

A

AESTHETICS

P

Acknowledgement of Country

Partners

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



AAANZ art association of australia & new zealand



All Conference



West Space



HISTORIES

POLITICS

H

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



Keynote Speakers & Times

1. Genevieve Grieves
(Wednesday 9:00-10:30am)
2. Gabi Ngcobo
(Wednesday 6:00-7:30pm)
3. David Teh
(Thursday 9:00-10:30am)
4. Griselda Pollock
(Thursday 7:00-8:30pm, arrive 6:45pm)
5. Ema Tavola
(Friday 9:00-10:30am)

All keynotes will take place in Building 80 (80.4.11)
If the theatre is full, please go to 80.04.06
for live-stream

Keynote 1 *First Peoples First: Decolonising/Indigenising the Arts and Culture Sector*

Genevieve Grieves, Head of the First Peoples Department at Museums Victoria (AUS)

Throughout Australia, arts and cultural organisations and institutions are attempting to transform their practice and their spaces to acknowledge and redress the trauma and injustice central to the nation's history and contemporary reality. There is a growing awareness of and movement away from colonising frameworks with the aim of decolonising and/or Indigenising the sector.

These transformations range from the development of Reconciliation Action Plans, inclusion of Indigenous content, recruitment of Indigenous staff to the creation of advisory bodies. There is a sense, among many, that the inclusion of First Peoples is a necessary step for the progressive organisation or institution.

However, shifting focus in such a radical way can be a difficult process for spaces that have historically excluded our bodies and our expression of power. It is also difficult for these actions, however benign in intent, to move beyond mere acts of tokenism that create the impression of inclusive and progressive spaces without the necessary substance.

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

Genevieve Grieves

Keynote 2 *Addressing History in the Present*

Gabi Ngcobo, artist, curator and educator (South Africa)

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

Gabi Ngcobo

Keynote 3 *Festivity and the Contemporary: Worldly Affinities in Southeast Asian Art*

David Teh, curator and Associate Professor at the National University of Singapore (Singapore)

What is the place of the festival in the global system of contemporary art, and in that system's history? Can the large, recurring surveys that are its most prominent exhibitions today even be considered festivals? Such questions become more pressing as sites newly embraced by that system take their place on a global event calendar, and as the events increasingly resemble those held elsewhere, or merge with the market in the form of art fairs. What becomes of community and locality, of spontaneity and participation, as that market – and art history – take up the uncommodified fringes and untold stories of contemporary art's ever widening geography? This paper stems from my research for a recent volume entitled *Artist-to-Artist* (Afterall, 2018), concerning a series of artist-initiated festivals held in Thailand during the 1990s known as the 'Chiang Mai Social Installation.' These gatherings, and others like them, suggest that while national representation was the usual ticket to participation on a global art circuit, the agencies and currencies of national representation weren't essential determinants of contemporaneity; and that it was localism, rather than any internationalism, that underpinned the worldly affinities discovered amongst artists in Southeast Asia at that time. The sites of this becoming contemporary were mostly festive, sites of celebration and expenditure rather than work and accumulation. What does this mean for contemporary art's history and theory, and how might it change our understanding of the region's art and its international currency today?

David Teh

Keynote 4 *The State of Art History, with Denmark in Mind*

Griselda Pollock, Professor of Social and Critical Histories of Art and Director of the transdisciplinary Centre for Cultural Analysis, Theory and History, University of Leeds (UK)

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

Griselda Pollock

Keynote 5 *Vunilagi You – A New Horizon: Curating as Social Inclusion in Moana Oceania*

Ema Tavola, independent curator (Fiji)

Art has the power to broker relationships, understanding and meaning, but the value systems of galleries and museums are not mutually transferrable. As collective peoples, my communities define themselves by their relationships with and to others. The practice of sharing knowledge, belonging and positionality through the facilitation of dialogue creates safe space. This necessary rule of engagement enables multiples voices to be heard and valued, allowing power dynamics to be critiqued, analysed and reframed.

My curatorial practice is underpinned by a methodology that privileges the process of engaging Moana Oceania / Pacific communities, but increasingly, the gallery is not enough. The positionality of indigenous peoples in institutions of colonial power too often perverts the presence of our voices. Power is not simply in the inclusion of our bodies, cultural languages and ideas, but in the receiving, the promotion and decision-making that surrounds all of our material production and its associated social currencies.

