

CALL FOR PAPERS



TRADITION AND TRANSFORMATION AAANZ CONFERENCE 2010

1-4 December

University of Adelaide, University of South Australia and Art Gallery of South Australia

Proposals for papers in the following sessions are now being called for. Please email in a 250 word abstract and a brief biography to the session convenor(s) below by **Friday 13 August 2010**.

For more information please see the website: www.aaanz.info

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Is globalization the new universal? The fate of multiple modernities in contemporary art |
| FAE BRAUER | University of New South Wales
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Whither Nature? Re-evaluating the bioaesthetic

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Modern and Contemporary Transformation of Traditional Chinese Visual Culture

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JENNIFER HARRIS University of Adelaide & Art Gallery of South Australia
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BRENDA L CROFT University of South Australia
Back of Beyond: Indigenous Identity, location and representation

DAVID MASKILL Victoria University of Wellington
JENNIFER MILAM University of Sydney
Tradition and Transformation in the seventeenth and eighteenth centuries

ANGELIQUE EDMONDS University of South Australia
The Slow and the Local — Re-making the world in a sustainable register

LISA MANSFIELD &
JAYNIE ANDERSON University of Adelaide
University of Melbourne
Transforming Visions of Renaissance & Mannerist Art & Visual Culture

PAMELA ZEPLIN University of South Australia
Negotiating 'the Ditch': Trans-Tasman encounters of a visual kind

ROBERT CROCKER

University of South Australia Art Gallery of South Australia

What is old is new again: histories and memories in art, architecture and design

SHAUNE LAKIN &
STEPHEN ZAGALA

Monash Gallery of Art

AFTER THE FACT: photography and its referent

DAVID O'CONNOR

Art Gallery of South Australia

Open Session

SESSION ABSTRACTS

MARY KNIGHTS University of South Australia
Intersections and divergences in curatorial practice

'The two objects, which we had been given with no wrapping, of whose existence we were ignorant some minutes before...induced us to think ceaselessly of their concrete existence offering to us certain very unexpected prolongations from their life' (André Breton, *Mad Love*, trans. Mary Ann Caws, University of Nebraska: 1987, 30). Curatorial practice is an expanding field. Today there is a multiplicity of curatorial agendas and strategies, many of which extend or undermine traditional practices. André Breton celebrated the potency of the object and the desire to collect. He was fascinated by chance finds, the inherent qualities of the thing and the suggestive traces of earlier contexts. Disrupting conventions, the Surrealists' fascination with chance encounters and their idiosyncratic juxtapositions of art and texts resulted in an anarchic explosion of possibilities, including entropy and displacement of the object. This session will explore intersections and divergences in traditional and contemporary modes of curatorial practice including the varying concerns of object and collection based practices as well as those that embrace the ephemeral, relational and immaterial. Participants are invited to critique institutional models from within; analyse evolving curatorial models such as blockbusters, biennales and festivals; the development of contexts and spaces for speculative and process driven projects; discuss innovative curatorial interventions across the sector, and interrogate grass-root strategies developed by artists and curators in the post-institutional, post-art world.

Papers are invited that address ideas of:

- Intersections & Divergences: critiquing the institution from within
- Blockbusters, Biennales & Festivals
- Curatorial Innovations: disruptions and interventions
- Contexts and spaces for generative, speculative and process driven projects.
- Collaborations and the shifting roles of the curators and artists

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IAN MCLEAN University of Western Australia
Is globalization the new universal? The fate of multiple modernities in contemporary art

The use of the concept of global art not only implies the negation of other modernities/alterities but also the re-Westernization of many of the categories used by art museums. In responding to this claim by the Mexican/Spanish critic Joaquin Barriendos, the session is framed by Barriendos's analysis that 'one of the characteristic traits of the modern/colonial museum is its self-perception as the sole authority for the production of narrative and representation relating to the geographical hierarchies and historical value of cultures (whereby Western culture is understood as universal culture)'. Hence his question: 'How does the coloniality of power matrix continue to manifest itself in those museographic politics that argue for the elimination of geopolitical hierarchies between centres and peripheries?' To what extent is Barriendos correct in claiming that 'the institutionalization of the global art concept as a new Westernizing museographic imaginary is, indeed, one of the ways in which such a coloniality of power expresses itself today.' (Joaquin Barriendos, 'Geopolitics of global art: The reinvention of Latin America as a geoaesthetic region', in *The Global Art World*, pp.100-101). Papers are invited that probe these issues.

