation-wide project to computerise museum art collections in a uniform manner and under a single system. This plan was formulated by the Australian Galleries Directors' Council. Each institution was to have its own terminal, and be responsible for its own records. At the same time, a central computer could call upon the combined records of all Australian member museums. Forty-years on, what has happened to this vision? What are the current methods for recording and storing data associated with artworks in Australia and are they compatible and cross-cultural? Do they enable collaboration? Looking to the future, this paper considers how applications, especially as used on mobile devices or tablets, can open up access to collections and engage new audiences in the public and educational spheres

***Old biases, new tools: diversity in Digital Art History***

Alice Desmond  
National Gallery of Australia

The growing availability of digital research tools provides the opportunity to not only reconsider how resources are created distributed, but also to re-think and re-write which artists and works are included and excluded from art historical discourse. As such it is important to consider

whether new technologies are being used (intentionally or not) to perpetuate old attitudes and hierarchies relating to gender, race, class, media and other forms of difference. It is not surprising that as museums digitise their collections and make resources accessible online that the artists and movements who are best known and most often displayed have been prioritised for entry into the digital realm. Outside these long-established centres of knowledge, the historic lack of diversity in Western art historical discourse is being addressed in a variety of ways through experimental projects that seek to bring greater recognition to forgotten and over-looked individuals and areas. One such example is the emergence of Wikipedia 'edit-a-thons': collaborative events that have drawn attention to the lack of readily available information on significant women artists. Although successful in highlighting inequality of representation, the use of such unconventional and seemingly unscholarly resources raises questions about the quality and legitimacy of emerging tools and their place within discourse. Indeed, while the digital creation and distribution of art historical documents does expand and diversify the information available, the credibility of such sources is threatened by a perceived lack of rigour.

In this paper I present the innovative approaches of a new wave of researchers and activists in comparison to the projects undertaken by major institutions in order to examine whether and to what extent 'Digital Art History' has expanded the range of accessible resources on art and artists that have traditionally been marginalised or excluded from the Western canon and wider discourse. I argue that in many cases the perception that digital engagement lacks academic merit is misconceived, and that ease of access does not equate to poor quality resources. I also argue that though the output of new, digital forms of inquiry may not match conventional academic and institutional standards, that posing new questions and confronting old ideas through new technology can be insightful and can illuminate significant gaps in broader scholarship.

***Misc: the serendipity of digitising archival resources***

Eric Riddler

Art Gallery of New South Wales

The digitisation of the visual resources of the Art Gallery of New South Wales Archives is bringing together an eclectic collection of images from the old slide library, historical exhibition files and an ever-increasing collection of photographic records from artists, galleries and collectors. These images can provide a valuable insight into the history of art in Australia and the South Pacific region. There are examples of documentation of important art works and exhibitions, glimpses into artists' professional and personal worlds and the opportunity, through the diverse interests and careers of donors, to engage with the wider history of the region and, indeed, the world. Often an artist's training and experience in composition and lighting can be seen in even the most casual snapshot, regardless of whether or not photography played a role in their artistic output. There are also problems. Besides the very basic issue of ambiguous archival copyright under the current Australian laws, historical photography collections can include culturally sensitive or, let's be honest, downright insensitive material. An estate can reveal personal snapshots which the creator would have undoubtedly preferred to remain outside the public domain. Other, deceptively simple things need to be considered, like unflattering portraits. Even a good photograph can be problematic. If an archive uploaded into the public domain a photo of a meme-friendly animal taken by a leading artist, for example, how many 'likes' would it take before a highly respected and innovative career is reduced in every Google search to 'cute pet photographer'. To say nothing of a collection which, if put online in its entirety, threatens to swamp the Gallery's curatorial collection of photography and the official photography department in any search results.

Session 4.3 | Venue D

***PhD Prize: Three Minute Thesis Competition***

Judges: Prof Andrew McNamara, Queensland University of Technology, Professor Catherine Speck, University of Adelaide / Art Gallery of South Australia & Dr Anthony White, University of Melbourne

The purpose of the prize is to bring prominence to the work of PhD graduates in the field and to encourage them to present their work in a clear and focused way to an audience. The competition takes the form of a three-minute thesis presentation.

Session 5.3 | Venue E

***The Ends of Painting***

Convenors: Paris Lettau, University of Melbourne & David Homewood,  
University of Melbourne

***Pseudo-abstract: Dale Hickey Paintings 1966-69***

David Homewood

The University of Melbourne

The primary subject of this paper is the group of enigmatic paintings Melbourne artist Dale Hickey produced between 1966 and 1969. These works typically feature small geometric motifs and patterns arranged in rows and grids dispersed in ‘all-over’ compositions—hallmarks of the ‘international style’ painting emerging in Melbourne around this time. Owing to their monumental scale, symmetrical structure, sparse geometry and garish palette, these works are often seen as formalist—indeed, they were initially branded as such by certain critics. However, further scrutiny of their formal structure, and greater knowledge of the artist’s working process, reveals that while they might appear abstract, these canvases are not in fact ‘pictures of nothing.’ Instead, they covertly depict a range of ordinary objects: from pipes, to walls, to weatherboards, to quilts, to fences, to tiles—even a garage door. Hickey’s compositions also characteristically feature tonally rendered patterns that generate *tromp l’oeil* effects, which cause them to appear to hover between receding inwards and protruding outwards from the picture plane. It is widely acknowledged that the incongruous mix of styles and subject matter is central to the meaning of these works. Building on and complicating existing accounts, I attempt to grasp Hickey’s engagement with various pictorial paradigms and ideologies of the 1960s and beyond, and reflect on the meaning of their formal proximity within his work.

***UnAustralian Painting in 1970 (Parts I & II)***

A/Prof Rex Butler Monash University

& ADS Donaldson

Artist

The year 1970 was an important turning point in Australian art. Bernard Smith in the second, updated edition of *Australian Painting* moved on from the unacknowledged ‘Antipodean Manifesto’ that concluded the 1962 edition and admitted in the three new chapters he added that Australian art was now abstract and international. At the same time, however, Ian Burn and Terry Smith in effect repeat the gesture of ‘Antipodean Manifesto’ in defending or lamenting the “provincialism” of Australian art. The truth is that Australian art had never been simply provincial – even the idea was possible only during the period of self-conscious artistic modernism, which runs from about 1920 until 1960, which is not coincidentally the period during which the dominant histories of Australian art are written. We might say that the idea of an “Australian” art is at once modernist and provincialist. But it is from the 1970s on that another vision of Australian art becomes clear, as it did for Bernard Smith: non-national, international, not medium-specific, not any longer a history of “Australian Painting”.

In this paper, we will look at the emerging “UnAustralian” tendencies of the 1970s and at the “UnAustralian” histories that start to be written during this period.

Session 6.3 | Venue F

***Photography: Archiving, Collecting, Curating and Exhibiting (3: New Curatorial Frameworks)***

Convenors: Dr Martyn Jolly, Australian National University  
& Dr Daniel Palmer, Monash University

***Transcending Classification: Neil Pardington's museum photographs***

Prof. Elizabeth Rankin  
Auckland University

Photography has had a complex relationship with museums – as a tool in the service of recording collections, but also as an autonomous form that has itself become the object of collections, although this might be as document or as art. New Zealand photographer Neil Pardington, who has worked in the museum context in both capacities, has made this liminal zone, where photography is simultaneously the work of documenter and artist, the subject of two recent photographic series. In the earlier series, *The Vault* (2004-08), Pardington focused on museum storerooms, vistas of shelves, racks and drawers, eerily empty of people, but crowded with the spoils of many collectors – from taonga of his own Māori heritage and other cultures, to treasures of the natural world. Sometimes the arrangement of objects in storerooms has an appealingly haphazard, almost picturesque quality, as items are stowed with arbitrary convenience in scarce spaces. But sometimes they are ordered in scientific sequence, and the systematic cataloguing behind this more formal organisation caught Pardington's imagination. He became intrigued with concepts of classification, all the more so as he had long been fascinated with Foucault's *The Order of Things*. This became the title of a new series (2013-15) where he concentrated on individual specimens in museum wet collections, individually photographed in isolation, but displayed in gallery installations that mimic Linnaean classification systems. Albeit inscrutable to amateur eyes, this scholarly matrix is represented in grid-layouts of photographs, which also carry full classificatory labels, making explicit the duality of science and art in the museum context. There is paradox also in the way the photographs were made. Pardington works with a digital camera, shooting directly into his laptop, and utilising digital editing. But his photographs for *The Order of Things* were meticulously set up as planned stage sets, with adroit lighting that transforms the science of documentation and classification into images of metaphysical beauty. In uniting the intellectual and the aesthetic, Pardington's *The Order of Things* envisions a new kind of visual archive, equally at home in museum or art gallery.

***Theoretical and Curatorial Frameworks for Conceiving Contemporary Landscape Photography***

James Dear  
Independent

This paper considers new theoretical and curatorial frameworks to accommodate the rise of contemporary landscape photography, both in Australia and internationally. In 1984, Dennis Cosgrove claimed that landscape 'no longer carries the burden of social or moral significance attached to it during the time of its most active cultural evolution'. (Cosgrove, D., *Social, Formation and Symbolic Landscape*, London and Sydney, Croom Helm, 1984, p.2.) The preceding decades had witnessed a decline in the landscape genre to the point that it could no longer be considered a progressive art form. Yet since then, contemporary artists, such as Andreas Gursky, prominent art historians, including James Elkins, and institutions such as TATE Modern and the National Gallery of Victoria, have contributed to a renewed interest in contemporary landscape aesthetics, especially in the medium of photography. The challenge now facing art historians, curators and institutions is to reestablish theoretical and curatorial methods through which to understand and exhibit contemporary landscape photography. Whilst other disciplines such as geography and philosophy have maintained a steady interest in contemporary landscape, art and art history, on the other hand, have left a theoretical chasm behind them, extending across much of the 20<sup>th</sup> century. This paper considers both demonstrated and potential means of navigating this unique opportunity to radically reconceive the idea of landscape, its place in contemporary art and consequently its place in the museum. Current debates feature proponents for ideologically, phenomenologically and aesthetically based frameworks. It looks at key examples of contemporary landscape photography, as well as how institutions are incorporating such works into their collections and exhibitions. Furthermore, I demonstrate the renewed relevance of the history of landscape as a genre in interpreting even

the most contemporary of works, as well as the necessity to borrow twentieth century theory from those disciplines whose interest in landscape never waned.

### ***Beyond the Archive***

Dr Jessica Hood  
Monash University

To situate acts of archiving as 'fundamental to the positioning of photography in art history' requires a questioning of the archive itself. To position the archive here alongside 'collection,' 'curating' and 'exhibiting' assumes these terms as interchangeable. While instances of 'collecting' 'curating' and 'exhibiting' produce certain positions for photography within art history (by drawing on archives), I contend that the 'archive' cannot simply occupy the same stable position and therefore distinctions need to be made between these terms. Judy Annear's curation of *The Photograph and Australia* is taken as a point of departure for its utilisation of photographic archives as a location for understanding and inhabiting Australia, rather than as a strictly historical account of photography itself. This paper questions access to the 'archive' as a stable method of art historical production, by considering encounters between the photograph and sites/notions of the archive, particularly those within an art *practice*. In doing so these encounters are not situated as fundamental to the positioning of photography in art history but rather proposed as *inhabiting* such histories. These encounters might be seen as a productive form of art historical enquiry—as art practice. This thinking is drawn from Jacques Derrida's *Archive Fever* where he speaks of the archive not as as past-present but as calling into question a responsibility for the future. My position seeks to extend on Sven Spieker's 2008 book *The Big Archive*, and his contention that the use of archives in late-twentieth-century art reacts to modernism's assault on linear time in the bureaucratic archive. While not focused on an art historical trajectory for the archive Spieker situates a series of encounters between art practice and historical processes. Spieker speaks of a "beyond the archive," by suggesting that "what is returned to us in an archive may well be something we never possessed in the first place." As such no archive is ever complete, nor can the archive be a stable repository for the artefacts of photography's histories. In response this paper asks how this "beyond the archive" is accounted for when defining the medium of photography in art history? How are art practices transforming the relationship of photography to its own archive? How can photography (history) rely on (something like) the archive? Acknowledging that these questions deserve a more sustained testing this paper will attempt to formulate this position as a base for future research.

Session 7.3 | Venue G

### ***Practice Lead Research: Translating bodies (2)***

Convenor: Charles Robb, Queensland University of Technology

### ***Turning the earth: echoes of colonial land-shaping practices in contemporary site responses***

Dr Karen Hall & Patrick Sutczak  
University of Tasmania

Contemporary creative explorations can make visible the continuous acts of trauma bound up in Tasmania's colonial history that shape its agricultural landscape. Focusing on ongoing collaborative curatorial site-specific projects at two northern Midlands sites – Marathon, a sheep farm with significant conservation reserves, and Kerry Lodge, a former convict probation station on farmland – we see deep violence marked out in the shaping of the ground. As agricultural properties, these sites have been worked and are still working. The intersections of human and natural activities on these sites push matter to bend, break, multiply, mutate, respond, retaliate and momentarily settle then subsequently fracture and disseminate. The land bears traces of the embodied labour used to make the sites into farmland, labour that was subject to discipline and displacement, and the continuous activities of animals and machines that constantly disturb the ecological web. The interventions in the landscape form a stratification of trauma, a process of repeated scarification.



We explore how creative responses to site take place within this scarred terrain, becoming agents of change as part of the site assemblage. Both projects share an approach of offering extended time spent on site where responses can evolve across mediums and disciplines as the act of being present on the land activates previously dormant sensitivities within both the sites and the makers.

We consider how site responses converge in the gallery, questioning how they reform the temporal and material complexities of site. Can the re-presentations of the site retain presence and immediacy, complexity and contextuality within the bounds of gallery space? These responses in these projects make visible the embedded traumas through an unfolding process of collaborative dialogue. The dialogue encompasses artist, curators, landowners, archaeologists, animals, plants, soils, stone, water – a myriad of materials, each having a voice.

The dialogue is an act of building narratives, story upon story, so that historical trauma emerges through the responses to landscape not as a fixed marker but a calling, a resonance to which the present must attune.

***Clay thought-experiments and Gilles Deleuze and Felix Guattari's triad of thought: searching for the Mind through trans-disciplinary research and a process-led sculptural practice.***

Loretta Picone

Independent scholar

Can an art practice explore and express the functioning of the Mind? Named as the philosophers of the 21st century, Gilles Deleuze and Felix Guattari argue that art is a legitimate mode of thought. As a valued complement to scientific and philosophic realms as a trans-disciplinary enquiry, their *triad of thought* defined art as an affective and expressive mode of thinking. Where practice becomes a thought-experiment, the plasticity of clay can express the function of a self-organising mind.

Guattari metaphorically and physically sited the neural synapses as dynamic spaces for change, encouraging a trans-disciplinary mingling between the different modalities of art, philosophy and sciences. My mantra for the creative mind was that the poetic gap is founded in the synaptic gap. Like a single case study, my art experiment *Neural Imaginings* explored how we grasp onto how to think about thought itself.

To witness an open mind entails an aesthetic search, where ideas emerge out of somatic responses based on experience - like an art encounter. The Mind is conceived of as real but abstractly inter-corporeal and virtual, and potentially discernable through the trace of implied movements of the body. To sculpt oneself in clay is to inscribe oneself in space, trying to grasp a sense of what constitutes oneself in space. Clay is an immediate and responsive material, and its forms mutative and emergent. From the liminal abstract imagery of *Neural Imaginings* a bodily presence may be detectable, embedded in its traces in the fragments of figural compositions, haptic/ skeletal/visceral traces, and kinaesthetic allusions.