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

Ema Tavola

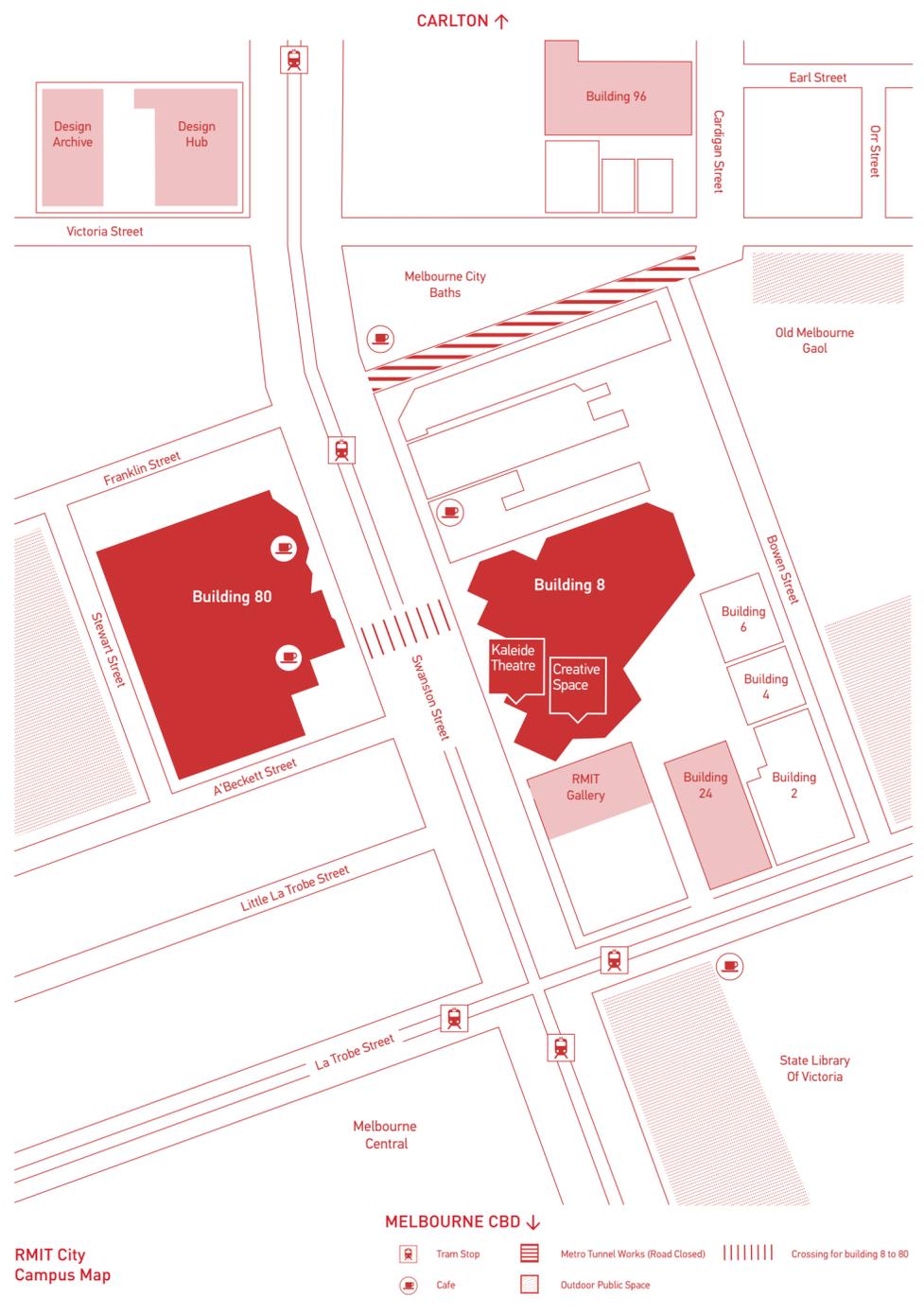
Conference Rooms, Map & Information

Buildings and Rooms

Building 2:	RMIT School of Art
Building 8:	Kaleide Theatre Creative Space
Building 80:	Level 02, Room 02 & 03 Level 03, Room 14 & 15 Level 04, Room 06, 11 & 19 Level 05, Room 12 Level 09, Room 06
Building 24:	Level 01 Room 01
Building 96:	Project Space, Level 1 Room 01
Building 100:	RMIT Design Archive RMIT Design Hub
RMIT Gallery:	344 Swanston Street