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BRENDA L CROFT University of South Australia
Back of Beyond: Indigenous Identity, location and representation

'Aboriginality' has a significant bearing on the nature of the problem of representation ... the central problem is the need to develop a body of knowledge on representation of Aboriginal people and their concerns in art, film, television and other media and a critical perspective [of] aesthetics and politics, drawing from Aboriginal world views, from Western traditions and from history, (Langton, c.1993). In what ways have Indigenous knowledges and methodologies shaped contemporary identities - be they Indigenous or non-Indigenous - and how have they contributed to and interconnected with the disciplines of art history, anthropology, auto-ethno-history, social history and cultural and gender studies in understanding and shaping the overlapping histories of our multifaceted contemporary world? In addressing this question, papers could analyze: The ways in which photographic and filmic images of specific cultural groups have generated ideological hierarchies of identity of, for example, concepts of nationhood or Aboriginality, and the extent to which these identities have been resisted or endorsed by Aboriginal people;

- How 19th century anthropological classificatory methodologies have been maintained throughout the 20th century and continue to impact upon Indigenous and non-Indigenous people in the 21st century and are used/deconstructed in contemporary expression.
- How white frontier stories were transformed from 'pioneer' folklore to ideological imagery in 'historical' studies and popular fiction—novels, poetry, song and still and moving pictorial representation (eg. the antipodean 'Hollywood Western')—and how these white transformations were contested by Indigenous stories. 'Who are the landowners, who are the cowboys, who are the Indians, and who are the in-between?'
- How Indigenous stories and identities have been appropriated in the manufacture of contemporary identities, be they Indigenous, nationalist or cosmopolitan.

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FAE BRAUER University of New South Wales/University of East London
Bloody Bodies

From the time that Andreas Vesalius began dissections, bloody bodies became a public spectacle. By the late eighteenth century, this bloody amphitheatre in which dissection was its most salient lesson became the model for the artist's anatomy lesson in the three new centres of anatomy at Edinburgh, London and Paris. As signified by Johann Zoffany's painting of Dr. William Hunter lecturing to members at the Royal Academy (including Sir Joshua Reynolds with his ear-trumpet), the same professors of Anatomy in medical faculties taught at art-schools. The same models of the body were presented and scrutinized in amphitheatres with the same stepped rows of seats. The same central space was reserved for the professor and the anatomical demonstrator. The

same strong surgical table was used to display corpses while the same turntable was deployed to carry dissection instruments, anatomical specimens and partially dissected cadavers. To minimize the problems of putrefaction and stench, even the same timetabling was pursued, the anatomy course being scheduled exclusively in the winter months. Focusing upon these intersections in art, science and medicine, this session will examine the role played by dissection in the anatomy lesson and explore its impact upon representations of the body. It aims to scrutinize the dissection of live criminals, the paradoxical pictorial transmutation of criminal corpses into Greek heroes and Christian saints, and the popularization of such surrogates for the dissected body as the *écorché*. It plans to investigate the prevalence of students undertaking dissection at the Royal Academy after the Anatomy Act, the prioritization of dissection at the Ecole des Beaux-Arts and the necrophilic allure of “modern cadavers coming to life” at the Haussmannized Paris Morgue. By focusing upon contemporary art, it will also consider how and why the bloodiness of these bodies and the goriness of these dissections, as seminal to the anatomy lesson for surgeons as for artists, was denied and disavowed. Papers addressing these issues are most welcome.

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JILL BENNETT University of New South Wales
Hot House: art and design solutions to environmental problems

Building on the HotHouse at Sydney Opera House (July 2010), this session focuses on visionary ideas for transforming the urban environment in ways that are environmentally sustainable - and on the emergence of a new cultural ecology. In particular, we are interested in art/design projects that generate real change or transformation, or that actively address practical challenges relating to energy consumption, emissions, waste, community engagement etc. Papers may include (but are not limited to) coverage of the following: local or international case studies; key challenges; new conceptual approaches to ecological politics; the role of artists, designers, curators, architects and/or creative thinkers as change agents; collaborations and alliances between creative practitioners, industry and communities; the role of networked participation and knowledge transfer in environmental activism.