The sciences and philosophies of the mind, and ceramic craft are constrained by self-imposed definitions. I listen, but am beholden to my own exploration and experience. A process-led practice is a self-questioning process guided by the reinforcing sense of individual agency derived from experience. The project is belied by a Foucauldian technology of the self, entailing reflection and self-reflexivity, where lived and resonant experience becomes embodied thought.

This paper argues that art is a legitimate means of exploring metaphysical expressions of the functions of the mind, as direct experience rather than metaphor, and distinct from the habits of codification or the symbolic order.

***Hybrid Affect: Body, Space, Sculptural Studio Practices and an Art-Architecture Complex***

Anneke Prins

Victoria University of Wellington

This paper addresses the dynamic body and the interaction with both space and object through the theory of affect. To understand this, I will introduce my design led research in terms of an articulation of spatial relationships and responses that have been explored in relation to the craft of sculptural interventions and manipulation of fluid space. Additionally, the discussion will include the challenges in representing the often dynamic conditions that exist in the formation of architecture and between the body and space.

In affect theory, the body's interaction with space and other bodies, and reaction to atmosphere is essential to the understanding of a spatial environment. Body and space relationships are inherent to the architectural discipline and yet art practice is often more successful at challenging and manipulating affective responses. While architecture promotes affective responses from those who inhabit, or move through, built forms, might we employ art practice to enhance these spatial reactions?

My research explores whether architecture and art can be hybridized in a successful, spatially affective way while maintaining the pragmatic and functional associations of the architectural discipline. Working in a liminal zone between two disciplines creates challenges and opportunities to enhance affective influences.

Through a hybrid of architectural and sculptural practice, my research focuses on the dynamic body and the manipulation of fluid space to encourage affective responses. My methods involve the creation of human scale, sculptural yet pragmatic models. The observation of the body's response to these interventions is analysed and reinterpreted with each design move. Material, craft and critical reflection are essential to this methodology.

By employing sculptural practices to create publically activated, architectural constructions, the hybridized interventions act to push and pull space and encourage movement through spatial pressure. The body moves, the spatial interventions are static, it is the "in-between" that provides the affective condition.

Photography, drawing, diagramming and the written word have been the fundamental methods of representing these spatial interventions, interactions and responses. Is it possible to create and capture an imperceptible emotive experience?

# DAY TWO: Wednesday 25th November

10:30 – 12:00

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Session 1.4 | Venue A

## ***Art after the future: Hito Steyerl and the global digital image (1)***

Convenors: Tara Cook, University of Melbourne & Dylan Rainforth, Monash University

### ***Death by a Thousand Cuts***

Dr Alex Munt

University of Technology Sydney

& Dr Sarinah Masukor West Space Journal

In *The Wretched of the Screen* Hito Steyerl talks of ‘the cut’ as an incision into the bodies of cinema. Steyerl’s article, which traces the deformation of the 20th-century cinematic vocabulary of cuts, production and post-production into new dispersed realms, reinforces the notion that in the digital space, ‘the cut’ is more frequently an act of production than post-production. Currently, a barrage of cuts reconfigures the moving image – remixes, supercuts, video essays and other modes of structured appropriation have become ubiquitous online and in galleries. In much of this work, the cinematic archive is “cut and dismembered, so it can be recombined and renewed” as carefully curated reproduction. Across the web you can find the images of 20th-century auteurs, such as Yasujiro Ozu, Stanley Kubrick and Wes Anderson, cut and reconfigured with Warholian seriality. These supercuts are works of intense curation: 20 hallways from Ozu, 20 Kubrick close-ups, 20 Wes Anderson shots from above.

But what of the images that don’t make the (re)cut? This paper considers the residue of so much cutting. Unlike the already superfluous digital debris Steyerl explores in her two articles from 2011, “Letter from an Unknown Woman” and “Digital Debris”, the bodily remains of recut films began life as productive components, part of the contextual order of a work of art. Left over, do these unwanted scenes become some kind of ‘time junk’, immemories of a cinematic past? What possibilities exist for left over body parts? And what becomes of their *time* – the affect of duration lost in the process of dismemberment?

\* This paper, written by Dr Munt and Dr Saskinor, will be presented by Dr Munt.

### ***Architecture, Circulation and Capital: Hito Steyerl in the Museum***

Kyle Weise

University of Melbourne

As David Joselit argues in his 2012 book *After Art*, the power of images lies in their capacity for movement, in their transmission and circulation. As such, Joselit writes, critics must move away from an emphasis on the art object towards considering the connections and networks which artworks create and are caught within. Both the art and writing of Hito Steyerl is exemplary in this regard, as processes of image circulation are given as much attention as the ‘content’ of images. Steyerl offers an understanding of circulation that extends from digital networks through to the circulation of physical bodies within the architecture of gallery environments. For Joselit, architecture provides the conceptual apparatus through which contemporary art can be understood. Certain strands of current architectural theory define structures as continuous “networks of varying intensities”, as in the conception of a building as a folding ribbon of surfaces, managing circulations of humans and goods, rather than as an agglomeration of separate articulated components, such as floors and walls. Similarly, Joselit asserts,

contemporary art can be understood, not as discrete objects, but as a continuous field of networked images. Via architecture, a spatial theory of culture emerges. Similarly, Steyerl identifies a link between an experience of architecture, specifically the contemporary art museum, and the consumption of media in general, and characterises both as constitutive of a spatialized mode of experience, defined by movement, simultaneity and disconnected instants. For Steyerl, duration gives way to a spatialized multiplicity in the contemporary gallery as spectators wander between exhibits, “actively montaging, zapping, combining fragments.”

This paper will present a consideration of the centrality of circulation in the work of Steyerl, specifically via a consideration of the role of the *physical* navigation of the museum, in both her art and writing, rather than through her more widely discussed examination of digital circulation. Particular attention will be paid to the relationship of Steyerl’s writing to Fredric Jameson’s earlier analysis of the physical experience of the art gallery, which shares similar concerns. Like Steyerl, Jameson uses the gallery as a model for a more general understanding contemporary media spectatorship. Convergences between Steyerl’s and Jameson’s work can be used to map Steyerl’s work onto historical formations of capitalism, which is Jameson’s key concern, while the divergences in their work can be used to illuminate the specificity of Steyerl’s mode of resistance to dominant modes of capitalist circulation.

### ***Postvirtual Practice***

Tara Elizabeth Cook  
University of Melbourne

The paper will mobilise Hito Steyerl’s 2013 paper “Too Much World: Is the Internet Dead?” alongside a recent exhibition of my practice-led doctoral work *Special Affect*, as a comparative framework to investigate the question, what are the conditions of the networked image today? The paper will situate both Hito’s and my own work as operating in dialogue with new media materialist theory and post-internet conditions, whereby digital technologies and the network have become ubiquitous across all aspects of society. The paper will outline the various conditions addressed, such as circulation, stratification, hybridity, resolution, embodiment, surveillance and materialism.

In Steyerl’s paper, she describes the off-screen nature of the digital as it proliferates beyond the network, “now routinely transitioning beyond screens into a different state of matter.” The “postvirtual” is proposed as a provisional term to discuss Steyerl’s theory, as an operative reframing of this current image to discuss its dynamic oscillation between the on and offline, as both the “after” of the virtual image as contained in the screen, past a virtuous engagement with networked systems, and post technological specificity, spectacle and skill. The paper will discuss how postvirtual practice is a considered contemporary response that counters the notion of digital dualism and digital specificity itself, contributing instead to expanding, multiplying, disrupting and refusing the definition of the work of art. The postvirtual is presented as an art after, not only post the specificity of the virtual, but of the ideas that originally surrounded those fields; therefore being post-dematerialisation, post-disembodiment, post-utopian, post-anonymity and post-technical spectacle. Both the works discussed and Steyerl’s paper call for the postvirtual work of art to be embodied, material, personal and political – to not present the digital sphere as a utopian one but rather as one that has many complexities and consequences, entangled within all aspects of global capitalism and a part of this fragile ecological world.

Session 2.4 | Venue B

### ***Casting new frames of reference: art historical slippages, 1850-1950***

Convenors: Rebecca Edwards, University of Melbourne  
& Grace Carroll, Australian National University

### ***The trials and tribulations of Miss Catherine Devine: single female painter of portraits, children and flowers in colonial New South Wales – current status: anonymous***

Lara Nicholls  
National Gallery of Australia

Tucked up the back of the National Gallery of Australia's art store hanging on rack 51b is a curious portrait of an angelic little boy with a blond mop of hair sitting atop a Kangaroo skin-draped Savonarola chair. He wears a dainty white broderie anglaise smock and holds a child's riding crop in reference to the pastoral identity of his family. It is painted with academic perfection and flourish, clearly the hand of a highly skilled painter. In fact, it is a portrait of Arthur Martin A'Beckett as an infant c. 1888 by the artist, Catherine Devine, a Scottish émigré painter who arrived in the colony of New South Wales in about 1881 to join her sister Mary Stoddard, also a painter of some repute.

Who was Catherine Devine? Outside of Joan Kerr's ground-breaking volume on women artists, *Heritage*, she remains largely absent from all standard texts on Australian art history. Primary source material focuses considerable attention on her death in 1890 when she appears to have taken her own life, hysterical and devastated from the pain of her unrequited love for a Scottish doctor, the mysterious Dr Craig. Her suicide is reported in more than twenty newspapers from Broken Hill to London and yet her artistic output is rarely referenced in the papers despite her regular contributions to the annual Art Society of New South Wales exhibitions along side her accomplished sister, Mary. With her last breath, she seems to have simply slipped from public consciousness despite the quality of her painting indicating the work of a highly trained artist of considerable flourish and talent. Catherine was one of many women artists in the 19<sup>th</sup> century who exhibited frequently alongside their well-known male counterparts whose names have not endured. How this inequity has come to pass is a key question of this paper.

It seems that being a woman painter in the 19<sup>th</sup> century was not the only precursor for anonymity. The subjects women traditionally painted also appear to play a role in their fate. I will look at colonial exhibition catalogues to analyse the number of women artists who contributed and assess the subjects they painted focusing attention on the depiction of childhood and children. Finally I will look at the significant 1898 Exhibition of Australian Art at the Grafton Galleries, London, in which Mary Stoddard exhibited along with a substantial number of female painters. I shall then draw some preliminary findings on the question of why Catherine and her contemporary female painters fell into obscurity and anonymity in the century that followed.

### ***The Artist's Corps: Australian artists of the Chelsea Arts Club who served at the 3rd London General Hospital during the First World War***

Dr Emma Kindred

Australian War Memorial

In the years leading up to the war, the Chelsea Arts Club was a dynamic meeting place and social network for artists in London, including a proportionately large number of the best-known Australian artists of the day. At the start of the First World War, many of these artists were too old or deemed unfit to enlist in the fighting forces, but almost all enlisted in some form of service. In response to the impassioned plea of Commanding Officer Colonel Bruce Porter at the Chelsea Arts Club bar, members joined the Royal Army Medical Corps *en masse*. The 'Artists' Corps' created an intersection between two very different social settings and, almost inevitably, a rich body of work in response to the hospital and the war.

On 7 September 1915, an exhibition of over 130 paintings, watercolours, prints and sculpture opened at the 3<sup>rd</sup> London General Hospital in Wandsworth. The catalogue reveals a diverse range of works by members of the Chelsea Arts Club including Australian artists Arthur Streeton, Tom Roberts, George Coates, AH Fullwood, and Miles Evergood. The exhibition featured conventional interior scenes, landscapes, flower studies and portraits, together with four major Futurist paintings by CRW Nevinson, and plaster splints and medical masks by British sculptor F Derwent Wood. In the month following the exhibition, the first issue of Wandsworth's *Gazette* was printed. Under the editorship of Noel Irving, also drawn from the Chelsea Arts Club, the wartime hospital journal published poetry, articles and light-hearted anecdotes by staff and patients illustrated with vignettes, cartoons and reproductions of paintings. Published between 1915 and 1919, the journal provided artists at Wandsworth with a creative outlet, and in the case of Coates and Roberts, documented their experiences in the wards.

The presence of Australian artists at the 3<sup>rd</sup> London General Hospital, and its cultural landscape generally, has not received in-depth examination. The physical context of the 1915 exhibition, with proceeds from the sale of artworks promised to the hospital's benevolent fund, has seen it relegated to an art historical footnote. This paper presents previously sidelined aspects of the wartime work of Chelsea Arts Club members at Wandsworth, focusing on alternate sites of display and visual dissemination, and the engagement of artists with emerging medical technologies. Whilst the wartime conditions disrupted artistic practice and careers, they also engendered new possibilities and approaches.

***Elise Blumann: A modern artist in Perth, 1938-1948***

Dr Sally Quin

University of Western Australia Art Collection, Lawrence Wilson Gallery

German artist Elise Blumann (1897-1990) arrived in Perth, Western Australia, in 1938, having fled Nazi Germany in 1934. Informed by a good understanding of modernist art and by her training in Berlin and Hamburg, Blumann created a novel interpretation of the Australian landscape in relative isolation – neither seeking out local artists, nor showing any particular interest in progressive Australian art.

While the few radical artists resident in Perth in the late 1930s looked to the international models of surrealism and social realism, Blumann was attracted to the vibrancy of her new environment – focusing on the settings of the Swan River and Perth beaches, and analysing plant forms such as the zamia palm, xanthorrhoea, banksia, casuarina and melaleuca. While her focus on flora can be broadly aligned with the concerns of modernists such as Margaret Preston and Grace Cossington Smith, and her energetic nudes on the beach with photographers Max Dupain and Olive Cotton, there was little context for her work in Perth. Interestingly, however, parallels exist between her art and progressive novels set in Perth, such as Katharine Susannah Prichard's *Intimate Strangers* (1937).

Blumann remains an anomalous figure in Western Australian art history with a modernist landscape tradition only emerging in the late 1940s, with the return from Europe of Guy Grey-Smith and Howard Taylor. It was at this point that Blumann went back to Germany for a period, after which her art took a different turn. The body of work she produced between 1938 and 1948 raises questions regarding the ways modernism evolved in a setting largely removed from avant-garde activity; the role of the outsider or of the émigré artist in such an environment; and the possible artistic advantages of finding oneself in such a setting.

Session 3.4 | Venue C

***Virtual Corporealities***

Convenor: Dr Sophie Knezic, University of Melbourne

***Enter the Rift: Virtual Actualities and Bodily Fictions in the VR world of Jess Johnson***

Dr Tessa Laird

The University of Melbourne

Jess Johnson is a Melbourne-based practitioner, currently preparing a new animated work for the NGV in December, utilising the state of the art Oculus Rift, or stereoscopic virtual reality headset. VR headsets, like mainframe computers, were once confined to labs and science fiction, but the Rift is due for general release in early 2016, set to change the face of gaming and computer interactivity, not to mention notions of 'reality'.

For the last five years, Johnson's drawing-based practice has been heavily involved with imagery of surveillance and machinic (or even demonic) enslavement. In her works, corporeality is figured by an array of humanoids in poses that hover dangerously between yogic transcendence and sadistic torture. Johnson's drawing practice gleams imagery from the virtual worlds of science fiction, animation, the internet, and gaming culture. In this sense, her analogue works on

paper have always already been virtual. Ironically, in moving to a VR platform, Johnson's imaginary worlds have become *embodied* for the first time: her architectures are now navigable, her vistas inhabitable. While 'the Rift' implies a split – between mind and body, virtual and corporeal, Johnson's entanglement with VR and surveillance speaks to the 'mutual inextricability' (Deleuze, 2007) of the virtual and the actual.