Information

Campus Security:	Security Reception, Building 5, Level 1 (entry via Chemistry Lane) 03 9925 3895 security@rmit.edu.au
Emergency:	000
Safety Security:	9925 3333
Getting to RMIT:	https://www.ptv.vic.gov.au/
RMIT School of Art:	9925 1988
WiFi Network:	RMIT-Guest (code: 448298)



RMIT City
Campus Map

ROOMS →	80.04.11	80.04.06	80.02.02	80.02.03	80.03.15	80.04.19	80.05.12	80.09.06	80.03.14	Kaleide Theatre		
DAY 1	9:00–10:30am	Welcome to Country Keynote 1: Genevieve Grieves First Peoples First: Decolonising/Indigenising the Arts and Culture Sector							Registration: 8:00am–5:00pm each day (Kaleide Theatre Foyer)			
	10:30–11:00am	Morning Break (Kaleide Theatre Foyer)										
Wednesday 5 December	11:00–12:30am	All Art is a Conversation Conversation and film screening with Natalie King & Dion Mundine	Blockbuster or Bust: The Political and Social Context of Large-scale Temporary Exhibitions (Chiara O'Reilly & Anna Lawrenson) Jim Berryman Lee Davidson Anna Lawrenson & Chiara O'Reilly	Beyond Institutional Critique: Broader Applications of Creative Dissent (Gabrielle de Vietri)		The Durational Drama of Collective Labour Participatory artist workshop with Rumén Rachev & Peter Burke		The Print & Its Double: Narratives of Power & Resistance (Deidre Brollo) Marian Crawford Trent Walter Deidre Brollo	RMIT Art School Artists as Social Commentators, 1945 to Now (Jane Eckett, Victoria Perin & Helen Rayment) Sarah Scott Harriet Edquist Sheridan Palmer	Open Paper Session 1 Zoe Freney Llewellyn Negrin Silvia Wistuba		
	12:30–2:00pm	Lunch Break (Kaleide Theatre Foyer)									Book Launch <i>Ian North: art/work/words</i> ed. Maria Zagala (Art Gallery of South Australia, 2018)	
	2:00–3:30pm	Kia hiwa ra, kia hiwa ra, Maori, Pacific & Indigenous Art History Today (Ngarino Ellis) Paul Tapsell Anna McAllister Ngarino Ellis	Vulnerability with/in the Body through Spatial Encounters: Contemporary Art Practice, Feminist Activism & Social Justice (Basia Sliwinska) Anastasia Murney Caroline Wallace Evelyn Kwok	Minor Activisms 1 (Kim Donaldson & Katve-Kaisa Kontturi)	Artistic Labour Under Post-Formism (Benison Kilby) David Brazier Tara Heffernan Nicholas Tammens	Community Guidelines: On Artistic Responses to Social Media Censorship & Potentiality (Ann Shelton) Tyler Payne Paula van Beek Lucy Boermans	Contemporary Chinese Art in Transition (Olivier Krischer) Claire Roberts Olivier Krischer Carol Yinghua Lu	Towards an Aesthetics of Earwitnessing in the Asia Pacific & Oceania (Nancy Mauro Flude & Maria Rae) Roundtable w. Claire Field Maria Rae Nancy Mauro Flude	The Politics & Aesthetics of Documentary in Australia & New Zealand (Paolo Magagnoli) Athol McCredie Kirsty Baker Charlotte Tegan Alan Hill & Kelly Hussey-Smith	Open Paper Session 2 Andrew Alchison Mick Douglas Clare McCracken	Performance Lectures 1 Naomi Lee McCarthy Jen Bowmast	
3:30–4:00pm	Afternoon Break (Kaleide Theatre Foyer)											