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JENNIFER HARRIS University of Adelaide
Turning points in Asian art discourses

Asia throughout its history, has presented the paradox of perpetual change and existing collateral in the constancy of tradition. Over millennia, aesthetic boundaries within Asia have shifted and morphed into new discourses while continuing to draw on the past. Papers will examine a significant protagonist, event or period which has contributed to shaping new responses to tradition and transformation in an Asian setting.

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ROGER BLACKLEY Victoria University of Wellington
Transgressing Decency

In 1917, an Auckland magistrate judged a reproduction of Giorgione's famous Sleeping Venus, on display in a shop window, to be 'legally indecent'. This was despite evidence from the president of the Auckland Society of Arts, who argued that the hand of Venus was in a perfectly natural position because, as a nude, 'she did not have a pocket to put it in'. While we might smirk over the absurdity of such cases, Australasia's culture of prurience provides frequent evidence of its tenacious policing of visual culture. Inviting both historical and contemporary analyses of 'indecent', this session explores a delicate fault-line that seemingly ruptures on a regular basis in anglo-protestant cultures.

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MARK STOCKER University of Otago, NZ
ALISON INGLIS University of Melbourne
MATTHEW POTTER University of Leicester, UK
The British Art World

'So long as the British stuffed themselves with our protein it seemed a fair exchange to stuff our galleries with their art.' (Hamish Keith, New Zealand art writer.) This session will examine such concepts as 'the British World' and 'Greater Britain' in relation to Australian, New Zealand, Canadian, Indian, South African and other significant Anglophone colonies, dominions and future nation states between c. 1850-2010. Was British art considered 'best' for much of the earlier part of this period and if so why? What sort of art was acquired by newly-founded art galleries and museums? Was it overwhelmingly conservative and did it often consist, as was sometimes alleged, of Royal Academy leftovers, recycled at colonial exhibitions? Were certain aspects of British art — such as the work of English or Scottish artists — more popular in the colonies than others? Were some institutions and their directors more obviously Anglophile than others? How long did this cultural 'dependence' continue, and what form if any did the backlash, nationalistic or otherwise, take? Was 'colonial cringe' replaced by 'colonial strut' in the 1970s-90s? Did Britain look 'irrelevant' by then and how does the phenomenon appear today? Is it still embarrassing or is a less fraught historical perspective now possible, as 'Modern Britain 1900-1960' (National Gallery of Victoria, 2007-8) appears to indicate? Proposed papers may embrace case studies of institutions; directors and curators at, and advisers to, such institutions; exhibitions ranging from the art of Henry Moore to Winston Churchill; Anglophilia and 'nationalist' Anglophobia; critical perceptions of British art in relation to that of France, Italy and elsewhere; and relationships between institutions in the imperial 'metropolis' and colonial 'periphery', such as art galleries and institutions like the National Art Collections Fund who promoted the acquisition of British art until the late 20th century. Papers are invited which probe these issues.

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PETER McNEIL University of Technology, Sydney,
ROSEMARY HAWKER Queensland University of Technology
Relational Craft

Despite the vigorous debate surrounding the disciplinary parameters and practice roles for craft and design in recent years, their relationship is characterized by wildly divergent interpretations. 'Craft' has become a significant and weighty word again at a time when the meaning of 'design' is shifting both within and outside the visual arts. Today we note everything from 'drug design' to 'policy design' where 'design' indicates a higher level of consideration, conceptual and strategic thinking. Within this context, contemporary craft might appear as specific and cultural, while design's seeming ubiquity carries certain risks. Curiously, the rise of design and its claims to a social role as a change-agent links contemporary design to earlier craft polemics. For example, has design taken over the making of the object from craft? Does this help explain the neglect of craft as practice and description in studio-based art education and the concomitant 'rise of design' within university settings in the past ten years? Art cannot be excluded when addressing these interdisciplinary questions. Might Nicolas Bourriaud's concepts of 'relational art and aesthetics' be used to re-conceptualize these fields, despite, or perhaps in light of, his view that too great an emphasis on craft acts to exclude audiences? This session calls for papers that consider wide-ranging topics: How is 'craft' articulated (or elided) in contemporary architecture, fashion, and design generally; as well as film, if one considers the rise of model-making and other visual effects in contemporary culture? What does it mean that overlooked aspects of craft have been at work in all of these practices, but were often referred to with different language, through terms such as 'technique' and 'process' during the years that craft was 'unfashionable'? Within this trajectory, what is the current understanding of the relationship (and lack thereof) between craft and design in itself? We welcome contributions that access craftspeople's work as 'design' or reconsider the 'ground' on which such disciplinary claims have been made. Papers from this session may be submitted for consideration to a special issue of the peer-refereed *craft+design enquiry*, to be guest-edited by the conveners.