***Handmade Politics: Affective Fabrics of Contemporary Art***

Dr Katve-Kaisa Kontturi

The University of Melbourne

This paper is a critical reflection of the *Handmade Politics* exhibition that I recently curated as part of my research project *Affective Fabrics of Contemporary Art: Stitching Global Relations*. *Handmade Politics* exhibition weaves a network of political art from one end of the world to the other, from Australia to Mexico, via Finland.

The paper focuses on the ways in which the crocheted, knitted, embroidered and sewn artworks create subtle political spaces. I call these spaces 'affective fabrics' to emphasise the incorporeal yet tangible in-betweenness that weaves bodies together. This means that bodies involved in or drawn into these material force-fields are not physically connected, but rather (in)corporeally related to each other in a complex, moving constellation. In this manner, affective fabrics actualise virtual potentialities of relational becoming that always exist between bodies (both human and nonhuman). It is my suggestion that through creation of affective fabrics hierarchies and contradictions that restrict possibilities for convivial, sustainable living in the contemporary societies can be overcome, at least momentarily. Theoretically this paper is inspired by Brian Massumi's activist philosophy that is neither subject- or object-oriented, but focuses on the intense processes of relational becoming. Through the series of affective encounters with handmade artworks, this paper fashions relational activism that embraces subtle material-(in)corporeal engagements.

***Janet Cardiff and Georges Bures Miller: Aural Embodiment/Virtual Presence***

Sophie Knezic

The University of Melbourne

The Canadian duo Janet Cardiff and Georges Bures Miller's sound installations offer the spectator a multi-sensorial experience constructed through narrative and aural fragments – of music, memories, dreams and fictions. These fractured elements assembled by the artists retain a quality of intimate otherness yet, through the technology of ambisonic and binaural sound, appear unerringly close. With sounds heard as if in real-space as well as real-time the spectator-listener is mediated by the artists' virtual presence and co-opted into their oneiric worlds, submitting to melded experiences of sensual apprehension where distinctions between autonomous timespans and subjectivities fray. Through our saturation in digitised media in the contemporary world the dislocations occurring between our bodily locale and our spaces of cognition are often taken for granted yet in Cardiff and Bures Miller's aural environments our very *corporeality* is virtualised, simultaneously transported to other spatial and temporal locations while anchored in a sensorial present. This experience activates distinct modes of imbricated consciousness, correspondent with Brian Massumi's proposition of the virtual as a form of bodily potentiality and Roberto Diodato's articulation of the inter-relational nature of the virtual.

Session 4.4 | Venue D

***Open Session (3)***

Convenor : Prof Andrew McNamara

***Oskar Schlemmer's Explorations of the body, space and image***

Prof Deborah Ascher Barnston  
University of Technology Sydney

“Figures in outline, not differentiated individuals. In abstract spaces of the future, of translucency, of reflection, of optics, of multiple figuration of man.”

--Oskar Schlemmer

German artist Oskar Schlemmer had a lifelong obsession with the intersection between the human body, space, and the image. Best known for his explorations of the altered body in space in the Triadic Ballets, Schlemmer inverted the space/body/image relationship in his less known metal installation at Adolf Rading's Haus Rabe (1930) in Zwenkau, Germany.<sup>3</sup> The Triadic Ballets probe the dimensions and limitations of the human physical body by encasing it in oddly inhibiting costumes that simultaneously exaggerate features of body parts while constricting movement. At the same time, the ballets test the costumed body's relationship to, and its ability to occupy and move through space. As Schlemmer said, the ballet tests “both the laws of the body and the laws of space.” The images presented to the audience are frontal theatrical views framed by the stage's proscenium. In contrast, Schlemmer's installation for Haus Rabe consists of figurative wall installations and abstract geometric paintings on all six surfaces of the room. He made several metal pieces - an enormous copper profile looking towards a diagonally arranged, doll-like wire figure holding an even smaller plate metal figure in its left hand, that are hung on the walls of the main living space. Schlemmer was fascinated by the doll, which he saw as an abstraction of the human figure and he was experimenting with ways to use the image of the body to animate space.<sup>4</sup> Parts of the floor are bright red, cobalt blue, and black rectangles; the ceiling is beige bisected by two white lines of differing widths; a section of the wall over the alcove features a semicircle that is part white stripes and part black situated off centre between two black rectangles suspended just above; inside the most private part of the room one wall is bright red while a rounded red form oozes across the ceiling. It is as if Schlemmer had folded pieces of an abstract painting inward in order to contain space. Schlemmer aimed to “reach a new form of abstraction via the specification of architects, which involve not painting as such but compositions in material adapted to the given situation.”<sup>5</sup> The painted surfaces transform the room into a performance space. Unlike the formal stage on which the Triadic Ballets were performed, this is an informal setting for domestic dramas, what Marcia Feuerstein calls, “Architecture as performing art.”<sup>6</sup> Schlemmer's metallic pieces are witnesses to the action, images of the idealized and mechanized body as well as reminders that the house is the realm and sanctuary of the body

### ***Tangible Motion Sculpture: Len Lye***

Sarah Wall  
Govett-Brewster Art Gallery

‘Tangible motion sculpture’ (or simply ‘tangibles’) were terms used by New Zealand artist Len Lye to describe his kinetic sculpture. Placing significant emphasis upon physical impact and resonance, Lye's sculptures directly addressed the body. In 1961, an experimental demonstration with the same title was organised at the Museum of Modern Art in New York. Presenting ten kinetic sculptures as well as the scratch film *Free Radicals* (1958), this event marked the first public demonstration of Lye's ‘tangibles’. It registered an important shift in his practice, from the medium of film to sculpture, and his way of grappling with motion and its relation to the human body. While there are no known photographs documenting the event, there are a number of handwritten scores and diagrams that outline what was to occur. Drawing on these documents, this paper considers Lye's extended pursuit of an ‘art of motion’ and his imagining of the body in relationship to the work of art, from film to staging experience.

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<sup>3</sup> Werner Durth, *Rading Trifft Schlemmer. Bau Haus Kunst* (Berlin: Koenig, 2015).

<sup>4</sup> Oskar Schlemmer, *The Letters and Diaries of Oskar Schlemmer*, ed. Tut Schlemmer. Trans. Krishna Winston ( Evanston: Northwestern U. Press, 1972), 257 – Schlemmer describes his aims when discussing the work he did for the Museum Folkwang.

<sup>5</sup> Ibid, 267.

<sup>6</sup> *Architecture as a Performing Art* eds. Marcia Feuerstein and Gray Read (London: Ashgate, 2013).



### ***Knowledge transfer strategies for the acquisition of contemporary live art***

Jessye Wdowin-McGregor  
The University of Melbourne

This paper examines alternate forms of transmission for the long-term transfer of live art, with a particular emphasis on conservation through choreography in participatory, relational and performance-based artworks. A recent resurgence in the programming and acquisition of live art within major cultural institutions prompts questions about the preservation of an art form that has no material presence. As a documentation practice, living memory, oral transfer and performative gesture expressed through the body offer a means to maintain a live art legacy within the museum, a space in which inscribed memory has traditionally been privileged. The study investigates non-written documentation strategies as an alternate form of knowledge transfer practice, including embodied memory and re-performance.

The research is primarily informed by Australian dancer and choreographer Becky Hilton, who plays a crucial caretaker role in the production and future transmission of British-German artist Tino Sehgal's work *This Is So Contemporary* (2005), recently acquired by Sydney-based not-for-profit organisation Kaldor Public Art Projects and exhibited at the Art Gallery of New South Wales in February 2014. Charged with the re-performance of the artwork in Australia on behalf of collector John Kaldor, Hilton is also responsible for ensuring the conditions of the work are maintained and is directly involved in the process of carrying the work forward over time. For *This Is So Contemporary*, the essence of the work is living in external memory holders' minds and bodies, transferred and accessed through performance, action and repetition. Sehgal's art leaves no material traces, as the artist resists the use of photos and videos acting as a documentary surrogate for his work. In the absence of images, instructions or recordings, the perpetuation of Sehgal's work relies on remembrance and 'body-to-body transmission', a practice associated with dance.

The presentation will explore the way in which the nature of the work, with its inherent emphasis on the social experience and human-to-human exchange, can inform strategies for its preservation. It also considers where conservation is positioned in relation to the documentation and continuation of live art.

Session 5.4 | Venue E

### ***Materialities of art, histories of technology (1)***

Convenor: Dr Grant Bollmer, University of Sydney

#### ***Beyond War Technologies: Performance and Pictorial Science in Nineteenth Century Photography***

Sushma Griffin  
University of Queensland

This paper interrogates some of the tensions and antinomies between the discourses of art and media history, informed by a German approach to media history that Siegfried Zielinski has termed "media archaeology". Zielinski defines this approach as the process of digging out "secret paths in history, which might help us find our way into the future." Focusing on the epochal shift in the long nineteenth century, as Martin Heidegger referred to it, the central question in this paper addresses how the new image technologies of photography and film affected older painting conventions of the picturesque and romantic. It draws upon German theorist Friedrich Kittler's theses on optical media and technological determinism to examine photography's impact beyond the essentialisms of modernist painting to the shifting politics of vision. Utilising Felice Beato's (1832–1909) series of staged photographs at Secundrabagh, Lucknow, and Delhi Fort, India, 1858, as a case study, it explores the fictive epistemology of phantasmagorical skeletal remains re-positioned in war-ravaged landscapes.

I shall argue that Beato's photographs disclose a hidden deceit, challenging discourses of nineteenth century photography's documentary tradition. Notions of temporal fidelity and immediacy associated with the photographic medium are problematized in these reconstructions, which embellish a fiction of space and time. Beato's figural re-enactments provide ironic commentary on the gap between the perceived significance of a historic moment and the utter banality in the posed content of these unsettling photographs. Extending Kittler's hypothesis to integrate optical representations of bodies in space, this study signals photography's capability as storage medium in its reproduction of the implausible materiality of bodies.

Exploring interrelated developments of cinematic and military technologies in historic footage, this study examines Kittler's views that over the past two centuries war has been conceived and practiced in optical terms. It reads film tricks and photomontage techniques against perceptions of authenticity, truth and document value. Making distinction between the anachronistic readings of Marshall McLuhan's treatments of media technologies as either "extensions" or "self-amputations" of the human body, it challenges Kittler's claims that new technologies abolish previous ones. It also critiques Kittler's proposal that physical techniques of optical media are the primary agents in the production of aesthetics and culture, arguing instead that we also need to acknowledge the influence of politics, philosophy, the forces of capitalism, zeitgeist, and the contributions of individual artists and communities as vital agents of change that shape and inform the developing materialities of media art histories.

### ***Books of Faces***

Dr Grant Bollmer

Digital Cultures Program, University of Sydney

Facial images—be they digital faces or photographic close-ups—are supposedly "affective interfaces" which reveal how a body's neurocognitive capacities emerge in relation with the energetic capacities of media. Yet, as Mary Ann Doane has argued, these facial "affects" are intertwined with dreams of a visual "universal language" that reduces the body through normative schema that privilege specific bodies and gestures at the expense of others. This dream haunts many claims of film theory and reduces the body through formalizations bound with attempts from the late 19<sup>th</sup> and early 20<sup>th</sup> century to classify and control, from phrenology and physiognomy to eugenics. This presentation examines a moment in the genealogy of psychological affect research and its use of photography, contrasting psychology with the work of photographers August Sander and Hans Eijkelboom, to examine the relationship between two questions derived from the above claims. Do media *disclose* the affectivity of the body through its techno-cognitive framing? Or do they *inscribe* "affect" as a quality that can be expressed, visualized, and transmitted as a "universal" that emerges from the material encoding of specific human bodies? In the history of affect research, the latter appears to be the case. Photographic images, like other forms of media, produce knowledge of the body and its capacities—knowledge which is encoded into scientific research as the truth of affect and emotion.

This talk first follows the production of books of faces—literally, books that document different movements and configurations faces could make through sketches and photography—in the mid to late 19<sup>th</sup> century, tracing how these books were intended for sculptors and painters, but were imported into psychological research as archives of facial expressions employed to create a standardised model of the human face and its gestures. It then moves to August Sander's monumental work of documentary photographic portraiture, *People of the 20<sup>th</sup> Century*, and Hans Eijkelboom's recent *People of the Twenty-First Century*, to discuss an alternative history of documentation revealed through photographic techniques for capturing the face and its expressions. Where Sander's work relies on specific kinds of categorisations of human activities that coincide with labour, Eijkelboom's system of categorisation defers to consistency of visual appearance and fashion. I conclude by turning to Facebook's recent attempts to categorise faces and gestures and how the techniques employed today descend genealogically from these previous attempts to use photography to document and organise emotions, gestures, and bodies.

### ***Postmachine Vision***

Dr Ingrid Hoelzl City University of Hong Kong

Today we are entering an era in which the question of the posthuman resonates with the question of the postmachine. This is because the very notion of the machine presupposes human presence. But now we might also have to consider the disappearance of the image, which is what this paper seeks to consider.

Why? Consider drones for example. While the debate on how drones should be regulated has gone viral, little attention is paid to the fact that these flying robots are also flying cameras. The image supposes a viewer and, if there is none, then only data is being exchanged. Drones are likely to become one of the major imaging technologies of the 21<sup>st</sup> Century, but with the consequence of transforming the image into a plethora of algorithms, sensors and actuators. We can legitimately pose the question of the disappearance of the image; all the more so, since technically speaking, what we are dealing with are visual data/visuals. The current development of this new machine of vision will render human control obsolescent. Drones will be capable of intelligence, of communicating with each other and of making decisions without us.

This question cannot be addressed only on the technical level. As Virilio (1994) puts it, 'if we remove the image, not only Christ but the whole universe disappears.' The disappearance of the image in the age of the drone is also a philosophical and ethical debate, and if we are to open up this debate, we cannot forget that machines of vision—from the first optical devices to autonomous drones—are, before all, philosophical machines: systems of apprehending and acting upon/within the world, even if that world is (imagined to be) a posthuman world. "Postmachine Vision" explores the question of the image in the 21<sup>st</sup> Century in the broadest sense taking into consideration numerous intersecting fields, such as art history, media history and theory, philosophy, visual studies, etc.

Session 6.4 | Venue F

### ***Art and Democracy: the lessons of Jacques Rancière (1)***

Convenor: Dr Toni Ross, University of New South Wales

#### ***Rancière's Aisthesis and the 'politics' of unpurposive action***

Dr Toni Ross

UNSW Art & Design

Jacques Rancière's version of the politics of aesthetics reprised in his recent book *Aisthesis* diverges from common ideas of political praxis. The power struggles of political activity are usually aligned with human capacities for strategic thinking, calculated action, the taking of positions based on critical judgments and dissenting principles addressed to the status quo of any social order. Moreover, political projects are typically judged by whether they succeed or fail to institute and maintain actual changes to the socio-political landscape.

In the pages of *Aisthesis* and elsewhere, however, Rancière formulates a *politics* of aesthetics expressed in practices and events of modern art and aesthetic philosophy (from 1764 to 1941) where the causal chain between actions and outcomes is broken or suspended. Although disparate and heterogeneous, the 14 scenes of *Aisthesis* share a theoretical preoccupation with unpurposive action: activities of life or art considered devoid of useful issue since disjoined from predictable outcomes or effects. Focussing on scenes from *Aisthesis* and photographic works by Gabriel Orozco and Viktoria Binshtok this paper discusses why figures of inaction, passivity and unpurposive doing assume political significance in Rancière's writings on art and aesthetics.