DAY 1	4:00–5:30pm	What Do Indigenous Art Centres Do? (Ian McLean) Siobhan McHugh & Margo Neale Oliver Watts Kade McDonald & Henry Skerritt	The Women Artists' Exhibition: A Typology Consigned to the Past? (Linda Tyler) Catherine Speck Julia Holderness Becky Nunes	Minor Activisms 2 (Stephanie Springgay) Jeremy Eaton Lee Cameron the Feminist Colour-IN	Creative Resistances (Carolyn Mckenzie-Craig & Jacqueline Drinkall) Jacqueline Drinkall Warren Neidich Miranda Samuels	Shapes of Knowledge (Hannah Mathews & Shelley McSpedden) Ellie Buttrose Melinda Reid Brian Martin	Historicizing Networks: The Aesthetics & Social Context of Photography in Asian Art (Yvonne Low) Yvonne Low Chen Zhuxia Matt Cox	Tropicality & Transculturation: The Tropics in Art, Popular Culture & Tourism (Hanna Büdenbender & Miriam Oesterreich) Lara Nicholls Alexandra Karentzos Lisa Andrew	Creative (art) Writing Assembly (Gretchen Coombs & Naomi Stead) Sarina Noordhuis-Fairfax Jess Richards Lyn Merrington Gabrielle Amodeo Ella Morrison	Open Paper Session 3 Chloe Watfern Dorothee Pauli Lara van Meeteren & Bart Wissink		
	5:30–6:00pm	Short Break (Uncatered)										
	6:00–7:30pm	Keynote 2: Gabi Ngcobo Addressing History in the Present										
DAY 2	9:00–10:30am	Keynote 3: David Teh Festivity and the Contemporary: Worldly Affinities in Southeast Asian art							(8:00–8:30 am) AAANZ Executive Meeting			
	10:30–11:00am	Morning Break (Kaleide Theatre Foyer)									Book Launch <i>Art Museums in Australia</i> by Katarzyna Jagodzinska (Jagiellonian University Press, 2018)	
Thursday 6 December	11:00–12:30am	Contemporary Art Histories (Diana Baker Smith, Anneke Jaspers & Verónica Tello) Diana Baker Smith Verónica Tello Anneke Jaspers	Care: Forging an Alternative Ethics through Contemporary Art 1 (Jacqueline Millner) Gretchen Coombs Sera Waters Miriam Kelly	At the Intersection of Theory & Practice (Risa Payant, Shaunna Dunn & Judy McNaughton [Common Weal Community Arts]) Adam Douglass Elizabeth Pedler	The Fugitive Aesthetics of Australian Contemporary Art (Una Rey & Belinda Howden) Belinda Howden Scott Robinson Fiona Rafferty	Art in Conflict: The Politics of Compromise & Complicity in Contemporary Art about War & Political Violence (Kit Messham-Muir) Emma Crott Chelsea Hopper Kebedech Tekleab	Politics & Aesthetics of Public Space Performance (Godwin Constantine) Godwin Constantine Vangeesa Sumanasekara Jagath Weersinghe Bandu Manamperi	Social Practice – Encounters on Ngambri, Ngunnawal & Yuin Country (Alex Martinis Roe & Amanda Stuart) Roundtable with Matilda House Aidan Hartshorn Kirrily Jordan Alex Martinis Roe Amanda Stuart	Challenging the Art Historical Narrative of Australian Media, Video & Performance Art (Matthew Perkins) Melanie Swalwell Helen Stuckey Eric Riddler	Open Paper Session 4 Lizzil Gay Shelley McSpedden Edwina Bartlem	Performance Lectures 2 Katie Lee Ryoko Kose Katie Sfetkidis	
	12:30–2:00pm	Lunch (Kaleide Theatre Foyer)									(1:00–2:00pm) AAANZ AGM	Book Launch <i>Garland ("Ikiteiru Kogei", Living Craft)</i> ed. Kevin Murray
	2:00–3:30pm	The Living Archive of Aboriginal Art: A Conversation about a Pilot Project Focusing on the Work of Aboriginal Artist Maree Clarke (Fran Edmonds) Fran Edmonds Sharon Huebner Megan Evans & members of Maree Clarke's family	Care: Forging an Alternative Ethics through Contemporary Art 2 (Catriona Moore) Rebecca Mayo Vivian Sheng Susanne Julia Thurow	Strategies of "Curatorial Resitance": Socially-engaged practices in the Asia-Pacific (Tian Zhang) Alana Hunt Aneshka Mora Adrian Tan Tian Zhang	How Can non-Indigenous Artists Contribute to Integrating Horrors of our Colonial Past into the National Identity? (Gretel Taylor) Mandy Nicholson J D Mittman Amy Spiers	Distributed Authorship: Considering 'Post-Autonomous' Art Practice (Charles Robb) Lisa Radford & Patrice Sharkey