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MARK TITMARSH

University of Technology Sydney

Painting's Trans-Formations: Towards an Ontological Aesthetics of an Expanded Medium

The history of the medium of painting has involved various radical transformations from cave, to architecture, to easel and most recently the hybridisation of painting as an expanded multimedia form. Through each age the shedding of one aspect of painting, ritual, spirituality and portability has resulted in a shift from sacred static images towards profane ephemeral events. This transformation has intensified over the last century where the repeated announcement of the death of painting has seen painting reborn as a mode of self questioning, separating off from itself so as to find new ways of being painting. Papers are invited for this session which explores painting's morphology in a 'post-medium condition', evokes a 'post aesthetics' discourse that overcomes the subjective bias of modern philosophical aesthetics in favour of a primary relationship to things and their mode of presence in the world.

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MELISSA MILES

Monash University

The transformative power of light: Australia and New Zealand

Light is an elusive and paradoxical force that has long fascinated artists and philosophers alike. It cannot be seen in 'itself' but neither is it a pure abstraction. It exists independently of culture, yet its very invisibility ensures that it can only be experienced in its relations to the objects, vapors and discursive formations that constitute our environments. Slippery and evasive, light cannot be understood simply as an abstraction or metaphysical construction. We may not be able to witness light in its own terms, but it undeniably has a history that precedes our own. These fugitive qualities ensure that light has a powerful transformative affect on art production and reception — continually fostering change and renewal as we attempt to pursue it. This session will look at the diverse ways in which light has been reinvented in Australian and New Zealand art history. Individual papers could examine a range of media including photography, installation art, wearable technologies, painting or performance.

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IAN NORTH

University of South Australia and University of Adelaide

Whither Nature? Re-evaluating the bioaesthetic

In recent years the term 'nature' has made a spectacular recovery after its eclipse during the era of semiotics, post-structuralism and an emphasis on the social history of art, as might seem appropriate in an era of global warming and warnings of environmental catastrophe. Developments in bioaesthetics, neuroaesthetics or neuroarthistory (terms coined by E. O. Wilson, Semir Zeki and John Onians respectively) represent a commitment to find out what is happening when one looks at art, and to consider how this might be influenced by our evolutionary inheritance as well as local cultural and environmental factors. Given

that humans across the planet belong to the same species, homo sapiens, it might not seem unreasonable to suppose that our brains might work in similarly structured ways, thereby drawing attention to transcultural and transhistorical qualities in art, including aesthetic power, which complement a former emphasis on cultural specificity. Such considerations would appear to be of central importance to the project of writing equitable global art histories. Proposals for papers extending, evaluating or criticising such claims are welcome.

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HENG CAI Department of Art History and Theory, University of New South Wales
Modern and Contemporary Transformation of Traditional Chinese Visual Culture

In line with the theme of the conference, this session proposes the topic on the transformation of traditional Chinese visual culture in modern and contemporary contexts. The session will cover research on the individual artists, artistic movements, historical and theoretical discussions relevant to modern/contemporary transformation of Chinese visual arts during the period from the mid to late nineteenth century till the present in the Mainland China and beyond. Since the late 19th and early 20th centuries, on the path of pursuing socio-cultural modernity, the tradition of Chinese visual arts, along with other traditional cultural arenas, has been continuously challenged, subverted, reformed and transformed by Chinese artists and art scholars. The imported Western artistic discourses have hugely shaped the development of native artistic forms such as traditional ink painting, calligraphy, folk arts and etc. On the other hand, there has been a continuous cultural defence against Westernisation and the promotion of native tradition in modern/contemporary contexts in Mainland China and the broad Chinese communities in Asia. For a long time, the discourse of Chinese visual arts is centred on dichotomies of tradition/modern and Chinese/Western. Furthermore, the transformation of traditional arts has been shaped and conditioned by the tremendous socio-political changes of Chinese society over the past more than hundred years. Papers which make contributions to the investigations of the aspects such as the following are encouraged: the artistic practice (by individual or by a group of artists and through a specific artistic tendency) dealing with the issues around tradition and modernity in Chinese indigenous art forms (also possible in the imported Western art forms), and the researches on theoretical/historical discourses in relation to the broad context of Chinese socio-cultural modernity.