#### ***Political Images and Image Politics: Didi-Huberman, Rancière, and the Case of Steve McQueen***

Dr Chari Larsson

University of Queensland

What does it mean to take a position? How is this different to taking sides? French art historian and philosopher Georges Didi-Huberman has deployed the phrase in conjunction with his discussion of German playwright and theorist, Bertolt Brecht, in his 2009 *Quand les images prennent position* (When Images Take a Position). Didi-Huberman's concern with the political efficacy of images brings his work into dialogue with debates concerning the relationship between images and politics in the wake of 9/11. Footage of the World Trade Centre attacks, as well as photographs from Abu Ghraib and more recently the *Charlie Hebdo* attacks in Paris have renewed critical discussions concerning the political power of images. Didi-Huberman's contribution to this area of scholarship draws deeply on a Marxist strain of aesthetic theory, especially in relation to Walter Benjamin and Bertolt Brecht, and establishes its contemporary relevance for discussing the relationship between images, history and politics.

This paper will examine Didi-Huberman's arguments in relation to Jacques Rancière's formulation of equality. As is well known, Rancière's philosophy of equality is understood as active and participatory, as opposed to the passive equality characterising mainstream political theory. Democratic politics is not just something that occurs naturally. Instead, politics demands a confrontation with the status quo, when the pre-existing governing order is challenged and disrupted. This notion of active participation extends to modes of spectatorship itself. In *The Emancipated Spectator*, Rancière distances himself from a Brechtian mode of epic theatre, arguing it is hierarchical and unequal, at odds with his commitment to active equality. Against his dismissal, this paper will argue that Brecht, in Didi-Huberman's hands, satisfies Rancière's demand that the spectator becomes an 'active interpreter'. Consideration will be given to British artist Steve McQueen's *Queen and Country* (2007-2009).

***The communism of genius: modernism, the surrealist revolution, and equality***

Dr Raymond Spiteri

Victoria University of Wellington

Although Rancière's writings have been taken up with enthusiasm by artists and critics as an acute analysis of the contemporary conditions of artistic production, how useful is his work for art history? While the emergence of the aesthetic regime of art is highly suggestive, and indeed does appear to describe a fundamental transformation in history of aesthetics, its relevance and utility to the discipline of art history is more complex and open to debate. In this paper I consider the implication of Rancière's thought through a discussion of how his ideas can be applied to the study of surrealism. Focusing on the early history of the movement in the 1920s, the paper discusses several episodes that illuminate how surrealism foregrounds the 'equality of sensibility' as an artistic and political strategy. The techniques promoted by surrealism— automatism, the aleatory, eroticism, an engagement with the everyday, collective games, etc.— are all based on a principle of equality (they are available to anyone and frequently collective); they also promote a mode of dissensual experience that contests the existing distribution of the sensible to found a new community of sense that parallels Rancière's formulation of democracy based on the equality of those who have no part. This aspect of surrealism illuminates not only the tension between the cultural and political dimensions of the surrealist enterprise, but also its contested relation to the broader history of modernism.

Session 7.4 | Venue H

***After the End of Identity: Post-Identity Art and Embodiment***

Convenor: Dr Katherine Guinness, University of New South Wales

***Faux-laboration: Fictional collaboration as a feminist strategy for critique***

Dr Courtney Coombs

Queensland University of Technology

As Elizabeth Grosz (1989, 133) notes, "within patriarchal cultures and representational systems there is no space and few resources women may utilize in order to speak, desire, and create *as women*. For this reason women must become familiar with the patriarchal discourses, knowledges and social practices, which define and constrain them: these provide the only

sources and tools against patriarchy. Only through its own techniques can patriarchy be challenged and displaced". In my practice-based PhD 'It's Complicated: Romancing the [male] Modernist Canon' I explored my identity as an early career female artist by creating fictional relationships with iconic male artists, I called these 'faux-llaborations'. I found my artistic voice by engaging with and critiquing the [male] modernist canon from my position of 'faux-llaborator' with iconic male artists. I creatively and playfully engaged in a imagined dialogues with these artists and their work and these 'conversations' resulted in art works for exhibition. Engaging in these fictional collaborative relationships highlighted the potential crossover of reverence and critique in my feminist practice. The works acknowledged and embraced the often-contradictory elements involved in finding my artistic voice in the lineage of the canonical figures of Modern Art.

This paper will discuss and unpack this process of 'faux-llaboration' as a contemporary feminist strategy of art making. I will present a selection of works produced throughout my PhD, highlighting these fictive collaborative processes as a useful method with which to engage with the history of art in order to explore and critique my identity as an early-career, female artist. While much contemporary art responds to [directly and/or indirectly] the history of art, the approach that I have developed extends this responsive making to include a fabricated back and forth. The resulting works embrace the tentative gesture as the final work of art in order to critique the stubbornly gendered 'mastery' of art production, an expectation placed upon artists and their work that still exists today. Evolving over the period of my PhD 'faux-llaboration' became an invaluable strategy in questioning my identity as a feminist artist in the 21<sup>st</sup> century and the social and political expectations that are placed on artists today in order to speak from a position that was comfortably mine.

***For All the Bored Male Artists: Contemporary Art and Race After the End of Identity***

Dr Katherine Guinness

University of New South Wales

This paper investigates two recent controversies within the contemporary art world in order to challenge popular assumptions concerning post-identity rhetoric: the uproar over artist Joe Scanlan being included in the 2014 Whitney Biennial under the guise of "Donelle Woolford," a fictitious African American woman, and the selfie-circus surrounding the blockbuster work of art *A Subtlety* by Kara Walker. Although many claim that there is now a truly "post-identity" mode of creation and reception within the art world, there is still outrage with a white male artist "passing" himself as, or creating the fictional persona of, a black female artist in order to show work, yet many viewers are bored in the face of a giant and provocative piece made by such an artist, as is the case with Walker's work. This paper suggests that examples such as these are indicative of a split in how identity is understood today; that there is a divide between looking at identity as a historical construct with very real cultural legacies and one of complete post-identity individualism – an understanding of identity which refuses relations – historical, cultural, or otherwise. This divide comes from either an embrace or refusal of phenomenological bodily orientation and has very real consequences in how different bodies can move through the art world, how they are marketed and perceived, how and if they are acknowledged, and how work made by those bodies is considered.

***Masquerading Selves: Cindy Sherman and Yasumasa Morimura***

Llewellyn Negrin

University of Tasmania

The conception of the self as masquerade has become prevalent in recent explorations of identity in contemporary culture. My paper focuses on two artists for whom this concept is central – Cindy Sherman and Yasumasa Morimura. In each case they have staged their own identities through the guise of others, adopting a diverse range of masks, none of which is regarded as being any more 'authentic' than any other. In doing so, they challenge the traditional idea that self-portraiture involves a revelation of the 'self' since one never gets a sense of the 'real' self

behind the masquerade. Rather, what is highlighted is the mask-like nature of identity in contemporary society where the self has become equated with its external appearance. However, whereas Morimura revels in the apparent freedom that this provides to escape the strictures of fixed binary oppositions, whether of gender or ethnicity, and assume a fluid, hybrid 'identity' that refuses categorization, Sherman highlights the destructive consequences of this constant play with identity, which perpetuates the alienation from ourselves as embodied beings. In the context of a culture where the never-ending renovation of one's outward appearance has become an imperative, the disembodied play with various guises can be seen as complicitous with this reduction of the body to image. The increasing preoccupation with the body in recent times betrays a profound alienation from it since it is concerned primarily with the styling of one's appearance rather than with the corporeal body. This paper analyses the contrasting responses of Morimura and Sherman to our 'makeover' culture with its emphasis on continual performances of becoming.

## DAY TWO: Wednesday 25th November

### Lunch Time Session

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***Strategies for Research Grant Success***

(Venue G, GOMA Seminar Room)

Convenor: Dr Anthony White

Presenters include:

Prof Mark Ledbury, University of Sydney and Director of the Power Institute

Dr Anthony White, University of Melbourne and President of the AAANZ

# DAY TWO: Wednesday 25th November

## 1:00 – 2:30pm

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Session 1.5 | Venue A

### ***Art after the future: Hito Steyerl and the global digital image (2)***

Convenors: Tara Cook, University of Melbourne & Dylan Rainforth, Monash University

#### ***The 'Fugitive Self' in Hito Steyerl's November and Lovely Andrea***

Meredith Birrell

University of New South Wales

In considering essayistic practice in the digital age, the presence of authorial subjectivity is often noted, but how it is portrayed and what its function might be are often overlooked. As Nora Alter writes, the essay film is both “self-reflective and self-reflexive”, suggesting that an interrogation of the self is central to the essay project. In this paper, I argue that in her films *November* (2004) and *Lovely Andrea* (2007), Hito Steyerl consciously engages with her authorial self to further the political aims at the heart of the work. I call this portrayal “fugitive”, a term which connotes the way in which the self is made fleeting and unstable by virtue of its simultaneous disclosure and foreclosure. I also use it to evoke a sense of political resistance, and to suggest that the “fugitive self” is an attempt to intervene in social and political regimes through means of subterfuge, rather than by full frontal attack.

In Steyerl's 2012 essay “In Defense of the Poor Image” she argues that the “poor image” is no longer defined by its departure from any ‘original’, but rather by the real conditions of its circulation, dispersion, and fragmentation. For this to have meaning, the self-image must also be presented for scrutiny, and I suggest that Steyerl – by making herself fugitive through the dispersal of her voice, gaze and the exploration of her own image as one among many – problematises not only the idea of an originary image, but also of a ‘true’, or essential self. In the paper I will engage with feminist discourses of subjectivity as a site of construction and becoming through Judith Butler's notion of performativity, as well as with feminist filmmakers and writers such as Trinh T. Minh-ha, in order to substantiate my claim that the portrayal of a fugitive self is deeply connected to a politics of intervention. Steyerl's portrayal of a fugitive self is necessarily and critically imbricated with her project of interrogating the current state of digital image economies. Understanding how the authorial self is deployed in the video essay of today is crucial for articulating how such a project is undertaken.

#### ***Snap/shot: artists, bodies and Instagram***

Audrey Schmidt

Independent

The ‘documentary turn’ in contemporary art, particularly in works exploring the conditions of globalisation and the circulation of images, reflects a contemporary social world, one with abstract tides of electronic communication and deregulated capital that requires us to renegotiate the vicissitudes of truth. Artists who combine a critical realism approach with the formal signifiers of the documentary lens must necessarily address the construction of non-fiction and – as is particularly evident in Hito Steyerl's 2007 film *Lovely Andrea* – the amplified proliferation and non-transparency of the bodily spectacle, the unruly circulation of images in capitalist globalisation, and the consequential abstraction of ‘self’. Focusing on two different iterations of the documentary paradigm in popular media, reality TV program *Snog, Marry, Avoid?* and the “girl next door” archetype in amateur documentary-style pornography, I will



explore the dichotomy of 'real' versus 'fake' as well as the gendered economisation of the individual as an instrument of production, which typifies this period of 'extraordinary subjectivity'. Furthermore, I will examine artists such as Steyerl who work to destabilise the cultural framework and biopolitics of capitalist globalisation through the intersection of self, art, technology, critical theory and political activism.

***The vision thing: Farocki/Steyerl***

Dylan Rainforth  
Monash University

This paper takes Hito Steyerl's 2013 film *How Not to Be Seen: A Fucking Didactic Educational .MOV File* as an entry point for a comparative analysis of the ways machinic vision is addressed by two practitioners, the late Harun Farocki (1944–2014), and Steyerl herself (1966–). The parallels between the Farocki and Steyerl are numerous: both are German essayistic filmmakers, and both are writers and theorists who translated complementary moving-image practices into installation in the art-museum context. Most significant though is their mutual interest in "visibility machines". (I borrow the term from another artistic dialogue, one between Farocki and Trevor Paglen.) Both Farocki and Steyerl have made machinic vision – in particular its uses for military surveillance and combat applications – central parts of their enquiries into the transformative, reflexive nature of images, surveillance and seeing. For Farocki and Steyerl, the paper will argue, images and seeing constitute the centre of not only the military-industrial complex but also its updated cousin the military-entertainment complex. From this position, the paper will explore the artists' parallel investigations of militarised, posthuman computer-generated imagery and vision.

The paper also has an explicitly art historical agenda. Steyerl has certainly acknowledged Farocki's influence; she has written at least two posthumous tributes, and a published interview between the two artists also exists. While asking what the more established body of Farocki scholarship can teach us about Steyerl's essayistic speculations on in/visibility, the paper is equally interested in how Steyerl's writing and moving-image works can rewrite our understanding of Farocki. This seems imperative if we are to look for a progressive reading/writing of Farocki *after* Steyerl, one that goes beyond demonstrating the influence of a canonised male artist on a female artist of the next generation.

Session 2.5 | Venue B

***Connoisseurial Spaces in Global Art***

Convenor: Dr Wes Hill, Southern Cross University

***Connoisseurship in a post-Internet world: art, hipsters and niche taste***

Dr Wes Hill  
Southern Cross University

We live in a world where everybody hates hipsters – those failed icons of contemporary connoisseurship. Having been associated with hip American avant-garde jazz and white beatnik subcultures, the reappearance of the term 'hipster' in the late 1990s had less to do with a revival of hipness than with a growing opposition to displays of niche taste. Unlike many other subcultural identities, a hipster is nearly always identified as someone else – presenting as an objective, rather than a subjective, identity. The hipster therefore functions as a type of counterfeit image, enabling accusers to maintain their own individuality as a point of imagined resistance. The contemporary art world – itself a notion that appears increasingly enigmatic and fragmented today – seemingly abides by this anti-connoisseurial attitude that is behind 'hipster hate.' This manifests in museums and high-profile international curators favouring populist exhibitions, or exhibitions that clearly convey the principles of pluralism and inclusivity, as if in acknowledgement of the lack of normative criteria for assured judgement. This paper will argue that while we are right to reject the superficially obscure and in-the-know postures of the connoisseur, we must also acknowledge that inclusivity is impossible to represent. In art's

expansion of the imagined barriers of taste to include everything, many of us in the artworld have become reluctant to take ownership of the limits of our own subjectivities, thereby disengaging from the political debates that come with liking certain things over others. In this sense, connoisseurship might be reconsidered today as a stance that takes responsibility for one's passions, seeking justification in the subjective and rejecting the current impotence of taste.