Adrian Tan, Deborah Ong & Jennifer Ng Timothy Alves	Theorising & Historicising Contemporary Asian Art: Critical Reflections on the Social Contexts of Art in/from Asia (Michelle Antoniette) Paul Gladston Justine Poplin Michelle Antoniette	Queer Objects (Judith Collard) Peter Sherlock Judith Collard Helen Pausacker Greg Minnisale	Advocacy in the Arts & Arts Research: How Can We Work Better Together (Anthony White) Esther Anapolitis Channon Goodwin Joanna Mendelsohn	Open Paper Session 5 Nikita Vanderbyl Helen Hughes Anna Daly	Performance Lectures 3 Melissa Deerson & Briony Galligan Elena Betros & Georgina Criddle	
3:30–4:00pm	Afternoon Break (Kaleide Theatre Foyer)											
DAY 2	4:00–5:30pm		World Cut Up: Collage, Montage, & the Contestation of the Real (Raymond Spiteri) Raymond Spiteri Natalya Lusty Chari Larsson	Public Art at the Periphery: Resistance & Flow in Research (Amanda Shone [The Rogue Academy]) Cameron Bishop Fiona Hillary Anne Scott Wilson	Sound & Social Contexts (Kristen Sharp) Jordan Lacey Ben Byrne Kristen Sharp	Excess and Loss: The Aberrant Body as a Site of Decentred Authorship (Louise Mayhew & Jacqueline Chlanda) Sophie Knezic Jacqueline Chlanda Louise Mayhew	Memory & Performance Art in Southeast Asia (Francis Maravillas) Chloe Ho Francis Maravillas Wulan Dirgantoro	Queer(ly)ing Creative Practice: "it's a thing" (Alison Bennett) Zoë Bastin Paul Kelaïta Wil Polson Scarlett Steven	Art & Revolution in Europe between 1918 & 1925 (Deborah Ascher Barnstone & Donna West Brett) Donna West Brett Tom Loveday Deborah Ascher Barnstone Robert Barnstone	Open Paper Session 6 Kate O'Connor Heather Contant Lachlan Taylor		
	5:30–7:00pm	Exhibition Opening: <i>Analogue Art in a Digital World</i> (RMIT Gallery)										
	7:00–8:30pm	Keynote 4: Griselda Pollock The State of Art History, with Denmark in Mind... (Arrive at 6:45pm for 7pm start)										
DAY 3	9:00–10:30am	Keynote 5: Ema Tavola Vunilagi Vou – A New Horizon: Curating as Social Inclusion in Moana Oceania										
	10:30–11:00am	Morning Break (Kaleide Theatre Foyer)										
Friday 7 December	11:00–12:30am	Postnational Art Histories (Charles Green) Zoe De Luca ADS Donaldson & Rex Butler Suzy Faiz	New Art Histories for Climate Change (Susan Ballard & Bridie Lonie) Bridie Lonie Tara McDowell Susan Ballard & Liz Linden	One & Three Ecologies: Resurrecting Félix Guattari's Activist Politics in Contemporary Art Practice Roundtable with Tessa Laird Andrew Goodman Chris Cottrell Mattie Sempert	Curated Exhibitions & Cultural Insights (Joanna Mendelsohn, Catherine De Lorenzo, Catherine Speck & Alison Inglis) Catherine De Lorenzo Katarzyna Jagodzinska Michael Garbutt & Scott East	The Pleasure of Politics in Visual Culture (Jess Berry & Susan Best) Susan Best Natalya Hughes Jess Berry	Japanese Aesthetics in Australia: From its Beginnings to Today (Tets Kimura & Richard Bullen) Emily Wakeling Jennifer Harris Tets Kimura	Social Change, Art & the Archive 1 (Kate Warren) Lissa Mitchell Drew Pettifer John Kean	Material & Making Agency in Craft Practice (Mark Edgoose) Fleur Summer & Angela Clarke Yu-Fang Chi Kevin Murray	Open Paper Session 7 Seth Ellis Crystian Cruz Nur Shkembi	Sisters – Confronting the Oppression of a Patriarchal Art World (Caroline Phillips & Danielle McCarthy) Veronica Caven Aldous Kate MacNeill Natasha A. Kelly	