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JANE LAWRENCE &
JOANNE CYS

University of South Australia
Building - Interiors - Gardens [BIG] Transformations

This panel explores issues of tradition and transformation in the built and grown environments, looking specifically at material and performed cultures in these spaces. Proposals for this panel are welcome and topics may include, but are not limited to, transformations in methodology, global issues, regional issues, virtual spaces, historical spaces and spatial memory/history.

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JENNY MCMAHON
University of Adelaide
Art History and Philosophy

This symposium brings together art historians and philosophers to discuss topics and concepts which traditionally have been given quite different interpretations by the respective disciplines. We will attempt to bridge the gap between the respective interpretations by inviting a closer consideration of alternative perspectives. The first topic will be the sculpture of Alberto Giacometti, followed by the concepts "Beauty" and "Aesthetic Autonomy". This will be a three hour symposium, one hour per topic, each topic covered by two twenty minute presentations and a twenty minute discussion/question time. Three art historians and three philosophers will be involved. By invitation only.

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REX BUTLER &
ANDREW DONALDSON
CATHERINE SPECK

University of Queensland
University of South Australia
The complex issue of expatriate artists: 'Trans Pacifica and moderns on the move'

At a certain point in Terry Smith's well-known 1974 essay 'The Provincialism Problem', he speaks of what he calls "the complex history of the 'expatriates'". With variations, he explains, the almost inevitable destiny of expatriatism goes like this: The young provincial artist leaves for the metropolitan centre where he picks up competencies for art-making in terms of the most obviously 'advanced' style... Returning home, he proselytises his new vision of the artwork and art world around Sydney and Melbourne, often winning converts, throwing others into the position of reactionaries, and competing with acolytes of different metropolitan avant-gardisms until his initiative runs aground. Having at no point been 'in on' the seminal impulses which generated his

adopted style, he no longer knows how to continue within its framework; and the local art world is incapable of acting as a dynamic audience. The inevitable result of this, as Smith says, is that “the provincial artist cannot choose not to be provincial”. It is not merely that artists from outside of the metropolis are excluded from it, but that even if they are included it can only be in terms set by the metropolis itself. Smith later came to qualify this view in his 1988 essay ‘Provincialism Refigured’, in which he admits that the standards of artistic interest and quality are no longer to be found in one place, but are spread more widely today. However, what remains uncontested or unqualified from the original essay is the idea that there was this model of provincialism and the pattern of expatriatism that followed from it. Papers in this session seek to context this model of art history and its consequences for Australian art by looking at more detail at this “complex history” of expatriatism.

I. REX BUTLER University of Queensland
Trans Pacifica: Australian–American artistic connections

Even at the time Smith wrote his essay, there were any number of Australian artists living and working in America (for it is, of course, America and particularly New York that are the metropolitan centres Smith is referring to in ‘The Provincialism Problem’), for example, Frank Eidlitz, Robert Hunter and Clement Meadmore. A number of them do admittedly return to Australia, but a number equally do not. But perhaps more significantly what Smith’s account leaves out is a whole prior history of Australian expatriatism to America that simply does not fit his model. There are artists and critics throughout the 20th century who leave for America and who do not return and become in every sense part of the art scene there: Miles Evergood, Martin Lewis, Hayley Lever, Ambrose Patterson, Harold Brodsky and Mary Cecil Allen. Are these artists only typical of Smith’s idea that artists from overseas are able to participate in the centre but only in the centre’s terms? Or do they already point to that other model Smith suggests, in which provincialism no longer strictly holds? Or do indeed they not indicate that provincialism was from the beginning only possible because of the presence of artists from overseas? Smith in his original essay contemplates the possibility that a kind of “shuffling of standards [between province and metropolis] can go on until, by some miracle, the local art world itself becomes a metropolitan centre”, but what he does not realise is that this is just how New York itself became a metropolitan centre. In other words, what the existence of New York as a metropolitan art centre demonstrates is that the local is always metropolitan. And this leads us to the second focus, which is the presence of American expatriates in Australia: for example, Frank Hinder, Gordon Samstag and James Doolin. In the end, there are perhaps two ways of overcoming provincialism. The first is to argue that by the time that original metropolitan style is transmitted at all, it is no longer original. In other words, that New York is nowhere. This was undoubtedly the solution pursued by the appropriation artists of the 1980s. The other is to suggest that the metropolitan is possible only because of the provincial. In other words, New York is everywhere. This is the insight of another, UnAustralian art history, whose outlines we begin to sketch here.