### ***Remapping the map in contemporary art***

Dr Ruth Watson

University of Auckland

Despite the easily experienced dominance of Western cartographic systems over most others, mapping has always been a human activity, not limited to any one culture or period. Given today's near-palpable ubiquity of actual maps, digital or printed, and the mapping metaphor in first world life ("I shall map out for you..."), it is surprising then how contemporary artists' increasing use of cartographic concepts has been represented. A suite of coffee table-worthy books about mapping in contemporary art exist, such as Katherine Harmon's 2009 *The Map As Art: Contemporary Artists Explore Cartography* or Hans Ulrich Obrist's 2014 *Mapping It Out: An Alternative Atlas of Contemporary Cartographies*; there have been over 30 exhibitions focussing on this theme since the 1980s alone. These exhibitions and catalogues cover a limited range of artists working in very few countries, North America and Europe constituting the unsurprising choices. Additionally, a parade of usual suspects appears – not only Boetti and Smithson, but also the quasi-cartographic such as Julie Mehretu or the near-retro work of Joyce Kozloff, and more. A largely Western artistic trajectory is recounted and Aboriginal art is only occasionally included, usually through the work of a single artist and rarely as part of a longstanding phenomenon. This is a map of the world in which even Asia is almost as small as the near-invisible Africa, 'Middle East', or Oceania, resulting in an ideologically-riddled, compromised connoisseurial space. Yet, how could a better and possibly global overview of such practices be written and presented? This paper explores alternative approaches that could upset existing accounts in favour of a wilder, rougher guide to worlds beyond those usually shown. Such an approach could include artists such as Bouchra Khalili, who has worked with stories of illegal migration, yet it remains important to resist merely cataloguing new instances as they emerge through dominant distribution channels (Khalili works in Paris as well as her home country of Algeria). An alternative emphasis would also include more social mapping practices, as well as recognising the importance of Australian Aboriginal art within these accounts. A now-obsolete definition of the verb 'to map' used to be 'to bewilder'; this new account could be one that overturns the map's usual trajectory towards certainty and authority.

### ***My doll is better than yours: examining the motivations of ball-jointed doll and Super Dollfie collectors as a connoisseurial practice***

Dr Anne Peirson-Smith

City University of Hong Kong

This paper will examine the motivations underlying the collection and use of ball-jointed dolls (BJD), such as Volks Super Dollfies, by fans as a form of collective intelligence based on connoisseurship. Doll fans, including cosplayers, avidly collect, modify and dress up ball-jointed dolls as mini-versions of themselves. Super Dollfie collectors consider that the ultimate form of collection and ownership of their dolls is the act of creating their own doll from the range of parts produced and sold by the Volks organization, which is based in Kyoto. In this process, these dolls appear to become best friends, sisters, brothers, children, confidantes and counsellors for collectors who appear to seek gratification and unconditional love in a mute humanoid form. Also, these collectors, as textual performers, identify with the commodification of Japanese culture and modern cosmopolitan branding as an escape from the boundaries of their own culture, often revealing a deep transcultural longing to inhabit the characters and costumes of another commodity culture. The 'other' here provides a way of defining an affinity with a like-minded community in the process of re-affirmation, in addition to a providing a safe and viable refuge in this particular connoisseurial space, enabling collectors to articulate identity, belonging, difference, gender and sexuality through the ownership of specific doll brands. As such, they

actively engage with the artefacts of this culture through creativity, consumption and performance – in this case by making and/or customizing their dolls and dressing them. However, tensions remain between doll collectors in terms of value connoisseurship, aesthetic connoisseurship and notions of authenticity played out at conventions or in online spaces, albeit with localised cultural nuances. Hence, there is a sliding scale of doll collection and ownership, governed by economic, cultural and social capital, ranging from those who purchase the complete doll and its costumes to those who make their doll from component parts, or those who buy inauthentic copy versions or alternative brands from other companies based on affordability. Findings will suggest that the material possession and customization of contemporary ball-jointed dolls is a value based and stratified connoisseurial practice based on prescribed notions of taste and value discrimination.

Session 3.5 | Venue C

**Re-enactment / Repetition / Reiteration / Re-performance as embodied research (1)**

Convenors: Dr Lucas Ihlein, University of Wollongong & Louise Curham, University of Canberra

***Re-enactment and the Mediatized Body***

Simone Hine  
Screen Space

The paper will examine two recent performances by Melbourne-based artists, both of which re-enact iconic performances from 1975. The first is a delegated performance of Jill Scott's *Taped*, by Mira Oosterweghel at the Australian Experimental Art Foundation in 2015. The second, *Dear Carolee, Love Cindy, Love Hannah* (2013), performed at the Australian Centre for the Moving Image, is described by the artist Hannah Raisin, as a homage to Carolee Schneemann's performance *Interior Scroll*. The two performances sit at both ends of a spectrum between a direct reproduction (Oosterweghel), and a re-interpretation (Raisin), of the original performance.

Oosterweghel's performance would fit into a category of re-enactment that aims to recreate the presence of the performer within the gallery, except for an LCD monitor mounted to the left of the performance which replayed documentation of the original performance. It was not clear whether the documentation was part of the performance or a curatorial footnote, however its proximity to the performance brought the two elements together making them inseparable. Both elements functioned as equal counterparts, pitting the original moment against the live presence of the performer, in an irresolvable dialogue.

Raisin re-performs Carolee Schneemann's seminal work within a contemporary context, by replacing mud with glitter paint and the spoken words read from a handwritten scroll, with an i-pod playing Cindy Lauper's 1980s hit *Girls Just Want to Have Fun*. This performance entangles notions of femininity within mediatized commodity culture, which is clearly at odds with *Interior Scroll*, but weaves this back into a corporeal sense of self, as is central to Schneemann's work. Through textual analysis of both re-enactments, this paper will examine the mediatization of performance and its effect on a sense of presence within contemporary performance.

***Lee Lozano's Decide to Boycott Women (Re-performed): From the conceptual to the post-conceptual moment***

Elizabeth Pulie  
University of Sydney

In March this year I participated in *Second Comings*, a group exhibition at the artist run initiative Marrickville Garage in Sydney, wherein participants recreated works deemed feminist reference points in the art canon. I re-performed Lee Lozano's 1971 work, *Decide to Boycott Women*: initially a month-long experiment wherein Lozano refused to speak to women in order to 'improve communication' with them, she continued this action until her death in 1999. A

conceptual artist, Lozano made a series of 'word pieces', instructions she wrote herself for actions to be carried out, described by Helen Molesworth as a desire by Lozano to, 'use art to live a highly examined, and hence thoughtful, life.' [1] According to Molesworth, Lozano's boycott of women led to extreme moments, 'for instance, if confronted with a female clerk in a market she would insist upon being served by a man'. [2]

While my re-performance took place only within the opening hours of the gallery on the one weekend of the exhibition, it was nonetheless a challenging exercise, confronting my sense of self in my interactions with those of the same and opposite sex. It also highlighted the ideological developments that have occurred post the 1960s/70s in relation to gender fluidity, feminism, and the nature of art itself. During the re-performance I had misgivings as to the appropriateness of its undertaking, wondering whether Lozano would have approved of this 'lite' version of her original and ongoing action, and whether the documentation of the event both by myself (via selfies) and others, some of which were posted on Facebook, detracted from the seriousness of her action.

Simultaneously, refusing to speak to women in the year 2015 felt somehow petulant and extreme outside the original political context of strike or withdrawal.

In the first half of this paper I will outline and analyse the challenges and compromises involved in re-performing a work of this stringency and highlight contrasts between the original action and my contemporary version. In the second half I will explore the nature of contemporary art, theorised as 'post-conceptual' art by Peter Osborne [3], in relation to the increasing incidence of re-performance within the contemporary moment.

1 Helen Molesworth, Tune in, Turn on, Drop out: The Rejection of Lee Lozano, Art Journal Vol.16 No. 4 (Winter 2002) pp 64- 71

2 ibid p70

3 Peter Osborne, Anywhere or Not at all, Philosophy of Contemporary Art Verso 2013 Lee Lozano's Decide to Boycott Women (Re-performed): from the conceptual to the post-conceptual moment

### ***On extending the moment: generational repetition and re-presentation in current art practice***

Dr Greer Honeywell

Artist

Generational repetition and re-presentation is increasing in prominence and significance as international galleries mount major exhibitions on the practice. It may be a shocking concept but for artworks to remain 'alive' for centuries it is necessary that the works remain under the continuous gaze of artists, scholars and students who draw, paint, write about and copy them in order to keep them present. Perpetual repetition, reiteration or re-performance is necessary to extend the life of the artifact, the play or the musical score, allowing the artist and spectator, in a different time, to experience the work anew. Re-presentation or repetition of an artwork by another artist can appear audacious as it did when Elaine Sturtevant exhibited copies of works by her contemporaries in the mid 1960s. And it can be controversial, as it was in 1981 when Sherrie Levine exhibited twenty-two images by the photographer Walker Evans, as her work. The problem is that historic arguments of authenticity, originality and singularity often get in the way. Alternatively some artists have embraced the notion that generational aliveness and repetition is not only positive but works in their favour. Sol LeWitt prepared a document for each of his wall drawings, a score of sorts, intended to enable future artists to re-perform his wall drawings over and over again, thereby keeping his name and the work present. Today exhibitions in major institutions across the world attest to a revival of interest in the practice. Here in Australia artists such as Christian Capurro and Michael Zavros have participated in generational repetition linking artists, continents and decades, and collaborators Louise Curham and Dr Lucas Ihlein re-performed a work, making it anew, with the co-operation and permission of the originating artist Guy Sherwin. I see such works as collaborations. Sturtevant's mantra throughout her life was that 'repetition was difference' and the fact is there can be no repetition, no copy, without difference or slippage, no matter how hard one might try. And this slippage reveals the invaluable space in between that can reveal unexpected discoveries. Audacious or not the original works and the originating artists are kept alive. For the first time I will share findings from my recent research in which I describe and analyse the work of Australian artists engaged

in current generational re-presentation and re-performance and share my own dilemmas, doubts and approach to the re-performance of a work by Scottish artist Bruce McLean, *Mirror Work* (1969).

Session 4.5 | Venue D

***Open Session (4)***

***The Art of Time Travel: Techno-mediated journeys through space and time in the work of Janet Cardiff and George Bures Miller***

Shelley McSpedden  
Monash University

The Lumière brothers launched the cinematic era at the Grand Café in Paris on December 28, 1895 with the screening of *Arrivée d'un train*, a short film of a train rushing at the camera. It seems appropriate then that a century later *Alter Bahnhof Video Walk* (2012), a work by Canadian artists Janet Cardiff and George Bures Miller which both celebrates the history of cinema and utilises cutting-edge technologies to create a dizzying confusion between reality and fiction, is set within *Hauptbahnhof*, a once bustling train station in the German city of Kassel. With the aid of an iPod and headset, participants are led on an audio-visual tour snaking through the station that courts an uncanny doubling between participants' real-time passage and events unfolding on the handheld device. *Alter Bahnhof* is part of a wave of new forms of leisure, entertainment and learning to emerge in recent decades with the development of location-based technologies. The deployment of such technologies variously deepens or disrupts established narratives about specific sites. In *Alter Bahnhof* a series of disparate tableaux and scenarios repeatedly draw the spectator's attention back to *Hauptbahnhof's* role in World War II, when it was used as a hub for the transportation of armaments and, more sinisterly, the deportation of local Jews to concentration camps and ghettos. The work's emphasis on fun and technological wonder could be seen to undermine any genuine concern for the histories it references. I will argue, however, that the address to an embodied participant fosters an affective resonance between contemporary and historical subjects that suggests more meaningful possibilities for mediated, experiential encounters with history than mere entertainment or spectacle. In this paper I develop a discussion of the ways that global communication technologies and networks are transforming the structure of communal identity and memory. My analysis centres on the question of what role commercial media might play in sustaining meaningful cultural memories, at a time when the structures that once ensured the intergenerational transfer of social memory have been dissipated by the forces of globalisation. *Alter Bahnhof's* hyper-mediated engagement with the history of Kassel manifests the fragmentary, alienating and overwhelming characteristics of our contemporary global mediascape, but also, conversely, the capacity of contemporary communication technologies to facilitate deeply felt connections to the past through affective forms of address. My discussion considers the role of global media networks in the cosmopolitanisation of memory, and the ethical implications of their purported capacity to foster a new form of portable, non-essentialist memory.

***Media as Space and Medium: Banksy's Better Out Than In***

Dr Nicole Sully  
University of Queensland

In her 1999 essay 'The private site of public memory', architectural historian Beatriz Colomina argued that during the twentieth century the house had been constructed in a new kind of public space, *the media*. The space of the media, for Colomina, was represented by (among others) the spaces of the exhibition, the magazine, the art museum, television and film. To this list one would undoubtedly now add the internet, and its various 'suburbs' - ranging from Google streets to social media.

In October 2013, the polemical English street artist Banksy embarked on a month long residency in New York City, which engaged with not only public spaces of the city, but the public space of the media. Each day, the artist posted an image on social media of his latest work and a hint of its general location, resulting in a public treasure hunt that was aided and documented in both

social media and the more traditional forms of the media. The apparent benevolence of his residency was reinforced by the frequently whimsical works that often required the participation of the public, their photography, and their dissemination via social media in order to complete the works. With the representations found in these spaces acting as the permanent public repository of the works – seeing the artworks both created in public space, and exhibited in the public space of the internet. Focusing on Banksy's 2013 *Better Out Than In* residency in New York, this paper considers the role of media as both medium and space in recent works by Banksy.

### ***The Vulnerable Body: Polly Borland and the Adult Babies***

Annie Geard

University of Tasmania

In the context of a broader thesis about women artist's treatment of the male body this chapter explores female responses to the vulnerable male figure. Where the idea of vulnerability is usually associated with the naked female body, this analysis reveals that there is also a long history, especially within religious and mythological painterly tropes, which reveal the male body as vulnerable. This is often associated with either the ephobic youth or homoerotic imagery which disempowers the male figure and uses him as a stand in for the female body.

In contrast female response, at least in the three contemporary female artists I am analysing, appears to empower such a figure and provide both agency and substance rather than diminish him. Polly Borland, the subject of this paper, works closely with a marginalized group of men who are involved in the secretive world of adult babies - infantilists- in order to produce compassionate portraits of them, reveal their wounded selves and attempt to understand them more fully.

This suite explores the fetishization<sup>7</sup> of some aspects of early childhood, usually but not exclusively, by men who take on the accoutrements and behaviours of young children, toddlers or babies, and act out, regress to or re-imagine this aspect of childhood. Not only do the subjects seek to re-establish direct connections to a time when they were absolutely an innocent without adult responsibilities but they can also immerse themselves deeply into a situation or state where they are allowed to literally soil their nappy without social castigation. In this role play they can be nurtured by a mother or father figure and return to being a baby, abrogating adult rules of engagement and 'manly' behaviours.

Borland is showing us something that we might find difficult to imagine, she is observing and imaging her fellow creatures in what would be usually considered odd situations and creating visions which reveal the male figure as soft and vulnerable. Her compassionate and non-judgemental involvement in the babies' lives has also perhaps given them both the motherly gaze they seek and the acceptance they need, as well as revealing a form of looking that does not objectify the male figure.

Session 5.5 | Venue E

### ***Materialities of art, histories of technology (2)***

Convenor: Dr Grant Bollmer, University of Sydney

#### ***Gidal's Materialist Film***

Dr Dirk de Bruyn

Deakin University

This paper belatedly re-evaluates Peter Gidal's texts *Materialist Film* (1989) and *Structural Film Anthology* (1976) for contemporary use within digital media moving image production. Materialist film's direct methods reproduce Abstract Expressionism's essentialism in painting

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<sup>7</sup> Infantilism is the practice of dressing up as a baby for a variety of reasons, which sometimes, but not always, includes seeking sexual gratification, usually men are involved in this practice although a few women also partake.

and sculpture and can be related to Samuel Beckett's minimalism, of which Gidal has also written. Gidal's texts are recounted in relation to the splitting of the avant-garde in two by Peter Wollen in 1975, a move that subjugated materialist film in favour of an emergent feminist counter cinema.