	12:30–2:00pm	Lunch (Kaleide Theatre Foyer)									(1:00–2:00pm) AAANZ PhD Prize Presentations	Book Launch <i>Undesign: Critical Practices at the Intersection of Art and Design</i> eds. Greichen Coombs, Andrew McNamara & Gavin Sade (Routledge, 2018)
	2:00–3:30pm	Working the Memorial: Current Research & Practice (Neika Lehman, Yhonnie Scarce & Jessica Neath) Joel Sherwood-Spring & Genevieve Zoe Murray Carol Que	How Humans Think (Chirped the sparrow): Art-jamming the Anthropological Machine (Fernando do Campo) Fernando do Campo Sara Oscar Raquel Ormella Jaklyn Babbington	Wrangling Temporary Public Art: Curation & the Meaning of Logistics (David Cross) Glenn Wallace Anne Loxley Felicity Fenner	Between Picture & Object: Painted Material Cultures 1500-1800 1 (Lisa Beaven) Laura Jovic Matthew Martin Victoria Hobday	colonise/decolonise Conference Artists in Residence Project Maree Clarke wāni Le Frère Megan Evans	Transience & Afterlife: the Political World of Things (Chaitanya Sambrani) Alex Burchmore Ellen Kent Chaitanya Sambrani	Social Change, Art & the Archive 2 (Drew Pettifer) Mikala Tai Stuart Bailey Toby Miller	The Social Context Does Not Exist (Robyn Adler) Sandra D'Urso Edward Colless Nusra Latif Qureshi	Open Paper Session 8 Jill Carrick Monica Lee Steinberg Giles Fielke Nicholas Hausdorf	Milli's Awakening. Black Women, Art & Resistance Film screening and discussion with Natasha A. Kelly	
3:30–4:00pm	Afternoon Break (Kaleide Theatre Foyer)											
DAY 3	4:00–5:30pm	Navigating the Hyphenated Space between Cultures (Tammy Wong Hulbert) Tammy Wong Hulbert Rhett D'Costa Sofi Bassghi	More-than-human Social Relations in the Anthropocene: Art, Extinction and Nonhuman Futures at Home & Abroad (Louise Boscacci & Pip Newling) Louise Boscacci Lisa Chandler Lea Kannar-Lichtenberger Richard Read Pip Newling	Making Space: Field Notes from Working within a Creative City Performative debate with Martyn Coutts & Lynda Roberts Panel Mediator: Emily Sexton	Between Picture & Object: Painted Material Cultures 1500-1800 2 (Erin Griffey) Erin Griffey Lisa Beaven Katrina Grant	Art as Active Agent: Democracy, Pluralism & the Production of Knowledge (Fiona Lee [The Rogue Academy]) Sean Lowry Lucas Ihlein Jen Rae Rosemary Forde	Australian Art Practice in the Context of Urban China: Media, Policies & Social Engagement (Wilson Yeung Chun-wai) Roundtable with Wilson Yeung Chun-wai Geoff Hogg Mark [Cheng] Ma Zora [Linyi] Pang	Best in Show: The Impacts of Art Prizes on the Australian Arts Ecology (Tony Curran) Tony Curran Erica Seccombe Kate Warren	Collecting Identities: Women and their Collections in the Long Eighteenth Century (Ekaterina Heath) Jessica Priebe Emma Gleadhill Ekaterina Heath	Open Paper Session 9 Adam Staples Cathleen Rosier Carina Nandlal		
	5:30–7:30pm	Closing Celebrations (Building 80, Level 12 Rooftop)		AAANZ Book and PhD Prizes Book and journal launches hosted by the Centre of Visual Art (CoVA), University of Melbourne		<i>Writing & Concepts</i> , edited by Jan van Schaik (Art + Australia in partnership with RMIT, 2018)		<i>Apostrophe Duchamp</i> , edited by Edward Colless (Art + Australia, 2018)		<i>Ways of Following: Art, Materiality, Collaboration</i> by Katve-Kaisa Kontturi (Open Humanities Press, 2018), & <i>Art + Australia</i> (Issue 55.1: 'The Miracle')		
	ROOMS →	80.04.11	80.04.06	80.02.02	80.02.03	80.03.15	80.04.19	80.05.12	80.09.06	80.03.14	Kaleide Theatre	