2. CATHERINE SPECK University of Adelaide
Australian moderns on the move to Britain and France

The second focus of this session exploring the complex issue of expatriatism looks at Australian artists from the late nineteenth century until the demise of modernism who worked in Britain and France, the strategies they employed to work offshore and engage in modernism as internationalists, and what this implies for narratives of national art which by necessity of modernism must always be based on a hybrid engagement with nation. Papers are invited which explore the above issues.

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DENISE WHITEHOUSE &
DANIEL HUPPATZ

Swinburne University of Technology
Rethinking the Designer Biography

Design history has had a troubled relationship with biography as a form of history making. There has been a conflict between practitioner-historians who argue that designer biographies are necessary for setting the factual foundation on which more general disciplinary histories can be written, and new academic historians who argue that earlier biographical models reduced design history to a mythic saga of the struggle of innovative individuals to utilise their instinctive creativity while working within commercial constraints. Designer biographies have accordingly fallen out of fashion and design historians have instead shifted their interest to wider issues of cultural production and consumption. There has been a discernable trend in the production of new biographical modes in design history, and Christopher Breward argues that the designer needs to be reinserted into the picture in order to critically reassess their role as a central figure within systems of promotion, manufacture, distribution and consumption (Breward, 2005). Nigel Whiteley's critical biography of Reyner Banham, for example, analyses Banham's intellectual development and the dissemination of his design thinking, rather than focusing on the subjectivity and formalist achievements of the designer (Whiteley, 2002). Penny Sparke's monograph on Elsie de Wolfe offers a further model, analysing how de Wolfe shaped her design skills around issues of identity, domesticity and emerging modern lifestyles, while critically examining her public persona as a celebrity designer (Sparke, 2005). Finally, Glenn Adamson's biography of Brooks Stevens focuses on the designer's role as a figure who contributed significantly to the construction of American consumerism and mass culture as opposed to modernism (Adamson, 2003). Papers are invited for this panel which will explore biography as a mode of history making, the value and nature of existing biographical and autobiographical models, the potential to rethink designer/artist/craftsman monographs, as well as methodological approaches to the study of design and biography.

Adamson, Glenn, *Industrial Strength Design: How Brooks Stevens Shaped Your World*, Cambridge Mass.: MIT Press, 2003.

Breward, Christopher, *The Culture of Fashion*, Manchester: Manchester University Press, 1995.

Sparke, Penny, *Elsie De Wolfe: the birth of modern interior decoration*, New York: Acanthus Press, 2005.

Whiteley, Nigel, *Rayner Banham: Historian of the Immediate Future*, Cambridge Mass.: MIT press, 2002.

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RICHARD READ University of Western Australia
Complex Images

Papers are invited for a conference session on 'complex images', defined as images with intrinsic characteristics that might be complex in themselves or complex in their engagement with sources, settings, contexts or audiences. Such images are likely to be self-aware, reflexive or meta-images including meta-meta-images or hypericons (very famous images), representations of representation, doubled, folded, dialectical, reversed, anachronistic, virtual, potential, recycled, cross-media, sublimated, conceptual, iconoclastic or unseen images or images aspiring to establish unusual affectual relationships with viewers and their customs of seeing. The session welcomes discussions of images that open new considerations of the relationship between formal and contextual analysis in art history, of engaging with multiple kinds of viewers or viewers distributed across boundaries of culture or that strive to establish viewers' relationships with several ontological realms at once. In addition to contemporary theories of images, speakers might reconsider images in the light of earlier theorists such as Roger de Piles, Benedetto Croce or Don Qichang. In keeping with a conference on the theme of Tradition and Transformation, papers are welcome on the survival of meaning in complex images or radical changes to the meaning of surviving images or papers that mount a case for new kinds of complex images or images as yet unvisualised with new and complex functions.

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DAVID MASKILL Victoria University of Wellington
JENNIFER MILAM University of Sydney
Tradition and Transformation in the seventeenth and eighteenth centuries

In keeping with the overall theme of the conference, this session proposes to examine the broad theme of artistic engagement with tradition and its transformative outcomes in artistic theory and practice during the Baroque and Rococo periods. In an era when artists worked within largely traditional networks of production and patronage, how did they negotiate/subvert/enforce tradition? This session welcomes papers that address any aspect of theory and practice across all media 1600-1800.