Wollen's text asserted differences between a formalist and political avant-garde. The first comprises non-narrative and formalist (materialist) work residing in the multi-voices and collective emphasis of the artisanal 'co-op movement' emerging out of the fine arts (painting, sculpture) and the second embodied a more politicized narrative practice employing psycho-analytic and Marxist ideologies in its analysis, with a relation to literary criticism, theatre and the margins of commercial cinema. One focuses on vision, body-centred perceptual processes, the image and the production apparatus whilst the other emphasizes the social implications of the text and language.

Centred around the new availability of the film editing machine and the film analysis projector, this situation can be read as a face-off between the artist and the critic, in which the critic prevailed. Wollen's success is evidenced by the move of dissent into the academy for its eventual domestication and the emergence of textual analysis as a text based critical tool enlisted by feminists to unpack the hidden patriarchal ideologies nestled inside Hollywood melodrama.

The contemporary digital situation, with its endless possibilities for image manipulation, explodes the capacity of the film analysis projector and enables a belated return of the reflexive concerns of Gidal's materialist film, inside the found footage cinema of Peter Tscherkassky and Martin Arnold as a performative textual analysis that re-couples the two avant-gardes.

### ***Twenty-First Century Times: On Kawara, the iWatch and an Unmade Bed***

Kate Brett Kelly-Chalmers  
University of Auckland

This paper brings together two contemporary examples of temporal measurement. The first is Apple's newest digital device commonly known as the iWatch. The second is the conceptual artist On Kawara's well-known *Today* series (1966-2013)—a sequence of paintings that show the calendrical date on which they were painted. I am concerned with how these 'artefacts' of time variously engage post-Fordist capitalist timescales, how they quantify the body, and how this regulation is shaped by a persistent Cartesian understanding of vision as an arbiter of time. Worn on the wrist, the iWatch's 'glanceable' technology manifests an instantaneous opticality that has irritated thinkers such as Jonathan Crary.

Against this model of capitalist time, I will also look at two other 'clocks' of a vastly different variety: Tracey Emin's infamous work *My Bed* (1998) and the Aotearoa New Zealand artist Daniel Malone's *Black Market Next to my Name* (2007). These works refuse the clock, but they do not refuse technology. They function as anti-chronological archives of detritus that 'measure' time through the accumulation of consumerist stuff. Time is not a quick glance at a flat screen, but a more embodied experience of residual durations and sticky materialities.

By bringing these works together I hope to build a picture of multiple rhythms and competing concepts of 'twenty-first century times.' My main concern is how these different temporalities are annealed within the aesthetic forms an artwork might take. This brings into focus a set of interrelated concerns: the relationship between time and the technologies of modernity; art historical legacies of opticality; and the more recent aesthetic interest in embodied experiences and extra-human material durations. The philosophy of Henri Bergson and Judy Wajcman's more recent research on the temporal values of digital labour practices will provide a theoretical framework for this discussion.

### ***The Theremin as an Interface: Early Interactive Art in Australia***

Dr Steven Jones  
Independent Scholar

This paper seeks to elucidate certain works by two early explorers of technologically based art in Australia. Here I shall focus on the use of the theremin by the sculptor and painter Stanislaus Ostoja Kotkowski and the dancer/performer Philippa Cullen. Ostoja Kotkowski engaged in early electronic visual synthesis and subsequently used theremins for interactive and performance technologies in sculpture, painting and music. Cullen adopted the theremin as a means by which the dancer could make the music. Both were active users of theremins in the early 1970s. The author has recently restored several videotapes that record Cullen's work with the theremin and has also recently built four theremins for a re-performance of Larry Sitsky's *Legions of Asmodeus* for the ANU School of Art. These theremins were based on the same circuit published in the July 1969 issue of the hobbyist magazine *Electronics Australia* from which the theremins used by these two artists were also derived. I will show some examples of their use of the theremin and discuss its functioning and the importance of their work in bringing body-scale interaction into the arts.

Session 6.5 | Venue F

***Art and Democracy: the lessons of Jacques Rancière (2)***

Convenor: Dr Toni Ross, University of New South Wales

***Politics as Friction: Reading Rancière through Lars Bang Larsen's A History of Irritated Material***

Anastasia Murney

University of New South Wales

Lars Bang Larsen's exhibition *A History of Irritated Material* at London's Raven Row Gallery in 2010 grouped a diverse collection of art around the notion of 'irritation.' Featuring work created on the cusp of historical moments of socio-political change or shortly after – from Group Material, Inspection Medical Hermeneutics, Sture Johannesson, Ad Reinhardt and Lygia Clark – the exhibition sought to explore the relationship between abrasive aesthetics and a politics of inclusion: suggesting irritability as something that is not necessarily negative and can involve frictional heat and excitement.<sup>8</sup>

Through a close analysis of select works and Larsen's curatorial rationale, this paper will explore how Jacques Rancière's theorising of dissensus can be read in terms of 'irritable' fragments. By assessing these works in terms of equality, liberty and declassification, I argue there is a significant anarchist compulsion underscoring these clashing parts. This opens up questions as to whether democratic principles are more attributable to the maligned discourse of anarchism. In which case, how do we negotiate this murky theoretical space in terms of aesthetics?

As well as presenting an outward political critique, there is also a sense of anxiety coursing throughout these 'irritable' works. Their internal dissent resonates with Rancière's foregrounding of the ability to think contradiction. For instance, the installations of Medical Hermeneutics come across as inconclusive power structures, simultaneously perpetuating and undermining their own historical references. Lygia Clark developed a relational art of 'propositions,' riddled with both aspirations and vulnerabilities; one of her core aims was dealing with impossibilities. With their reordering of objects and reterritorialising of space, these works illustrate a concern with what (and who) does and does not belong.

During the later period of her career, Clark resolved to "accept nothing from those who want to put a label on me." This motion toward declassifying pervades many works featured in the exhibition, which opens up questions around democratic governance. According to Rancière, to declassify is to "undo the supposed naturalness of orders and replace it with the controversial figures of division."<sup>9</sup> During the 1970s New York collective Group Material pursued experiments in self-governance, spawning various instances of dispute and agitation. I wish to trace these

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<sup>8</sup> Larsen draws this definition from the father of cybernetics, Norman Weiner.

<sup>9</sup> Jacques Rancière, *On the Shores of Politics*, (Verso, 2007), p. 33



activities (and others) alongside a potential *non-class*, generated through declassification. How might slippery civil categories compromise or reinforce communities?

The reconstructed art of Lygia Clark may exemplify Rancière's democratic predicament of "keeping the people present in their absence." Of course, Larsen's entire exhibition is an experiment in political archiving and (re)activation. Using these contours of dissent, my paper will investigate the aesthetics of political friction and determine whether these works are more appropriately understood as democratic or anarchist.

### ***'More modest and more radical': Public art as dissent (Now)***

Glenn Wallace  
University of Sydney

As this 'century of cities' progresses, the growth of cities in terms of number and size, coupled with an accelerating shift to the design of compact and sustainable cities, is ensuring that cities continue to be engines of the global economy. Increasingly art and cultural events are being deployed to create images of vibrant urban centres to attract talent and private investment, while also ameliorating the sale of public land and utilities to make way for new development. Within this context public art, contemporary art museums, biennales and art fairs are seen as complicit with the flow of capital within global networks, masking the competition between cities and the disadvantage that comes with uneven growth. Often associated with neo-liberalism, these processes contribute to the erosion of democracy as the state becomes more aligned to business than the citizens they represent. Opposing this situation are calls for art in public space to create rich urban lives and a just society, and the engagement of artists in processes that transform the spatial political economy of cities and the political subjectivities of individuals and communities. This paper acknowledges these calls and considers the need to protect and re-activate public spaces with renewed meaning and purpose. Drawing on Jacques Rancière's re-evaluation of aesthetics and politics, particularly his notion of *dissensus*, this paper considers recent public art in Sydney as forms of dissent. By focusing on how artists, producers and publics articulate and transform the specific conditions in which public art is made and seen the paper suggests that relations between contemporary art, urbanism and politics are being redrawn. The radical equality underscoring Rancière's thinking on democracy is arguably reflected in the 'more modest and more radical' political effects of public art as a continual questioning of the production of the city.

### ***Dispersion as Radicality***

Dr Laurence Kimmel  
University of New South Wales

In Álvaro Siza's design for the unrealised monument for the victims of the Gestapo in Berlin in 1983, and in the art installation for the Royal Academy of Arts in London in 2014, the dispersed and decentred elements join aesthetic qualities to a questioning about the notion of public space. For Jacques Rancière, 'distance' is inherent to aesthetic experience (referring to Kant's relation between our perception and the play between our faculties of understanding). This 'distance' coexists and is linked in a certain way in public space projects to the notion of 'distance' inherent to politics. Politics exist when the equality between human beings is being tested – that is, the staging of a 'we' that separates the community from itself. Public spaces show the tensions between the 'proper' political order as *eu zen* (living with a view towards good) and the *zen* (conceived as an order of basic life). Public space is the primary location where this tension is at play. In the same way Rancière defends the ideal of a city-state defined by its common good, in contrast to the sad reality of a modern democracy cast as the rule of the masses and necessity, Siza defends the idea of a heterogeneous political place which enables micro-events between individualities that are no longer individuals, in opposition to the homogeneity and continuity of the social place as a homogeneous mass of people. In Siza's installation, the representational regime of architecture and the classical order of the cityscape are also clearly put into crisis.

In this paper, I would like to show how the notion of dispersion of architectural elements can be linked to a notion of radical<sup>10</sup> political statement. Rancière stays truthful to Walter Benjamin in his theories, and this later defended a notion of dispersion of signs in the cityscape. The 'flâneur' could have an aesthetic experience on the base of these dispersed signs. The Benjaminian 'choc' one can have is an awakening, a moment of radical consciousness. This would define the radical political aspect of an architecture, or here of an architectural installation, in opposition to any sign inscribed in big scale, compact and centred architectural matter. Architecture is then a dispositive of thinking, and develops a radicality in discreet settings that no ostentatious representational architecture could offer

Session 7.5 | Venue H

***Image, space and body in early-modern art and design (1)***

Convenors: Dr Petra Kayser, National Gallery of Victoria & Dr Robert Wellington, Australian National University

***Plastic prints: The rise of the printmaker-sculptor in Renaissance Germany***

Dr Miya Tokumitsu

University of Melbourne

In the early sixteenth century, a remarkable group of German and Swiss artists including Ludwig Krug, Peter Flötner, and Urs Graf, among others, were famed for producing works in diverse media: collectible prints, miniature sculpture, medals, and plaquettes. These 'printmaker-sculptors' found and created new markets for their works, and indeed, patrons often collected and displayed these two- and three-dimensional artworks together.

Yet today these artists are studied primarily as printmakers; their three-dimensional works, when they garner scholarly attention, often remain the province of decorative arts specialists. The treatment of these media as separate craft practices obscures histories of art-making and collecting, which I begin to recover in this study. In interrogating the graphic nature of sculpture and other decorative objects as well as the plastic qualities of prints, we can glean some of the creative possibilities established by these workshops. For instance, prints pulled from precious metal matrixes were treasured as sumptuous objects, as if the value of the plate transferred onto the paper support. Conversely, prints were sometimes pulled from decorated metalwork not originally conceived as printing matrixes.

New iconography and viewing contexts emerged from the art of printmaker-sculptors. Many of these graphic and three-dimensional works depicted erotic imagery or highly esoteric allegories; the miniature scale of these works, paired with new viewing spaces that emphasized privacy, such as studies and chests, allowed artists and patrons to explore and experiment with new visual motifs.

This paper offers new perspectives on the history of craft practice, materiality, and the history of collecting by considering the graphic and plastic arts of Renaissance Germany as a joint enterprise.

***Substance, form and transformation in early modern artefacts***

Dr Petra Kayser

National Gallery of Victoria

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<sup>10</sup> radical (adj.) late 14c., in a medieval philosophical sense, from Late Latin **radicalis** "of or having roots,"

from Latin **radix** (genitive **radicis**) "root".

Meaning "going to the origin, essential" is from 1650s.

Political sense of "reformist" (via notion of "change from the roots") is first recorded 1802 (n.), 1817 (adj.);

meaning "unconventional" is from 1921.

In the sixteenth century exotic and rare natural objects (*naturalia*), including coral, shells, horn and stones, were thought to possess magical and medical properties. They were collected by naturalists, physicians and apothecaries, who recorded their characteristics and classified them, assigning a place for each species in the 'great chain of being'. At the same time, artists and wealthy art collectors sought out rare *naturalia*. Within the spaces of collection cabinets, the objects were embodiments of nature's creativity; they were incorporated into artefacts, mounted with goldsmith work, and decorated with further precious materials to enhance their aesthetic appeal. A complex iconography was often integrated into the body of the object by engraving motifs into surfaces or adding figurative elements, which made explicit the cultural and symbolic meanings of the *naturalia*.

This paper investigates the ways in which *naturalia* were used in art objects during the early modern period, and identifies significant changes in the consideration of substance and form. While Renaissance objects were designed around the *form* of a shell, coral branch or horn, later seventeenth-century objects incorporated *naturalia* in different ways – their shape could be radically altered, or the objects fragmented, to fit into a decorative scheme. Were these changes due to different tastes, or did they reflect a changing interpretation of the natural world? With reference to natural history treatises, collection inventories and theological writings, this study offers a new perspective on natural objects in artefacts.

### ***Vestiges of emotion: Mourning jewellery and the materiality of remembrance***

Dr Angela Hesson

National Gallery of Victoria and University of Melbourne

Mourning jewellery first gained prominence in sixteenth-century Europe, its emergence related in part to the commercialisation and increasing secularisation of religious relics. Closely associated with the notion of *memento mori*, mourning jewels simultaneously memorialised a loved one, and provided a broader reminder of the immanence of mortality and associated imperative of virtuous living. The widespread inclusion of human hair - whether in the form of simple strands enclosed in a locket, or in the elaborate varieties of hairwork favoured in 18<sup>th</sup> century designs - provided a clear link to the relic tradition, and literally manifested the intense corporeality and intimacy of the mourning process. Employing skilled and delicate workmanship to integrate these bodily vestiges with the precious materials of their age, makers of mourning jewellery created totemic objects possessed of pecuniary, cultural and spiritual value.

Today highly sought-after by collectors, these objects, and especially those which include fragments of the body, are the most intensely personal of artefacts; but they are also commodities subject to all the impersonal processes of commerce. So what is the relationship of the modern collector to pieces which are, in essence, the love tokens or relics of a usually unknown person? Are they chosen merely as aesthetic objects manifesting disappearing forms of craftsmanship, or do they maintain some of their talismanic status and meaning even in the absence of their original religious, familial or romantic connections? This paper will examine the manner in which love, loss and longing were fetishized through mourning jewellery, and its capacity to reflect shifting ideas and practices of memorialization.

## Day Two: Wednesday 25th November

3:00-4:30pm

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Session 1.6 | Venue A

### ***Art after the future: Hito Steyerl and the global digital image (3)***

Convenors: Tara Cook, University of Melbourne & Dylan Rainforth, Monash University

#### ***Masked Subjects***

Anthea Behm  
University of Florida

This paper will be a presentation of my artistic and theoretical research into the image economy, as well as modes of digital reproduction, distribution and circulation. The paper will weave between art history, theories of photography, economic history, the work and writing of Hito Steyerl, as well as my own artwork and research. Instead of presenting a discussion of interdisciplinary criticality, my paper will be an attempt to demonstrate this in itself. As such, *Masked Subjects* will operate as a proposal to the questions posed by the panel.

A defining feature of Post-Fordism – or what Franco “Bifo” Berardi refers to as semiocapitalism – is highly specialised labour and production. This paper will consider de- skilling/re-skilling within modern and contemporary art (including Minimalism and Conceptualism) in relation to Hito Steyerl’s theory of the “poor image”. The history of photography will also be engaged to consider issues class visibility and access, with Louis Daguerre’s *The Boulevard du Temple in Paris* (1838 or 1839) serving as a primary example. The first to represent human figures, this photograph depicts a bourgeois man who, while having his shoes shined, stood long enough to have his image clearly registered. The shoe shiner on the other hand, who was busily moving and labouring over the shoes, is only a smudge and often overlooked by art historians. Due to the technology of the medium in the late 19th century, one class was represented, while the other remained only a blur.

Within this framework, my paper poses questions such as: Who determines what information is discarded when compressing digital images? As modes of digital capture becoming increasingly high definition, what information is being suppressed? What is the potential of abstraction to be a productive mode of expression, despite its problematic history? These questions will be considered through engaging my recent artwork including a new body of work comprised of performance, video, and objects. This work brings forth the contractual conditions governing our behaviour, and enables us to witness the mechanisms of labour and production that usually remains unseen (another feature of Post-Fordism). As an example, members of the audience watching the performance are giving the option to sign an Image Release or wear a mask that conceals their identity. As such, the audience is in control of whether their own image is instrumentalised in the video documentation of the work. Through looking at such strategies within my work, this paper will propose possible new modes of behaviour and positions of resistance.

#### ***Snap/shot: artists, bodies and Instagram***

Peter Johnson  
Museum of Contemporary Art Australia

Social image-sharing platforms such as Instagram have accelerated the circulation of images and, in doing so, have had profound effects on identity, labour, aesthetics and the distribution of capital. While many artists have begun to use such platforms to share reproductions of their work, some have created bodies of work specifically for or derived from these platforms. This paper will consider the recent artworks, including those by two young artists – Amalia Ulman

(USA) and Giselle Stanborough (Australia) – with reference to Hito Steyerl’s works and writings regarding the increasingly porous relationship between image and reality, and the concept of “circulationism”.

In a digitally connected world, argues Steyerl, there are increasing slippages between image and reality, to the point where they have become versions of one another, with images having real world impacts on selfhood, bodies, and relations of power. Readily available postproduction tools edit not only images but also the world they purport to represent. Key to this shift is the ability for (theoretically) anyone to produce and distribute images at a mass scale. Artists, with their critical faculty and engagement with critical theory, have begun to produce works on these platforms, which query the logics, economies and power relations inherent to them. Circulationism – the art of postproducing, launching and accelerating an image – creates opportunities for artists using social platforms such as Instagram to challenge and short-circuit existing networks of power and capital.

Artists such as Ulman and Stanborough engage this evolving relationship between image, body, gender, labour and capital in various ways as it arises through social image sharing platforms. Ulman’s 5-month project *Excellences and Perfections* (2014) comprised a scripted online performance in which the artist underwent an extreme, semi-fictionalised makeover including cosmetic surgery, as well as the performance of particular ‘lifestyle’ aesthetics. In doing so, she examined post-internet gender performativity and the relationship between image, taste and capital. In Stanborough’s ongoing project *#bloodsugarchecksmagic* (2014 ongoing), the artist transforms her regular glucose tests associated with hereditary diabetes into a vast array of digitally altered images. She draws on early internet imagery, fan culture and poor digital materiality, and queries the embodied and biological implications of voluntary panoptic surveillance through social media and the body under digital capitalism.

This paper considers the implications of these emerging artistic practices as they operate not only within the art world, but within established networked image economies and their implications for the formation and governance of selfhood and bodies within those systems.

***From the cassette to SoundCloud: DIY music’s aestheticised resistance and the post-Fordist musician***

Jared Davis  
Monash University

This paper will discuss the use of low fidelity (lo-fi) aesthetics in do-it-yourself (DIY) music cultures after punk. Further to this, the paper will consider the challenges to DIY music’s initial radical sentiment, assessed retrospectively under a contemporary climate of post-Fordist capitalism, a climate that fosters in consumers more broadly a want for an active engagement in cultural production – or, in other words, to “do it yourself”.

The paper will engage with one aspect of Hito Steyerl’s concept of the “poor image” as a starting point for a critical discussion on the significance of lo-fi aesthetics in underground music cultures. Steyerl describes how content that is marginalised or subject to censorship might be distributed via digital networks as low quality replications. For Steyerl, this low-fidelity aesthetic speaks particularly to the political potency of some “poor images” as a resistance to the dominant culture. Typically, lo-fi aesthetics in punk and indie music scenes since the late 1970s have been a sonic marker of independent music production; musicians have embraced the tape-hiss aesthetic of the 4-track cassette recorder as a badge of both their autonomy from corporate record label interests and their ‘authenticity’ as artists. However, today, free software allows artists to record (high fidelity) music more easily than ever, challenging the long-held equation of lo-fi aesthetics with independent authenticity and exposing it rather as a particularly fetishised taste. The lo-fi aesthetic as taste distinction complicates the traditionally anti-consumerist sentiment of DIY punk music cultures, particularly in a post-Fordist consumer environment that encourages authenticity, individualistic tastes and the cultural capital of ‘cool’. This paper will argue that as popular digital platforms such as SoundCloud encourage millions of consumers to produce cultural content themselves, the DIY ethos becomes, to some extent, a dominant mode of

consumption. In this environment, the now anachronistic lo-fi aesthetic does not offer any cultural resistance, but rather plays into the post-Fordist consumption cycle's impetus of 'cool'.

Session 2.6 | Venue B

**Open Session (6)**

***Bringing tukutuku off the marae: a strategy to revive customary Māori art at Auckland University College in the 1950s***

A/Prof Linda Tyler

The University of Auckland

In writing the history of art in Aotearoa/New Zealand, much attention has been focussed on the exhibitions and activities of painters and sculptors of the Māori Renaissance in the 1950s. Equally significant was the impetus given to reviving customary crafts through the Adult Education movement associated with the University of Auckland. The Māori Social and Economic Advancement Act of 1945 positioned the responsibility for preservation, revival and maintenance of "Māori arts, crafts, language, genealogy and history" with iwi, and led to the formation of the Māori Women's Welfare League in September 1951, with its agenda to perpetuate women's skills in Māori arts and crafts.

A Māori advisory committee was established in the Adult Education at Auckland University College in 1945, tasked with mitigating Māori urban alienation through the teaching of Māori arts and cultural history to establish "pride of race and cultural achievement". In 1949, the first tutor for the Māori Adult Education Extension Programme was appointed, Maharaia Winiata (1912-1960) followed by a graduate of the Rotorua School of Māori Arts and Crafts, Master carver Henare Toka (Ngāti Whatua) and his wife Mere. They recruited students from the Auckland University College Māori Club and pupils from Māori secondary schools to decorate the entrance hall of Sonoma House, 21 Princes Street, with kowhaiwhai and tukutuku. Thus an Edwardian building was reborn as the University's Adult Education Centre, and was acclaimed for its biculturalism in the spring issue of *Te Ao Hou* in 1954.

Now sixty years old, the tukutuku panels have been preserved by present day Deputy Vice Chancellor Jim Peters in the ground floor of the University's Clocktower following the disestablishment of Adult Education. Seven of these tukutuku panels have recently undergone extensive conservation treatment, and they are recognised as highly significant examples of twentieth century weaving, exemplifying the approach to reviving customary tukutuku at mid-century in terms of the materials and techniques as well as patterns: Muumuu, or purapura whetuu roimata toroa), Waharua koopito, Whakarua koopito, Niho taniwha and Nihoniho. This paper will contextualise these tukutuku panels in the evolving narrative of customary Māori weaving practices and argue that their creation and preservation offer a challenge to the notion that the valuing of customary Māori art practice began with the return home or Hokinga Mai of Te Māori in 1986.

***Animism and Participation in the Artworks of New Zealand Pasifika Performance Artist Darcell Aperlu***

Prof Chris Braddock

Auckland University of Technology

The performance practice of New Zealand-Niuean artist Darcell Aperlu provocatively performs a 'savage' self-portrait or face in live and recorded performance. While these performances critique past and current perceptions of Pacific peoples as passive and lacking in vitality, they also enact a radical passivity that possesses, haunts and infects us. This tension in Aperlu's artwork provokes a space from which I delve into ethnographies of 'primitive animism'.

From 1938-9 Lucien Lévy-Bruhl developed a compelling re-assessment of animism in terms of what he called 'mystical participation'. He suggested that 'participation' exists *prior* to subject-object relations, describing a field of participants *already* affected rather than a verifiable or rational play between elements, living or dead or inorganic. Emmanuel Levinas recognizes Lévy-

Bruhl's concept of 'participation' as marking the orientation of contemporary philosophy and from it develops a notion of radical passivity.

In referencing this philosophical genealogy, my contention is that attention to theories of animism opens up current debates about the temporal aspects of live art including questions about 'event' and duration. However, this is not a straightforward argument. While Apelu's performance art acts to retrieve the concept of animism from a purely anthropomorphic operation *and* from a racist ethnographic heritage, it also poses questions about the appropriateness of the concept. Does the concept of animism, for example, resuscitate and reinforce that very ethnographic heritage of primitivization that we are at pains to critique?

### ***Changing boundaries of authorship in indigenous art - re Clifford Possum Tjapaltjarri***

Sarah Schmidt

University of Melbourne and Hamilton Gallery

Art fraud cases surrounding indigenous art have impacted the boundaries of individual versus group authorship of Australian aboriginal art. This research primarily concerns the oeuvre of Clifford Possum Tjapaltjarri in the context of art fraud. Clifford Possum Tjapaltjarri was an Anmatyerr man (c.1932 – 2002). His art was the subject of Australia's first criminal law prosecution for fraud over Aboriginal art: *R v John Douglas O'Loughlin* (2001) unreported NSWDC, 23 Feb 2002.

The research examines boundaries between individual and communal authorship of Aboriginal art in the context of this case. The relevance of this case is for how it can be used to highlight accepted and changing boundaries around authorship of Aboriginal art. Communal art practiced in the Papunya region changed with the birth of the Western Desert Art movement and the development of indigenous art centres. Individuals, such as Clifford Possum Tjapaltjarri, became famous as artists in their own right. The cultural tensions for individual artists, such as Clifford Possum, as raised by this change, are highlighted by art-fraud cases.

### ***Re-enactment / Repetition / Reiteration / Re-performance as embodied research (2)***

Convenors: Dr Lucas Ihlein, University of Wollongong & Louise Curham, University of Canberra

#### ***The paradox of failure: racing bodies and the tyranny of time***

Sandy Gibbs

Deakin University

If we consider that the state of failure is premised upon irresolution and uncertainty, and contingent upon the incertitude of the privileged outcome of a single event, the question arises: what if an Olympic final was re-staged almost 50 years later? To re-stage an event with the same competitors some 50 years later re-introduces incertitude and irresolution into a 'certain and resolved' situation: there is no guarantee that the results will be the same.

My proposition is to re-stage the women's 400 metres individual medley final from the 1968 Mexico Olympics – with the original eight finalists and to be held in the same Olympic swimming pool in Mexico City (*Alberca Olímpica Francisco Márquez*). By isolating this particular event and re-staging it across time, it is intended to initiate a dual reconsideration of the networks of contextual relationships into which both events ('original' and 're-staged') may be relocated within a wider cultural conversation.

Time and the athletic female body assert themselves as key critical components in this project. The act of re-staging will force a re-encounter with many things: the past, the present, and the interstitial years in-between the two events. Bodies become zones under constant policing and negotiation. This 'policed zone' as a site of discipline locates slippage between desires, fears and anxieties. Once the sites of omnipotence, power and strength, trained and disciplined to win –

what are the subjective paths they now travel as their bodies age? And, within the context of re-staging this race with (now) aging female swimmers, how does this renegotiate ideas around the aged, gendered body as the source of power, as much as the cultural value of older women as valid competitors?

These questions are thus far setting up a speculation for my art project – underway, but not final, practice-led research. This paper will use the forum to interrogate and test theoretical perspectives and hypotheses. Self-reflexive, as the artist, I am also implicated through my own (once) youthful idolisation of one of the swimmers. Contacting and negotiating with each of the original eight finalists is in itself fraught with the possibility of failure: none of the eight swimmers may be able or willing to race again. And if not, does this ‘failure’ then create an opportunity for me to fulfil my own failed dream of swimming the Olympic race instead?

### ***In Which Something is Burning: Reperformance and the Archive***

Georgia Banks

The University of Melbourne

This paper explores the myriad ways that reperformance intersects with the archive, specifically regarding philosopher Jacques Derrida’s ‘Archive Fever: A Freudian Impression’. The primary focus of the paper is the notion that reperformance’s preoccupation is to create a community. Derrida posits that the act of circumcision operates as an archive of trauma that resonates across time, and creates through shared experience a community, in this case the community of Judaism:

“Recurrent and iterable, it carries literal singularity into figurality. Again inscribing inscription, it commemorates in its way, effectively, a circumcision. A very singular monument, it is also the document of an archive. In a reiterated manner, it leaves the trace of an incision right on the skin: more than one skin, at more than one age [...]. It accumulates so many sedimented archives, some of which are written right on the epidermis of a body proper, others on the substrate of an ‘exterior’ body. Each layer here seems to gape slightly as the lips of a wound, permitting glimpses of the abyssal possibility of another depth destined for archaeological excavation.” (Jacques Derrida, “Archive Fever: A Freudian Impression,” *Diacritics* 25, no. 2 (1995): 19)

Within this statement Derrida has differentiated two archives, that of the ‘exterior’ body, and that of the body proper. The ‘exterior’ body refers to what one would typically consider an archive, while the archive of the ‘body proper’ refers to circumcision – each time a circumcision is performed it becomes a part of an archive that reaches back as far as the first, and forward as far as the last. Both of these archives also exist within reperformance; the exterior archive being any and all documentation pertaining to the artists’ original work, as well as the physical manifestation, i.e. the five videos, of my interaction with them. The second is, of course, written right on the epidermis of the body proper (Derrida); it is the wound that echoes through time, as far back as the first, and as far forward as the last. This core argument extends into a number of elements concerning reperformance and the archive; the roles that both *commencement*, and *commandment* play within them, the numerous definition of *impression*, and the relationship between the reperformer and their archive of ghosts.

### ***Appropriate Language: Transcription and re-articulation as post-colonial performance strategies***

Steven Ball

Central Saint Martins University of the Arts

Appropriation, transcription and re-articulation: performance presentation.

Steven Ball

This is a presentation of my spoken-word sound practice, which has engaged in the transcription and re-articulation of speakers recorded at Speakers’ Corner in London, as exemplified by the projects *Speakers* (2009) (<https://stevenball.bandcamp.com/album/speakers>) and *Speakers Too*



(2015) (<https://stevenball.bandcamp.com/album/speakers-too>). It extends the work into an Australian context, through the creation of the new short piece performed here, based on recordings made at Speakers' Corner in Sydney, constructed *en route* from the UK to Brisbane.

Following the performance I elaborate on and examine the practice, addressing both this and earlier iterations, with particular regard to questions of ethics, appropriation, agency; the nature of performance as public spectacle and public spectacle as performance. I cite examples of the appropriation of informal public speech and performance where it has been formally restructured and synthesized into new works, such as musical works by Steve Reich (*It's Gonna Rain*, 1965), and Gavin Bryars (*Jesus' Blood (never failed me yet)*, 1971), which in common with much of what one witnesses at Speakers' Corner, are examples of testimonial, devotional, religious 'content'.