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ANGELIQUE EDMONDS

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The Slow and the Local – Re-making the world in a sustainable register

The current environmental crisis has resulted in ‘sustainability’ becoming a central theme in many art and design practices and discourses, and this is increasingly reflected in research agendas and educational programs worldwide. For instance, we are now over halfway through the UN’s Decade of Education for Sustainable Development (2005-2014), an interesting vantage point from which to reassess where these efforts have, and are, taking us. In art and design disciplines attention given to various interpretations of ‘sustainability’ has resulted in a rich and varied discourse that often turns upon questions of lost or recovered local or regional traditions and their transformation in a new, more environmentally-informed register, with the popular Slow Food and Slow Design movements sometimes acting as a point of departure (see www.slowlab.org). This session invites papers on the aesthetic and reflective dimensions of sustainability in (recovered or revisited) local environments, local knowledge systems, artifacts and art-works, and the related question of social and cultural transformation, adaptability, resilience and ‘re-localization’.

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Transforming Visions of Renaissance & Mannerist Art & Visual Culture

Transformation is a traditional characteristic of a range of art and visual culture of fifteenth- and sixteenth-century Europe. The ideal Renaissance courtier, Baldassare Castiglione, embodied the concept of transformation with his prescription for the imperceptible personal adaptation of the Renaissance individual based on the concept of *sprezzatura* or performative nonchalance. This implied a change in the appearance and behaviour of the courtier focused on improvement within the context refined courtly standards. Yet, the notion of transformation, as a mode of change, does not have to invariably result in a seamless progression or improved outcome. Transformations in art, societies and cultures are inherently challenging and often contentious. This session invites papers in the area of Renaissance and Mannerist art focused on the broad theme of tradition and transformation. Suggested topics include: stylistic transitions; changing notions of image and identity; gender and perception; the makeover of the body and sexuality; the representation of mythological narratives, or any intersections between conventions and conversions particular to the art and visual culture from of this dynamic period.

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PAMELA ZEPLIN

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Negotiating 'the Ditch': Trans-Tasman encounters of a visual kind

For all their apparent familiarity and similarities, Australia and New Zealand as 'neighbours' across the Tasman Sea often seem like foreign countries. Such differences are particularly evident in approaches to and perspectives on Indigenous and Pacific, as well as non-Indigenous art. After more than a decade after the formation of the Art Association of Australia and New Zealand, it seems appropriate to at last interrogate the 'ANZ' part of the Association's name and to explore this particular aspect of regionality. This session invites papers that address notions of antipodean art. These may be situated within the broader context of the 'Asia-Pacific' or the global south; they may reflect on relations, exchanges or comparisons between the Tasman neighbours, or alternatively, they may propose new perspectives on Australian *or* New Zealand art research.

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ROBERT CROCKER

University of South Australia Art Gallery of South Australia

What is old is new again: histories and memories in art, architecture and design

In the same way that the contemporary mobile phone strangely echoes and builds upon the conventions and formal qualities of the now redundant dial phone, the history of visual art, design and architecture is full of examples of quotations, adaptations and re-workings of past forms, images, conventions and practices. These returns to the past can disguise, legitimise or shape our experience of what is in fact new, from the Arts and Crafts Movement's nostalgic re-interpretations of medieval and early modern paintings, textiles, furniture and vernacular buildings, to postmodernism's ironic referencing of the work of old masters and the iconic designs of the past. This 'backward glance' is a rich, challenging and sometimes controversial theme in the established narratives of the history and theory of art, architecture and design since the Renaissance, and a large literature in anthropology, sociology, cultural history and philosophy has been more recently mined to address some of the challenges this theme provokes in the creative disciplines. Papers are invited to explore these issues.

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SHAUNE LAKIN &
STEPHEN ZAGALA

Monash Gallery of Art

AFTER THE FACT: photography and its referent

Commentators have increasingly moved away from the essentialist question of 'What is photography?' to explore questions about how, when and where photography makes its presence felt. This session seeks to explore the different ways that photographs transform our relationship with the world. To that end, this is a call for papers that look at instances where photography

modulates or transforms the way we connect with the events, people and things that are captured by cameras. Areas of interest might include social and biographical referents (family archives; conflict and historic events; social space) and cultural production itself (performance photography; architectural photography; etc).

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DAVID O'CONNOR Art Gallery of South Australia
Open Session

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