This is further discussed in relation to the recent 'conceptual poetry' turn to appropriation (Marjorie Perloff, *Unoriginal Genius* 2010 and *Against Expression* eds. Goldsmith and Dworkin, 2011); exploring the implications of constructing works which appropriate texts as re-performance; reflecting on the recent controversy caused by Kenneth Goldsmith's use of the autopsy report of Michael Brown (the 18-year-old African-American male fatally shot by a white Ferguson police officer) as a 'found' text in performance, as a case study of the ethical responsibility of the practice.

The role of the specificity of (my) voice in relation to text and language, is considered, returning to Roland Barthes's concept of 'the grain of the voice' (Barthes, *Image, Music, Text*, 1977).

#### Session 4.6 | Venue D ***Open Session (5)***

##### ***The Picturesque and Das Malerische: seeing architecture in translation***

Prof John Macarthur  
University of Queensland  
Associate Prof Mathew Aitchison, University of Sydne.  
Dr Jasper Cepl, Hochschule Anhalt, Dessau

'Picturesque' is one of those concepts which owe part of their historical success to their lexical ambiguity. In English picturesqueness can indicate that a scene or a thing is like a picture, or that it is suited to being painted; and this confusion has given the word a number of differing significances in the various discourses from the eighteenth century to the present. Tracking from Germany in the late 19<sup>th</sup> century to British early and mid- 20<sup>th</sup> century discourse and practice, picturesque was further employed as a planning or design methodology. This paper aims to add another level of complexity to this 'productive misunderstanding' by looking at translations back and forward of 'picturesque', the German word commonly given as its translation—*malerisch*, and the English 'painterly', a neologism, invented to emphasise the crucial term in Heinrich Wölfflin's *Principles of Art History*. The paper argues for the significance of recalling this picturesque history underlying the usage of *malerisch* and 'painterly' in art historical discourse. The paper focuses on Wölfflin, his possible sources in John Ruskin, and the ways in which Wölfflin and the translators of the 1932 and 2015 English editions of *Principles* attempt to lexically fix a concept that remains evasive.

##### ***Distant vistas, urban art worlds: the role of Hans Heysen's networks in establishing his reputation (c.1904-1914)***

Ralph Body  
University of Adelaide

Hans Heysen (1877-1968), an artist strongly associated with regional South Australia, self-fashioned a traditional, rural persona through his imagery, clothing and media representations. At the same time, however, he established a strong presence in the metropolitan art worlds of Sydney, Melbourne and Adelaide, maintaining an extensive network encompassing fellow artists, art critics, publishers, dealers, collectors and museum trustees and directors. In the decade between his return from art studies in Europe and the outbreak of the First World War, he produced many of his most iconic paintings of gum trees. While much existing literature has considered the stylistic and iconographic significance of these works, which secured Heysen's place in Australian art history, little attention has been given to the development of Heysen's career and art world networks during the same period. By contrast, this paper foregrounds the formation of Heysen's professional identity, considering his career strategies and the role of his networks in the construction of his reputation. Drawing upon Howard Becker conceptualisation of art as the product of collective activity and Pierre Bourdieu's notion of the 'artistic field' as a metaphorical 'space of positions' and 'position-taking,' it will examine Heysen's changing patterns of displaying, selling and promoting his work. While Heysen was frequently absent from the spaces where the public encountered his art, he actively utilised his networks to ensure his name and art works attained prominence in the Australian art world of the Edwardian era.

Session 5.6 | Venue E

***Mad, Bad, Dangerous To Know: when art history goes wrong, sickens, or turns evil***

Convenors: Dr Amelia Barikin, University of Queensland  
& Dr Edward Colless, University of Melbourne

***Unthined***

Dr Edward Colless  
University of Melbourne

"He did not make me his Wife because he was disgusted with my person," wrote Effie (Euphemia) Ruskin to her father of her husband John Ruskin's refusal to consummate the marriage on their wedding night. Scholarship on the infamous inaugural "failure" and, six years later, annulment of the marriage disagrees on the specific object of John's disgust; but the most celebrated or at least commonplace explanation is that of Ruskin biographer Mary Luytens, who locates it upon the critic's horrified and petrifying discovery of female pubic hair, allegedly traumatic to Ruskin due to his naïve projection (onto Effie's formerly undisclosed naked body) of the aesthetic assumptions derived from his cultural expertise in the repertoire of classical nude statuary. "Had he seen other women," Luytens proposes, "he would have realised that the unattractive circumstances in Effie's person were common to them all; in his ignorance he believed her to be uniquely disfigured."

Luytens' hypothesis about the wedding night is—for all its traction with the canonical diagnostics of fetishism leveraged by connoisseurship—a banal caricature of clichéd symptomatic Victorian repression, of prurience cloaked in garrulous prudery and the imperious and ignorant imposition of idealized, sanitized form onto an actual body. Ho hum. Yet this requires a vexatious and contradictory corollary: Effie's individual nakedness—her person in the bride stripped bare—would apparently be redeemed only when seen as common, unexceptional and indeed as a generic substratum rather than a derisory if incomparable abnormality. Let us instead insist on the unorthodox and heretical secret withheld in Ruskin's horror. What occulted thing can be taken to be singularly abominable because it is unknown and has no character? Is the bad, dangerous thing that John Ruskin reeled from that night not a perception of deformation (no matter that this might be analyzed as misrecognition), so much as it is *no thing at all*? And let us insist on this negative thing not as a structural absence or lack, but as a vicious slur: call it *unthined*, and then viciously use the Ruskins' wedding night as a parable to speculate on how the *unthined* might slur art history and criticism.

### ***Modelling the Speculative: Michael Stevenson's The Fountain of Prosperity and Art History***

Anna Parlane

University of Melbourne

This paper presents Michael Stevenson's 2006 sculpture *The Fountain of Prosperity* as an allegory for the situation of the contemporary art historian. In recent years, several writers have attempted the daunting task of historicising contemporary practice. Terry Smith acknowledges that taking a historical perspective 'toward a phenomenon that, admittedly, challenges many of our assumptions about history, and about taking historical perspectives' may seem paradoxical. For Smith, embracing such paradoxes is nevertheless imperative. Like Claire Bishop and others, he refuses to accept 'incomprehension as a constitutive condition of the present historical era.' But, embedded within the system that is the object of one's enquiry, has it ever been possible to generate an accurate description?

Stevenson's *The Fountain of Prosperity* is a functional copy of a 1949 hydraulic economic computer known as the MONIAC. This device simulates the circulation of money in an economy by pumping water through a complicated system of Perspex tanks and sluices. While the machine, which Stevenson described as '[more] like some kind of cyborg vascular system ... than an instrument of use to economic science,' now seems an eccentric, visceral aberration in the otherwise dry field of economic history, it enjoyed a brief period of popularity during the 1950s when around 15 versions were produced. *The Fountain of Prosperity* traces the fortune of a particular MONIAC that became involved in disastrous political events in Guatemala at this time, ending as one of many casualties of the violent conflict.

As a dynamic model of a national economy, the MONIAC offered to unlock the secrets of economic processes by revealing the system's mechanics of cause and effect. Like the current attempt to map the historical emergence and global entirety of contemporary art practice, the MONIAC aimed to model the economy as a whole. But if causation can be modelled, and its laws thereby revealed, what of the one who calculates these laws? Can the computer calculate its own fate? Similarly, is it ever really possible for art historians to perceive the system of which they are a part, to grasp the underlying mechanics of history as it unfolds around and through them? Stevenson's *Fountain* seems to suggest that, just as the economy did not submit to its representation by the MONIAC, history will not sit still for its portrait. Instead, history might be what is unleashed upon such completist attempts at representation.

### ***All that is bad***

Ian Haig

RMIT

The status of the avant-garde has now been systematised into what Dave Hickey calls the 'therapeutic institution' – a self-propagating structure of academics, curators, critics and artists proclaiming the goodness of art for the world. The more fucked up the planet becomes, the more the art world engages in narratives of improvement and amelioration: contemporary art as a kind of parental control to reign in the disobedient child. Artists increasingly function as antibodies in the cultural bloodstream, paying lip service to progressive attempts to 'normalise' and correct the 'social body' which have reached a peak in recent years. This bodily metaphor of disease and sickness clearly plays out in the spaces of contemporary art. Artists, curators, researchers and institutions work away like crew members of *Fantastic Voyage* inside the body of culture, repairing damage every step of the way. As Hickey notes, art becomes like medicine: something to take 'because it's good for you'.

On the other hand, what of art that - as Jake Chapman has said in reference to the Chapman brothers' own work - simply has razor blades, and is just plain nasty? The Chapmans argue that much contemporary art is ultimately about the redemption of aesthetic material and the ongoing project of the enlightenment. No matter how abhorrent a particular work of art is, in the context of the contemporary art institution it will ultimately redeem itself by functioning as critique. The Chapmans play the game of devaluation of critique, by self-consciously producing work that strives but ultimately fails to be irredeemable. What is really needed is art that is bad for you. As

Mike Kelley has stated, the only social function of art is 'to fuck things up', where art's currency is 'purposeful purposelessness'.

Session 6.6 | Venue F

***After 'Visuality': Image, Body, and Perception***

Convenor: Dr Meredith Morse

Yale-NUS College

***The Mirror Works of Jacky Redgate***

Dr Ann Stephen

Sydney University Museums

The body has a low visibility in Jacky Redgate's work. For over a decade she has staged and animated objects and mirrors and rebounding light in a series of photographic propositions. The objects appear to unfold and roll in space, of their own accord, performing simple motions. In *Light Throw (Mirrors) Fold*, 2014-2015 the space, mirrors and objects perform a Fibonacci sequence. In this way her work can be seen to rework the Minimalist legacy of performance as a series of medium-sized small goods are put through a set of formal moves with their patterns documented in a systematic way. Yet such an explanation does not account for certain other elements like the persistent reference to modernist photographer Florence Henri and the psychedelic (or is it psychological?) intensity of her work. In Redgate's short film *Mirrors (transcription from Ralph Balson Painting, 1941)* 2009-2012 the only action is the small movement of the camera lens recording her breathing behind a strange photographic mirror prop, or mask. This paper will examine Redgate's mirror works and propose some connections between a modernist and a feminist drive transacted through the all-but-absent body.

***Perceiving Bodies: Alicia Frankovich's Body Language***

Harriet Field

University of New South Wales

The body in Alicia Frankovich's performance work is all-encompassing. Used as subject and material, the body is also the artist's primary means of communication as she seeks to form a physical connection with her audience—in her performances, the viewer's reaction is intended to first and foremost be a bodily one. A language rooted in bodily action—that is, a language *between* bodies—forms the basis for Frankovich's performances. This paper will examine this 'body language' by discussing two of her recent performance works: *The Opportune Spectator* (2012–2013) and *Free Time* (2013). In these performances, Frankovich's longstanding preoccupation with the body is used to explore interactivity and challenge the concept of spectatorship by collapsing the separation between performer and viewer. I argue that Frankovich's focus on the perceiving and perceptive possibilities of bodies draws the viewer into her work, forging a connection between performer and viewer, and blurring the boundary between participant and spectator.

***Richard Serra and New York's Dance of the 1970s***

Dr Meredith Morse

Yale-NUS College

Richard Serra is known to have been attentive to New York City's "new dance" of the 1960s, and has said that dance by its key figures, such as Yvonne Rainer, Trisha Brown, Lucinda Childs, Simone Forti, and Deborah Hay, and their related work in dance that followed from the mid-1960s into the 1970s, aided his thinking on materials and movement, and their relations to structure and space. This paper considers in what ways the use of the moving body as material, new bodily orientations, and estranged forms of perception of 1970s dance were instructive for Richard Serra's post-Minimalist sculpture from the 1970s to his more recent work.

Session 7.6 | Venue H

***Image, space and body in early-modern art and design (2)***

Convenors: Dr Petra Kayser, National Gallery of Victoria & Dr Robert Wellington, Australian National University

***Bodies in flux: Louis XIV medals as objects of cross-cultural exchange***

Dr Robert Wellington

Australian National University

French Poet Jean Chapelain (1595-1674) once described devices on the reverse of commemorative medals as consisting of a “body and a soul,” its emblem being the corporeal form of the concept or event commemorated and the inscription its *anima*. Here the mind–body dualism espoused by seventeenth-century French philosopher René Descartes is used as an analogy for the inextricable nature of the text and image on a medal: the body would lay dead and inanimate without its soul, and the soul immaterial without a body. The text–image relationship in coins and medals was seen to be inseparable—if they were viewed in isolation, the pictorial type and linguistic legend would be rendered incomplete and could not yield the same level of historical information. To decode the medal required the specialist antiquarian knowledge. This paper questions how medals produced to celebrate the reign of Louis XIV were received outside of Europe, beyond the humanist and antiquarian networks that fuelled the demand for their esoteric allegories and learned Latin inscriptions.

The medals that Louis XIV presented as diplomatic gifts and rewards to people from non-European nations represent both the success and failure of these objects to transmit ideas across cultures. These gifts carried symbolic value, representing Louis XIV through his portrait and with an allegorical devise relating to some aspect of his reign, but as they were made from solid silver or gold they also had monetary worth. It was hoped that these inert precious metals would preserve the imagery on the king’s medals from the rages of time, so that they might continue the king’s memory in perpetuity as the gold and silver coins of the ancient Greek and Roman emperors had done so successfully. But the intrinsic value of these materials also made them vulnerable to being melted down. As they travelled around the world, the symbolism of medals created to celebrate the reign of Louis XIV, his legacy, and his dynasty was surprisingly mobile, with the potential to accrue different meanings in each and every new cultural context. This paper tracks the changing fates of these pictorial bodies as they moved into the cultural spaces of Siam, Persia, and Nouvelle France.

***Porcelain bodies***

Dr Matthew Martin

National Gallery of Victoria

The porcelain figure is in many ways the essential eighteenth-century art form. Porcelain, a representative material in the eighteenth century, spoke of European scientific, technological and cultural achievement and burgeoning global outreach. The subject matter represented by eighteenth-century porcelain figures encompassed the entire spectrum of contemporary European civilization, from representations of the various echelons of the absolutist social order, to portraits, political memorials, religious subjects and allegories. The porcelain medium was also associated with the idea of transformation. Indeed, the process of porcelain production itself was couched in the language of alchemy; porcelain can be seen as the quintessential material of the Enlightenment – the age of transformation. It should come as no surprise then that porcelain, and the porcelain figure in particular, was taken up by European elites and deployed in a culture of aristocratic self-representation.

Elite society, with its concerns for signs, surfaces and social codes, deployed costume and gesture in constructing the spectacle of the noble body. Closely related to this was the phenomenon of courtly masquerade where a range of costume types and performance techniques was deployed in an evocation of different characters presented for the appreciation of fellow nobles as demonstrations of bodily and social mastery. This paper will suggest that the eighteenth-century

porcelain figure is intimately connected to this culture of aristocratic bodily connoisseurship and that a culture of noble bodily distinction provides new insights into the significance of the porcelain figure. Special reference will be made to two Central European sources of evidence in this regard: the wall paintings surviving in the *chambre* of Countess Sophie von Sternberg at Mnichovo Hradiště, where the Countess is depicted 'performing' a range of character types, and the important painted Prokys salon at Červený Dvůr, where members of the Schwarzenberg household are depicted as porcelain figures.